

NAXOS

# SHOSTAKOVICH

WORLD PREMIÈRE RECORDINGS

**The Girlfriends (Complete) • Salute to Spain  
Rule, Britannia! • Symphonic Movement (1945)**



**Polish National Radio Symphony Orchestra  
Mark Fitz-Gerald**

<b>Podrugi (The Girlfriends), Op. 41(ii)</b>	<b>46:33</b>	<b>21</b> Natasha and Zoya are rescued – Allegro molto ( <i>Orchestra</i> )*	1:42
<b>1</b> Introduction (opening credits) – Moderato ( <i>String Quartet</i> )	3:04	<b>22</b> Fanfare: Andrei and Senka arrive (2 trumpets)*	0:40
<b>2</b> The Year 1914: The workers' residential block and factory gates – Allegretto ( <i>String Quartet</i> )	2:08	<b>23</b> Andrei's closing words – Adagio ( <i>Orchestra</i> )	3:12
<b>3</b> The families wait for the strikers to return – Allegretto ( <i>String Quartet, Trumpet, Piano</i> )	3:38	All tracks edited by Mark Fitz-Gerald to comply with the original 1934 film soundtrack	
<b>4</b> 'The Inn of the Keys to Happiness' – Allegretto moderato ( <i>String Quartet, Trumpet, Piano</i> )	2:26	* Reconstructed by Mark Fitz-Gerald	
<b>5</b> The children attempt to sing their 'poppy song' – Allegretto ( <i>Instrumental Ensemble</i> )*	2:56	Polish National Radio Symphony Orchestra	
<b>6</b> By the river: Revolutionary song 'Zamuchen tiazheloi nevoloi' (Tormented by a Lack of Freedom) – (Asya, Zoya, Natasha, Senka, Silych ( <i>Solo voices</i> ))*	0:52	( <b>1</b> ) ( <b>13</b> ) ( <b>21</b> ) ( <b>23</b> )	
<b>7</b> Fanfare ( <i>Trumpet solo</i> )*	0:27	<i>Members of the Polish National Radio Symphony Orchestra:</i>	
<b>8</b> The story of Silych's son, Ivan – Allegretto ( <i>Trumpet, String Quartet, Harp and Piano</i> )	2:16	<i>String Quartet:</i> Piotr Tarcholik ( <i>Violin I</i> ), Kinga Tomaszewska ( <i>Violin II</i> ), Beata Raszewska ( <i>Viola</i> ), Zdzisław Łapiński ( <i>Cello</i> ) ( <b>1</b> - <b>4</b> ) ( <b>8</b> ) ( <b>16</b> ) ( <b>19</b> )	
<b>9</b> 'Zamuchen tiazheloi nevoloi' (Tormented by a Lack of Freedom) ( <i>Male Chorus, Children</i> )*	5:12	<i>Instrumental Ensemble:</i> Janusz Skramlik ( <i>Violin I</i> ), Kinga Tomaszewska ( <i>Violin II</i> ), Zdzisław Łapiński ( <i>Cello</i> ), Małgorzata Otremba ( <i>Piccolo</i> ), Aleksander Tesarczyk ( <i>E flat Clarinet</i> ), Stanisław Dziewior ( <i>Trumpet</i> ), Piotr Kopiński ( <i>Piano</i> ), Piotr Połaniecki ( <i>Xylophone</i> ) ( <b>5</b> )	
<b>10</b> The Year 1919, Russian Civil War. Fanfare and Organ Voluntary ( <i>Three Trumpets, Organ</i> )*	1:37	<i>String Trio:</i> Piotr Tarcholik ( <i>Violin</i> ), Beata Raszewska ( <i>Viola</i> ), Zdzisław Łapiński ( <i>Cello</i> ) ( <b>15</b> )	
<b>11</b> Internationale – The girls leave for war ( <i>Banda</i> )*	2:03	<i>Banda</i> ( <b>11</b> ): Stanisław Dziewior, Benedykt Matusik, Jan Bogłowski, Piotr Pyda ( <i>Cornets</i> ), Mariusz Ziętek, Rudolf Brudny ( <i>Tenor Tubas</i> ), Michał Mazurkiewicz ( <i>Euphonium</i> ), Jakub Urbańczyk, Łukasz Urbańczyk ( <i>Tubas</i> ), Krzysztof Jaguszewski, Wojciech Morcinczyk, Piotr Połaniecki ( <i>Percussion</i> )	
<b>12</b> The girls attend to the wounded soldiers on the battlefield – Largo, Adagio ( <i>Timpani, Harp, Organ</i> )*	1:47	<i>Banda</i> ( <b>13</b> ): Stanisław Dziewior, Benedykt Matusik ( <i>Cornets</i> ), Mariusz Ziętek ( <i>Tenor Tuba</i> ), Jakub Urbańczyk ( <i>Tuba</i> ), Krzysztof Jaguszewski, Wojciech Morcinczyk, Piotr Połaniecki ( <i>Percussion</i> )	
<b>13</b> The town of Pushkin has been taken by the enemy – Alla Marcia ( <i>Banda</i> )*	1:09	<i>Trumpet:</i> Stanisław Dziewior ( <b>3</b> - <b>4</b> ) ( <b>7</b> - <b>18</b> ) ( <b>10</b> ) ( <b>17</b> - <b>19</b> ) ( <b>22</b> )	
<b>14</b> Internationale – The girls and the wounded soldiers retreat by train ( <i>Solo Theremin</i> )	1:46	<i>Trumpet:</i> Benedykt Matusik ( <b>10</b> ) ( <b>17</b> ) ( <b>18</b> ) ( <b>22</b> )	
<b>15</b> Zoya in the snowy forest – Andante sostenuto ( <i>String Trio</i> )*	1:47	<i>Trumpet:</i> Piotr Pyda ( <b>10</b> )	
<b>16</b> 'The Forester's Hut' – Andante ( <i>Piano, String Quartet</i> )	2:51	<i>Piano:</i> Piotr Kopiński ( <b>3</b> - <b>4</b> ) ( <b>8</b> ) ( <b>16</b> ) ( <b>19</b> )	
<b>17</b> Fanfare: Andrei arrives with news from the front (2 Trumpets, Sidedrum)*	0:29	<i>Piano:</i> Antoni Brożek ( <b>4</b> )	
<b>18</b> Fanfare (2 Trumpets)*	0:46	<i>Harp:</i> Julia Ormicka-Gajda ( <b>8</b> ) ( <b>12</b> )	
<b>19</b> The girls find a chicken – Allegro ( <i>Piano, Trumpet, String Quartet</i> ) (music not used in film)	1:56	<i>Organ:</i> Sebastian Matyja ( <b>10</b> ) ( <b>12</b> )	
<b>20</b> Natasha and Zoya sing a nostalgic song 'Gde eti tyoplie nochi (Where are those warm nights?) (2 solo voices)*	1:49	<i>Timpani:</i> Krzysztof Jaguszewski ( <b>12</b> )	
		<i>Side drum:</i> Wojciech Morcinczyk ( <b>17</b> )	

Solo voices: Agnieszka Bochenek-Osiecka (*Soprano*) (6 20), Aleksandra Poniszowska (*Soprano*) (6), Elżbieta Starczynowska (*Soprano*) (6), Sabina Myrczek (*Alto*) (6 20), Adam Myrczek (*Bass*) (6), Men's Voices of Camerata Silesia – The Katowice City Singers' Ensemble (Anna Szostak: Artistic Director) (6 9 20)

Solo theremin: Celia Sheen (14)

Tracks 1-4, 8, 15 and 19 were prepared by Piotr Tarcholik under the supervision of Mark Fitz-Gerald

With the exception of track 14, recorded in Oxshott, Surrey, England, on 23rd June 2008, all tracks were recorded in the Grzegorz Fitelberg Concert Hall, Katowice, Poland, from 27th to 30th August 2008, from 20th to 22nd September 2008, and on 23rd October 2008 (tracks 6 and 20 only)

## Rule, Britannia! Op. 28

8:45

- 24 Internationale (*Chorus & Orchestra*) 1:43  
 25 Infantry March – Allegretto (*Orchestra*) 1:50  
 26 Along the Soviet Route (*Orchestra*) 1:07  
 27 Protest – Allegro (*Orchestra*)\* 2:28  
 28 Raising the Banner – Allegretto (*Orchestra*) 0:37  
 29 The Banners Flap in the Wind – Allegro (*Chorus & Orchestra*) 1:00

\* Reconstructed by Mark Fitz-Gerald

Polish National Radio Symphony Orchestra  
 Camerata Silesia (Anna Szostak: Artistic Director)

Recorded in the Grzegorz Fitelberg Concert Hall, Katowice, Poland, from 27th to 30th August 2008, and from 20th to 22nd September 2008

## Salute to Spain, Op. 44

10:52

- 30 Fanfare I (*Solo trumpets*) 0:15  
 31 March of the Officers – Allegro non troppo (*Orchestra*) 1:37  
 32 Fanfare II (*Solo trumpets*) 0:10  
 33 Anon.: ¡A las barricadas! (To the Barricades!) – Con spirito (*Male chorus*) (text by Valeriano Orobón Fernández, 1901-1936)\* 1:17  
 34 Song of Rosita – Moderato (*Solo Bass, Orchestra*) 2:35  
 35 Fanfare III (*Solo trumpets*) 0:13  
 36 attrib. I. S. Aturov: Po dolinam i po vzgor'yam (Along the valleys and over the hills) – Moderato con moto (*Male chorus*) (text by Pyotr Semyonovich Parfenov, 1894-1943)\* 1:08  
 37 Reminiscence of the Song of Rosita – Andante (*Orchestra*) 0:56  
 38 Lucia's Funeral March – Andante (*Orchestra*) 2:42

\* Arranged from original sources by Mark Fitz-Gerald

Polish National Radio Symphony Orchestra

(31 34 37 38)

Men's Voices of Camerata Silesia – The Katowice City Singers' Ensemble (Anna Szostak: Artistic Director) (33 36)  
 Stanisław Dzwior, Benedykt Matusik, Antoni Adamus, Piotr Pyda (*Trumpets*) (30 32 35)

Kamil Barczewski (*Bass*) (34)

Recorded in the Grzegorz Fitelberg Concert Hall, Katowice, Poland, from 27th to 30th August 2008, from 20th to 22nd September 2008, and on 6th January 2009 (34)

## 39 Symphonic Movement (unfinished) (Symphony No. 9, 1st version, January 1945)

6:42

Polish National Radio Symphony Orchestra  
 Recorded in the Grzegorz Fitelberg Concert Hall, Katowice, Poland on 21st September 2008

## Dmitry Shostakovich (1906-1975)

### Podrugi (The Girlfriends), Op. 41(ii)

By the time Shostakovich scored *The Girlfriends* he had over half a dozen films to his name, but even though it was Lev Arnshtam's first directorial credit, he was almost equally experienced. Indeed the two men were old friends: they studied piano together at Petrograd Conservatory and when Arnshtam left Meyerhold's theatre Shostakovich took over. In 1931 they came together again as composer and sound recordist on *Alone*, Kozintsev and Trauberg's first sound film, before Arnshtam co-wrote *The Golden Mountains* with Sergey Yutkevich, *The Girlfriends'* producer. Shostakovich preferred to work with friends and Arnshtam's musicality made him one of his favourite directors. After *The Girlfriends* came *Friends* (1938), *Zoya* (1944), *Five Days, Five Nights* (1960) and *Sofia Perovskaya* (1967). In between Arnshtam directed the biopic *Glinka* (1946) and filmed Prokofiev's *Romeo and Juliet* (1955) though his 1949 propaganda film *The Warmongers*, for which Shostakovich wrote a short march, was aborted.

The story of three girls who grow up to be nurses in the Civil War covered several bases: the war itself was already an iconic event in Soviet art and the film shows women's contribution to the progress of socialism, while the dedication to the French socialist Romain Rolland was a gesture towards internationalism. Rolland's seventieth birthday had just been impressively marked by *Pravda* and in April 1936 Shostakovich was asked to write music for a staging of his play *Liluli* but nothing came of it.

For Shostakovich this was a time of tumultuously changing fortunes. In late 1935 *The Girlfriends* was finished and pre-release reviews were positive. Shostakovich must have been particularly pleased that composer Mikhail Cheremukhin agreed with his aversion to "primitive illustration" and praised his technical command and natural "fascinating dynamism". Even so, Cheremukhin felt the music was a little fragmentary. Nevertheless, with *Lady Macbeth of*

*Mtsensk* continuing to win the enthusiasm of audiences in both Moscow and Leningrad, Shostakovich must have been looking forward to the film's opening. At the end of January, however, *Chaos Instead of Music*, the notorious *Pravda* editorial condemning the opera, appeared and Shostakovich's life was turned upside down.

*The Girlfriends* had already been chosen for overseas distribution and, under the title *Three Women*, began garnering positive reviews in America. Oddly this was a week before the Leningrad première. This and the long wait following the review screenings implies that, despite the positive reviews, some last minute problems held up the home release. This may account for Cheremukhin's description of the opening, completely different from modern prints:

"The introductory toccata of the piano solo accompanied by orchestra is splendidly fresh. In the place of an overture-vignette in the manner of triumphal marches that are so unbearably annoying, we are presented with a cheerful and lovely flight of sounds that eschews sentiment."

The present main title music [1] is the *Moderato* from Shostakovich's *First String Quartet*, added when the film was restored in the 1960s. This was not such a random choice: the quartet appeared in 1938 and so is roughly contemporaneous, and much of the film's score is for chamber forces. Coincidentally, at the time he described the quartet as "spring-like", reiterating the point in 1951: "I tried to convey in it images of childhood, somewhat naïve, bright, spring-like moods."

Looking back, Arnshtam mentioned the score's "allegedly fragmentary form", but felt that the interconnections between the many small pieces helped create a peculiarly unified film. But his claim that Shostakovich scored it with twelve preludes for string quartet is probably a case of misremembering (there are a few such moments in his memoirs). More often

Shostakovich adds piano and trumpet to the strings: echoing the sound-world of his recent concerto.

*The Girlfriends* begins in 1914 outside the Russo-American Association of Rubber Manufacturers. Zoya and Senka argue before the local mothers call the children to dinner. On the way, Natasha tells Zoya and Asya about her violent father, accompanied by an ironically smoothly flowing *Allegretto* [2] while a militiaman orders the gatekeeper to lock up. At the climax Shostakovich pauses briefly while the militiaman tells Senka that there is a strike before the children scurry home.

With her father, grandmother and the girls, Zoya waits for her mother to come home [3]. A despondent repeated note counts out the hours before she enters to a passionate descending theme and desperately drinks from the tap. She tells Asya that her mother has been taken to hospital having been poisoned by the bosses.

The girls and Senka decide to earn money by singing at the local inn, *The Keys to Happiness*. Ironically, as the Soviet Union struggled against alcoholism, the name satirises the pre-Revolutionary customers' drunken obliteration, but it was also the name of Anastasia Verbitskaya's massively popular 1913 novel, in which a sexually liberated woman is driven to suicide, perhaps (ignoring the romantic element) implying that such Tsarist failures were overturned in Soviet times. One of Shostakovich's pawkiest tunes [4] slithers and skitters drunkenly, before the girls prepare to busk. Mocked by the men [5], they are thrown out but Silych takes pity on them. At his riverside camp he reveals that he is a revolutionary and teaches them the song *Tormented by a Lack of Freedom* [6] while they await his comrade Andrey. Shostakovich used the song again in the *Eighth String Quartet* (1960), when, coincidentally, he was working on Arnshtam's *Five Days, Five Nights*.

There is a distant fanfare [7]. Ambiguously, it may be part of Silych's memory or it may be a real sound prompting him to remember his son, Igor, who was hanged for rebelling aboard the Battleship Potemkin. Silvery, melancholic music accompanies the end of

Igor's story but Silych tells the children not to cry: it is not ended yet [8]. The music carries us back to the inn, where the newly encouraged children prepare to sing *Tormented by a Lack of Freedom*. The men ignore them but Andrey quiets the room. Gradually the song awakens everyone from their apolitical stupor and they join in Shostakovich's increasingly complex arrangement [9] while the screen is filled with long tableau-like shots of the men's earnest faces. Eventually, even the arrival of the militia cannot quell their fervour. The men rebelliously and passionately repeat the song, the children bow and a riot breaks out. Under its cover they escape with Silych and Andrey.

At the film's half-way point we go from 1914 to 1919, with the Civil War in full flight. Accompanied by a completely new timbre, a fanfare and organ voluntary [10], the girls have signed up as nurses.

Senka has also enlisted and Zoya spots him, but before he marches off accompanied by the *Internationale* [11] there is an inversion of the film's opening scene: they kiss passionately and promise to keep in touch. Asya is not a little surprised and the crowd watches the lovers part. Boris Chirkov, who played Senka, also starred in Kozintsev and Trauberg's *Maxim Trilogy* (1937-9), which Shostakovich began scoring at around this time and perhaps these two very sympathetic rôles helped establish him as a public favourite for the rest of his career.

By a battlefield railway line the girls minister to wounded soldiers, with a cue that ominously includes echoes of the fate motif from the *Ring* and the *Dies irae* [12]. In the distance a brass band announces that the enemy has taken the village of Pushkin [13] and it becomes imperative that the girls leave. A train arrives driven by Silych. The girls climb aboard and there is an extraordinary presentation of the *Internationale*: rather than being exciting or grandly optimistic, a solo theremin veers more and more wildly off the melody until it is brought to heel: just as the risk to our heroines is eventually quelled [14].

One of the soldiers had told Zoya to meet a secret agent in a forester's hut and, in the film's tenderest

highlight, she makes her way through a snowy forest 15. The brief string trio captures her cautious progress through the beautiful dappled landscape. To her delight she discovers that the agent is none other than Senka and they snuggle up together under an animal skin in *The Forester's Hut* 16 discussing their future together.

Senka and Zoya get back to camp to discover Silych annoyed and Natasha jealous at their dalliance. As they argue, a twisty little fanfare, like a pre-echo of *King Lear* (1970), heralds Andrey's arrival 17. He reiterates the existing orders under which Zoya and Senka were to be in separate parts of the battlefield anyway, and leaves to a second, more conventional, fanfare 18.

As the enemies approach, the girls gather straw to prepare for the arrival of more wounded men. They disturb a chicken and leap on it: soon we see its legs sticking out of a pot. Judging by Shostakovich's music, there was originally a chase to catch the bird, but it was cut and the film did not use the comically frenetic music 19, reminiscent of the circus-y finale of the *Piano Concerto No. 1*. This may even have been the original opening prelude, described by Cheremukhin, moved but ultimately cut.

While the pot bubbles, the girls settle down to sing a sentimental little song *Where are those warm nights?* 20. Some enemy soldiers arrive and Natasha escapes while (to Zoya and Asya's dismay) the soldiers are distracted by the delicious chicken. Natasha alerts Silych and he and some men gallop to the rescue in what is, amazingly, the score's first orchestral cue 21. There is a brief shoot-out and Asya is wounded. Andrey and Senka return to a recap of the second half of his first fanfare 22, but it is too late: Asya is dead. Andrey gives a eulogy over her dead body, the strings later joined by the rest of the orchestra for a stirring climax 23. He looks forward to the time when her death will be seen as a moment of victory; when children will be named Asya. Looking straight at the audience he says that though the path is difficult the future will be bright and that we [i.e. the audience] are working for the benefit of all mankind. The film ends with Andrey, Silych, Senka, Zoya and Natasha heading an army towards the camera.

However good the music of *The Girlfriends* was, it could not save Shostakovich from the *Lady Macbeth* fall-out and over the next two years he scored six films. As government interest in the arts deepened, some of the others involved saw mixed fortunes. Boris Poslavsky (Silych) wrote an article complaining about the shooting conditions but Yutkevich still cast him in *The Miners* (1937), though it was promptly banned, as was Boris Babochkin's next vehicle, *Great Wings*. After the mega-success of *Chapayev* (1935), Babochkin was offered a series of one-dimensional positive heroes, leading to increasing frustration and, when he rebelled, a period in the wilderness. Worst of all, Adrian Piotrovsky, the polymathic manager of Lenfilm, who regularly worked with Shostakovich – he wrote *Rule Britannia*, also on this disc – was purged in 1938. Boris Chirkov (the adult Senka) and Yanina Zheimo (Asya), however, became very popular. The charming and diminutive Zheimo made something of a speciality of indomitable young women – her stature meant that she was able to play Asya both as an adult and a child even though she was 25 at the time.

Perhaps, in the storm surrounding *Lady Macbeth*, Shostakovich decided not to compile a *Girlfriends* suite, and it was forgotten. Even the recording (on a long-deleted Melodiya LP) of three fragments that Rozhdstvensky found in the Glinka Museum sparked no particular interest\*. Certainly not all of Shostakovich's film work around this time ranks highly but with *The Girlfriends* we have missed out, until now on one of his best and most interesting scores and an early engagement with chamber music.

**John Riley**

\* Rozhdstvensky's transcription numbers them 1 [untitled] (here, *The girls find a chicken* 19); 2 *The Forester's Hut* 16; and 6 [untitled] (*The story of Silych's son* 6); Shostakovich seems to have changed his mind when the soundtrack was being recorded, giving some of the manuscript's piano part to the harp. Here it reflects its final form in the film).

We are most grateful to Mrs Irina Shostakovich for providing pre-publication copies not only of the 8 Preludes from *Podrugi* (tracks 2-4, 8 [see below], 16, 19 and 23) but for the *Symphonic Movement (1945)*, and for suggesting that we record both works. We also thank her and her team at DSCH for producing the orchestral material for *Rule, Britannia!* and *Salute to Spain* especially for our recording. Our grateful thanks also go to Krzysztof Meyer for his useful observations and comments while the scores were being prepared for this recording, as well as to Olga Digonskaya who unearthed the long lost scores for *Podrugi* and the *Symphonic Movement (1945)* and provided much useful information about them.

Of the 23 movements comprising *Podrugi* the only other item available to us was the music for track No. 1 which forms the central section of the second movement (bars 11 to 62) of the composer's *String Quartet No. 1, Op. 49*, completed in 1938 (four years after the film score). The remaining 15 movements were transcribed by ear from the film's original soundtrack. Although various cuts and repeats had to be made to some of the existing preludes in order to make them fit with the film, we have recorded them as originally composed, with the exception of track 8 where the film combines two preludes very effectively into one number. During the recording of the soundtrack, the composer also made some important dynamic and tempo alterations which follow the drama of the film and which have been retained on this recording. The original introduction to track 23 was for solo string quartet but this was changed to a full string section for the film version. Shostakovich also added a harp to the score for track 8.

**Mark Fitz-Gerald**

Shostakovich composed thirteen scores for the theatre, the first eight of them in his twenties as part of a torrent of music for stage and screen. Although he sometimes bridled at the logistical constraints involved and rarely found much intrinsic merit in the productions he contributed to, there were good reasons for his steady productivity. Not everyone could write so effectively and so quickly to order, and his ability to do was a good source of income. While he was pondering his options in the field of instrumental composition, his theatre, ballet and cinema commissions gave him a sense of social worth and the stimulus of contact with performers and creative artists from related disciplines. And not least, the music he poured out at such high pressure and so rapidly was a springboard for more ambitious projects, above all operas and symphonies.

*Rule, Britannia!* was the last of three productions on which Shostakovich collaborated with Leningrad's so-called Theatre of Working Youth (in Russian, *Teatr Rabochey Molodyozhi*, hence the acronym TRAM). Founded in the mid-1920s, with a mission to contribute to the transformation of human consciousness under Bolshevism, by May 1931 this collective had evolved from its roots in amateur/workers' theatre into something more professional. It had even found itself paradoxically on the receiving end of criticism from by now dominant proletarian artistic factions.

Adrian Piotrovsky's play *Rule, Britannia!* was intended as a demonstration of the theatre's coming to maturity. However, it was never published and seems to have disappeared altogether, perhaps in connection with Piotrovsky's arrest and execution in the 1938 purges during the Great Terror. The outlines of its subject-matter are similar to Shostakovich's first ballet, *The Golden Age*, according to scholar Yelena Krivtsova. James, an engineer in a gas-works in the West, joins the communist party following the death of his wife. The plot then concerns struggles between the party and the blackshirts (i.e. fascists), in parallel with relations between the crew of a Soviet vessel and an English

cannon-boat named 'Rule, Britannia!', both at anchor in a Western port. It seems that neither Shostakovich's work on the production nor its hostile reception gave the composer any joy. In the absence of a complete autograph score, we have copies of five numbers, together with 'Protest', which Mark Fitz-Gerald has reconstructed from the composer's piano score. Among the surviving orchestrated numbers are an arrangement of the *Internationale* – at that time the Soviet Union's national anthem – and an *Infantry March* that Shostakovich would recycle the following year for the more ambitious and even more scandalous staging of Nikolay Akimov's iconoclastic take on *Hamlet*.

Shostakovich's high public profile, to which his theatre music made no small contribution, seemingly offered him no protection when in January and February 1936 he was denounced in two *Pravda* editorials for supposed ideological and stylistic sins in his second opera, *The Lady Macbeth of Mtsensk District*, and his third ballet, *Bright Stream*. Toppled almost overnight from his position as the great hope of Soviet music, he now faced a future of extreme uncertainty. As a hitherto little-known contribution to his rehabilitation, in October that year he was commanded by the Leningrad City Council to contribute music to *Salute to Spain* [or *Hail, Spain!*]. This was a play that Alexander Afinogenov, an established stalwart of proletarian theatre, had just knocked out on the topic of the Spanish Civil War (which had begun in summer 1936 and in which the Soviet Union supported the Spanish republicans against the eventually victorious fascists under General Franco). It featured the real-life figure of Dolores Ibárruri (known under her pseudonym of 'La Pasionaria', Passion Flower, she also figures in Ernest Hemingway's 1940 novel, *For Whom the Bell Tolls*), alongside a Mother who gives her three daughters to the anti-Fascist (i.e. Republican) struggle. The daughters include Lucia and the beautiful Rosita, following whose martyrdom an Old Man sings a sentimental lament. Afinogenov's 'Romantic Drama', as it is styled in its published version, ends with an Epilogue at Lucia's funeral. Here the second movement of Beethoven's

'*Eroica*' *Symphony* was to be heard, for which Shostakovich's *Funeral March* is most likely a substitute, or if not, an anticipation or continuation.

**David Fanning**

During the preparations for recording Shostakovich's incidental music to Alexander Afinogenov's play *Salute to Spain*, *Op. 44*, written in praise of the Republican forces during the Spanish Civil War, and premièred on 23 November 1936 at the Pushkin Theatre of Drama, Leningrad, it was discovered that two songs – По долинам и по взгорьям (*Po dolinam i po vzgor'yam* / *Along the valleys and over the hills*) and Мы идём (Mí idyom) – were intended to be performed as an integral part of the production in addition to Shostakovich's music.

По долинам и по взгорьям ㉞ was a popular revolutionary song during the Civil War which followed Russia's withdrawal in 1917 from World War I (music reputedly by Ilya Sergeevich Aturov, text by Pyotr Semyonovich Parfenov, 1894-1943). It is heard on this recording in an arrangement for male chorus by Mark Fitz-Gerald, based on Shostakovich's own version used in the *Finale* to the film *Volochayevka Days*, *Op. 48* (the full score appears in *Volume 41* of the *Collected Works*, pp. 265-268). Shostakovich also used the song in the patriotic cantata *Poem of the Motherland*, *Op. 74*.

Afinogenov's precise intentions for Мы идём (My Idiom) are not known, but a clue may lie in the stage directions, which call for a Spanish Civil War song 'We are coming' (or 'We are marching'), to be sung by 'an old man in Spanish'. For this recording we have therefore chosen ¡A las barricadas! (To the barricades!) ㉞, one of the most popular of all the Spanish Civil War songs, and adopted as the anthem of the Spanish CNT (Confederación Nacional del Trabajo). The words are by the militant anarchist, translator and poet, Valeriano Orobón Fernández (1901-1936) and were written shortly before his death in June 1936, five months before the Leningrad première of *Salute to Spain*.



¡*A las barricadas!*, however, was the Spanish version of, originally, the Polish anti-Tsarist revolutionary song, *Warszawianka 1905* (text by Waclaw Świecicki, 1848-1900, written in 1879), which calls upon the citizens of Warsaw to take up ‘*the bloody fight. / Sacred and just! / March, march, Warsaw!*’. With a text by Gleb Maximilianovich Krzhizhanovsky (1872-1959), this song became very popular in Russia during the 1905 and 1917 revolutions as *Варшавянка (Varshavianka / Song of Warsaw)*, the chorus of which may be translated as ‘*To the battle bloody, / Holy and right. / March, march forward, / The nation’s workers!*’.

Shostakovich, therefore, would have been familiar with the Russian version and, indeed, it is quoted by him in his film score *The Youth of Maxim, Op. 41*(i), composed in 1935, the year before *Salute to Spain*. Shostakovich later arranged it for mixed choir, soloists, and orchestra as part of the incidental music for *Native Leningrad* (or *Motherland*), *Op. 63*, the original score for which has not survived (Yuri Silantiev’s arrangement of the four (re-titled) numbers from *Native Leningrad* are included in his oratorio *My Native Country [My Dear Leningrad* on the score], assembled

from three of Shostakovich’s works). The *Varshavianka* tune also appears in *Symphony No. 11 ‘The Year 1905’, Op. 103* and in the music for the film *The Unforgettable Year 1919, Op. 89*.

¡*A las barricadas!* was considered therefore to be a fitting and credible choice for this recording because of its place in the history of the Spanish Civil War, Shostakovich’s own use of the *Varshavianka* as detailed above, the ideological affinities between the Russian text and the version by Orobón, which exhorts the workers to overcome the (Fascist) enemy in the pursuit of freedom and, last but not least, the rousing *alla marcia* tempo of the music, even more contextually apposite when placed after *Fanfare II*. The arrangement for male chorus on this recording, by Mark Fitz-Gerald, is based on the version used in the film *The Youth of Maxim*.

Additional research into Alexander Afinogenov’s *Salute to Spain*, by Anastasia Belina, is gratefully acknowledged.

**Peter Bromley**

## Symphonic Movement (1945, unfinished)

This recording presents, for the first time, a symphonic fragment of about seven minutes which was once envisaged as the first movement of a *Symphony No. 9* but was subsequently entirely discarded. The eventual *Symphony No. 9* was composed some six months later and has no connection with, or similarity to, the present work.

In December 2003 I was looking through some unidentified manuscripts in the Shostakovich Archive in Moscow when I discovered 24 pages in Shostakovich's hand, of a hitherto unknown work scored for huge orchestra with quadruple wind and brass. The manuscript consists of 321 bars, of which the first 192 are in black ink, the remainder in blue. The movement is marked *Allegro non troppo*, in 4/4, and is in E flat major (as it happens, the same key as the published *Symphony No. 9*). We cannot tell how near to the end of the movement Shostakovich was when he broke off; in order necessarily to bring the piece to a close, Mark Fitz-Gerald has added just eight bars which continue the existing sequence to a final cadence.

How can we deduce anything about the dating or context of the work? At first, all I knew was that the manuscript had been loosely inserted into the autograph score of *The Gamblers*, which dates from the end of 1942 and the beginning of 1943, and the similarities of both scores (especially, the handwriting in both black and blue inks, and the paper) seemed to point to the probability of their proximity in time. So I began a search for unrealised symphonic projects by Shostakovich around this time, and in the diaries of Isaak Glikman<sup>1</sup> and E.P. Makarov<sup>2</sup>, and also the book by David Rabinovich<sup>3</sup>. I discovered references to a first version of the *Ninth Symphony*, significantly earlier than the one composed in July/August 1945 and published as Op. 70. Moreover, these references clearly indicated the date when Shostakovich began writing the work: 15th January 1945. But there was still no evidence that this piece, and the manuscript I had found, were one and the same.

Then a miracle occurred, of the kind about which scholars can usually only dream. It was always one of my most passionate dreams to find some sketches bearing this exact date, which would be the essential evidence to link the manuscript I had found with what we knew of the original *Ninth Symphony*. And amazingly, in the Glinka Museum of Musical Culture in Moscow I found a folder, which had apparently lain there for over 60 years unseen by scholars, containing more than 250 pages of Shostakovich's unknown and unarranged autographs. And among the many sketches which had been presumed lost, there suddenly leapt up at me three pages with the music that by now was so familiar to me, together with the magic date 15th January 1945! I was now able to establish unequivocally that this full score fragment was indeed the unfinished first version of what might have become *Symphony No. 9*.

In a private conversation with Rabinovich in 1944, Shostakovich said that he had begun to think about a new symphony, a majestically monumental finale to the wartime trilogy which would comprise Symphonies 7 (*'Leningrad'*), 8 and 9. "I would like to employ not only the whole orchestra", he said, "but also a chorus and soloists - if only I could find a suitable text, and if I were not so afraid of inviting presumptuous analogies".<sup>4</sup>

Those musicians who heard Shostakovich playing the beginning of this version of the *Ninth Symphony*, remember that it was "powerful, energetic and triumphant"<sup>5</sup>, reflecting the general mood just prior to the victory over fascism and the end of the war. One of Shostakovich's pupils, Makarov, remembers his starting it. "In the middle of January 1945 Dm. Dm. began to write the *Ninth Symphony*... On Tuesday, if I am not mistaken, it was 16th January, we studied with Dm. Dm. at his house. After he had looked over our exercises, we began to talk. I asked him, among other things, why almost all of his first movements of large works began in a slow tempo. Dm. Dm. did not want to, or could not, explain it, but said that that was just how it happened. "However", he said, "my *Second Sonata* has a fast first movement, and the first movement of the new symphony, which I have just begun, is relatively fast -

*Allegro moderato*.” It transpired that the symphony had been started just the previous day, and that the exposition had already been completed. But a week later we inquired how the symphony was progressing, and Shostakovich only said “I find it difficult to write. The writing itself takes a lot of time.”<sup>6</sup>

In May 1945 Glikman reported in his diary that Shostakovich was not entirely happy with his new symphony, and that its mere number, the Ninth, would evoke associations and comparisons to audiences with Beethoven’s Ninth. “I asked him to play what he had written. At first he declined due to the difficulty of playing such a complex piece at the piano, but eventually he sat down, took a few pages covered in pencil markings, and began to play a breathtakingly fast and exciting *Allegro*, a continuous stream of nervous, uneasy energy, grandiose in scale and in pathos. He played for about ten minutes. The music was strong; not one bar was banal or superfluous.”<sup>7</sup>

But by the end of June Shostakovich declared it to be “faulty”<sup>8</sup>, and the work was abandoned. However, not all its musical ideas were discarded completely. The second theme, in particular, reappears in yet another unfinished piece, a *Violin Sonata in G minor* which Shostakovich began in June 1945, and when this work, too, was abandoned, the theme was again resurrected, eight years later, for the *Tenth Symphony, Op. 93*, where it reoccurs in very similar guise as the second theme of the first movement.

The world première of the *Symphonic Movement* was given on 20th November 2006 by the Russian State Academic Symphonic Capella, conducted by Gennady Rozhdestvensky, in the Tchaikovsky Concert Hall, Moscow as part of the festival dedicated to Shostakovich’s centenary.

### Olga Digonskaya

*Translated from the Russian by Anastasia Belina and adapted by Peter Bromley and Jonathan Del Mar with additional material supplied by the author*

<sup>1</sup> Shostakovich archive, f. 4, r. 2, ed. khr. 1-10.

<sup>2</sup> E.P. Makarov. *Dnevnik: vospominaniya o moyom uchitele Shostakoviche* (Diary: memoirs about my teacher Shostakovich). Moscow, 1998.

<sup>3</sup> D. Rabinovich. *Dmitry Shostakovich: composer*. Moscow, 1959.

<sup>4</sup> Rabinovich, *op. cit.*, p.96

<sup>5</sup> Ibid.

<sup>6</sup> Makarov, *op. cit.*, p.22

<sup>7</sup> Shostakovich archive, f. 4, r. 2, ed. khr. 1, 1. 1 ob, 2, 2 ob

<sup>8</sup> Ibid.

A footnote on the *Ninth Symphony* draft: Amid the welter of counterpoint, recalling the first movement of the *Leningrad Symphony* and the finale of the *Second Piano Trio* in addition to those works cited by Olga Digonskaya, one leading theme consists of insistent repeated notes followed by a three-note descent, heard at its clearest between 4’35” and 5’43”. This idea was taken up by Shostakovich’s pupil Galina Ustvolskaya in her *Trio for Clarinet, Violin and Piano* of 1949, then used by Shostakovich again in his *Fifth String Quartet* (1952) and his much later song-cycle, the *Suite on Verses by Michelangelo Buonarroti*. It has been widely assumed that Shostakovich was thereby quoting and paying secret tribute to his pupil. It now seems rather that it was she who took the theme from him (unless, of course, it has a pre-history even earlier than the symphony draft).

**David Fanning**

## Celia Sheen



Celia Sheen is a professional violinist who began studying the theremin twelve years ago. As a thereminist she is perhaps best known for her performances on the soundtrack of the television series *Midsomer Murders* on which she continues to play a prominent Theremin part in Jim Parker's music. The twelfth series of these two-hour murder-mystery films is currently in production, and Celia is featured on the CD of the series, playing both Theremin and violin. Other recent performances include a live broadcast of *The Bride of Frankenstein* with the BBC Symphony Orchestra, both Theremin parts on a Varese Sarabande CD of Bernard Herrmann's score for *The Day the Earth Stood Still*, and performances of Neil Brand's original score for *Der Golem*, in Manchester, Leeds, and at the NFT. Celia's TV recording of Brand's score for the silent film *The Cat and the Canary* also led to a live performance of the film in Italy. She has recorded the concerto from *Spellbound* twice, once with the Royal Philharmonic Orchestra, and again with the BBC Symphony Orchestra under the baton of Leonard Slatkin, for radio, TV, and CD release, and broadcast the piece yet again with the BBC Concert Orchestra for 'Friday Night Is Music Night'. More recently she made the first recording of the entire movie score of *Spellbound* with the Slovak Radio

Symphony Orchestra, the CD of which was released in 2007. Celia has also performed with British jazz trumpeter Guy Barker and his band at the Barbican, the Brecon Jazz Festival, Ronnie Scott's Jazz Club, and the Scarborough Jazz Festival. The Theremin was the world's first electronic instrument, pre-dating the modern synthesizer by about fifty years. Invented by a Russian scientist, Professor Leon Theremin, it first appeared in 1920, slightly preceding the Ondes Martenot. Its uniqueness stems from the fact that it is played without actually being touched! Two antenna, left and right of the instrument, towards which the player moves his or her hands, control its electrical circuits. The closer the right hand to the antenna the higher the pitch, with a similar arrangement pertaining to volume controlled by the left hand. It has a range of approximately seven octaves, going right down to zero, and can be used to create all kinds of strange effects.

## Kamil Barczewski



Born in Rzeszów in 1974, the bass-baritone Kamil Barczewski studied at the Academy of Music in Kraków, graduating in 2000. Since 1996 he has performed as a soloist and as member of many outstanding choirs in Poland and abroad, with a repertoire that ranges from Bach to Prokofiev.

## Camerala Silesia - The Katowice City Singers' Ensemble



Cameraata Silesia, The Katowice City Singers' Ensemble, founded in 1990 by Anna Szostak, is a team of vocalists, who sing as a chamber ensemble and perform solo parts for vocal and instrumental music as well as in unaccompanied choral repertoire. In a short time the Cameraata Silesia has become the most instantly recognizable Polish ensemble specialising in performance of both early and contemporary music. The singers' unusual technical efficiency, along with a style of singing and intonation appropriate to the early music performance canon, has attracted the attention of both critics and composers. The former have been generous with praise while the latter have composed pieces specifically for the ensemble, dedicating them to various singers and to the conductor, who were all specially sought out for first performances of these pieces. The choir's discography embraces thirteen releases, which have repeatedly been awarded prestigious record industry awards.

### Anna Szostak

Anna Szostak is among the most outstanding choral conductors in Poland. She has received many prizes at singing contests: at the International Choir Festival in Międzyzdroje (1982), at the Legnica Cantat All-Polish Choir Competition (1983, 1986), and at the Holsatia Cantat International Choir Competition w Neumünster (1990), among others. In 1993 she was awarded a Ministry of Culture and Arts Prize for her special cultural achievements. In 2004 she was awarded the Jerzy Kurczewski Prize, the only prize of this type in Poland, for achievements in the choral field. [www.camerata.silesia.pl](http://www.camerata.silesia.pl)

## Polish National Radio Symphony Orchestra (NPRSO)



The National Polish Radio Symphony Orchestra of Katowice was founded in 1935 in Warsaw through the initiative of the well-known Polish conductor and composer Grzegorz Fitelberg, under whom the orchestra worked until the outbreak of World War II. In March 1945 it was revived in Katowice by the eminent Polish conductor Witold Rowicki, and in 1947 Grzegorz Fitelberg returned to Poland and became its artistic director. He was succeeded by leading Polish conductors, among others Jan Krenz, Kazimierz Kord and Antoni Wit. The orchestra has appeared with conductors and soloists of the greatest distinction, including Leonard Bernstein, Neville Marriner and Kurt Masur, and has toured most European countries as well as the Americas and countries of the Near and Far East. It has recorded over 200 compact discs for Polish and international record companies. For Naxos, the NPRSO has recorded over seventy discs, among them the complete symphonies of Mahler, Tchaikovsky, Schumann, and Penderecki.

## Mark Fitz-Gerald



Described by the *DSCH Journal* as “one of the indispensable Shostakovich interpreters of our time”, 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 and were later made available on CD. 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. His performances of the Trauberg/Shostakovich classic *New Babylon* (1929) have received much critical acclaim, in particular at the Japanese première of the work in 2000 and the Rotterdam Gergiev Festival 2001. With the help of Mrs Irina Shostakovich and Krzysztof Meyer he has restored the complete score to another Trauberg/Shostakovich film, *Odna* (1929-31), and conducted the world première (the first Shostakovich première for over twenty years) in Holland and later in Paris, with enormous success. His restoration is now published in the new complete edition of the composer’s works, and he conducted the United Kingdom première at the Barbican centre in 2006. In 1986 he was appointed Music Director of Kentish Opera, and has assisted regularly at the Vienna Staatsoper, as well as the Vienna Kammeroper. In 1992 he made his début at the Vienna Volksoper with *The Cunning Little Vixen*, and in 1994 conducted the world première of an opera by the Mexican composer Victor Razgado at Spoleto. His career has brought guest engagements with orchestras throughout Europe and in Japan. From 1989 to 1993 he was Associate Conductor of the Orquesta de Porto (Orquesta Classica 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 May 2009 Mark Fitz-Gerald makes his début at Opera North, conducting the complete score for Shostakovich’s *New Babylon*, a world première.

## Zamuchen tiazheloi nevolei

⑥ Kak tí, mǐ, bit' mozhet, poslužim  
Lish' pochvoy dlya novíkh lyudey,  
Lish' grozním prorochestvom novíkh,  
Gryadushchikh i dobrestnikh dneý...

⑨ Nash vrag nad tobou ne glumilsya,  
Krugom tebya bili svoi.  
Mí sami, rodimíy, zakríli  
Orliníe ochi tvoí...

Ne gore nam dshu davilo,  
Ne slyozí blístali v ochakh,  
Kogda mǐ, proshchayas' s tobouy,  
Zemlyoy zasípali tvoy prakh.

Net, zloba nas tol'ko dushila,  
Mí k bitve s vragami rvalis'  
I mstit' za tebya besposhchadno  
Nad prakhom tvoim poklyalis'!

Nash vrag nad tobou ne glumilsya,  
Krugom tebya bili svoi.  
Mí sami, rodimíy, zakríli  
Orliníe ochi tvoí...

S tobouy odna nam doroga:  
Kak tí, mǐ po tyur'mam sgniyom.  
Kak tí, za rabochee delo  
Mí goloví nashi snesyom.

Kak tí, mǐ, bit' mozhet, poslužim  
Lish' pochvoy dlya novíkh lyudey,  
Lish' grozním prorochestvom novíkh,  
Gryadushchikh i dobrestnikh dneý...

No znaem, kak znal tí, rodimíy,  
Chto skoro iz nashikh kostey  
Podímetsya mstitel' surovíy,  
I budet on nas posil'ney!

## Tormented by a Lack of Freedom

Like you, we may simply become  
The soil for the new people,  
Or a terrifying prophecy of the new,  
Imminent and heroic days.

Our enemy did not mock you,  
At your death you were surrounded  
By your own people, and we,  
Your friends, closed your eagle eyes.

It was not sorrow weighing on our souls,  
And not tears sparkling in our eyes,  
When we, saying farewell to you,  
Buried you in the earth.

We were suffocated by rage,  
We yearned for combat with the enemies,  
And above your grave we took the oath  
To avenge your death mercilessly.

Our enemy did not mock you,  
At your death you were surrounded  
By your own people, and we,  
Your friends, closed your eagle eyes.

We will share your path:  
Like you, we will rot in jails.  
Like you, we will give our lives  
For the rights of the working people.

Like you, we may simply become  
The soil for the new people,  
Or a terrifying prophecy of the new,  
Imminent and heroic days.

But we know, just like you knew,  
That soon an unforgiving avenger  
Will rise from our bones  
And he will be stronger than we are!

*The words for the song Zamuchen tiazheloi nevolei (Tormented by a Lack of Freedom) were written by the poet Grigoriy Machtet and published in the emigrant press in London in 1876. They were set to music by an unknown composer and became a people's funeral march. This march was sung by the revolutionary sailors in 1906 and, according to legend, was also sung by molodogvardeitsi (young guardsmen) before they were executed. Shostakovich used this song in his Eighth Quartet.*

#### **20 Gde eti tyoplie nochi**

Gde eti tyoplie nochi,  
Gde tak peł solovey?  
Gde eti karie ochi,  
Kto ikh laskaet teper'?

V vecher osenney poroyu  
Vyidu ya v sad pogulyat'.  
Nochka eshche ne nastala,  
Budu ya milogo zhdat'.

#### **24 Internatsional**

Vstavay, proklyat'em zakleymyonniy,  
Ves' mir golodnikh i rabov!  
Kipit nash razum vozmushchyonniy  
I v smertniy boy vesti gotov.

#### **29 Znamyona shumyat**

Shagay, shagay!  
Znamyona shumyat, na boy posledniy, proletariat!  
Nas pesni i basni lgunov ne obmanut.  
Nam puli fashistov pregradoy ne stanut.  
Puskay grozyat so vsekh storon.  
Rot front! Rot front! Rot front!  
Moskva, mi vstayom millionoy podmogoy.  
Moskva! Mi idyom bolshevistskoy dorogoy.  
Dryakhliv mir, tvoy chas upast!  
Proletariatu vlast'!

#### **Where are those warm nights**

Where are those warm nights,  
When the nightingale was singing?  
Where are those brown eyes,  
Who is kissing them now?

On an autumn evening  
I will go for a walk in the garden.  
The night is not here yet,  
So I will wait for my beloved.

#### **Internationale**

Rise, you accursed world  
Of slaves and the hungry!  
Our minds are seething with indignation,  
And are ready to lead us into fatal combat!

#### **The Banners Flap in the Wind**

March, march!  
The banners are calling us to the last fight, proletariat!  
We will not believe the songs and tales of liars!  
The bullets of fascists will not stop us.  
Let them threaten us from everywhere.  
Red front! Red front! Red front!  
Moscow, we will rise as a million-strong support.  
Moscow! We are marching along a Bolshevik road!  
This rotten world, your time is up!  
Power to the proletariat!

*English translations by Anastasia Belina*



## ☞ ¡A las barricadas!

Negras tormentas agitan los aires,  
nubes oscuras nos impiden ver;  
aunque nos espere el dolor y la muerte,  
contra el enemigo nos llama el deber.  
El bien máspreciado es la libertad,  
hay que defenderla con fe y valor.

Alza la bandera revolucionaria  
que del triunfo sin cesar nos lleva en pos.  
Alza la bandera revolucionaria  
que del triunfo sin cesar nos lleva en pos.

En pie pueblo obrero, ¡a la batalla!  
hay que derrocar a la reacción.  
¡A las barricadas, a las barricadas,  
por el triunfo de la Confederación!  
¡A las barricadas, a las barricadas,  
por el triunfo de la Confederación!

*Spanish lyrics by Valeriano Orobón Fernández  
(1901-June 1936)*

## To the Barricades!

Black storms rock the skies,  
dark clouds obscure our view;  
though pain and death may await us,  
duty calls us to face the enemy.  
Our most precious possession is liberty,  
we have to defend it with faith and valour.

Raise the revolutionary flag  
which leads us ever in pursuit of victory.  
Raise the revolutionary flag  
which leads us ever in pursuit of victory.

Arise, you workers, to battle!  
we must overthrow reaction.  
To the barricades, to the barricades,  
for the triumph of the Confederation!  
To the barricades, to the barricades,  
for the triumph of the Confederation!

*English translation by Susannah Howe*



The cast and production team,  
including Shostakovich, of *Salute to Spain*, 1936

### 34 Salyut Ispanii

Vremya i zhizn' toropливо begut,  
Mnogoe v zhizni nashey budet zabito,  
No nikogda ne zabudem mi  
Imeni tvoego, Rosita, Rosita.

Rosita, serdtse moyo bolit.  
Ispaniya krov'yu svoikh detey omita.  
Ya videl, kak pogibali oni,  
I ti sredi nikh, Rosita, Rosita.

No ti ne dostalas' zhivoy vragu,  
Serdtse tvoyo tvoeyu puley probito.  
Net, nikogda ne zabudem mi  
Imeni tvoego, Rosita, Rosita.

### 36 Po dolinam i po vzgor'yam

Po dolinam i po vzgor'yam  
Shla diviziya vperyod,  
Chtobi s boyu vzyat Primor'ye--  
Belay armii oplot.

Nalivalisya znamyona  
Kumachom poslednikh ran,  
Shli likhie eskadroni  
Priamurskikh partizan.

### Salute to Spain

Time and life are quickly passing,  
Much from our lives will be forgotten,  
But we will never forget  
Your name, Rosita, Rosita.

Rosita, my heart is aching.  
Spain is awash with the blood of her children.  
I saw them dying,  
And among them were you, Rosita, Rosita.

But your enemy did not get you,  
Your heart was pierced by your own bullet.  
No, we will never forget  
Your name, Rosita, Rosita.

### Along the valleys and over the hills

Along the valleys and over the hills  
Marched the division forward,  
To take in battle Primorye --  
The stronghold of the White Army.

The banners were filled  
With the crimson of the last wounds,  
Marched the swift light squadrons  
Of the partisans of the Amur.

*English translations by Anastasia Belina*

Stanisław Dziewior



Zoya (Zoya Fedorova) tending the soldier (film still)



Mark Fitz-Gerald with the string quartet. From left to right:  
Piotr Tarcholik, Kinga Tomaszewska, Beata Raszewska, Zdzisław Łapiński

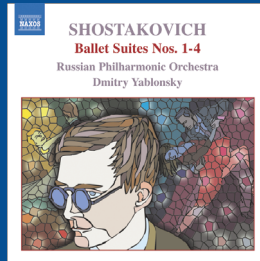


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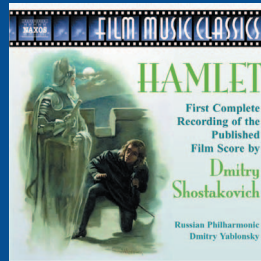
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This treasure trove of Shostakovich rarities presents four world première recordings. The music for the film *The Girlfriends*, newly reconstructed from various original sources including the 1934 soundtrack and a number of recently discovered *Preludes*, and the scores for the stage productions of *Salute to Spain* and *Rule, Britannia!*, come from one of the most fertile and brilliant periods of the composer's creative life and are almost completely unknown. The unfinished symphonic movement from 1945, that had lain hidden for more than half a century, turns out to be Shostakovich's first idea for his *Ninth Symphony*. Described by *DSCH Journal* as 'one of the indispensable Shostakovich interpreters of our time', Mark Fitz-Gerald adds to his highly acclaimed reconstruction of Shostakovich's music for the 'sound-silent' film *Odna* (Alone), released on Naxos 8.570316.

Dmitry  
**SHOSTAKOVICH**  
(1906-1975)

- |              |                                                                                                                         |              |
|--------------|-------------------------------------------------------------------------------------------------------------------------|--------------|
| <b>1-23</b>  | <b>Podrugi (The Girlfriends) – Complete Film Music,<br/>Op. 41(ii) <sup>1</sup> (reconstructed by Mark Fitz-Gerald)</b> | <b>46:33</b> |
| <b>24-29</b> | <b>Rule, Britannia! Op. 28 <sup>2</sup></b>                                                                             | <b>8:45</b>  |
| <b>30-38</b> | <b>Salute to Spain, Op. 44 <sup>3</sup></b>                                                                             | <b>10:52</b> |
| <b>39</b>    | <b>Symphonic Movement (1945, unfinished)</b>                                                                            | <b>6:42</b>  |

**Celia Sheen, Solo Theremin <sup>1</sup> • Kamil Barczewski, Bass <sup>3</sup>**  
**Camerata Silesia (Artistic Director: Anna Szostak) <sup>1, 2, 3</sup>**  
**Polish National Radio Symphony Orchestra**  
**Mark Fitz-Gerald**

This recording was sponsored by the Society of Friends of the Polish National Radio  
Symphony Orchestra and the Union of Performing Arts

A full track and artist list can be found on pages 2 and 3 of the booklet.

All tracks recorded in the Grzegorz Fitelberg Concert Hall, Katowice, Poland, in August, September and October 2008, and January 2009, except track 14 recorded in Oxshott, Surrey, England, in June 2008.

Producer and Engineer: Beata Jankowska • Engineer and Editor: Wojciech Marzec

Release editor: Peter Bromley • Design: Nick Staines • Assistant to Mark Fitz-Gerald: Geoffrey Paterson

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Booklet notes: John Riley, Mark Fitz-Gerald, David Fanning and Olga Digonskaya

Cover: *The Girlfriends* – Natasha (Irina Zarubina), Asya (Yanina Zheimo)  
and Zoya (Zoya Fedorova) (film still)