

JacobTV

In 2001 I performed *Postnuclear Winterscenario* for the first time. I was touched by this music from the opening sounds. In the next few years I discovered more piano works by JacobTV, recording *Postnuclear Winterscenario* in 2004 for volumes 1–9 of my Minimal Piano Collection. This was followed a few years later by a recording of the piano-duo composition *Views from a Dutch Train* for volumes 10–20. In 2007 I contacted JacobTV about doing a whole album dedicated to his piano music; it was in 2012 that we decided to make two CDs instead of one, the tracklist by this point far exceeding the length of a single disc. Recording started in December 2012, but the majority of the sessions took place in 2013. For the final sound balance in the boom box pieces *Sound*, *The Body of your Dreams* and *Off & On Situation Blues*, I went over to JacobTV's studio to work together on achieving the finishing touches. I firmly believe that JacobTV's music is the music of the future!

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Notes by the composer

CD1

Saudade

This work was written in July 2012 for Jeroen van Veen. 'Saudade' is a unique Galician-Portuguese word for which there is no literal translation in English; it describes a deep emotional state of nostalgic longing, and has in turn been described as: a vague and constant desire for something that does not and probably cannot exist; the love that remains; emptiness. The work was premiered on 28 April 2013 in the Beurs van Berlage, Amsterdam, by Jeroen van Veen.

Klarsichtdose Mozartkugeln

This was written in 2008 at the request of Jeroen van Veen. The International Student Piano Competition 2008 commissioned the work, which was performed by the participating students.

Sound

Sound, for piano and boom box, is based on an interview with John Cage that took place back in the '70s, part of a 1992 documentary by Miroslav Sebestik. It was composed in July 2012 and is dedicated to the memory of John Cage.

It gets louder and quieter
and it gets higher and lower
and it gets longer and shorter

different sounds coming from different places and lasting
sound is acting and I love the activity of sound
I don't need sound to talk to me
I don't want sound to pretend that it's in love with another sound
Hahahahaha
I just want it to be the sound

we don't see much difference between time and space
we don't know where one begins and the other stops

It gets louder and quieter
and it gets higher and lower
and it gets longer and shorter

John Cage

Merry Xmas

This is a short piece for piano in a rather slow tempo, written in 1997.

Postnuclear Winterscenario No.1

On January 23 1991, shortly after the Gulf War broke out, I felt speechless and unable to compose. In the media, meteorologists predicted apocalyptic consequences for the climate and the environment, similar to the effects of a nuclear war. They called it a 'postnuclear winterscenario'. I decided to express my speechlessness in music: in only a few hours' time, *Postnuclear Winterscenario No.1*, for solo piano, was written. It is probably the simplest music I have ever composed, with all the musical material reduced to a minimum: the 'melody' consists of one single note, an E that is repeated endlessly, and the harmonic accompaniment consists of only four different notes: B, A, G and F sharp.

There are no real rhythmic, melodic or harmonic developments in *Postnuclear Winterscenario*. The main way of expression is in the repetition and the delivery.

No.1 was performed numerous times by Kees Wieringa all over the world – even in Iraq, on the

ruins of Babylon. Soon musicians asked me to arrange other ‘scenarios’, based on the original work, and so I wrote variations for string quartet, for choir, for percussion, for one and two electric guitars, for saxophone quartet, for string orchestra, and finally in 2005 for symphony orchestra. Each scenario is different, but they all have the same mood in common: speechlessness about war and devastation.

Where the Heart is

Where the Heart is, Op.74b for piano and huge hammer, was commissioned by the Dutch FCM and written in July 1996 for Kees Wieringa. This is its first CD recording.

Instructions:

Appear on stage with a huge hammer. Place it carefully on the instrument, visible to the audience and easy to reach. Near the end of the piece the performer should grab the hammer, holding it high in the air, pretending to hit the piano and then dropping the hammer behind him on the floor.

Toccatà

Toccatà was written in 1988 for Kees Wieringa, to whom it is dedicated. Staying in the Spanish countryside in the spring of 1987, I discovered a remarkable sound one night, a sound I had never heard before: high and short tones produced with the clock-like regularity of test signals. They made me think of transmitters from circling satellites... One year later I had the same experience while in Italy. After some ornithological research, I found out that the sounds were coming from a bird: the scops owl, or otus scops, a rather shy and small owl with grey-brown feathers. I was fascinated by the lonely cries at night, when several birds circled over the woods simultaneously, each with their specific pitch and pace, creating fascinating aleatoric ‘melodies’. Back home I tried to simulate this with the help of my computer. The background noises I heard in Spain, from distant traffic or a plane, were simulated by sustained pedal tones.

As the density increases, extreme virtuosity leads to symmetric contrary motions in which D becomes the real tonal centre of the piece. Eventually the music becomes so complex that the pianist has no other choice but to use his nose to play the central D, like a prey-catching owl, pecking with its beak while spreading its wings. The prescription of the nose with its delicate touch (from *ppp* to *mf*) in contemporary piano literature aroused great excitement among composers and musicologists at the Darmstadter Ferienkurse of 1992, where the work was presented during a lecture recital.

Honky Tonk Blues

Honky Tonk Blues for piano was written in 1999 for the Dutch pianist Marcel Worms, who recorded it on CD. Its first performance took place at the 1999 North Sea Jazz Festival.

Views from a Dutch Train

This work was written for the Classical Accordion Duo, with the financial support of the FCM. When you travel through Holland, a small and densely populated country, by train, you will see that literally every square metre is brought into use: rectangular pieces of land divided by straight ditches, canals and dikes; long rows of trees and narrow parcels of green; expanding concrete districts and industrial parks; towns and villages. The composition process resembles the process of cultivating wasteland, with the repetition and variation of simple musical material passing by like the Dutch landscape as seen from a train. Both instruments describe the panorama of the streamline Dutch landscape from the left and right train windows.

The Body of your Dreams

Jacob TV turned once again to American television, using a cheesy advertisement for a weight-loss product. In it, the presenters demonstrate an electronic slimming belt, a device whose fine-tuned wave transmissions will vibrate fat away: no sweat, no workout. ‘It’s one of the easiest ways ever to get your body in the shape you want it. It helps to tone and tighten your upper abs, lower abs, arms and legs with no sweat at all! It’s one of the simplest, smallest and most comfortable toning devices ever. You can use it while watching television, doing the dishes, mowing the lawn... you decide! It also works well as an abdominal toning device while you are working out on your elliptical trainer or your treadmill, or while you are out for your daily walk. It’s easy and effective. And no sweat!’

Michael Struck-Schloen (Deutschlandradio, 17 March 2003):

‘It’s most unlikely that the slim Dutchman JacobTV has ever tried out the slimming belt himself. But he has discovered the musical potential of the endlessly repeated commercial: the kick of feeling good, the joyful cries over pounds lost, and the faked excitement of endorsements. JacobTV has forged the words together into an artistic polyphony of consumer terror, which he lets blare from a ghetto blaster. The pianist is the first victim: bar pianist, sports star and keyboard machine in one, he has to follow the staccato of the speech, and also fit his chords and minimalistic rhythms in between.’

Now you're ready to hear about
the latest evolution in the fitness phenomenon!
And ladies, listen to this: that cellulited flabbiness
you've heard about – and you're – and you're not strong
and you're not even sweaty!
how can you – how can you beat it? you can...
so it's not gonna – you can feel – so it's not gonna peel, crack or tear
you can feel the contraction and you're not even sweaty!
you can feel – that cellulited flabbiness
and you watch and you watch the body
and you watch the body of your dreams
no hassle, non driving, no injuries and no sweat!
oh wow!
how can you how can you beat it?
that cellulited flabbiness oh wow!
wow! – you're just kicking back, relaxing, that's right!
forever! that's amazing! – it sure is!
that's right and the secret is:
you can feel the contractions, you can feel the energy
you can feel the intensity going on in your abdominal muscles

turn it on! wow!
by pushing this button! oh?
10 levels of intensity
working you out
now you're ready to hear about the latest...
from short staccato muscle contractions
now you're ready to hear about the latest evolution
I've lost 5 inches on my waist
the body of your dreams
and it's so easy!
you can pull that body right back into shape with no sweat!
little hands – champion – by 40 – you can – triggering – champion
triggering the muscles
I huh prefer the...
in preparation for competition: 3000 muscle contractions!
I could fix breakfast for both of my children

many many people blame their shapeless
waistline on excessive weight
unbeliev. unbeliev. unbelievably easy to use
increased
triggering the muscles – working you out
you can even get a full workout while you're watching tv!
or just walking around!
turn it on!
it it it doesn't – it doesn't matter whether you're short or tall,
big or small:
3000 contractions in just 10 minutes!
and now: get ready!
by an and oh by an and oh
champion! champion body builders! WOW!
that's incredible! that's incredible! that's incredible!
that's... that's... that's incredible!
you're not down on the floor – oh wow –
pounding out crunches or sit-ups
I can see Libby's abdominal muscles contracting,
I mean... that's
press the button and... wow!
that's... that's... that's incredible!
you can feel the contractions and you're not even sweaty!
you can pull that body right back – 3000 contractions
I can wear lower pants – that's incredible –
which I usually have a problem wearing pants like
I've had a bad problem with this huh love handles on the side
I could fix breakfast
you can pull that body right back into shape with no sweat!

that's the body of their dreams, with no sweat!
that's incredible! how can you how can you beat it?
oh my God! aha aha – oh wow!
kind of like an inside tickle!
you're just kicking back, relaxing, that's right!
you're just kicking back, relaxing, forever!
it sure is! forever! that's amazing!

it sure is: champion body builders... wow, look at that!
how can you beat it?
ready to get that tightened and toned midsection, once and for all?
now you're ready to hear about the latest evolution
in the fitness phenomenon:
the body of your dreams...
it's super comfortable and super durable...
the body of their dreams...

Off & On Situation Blues

Off & On Situation Blues for piano and boom box was written in 1999 for the Dutch pianist Marcel Worms, who recorded it on CD. The voice samples on the work are of cocaine-addicted prostitutes who were guests on a Jerry Springer Show. The same audio material was used in *Heartbreakers*, written for the Houdinis in 1998.

CD2

Piano Concerto No.2 'Sky Falling'

Written in 2009, Piano Concerto No.2 'Sky Falling' is dedicated to Ronald Brautigam and was commissioned by the Dutch broadcasting companies TROS/AVRO/NTR with the financial support of the NFPK. The work's premiere and radio broadcast (given by Ronald Brautigam and the Dutch Radio Chamber Orchestra, conducted by Thierry Fischer) took place on 5 and 7 March 2010 in Vredenburg (Utrecht) and the Concertgebouw Amsterdam respectively.

At the beginning of the worldwide credit crunch, in September 2008, I heard a reporter on Wall Street say: 'The sky isn't falling'¹, in an attempt to calm us all down a bit. We are living in a time where the most obvious certainties seem to fade away, and that image of a falling sky was an appropriate metaphor and source of inspiration to me for this piece. When listening to a symphony orchestra, nostalgic associations often enter my head, probably because the ensemble's repertoire usually dates from long ago and the orchestra itself hasn't changed much in 200 years. So when I write for a symphony orchestra, I try not to force it into something very contemporary; instead, I try to preserve and 'sublime' the sound of the orchestra. Leading on from this idea, my Piano Concerto No.2 can be described as neoclassical, probably because my inspiration came from the

way Ronald Brautigam performs Mozart. A few years ago we were both on the same programme, and so I heard him play Mozart a couple of times: it was to me as if the sky had opened. Apart from Mozart, my concerto was also influenced by the blues: the groove of Muddy Waters' *Hoochie Coochie Man* can be heard in the first tutti. And then there are the bouncing seconds, like in many of my works, and a lot of sixths, my favourite interval, creating mildly melodic structures. As a whole, 'Sky Falling' may have become a less dramatic version of what I originally had in mind, but this largely depends on how the musicians chose to interpret the score.

Pianoboek 1

Pianoboek 1 was written in 1979 and dedicated to Renate, my first girlfriend, who studied piano at the same conservatory as me. Each of the nine movements is in a different key and mood.

Pianoboek 2

Pianoboek 2 was written in 1986 and commissioned by the FCM. Like *Pianoboek 1* there are nine movements, but the pieces are longer and a bit more demanding.

Intervallen

The subtitle is '12 studies for piano based on 12 intervals'. It was written in 1988 and is meant for amateur pianists.

¹ *The Sky is Falling*, better known as *Chicken Licken*, *Henny Penny* or *Chicken Little*, is an old fable about a chicken who believes the sky is falling. The expression has passed into the English language as a common idiom indicating a hysterical or mistaken belief that disaster is imminent.

JacobTV

'Stylistically, Jacob Ter Veldhuis is hard to pin down. His classical side is a lush combination of post-Minimalism and Romanticism. While he was working on integrating rock, jazz and pop culture into his music on one side, he was turning away from high modernism on the other.'

Sequenza 21

‘JacobTV is preoccupied with American media and world events and draws raw materials from those sources. His work possesses an explosive strength and raw energy combined with extraordinarily intricate architectural design.’

Limor Tomer, former curator of the Whitney Museum of American Art in New York

‘JacobTV is one of the most intriguing and engaging European composers of today. His control of energy and momentum, in fact, is one of his music’s greatest strengths. His fast-moving pieces have an exciting sense of drive and purposefulness, and his more meditative pieces have a logic and quiet intensity that keep them from being meandering or static. TV’s music is emotionally direct, and he possesses an authentic lyrical gift that never sounds like rehashed Romanticism. His music is marked by a gentle optimism that reflects his deliberate rejection of what he perceives as the negativity of much modern music.’

Stephen Eddins, critic at Allmusic.com



Dutch ‘avant-pop’ composer JacobTV (Jacob Ter Veldhuis, 1951) began his career as a rock musician, also studying composition and electronic music. Awarded The Netherlands’ Composition Prize in 1980, he later became a full-time composer and soon made a name for himself with his highly melodic compositions based on music ‘straight from the heart’ (or, to use own words, ‘I pepper my music with sugar’). The press called him the ‘Andy Warhol of new music’, and his ‘coming-out’ as a composer of ultra-tonal, mellifluous music reached its climax with the video oratorio *Paradiso*, based on Dante’s *Divina Commedia*.

JacobTV’s so-called ‘boom box’ repertoire, works for live instruments with a grooving soundtrack based on speech melody, also became internationally popular. With some 1000 performances given around the world each year, he is one of the most performed European composers, though he has also been accused of ‘musical

terrorism’ – according to the *Wall Street Journal*, some of his work ‘makes many a hip-hop artist look sedate!’ In 2007, a three-day JacobTV festival took place at the Whitney Museum of American Art in New York City. His never-ending reality opera *The News* is constantly updated; performances have so far taken place in Chicago, Rome, Amsterdam, Hamburg and New York, with new editions currently in preparation.

JacobTV’s main works are the ‘Rainbow’, ‘Tallahatchie’ and ‘Goldrush’ Concertos; the video oratorio *Paradiso*; *Mountain Top*; Piano Concerto No.2 ‘Sky Falling’; ‘Now’; String Quartets Nos. 1, 2 and 3; *Drei Stille Lieder*; *Diverso il Tempo*; *Laws of Science*; *Grab it!*; *Heartbreakers*; *Buku*; *Jesus is coming*; *May this Bliss never end*; *The Body of your Dreams*; *Les Soupirs de Rameau*; *Cities change the Songs of Birds*, the *Postnuclear Winterscenarios*, *Nivea Hair Care Styling Mousse* (for piano trio); *Cheese Cake*, *Lipstick*; and *The News*. His music has been performed by prestigious orchestras including the Royal Concertgebouw, the Tokyo City Philharmonic, the Rotterdam Philharmonic, the Russian State Academy, the Düsseldorf Symfoniker and the Metropole; by acclaimed soloists such as Branford Marsalis, James Galway, Evelyn Glennie, Ronald Brautigam, Arno Bornkamp, Kevin Gallagher, Margaret Lancaster, Claron McFadden, Thomas Allen, Loire, Nora Fischer, Andrew Russo, Jeroen van Veen, Robert Buckland, Kathy Supove and Masanori Oishi; by lauded ensembles including Het Nederlands Kamerkoor, Electra, Electric Kompany, Ethel, Fulcrumpoint, Quasar, E.A.R. Unit, Real Quiet, the Onyx, Ruysdael, Aurelia, Prism and New Century Quartets, Safri Duo, Calefax, Amsterdam Sinfonietta, De Volharding, Fireworks, Gending, Nederlands Blazers Ensemble, Nationale Reisopera, Glass Farm and Fifth House Ensemble. Choreographers Hans van Manen, Nanine Linning, Annabel Lopez-Ochoa, Dominique Dumais, Johan Inger and others have created ballets based on his music in productions for the Nederlands Danstheater, Het Nationaal Ballet, Introdans and Scapino Ballet Rotterdam, among others.

www.jacobtv.net

Netherlands Radio Chamber Philharmonic

The Netherlands Radio Chamber Philharmonic, founded in 2005, was created out of the former Netherlands Radio Symphony Orchestra. The orchestra is a flexible entity with a penchant for new perspectives: with 60 musicians forming its core, its instrumentation can be varied and expanded to perform Baroque music, contemporary music (Dutch and world premieres) and the traditional chamber orchestral repertoire, as well as scores calling for larger forces.

As one of the flagship orchestras for public broadcasting in The Netherlands, the Netherlands Radio Chamber Philharmonic occupies a prominent place in the Saturday Matinee and the Sunday Morning Concerts series at the Amsterdam Concertgebouw, the Friday Vredenburg series in Utrecht and the adventurous concert series in the Amsterdam Muziekgebouw. These concerts are broadcast live on the Dutch national station Radio 4 and disseminated through the European Broadcasting Union. Jaap van Zweden was the RKF's chief conductor from 2005 to 2010, and Michael Schönwandt was appointed chief conductor in 2011. In July 2013 the Dutch government announced a total cut in the RKF's funding, and the orchestra gave its final performance at the Concertgebouw on 14 July.

www.radiokamerfilharmonie.nl

Thierry Fischer

Thierry Fischer is a Swiss orchestral conductor and flautist. Born in Zambia in 1957 to Swiss parents who had been missionaries, he studied flute with Aurèle Nicolet and began his musical career as principal flute in Hamburg and at the Zurich Opera, where he studied scores with Nikolaus Harnoncourt. His conducting career began in his 30s; his first concerts as director were with the Chamber Orchestra of Europe, in which he was principal flute under Claudio Abbado.

From 1997 to 2001 Fischer was chief conductor of the Netherlands Ballet Orchestra (Nederlands Balletorkest). In 2001 he became principal conductor of the Ulster Orchestra in Belfast. In September 2006, following an extension of his contract with the Ulster Orchestra from 2004 to 2006, he became principal conductor of the BBC National Orchestra of Wales (BBC NOW). He concluded his BBC NOW tenure after the 2011–2012 season.

Outside of Europe, Fischer was chief conductor of the Nagoya Philharmonic Orchestra from April 2008 to February 2001 (he continues to work with the orchestra in his capacity as Honorary Guest Conductor). In September 2009 he became music director of the Utah Symphony, with an initial contract of 4 years; in February 2012 the orchestra announced the extension of Fischer's contract through to the 2015–2016 season.

Fischer has made several recordings, most notably of Swiss composer Frank Martin's orchestral music for the Deutsche Grammophon label, a recording that was nominated for a *Gramophone* Award. His discography also features several CDs for the Hyperion label, including the music of Florent Schmitt and Jean Françaix.

www.thierrifischer.com

Ronald Brautigam

One of Holland's leading musicians, Ronald Brautigam is remarkable not only for his virtuosity and musicianship, but also for the variety of his musical interests. Born in 1954, he studied with Jan de Wijn in Amsterdam, thereafter continuing his studies in London and the United States with Rudolf Serkin. In 1984 he received the highest Dutch musical accolade: the Nederlandse Muziekprijs. Since then he has made regular appearances with the leading European orchestras under conductors such as Frans Brüggen, Riccardo Chailly, Charles Dutoit, Ivan Fischer, Bernard Haitink, Philippe Herreweghe, Christopher Hogwood, Ton Koopman, Roger Norrington, Simon Rattle and Edo de Waart.

Apart from modern instruments, Ronald Brautigam's great passion is the historical fortepiano – on which he has performed the sonata cycles of Beethoven and Mozart and collaborated with such ancient music ensembles as the Orchestra of the 18th Century, Orchestra of the Age of Enlightenment, Hannover Band, Concerto Copenhagen and Orchestre des Champs-Élysées. He is also active as a chamber musician, collaborating with acclaimed performers such as Isabelle van Keulen, Nobuko Imai and Melvyn Tan.

Since 1995 he has worked with the Swedish record company Bis, recording the piano concertos of Mendelssohn (with the Nieuw Sinfonietta) and the complete piano music of Haydn and Mozart (on the fortepiano). In 2003 he recorded the complete piano music of Beethoven. Recordings for Decca include the concertos of Shostakovich, Hindemith and Frank Martin with the Royal Concertgebouw Orchestra under Riccardo Chailly. Forthcoming events include performances with the Royal Concertgebouw, Scottish Chamber Orchestra, Orchestre de Chambre de Genève, Orchestre Symphonique de Liège, Orchestra Sinfonica di Milano, Concerto Copenhagen and Orchestre des Champs-Élysées, among others.

www.ronaldbrautigam.com

Sandra van Veen

Sandra van Veen studied with the Norwegian pianist Håkon Austbø at the Conservatory in Utrecht, graduating in 1992. She made her professional debut with her husband Jeroen in a performance of *Canto Ostinato* during Lek Art (Culemborg). The concert was recorded live, with the CD selling in more than 40 countries worldwide. Many more CDs and concert engagements followed after this success.

Sandra has built much of her career in performing the music of Ten Holt, but she also plays other kinds of repertoire, ranging from classical works like *Carmina Burana*, *The Planets* and

Rhapsody in Blue to tangos and *Tubular Bells* (Mike Oldfield) for four pianos. She has premiered several pieces by Dutch composers such as J. Andriessen (in Russia) and Ten Holt (in Canada), and has performed as far afield as Miami and Novosibirsk (Russia). She takes part in many projects in Holland as well as abroad, and has also recorded many CDs for various labels, with several of her concerts and projects have been broadcasted on radio, television and the internet. A highly respected teacher, she is a co-founder of the Lek Art Foundation and the Simeon ten Holt Foundation. She runs her own company 'De Walnoot', which is based in Culemborg, The Netherlands.

www.pianoduo.org

Jeroen van Veen

'Dutch pianist and composer Jeroen van Veen, the leading exponent of minimalism in Holland today.'
Alan Swanson (*Fanfare*)

Jeroen van Veen, born in 1969, started playing the piano at the age of seven, later studying at the Utrecht Conservatory with Alwin Bär and Håkon Austbø, and passing the Performing Artists' Exam in 1993. Van Veen has played with orchestras conducted by Howard Williams (Adams), Peter Eötvös (Zimmermann) in Amsterdam, Utrecht, Vienna and Budapest, and in the United States with Neal Stulberg (Mozart & Bartók) and Robert Craft (Stravinsky). He has given recitals in Austria, Belgium, Canada, Colombia, England, France, Germany, Hungary, Italy, Russia and the USA.

Van Veen has attended masterclasses with Claude Helffer, Hans-Peter and Volker Stenzl, and Roberto Szidon. He has been invited to several festivals – Reder Piano Festival (1988), Festival der Künsten in Bad Gleichenberg (1992), Wien Modern (1993), Holland Dance Festival (1998), Lek Art Festival (1996–2007) – and has recorded for major television and radio companies in Holland, Florida and Moscow. In 1992 van Veen recorded his first CD with his brother Maarten as the internationally recognised piano duo 'Van Veen'. In 1995 the duo made their debut in the United States and were prizewinners in the prestigious Fourth International Murray Dranoff Two Piano Competition in Miami, Florida. After this achievement they toured the United States and Canada many times. The duo were the subject of the documentary *Two Pianos One Passion*, which was nominated for an Emmy Award in 1996.

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. Van Veen is

director of Van Veen Productions, and is chairman of the Simeon ten Holt Foundation and the Pianomania Foundation as well as artistic director of several music festivals in Culemborg, Utrecht and Veldhoven. He is also active in the Murray Dranoff Two Piano Competition, based in Miami. Over the last 20 years van Veen has recorded more than 90 CDs and 5 DVDs for several labels (Mirasound, Koch, Naxos, Brilliant Classics), including his own, PIANO; the recording of *Les noces* for Naxos was described by the *New York Times* as 'the best recording ever'. In 2010 he trademarked his successful 'ligconcert' piano series.

www.jeroenvanveen.com · www.vanveenproductions.com

The production of this album is financially supported by OxArt, a society with a great interest in the arts as a communicative language. Arts, and hence music, are an expression of societal developments that often cannot be communicated (yet) in semantic language. JacobTV is a beautiful example of this meaning of arts. With tonal, auditive and mediative means, he operates on the brink of modern society – in terms of content, technology or societal context. And in this way JacobTV helps to interpret and understand the societal actuality, even when words fall short. When emotions surpass ratio. Inspiring, seductive and addictive.

OxArt's members are Leon Mommers, Jozef Jansen, Jeroen van Veen, Pieter Mols,
Jan Wouda and Ton van Asseldonk.

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