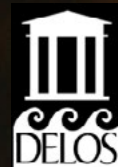


# GIYA KANCHELI

18 Miniatures  
for violin and piano

Middelheim  
for violin, cello and piano

Piet Koornhof, violin  
Albie van Schalkwyk, piano  
Susan Mouton, cello



DE 3589



# GIYA KANCHALI

**18 Miniatures** for violin and piano (45:34)

**Middelheim** for violin, cello and piano (17:07)

**Piet Koornhof**, violin

**Albie van Schalkwyk**, piano

**Susan Mouton**, cello

Total Playing Time: 62:41

**G**iya Kancheli, regarded as one of Georgia's greatest composers, was born in Tbilisi in 1935 and died there in 2019, having lived in Europe since 1991. With the dissolution of the Soviet Union he moved, first to Berlin and later to Antwerp, always remaining Georgian in spirit.

As a youngster he was particularly drawn to jazz, which remained a lifelong interest. However, as a student at the Tbilisi Conservatoire his encounter with the music of composers such as Stravinsky, Bartók and Webern radically shifted his focus.

His unique musical voice speaks of grief, fear and deep nostalgia, but also of anger and protest against tyranny. His potent use of silences is particularly striking, as are the extreme dynamic contrasts that characterize his work, from barely a whisper to sudden outbursts of shattering power.

Kancheli's interest in music for the stage and film was fostered by a collaboration with Robert Sturua at the Rustaveli Theatre and with the film directors Eldar Shengelaya and Georgi Danelia. Kancheli composed much incidental music, which offered a bit of freedom below the radar of official Soviet censorship and simultaneously provided rather good and stable

income. As he states in the score of the *Miniatures*: "While dedicating myself to symphonic and chamber music, I simultaneously wrote music for the stage and screen. No wonder, then, that certain themes originally intended for plays and films made their way into my larger works or that the large forms themselves sometimes contained episodes reminiscent of incidental music. I myself can't always remember where a particular theme first appeared, not least because the vast majority of more than 100 of the films and plays for which I wrote music have now passed into history. ... Therefore, I chose (for the *Miniatures*) the themes I especially cherish and hope that I will not be the only one who finds them appealing."

The 18 *Miniatures* for violin and piano are based on the tunes originally written for films and plays at various times. It is the first recording where the serious music of Kancheli is released side by side with his incidental music. The current album is a sort of reminder for the listeners in the post-Soviet territories that Kancheli gained international attention for his serious music and simultaneously reveals to the rest of the world an almost unknown part of the composer's oeuvre.

The piano trio, entitled "*Middelheim*," is dedicated to the doctors of the Middel-



heim Hospital in Antwerp. Having reached the age of 80, Kancheli time and again suffered from heart failure and his visits to Middelheim became habitual. After a dramatic resuscitation in the winter of 2016, Kancheli decided to express his gratitude to the doctors by composing this trio. The score remained in a drawer and was premiered according to Kancheli's wish in his native Tbilisi in 2021, after the premiere of his alternate version for trio and string orchestra (2018).

Composer Gavin Bryars wrote in 2003: "Kancheli's Georgia ... has a status for Russians something akin to that which Rota's Italy has for the English, with the warmth and generosity of the people allied to a rich quality of life. So it is hardly surprising that while Kancheli might have an equivalent deep sense of the spiritual as someone like Arvo Pärt (though without the northern composer's insistence on religion), any musical austerity is offset by a unique combination of both nostalgia and a deep sensuality that is completely engaging, and which is emphatically not that of the Holy Fool."

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The **18 Miniatures** for violin and piano are based on the themes from the following plays and films:

**1. Lontano**

Theme from "The Eccentrics," a film by Eldar Shengelaya and Rezo Gabriadze from 1973.

**2. Cantabile, rubato**

The main theme from "The Crucible," a play by Arthur Miller, staged by Robert Sturua in 1965.

**3. Cantabile, rubato**

Theme from "As You Like It" by William Shakespeare, staged by Robert Sturua in 1978.

**4. Grazioso**

Based on themes from "Mother Courage and Her Children," a play by Bertolt Brecht, directed by Robert Sturua in 1988, and from "Don't Grieve," a film by Giorgi Danielia and Rezo Gabriadze from 1969.

**5. Quasi recitando**

Based on the theme from "Some Interviews on Personal Matters," a film by Lana Gogoberidze from 1977.

**6. Con energia, secco**

Based on the themes from "Khanuma," a play by Avksenti Tsagareli, staged by Rob-

ert Sturua in 1968, "Sior Todero," a play by Carlo Goldoni, staged by Robert Sturua in 2002, and "The Blue Mountains," a film by Eldar Shengelaya and Revaz Cheishvili from 1984.

### **7. Cantabile grazioso**

Based on themes from "Cinema," a film by Liana Eliava and Levan Chelidze from 1977, and from "The Role for a Beginner," a play by Tamaz Chiladze staged by Robert Sturua in 1980.

### **8. Dolce**

Based on themes from "Bear's Kiss," a film by Sergei Bodrov from 2002, and "Richard III" by William Shakespeare, staged by Robert Sturua in 1979.

### **9. Dolcissimo**

Theme from "When Almonds Blossomed," a film by Lana Gogoberidze and Zaira Arsenishvili from 1972.

### **10. Sostenuto**

Based on themes from "Mimino," a film by Giorgi Danelia and Rezo Gabriadze from 1977, and "The Role for a Beginner," a play by Tamaz Chiladze, staged by Robert Sturua in 1980.

### **11. Con fuoco, secco**

Based on themes from "The Caucasian Chalk Circle," a play by Bertolt Brecht,

staged by Robert Sturua in 1975, "Tears Were Falling," a film by Giorgi Danelia from 1982, and "Extraordinary Exhibition," a film by Eldar Shengelaya and Rezo Gabriadze from 1969.

### **12. Quasi recitando**

Based on themes from "Hamlet" by William Shakespeare, staged by Robert Sturua in 1992, and "Don Quixote," a film by Revaz Chkheidze from 1988.

### **13. Pastoso**

Themes from "The Caucasian Chalk Circle," a play by Bertolt Brecht, staged by Robert Sturua in 1975.

### **14. Quasi recitando**

Based on theme from "Khanuma," a play by Avksenti Tsagareli, staged by Robert Sturua in 1968.

### **15. Marcato, secco**

Based on themes from "Don Quixote," a film by Revaz Chkheidze from 1988, "The Caucasian Chalk Circle," a play by Bertolt Brecht staged by Robert Sturua in 1975, and "Kin-dza-dza," a film by Giorgi Danelia and Rezo Gabriadze from 1986.

### **16. Cantabile**

Theme from "King Lear" by William Shakespeare, staged by Robert Sturua in 1987.

### 17. **Dolcissimo**

Based on themes from "Hamlet" by William Shakespeare, staged by Robert Sturua in 1992.

### 18. **Dolce**

Theme from "Waiting for Godot," a play by Samuel Beckett, staged by Robert Sturua in 2002.

## PERFORMER BIOGRAPHIES



South African violinist **Piet Koornhof** has performed in Southern Africa, Europe, North America, Russia, Singapore and New Zealand, and has made recordings for Koch Discover International and Delos with the Moscow Chamber

Orchestra, Italian flutist Raffaele Trevisani, American pianist Thomas Hecht, the South African Chamber Music Society (which he founded), the Potch Trio, and South African pianists Albie van Schalkwyk, Truida van der Walt and Bernarda Vorster. In addition to the standard repertoire, Piet has a special interest in accessible 20th and 21st century chamber music.

Piet was born in South Africa in 1961. He made his concert debut at the age of nine while a pupil of Alan Solomon. As a youngster he twice represented his country 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, among others, 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 by Itzhak Perlman, Pinchas Zukerman and Sergiu Luca.

After his return to South Africa in 1986, Piet earned his D Mus degree in performance from the School of Music of North West University in Potchefstroom, where he is now an Associate Professor. He is married to Esmie, a violinist, choir conductor and schoolteacher, who is the mother of their three children, Gerhard, Hannes and Elrie.

**Albie van Schalkwyk** has established himself as performer in a number of fields over the past 30 years. One of the leading chamber musicians and vocal accompanists in South Africa, he has also performed as soloist with orchestras around the country, performed solo recitals, given master



classes for singers and accompanists, worked as a music producer for the South African Broadcasting Corporation, and arranged music for various combinations, including Broadway musicals and operas for two pianos and orchestral pieces for three to eight pianos. He completed his PhD in Music at the University of the Free State in May 2012.

Albie's 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 which has been providing a regular platform to performers in the field of the art song for 25 years. He was involved in the Neuberg Internationale Kulturtage summer school as coach and performer for over 20 years. He also worked as coach in the Vocal Department of the Mozarteum Music University in Salzburg. 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 30 years.

Albie retired from his post as Associate Professor in Piano and Chamber Music at

the South African College of Music, University of Cape Town, at the end of 2017. Since then he has continued his activities as collaborative pianist in chamber music and the art song repertoire, piano teacher (live and online), vocal coach and arranger for multiple pianos, all under the heading of the Musicumbrella Piano Studio.



**Susan Mouton** grew up in Durban, South Africa, where she began cello lessons at the age of 10. She studied at the University of Pretoria under Professor Gerard van de Geest. During her studies she was the recipient of the Pretorium Trust bursary on three occasions, as well as one of the winners of the University of South Africa (UNISA) Music Scholarship. In the same period, she often appeared as soloist with the University Orchestra, and in 1981 she was one of the soloists in the CAPAB Music Festival.

After graduation, she joined the National Symphony Orchestra in 1983 and was appointed Principal cellist in 1987. Susan studied with Marian Lewin while completing her Performer's Diploma at the University of the Witwatersrand in Johannes-

burg, and was one of the winners of the UNISA Overseas Study Bursaries in 1987, which she used to spend three months attending master classes in Europe with a number of esteemed cellists, including Arto Noras, William Pleeth, Johannes Goritski and Wolfgang Laufer. She also attended the first World Cello Congress in Washington, DC, at this time, where she was able to meet one of her heroes, Ms-tislav Rostropovich.

Since 2000 Susan has been principal cellist of the Johannesburg Philharmonic Orchestra. In addition to her orchestral playing, she is active as a chamber musician, and is a member of the Wits Trio. In 2001, she was on the jury for the National String Competition, and in 2010, she was chosen as the only South African string specialist on the jury for the UNISA International String Competition. In 2022, she was again on the Jury for the sixth UNISA competition.

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Recording dates: April 9 & 10, 2021 (18 Miniatures), April 29, 2022 (Middelheim Trio)  
Venue: Conservatoire Hall, School of Music, North West University, Potchefstroom Campus, South Africa

Producer: Piet Koornhof  
Sound engineer: Stefan van der Walt  
Piano: Steinway  
Violin: Boris Sverdlik, 2002  
Cello: Anonymous 19th-Century French

Giya Kancheli photo by Gia Chkhatarashvili  
Booklet photos: Johann du Toit <https://picturecafe.net>  
Traycard photo: Sunrise, Zhinvali Lake, Georgia. By Martin Molcan/Dreamstime  
Program notes: Sandro Kancheli

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## **18 Miniatures** for violin and piano (45:34)

1. Lontano (2:00)
2. Cantabile, rubato (3:39)
3. Cantabile, rubato (2:21)
4. Grazioso (1:58)
5. Quasi recitando (2:28)
6. Con energia, secco (1:57)
7. Cantabile grazioso (2:07)
8. Dolce (2:18)
9. Dolcissimo (2:38)
10. Sostenuto (2:30)
11. Con fuoco, secco (2:39)
12. Quasi recitando (3:14)
13. Pastoso (1:54)
14. Quasi recitando (2:21)
15. Marcato, secco (3:26)
16. Cantabile (1:58)
17. Dolcissimo (3:52)
18. Dolce (2:14)



## **Middelheim** for violin, cello and piano (17:07)

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Albie van Schalkwyk, piano  
Susan Mouton, cello

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