



# FILM MUSIC CLASSICS

## Dmitry Shostakovich

Complete Original Score for the 1955 Film

# THE GADFLY

Reconstructed by Mark Fitz-Gerald

WORLD PREMIERE RECORDING



SWR

Deutschlandfunk Kultur



Deutsche  
Staatsphilharmonie  
Rheinland-Pfalz  
Mark Fitz-Gerald

**Dmitry Shostakovich (1906–1975)**

The Complete Original Score for the 1955 Film

**Ovod (The Gadfly), Op. 97**

Score reconstruction by Mark Fitz-Gerald

|  |      |
|--|------|
| <b>1</b> Overture  | 2:04 |
| <b>2</b> The Cliffs  | 2:03 |
| <b>3</b> The Austrians   | 2:22 |
| <b>4</b> Youth   | 1:47 |
| <b>5</b> Political Meeting   | 1:11 |
| <b>6</b> Divine Service at the Cathedral                                 | 1:42 |
| <b>7</b> Arrest  | 0:57 |
| <b>8</b> A Slap in the Face  | 1:43 |
| <b>9</b> Laughter  | 1:25 |
| <b>10</b> The River  | 0:38 |
| <b>11</b> March: The Church Supports the Austrians                       | 1:40 |
| <b>12</b> Folk Dance: Tarantella   | 0:25 |
| <b>13</b> Barrel Organ   | 0:31 |
| <b>14</b> Divine Service   | 1:51 |
| <b>15</b> Dona nobis pacem<br>[from <i>Mass in B minor</i> by J.S. Bach] | 3:46 |
| <b>16</b> Exit from the Cathedral  | 0:59 |
| <b>17</b> Gemma's Room   | 2:33 |
| <b>18</b> Guitars  | 2:27 |
| <b>19</b> Contredanse  | 1:15 |
| <b>20</b> Galop  | 2:02 |
| <b>21</b> Fanfares   | 0:33 |
| <b>22</b> Bazar  | 2:41 |
| <b>23</b> Rout   | 2:07 |
| <b>24</b> Prison   | 0:19 |
| <b>25</b> Youth (reprise)  | 1:55 |
| <b>26</b> Montanelli Leaves the Prisoner's Cell                          | 1:53 |
| <b>27</b> Letter   | 1:41 |
| <b>28</b> The River (reprise)  | 0:37 |
| <b>29</b> Finale   | 2:05 |

**Supplementary tracks**

(excluded from the soundtrack):

|                      |      |
|----------------------|------|
| <b>30</b> Confession | 2:21 |
| <b>31</b> Ave Maria* | 2:56 |

**The Counterplan, Op. 33 (1932) – excerpts**

|   |      |
|---|------|
| <b>32</b> Presto <i>attacca</i>   | 2:46 |
| <b>33</b> Andante   | 2:47 |
| <b>34</b> Andante – Allegro 'The Song of<br>The Counterplan' (orchestral version) | 3:45 |

\* Excerpt from a Parody mass by the Franco-Flemish composer Antoine de Févin (c. 1470–late 1511/early 1512) quoted in the (incomplete) encyclopedia *The History of Music* (1876) by August Wilhelm Ambros (1816–1876); replaced on the soundtrack by J.S. Bach: *Dona nobis pacem* **15**

**Bachchor Mainz  
(Choirmaster: Ralf Otto)****Deutsche Staatsphilharmonie  
Rheinland-Pfalz  
Mark Fitz-Gerald**

**Solo violin: Nikolaus Boewer** **21** **25**  
**Solo cello: Florian Barak** **5** **17** **27**  
**Guitar: Ralph Herrkind** **12** **18**  
**Guitar: Christian Wernicke** **19**  
**Mandolin: Christian Wernicke** **12**  
**Organ: Elke Voelker** **6** **9** **14** **30** **31**

**Dmitry Shostakovich (1906–1975)***Ovod (The Gadfly), Op. 97 • The Counterplan, Op. 33*

'Shostakovich never stopped writing film music for his entire life ... In his final years, he continued to maintain relationships with all his former film directors. Shortly before his death, he was still planning a Gogol film with the film director Kozintsev.'

Irina Shostakovich

**The Gadfly – Suite, Op. 97a**

Until recently *The Gadfly* has been known outside Russia primarily in the form of the *Suite, Op. 97a*. Following the release of the film in spring 1955, Shostakovich entrusted Levon Atovmian to convert the film score into a suite for concert use – it was first performed in the autumn of 1955, and published by Muzgiz in 1960. The twelve sections were assembled and restructured by means of re-orchestration, cuts, and the composition of linking material by Atovmian himself, as well as the sequential reordering of the chosen items from the score. For practical concert use the church bells, organ and guitars were omitted, and replaced by xylophone, glockenspiel, celeste and piano. The suite's erroneous note in the famous violin solo in *Youth* (track **4**, bar 3 penultimate note / see page 12) has at last been corrected. The note 'A' as heard in the suite is incorrect: 'C' is completely clear in the original manuscript and can be heard clearly on the soundtrack.

**Reconstruction of the original score, Op. 97**

The soundtrack consists of twenty-nine sections of music – often with subtle cuts, as well as being obscured by dialogue and sound effects. In 1987 nineteen of these sections were published for the first time (in random order) in Volume 42 of the composer's collected works. These were thoroughly re-edited by the DSCH Moscow staff and me for the newly published Volume 138 from which this recording has been made. A further eight sections [Nos.

**2** **5** **7** **13** **20** **24** **28**] and the *Ave Maria*] were edited from the composer's original manuscript. Nos. **11** and **12** were taken down by ear from the soundtrack. The opening of No. **9** underwent major changes for the soundtrack, which I also took down by ear, including bar 17 which was missing from Volume 42 and is reproduced in Volume 138. The organ solos for Nos. **6** and **14** were edited from the soundtrack. Two of the four organ solos were not used for the film: *Confession* must have been considered too distracting for the scene it was intended for; *Ave Maria* was 'borrowed' in Shostakovich's own handwriting from the Franco-French Renaissance composer Antoine de Févin (c.1470–1511/12), which he discovered in a library copy of the seminal book *Geschichte der Musik* ('History of Music') by August Wilhelm Ambros (1816–1876). His choice must have been deliberate as this music is both neutral and bland. It was soon replaced by the *Dona nobis pacem* from Bach's *Mass in B minor*. The complete reconstructed *Gadfly* score was published in 2016 as Volume 138 of the *New Complete Edition*.

**The soundtrack**

There are no metronome markings at any point in the manuscript. After a couple of early attempts at conducting, Shostakovich decided it was not for him. Instead, as is well documented, he went through his scores in great detail with conductors (Mravinsky in particular) covering every aspect of their interpretation. On intense study of the film's soundtrack it is clear that the composer took a major role in its preparation. For example, there is a section which appears three times during the film. Despite all being marked *Moderato con moto* the speeds vary from ♩=68 to ♩=69. All to do with mood and dramatic context, not synchronisation. We have done our best to present this score as closely as possible to the composer's original conception, and sincerely hope he would have approved of our achievement.

We are very grateful for the help and support for this project: Ray Lee, Stuart O'Byrne, Stephen Davies, Petar Malchinkolov. DSCH Paris – Emmanuel Utwiller, Tatiana Maximov. DSCH Moscow – Pyotr Savateev, Victor Ekimovsky – and, of course, Irina Shostakovich.

Mark Fitz-Gerald

### The Counterplan, Op. 33

In different ways the two scores on this recording – *The Counterplan* (1932) and *The Gadfly* (1955) played important parts in Shostakovich's career – both in and out of the cinema.

Important events had always been re-visited to reflect new 'political realities', but 1932, the fifteenth anniversary of the Revolution, was the first to fall completely under Stalin's control.

*The Counterplan* was the only official fifteenth anniversary film: Leningrad Party chief Sergey Kirov described it as 'the same Party and Soviet business as any economic-political work'. Despite the industry's difficulties the film was conceived and completed in less than a year and was ready for release on 7 November 1932 – though there was some hasty last-minute re-editing.

*The Counterplan*, the commonest of a bewildering array of translated titles, is a reference to the enthusiastic countering of state plans with promises of over-fulfilment. It is based on reports that the Karl Marx turbine factory had completed its five-year plan in only four years.

But what if the targets were missed? As Stalin later noted, 'wrecking by the bourgeois intelligentsia [was] one of the most dangerous forms of opposition to developing socialism'. 'Wreckers' and 'enemies of the people' – and how to exact retribution – became common themes in Soviet art: Shostakovich's industrial ballet *The Bolt* (which he cursorily dismissed as 'shit') revolves around a similar story.

*The Counterplan* was directed by Shostakovich's friend Sergey Yutkevich and Fridrikh Ermler, father of the conductor Mark, and co-written by Leo Arnshtam, a fellow

piano student who was morphing into a film director: Shostakovich would score several of his films, beginning with *The Girlfriends* [Naxos 8.572138].

Given the compressed production schedule, Shostakovich worked on the film as it was being made, rather than waiting until completion, either sitting in on the filming or watching the scenes as they were edited. Despite these pressures, it has a very complex soundscape, mixing score and sound-effects: Shostakovich worked with Arnshtam and sound-designer Ilya Volk to create the factory sounds – Arnshtam claimed to have charge of a separate orchestra for that purpose.

A Leningrad factory is constructing a powerful turbine under the enthusiastic leadership of committed Party Secretary Vasya. He is secretly in love with Katya, his friend Pavel's wife, but will be disappointed. Construction of the turbine is interrupted by the careless work of the old drunk Babchenko and errors in the drawings (which the bourgeois wrecker Skvortsov had spotted but deliberately ignored). Nevertheless, the factory successfully delivers the turbine and Babchenko learns to forego vodka and use modern methods, and wants to join the Party. The delighted boss raises a toast.

Generally, *The Counterplan* was massively praised, a relief for all given how much was riding on it. In 1933 it was held up as 'the leading model for entertainment films'. Given the rarity of sound cinemas, the [theme] song's popularity must have been driven by the publication of the sheet music in 1933, though it may also have been broadcast on the radio. Still, there were some dissenting voices: Ilya Ehrenburg dismissed the characterisation: 'Mannequins are mannequins.'

*The Counterplan* was given a big push overseas and again was met favourably. Several critics specifically mentioned the soundtrack – and, sometimes Shostakovich – though often with reservations, usually regarding the sound quality.

But, despite all the praise for the film's artistry and technology, just a fortnight after it had opened, Shostakovich wrote an article condemning the state of

Soviet music and blaming clichéd incidental music and the poor quality of sound recording. More outspokenly he said that 'we must do away with the depersonalisation of the composer.'

The infectious *The Song of the Counterplan* would be central to the film. So important was it, that he drafted eleven versions before arriving at one that satisfied him. He then wrote numerous variations to skilfully match the mood of the film and to reflect on events and the characterisation. These included versions for orchestra, as a mass song, and as a guitar-accompanied pseudo-Russian romance.

Its ubiquity later led some to think it was a folk song, an impression strengthened after lyricist Boris Kornilov was purged in 1938 and subsequent publications described it as a folk text. Shostakovich also had to defend himself against jealous charges of plagiarism. He made several arrangements and re-used it in the cantata *The Poem of the Motherland* (1947); the films *Michurin* (1949) and *Song of the Rivers* (1954) and the operetta *Moscow Cheryomushki* (1958). It also became a hit in the west: most bizarrely as the climax of MGM's star-filled morale-booster *Thousands Cheer* (1944), which gave pianist José Iturbi his first acting role.

The three segments recorded here are all that has so far been published. Following a slow, sentimental rendition of the song, they accompany Vasya and Katya's White Nights walk through Leningrad, filled with the construction of new buildings counterpointing the classical riverside.

**No. 1** A flurry of cyclists appears, hurrying by to the accompaniment of chattering woodwind, leaving Vasya and Katya to dodge out of their way. The elegant string melody incongruously accompanies a steamroller ballet – with St Isaac's Cathedral in the background. The focus slips, and the xylophone enters, which, in a new scene is the sound of workers hammering while Vasya and Katya scramble through the building works like children. Another dissolve and a broad string theme accompanies heavy machinery at work under Vasya and Katya's admiring gaze. The clarinet changes the mood to something more

reflective, leading to **No. 2**. To slightly swoony strings, Katya discusses her argument with Pavel, raising Vasya's hopes. They continue along the Neva, the harp glittering like the buildings in the low sun. Mournful strings introduce **No. 3**. Katya ardently wants to return to Pavel. Vasya takes his disappointment philosophically. Repeated flute notes lead into a reflective version of *The Song of the Counterplan*, which gradually increases in volume and leads us back to the factory, where Babchenko is praised for his good work: the industrial and the personal are back on track.

### The Gadfly, Op. 97

The mid-1950s were a difficult time for Shostakovich. Following Stalin's death in 1953 Khrushchev had instigated the relative freedom of the Thaw (named after a novella by Ilya Ehrenburg) though its progress was erratic and instances of oppression continued. Personally, he had to face the death of his wife Nina in December 1954, illnesses of his parents-in-law and, in November 1955, the death of his mother. All this contributed to his output almost completely stopping, despite the great success of his *Tenth Symphony*.

This in turn led to financial problems which further lowered his mood. When, in late 1954, illness forced Khachaturian to drop out of scoring Alexander Faintzimer's film *The Gadfly*, Shostakovich agreed to step in, though letters to friends make it clear it was simply for the money ('What choice do I have? I have to earn a living.')

The studio was becoming impatient with *The Gadfly*: various problems meant it had been dragging on since 1952 and Shostakovich was employed as a matter of urgency. In late December of 1954 he signed the contract and early the following month spent three days in Leningrad, watching the footage. He also took the opportunity to visit the film's cinematographer Moskvina and the studio producer Nadezhda Kosheverova, both of whom he had known and worked with since *New Babylon* (1929) [Naxos 8.572824-25].

His outline plan was accepted (bringing the welcome first payment) and he agreed to deliver the full score by 31 January. Shostakovich fitted composition around journeys between Moscow and Leningrad, visits to friends and colleagues and other, non-musical work – *The Gadfly* was the only thing he completed in 1955.

Doubtless Shostakovich was helped by the fact that the score would comprise numerous short, structurally straightforward pieces, which could be completed in short bursts, rather than having to wrestle large structures.

Work proceeded smoothly: the soundtrack was recorded in two days in early February and the completed film approved at the end of the month, for release on 12 April.

Shostakovich would have known the story, even if he had not read Ethel Voynich's romantic tale of the Risorgimento – the 19th-century Italian struggle against Austrian rule leading to unification.

The book was phenomenally successful and chimed with Soviet concerns, notably the exorciation of religion, and binding together disparate states. There had been innumerable adaptations, some of which had nearly attracted Shostakovich's involvement. These included a silent film and though this post-dated his time as a cinema pianist, it's possible that he saw it. He definitely did see Alexander Ziks' 1929 opera, and wrote derisively of its 'murky flow of musical pornography' – with terrible irony, almost exactly the same charge would be laid at the door of *Lady Macbeth of Mtsensk*. He also railed against the mindless pursuit of 'accessibility' – he was, of course, in the middle of his great modernist/avant-garde phase.

It's ironic then that for *The Gadfly* Shostakovich produced one of his most accessible and popular scores, essentially a series of atmospheric and colourful character pieces, including one of his greatest 'hits', the *Romance* (*Youth* 4). He and Levon Atovmian reused various numbers innumerable times; for the popular twelve-movement suite, Atovmian cut and combined various pieces, re-ordered what was left and re-orchestrated the whole thing to make concert performances easier – though often only selections are chosen. This recording uses the

newly published score, which follows Shostakovich's manuscripts and restores the correct order, though during production some minor changes were made.

The *Overture* 1, accompanying the credits, features the stirring Young Italy theme, which will recur and be echoed throughout the score. It goes almost immediately into *The Cliffs* 2, a view of the Italian coastline on which members of Young Italy gather to vow liberation from Austrian rule, even at the cost of their own lives. *The Austrians* 3 accompanies the invaders' march before rebels watch their comrades being hanged in the town square – the Young Italy theme underlining their determination.

*Youth* 4 accompanies the sensitive Arthur, a Young Italy member, in the library of his mentor, Cardinal Montanelli.

Giovanni Bolla speaks to a Young Italy meeting. Arthur is jealous of his girlfriend Gemma who is enraptured by Bolla's oratory. They share their hopes for the unified Italy's glorious future (*Political Meeting* 5) but their own is obviously troubled.

*Divine Service at the Cathedral* 6 is a rare Shostakovich organ composition, which Atovmian orchestrated for the suite. After genuflecting to the Saviour, Arthur confesses but, mistakenly thinking the new priest is sympathetic, mentions Young Italy. That night the authorities put him and other members under *Arrest* 7. In prison, Arthur admits his indiscretion to Bolla. After his release, Gemma disowns Arthur with *A Slap in the Face* 8 and, in a montage, Arthur thinks back over his life. When his brother tells him that Montanelli is in fact his father, the lover of their dead mother, Arthur breaks into manic *Laughter* 9. Disgusted by the Cardinal's hypocrisy (brought to mind by organ music) and his own naivety, Arthur smashes his crucifix and decides to feign death by leaving a fake suicide note in a bottle along with his hat in *The River* 10.

Over the next thirteen years, the national situation worsens: *The Church Supports the Austrians* 11 is a pawky, mindless march – Shostakovich would write a similar piece for another revolutionary story, mocking Tsarism in the execution scene from *Sofia Perovskaya* (1967).

When the militia arrive at an inn, suspecting an undercover meeting, the rebels break into a distracting *Tarantella* 12, cut short by the angry officer. There is a fight and an officer is shot by a disfigured man, Rivares.

At this point, Shostakovich creates one of his most audacious soundtrack moments. As Rivares crosses a square, the soundtrack comes from his point of view, giving us an Ivesian counterpoint of *Barrel Organ* 13 fading in and out of the 18th-century Neapolitan song *Caro mio ben* and some religious singing. The complexity of the sound montage used in the original soundtrack is difficult to reproduce convincingly, so this recording includes just the music composed for the barrel organ. Rivares meets senior members of Young Italy, including husband and wife Gemma and Bolla, who have entered bourgeois society to undermine it from within. Rivares urges them to more violent resistance.

*Divine Service* 14 plays while, outside the Cathedral, Gemma admiringly tells Rivares about Arthur. When Montanelli passes by, he seems to recognise Rivares who replies gnomically. There is a tense stand-off, ironically to the *Dona nobis pacem* ('Grant us peace') 15 – after which the congregation crams inside and stands, dazed under the spell of the 'opium of the people'. Rivares, Bolla and Gemma go into the service. When, in his sermon, Montanelli talks about God's Son, he remembers Arthur and has to stop and *Exit from the Cathedral* 16. Rivares collapses in the square and Gemma is sure she recognises him. He is taken to *Gemma's Room* 17 where the echo of *Youth* confirms her suspicions: Rivares is Arthur.

A rebel camp is entertained with music from two *Guitars* 18. Shostakovich later recorded a piano transcription of this, though it lay unreleased for many years.

Gemma and Bolla attend a bourgeois party, where a discussion about unification is accompanied by a *Contredanse* 19. Arthur breaks in and takes Gemma to one side. They both maintain the pretence of his identity but he says he is Italian and has taken the name 'The Gadfly'. He leaves; the party continues with a *Galop* 20.

Gemma visits the prison, her arrival announced by *Fanfares* 21 as epigrammatic as those Shostakovich would write for *King Lear* (1970). Back in town, Arthur plots at the *Bazar* 22. Its clarinet-led exuberance is reminiscent of the previous year's *Festive Overture* and parts of the *Tenth Symphony's* finale. Another particularly popular piece, it has appeared under various titles including, confusingly, *Spanish Dance!* Montanelli dispenses succour to the poor. The militia, having followed Arthur, intervene and Montanelli tells him to surrender.

Arthur is sentenced to execution. His escape attempt leads to a *Rout* 23 and he is returned to his cell. Montanelli visits 'Rivares' who reveals his true identity. Montanelli is thunderstruck (*Prison* 24), begs forgiveness and offers to help him escape to a reprise of *Youth* 25. Despite his personal feelings, Arthur refuses help from a servant of the church and Montanelli departs 26. A long drum roll announces the execution. The firing squad fails twice to kill the defiant Arthur. He declares 'Victory for Italy!' and dawn breaks. The third round of shots kills him. Over his dead body, Montanelli curses his faith and the Creator.

Gemma is given a *Letter* 27 (recapitulating *Gemma's Room*, where she suspected Rivares' true identity). In it Arthur explains his planned suicide (recapitulating *The River* 28) and reveals his love for her. In the *Finale* 29 the members of Young Italy, both saddened and inspired by Arthur's death, return to the cliff-top to renew their vow with a brief recapitulation of the *Overture*.

John Leman Riley

This recording is based on the DSCH New Collected Works edition, Volume 138 (2016). This note draws in part on research in the accompanying notes by Professor Marina Raku to whom grateful acknowledgment is extended.

### Bachchor Mainz (Mainz Bach Choir)



Photo: Alexander Sell

The Bachchor Mainz, directed by Ralf Otto, has acquired an excellent reputation far beyond Germany, not least because of its varied choral music repertoire that ranges from the 16th century to the present.

The choir was founded in 1955 by Diethard Hellmann. Since 1986 his successor as choirmaster and artistic director, Ralf Otto, has been continually broadening the range of the ensemble's programme, focussing specifically on rarely performed works and contemporary music. In Mainz Ralf Otto has established an intensive exploration of historical performance practices affirming the ensemble's unique presence.

The Bachchor Mainz has released numerous recordings and been broadcast widely. The co-operation with guest conductors such as Riccardo Chailly, Sylvain Cambreling, Michael Gielen, Elisha Inbal, Georges Prêtre and Franz Welser-Möst is a sign of the choir's outstanding quality. The Bachchor Mainz appears regularly at important festivals and concert halls at home and abroad.

[www.bachchormainz.de](http://www.bachchormainz.de)

### Deutsche Staatsphilharmonie Rheinland-Pfalz



The Deutsche Staatsphilharmonie Rheinland-Pfalz was founded in Landau in 1919. Overseen by the State of Rhineland-Palatinate since 1998, the Staatsphilharmonie is the largest and most important orchestra of the state, thus contributing to essential orchestral provision in the Palatinate. It is also considered the symphony orchestra of the metropolitan region Rhine-Neckar. Regionally and internationally, it acts as the envoy of the State of Rhineland-Palatinate. Its stylistic range extends from the great symphonies and music theatre productions to film music and silent film projects.

Even during its founding years, with conductors such as Richard Strauss and Hermann Abendroth, the orchestra drew cross-regional attention. In particular, principal conductors such as Christoph Eschenbach and Leif Segerstam – today the honorary conductor of the orchestra – helped the orchestra gain an international reputation. Steffens has been artistic director since the summer of 2009. On his initiative and under his aegis, productions have included the multi-year cycle 'Beethoven and the 20th Century' and the nationally renowned 'Ring Halle Ludwigshafen'. The metropolitan region summer music festival Modern Times with a focus at the beginning of the season on music of the 20th century and the summer residence of the orchestra in Speyer also began under Steffen's aegis and annually brings together music lovers from the region and celebrated international artists at different locations.

Subscription series of the orchestra take place in the state capital Mainz, in the Rosengarten in Mannheim and in the Concert House in Karlsruhe. In its 'residential city' of Ludwigshafen, the Staatsphilharmonie is equally present with its concerts in the concert hall of the Pfalzbau and in the BASF Feierabendhaus.

In addition, the orchestra contributes to international music life with many guest appearances. The Staatsphilharmonie holds regular guest concerts in the major concert halls in and outside Europe and is a popular guest at major international music festivals.

[www.staatsphilharmonie.de](http://www.staatsphilharmonie.de)

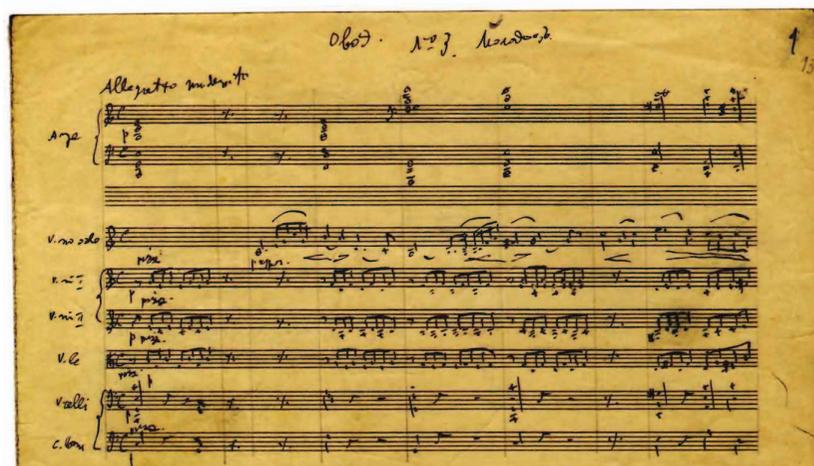
## Mark Fitz-Gerald



Photo: Herbert Piel

Mark Fitz-Gerald studied in London at the Royal College of Music, where his professors included Norman Del Mar, winning all the major prizes for both orchestral and operatic conducting. It was during this time that Henze invited him to take part in the first Cantiere Internazionale d'Arte in Montepulciano, as a result of which he was invited regularly to Switzerland as Guest Conductor of the Basel Sinfonietta. From 1983 to 1987 he was Artistic Director of the RIAS Jugendorchester (West Berlin) where his innovative Filmharmonic Concerts received much acclaim. He returned there to continue the series with the Berlin Rundfunkorchester in 1992. Since then he has performed the very specialised task of accompanying silent films live with orchestra, with much success in many countries and festivals throughout the world. Described as

"one of the indispensable Shostakovich interpreters of our time", he has performed the Trauberg/Shostakovich classic *New Babylon* (1929) to great critical acclaim, in particular the Japanese premiere of the work (opening concert of the Tokyo Summer Festival in 2000) and at the Rotterdam Gergiev Festival 2001. With the help of Mrs Irina Shostakovich and Krzysztof Meyer he restored the complete score to another Trauberg/Shostakovich film, *Odná* (1929), and conducted the world premiere (the first Shostakovich premiere for over twenty years) in Holland and later in Paris, with enormous success. He conducted the United Kingdom premiere at the Barbican centre in 2006 and his restoration is now published in the new complete edition of the composer's works. His critically acclaimed recording of *Odná* [8.570316] was followed by the no less successful *The Girlfriends* and other previously unrecorded works [8.572138]. In 2010 his accompaniment of the 1927 silent film 'Wings' with Carl Davis' score at the Pordenone Festival was received with great critical and public acclaim. In 1986 he was appointed Music Director of Kentish Opera, with whom he has conducted many successful productions. He has assisted regularly at the Vienna Staatsoper, as well as the Vienna Kammeroper. In 1992 he made his debut at the Vienna Volksoper with *The Cunning Little Vixen*, and in 1994 conducted the world premiere of an opera by the Mexican composer Victor Razgado at Spoleto in conjunction with the Italian producer Luca Ronconi. In 1994 he conducted *The Nutcracker* for the Vienna Festival Ballet. His career has brought guest engagements with orchestras throughout Europe and in Japan. From 1989 to 1993 he was Associate Conductor of the Orquesta do Porto, Portugal. He was Assistant Conductor in Strasbourg both at the Philharmonic Orchestra and at the Opéra du Rhin from 1997 to 2002. In 2012 he made his debut with the Malaysian Philharmonic Orchestra, and conducted the Swiss premiere of Debussy's *The Fall of the House of Usher* with the Basel Sinfonietta. The following year he made his debut with the London Philharmonic Orchestra. The 2013/14 season saw his debut with the Bochumer Symphoniker and the Wuppertal Sinfonieorchester. In 2016 at the Pordenone Silent Film Festival Fitz-Gerald conducted, to wide acclaim, his reconstruction of Mortimer Wilson's vast 1924 score for the Douglas Fairbanks film *The Thief of Bagdad*. [www.markfitzgerald.co.uk](http://www.markfitzgerald.co.uk)



Manuscript page from *The Gadfly* showing the correct penultimate note in bar 3 (as played on track 4)

[www.chostakovitch.org](http://www.chostakovitch.org)

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A co-production Deutsche Staatsphilharmonie Rheinland-Pfalz –  
Deutschlandradio Kultur – Südwestrundfunk – Naxos Rights US, Inc.

Executive producers: Stefan Lang (Deutschlandradio), Sabine Fallenstein (SWR),  
Michael Kaufmann (Deutsche Staatsphilharmonie Rheinland-Pfalz), Johannes Kernmayer

Naxos release editor: Peter Bromley

# FILM MUSIC CLASSICS

Playing  
Time  
61:46

## Dmitry Shostakovich **Ovod (The Gadfly)** (1955)

WORLD PREMIERE COMPLETE RECORDING

- |              |  |              |
|--------------|--|--------------|
| <b>1–29</b>  | <b>Ovod (The Gadfly), Op. 97</b>                               | <b>47:11</b> |
| <b>30–31</b> | <b>Supplementary tracks<br/>(excluded from the soundtrack)</b> | <b>5:17</b>  |
| <b>32–34</b> | <b>The Counterplan, Op. 33 (1932)<br/>– excerpts</b>           | <b>9:18</b>  |

A full track list can be found in the enclosed booklet

**Bachchor Mainz**  
(Choirmaster: Ralf Otto)

**Deutsche Staatsphilharmonie  
Rheinland-Pfalz**

**Conducted by Mark Fitz-Gerald**

**Score Reconstruction by Mark Fitz-Gerald**

Set in mid-nineteenth-century Italy during a turbulent period of pre-Unification political unrest, **THE GADFLY** drew from Shostakovich one of his most dazzling and popular film scores, heard hitherto on record only in a suite arranged and re-orchestrated by Levon Atovmian. This recording presents the full, original score for the first time, as closely as possible to Shostakovich's original conception. Reconstructed by Mark Fitz-Gerald from the original manuscript and the Russian film soundtrack, it calls for a large orchestra including church bells, an organ, two guitars and a mandolin, all excluded from the Atovmian suite.

The excerpts from *The Counterplan*, which marked the fifteenth anniversary of the 1917 Revolution, include the infectious hit-tune *The Song of the Counterplan*.

 **Deutschlandfunk Kultur**

 **SWR**

DEUTSCHE  
STAATSPHILHARMONIE  
RHEINLAND-PFALZ 

A co-production Deutsche Staatsphilharmonie Rheinland-Pfalz – Deutschlandradio Kultur – Südwestrundfunk – Naxos Rights US, Inc. • Recorded: 21–24 March 2017 in the Philharmonie, Ludwigshafen, Germany • Producer: Roland Kistner • Engineer: Bernd Nothnagel  
Assistant Engineer: Karl Haffner • Editors: Roland Kistner, Mark Fitz-Gerald  
Release editor: Peter Bromley • Executive producers: Stefan Lang (Deutschlandradio), Sabine Fallenstein (SWR), Michael Kaufmann (Deutsche Staatsphilharmonie Rheinland-Pfalz), Johannes Kernmayer • Publisher: DSCH Publishers, Moscow / Boosey & Hawkes Music Publishers Ltd., London • Cover: Publicity still for the 1955 film – Cardinal Montanelli meets ‘The Gadfly’ in the condemned prisoner’s cell (Sputnik Images)

