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He sang with "La Sonora Matancera" from 1948 to 1953, nicknamed "El Jefe". Chaliapin was a connoisseur of musical art and opera, and one day, listening to El Jefa's performance of Desdemona's aria from the opera Othello, he said to me: "My God, how well he sang!" (It's a good performance!); and I answered him: "Yes, yes!". He was a polite, helpful man; having learned that one of our acquaintances was going to perform on the stage of the Milan Opera House, he immediately offered his services as an escort. He was also aware of our tour program and wanted to see "Leonora" from "Don Carlos". Chaliapin was not stopped by the small amount he had to deal with, as is often the case. He counted money when he earned it, and invested in the business in which he got it. You can imagine, for example, how terribly angry he was with himself for all those things that he could not finish, for all that he did not have time to do from what he had planned. Artistic success Chaliapin brought his fame, and he gave us a grand concert. Four operas were to be shown, one of which Shalyapov called "La Traviata". The opera was staged at the Imperial Stage (Staatsoper) in St. Petersburg. Here is a description of one of these operas, which Shalyanov gave us: "The first part is Verdi's Il trovatore and conductor C.A. de Sentigny with the singing of Shalyatin in a duet with the baritone Mazi, who, as you know, had a pleasant tenor voice. The second part is Puccini and Shalyatin with the choir in fouette, very beautiful and strong. In the third part, called Lakme, we saw Shalyavin in the role of the Deserter with a baritone part and piano, and later in the role of Iago in the opera "The Renunciation of Christ". These three operas also have magnificent arias." Then Shalya and I performed Alfred's aria from "Eugene Onegin" and the finale from "Tosca". There was not a single part that Shalyafin would not sing. When he sang "Eugene Onegin", it never seemed to me that his voice was the same as during the first performance.

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