

FROLOV & FRIENDS



Piet Koornhof, violin
Albie van Schalkwyk, piano

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Frolov & Friends

Piet Koornhof, violin

Albie van Schalkwyk, piano

Igor Frolov (1937-2013)

Romance • Caprice
Impromptu Waltz • Scherzo
Piece in Blues Style
Dansa Latina • Amiran Waltz

Arranged by Igor Frolov

Bosque: Six Melodies • Gershwin: Summertime
Anckermann, Cuban Piece • Prats: Maria's Place
Gais: Swedish Farewell Waltz

Total Playing Time: 62:50



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Albie van Schalkwyk, piano

1. **Romance**, by Igor Frolov (3:06)
2. **Caprice**, by Igor Frolov (3:39)
3. **Impromptu Waltz**, by Igor Frolov (3:09)
4. **Scherzo**, by Igor Frolov (3:18)
 5. **La Lupe** (3:24)
 6. **Es Soledad** (3:54)
 7. **Un Traguito** (4:36)
 8. **Dices Que Soy** (3:58)
 9. **Frente a Frente** (3:34)
 10. **Dime Si Te Gusta** (2:41)
11. **Piece in Blues Style**, by Igor Frolov (5:13)
12. **Summertime**, by George Gershwin, arranged by Igor Frolov (3:34)
13. **Dansa Latina**, by Igor Frolov (3:06)
14. **Amiran Waltz**, by Igor Frolov (5:29)
15. **Cuban Piece**, by Jorge Anckermann, arranged by Igor Frolov (3:23)
16. **Maria's Piece**, by Rodrigo Prats, arranged by Igor Frolov (3:06)
17. **Swedish Farewell Waltz**, by Serge Gais, arranged by Igor Frolov (2:56)

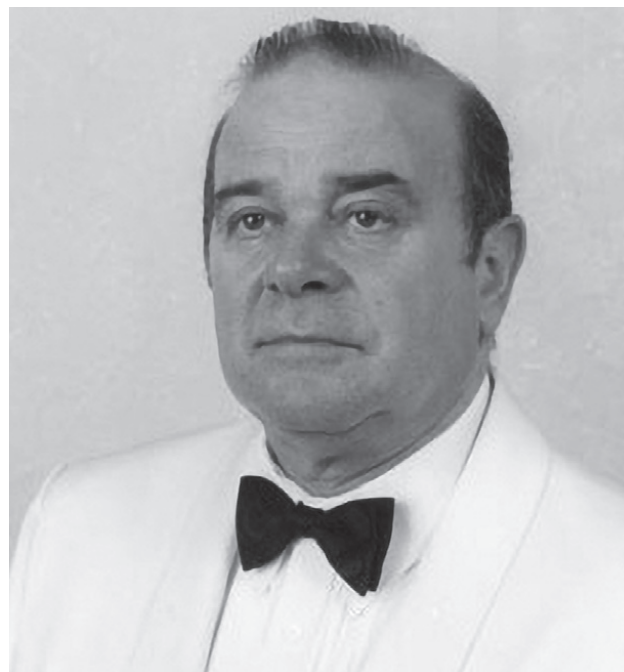
Total time: 62:50

PROGRAM NOTES

So, who is Igor Frolov, and who are his friends?

Always on the lookout for unusual repertoire, I was introduced to Igor Frolov by a recording of his striking "Piece in Blues Style," which inspired me to search for more. I came across some delightful pieces for two violins and piano, jazzy and whimsical, and continued to search for more of his works for solo violin and piano. Eventually I found a Cuban recording of Frolov himself playing a selection of his own compositions and transcriptions, including a set of six melodies by none other than (General) Juan Almeida Bosque, who became a key figure in Fidel Castro's inner circle. These stirring melodies, and Frolov's masterful transcriptions of them, bowled me over, and had me searching for many months for the sheet music.

What an intriguing idea: a Soviet violin professor at the Moscow Conservatory, with no formal training as a composer, working under a regime that banned jazz, but having fun with jazz in his own compositions and transcriptions, and visiting Cuba, where he could collect musical material and let his hair down, so to speak, to record it! Many of his works, including several for two violins and piano (or or-



chestra), contain a large dose of whimsy, which must have been quite therapeutic in the stifling Soviet atmosphere.

Frolov's excellent transcriptions range from well-known gems by George Gershwin, Scott Joplin, and Jerome Kern to songs and melodies by several Cuban composers, including Rodrigo Prats and Jorge Anckermann. In that sense, Frolov had many "musical friends," and he took great care, with unwavering good taste, to make the songs and melodies he loved available to violinists and audiences alike. We hope this recording will win him many more musical friends.

Igor Frolov (1937–2013) was born in Moscow into a musical family. His father was a violinist, violin teacher, and conductor, and his mother was a collaborative pianist in the violin class of David Oistrakh at the Moscow Conservatory. Frolov studied the violin successively with Boris Belenky, Abram Yampolsky, and David Oistrakh and was a laureate of several violin competitions, including the International Enescu Competition in Bucharest in 1961 and the International Marguerite Long and Jacques Thibaud Competition in Paris in 1967. He performed internationally as a soloist, and became professor of violin at the Tchaikovsky Conservatory of Music in Moscow. He also served as a member of the jury for violin competitions, including the International Henryk Wieniawski Competition in Poland, the All-Russian Violinists' Competition, and the P. I. Tchaikovsky International Violin Competition in Moscow.

My favorite anecdote about Frolov concerns the origin of one of his encores. It seems that on the evening prior to his last recital of a tour in Sweden, he saw a fragment of a melody printed on a napkin at the dinner table at his hotel. On the spur of the moment, he decided to use the fragment as the basis for quickly composing an encore to be used at his "farewell" concert the following evening. To his great surprise, this hastily concocted encore elicited rapturous applause from the delighted Swed-

ish audience. He was completely unaware that the melody fragment he had found on the hotel napkin was a very popular Swedish song, and his use of it was regarded as a very special gesture toward the Swedish audience. The piece was later published as "Swedish Farewell Waltz" by Serge Gais, transcribed by Frolov. We have included the waltz as the last track of this album.

It is our sincere hope that the unpretentious emotional depth and wit of these musical gems will speak to you as they did to us.

Thank you for listening.
—Piet Koornhof

South African violinist **Piet Koornhof** has performed in Southern Africa, Europe, North America, Russia, Singapore, and New Zealand, and has made recordings for Delos with American pianist Thomas Hecht, Italian flutist Raffaele Trevisani, the Moscow Chamber Orchestra and Constantine Orbelian, the Potch Trio, and South African pianists Albie van Schalkwyk, Truida van der Walt and Bernarda Vorster, and for Koch Discover International with the South African Chamber Music Society (which he founded). In addition to the standard repertoire, Piet has a special interest in accessible twentieth- and twenty-first century chamber music.



Piet was born in South Africa in 1961. He made his concert debut at the age of nine while he was a pupil of Alan Solomon. As a youngster he twice represented South Africa as soloist with the South African National Youth Orchestra on tours

to Europe and Israel with conductors Alberto Bolet and Avi Ostrovsky. He was awarded scholarships by The Southern African Music Rights Organisation, Anglo American Corporation, The Aspen Music School, and The Juilliard School, where he studied with Dorothy DeLay. He also took part in master classes with Itzhak Perlman, Pinchas Zukerman, and Sergiu Luca. After his return to South Africa in 1986, he earned a doctoral degree in musical performance from the School of Music of North West University in Potchefstroom, South Africa, where he now teaches.

Piet is married to Esmie, a violinist and schoolteacher, who is the exquisite mother of their three children: Gerhard, Hannes, and Elrie.

For the past thirty years, **Albie van Schalkwyk** has established himself as a performer in a number of fields. One of the leading chamber musicians and collaborative pianists in South Africa, he has performed as soloist with South African orchestras, given solo recitals, taught master classes for singers and accompanists, and worked as a music producer for the South African Broadcasting Corporation. He has arranged music for various combinations, including Broadway musicals and operas for two pianos and orchestral pieces for three to eight pianos.

His partnership with Austrian cellist Heidi Litschauer produced two major tours through South Africa as well as annual visits to Austria, where he played chamber music with visiting international artists and worked from 1988–2011 as a vocal coach and collaborative pianist at the summer school of the International Neuberg Kulturtage.

His interest in vocal music and the art song in particular has led to many fulfilling concert partnerships with singers, culminating in the formation in 1994 of The Songmakers' Guild, a Cape Town organization that has been providing a regular platform to performers in the field of the art song for more than twenty years. He has presented workshops and classes for singers and collaborative pianists at several South African universities and spent his 2002–2003 sabbatical working as a vocal coach in the Vocal Department of the Mozarteum Music University in Salzburg, Austria.

In 2009 the South African Academy of Arts and Sciences awarded him the Huberte Rupert Prize for his contribution to ensemble playing and teaching over more than thirty years.

Albie van Schalkwyk completed his PhD in music at the University of the Free State in May 2012. He was Associate Professor in Piano and Chamber Music at the South



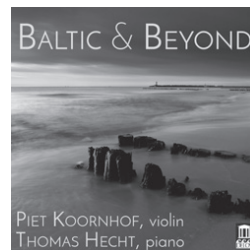
African College of Music, University of Cape Town, from 2009, retiring at the end of 2017 to start his own private studio, the Musicumbrella Piano Studio. Apart from continuing his performance career as collaborative pianist, his future plans include a wide range of activities: individual piano teaching; giving master classes in piano, chamber music, and art songs; vocal coaching; and creating arrangements for multiple pianos.

Producer: Piet Koornhof
Executive producer: Carol Rosenberger
Mastering: Matthew Snyder
Recording engineer: Stefan van der Walt
Piano: Steinway
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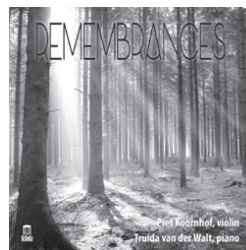
Recorded December 12–14, 2016 (tracks 1–11) and February 9–11, 2018 (tracks 12–17),
in the Conservatoire Hall, School of Music, North West University, Potchefstroom
Campus, South Africa.

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University in South Africa, and by research funds provided by the National Research
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These albums with violinist Piet Koornhof are also available from Delos:



DE 3529



DE 3476



DE 3479



DE 3557