

Vassilis Kalafatis: Two String Quartets in First Edition

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Vassilis Kalafatis was born to a Greek merchant family in Yevpatoriya, in Crimea, in 1869. Though well-known to Russian-speaking musicologists, he is virtually unknown to the rest of the world. And yet, Vassilis Kalafatis was not only a student of Rimsky-Korsakov, but was himself a teacher of composition at the St Petersburg Conservatory, from 1901 to 1929 (from 1912 as a Professor of composition), with Boris Asafyev, Heino Eller, Khristofor Kushnaryov, Vladimir Shcherbachyov, Igor Stravinsky, A. Ter-Gevondyan, and Maria Yudina numbering among his students. He was part of the Belyayev circle, was published by Edition Belieff (based in Liepzig), was one of the recipients of the *Glinka Prize*, set up by Belyayev in 1884, which brought with it a monetary award of 3000 roubles, as well as a recipient of the *Belyayev Prize*. In 1928, he received the second prize at the International Schubert Competition, for his symphonic poem *Légende*, composed specifically for the occasion.¹

Kalafatis also published the dictionary *Sputnik muzykanta* ('The musician's companion', St Petersburg, 1911),² and produced four-hand piano arrangements of Scriabin's Second Symphony and various works by Lyadov.³ His *Symphony* in A minor (1899) was often performed at the Russian Symphony Concerts, and he regularly attended Belyayev's famous 'Friday evenings'. His last work, *Zvezdy Kremlya* ('The Kremlin stars') was composed in 1941, and was performed again just last year, along with several others of his works, at the 19th International Arts Festival in St Petersburg,⁴ entitled this year 'War and Peace'.⁵ Kalafatis died of starvation during the siege of Leningrad, in 1942.

In 2006, via an initiative of the Ionian University, the Athens State Orchestra, and with assistance from the Thomas Tamvakos Archive of Greek Classical Composers, Kalafatis's archive was moved to Greece. It is now housed in the library of the Hellenic Music Research Lab of the Ionian University's Music Department. It is also the Hellenic Music Research Lab which decided to publish critical editions, in two volumes, of Kalafatis's chamber music as part of its series *Monuments of Neohellenic Music*. The upcoming first volume, edited by myself, comprises the String Quartet in G minor, op. 15, and the String Quartet in F major, op. 22, which are being presented here for the first time.

The quartets were never published, but there are indications on the manuscripts that they must have been performed, which leads us to suppose that they may have been composed for the Belyayev Circle's 'Musical Fridays', albeit after Belyayev's death. Judging from the rest of the composer's archive, it is unusual for him that he neglected to date the manuscripts of these two quartets. According to the catalogue compiled by Kalafatis's son, Anatoli, however, both quartets were composed in 1906.⁶

Both quartets are in four movements. Op. 15 is, in all respects, the more classical in style of the

1 Dermejieva, Stanimira, "Vassilis P. Kalafatis (1869-1941): E Zoe ke to Ergo tou" ["Vassilis P. Kalafatis (1869-1941): His life and his Works"], Ph.d. dissertation, Ionian University (to be defended), p.17, n. 16; Dermejieva, Stanimira, "Liga logia gia tous synthetes kai ta erga tous: Vassilios Kalafatis (1869-1942): 'Légende' (Thrylos) Symfoniko Poiema" ["A few words on the composers and their works: Vassilios Kalafatis (1869-1942): 'Légende' a Symphonic Poem"], in *Vassilis Kalafatis (1869-1942): Katalogos tes ektheses tou archeiou Kalafati [Vassilis Kalafatis (1869-1942): Catalogue of the exhibition of the Kalafatis Archive]* (Thessaloniki: Teloglion Foundation of Art AUTH / Ionian University – Music Department Hellenic Music Research Lab, 2007), pp. 76-77.

2 Dermejieva, "Vassilis P. Kalafatis (1869-1941): E Zoe ke to Ergo tou", p. 5, n. 11.

3 Grove Music Online, accessed: 11/11/2010

4 The other works performed were: *God's Bird Does Not Know* (a vocal quartet), *The Sea Does Not Foam* (a romance on lyrics by Tolstoy), *Night in Gurbuz* (a nocturne), and two *Novellettes* for piano.

5 Saint Petersburg Contemporary Music Centre website,

http://www.remusik.org/en/from_the_avant_garde_to_the_present_day_2010/, accessed: 03/01/2011; Dermejieva, *op. cit.*, p. 3, no. 2.

6 Anatoli's catalogue is part of the Kalafatis archive.

two – despite its various quirks and distinctly Russian elements – even to the extent of having the second movement in the traditional subdominant. Its schema is as follows:

Op. 15

Allegro Moderato in G minor

Fuga a Quattro Voci: Andante in C minor

Scherzo: Allegro scherzando in E \flat major

Finale: Allegro Vivace in G minor

Op. 22 has an unusual second movement as well, this time not in the subdominant, but the submediant.

Op. 22

Allegro, ma non troppo in F major

Tema con Variazioni: Andante semplice in D major

Scherzo: Allegro, ma non troppo in D minor

Finale: Allegro in F major

Both quartets show a fondness for motoric, *perpetual mobile* rhythms, and strong chromaticism, as well as for polyphony, canons, and imitation. Op. 15 is the more contrapuntal of the two pieces with a stricter, more reserved and subtle style; op. 22 is more chromatic, grander, and bolder in its musical gestures. The second movements are based on themes in the style of Russian folk-songs.⁷ The Scherzi in both quartets feature intensely lyrical episodes, though the structure of the Scherzo in op. 15 is closer to a sonata form than a scherzo and trio, complete with introduction, exposition, development and recapitulation (albeit a short one), whereas the bolder op. 22 makes do with an ordinary ternary scherzo form. The first and last movements follow a sonata form structure.

The Manuscripts

For op. 15 we have just three sources at our disposal, an autograph full score and one autograph set of parts, and a sketch of the Fuga a Quattro Voci movement. All are written on matching, Jurgenson of Moscow music notebooks, except for the sketch, which is to be found on one loose bifolio and a single sheet of Jurgenson paper. [Image 1] All survive in rather poor condition, although the parts, overall, are in better shape than the full score.

7 Identified by Stanimiar Dermejieva

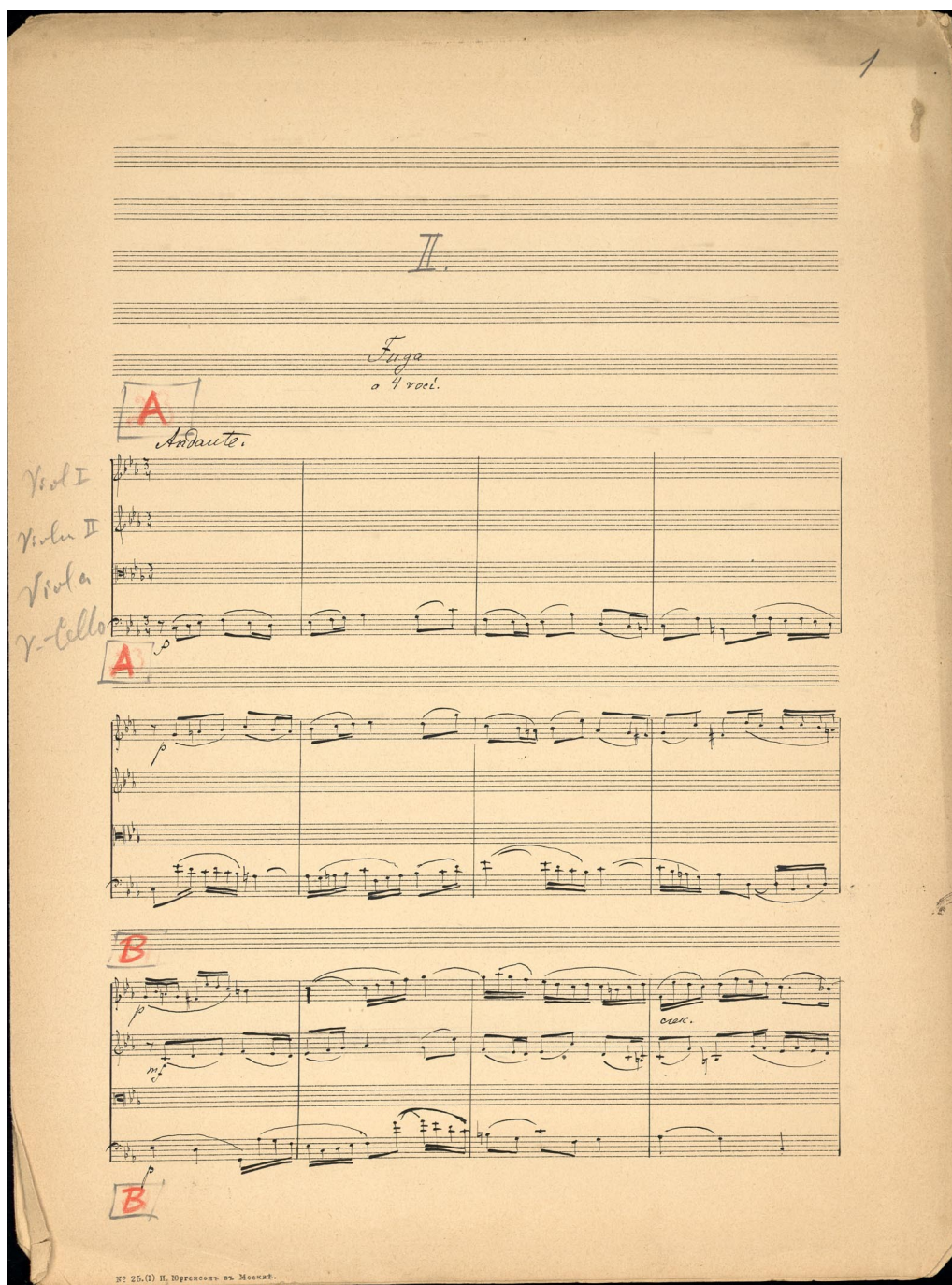


Image 1: Sketch of mvt. II of op. 15.

The sources for op. 22 are two autograph full scores (mss. **A** and **B**, from hence on), and two autograph sets of parts (**Pts a** and **Pts b**, respectively).⁸ The notebooks have no factory name printed, and no watermark, so they are impossible to identify and offer no assistance in confirming the dating of the piece. Also, unlike op. 15, the notebooks of the parts match with neither of the notebooks of the full scores, although **A** is written on a notebook very similar to those used for the **Pts b**. All of these are also in very poor condition.

⁸ At the time of writing, the manuscripts had not yet been incorporated into the Hellenic Music Lab library's system, hence there are no manuscript numbers available to record.

As mentioned earlier, neither quartet is dated, though on f. 1r of ms. **B** the composer's address can be found, written in pencil: *B. P. Kalafati / B[ol'shaya]. Moskovskaya / d. 6, kv. 16. [V. P. Kalafati / B. [Great] Moskovskaya / h. [house] 6, f. [flat] 16.]*. [Image 2] From the composer's correspondence available in the archive, it appears that this is the address at which the composer lived from 1936 to the end of his life.⁹ For op. 15, with only one full score and set of parts at our disposal, issues of chronology and filiation do not arise, and the only necessary task was to attempt to confirm or disprove 1906 as the date of composition. For op. 22, however, not only the date of composition needed to be confirmed, but the chronology and filiation of the sources needed to be established, since they record several layers of compositional activity.

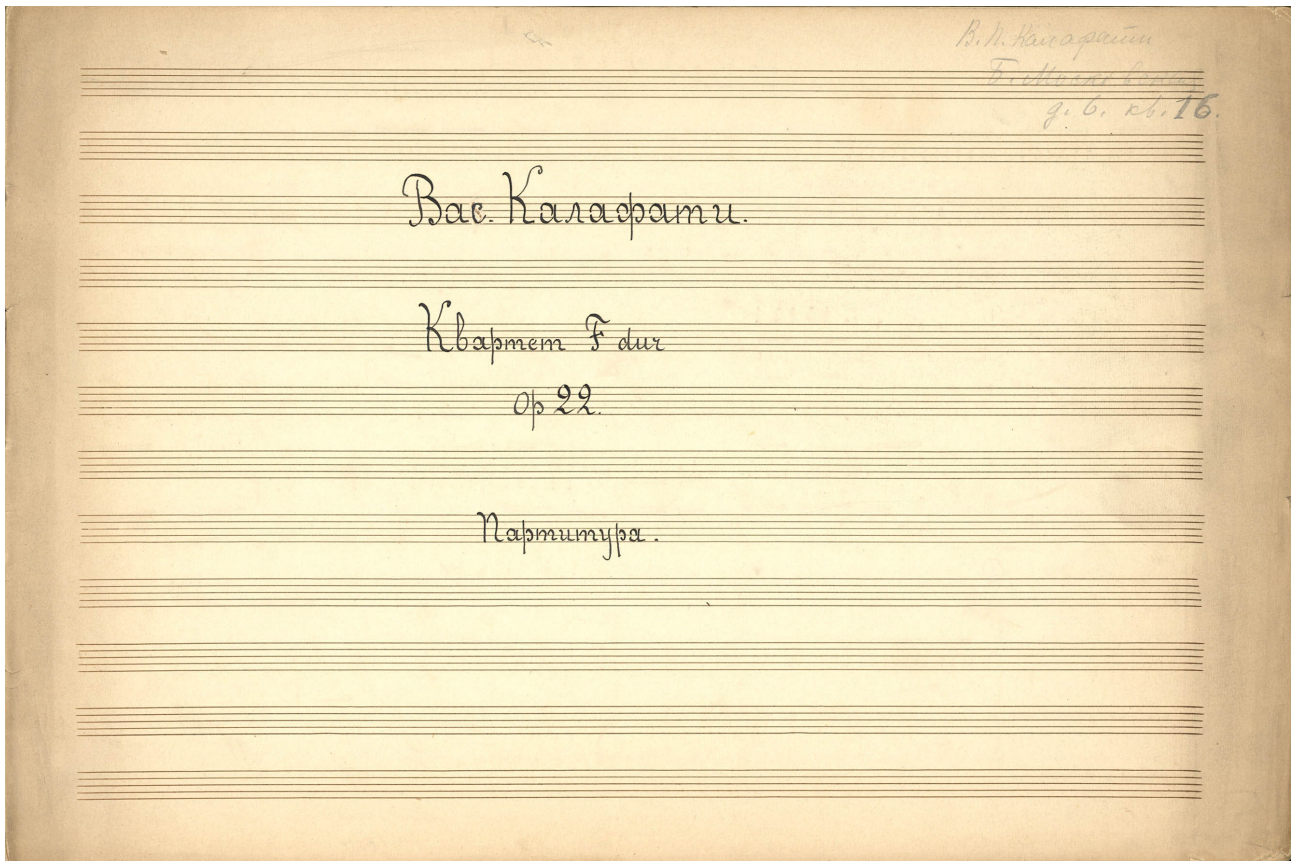


Image 2: *Op. 22, ms. B, f. 1r.*

Dating and Chronology

The works were always numbered by the composer himself, but, where for the published works the opus numbers follow a strict chronological order, for the unpublished works the numbering is chronologically inconsistent. For example, Op. 9, *Trios Bagatelles*, was composed in 1905-1906 and was first published in 1907. Op. 10, *Deux Préludes*, was again composed in 1906 and published in 1907. Op. 11, Quintet in G major, was composed in 1907, saw its first performance on 23 November 1908 and was published in 1909. Yet, according to Anatoli Kalafati, both Quartet in G minor (op. 15) and Quartet in F major (op. 22) were composed in 1906, one year before op. 11.

For op. 15, the Jurgenson notebooks on which both the full score and the parts are written firmly date the piece to before 1917, for in 1918 the P. Jurgenson company was nationalised and renamed Muzgiz. For op. 22 we cannot rely on the notebooks to confirm Anatoli Kalafatis's dating, but it must be said that the 1906 date seems plausible. In that same year, Kalafatis also composed a Sextet, dated 18 February 1906, while the Quintet in G major (op. 11), composed in 1907, shares stylistic similarities with op. 22. Following this, it does not appear that Kalafatis composed any more chamber music until 1929, when he begun composition of the Piano Trio in C minor (op. 23).

⁹ Personal communication with Stanimira Dermejieva.

There is sadly no other documentary information we can draw upon to confirm the 1906 composition date, for either quartet. With the 1906 date in mind, therefore, the inconsistent opus numbers still need to be accounted for.

The most likely explanation is that the composer did not number his works at the time of composition, but later, perhaps after some final revisions or reworking. This explanation is also supported by the autograph sources. The full score of op. 15 is not labelled on the cover at all, though all the parts are. The opus number is found on f. 1r of the full score, squeezed in between the *Kvartet – g moll* [Quartet – G minor] heading and the first stave of music in what is very likely a different ink. [Image 3]



Image 3: Op. 15, full score, f. 1r.

On all four parts, the covers are fully labelled, including opus number, which is, however, written in a slightly duller and browner ink than the rest of the cover information. [Image 4] The full score A of what I take to be a late draft of op. 22 has no opus number on the otherwise labelled cover, and neither do **Pts a** of the piece. The opus number appears only on the covers of the later copies, **B** and **Pts b**.

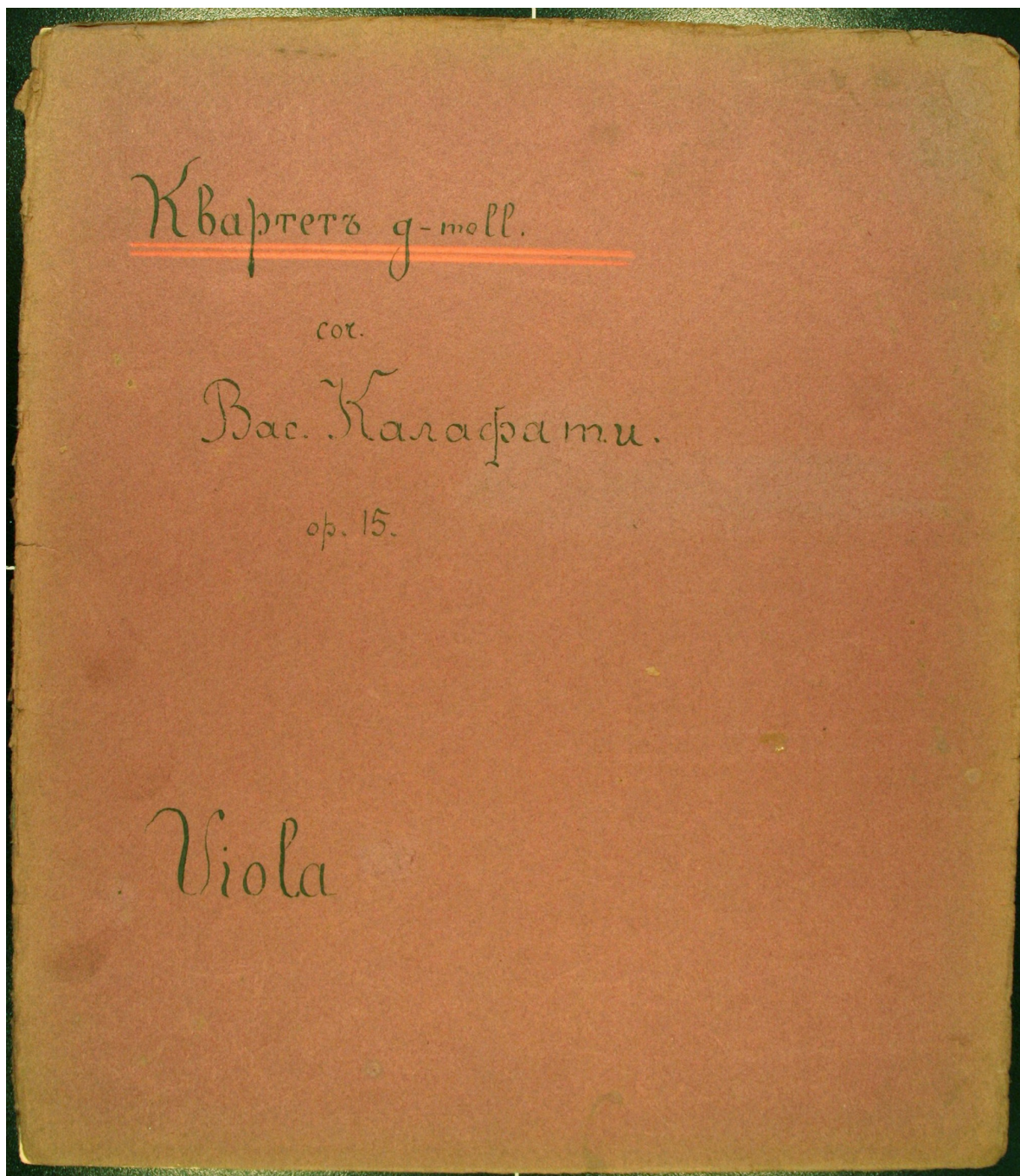


Image 4: Op. 15, viola part, cover.

A more precise date for when these pieces were numbered, probably coinciding with the date of their last revision, can only be a matter of tentative speculation and rough calculation, using as guidance other numbered works by the composer which are published, or are known to have been performed, and for which the date of composition is not under question.

The *Pol'kiy* (*Polonaise*) op. 14, for example, is dated 1 January 1905, yet was published in 1913. There appears no op. 16 in the composer's works, nor op. 17, but the cantata *Joann Damaskin* (*John of Damascus*), though unfinished, is numbered op. 18 and the Aria of John was published before 1917. Hence a *post*-1913 but *pre*-1917 estimation for the numbering, and perhaps even last revision, of op.15 would not be unreasonable. Similarly, op. 20, the symphonic poem *Légende* is safely dated to 1928, and first performed the following year. Again, there is no op. 21 in the composer's archive, but op. 23 is the Piano Trio, the first movement of which is safely dated to 1929, the second movement to 1931, and which received its first performance in January 1932. A tentative window for the numbering of op. 22, in this case, would be post-1928 and pre-1932.

As mentioned earlier, the sources for op. 22 record at least three layers of compositional activity,

and hence filiation needed to be established. Ms. **A** shows numerous corrections, alterations, and two significant insertions (bb. 25-26, mvt. III, *Scherzo*, and bb. 127-130, mvt. IV, *Allegro*), and as such must be considered the earliest form of the text at our disposal, which, however, must be a late draft, rather than an early version of the piece since it is, overall, very neatly written out in ink, and does not vary significantly from the ms. **B** version. The ms. **B** version I call a fair copy, though it suffers from numerous, mostly minor, copying errors, these again mostly errors of omission in articulation, slurring or dynamics (though not exclusively so). The insertions and all corrections that appear in **A**, in **B** are incorporated naturally in the flow of the text, so there is no doubt that **B** is a later copy of the work.

The two sets of parts for op. 22 have some interesting features, which lend them significant weight as sources for this piece. **Pts a**, more so than **A**, carry a large number of corrections and alterations and, even though the parts are written in ink (leaving aside certain additions and changes made in pencil), they are anything but tidy and suffer from a large number of errors of omission, mostly of dynamic markings and articulation. The first of the two insertions to be found in **A** (bb. 25-26, mvt. III, *Scherzo*) is mirrored in **Pts a** in the evident erasures, adjustments and alterations made to the text in order to accommodate it, hence the insertion must have been made after the parts were written. The second insertion in **A**, however, (bb. 127-130, mvt. IV, *Allegro*) is incorporated naturally in the flow of the text in **Pts a**, hence it must pre-date them. Thus, **Pts a** clearly postdate **A**, but pre-date **B**. They appear to have been written hurriedly, but to have been worked on and continued to be used for a long time. The occasional inclusion of fingering, in pencil, and the addition of performance markings, such as up-bow or down-bow markings and breath marks in **Pts a**, suggests that the piece must have been performed.

There are two instances in **Pts a** where it seems that the composer was considering a change in orchestration – though the change has been applied to only one of the two relevant parts – and one instance where an orchestration change has been applied to both relevant parts. Yet none of these revisions appear in **B**. It is thus likely that the piece was performed, after the writing of **B**, and it was this performance (or performances) that inspired these orchestrational changes. Why the relevant corrections were never transferred to either of the full scores is a matter open to speculation. Nevertheless, they were transferred to **Pts b**.

Pts b are, without doubt, the latest copy of the work – and the one most suitably called a ‘fair copy’. They are meticulously neat throughout, with only one or two pencil additions of tempo markings or dynamics. At first glance, it may seem that the parts are written not in the composer’s but a different hand. Overall it is larger, rounder and more upright, and there are unusual shapes to certain letters, e.g., the letter z, and notes, for example the quaver flags – while at the same time incorporating other distinctive forms of letters and note shapes that are very characteristic of Kalafatis’s hand in general. This very particular style of hand is indeed the composer’s, but it is a style to be found only in a few manuscripts of a very specific time period, i.e. between 1931 and 1937.

As it seems very likely that the work was numbered no later than 1931 (and the opus number appears on **B**), **Pts b**, dated by their very particular hand, must be considered the latest autograph, and hence authoritative, version of the piece. However, there is no doubt that they were copied from **Pts a** – rather than from **B**. The conjunctive copying errors in **Pts a** and **Pts b** attests to this, but additionally, the orchestration changes that appear in **Pts d** are incorporated as part of the natural flow of the text of **Pts b** – erroneously, in two cases, as the changes were originally applied to only one of the two relevant parts of **Pts a**, and it is exactly so that they have been carried over to **Pts b**. This is, in fact, characteristic of **Pts b** as a whole. There are very few separative errors to be found in them, which reflects the careful diligence with which they were copied, though they were clearly never cross-checked with either **B**, or **A** (and neither were **Pts a** with **B**, for that matter). Nevertheless, choosing to copy **Pts b** from **Pts a** some time, presumably, after 1931, suggests that the composer did not consider **Pts a** to be an out of date version of the work, even though as a whole these pre-date **B**. Consequently, both **Pts a** and **Pts b** in this edition have been taken to carry as much authoritative weight as the full scores.

The Edition

For both Quartets certain minor normalisations have been undertaken in the upcoming edition, so as to follow modern notational convention, and so as to produce a uniform volume. It appears, for example, that the composer harboured a passion for courtesy accidentals, the profusion of which, in both quartets, is striking, numbering in the hundreds for each piece. The only consistent pattern in their use is the addition of a courtesy accidental to the octaves of notes previously inflected in the bar. Since the composer is consistent in the practice, almost without exception, I have retained these courtesy accidentals throughout, but have followed standard notational convention for all the others.

As mentioned earlier, there is considerable variation in the readings for articulation, slurring and dynamics, particularly in op. 22, though these appear to be mainly due to accidental omission or copying errors. Nevertheless, all the variant readings are listed in the volume's commentary, along with descriptions of salient signs on the manuscripts showing compositional activity (erasures, cancellations, additions), in order to offer a full, detailed picture of the available sources, since this is their first presentation, they are all autograph, and the chronology and layers of compositional activity are complex.

Quartet in G minor, op. 15

In the Full Score of op. 15, in the Scherzo, an alternative version of the movement appears in pencil as a piano reduction, between the two regular systems, uninterrupted for the first seven pages, and in fragmentary fashion thereafter. It is roughly written out, in a small hand, with free-hand bar lines.¹⁰ Though this is clearly a later version of the movement, it is incomplete and there is no indication in the parts of any changes there being considered by the composer, hence we are printing the reduction in full in the Appendix, as it appears and without editorial interventions, but it has not been taken into consideration for the purposes of this edition of op. 15. [Image 5]



Image 5: Op. 15, mvt. III, bb. 71-88.

¹⁰ The bar lines in the main text in the example image are also in pencil, though these are ruled. Oddly enough, only two folios in the entire manuscript have pencil bar lines: f. 18v and f. 19r (shown here).

Similarly, the sketch of the Fuga a Quattro Voci movement has little to contribute that is not to be found in the Full Score and the Parts, hence, its few and rather minor variant readings are not listed in the commentary.

Otherwise, there are only four significant variant readings between the full score and the parts. Three of these occur in the first movement, and the fourth in the third (Scherzo) movement. Of the first three, only one is ambiguous, as can be seen rather clearly in image 6. [Image 6]. The composer's pencil comments for bars 106 and 114 read '*luchshe sol!*' ['*better g!*'] and '*luchshe do!*'

Image 6: Op. 15, mvt. I, bb. 104-118.


['*better c!*'], respectively. In both these cases, I am publishing the corrected version that the composer's comments suggest, even though the change has not been carried over to the parts. In the case of bar 118, however, the composer's dilemma, exemplified by that question mark in '*fa?*', is understandable. The *d'* produces a parallel movement in the inner voices towards the next bar, which would have been avoided with an *f'* in the second violin. However, a doubled third (*d'*) seems to make for a fuller texture than a doubled fifth (*f'*), and so does the interval of an augmented sixth between the inner voices (*f—d'*), instead of an octave, which the *f'* would produce (*f—f'*). Consequently, I have chosen to keep the original *d'*.

The second point deserving of some discussion occurs in bar 218 of the third movement, in the viola, both in the full score and the viola part. In ink, in both cases, the full score indicates *f'*-sharp—*f'* sharp, while the part *f'*-natural—*f'*. The ink with which the sharps in the full score are written is slightly browner than that used for the rest of the text. Additionally, the first sharp seems very tightly squeezed in between the *f'* and the key signature which precedes it, which suggests that the sharps here are a later addition or revision. I am publishing *f'*-sharp in this instance, and not *f'*-natural, not only because it seems that it is the latest form of the text, but because it is more consistent with the general chromaticism of the passage, an effect which an *f'*-natural would


somewhat attenuate.

Quartet in F major, op. 22

For the purposes of this edition, I have taken the full score ms. **B** as a ‘best text’, of sorts, even though it is not the latest autograph source. It is, however, the one nearest a performance-ready version. Particularly in the matter of expression, articulation and dynamics it is the one setting forth the most detailed and consistent instructions, and the one containing the fewest errors and omissions. Conversely, **Pts b** (the latest autograph version) carry over the sketchy quality of the performance instructions and all the numerous errors and that are to be found in **Pts a**. Although in most instances where I have had to decide between conflicting readings I have decided in favour of **B**, that is by no means the case for all of them. **Pts b**, carrying significant weight as the latest version of the piece, were particularly enlightening, especially where they offered readings that are at variance with **Pts a**. Full score ms. **A**, of course, was most useful when needing to track back a reading through all the available compositional layers, to its earliest source.

There are several significant points of variant readings in the Quartet that deserve some discussion. Perhaps the most significant is the entirety of Variation II, in the second movement (*Tema con Variazioni*). In all the available sources, *except* the Cello parts, both **d** and **f**, the motif of the main theme appears as:  which is impossible, as then it would overrun the 4/4 bar by an extra quaver.

In Cello **Pts a** the error is corrected in pencil, with the addition of an extra bar across the two last quavers of the motif, converting them thus to semi-quavers. In Cello **Pts b** the corrected motif appears throughout in ink.

Twice in the 2nd Violin parts, both **a** and **b**, what I take to be an attempt to correct the error appears: 

Though converting the motif to a triplet within a triplet is certainly a possible solution, since it appears only twice, in bar 45 and bar 51, I have chosen to follow the correction that appears consistently throughout both parts of the cello.

A couple of further points in the Finale are worth some discussion. More specifically, these are to be found in bb. 274-275, and bb. 319-323. In the first case, a tied a' in the second violin is circled in pencil in **Pts a**, while a tied a' is added in pencil to the first violin. **Pts b** transmit the same in ink

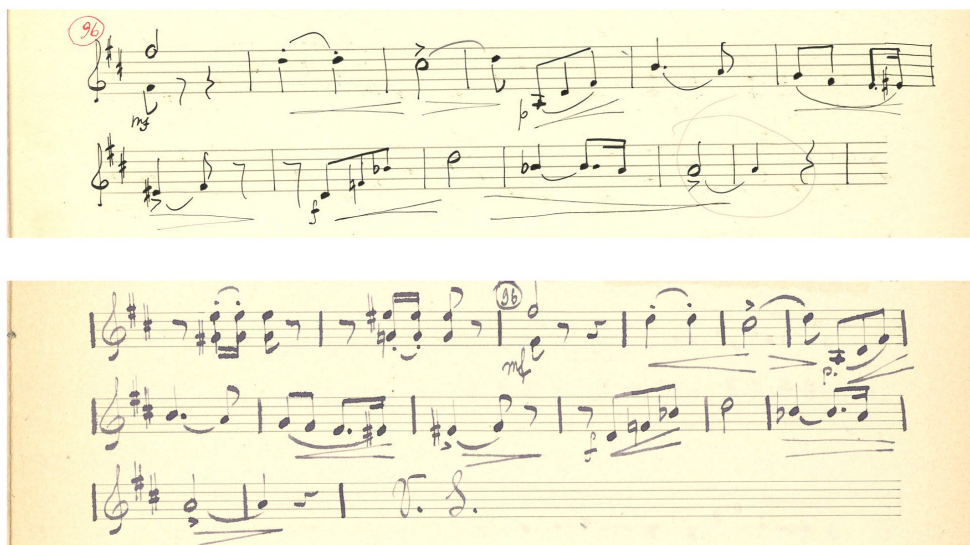


Image 7: Op. 22, mvt IV. Top: Pt a Violin II, bb. 263-275; Bottom: Pt b Violin II bb. 262-275

[Image 7]. [Image 8]



Image 8: Op. 22, mvt IV. Top: Pt a Violin I, bb. 263-279; Bottom: Pt b Violin I, bb. 263-275

In the second instance, (bb. 319-323) the viola part in **Pts a** is very unambiguously cancelled in pencil, and two new bars added, one indicating a 3-bar rest. At the same time, what was cancelled in the viola part, is added, also in pencil, to the first violin part. **Pts b** transmit the corrected bars for the viola, including the 3-bar rest, and the new version of the first violin. [Image 9]. [Image 10]

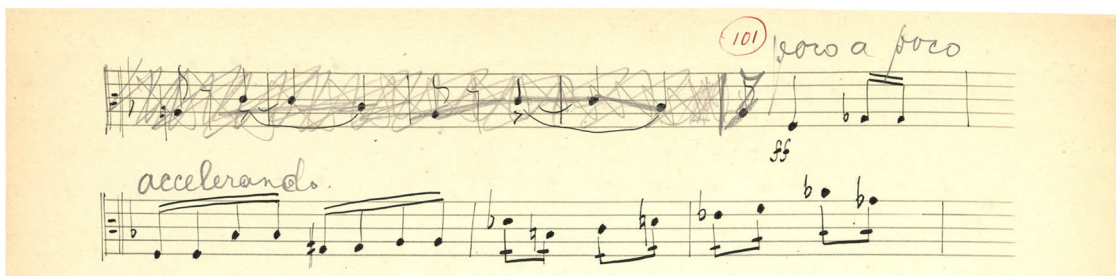


Image 9: Op. 22, mvt. IV. Pt a Viola, bb. 311-326.



Image 10: Op. 22, mvt IV. Top: Pt a Violin I, bb. 318-329; Bottom: Pt b Violin I, bb. 315-326.]

As mentioned earlier, neither of these two orchestrational changes are reflected in either of the two full scores, and the agreement of **Pts a** with **Pts b** in this case only exemplifies the faithfulness with which one was copied from the other, without reference to the full scores.

In this upcoming edition, I am publishing the new orchestration for bb. 319-323 to be found in the parts, but not the one suggested for bb. 274-275. Since the tied a' in the second violin is circled, but not cancelled (as is the viola part in bb. 319-323), one must either take the a' as deliberately included, or as included by oversight. If one considers it to be included by oversight, then clearly it should be cancelled during editing. However, cancelling the a' in the second violin, in the manner of the other orchestrational revision, makes little musical sense, since all the instruments at that point are following a common pattern, which by cancelling the a' would break, and what is more this break would come right on a cadence. Considering that two very similar preparatory cadences precede this one within the previous 19 bars, breaking this common pattern on the third and final cadence seems wholly unreasonable.

On the other hand, if one were to consider the tied a' deliberately included, keeping it, but also adding it to the first violin, hence doubling the third, would be simply inconsistent with the general style of the section, of the two previous, preparatory cadences, while no remotely similar musical gesture is to be found anywhere in this piece (or, in fact, in op. 15). On these grounds, I have elected to publish the original orchestration of bb. 274-275 found in mss. **B** and **A**, though of course the alternate version found in **Pts a** and **Pts b** is listed in the commentary. [Image 11]

The image displays a musical score for four instruments: Violin 1, Violin 2, Viola, and Violoncello. The score is written in 2/4 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The Violoncello part begins with a bass clef and a key signature change to two sharps (F# and C#). The score is presented in a standard musical notation format with four staves.

Image 11: Op. 22, Finale, bb. 272-275.