

BRILLIANT
CLASSICS

RICHTER

SOLO PIANO MUSIC

PLAYED BY

Jeroen van Veen

MAX RICHTER b.1966

Solo Piano Music

1. Andras	4'51	11. Leo's Journal	1'53
2. The Blue Notebooks	1'21	12. The Tartu Piano	2'27
3. Circles from the rue Simon- Crubellier	1'10	13. The Twins (Prague)	2'42
4. Departure	1'41	14. Vladimir's Blues	2'03
5. The Family	2'48	15. Written On The Sky I	2'37
6. Fragment	1'56	16. Horizon Variations II	3'20
7. From the rue Villin	1'30	17. Waltz With Bashir Reflection (End Title)	1'42
8. H in New England	2'18	18. Written On The Sky II	5'25
9. Horizon Variations	2'17		
10. INFRA 3	3'32	Jeroen van Veen <i>piano</i>	

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Total time: 45'43

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Produced by: Van Veen Productions

Executive Producer: Jeroen van Veen

Engineered & Mastered by: Pianomania

Microphones: DPA 2006A

Piano: Yamaha Grand Piano C7

Software: Pro Tools, Logic & Sequoia

Photo Jeroen van Veen: Janey van Ierland

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From 1994 until 2004 I frequently played concerts with the Dutch based DJ Paul Adriaanse. From time to time we listened to the music of Max Richter; the music he produced was somehow what we did, only we used classical music and remixed that with clicks and cut's. The name Max Richter came across a few times more; when I was working at my Minimal Piano Collection I discovered many pieces for four pianos and more dedicated to the Piano Circus; guess what: the Ensemble was co-founded by Max! A few of these pieces I recorded on my Album Minimal Piano Collection II (BC8551).

On this Album you can hear all his published solo piano music by Chester Music. I added one piece Reflection from 'Waltz with Bashir'. The music is an arrangement/variation on Schubert's Piano Sonata in A major, D.959 2nd Movement (Andantino). I also found another edition of Horizon Variations and I concluded the album with his famous 'Written on the sky', in which I added an organ.

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Max Richter (b.1966)

Some say he is the most influential composer of his generation, electro-acoustic polymath Max Richter defies definition: composer he may be, but he is also pianist, producer, remixer, and collaborator, and beyond argument one of the most prolific of contemporary musical artists. Inspired equally by Bach, punk rock and ambient electronica, Richter's sonic world blends a formal classical training (he graduated from the Royal Academy of Music, and was a pupil of renowned composer Luciano Berio) with modern technology. Remarkable to point out that Ludovico Einaudi also studied with Berio. Richter's unique and distinctive brand of heartbroken melodicism bridges the minimalist greats with pioneering electronics and the contemporary digital music production multiverse. Over the years Richter has become best known for his genre defining and highly influential solo albums which have given rise to and are seen as 'landmarks' (The Independent, Pitchfork)

of the ever burgeoning 'neo- classical' movement, but his monumental collaborative output also encompasses concert music, operas, ballets, art and video installations, and multiple film, theatre and television scores.

The over 50 films featuring Richter's work and specifically written scores include Ari Folman's multiple award-winning and devastating critique of war, *Waltz with Bashir* (for which Max was awarded the European Film Prize), Martin Scorsese's *Shutter Island* and Damon Lindelof's first television project post-*Lost*, HBO's *The Leftovers*. Theatre productions include Alan Cumming's triumphant solo version of *Macbeth* on Broadway, and the National Theatre of Scotland's internationally lauded *Black Watch*. Ballets include his many collaborative ventures with maverick Royal Ballet resident choreographer Wayne McGregor, with his works also being used by, amongst others, The Joffrey Ballet, Nederlands Dans Theatre, Lucinda Childs, New York City Ballet, American Ballet Theatre, Dutch National Ballet, Dresden Semper Oper, Ballet du Rhine, Northern Ballet. Art Collaborations include work with photographer Darren Almond at the White Cube, with Julian Opie on McGregor's ballet *INFRA*, and with visual art collective Random International on *Rain Room* at the Barbican and MoMA, and *Future Self* at Lunds Konsthall in Sweden. Signed as an exclusive artist to Deutsche Grammophon, Max Richter's projects for 2015 included his new solo album following on from his bestselling 'Recomposed: Vivaldi's Four Seasons' for which he received the ECHO Klassik Award in 2013. His latest success is *Sleep* (2015); an eight hour long song! It was released in downloadable form and on CD and vinyl as a one-hour excerpt entitled *from Sleep*. The work was strongly influenced by Gustav Mahler's *symphonic works*. The entire composition was performed on September 27, 2015, from midnight to 8:00 A.M. as the climax of the "Science and Music" weekend on BBC 3. The performance broke several records, including the longest live broadcast of a single musical composition in the history of the network.

NOTES FROM MAX RICHTER ON HIS PIANO COMPOSITIONS

Andras

Andras is the imaginary composer of this music, from my album *Mermoryhouse*. This needs a sense of urgency and intensity as it progresses.

The Blue Notebooks

This is a tiny Nocturne. Be careful with the rhythm so that the second beats always fall in the same way.

Circles from the rue Simon-Crubellier

The title refers to the home address of the protagonist in Georges Perec's wonderful work *Life: A User's Manual*. The hero of the novel embarks on a somewhat random circumnavigation as part of the story-therefore 'circles'.

Departure

This music is from Feo Aladag's powerful film *When We Leave*. The work accompanies the heroine's brave decision to leave her family and home- it is a sort of 'journey' nocturne.

The Family

This piece comes from the score for Cate Shortland's extraordinary film *Lore*. Towards the end of the film many of the characters have been lost, and all manner of relationships sundered. This piece is a little requiem, all built from steady repeated notes.

Fragment

Appearing on my album *Songs From Before*, this piece is a trip through the same harmonic landscape as 'Leo's Journal'.

From the rue Villin

This is from my album *Songs From Before*. The novelist George Perec lived at number 24

H in New England

This is a piece of travelling music from the film *Henry May Long*.

Horizon Variations

'Horizon Variations' is from my album *The Blue Notebooks*.

INFRA 3

This piece is from my album *INFRA*, a version of the ballet score of the same name, which I wrote for the Royal Ballet in 2008. The work is involved with journeying, making much use of material from Schubert's *Winterreise*. *INFRA 3* is a homage to his *Impromptu in G-flat Op.90 No.3*.

Leo's Journal

This piece is another trip through the music of 'Fragment'

The Tartu Piano

I once travelled overnight during midwinter to the Estonian city of Tartu to play a concert. In the brutalist concrete arts centre there was a wonderful piano for the concert, so I wrote a piece for it.

The Twins (Prague)

This little duet is for beginners. It is based on a typical Classica-era Alberti Bass figure, though somewhat subverted.

Vladimir's Blues

This is from my album *The Blue Notebooks*. The 'Vladimir' of the title is the writer Vladimir Nabokov, who (like me) had a keen interest in butterflies and was an expert on the family known as 'The Blues'.

Another expert on butterflies was the pianist Walter Gieseking, whose playing of Chopin I much admire; therefore I have borrowed the oscillating right-hand figure from Chopin's *Nocturne Op.15 No.1* – The movement is a little like the flapping of wings.

Written On The Sky

This piece is from my album *The Blue Notebooks*. It is an epilogue, which reprises the harmonic structure heard at the beginning of my piece 'On The Nature Of Daylight'.

Awards and nominations by Max Richter:

2008: European Film Award – Best Composer, *Waltz with Bashir*

2008: Cinema Eye Honors – Outstanding Achievement in Music Composition, *Waltz with Bashir*

2008: Annie Award – Music in an Animated Feature Production, *Waltz with Bashir* (Nomination)

2008: International Film Music Critics Association Awards – Breakout Composer of the Year, *Waltz with Bashir* (Nomination)

2010: Preis der deutschen Filmkritik – Beste Musik, *Die Fremde*

2012: Stockholm International Film Festival – Best Music Score, *Lore*

2012: Bayerischer Filmpreis – Filmmusik, *Lore*

2013: ECHO Klassik - 'Klassik ohne Grenzen', Recomposed by Max Richter: Vivaldi - The Four Seasons

www.maxrichtermusic.com



“Dutch pianist and composer, Jeroen van Veen, the leading exponent of minimalism today”, Alan Swanson (Fanfare)

“Jeroen van Veen has for many years been a powerhouse in the piano world of the Netherlands and beyond”, Dominy Clements (Musicweb-International)

“The Maximal Minimalist Missionary”, Raymond Tuttle (Fanfare)

Jeroen van Veen (1969) started playing the piano at the age of 7. He studied at the Utrecht Conservatory with Alwin Bär and Håkon Austbø. In 1993 he passed the Performing Artists' Exam. Van Veen has played with orchestras conducted by Howard Williams (Adams), Peter Eötvös (Zimmermann), Neal Stulberg (Mozart & Bartok) and Robert Craft (Stravinsky). He has played recitals in Europe, Russia, Canada & the USA. Van Veen attended master classes with Claude Helffer, Roberto Szidon, Ivan Klánsky and Leonid Hambro. He was invited to several festivals; Reder Piano Festival (1988), Festival der Künsten in Bad Gleichenberg (1992), Wien Modern (1993), Holland Dance Festival (1998, 2010) Lek Art Festival (1996-2007). Van Veen recorded for major Dutch Radio- and Television companies like AVRO, NOS, IKON, NCRV, TROS/Internet, WTBC-TV & Radio (Florida, U.S.A.) and Moscow Television. In 1992, Van Veen recorded his first CD as Piano duo Van Veen. In 1995 Piano duo Van Veen made their debut in the United States. They were prizewinners in the prestigious 4th International Murray Dranoff Two Piano Competition in Miami, Florida. After this achievement they toured the United States and Canada many times. The documentary “Two Pianos One Passion” (nominated with an Emmy Award 1996) portrays them as a duo. In 2016 Van Veen was awarded with the NPO Radio 4 2016 Award, for his efforts and promotion of classical music beyond the concert halls. His lie-down (ligconcert) concerts were praised as an example how classical music can attract new audiences.

The various compositions by Van Veen may be described as Minimal Music with different faces, Crossovers to Jazz, Blues, Soundscape, Avant-Garde, Techno, Trance and Pop Music. His Minimal Preludes for piano, and his NLXL are some of his most played pieces worldwide. His latest Minimal Piano Concerto Continuum was a great success. In 2015 he premiered his Incanto nr 2 in the Amsterdam Concertgebouw with Sandra van Veen.

Currently Mr. Van Veen is director of Van Veen Productions, Chairman of the Simeon ten Holt Foundation, Pianomania Foundation and artistic director of several music festivals. He is also active as Overseas Artistic Director in the Murray Dranoff Two Piano Competition based in Miami. Over the last 25 years Van Veen recorded more than 150 CD's and 5 DVD's, mostly for Brilliant Classics. His dicography includes: Adams, Einaudi, Glass, JacobTV, Minimal Piano Collections, Nyman, Pärt, Reich, Riley, Stravinsky, Tiersen, Ten Holt, Van Veen, Yiruma and many others. Van Veen is also praised for his productivity some say; 'the man who records faster than his shadow'.

www.jeroenvanveen.com · www.vanveenproductions.com

Thanks to Simon Ballard & Pianomania

This Album is dedicated to Ad Bergwerff



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