Dmitry Shostakovich
Complete Original Score for the 1955 Film

THE GADFLY
Reconstructed by Mark Fitz-Gerald

World Premiere Recording

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

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 Leon Atovmian to convert the film score into a suite for concert use – it was first performed in the autumn of 1955, and published by Muzyka in 1960. The twelve sections were assembled and restructured by means of re-orchestration, cuts, 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 3, 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. 38, 49 and the Ave Maria) were edited from the composer’s original manuscript. Nos. 30 and 31 were taken down by ear from the soundtrack. The opening of No. 31 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. 32 and 33 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 \( \text{tempo} \approx 80 \) to \( \text{tempo} \approx 94 \). 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, Peter Maichkinov, DISCH Paris – Emmanuel Uettler, Tatiana Maximon. DISCH Moscow – Pyotr Savateev, Victor Eikimovsky – 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-visioned 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 anniversary film: Leningrad Party chief Sergey Kirov completely under Stalin’s control. The Counterplan, the commonest of a bewildering array of translated titles, is a reference to the enthusiastic economic-political work’. Despite the industry’s difficulties described it as ‘the same Party and Soviet business as any anniversary film: Leningrad Party chief Sergey Kirov completely under Stalin’s control. The Counterplan, the commonest of a bewildering array of translated titles, is a reference to the enthusiastic economic-political work’. Despite the industry’s difficulties

But what if the targets were missed? As Stalin later

The Counterplan was given a big push overseas and

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 Khrushchev to drop out of scoring Alexander Faintstimmer’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 over the following month spent three days in Leningrad, watching the footage. He also took the opportunity to visit the film’s cinematographer Moskin and the studio producer Nadezhdz 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.

Doubletless 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 Bourbon rule and the Church Supports the Austrians. There had been innumerable adaptations, some of which had nearly worsened: The Cliffs

When the militia arrive at an inn, suspecting an under-cover meeting, the rebels break into a distracting Tarantella, 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 illusionary counterpart to Barrel Organ). Lamenting 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.

Gemma visits the prison, her arrival announced by Fantasies as epigrammatic as those Shostakovich would write for King Lear (1970). Black in town, Arthur plots at the Bazar. 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 of 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 and he is returned to his cell. Montanelli visits ‘Rivares’ who reveals his true identity. Montanelli is thunderstruck (Prison), begs forgiveness and offers to help him escape to a reprise of Youth. Despite his personal feelings, Arthur refuses help from a servant of the church and Montanelli departs. A long drum roll announces the execution. The firing squad lasts twice to kill the defiant Arthur. He declares ‘Victory for Italy!’ and a bare breakdown. The third round of shots kills him. Over his dead body, Montanelli curses his faith and the Creator.

Gemma is given a Letter (recapitulating Gemma’s Room, where she suspected Rivares’ true identity). In it Arthur explains his planned suicide (recapturing The River) and reveals his love for her. In the Finale 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.

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 acknowledgement is extended.
Bachchor Mainz (Mainz Bach Choir)

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, Eliahu 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

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 ‘Rhein 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
Mark Fitz-Gerald

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 Krystof Meyer he restored the complete score to another Trauberg/Shostakovich film, Odna (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 Odna [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 début at the Vienna Volksoper with The Cunning Little Vixen, and in 1994 conducted the world premiere of an opera by the Mexican composer Victor Razzano 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 début 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 début with the London Philharmonic Orchestra. The 2013/14 season saw his début 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.
### Dmitry Shostakovich

**Ovod (The Gadfly)**  
*(1955)*

**World Premiere Complete Recording**

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<th>Track</th>
<th>Description</th>
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<tr>
<td>1–29</td>
<td>Ovod (The Gadfly), Op. 97</td>
<td>47:11</td>
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| 30–31 | Supplementary tracks  
(excluded from the soundtrack) | 5:17 |

A full track list can be found in the enclosed booklet.

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**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.

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

**Deutsche Staatsphilharmonie Rheinland-Pfalz**

Conducted by Mark Fitz-Gerald  
Score Reconstruction by Mark Fitz-Gerald

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**Deutschlandfunk Kultur**

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)