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***V. Kalafati: Early Works and Studying at the St. Petersburg Conservatoire with N. Rimsky
– Korsakov¹***

This paper is devoted to the Russian composer Vasily Pavlovich Kalafati (1869-1942), a student of N. Rimsky – Korsakov at the St Petersburg Conservatory, a follower of his teaching traditions and himself a teacher for 29 years. Kalafati was a composer of academic leanings, a member of the Belyayev's Circle, and a recipient of the Glinka prize for his Piano Quintet op. 7 (M. P. Belaieff – Leipzig,² 1909) of chamber music competition (string quartet) in St Petersburg in 1907. He became one of the 52 famous Russian composers – laureates of the premium, founders of the Russian National School and belonged to the second generation of Russian composers. Among his most notable works was the symphonic poem *Légende* in C major, op. 20 for a large symphony orchestra and chorus (in memory of Schubert, 1928), which won him a prize at the 1928 International Schubert Competition in Vienna.³

Kalafati's main work includes many pieces for piano, symphonic works, also chamber music. His compositions date from 1889 to 1941, and more than 160 works have been preserved. Initially he was influenced by Tchaikovsky and the traditions of the Russian National School; later, more contemporary trends inform his language. Kalafati belongs to the category of forgotten Russian composers: his compositions haven't received new appraisal or acclaim, and he has not yet taken the place he deserves in his country's music.

Kalafati had a very good career in the first decade of 20 C (till 1912), a time known as “the Silver Age” in Russian culture. The formation of his personality and artistic image took place in the intensively creative artistic atmosphere of Petersburg. The composer taught in St

¹ A short version of this paper was printed in Russian/English in the book *N. Rimsky-Korsakov and his Heritage in Historical Perspective. International Musicological Conference Proceedings*. Editors board: L. Ader, N. Kostenko, N. Metelitsa, N. Feofanova, Ya. Shigareva. Editor of English texts: J. Powell. (St. Petersburg, 2010).

² The company has always used the spelling “Belaieff” in Roman script. “Edition M. P. Belaieff-Leipzig” was established by M. Belyayev in 1885. Nowadays the publisher's repertoire ranges from Russian classics via important works from the Soviet era to contemporary music and orchestral works. The backlist of pre-1917 works, however, still forms the backbone of the company, which over the years moved several times and was temporarily under the protection of other, larger publishers. See its official site on: http://www.belaieff-music.com/en_UK/index.html.

³ V. Kalafati won the second prize (in the Russian zone) at the 1928 International Columbia Graphophone Competition in Vienna, devoted to the centennial anniversary of Schubert's death.

Petersburg Conservatory (1901 – 1929), and in 1914 was appointed professor in composition. He passed on the essential principles of the Russian National School and his teacher Rimsky – Korsakov to new generations of composers. Russian musicologists have acknowledged the importance of Kalafati’s teaching activity in composition and theoretical subjects (within Rimsky – Korsakov’s school), and have accentuated his contribution to the Azeri national school (Uzeir Gadzhibekov, 1898-1950, its founder, studied with him). Kalafati’s students numbered more than 160; they include composers, conductors, theorists and musicologists not only from Russia, but also Argentina, Armenia, Azerbaijan, Dagestan, England, Georgia and the USA.

V. Kalafati retired in 1929. According to the composer’s daughter Lidia V. Kalafati (1912-2009), he was dismissed from St Petersburg Conservatory, because of “teaching in an old fashioned method”. The wonderful Piano Trio op. 23 (1929-1931), cantata for the mixed choir and symphony orchestra *Reve ta stogne Dnibr shirokiy* (‘The Wide Dnieper Roars and Moans’) after T. Shevchenko (1940) and Octet (6-29 September 1941), in the music of which the tension from the approaching of WWII is felt, are among the composer’s best compositions, with contemporary musical language, among his late works (from 1929 till his death during the siege of Leningrad). During the mature period the composer edited some of his early compositions [*Tsygany* (‘The Gypsies’), opera in one act 1899, revised 1937, etc.]. The composer was to win a final prize in 1942 for the march for symphony orchestra *Zvezdi Kremlya* (‘The Stars of the Kremlin’) (1941)⁴ in a competition staged during the siege of Leningrad.

This paper was written using biographical documents from his archive in the Music Library of the Hellenic Music Research Lab, itself a part of the Music Department of the Ionian University in Corfu, Greece. The present study focuses on the Kalafati’s years as a student in Rimsky–Korsakov’s composition class, and the early compositions that date from around that time. These compositions (which include sonatas, two operas, a symphony, a *Theme with Variations*, a *Scherzo*, romances, and various smaller works such as minuets, a *Gavotte*, and *Andante*, *Adagio*, *Waltz*, nocturnes etc.) are written proof of the precise way in which Rimsky – Korsakov ran his composition class, and of his use of carefully graded educational system which regarded compositional practice as a complete system of techniques that a student must master. This system also relied on the specifics of every student’s style, on

⁴ Kalafati’s march *The Stars of the Kremlin* was recently performed on 17th March 2010 in the 19th International Festival of Arts “From the Avant-garde to the Present Day” of St Petersburg “War and Peace”, 9 – 20th March 2010, see http://www.remusik.org/en/from_the_avant_garde_to_the_present_day/, [accessed 6 April 2011].

melodic stereotypes based on the Russian folksong and on various stylistic features and theoretical knowledge. It is worth mentioning that 29 of Kalafati's works have immediate connection to the 3-year composition curriculum described by Vasilii Andreyevich Zolotarev (1872-1969)⁵ in his book *Reminiscences of My Great Teachers, Friends and Comrades* (Moscow, 1957). Having studied composition in the same class as Kalafati and Emilis Melngailis (Latvia) (1874-1954), in 1898 and in the following year (as he could take two years in one), Zolotarev studied alongside A. Amani (1872-1904), Fyodor Akimenko (1876-1945), Ivan Krizhanovsky (1867-1924) and Alexander Kapp (Estonia) (1878-1952), with whom he graduated in 1900.⁶

Vasily Kalafati was born in Yevpatoriya, Crimea in 1869 to a Greek family. His father Pavel was a trader, tavern keeper and teacher. His mother's name was Alexandra Chisanopoulo⁷. We don't hold any information on when and from where they arrived in Russia. His brother's name was Dmitri Kalafati (1871-1940)⁸. His son Anatoly Kalafati⁹, a pianist, composer, and honored artist of the Chuvash Republic, born in 1911 and is still alive (who is now one of the oldest veterans from the Second World War in Russia), kept an archive of his father's materials and systematically compiled a catalogue of compositions, thus presenting us with valuable information regarding the dates and first performances of the composer's works.

Kalafati started his first piano lessons when he was 8 years old and at that time sang in several choirs. At the age of 18 he composed his first compositions for piano and a duet for violins, none of which have survived. He studied the piano and composition in Yevpatoriya with Gustav Karlovich Leo, a graduate of Leipzig Conservatory and a professor in St Petersburg Conservatory.

⁵ Vasily Andreyevich Zolotarev (born 24 February, 1872 in Taganrog – died 25 May, 1964 in Moscow) was born as Kouyumzhi, but translated his family name to a Russian one. See Allan Ho, Dmitry Feolanof (ed.), *Biographical Dictionary of Russian/Soviet Composers* (New York: Greenwood, Press, 1975, 1989).

⁶ Cf. V. Zolotarev, *Vospominaniya o moikh velikikh uchitelyakh, druz'yakh I tovarishchakh: avtobiograficheskiy ocherk* (Moscow, 1957).

⁷ The information given by Kalafati's grandchildren was verified in the article of N. Pavlenkova, "Vozvrashchenie Vasiliya Kalafati" ("The homecoming of Vasily Kalafati"), *Obozreniya Krymskikh Del*, 20-27 November 2009, No 44 (written in Russian and published on the official site of Yevpatoriya, <http://cultura.evpatoriya-history.info/deyately/kalafaty.php>) [accessed 28 September 2012].

⁸ Dmitri Pavlovich Kalafati (Mitsov) (1871-1940) - Social Democrat, "Economist" during the revolutionary movement of 1900s. Delegate of II Congress of Russian Social Democratic Workers' Party (RSDWP) from Nikolaevskiy Committee of RSDWP, belonging to "the swamp", after the congress - Menshevik. He gave up political activity in 1913 and worked as accountant during the years of the Soviet Republic.

⁹ Anatoly Kalafati kept the most important documents: old photographs with genuine signatures and some of his father's works in his house (I suppose that the orchestra score of the opera *Tsygany* ("The Gypsies"), a second version (1937) is also stored there).

The composer was strongly influenced by Rimsky-Korsakov's music, which he heard for the first time while still in Crimea. In 1892 he entered the St Petersburg Conservatory, where he chose to study composition in Rimsky-Korsakov's class¹⁰ and conducting with Nikolai Galkin (1856 – 1906). At the same time he started a pedagogical career too. He was awarded a diploma in composition in 1900 for the *A-minor Symphony* op. 12, the first performance of which he conducted himself. He succeeded in establishing a position in the musical life of the Russian capital not only as a composer, but also due to his personality, his mastery of orchestration, and as a conductor with special sensitivity to composers' wishes. Reviews of the period 1896-1913 regarding Kalafati as composer and conductor are positive and full of praise.

Little information survives regarding Kalafati's education (his name appears in the list of the students in classes in the years 1898 – 1899 and 1899 – 1900); materials on his teaching work in the St Petersburg Conservatory (1901 – 1917) can be found in the Central State Historical Archive of St. Petersburg.¹¹ In 1936 Kalafati wrote that he had begun his pedagogical activity in 1892 and his artistic activity in 1890. Kalafati's studies in the Conservatory lasted seven years (1892-1900) of which five consisted of basic musical education and two of work towards the diploma in composition. Two of Kalafati's counterpoint notebooks with Rimsky- Korsakov's corrections (1893 – 1895) are held in the Department of Manuscripts of the Russian Institute for the History of Arts in St Petersburg. They enable us to visually witness Rimsky – Korsakov's system of counterpoint teaching.

The 29 completed compositions¹² in Kalafati Archive in the Hellenic Music Research Lab dating student years (1892 – 1900) fall within three main categories: piano works, vocal music (including both romances and operas) and orchestral pieces (including orchestrations of piano compositions as well as the *Symphony* op.12, 1899). No compositions are registered in the catalogue for the period 1892-1893 (1st course in theory of composition). The first composition with which the composer started an opus numbering system is *Menuetto II* in D major op. 1 (February 1894),¹³ which is well-constructed work in the style of Bach. There is only chamber work, *Menuetto– Trio* for string trio in C major op. 7 (dated November 1894).¹⁴

¹⁰ The information is taken from the composer's curriculum vitae salvaged in the Manuscript Department of the Scientific Music Library of St Petersburg Conservatory.

¹¹ Funds 361 and 408.

¹² About 10 unfinished works and some fragments from the years of his studies (1892 - 1900) are kept in Kalafati File at the Hellenic Music Research Lab.

¹³ This was not the opus number system that Kalafati finally settled on; this was initiated in 1897, with the *Four Romances* op. 1.

¹⁴ Again, using the old opus system.

In 1894 Kalafati composed many piano pieces in simple binary and ternary forms: minuets, trio, *Gavotte*, *Theme with Variation* (I course), *Scherzo*, *Andante*, *Adagio* and *Waltz*. Four romances also survive from this year: *Podrazhanie arabskomu* ('Imitation of an Arabesque'), *Krasa moya ribachka* ('My beautiful fisherman'), *Ya ne skazhu tebe* ('I will not tell you') and *Romans* for soprano and piano based on texts of Pushkin, Heine, L. Palmin and Goethe. During the same year he also wrote the *Adagio* for piano, which he soon orchestrated, lending the work a more finished character. The musical material is more consistent with the orchestral treatment; furthermore, he manages to employ instruments in their most effective tessituras. The *Adagio* for symphony orchestra (1895) is the first kept sample of orchestra character in the composer's archive, and one of the most successful and melodic samples written in the romantic music style (influenced by Schuman). Over a decade later (1906 – 1907) Kalafati returned to some of these early works, employing material from *Adagio* and the *Menuetto - Trio* (1894) in the second and third movements of not only the Sextet (1906), but also the Piano Quintet op. 7 (1907), which won the Glinka's prize at that year's competition.

Characteristic features of Kalafati's first period can be found in the two Piano Sonatas op. 4 (1895), published by Belyayev in 1900. Judging by the very fact that Rimsky –Korsakov supported his students' best works by promoting their publication, it seems that these sonatas are Kalafati's first mature work. The composer performed the sonatas at examinations; both have four movement. Kalafati made grate progress for just one year. The most important fact in the sonatas is the establishment of the Russian national identity for the first time. Even though his way of composing is still simple and easy, one of his compositions matches the traditions of romantic music and has a well developed harmony (the influence of Rimsky-Korsakov's school is obvious).

Kalafati also wrote songs during these early years. The composer's creative search in this period was based on the program in composition (1st year), which served as laboratory for preparation for the opera composition in the second year. A notebook from 1897, containing the original scripts of many of his songs op. 1 and op. 2 and of *Seven Romances for Voice and Piano* op. 17,¹⁵ is kept in Kalafati's archive, bearing the pseudonym Vit. Afalak. Using texts by Russian symbolist and Western poets (in Russian translation) he issued two cycles: *Four Romances* for high voice *and piano* op. 1 (1897) and a second set as op. 2

¹⁵ Again, using the old opus system.

(1897-1899). Kalafati used texts by A. Tolstoy, Nekrasov, Pleshteyev, Apukhtin, K.R.,¹⁶ Heine and von Eichendorff (in translation by Pleshteyev); the songs were also published by Belyayev in 1900. The *Four Romances* demonstrate characteristic qualities of Kalafati's work: deep tenderness, hidden passion, elegiac tone and tenderly expressive melody. The composer correctly understood the melody of the Russian language; the accompaniment gently surrounds the songs and enhances their main features. The first song of the first cycle is the ballad with a crystal-clear melody *Ne penitsya more, ne pleshtet volna* ('Not a sound from the sea', dated 19 September 1897) after A. Tolstoy; it is dedicated to his teacher Rimsky-Korsakov who had also set this text the same year (as op. 46 No 2). The soprano Theresa Fyodorovna Leschetitzkaya – Dolinina performed both sets of songs in Petersburg and Revel (before 1905). The romances were also performed in Moscow (no information is held about who performed them). The song *Lunnaya Noch'* ('Moon Night') op. 2 No 4, based on the text of J. von Eichendorff was presented for the first time in St Petersburg Conservatory on 22 February 1902.

The nocturnes for piano *Na beregu morya* ('On the Seashore', 1898) op. 5 (old system) and *Noch' v Gurzufe* ('Night in Hurzuf', 1900) op. 5 (new system) demonstrate the young composer's melodic talent, his love of chromatic passages and harmonic gift. Their music flows as a narrative poem with a thin, incessant movement (especially when the composer describes the movement of the sea), beautiful colors and nostalgia. The melody in *Noch' v Gurzufe* recalls Tchaikovsky and has elements of bitonality. It is not accidental that the nocturne was performed on 22 March 2005 at 16th International Festival „Children's Earth” in the hall of the Union of Composers in St Petersburg, as part of the concert „Leningrad's Composers in the Years of the Great Fatherland's War”.

11 orchestral and vocal score fragments from the early unfinished opera *Sardanapal'* (1897-1899)¹⁷ can also be found in the archive. Selected fragments from the tragedy *Sardanapalus* (1821) by Lord Byron (1788-1824), translated by P. Weinberg,¹⁸ were used for the composition of the opera. Kalafati created a free-flowing libretto using only a few of the original characters. His immature composition is incomplete: the opera ends with a triumphant finale (this, in fact, is the only completed part of the score); Byron's tragedy, however, ends with the death of King Sardanapalus. Kalafati must have been impressed by

¹⁶ Grand Duke Constantine Constantivovich of Russia (1858-1915) was a son of Tsar Nicholas I of Russia and a poet and playwright of some renown.

¹⁷ Such information that exist is drawn from the catalogue of composer's son Anatoly Kalafati

¹⁸ Piotr Isayevich Weinsberg (1830–1908) made his reputation by his excellent translations from Shakespeare, Byron (*Sardanapalus*), Shelley (*Cenci*), Sheridan, Gutzkow, Heine, etc., and for his editions of Goethe and Heine in Russian translation.

the big victory of Sardanapalus against Arabs in Susa, which the King celebrated in glory. The text of the tragedy, written by the famous English poet – romanticist, was common in musical circles in Russia, not only as theatrical play, but fragments from it have also been used as libretto by many composers (including Russian), who have composed operas and cantatas based on this text. We are not able to say for sure whether Kalafati was influenced by the diploma work from Rimsky – Korsakov’s composition class – the cantata *Sardanapal’* (1898) by N. Cherepnin (1873-1945).

Kalafati’s one-act opera *The Gypsies* after A. Pushkin (1899, revised 1937) was ready and orchestrated in 1899. Both orchestral and the vocal scores have survived. Kalafati had written a cantata *The Gypsies* as an exercise with a given text for the graduation exam at the St Petersburg Conservatory.¹⁹ The Russian papers reported on the performance of fragments from the cantata at the concert of the new graduates of the Conservatory on 19 May 1899. These facts are supported by a review held in the archive (without date, author or name of publication) and *Reminiscences of Rimsky-Korsakov* by V. V. Yastrebtsev²⁰. The two parts from Kalafati’s cantata mentioned in the article, most likely are: the mixed vocal quartet and piano in the style of Pre-Classical Music *Ptichka bozhiya ne znaet* ('God’s Bird Doesn’t Know') op. 3, dedicated to Rimsky – Korsakov and the nice *Tsyganskaya pesnya* ('Gypsy Song') op. 19 (1927) with an oriental melody – fragment from the 2nd scene of the opera. These are among the nicest parts of the opera, which have not been changed in the second version of *Gypsies* opera (1937), libretto by Sergey Yurevich Levik (1883-1967), in which Kalafati made the musical action more scenic and more complete. The handwritten vocal score of the opera (1937), about 10 fragments (some of which are orchestrated), as well as the composer’s notes for the libretto, have been kept in Kalafati’s archive. The orchestral score however has not been found. The opera’s dates of the composition have wrongly been stated in all musical encyclopedias as 1939 - 1941. One Italian encyclopedia reads that in 1936 Kalafati wrote the symphonic suite *Gypsies* for soloists, choir and orchestra (A. Basso, 1986).²¹

¹⁹ Manuscript Department of the National Library of Saint Petersburg, Archive of N. A. Rimsky-Korsakov: “N. Rimsky-Korsakov, *The Gypsies*, text of the cantata for the graduating students’ examination in the conservatory. After A. Pushkin. Autograph, written in ink, notes by N. Abramichev. (Prologue and act 1).”

²⁰ V. V. Yastrebtsev, *N. A. Rimskiy-Korsakov: vospominaniya 1886–1908*, edited by A. Ossovsky (Leningrad: Muzgiz, 1959–60), 2: 82.

²¹ Alberto Basso, *Enciclopedia universale della musica e dei musicisti* (Torino: Unione Tipografico, 1986).

Unfortunately, as we already mentioned, we do not have the precise dates of the presentation of all Kalafati's compositions from the period of his education in St Petersburg Conservatory (1900-1905). Such information that exist is drawn from the composer's *curriculum vitae* found in the Manuscript Department of the Scientific Music Library of St Petersburg Conservatoire, which it seems must have been supplied anonymously around 1904-1905 (this document does mention that Kalafati was a sub – inspector of the St Petersburg Conservatory):

1. The mixed quartet and piano accompaniment *Ptichka bozhiya ne znaet* ('Glücklich lebt vor Noth geborgen') op. 3, with which the opera *Gypsies* begins, was presented in German in Bern, Switzerland.
2. The composer presented the nocturne *Noch' v Gurzufе* op. 5, published by M. P. Belyayev – Leipzig in 1905 at a philanthropic concert in Bern. In Germany V. Kalafati presented a part of Piano sonata in D minor, op. 4 No 2 (1895), which had been written in Yevpatoria.
3. Some of V. Kalafati's compositions were performed in Russia:
 - a) Yalta – orchestra fragments
 - b) Yevpatoria - *Minuet* for piano, 2 violins, viola, violoncello and piano (we have 2 suppositions: Sextet, 2nd part *Minuet*, first performance on 18 February 1906 and *Sextet - Minuet*, lost (1896).
 - c) Venden (now situated in Latvia) – the nocturne *Noch' v Gurzufе* (first performance in Russia on 07 September 1902) and *Preludes*, op. 7 have been performed by the pianist David Sooste.
4. Prelude No 1 of *Five Preludes* for piano op. 7 (1901) was performed by the pianist Maria Nikolaevna Barinova in St Petersburg Conservatory.

Two Novelettes for piano op. 6 were written in 1901 and issued in 1902 by Belyayev. The composer noted in his cv (probably written at some point in the 1930's), that the melody of No 1 in E minor was taken from a female student 1894 - 1895, and No 2 in B minor, was written in Yevpatoria in 1895.

The Russian press admitted the première of Kalafati's diploma work, the Symphony op. 12 (1899). The first movement, *Allegro moderato*, was first performed in the large hall of St Petersburg Conservatory, probably in September or November 1899. 4 materials – reviews from the newspapers *Svet* ('World'), *Peterburgskiy Listok* ('Petersburg Paper'), *Birzheviye Vedomosti* ('Stock Exchange News') and *Novosti* ('News') of unknown authors have been kept about this concert in the composer's archive. The first performance of Symphony op.12 of

Kalafati was on 4 July 1899 by the Third Russian Symphony Concert in Petersburg, in the hall of „Pavlovskiy Vokzal” (‘Pavlov Railway Station’) under the composer’s conduction. Only one piece of written proof is kept in Kalafati’s archive – the article from the newspaper *Peterburgskiy Listok* (‘Petersburg Paper’), No 153, and 1899. It is certain that Symphony op. 12 of Kalafati was still being performed in the former Russian capital:

a) 2nd movement *Adagio* and 3rd movement *Scherzo* of Symphony were performed on 12th and 14th January 1902 in the hall of „Dvoryanskoe Sobranie” (‘Assembly of Nobility’) (today’s St. Petersburg Philharmonia), at the Russian Symphony Concerts, together with the first performance of A. Scriabin’s Second Symphony op. 29 (1902), which evoked various reactions (rather negative regarding Scriabin’s composition) in the Russian press.

b) Musical reviews from the performance of Symphony op. 12 on 12 July 1912 at 14th Russian Symphony Concert, Petersburg, in the hall „Pavlovskiy Vokzal” and on 30 March 1913 at the Second Russian Symphony Concert have been kept. Generally, the impact of Symphony op. 12 of Rimsky – Korsakov, Tchaikovsky and Glazunov was mentioned in the press and special attention was paid to Kalafati’s technical knowledge and his composition’s accurate orchestration.

After the success of Kalafati’s diploma work, new horizons opened for the young composer. On 1 September 1900, by decision of St Petersburg Conservatory he was appointed as a teacher in theoretical subjects (additional solfeggio, harmony, musical analysis and orchestration). Soon after, his teacher presented him with a score of the first edition of his opera *Snegurochka* (‘Snow Maiden’) based on the text of M. Ostrovsky, on which Rimsky – Korsakov had marked several corrections and inscribed the text: „To My Dear Vasily Pavlovich Kalafati in memory of N. Rimsky - Korsakov, 26.11.1900”.²² It was not unusual for Rimsky - Korsakov to give the scores of his operas to his students as present, fact confirmed by many of his students.

Rimsky – Korsakov recognized Kalafati’s gift as a teacher; in 1902 he sent young Igor Stravinsky to study harmony and counterpoint with him, and in 1904 he entrusted Boris Asafyev to his care for preparation for the conservatory entrance exams. Along with Glazunov and Lyadov, Kalafati resigned from the conservatory, where he had been appointed as sub – inspector in 1905, in protest against Rimsky – Korsakov’s dismissal in 1905. From

²² See http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=1794061 [accessed 6 June 2010].

Glazunov's letters to Rimsky - Korsakov²³ we found out that in 1904 Rimsky - Korsakov entrusted V. Kalafati with the new edition of his *Practical Textbook in Harmony*, originally published in 1886. Perhaps this is the reason why Jazeps Vītols mentioned that after Rimsky – Korsakov's death in 1908, the Chair of the Special Harmony Class was offered to „the gifted composer Kalafati”.²⁴

Copies of V. Kalafati's first published compositions (op. 1- op. 7), all with inscriptions to Rimsky – Korsakov, are preserved in the Manuscript Department of the Russian Institute of History of Arts. Correspondence between teacher and student also survives (six letters from the period 1901-1906)²⁵ and a letter by Andrei Rimsky - Korsakov to V. Kalafati from 31 January 1936 in the Institute and in the Manuscript Department of St Petersburg National Library.

Finally, it is important to mention that a concert in memory of Rimsky - Korsakov took place on 31 January 1936 in the Children's Palace of Culture in Leningrad. Called “An Evening Meeting of the Honour Students in Music from Sixt Grade with N. Rimsky – Korsakov's Students and Children”, the concert featured the composers Maksimilian Steinberg, Yuliya Weisberg, Mikhail Gnesin, Alexander Zhitomirsky as well as V. Kalafati, who told the children about their meetings and work with Rimsky - Korsakov and performed some of their compositions. Kalafati reminisced about his years of study with Rimsky – Korsakov and he presented some of his compositions, including the romances *Ne penitsya more, V uyutnom ugolke* ('In the cozy corner'), *Pohoronī ptichki* ('Mourning Birds') for piano op. 9 No 3,²⁶ and with Sima Genadievna Balanina he gave the first performance of his new humorous children's song *Progulochnaya* ('Walking song').

²³ Parts of the correspondence between V. Kalafati and Fyodor Ivanovich Grus (7 letters from 1904, Archive of M. Belyaev) are held in the Manuscript Department of the Scientific Music Library of St Petersburg Conservatoire. All of these letters refer to the new edition of Rimsky – Korsakov's „Practical Textbook in Harmony”, made by Kalafati in 1904.

²⁴ Vītols (Ya Vitol'): *Vospominaniya, stat'i, pisma* (Leningrad, 1969), p. 79.

²⁵ Parts of the correspondence between Rimsky-Korsakov and Kalafati are published in the book N. Rimsky-Korsakov, *Polnoye sobraniye sochineniy (Complete collection of work). Literaturniye proizvedeniya i perepiska (Literary works and correspondence)*, Moscow, 1970, vol. 7, pp. 336-340.

²⁶ *Trois Bagatelles* op. 9 No 3. *L'Enterrement d'on Oiseau* (Marche miniature) (1905- 1906), M. P. Belaieff-Leipzig 1907.