

ENGLISH



SWITCH

Life consists of phases that often transition seamlessly. However, sometimes you have to turn a switch to close an old chapter and start a new one. The last time I did this was in 2020 when I decided to move from the big city to the countryside and end my career as an employee. On the 1st of February, 2021, I fully turned the switch to focus entirely on my music, art, and podcasts. In eager haste, I set to work, and by the end of the first year, I released my debut album. Pressed on vinyl and mastered at Abbey Road Studios, the album *Climb* is a colourful collection of songs I had written over a lifetime. It was also an important first project in finding my own style and method. Now, here is my second album, dedicated to that pivotal switch. It has become an eclectic journey, featuring atmospheres and songs that have come to life since *Climb*, supplemented with four bonus tracks from *Climb* with which I have a special connection.

The switch on the linocut artwork for this album is based on a photo I took in March 2005 at Merwedeplein 37^{II} in Amsterdam. This is where Anne Frank and her family lived after leaving Germany in the 1930s until they went into hiding in the Secret Annex in June 1942. In 2005, their apartment was restored to the time when they lived there. Since the war, a stubborn resident had resisted renovations by the housing corporation, preserving much of the original state. Due to my work at the Amsterdam Museum at the time, I was able to visit the apartment, where I took several photos during the reconstruction. The photo of that old bakelite switch stayed with me because of its historical significance and, apart from that, also as a symbol of important changes in life that require a switch. This second album is dedicated to opportunities that arise, possibilities that pass by, and dreams that must be fulfilled. Don't hesitate, and turn that switch!



1. EN ROUTE #1 - LOST WITHOUT A COMPASS

music & sound design: Jan Hovers

Join me on this album's journey. But how do we find our way? Perhaps the ultimate question of life. Everyone follows their own personal compass, if they have one. We play it safe...

This sound design is based on a recording from the summer of 1978 when my good friend Wim and I were lost with my Citroën 2CV (known as the "ugly duckling") in the South English countryside, hoping to find a campsite before dark. In a village shop, I asked for a compass.



2. INVISIBLE FRIEND

music & lyrics: Jan Hovers

The journey begins literally, "*On the long and winding journey through the nowhere land called life.*" With this nod to Paul and John, I wrote the lyrics at the beginning of this century, about the quest to find oneself. The bottom line is simple: you have to love yourself and not seek approval from others before you can be happy in life. I could only write the music once I had mastered the art of aging.

Guests:

Oleksandra Vyentseva (Ukraine): violin

Massimo Morganti (Italy): trombone (King 2B)

3. EN ROUTE #2 – FORD IN THE ROAD

music & sound design: Jan Hovers

Well, a compass isn't everything. There are turns you miss, intersections you overlook. It's good when help arrives, and you understand the advice given. Wim and I ended up at a police station near Farnham, South England. My 19-year-old self didn't want to admit that I didn't know what a ford is (no, not the car brand).



4. /SCATTERED LIVE/ (FEATURING PETRA GAFFKE)

music: Petra Gaffke & Jan Hovers | lyrics: Petra Gaffke

Love comes your way. You have the highest expectations but end up disappointing each other. You live in separate worlds and can't connect. Occasionally, a brief moment of deep connection appears, only to vanish as quickly as a ray of sunshine through the clouds. Petra and I don't remember what came first, the melody in Petra's head or Jan's piano groove. It all came together beautifully, though it took another year to complete the song. Yes, there are some autobiographical elements in the lyrics. But honestly, who hasn't experienced something like this?

Guests:

Petra Gaffke: vocals

Lev Borovskiy (Ukraine): trumpet

Dima Faustov (Ukraine): tenor sax

5. EN ROUTE #3 – HET GESTOLEN KINDJE

music & sound design: Jan Hovers

The Stolen Child. My grandmother could passionately tell stories about seemingly insignificant events. Although, a stolen child insignificant? From a phone conversation around 1975.

Guests:

Dina Heerholtz-Welagen (1896–1980): narrator

Hannah Gobbett (England): clarinet



6. HOPPLA! (FEATURING HANNA PRINS, MARLENE DIETRICH & LOTTE LENYA)

music: Jan Hovers | lyrics: Petra Gaffke & Jan Hovers

Unrequited love, who doesn't know it? Sick with longing, without the other person noticing you. This song is based on the famous movie *Der Blaue Engel* (1930), which made actress Marlene Dietrich world-famous. It's about the man who falls head over heels for a seductive woman without really knowing her. The woman wonders what the man sees in her, with her dark sides. I wrote and sing the English lyrics from the man's perspective. Then it's the woman's turn. Written in German by my love Petra from the female perspective. The recordings for this were made in Lübeck, Germany, sung by Hanna Prins, a wonderful singer and person. And then? Is that really Marlene stepping forward from the darkness? A richly orchestrated song about love and illusions. I used Artificial Intelligence to isolate Marlene Dietrich and Lotte Lenya from 78 rpm records for

the song. Lotte, as in *Seeräuber Jenny*, exclaims "Hoppla!" – hence the title – and Marlene explains as Lola Lola what drives her in love.

With six musicians from the village of Almen and surroundings, I recorded the brass parts. I had access to the charming Chapel "op 't Rijsselt", nearby in Eefde in the Dutch Achterhoek region. Once in Lübeck for the vocal recordings, the old Hanseatic city turned out to have everything in common with the town in *Der Blaue Engel*. Beforehand, I asked singer Hanna if she knew a street where nightlife took place for the right setting for the video recordings. She said that Lübeck actually has a *Blauer Engel*. On 1 December 2023, after recording the vocal parts, we went out into the freezing cold. It was -7°C by then. The street was perfect! I mixed the filmed footage with that from the original film to give the clip a somewhat German expressionist feel. This, combined with "the making of" footage, led to the final music video. The song is part of the project Hoppla! – see www.hovers.nl/hoppla.

Guests:

Hanna Prins (Germany): vocals

Brass section: Liza Westendorp (alto sax), Hester Vrugink (tenor sax), Gerwin Huurnink (trumpet), Hans Vrugink, Marijn Laurensse, Teun Boschloo (trombone)

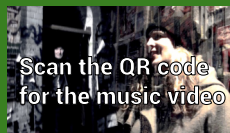
Marlene Dietrich: recitation

Lotte Lenya: Hoppla!

Music recorded at 'Hovers Constructie' - Gorssel, Netherlands

Chapel "op 't Rijsselt" (brass) - Eefde, Netherlands

Zentrum für Musikkultur (vocals Hanna) - Lübeck, Germany



Scan the QR code
for the music video



7. EN ROUTE #4 – MÉLANCOLIQUE

music & sound design: Jan Hovers

Paris – café interior. People talking. Someone starts playing the accordion hesitantly. A woman approaches him and stops. She speaks to him, with unexpected consequences.

Guests:

Marie Assel Cambier (France): woman in café



8. BLIJVEN WIL IK NIET (COMMENT TE DIRE ADIEU)

music & lyrics: Serge Gainsbourg, Arnold Goland, Jack Gold

Dutch adaptation: Jan Hovers

I Don't Want to Stay. Since the early 1960s, many people have fallen for the mysterious beauty of Françoise Hardy. I have always been intrigued by her, as was Bob Dylan, who at the time was desperate to meet her. In her autobiography, she mentions this with a mix of pride and bemusement at such adoration.

From her autobiography, she emerges as an insecure, tormented, and often lonely woman who was deeply interested in astrology. She was also highly insecure about her talents. Perhaps rightly so concerning her average singing skills, but unjustly so regarding her talent as a writer of numerous beautiful chansons. Take, for example, her first major hit, *Tous les garçons et les filles*,

for which she wrote the lyrics and much of the music.

In addition to performing her own work, she was a muse for many other artists and writers. Serge Gainsbourg, at her request, created a new text for a rather tame American tune originally recorded by Vera Lynn. This became *Comment te dire adieu*, a typical Gainsbourg song with a double meaning. All his couplet lines end on the 'eu' sound (pronounced /øz/), and the spoken parts on 'ex,' which rhymes with 'sex'—though Gainsbourg never mentions it explicitly, the suggestion is clear. Back then, it was seen as a reference to the 'ex boyfriend' in the lyrics. In any case, this all received a fine *beat* arrangement in 1968, including a muted trumpet, and became yet another international hit for Françoise.

I always had a soft spot for this song. And, of course, for Françoise herself (especially before I read her autobiography). She was also somewhat of a muse to me; I made a linocut based on her original 1968 video clip.

I also adapted the Gainsbourg text into Dutch, with all the rhyme words ending in 'niet' (in English pronounced as "neat") and, of course, 'ex.' As a child of my generation, I did want to use the word 'sex.' It was a joy to recreate the 1960s arrangement in my home studio.

In October 2022, I asked the rights owner Sony Music/EMI for permission to release it.



The original authors in the US quickly granted permission. Then it was just a matter of waiting for the Gainsbourg estate. Waiting, emailing, calling, "Sorry, they lost the translated text and the MP3, can you send it again?". More emails, calls, waiting. Finally, after exactly 1.5 years, permission came in the form of a contract, provided I claimed no rights to my adapted text. And that I include this text:

"Blijven Wil Ik Niet" is a version of "Comment te dire adieu" (written by Gainsbourg/Goland/Gold). Published by EMI U Catalog Inc Used by permission. All rights reserved."
Here it is.

Together with my daughter Esther, I recorded a music video on June 9th, 2024. Our surprise was great when, two days later, the news of Françoise's death at 80 was announced by her son Thomas.



9. YOUNG PIET MONDRIAN EXPLORING HIS VILLAGE

music & sound design: Jan Hovers

In 2023, Museum Villa Mondriaan in Winterswijk, The Netherlands, celebrated its 10th anniversary. It had outgrown its infancy and was ready for a larger audience. A radio campaign was launched on Dutch NPO Radio 1, a much-listened-to public news station, for which I made the commercial.

The radio commercial did not come my way by chance. As the chairman of the board, I was involved with Museum Villa Mondriaan. The music emerged intuitively. Young Piet Mondrian lived between the ages of 8 and 20 in the villa in Winterswijk that now houses the museum. I imagined him looking out from his parents' house at the Jacobs (St James) church tower in the latter half of the nineteenth century. Then the music came naturally.

The 30-second commercial led to this longer version. In this piece of music, you wander together with young Piet through the village of his youth. He rows on one of the local streams, walks through the village, and draws with chalk on the ground. In the distance, you hear the midday bell of the Jacobskerk, which he could see from his house and often sketched. I used a pre-war historical recording of this bell to ensure it was the sound young Piet regularly heard.



10. EN ROUTE #5 - R.I.P.

music & sound design: Jan Hovers

An emotional speech by an unknown Dutch man, estimated to have been recorded in the 1940s. People sometimes sent audio messages to family or friends on the other side of the world. It was an exotic novelty in a time when most communication was still by letter. People had to go to a special shop, where they sat in front of a microphone, and their voice was directly engraved on a soft wax disc, with a length of 3 minutes per side. I found this recording at a flea market among a stack of 78 rpm records. It was recorded at *Willem Sprenger's Gramophone Recording Studio, Passage 46, The Hague*, in the Netherlands. The first side is no longer playable; the grooves are literally peeling away. The label is also missing, so there is no information. The label on the other side is blank. From this side, I managed to extract a few sentences from a forest of crackles and pops. One friend of the speaker is no longer alive and apparently had a controversial past. What happened? In any case, may he rest in peace.



11. CURTAINS/ (FEATURING TESSA BOOMKAMP)

music & lyrics: Jan Hovers

The days fly by. Again, you open the curtains for a new day. The last time seemed just a moment ago. Eagerly, you set to work on the lost time. But why the rush? Isn't regained freedom enough? I wrote this song about how quickly the days pass and life ticks by. Are you making the right choices, so you don't end up thinking, "If only I had..."?

I asked Tessa Boomkamp to sing and drum on the track. After all, she is one of the best session musicians in the Netherlands. After recording all the basic tracks in my home studio in the Achterhoek, I went to Tessa's studio in the city of Zaandam for the vocals and drum parts (and also a tambourine and sleigh bells, to be complete).

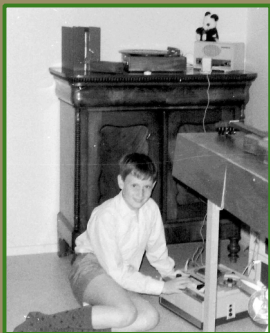
Guest:

Tessa Boomkamp: vocals, drums, tambourine, sleigh bells

12. EN ROUTE #6 - IK WOU DAT HET MOOI WEER WAS

music & sound design: Jan Hovers

I Wish the Weather Was Nice. It's the early 1980s. I'm in my early twenties and want to do something, make something. The weather is awful, and I have all sorts of things to do that I don't want to. I have an old tape recorder. You can copy from one stereo channel to the other. You can also place a piece of cardboard in front of the erase head, allowing you to record something new over something else without erasing the old. The heart of the recording was a sort of mantra of endlessly repeating "*I wish the weather was nice and I had less to do.*" Layer upon layer, adorned with bits of recorder. There was something about that analogue era. With two wires rhythmically



moving against each other, I made a rhythm track from an earth hum. I changed the pitch by running the tape recorder slower or faster. After a long day of tinkering, the piece was finished. It lasted a respectable 12.5 minutes; I solemnly called it my first suite, titled *Busy*. The weather was nice again, but I still had a lot to do that I didn't want to do. Listen to a heavily shortened version of 1'15". Enough to remember exactly how I felt back then.

In the photo, the 11-year-old Jan working with a tape recorder

13. WHEN DAY COMES TO AN END

(2024 VERSION) DUET WITH PETRA GAFFKE

music & lyrics: Jan Hovers

This string quartet with vocals first appeared in an earlier version on my debut album, *Climb*. Back then, it was performed by a string quartet from the Zwolle region, in the Netherlands, recorded with two microphones in just one morning – the only time available for both rehearsal and recording. Although the musicians played my first string arrangement with passion, I was never entirely satisfied with the result. The microphone setup and a few small playing errors increasingly bothered me.

So, for this album, I decided to re-record it, significantly increasing the tempo, inspired by *Eleanor*

Rigby by The Beatles. The original Dutch string quartet is now replaced by a Ukrainian duo: Alexey Zavgorodniy on violin and viola, and Kateryna Mytrofanova on cello. What remains unchanged is the loving enjoyment with which Petra and I sang 'our' romantic duet, coached by Jeannet de Jager in her home in Amsterdam's Jordaan neighbourhood. As a cherry on top, we made a music video using my old Lego and toy car collection.

Guests:

Petra Gaffke: vocals

Alexey Zavgorodniy (Ukraine): violin, viola

Kateryna Mytrofanova (Ukraine): cello



14. EN ROUTE #7 - THERE WAS A YOUNG BOY FROM LIMERICK

music & sound design: Jan Hovers

Let's go back to the summer of 1978. So my friend Wim and I were traveling through southern England in my Citroën 2CV. On a campsite, we found ourselves next to an English family with two young boys, around 10 years old. While we played our guitar and mandolin, the boys hung around us. Their mother repeatedly apologised in an exaggerated English manner for any inconvenience they might cause. We practiced our school English with the boys, Wim sang *Donna Donna* with one of them (a song they had learned at school), and the other one recited some polite limericks, which we recorded with Wim's cassette recorder.

The cassette tape languished for nearly 50 years, so it deserves a larger audience now. Raise the curtain! In real life, the boys would be about 60 years old now, if they are still alive. But in our theatre, they remain forever ten. Give them a warm round of applause!



15. WAY ON THE OTHER SIDE (FEATURING MARCEL VAN DER LINDEN)

music & lyrics: Marcel van der Linden & Jan Hovers

In 2006, a dream of mine came true. I joined a successful and outstanding Beatles tribute band, the *Mal Evans Memorial Band*. The lead singer was Marcel van der Linden, a charming Brabander (someone from the North Brabant province in the Netherlands) with an excellent sixties voice. We had many great adventures, including playing twice for a week in Liverpool (with several gigs at the legendary Cavern Club), performing at a major festival in Minsk, Belarus, appearing on the Dutch TV show *De Wereld Draait Door*, and touring theatres across the Netherlands. When the band stopped, we continued for a few years with its successor, *Love & Mersey*, until we had our fill of Beatles music and went our separate ways.



Marcel and I stayed in touch. In the spring of 2024, I spontaneously sent him a rough sketch for a song, saying "Now it's your turn." And so he started. After several rounds of back-and-forth, this song emerged, perfectly fitting the Switch theme. Given our history, it had to have a strong Beatles influence. Just because it makes us happy!

Pictured Jan and Marcel at the Cavern Club in Liverpool - 2007.

Guests:

Marcel van der Linden: vocals

Oleksandra Vyentseva (Ukraine): violin

Nic Weaver (USA): trumpet, alto sax, tenor sax

16. EN ROUTE #8 - LIJN 2, MUSEUMKWARTIER (FEATURING HENK HOF/TEDE)

music & sound design: Jan Hovers | text: Nescio

(excerpt from Dichtertje by Nescio, Verzameld proza, 1996, Nijgh & Van Ditmar/G.A. van Oorschoot Publishers)

Line 2, Museum Quarter. I am a huge fan of the Dutch writer Nescio. I spent part of my school years at the Linnaeushof in Amsterdam-East, where J.H.F. Grönloh (Nescio's real name) lived for a long time. I was born in 1958, so unfortunately, I cannot claim the historical thrill of being there at the same time as him. Still, for me that magical place is always connected to him.

For this musical journey, and in the spirit of the switch I have made, *Dichtertje* (Little Poet) by

Nescio had to be part of this musical journey. It is my all-time favourite book because of the palpable romance of unfulfilled artistry (I too worked in offices for much of my life – in public broadcasting and the museum world – before dedicating myself full-time to the arts). The theme from the song *Curtains* returns here in an arrangement for piano and cello, along with the sound of a tram from that era: "Everything really line 2, Museum Quarter."

I wanted the text to be read by Henk Hofstede from the Dutch band Nits because, for me, Henk embodies the Watergraafsmeer (a specific neighbourhood in Amsterdam-East) and his work breathes the spirit of Nescio. Henk thankfully agreed, and then we just had to wait for approval from the publisher and Nescio's heirs. Meanwhile, cellist Tetiana Kravchenko from the Infinito String Music ensemble in war-struck Kyiv recorded my arrangement. When everything came together, I felt silent for a moment...

Guests:

Henk Hofstede: recitation

Tetiana Kravchenko: cello



17. ER ZIJN DAN VAN DIE DINGEN (REQUIEM FOR DAD)

music & sound design: Jan Hovers

Then There Are Those Things. In December 2022, it was 100 years since my father was born. He passed away nearly 10 years earlier, just short of his 91st birthday. We had a loving yet complex relationship, as is often the case with father-son dynamics.



His passing hit me hard. He was in hospital for a minor issue, but contracted a hospital-acquired infection that attacked his already weak heart. The infection proved untreatable, and he deteriorated quickly. My sister and I were called to the hospital and informed by the doctors that he wouldn't recover. They suggested palliative sedation to spare him further suffering. This was a shock to me. Although it had been discussed with him earlier that week, he had said his family wasn't ready for it.

He seemed taken aback when we entered his room with the doctors. "Why do you all look so worried?" he asked. The doctors explained there was nothing more they could do and referred to the previous conversation with him. They proposed starting palliative sedation when he was ready. "I need to think about it," he said, and later added, "Well, then it has to be." The grandchildren were called in to say their goodbyes. It was an emotional gathering.

And then it was time. The evening of the day we received the bad news. The feeding tubes were replaced with those for sedatives and morphine. It felt like a rollercoaster; everything seemed to move so quickly. My father became drowsy but didn't immediately find peace. Just before he

slipped into a final sleep, he held my hand and said, "Jan, help, help me..." I didn't understand him. Did he want to live, or was he asking for help to die? It was devastating. I stayed with him for the rest of that night. He had once said he didn't want to die alone. He passed away early the next morning, with my mother and sister present. It was as if he had waited for them.

I was deeply saddened and found his final journey quite traumatic. I wished for a better farewell for both him and myself. A new final journey. One that, knowing the destination, is naturally erratic and winds through sharp turns and edges but ultimately reaches a peaceful place. I don't know exactly where that is, but I know he will find the rest he deserves there. I wanted so much to help him. This piece of music became his last journey. I feel and believe all is well now.

18. IK WEET HET OOK NIET

music: Jan Hovers

I Don't Know Either. The journey on this album concludes (the remaining tracks are bonus tracks) with a final salute to Nescio, using the music I created for the *Dichtertje* (Little Poet) fragment. An arrival at a destination with a simple moral: Just as "Nescio" means "I don't know" in Latin, I don't know either. Except that I have found my destination through making these musical stories. The switch has done me good. I extend my hand across a beautiful life to the child I once was, and we move forward together.

Guest:

Tetiana Kravchenko: cello

Bonus tracks
previously released on
the vinyl album *Climb*



19. THE PHANTOM /STRIKES/ AGAIN

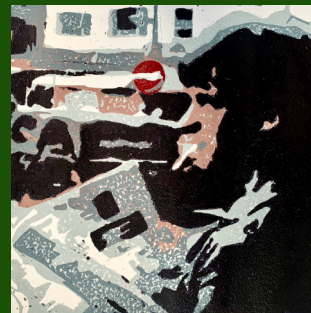
(FEATURING TESSA BOOMKAMP)

music & lyrics: Jan Hovers

So in the summer of 1978, my friend Wim Bakker and I went on vacation to England in my red Citroën 2CV. I was 19, Wim was 20. We had a Super 8mm camera and planned to make a feature film, titled *The Phantom Strikes Again*. Wim played the phantom, while I, with my nerdy glasses, played the role of the police inspector. After a while, we decided to head to Paris. It was a memorable holiday.

About a year later, Wim and I formed a pop band called *Beau Chumps*. One of the first songs I wrote was based on our film adventure.

The 8mm film stayed in a drawer for years, and suddenly we were in our sixties. I re-recorded the song for my debut solo album. Tessa Boomkamp agreed to sing it with me.



In February 2022, for Wim's 65th birthday, I finally edited the film footage from 1978. Get in the time machine and watch the music video!

Guests:

Tessa Boomkamp: vocals

Liza Westendorp: alto and tenor sax



20. CLIMB

music & lyrics: Jan Hovers

This is the first song I recorded in my new home town Gorssel after retiring from my active working life. It is about a recurring dream where I leave the city and climb a mountain towards an ultimately idyllic place where I am happiest.

Midway through the song, Petra Gaffke reads excerpts from the works of Austrian Romantic writer Adalbert Stifter (1805-1868). I loved his highly romantic books, often set in the mountains, during my school years. This ties in directly with the theme of the song. And yes, I'm a bit of a quirky sound archivist; I must mention that I recorded the church bells (Stiftskirche Millstatt) and singing birds (Sappl) in June 2019 in the Austrian region I have loved since my early youth.

Guest:

Petra Gaffke: recitation

21. THIS IS JUST A SONG (FEATURING FANNY HOVERS)

music & lyrics: Jan Hovers

In 2008, this was the first original song with which I inaugurated my home studio. I played all the instruments, and my then 17-year-old daughter Fanny provided the lead and backing vocals. The intro and outro chorus were sung by my other daughters Pauline and Esther, and Esther also played the alto sax.

Thirteen years later, I made a magical time travel; I turned it into a duet for the older father of now with his then 17-year-old daughter. A short, uncomplicated, cheerful song for father and daughters.

Guests:

Fanny Hovers: vocals

Esther Hovers: vocals, alto sax

Pauline Hovers: vocals

22. TIME ALONE

music & lyrics: Jan Hovers

I wrote this song in 2002 during a short vacation in the Czech Republic. And to be honest, this one is also quite autobiographical. At that time, I wasn't really happy with my job, my marriage, my relationship with my parents, but I didn't really want to face it - all out of a sense of responsibility. What could I do? I just wanted to hide away.

Guest:

Petra Gaffke: backing vocals

Jan plays on this album

- Yamaha GB1 - Grand Piano - on 2, 4, 5, 6, 10, 11, 16, 18, 20, 22
- Trebel piano - on 17, 21
- Keyboards (Hammond, Mellotron, synthesiser, virtual instruments: Logic Pro & Edirol Orchestra) - on 1, 3, 4, 6, 7, 8, 9, 11, 14, 15, 17, 19, 20, 21, 22
- Fender Telecaster - electric guitar - on 4, 6, 11, 15, 22
- Custom PO 407 (Japanese imitation Gibson ES 175) - electric guitar - on 17, 19, 21
- Danelectro 59 Vintage 12-String - electric guitar - on 15
- Martin D28 Street Legend - acoustic guitar - on 2, 15
- Tanglewood TW170AS-CE - acoustic guitar - on 6, 11, 20, 21, 22
- Fender Jazz Bass - bass guitar - on 4, 6, 8, 11, 17, 19, 20, 21, 22
- Zandveld The Bace (bass cello) - bass guitar - on 2
- Höfner HCT-500/1-SB Contemporary - Beatles bass guitar - on 15
- Yamaha SC-80F5SB Stage Custom Birch drum set with Zabian cymbals - on 2, 4, 6, 8, 15, 17, 19, 20, 21, 22
- Meinl HCAJ1NT Cajon - on 17
- Makawao UK-29 Concert ukulele - on 17
- Stagg M50E mandolin - on 17
- Startone SSL-45 Bb-Tenor Trombone - on 19, 20
- Fender Blues DeLuxe harmonica - on 17
- Aura recorder - on 12, 15
- Percussion - on 2, 4, 6, 8, 9, 11, 15, 17, 19, 20, 21, 22

Credits

Arrangements, production, recording, mixing, design & linocuts: Jan Hovers

Recorded and mixed with
Logic Pro X & XI and Sony Acid Pro in
Hovers Constructie - Gorssel/Amsterdam,
The Netherlands

Mastering tracks 1 to 18 :
Renzo van Riemsdijk, *Masterenzo*,
Rotterdam., The Netherlands

Mastering tracks 19 to 22 :
Alex Wharton, *Abbey Road Studios*,
London, UK

For Petra, Pauline, Fanny, Esther, Ineke

www.hovers.nl

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