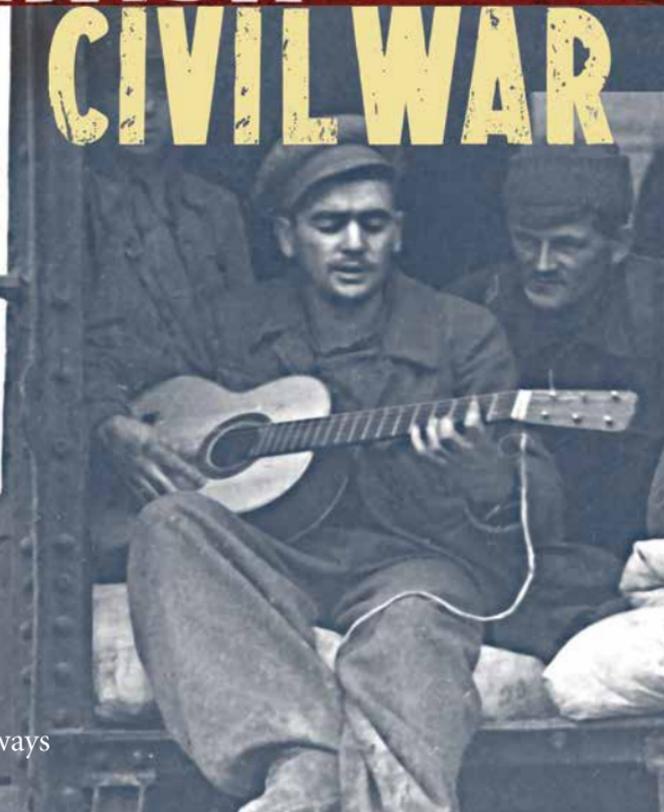


SONGS
OF THE

SPANISH

CIVILWAR



Smithsonian Folkways

VOLUME ONE



PART 1: SONGS OF THE LINCOLN BRIGADE PERFORMED BY PETE SEEGER, TOM GLAZER, BALDWIN (BUTCH) HAWES, BESS HAWES

1. Jarama Valley 2:47

(lyrics adapted from Alec McDade)

2. Cookhouse / The Young Man from Alcalá 2:37

(Cookhouse: Leonard P. Breedlove–Andrew Young)

3. Quartermaster Song 2:02

(Lewis E. Jones)

4. Viva la Quince Brigada (Long Live the 15th Brigade) 2:45

5. El Quinto Regimiento (The Fifth Regiment) 2:18

6. Si Me Quieres Escribir (If You Want to Write to Me) 2:36

**PART 2: SIX SONGS FOR DEMOCRACY SUNG BY ERNST BUSCH
AND CHORUS**

7. Los Cuatro Generales (The Four Generals) 2:37
(Federico García Lorca)

**8. Die Thälmann-Kolonne (The Thaelmann
Column) 2:57**
(Peter Daniel–Karl Ernst)

9. Hans Beimler 2:21
(Friedrich Silcher–Ernst Busch)

**10. Das Lied von der Einheitsfront (Song of the
United Front) 2:42**
(Hanns Eisler–Bertolt Brecht/Deutscher Verlag fuer Musik)

**11. Lied der Internationalen Brigaden (Song of the
International Brigades) 2:32**
(Carlos Palacio–Rafael Espinosa–Erich Weinert)

12. Die Moorsoldaten (The Peat-Bog Soldiers) 2:58
(Rudi Goguel –Johann Esser–Wolfgang Langhoff)



Smithsonian Folkways

Songs of the Spanish Civil War, Volumes 1 & 2
SFW CD 40188

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VOLUME TWO



PART 1: WOODY GUTHRIE; ERNST BUSCH ACCOMPANIED BY CHORUS AND ORCHESTRA

13. Jarama 2:52

(Adapted by Woody Guthrie / Bug Music, BMI–Pete Seeger / Stormking Music, BMI–Lee Hays, BMI)

14. On the Jarama Front 2:43

(David Martin)

15. Ballad of the XI Brigade 3:07

(Grigori M. Schneerson–Ernst Busch)

16. Hans Beimler, Comrade 2:51

(Friedrich Silcher–Ernst Busch)

17. Die Thälmann-Kolonnen (The Thaelmann Column) 2:42

(Peter Daniel–Karl Ernst)

PART 2: "SONGS WE REMEMBER" SUNG BY THE PEOPLE OF CATALONIA, SEVILLE, AND ASTURIAS, SPAIN

18. Santa Espina 2:22

(Enric Morera–Angel Guimerà)

19. Sevillanos 2:24

20. The Road to Avilés 2:40

PART 3: FROM "BEHIND THE BARBED WIRE" SUNG BY BART VAN DER SCHELLING AND THE EXILES CHORUS, DIRECTED BY EARL ROBINSON

21. La Guardia Rossa (The Red Guard) 2:30

(Raffaele Offidani)

22. Wie Hinterm Draht (Behind the Barbed Wire) 2:51

(Eberhard Schmitt)

23. La Joven Guardia (The Youthful Guardsmen) 2:19

(Gaston Mardochée Brunswick–Saint-Gilles)

24. Au Devant de la Vie (Toward the New Life) 2:45

(Jeanne Perret / SACEM–Dmitri Shostakovitch / G. Schirmer, Inc., ASCAP)



ALBA Collection, 11-1498. Courtesy of R. F. Wagner Labor Archives, Tamiment Library, New York University.

15th International Brigade Band, March 1938.

INTRODUCTION

PETER GLAZER

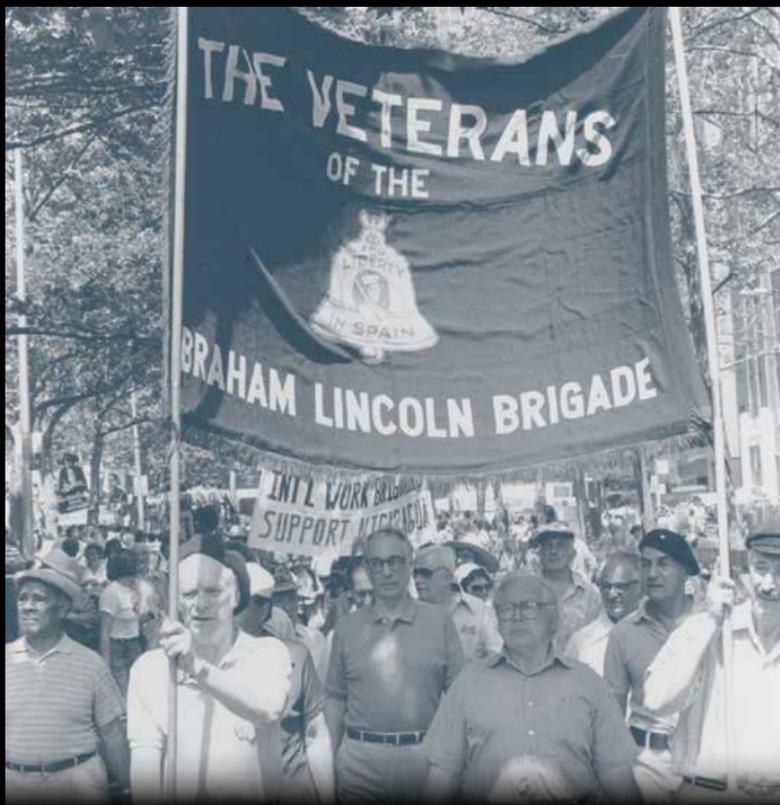
The Spanish Civil War was sung to me long before I knew what it was about. I grew up in the 1960s. When my parents would invite friends over for a dinner party, the conversations inevitably turned to the war in Vietnam. After dinner, my father, folk singer Tom Glazer, would get out his guitar and play. Often, someone would ask him to perform songs from another very different war, the Spanish conflict of the 1930s. “Do the one about the four generals” was a common request. “Los cuatro generales, los cuatro generales . . .” my father would sing, and a reverent hush would fall over the room. Eyes would close; people would hum or sing along. This music created an emotional atmosphere I could neither fathom nor ignore. Years later, the songs led me to the history. I found out who the four generals were, the nature of their betrayal of the Spanish people, and why, a few verses later, the song called for their hanging on Christmas Eve. I also came to understand why this music had such an effect.



For so many on the Left, the cause of the Spanish Republic in its fight against fascism between 1936 and 1939 was almost sacred, and these songs were their hymnal.

The war in Spain moved and inspired a generation of liberal and left-leaning people around the globe. Franco had no idea what passions his coup against the democratically elected government of Spain would unleash. He thought he would control Spain in weeks. It took three bloody years, and he only succeeded thanks to the

military assistance of Hitler and Mussolini, and, of course, the other three insurgent Spanish generals of Franco's cadre: Varela, Mola, and Queipo de Llano. To support the Spanish Republic, roughly 2,750 Americans went to Spain and joined the fight against Franco, along with 30,000 other volunteers from 52 countries. "I sit down to have



Veterans of the Abraham Lincoln Brigade parade in New York City: Vaughn Love, Bill Van Felix (banner), unknown, Hy Wallach (sunglasses), Leonard Lamb (foreground), Len Levenson (beret), Moe Fishman (banner). June 1984.

my breakfast," American volunteer Peter Frye recalled of a morning in 1936, "open the paper . . . I don't want to romanticize this, but I said, 'I can't live in this world if I don't fight against this kind of thing. I can't accept it'" (*The Good Fight* 1983). The actions of the Abraham Lincoln Brigade—the name taken on by the American volunteers—quickly developed into an icon of radical activism: doing the right thing for the right reasons against all odds, whatever the risk. The fight against Franco became known as "the good fight."

Thousands of books have been written about the Spanish Civil War and the historical events that set the stage for 32 months of vicious struggle. To offer a brief overview: Spain had been a monarchy for centuries, with the exception of its failed first Republic, 1873 to 1874. The power had rested firmly with the king, the army, the Catholic Church, and the wealthy landowners. In 1931, though, elections in Spain heavily favored Republican parties interested in more egalitarian leadership. Two days after the voting, on April 14, the king abdicated and the second Spanish Republic was proclaimed. Suddenly, those traditionally in power were legally subject to the will of the people. The new government introduced reforms separating church and state, redistributing land, and de-militarizing the government. Seeing their well-being and long-standing control threatened, the traditional powers resisted the changes, and parties on the Right successfully gained control of the government in the elections of 1933. But many on the Left were dissatisfied with the new reforms as well. The anarchists were particularly unruly, and factions on both sides struggled

for dominance. The Right, led by Gil Robles, dismantled many of the progressive reforms begun in 1931, which led to a series of uprisings. The most significant of them occurred in the province of Asturias, where the miners struck and were brutally put down by troops under the command of one Francisco Franco, already recognized as a ruthless and efficient military leader. But the working people were under attack, and they were fighting back, and many thousands of union workers and their kith and kin across Europe and in the United States took notice.

Other fascist dictators were consolidating power and expanding their influence during the same period. In 1931, Japan's Kwangtung army attacked Manchuria. Hitler became chancellor of Germany early in 1933. Mussolini offered to support the Spanish monarchists in 1934 if they rebelled against the standing government. In October of 1935, Italy invaded Abyssinia, now Ethiopia, with bombings that were among the first to purposely attack civilian populations from the air. In the United States, blacks in Harlem began to organize to defend Abyssinia, but the Italians took power too quickly. Hitler began legal persecution of the Jews with the Nuremberg Laws in 1935, and occupied the Rhineland in 1936.

That same year, the Spanish government changed hands again, when the Popular Front, a coalition of left, liberal, and centrist parties, won convincingly. Violence, unrest, and assassinations continued on both sides, but the Popular Front victory seems to have been the last straw for the forces of reaction, already plotting rebellion. Franco

announced his war on the Republic from Morocco on July 17, 1936, and street battles began throughout Spain. Franco and his army of Moorish conscripts and Foreign Legionnaires crossed the Mediterranean ten days later in transport planes provided by Hitler and Hermann Goering. Many of the military units across Spain followed Franco's lead to wrest control of the country from the popularly elected government—but not all of them. Some soldiers remained loyal to the Republic. The most impressive response in Spain came from the people themselves. In city after city, citizens resisted. They took to the streets in large numbers to challenge the military's actions, and eventually gained control in major cities such as Madrid, Barcelona, and Valencia.

The civil war in Spain was international news. With Hitler in power, and threatening or annexing neighboring lands, democratic Spain was a powerful symbol. By responding in such numbers to put down Franco's rebellion, the Republicans proved that resistance to fascism was possible, that capitulation could not be assumed. When Franco initiated his coup and it soon became clear that he had Hitler and Mussolini's backing, the bravery of the Spanish people in holding off this fascist onslaught was all the more compelling. "Madrid, qué bien resistes / mamita mía / los bombardeos," a verse of "Los cuatro generales" proclaims. And then: "De las bombas se rien / mamita mía, / los madrileños." "Madrid," it cheers, "little mother, how well you withstand the bombing. The people of Madrid laugh at the bombs." In the words of veteran Ed Bender, Spain represented "one glimmer of hope in a world rushing toward fascist domination" (quoted in Carroll 1994, 10).

Yet none of the Western democracies came to the aid of the Republic, only the Soviet Union and Mexico. With the communists in Spain a significant force in the Republican government, and the Soviet Union fearing the loss of one of the last holdouts against fascism, the Communist Party recruited volunteers through cells around the world for an International Brigade. This became a multinational army of anti-fascists organized to help defend Spain against Franco and his insurgent generals, the Italian troops and their hardware, and the German air force. Twenty-six hundred Americans took up arms, supported by an additional 150 doctors, nurses, drivers, and technicians. "It was an army unprecedented in American history, based on ideology, motivated by principles," Peter N. Carroll states in his definitive history of the Abraham Lincoln Brigade (1994, 14). Others had already mobilized; in early November 1936, fascist troops attempted to take Madrid but were stopped by a combination of local militias, Republican forces, and the first anti-fascist volunteers from nearby France and Germany.

From the doctrinaire and well-organized communists to the intractable anarchists, the liberals and pacifists to the socialists, almost everyone on the Left agreed that the loss of Spain to Franco and the fascists would be a disaster, and most believed that the Republic could be saved.

"History was going our way," literary critic Alfred Kazin wrote, optimistically. "Everything in the outside world seemed to be moving toward some final decision, for by now the Spanish Civil War had begun, and every day felt choked with struggle" (quoted in Carroll



Concert behind front lines by members of the German Thaelmann Brigade, Jarama, Spain 1937.

Paul Burns Collection. Courtesy of R. F. Wagner Labor Archives, Tamiment Library, New York University.

1994, 14). By July 31, just two weeks after the war began, the communist paper the *Daily Worker* ran a photograph of a huge rally in New York City in support of the Republic. Thousands of fists were raised in the Republican salute.

Less than two months later, however, the leaders of the Western democracies formed the Non-Intervention Committee. Germany and Italy were members but supplied Franco with troops, arms, and planes

nonetheless. The U.S. government established an arms embargo on Spain on January 8, 1936, and three days afterward made it illegal for citizens to travel there. That did not stop American volunteers from participating in the struggle. The first group departed New York City on the day after Christmas, 1936, and volunteers continued to travel overseas for months, mostly through the efforts of the CPUSA, the U.S. Communist Party. "The resistance of the Spanish people and their allies to international fascism represented the last opportunity to avert the global calamity of World War II," according to historian and American volunteer Arthur H. Landis (1989, xv). Spain became the first battleground for the most significant and deadly ideological conflict of the century, a model for Popular Fronters and their supporters in many countries, and a source of hope amidst a world gone awry.

Ill-equipped and, in the early going, ill trained, Americans fought in the battles of Jarama and Brunete, at Teruel in 1937, and on the Aragon front in 1938. They had many triumphs and gained the respect of hardened anti-fascists, but history in the end did not go their way. Most students of the war agree that Franco could not have won on his own, but Hitler and Mussolini simply tipped the scales too far, and eventually had the advantage. The Lincolns were part of the "Great Retreats" as Franco and the fascists gradually took more of the country, and then they participated in the Ebro offensive, the last major Republican advance in which the Internationals served. Late in 1938 Spanish Prime Minister Negrín ordered the International volunteers out of Spain in the hope that, by removing them, the Non-Intervention Committee

would be forced to address the illegal support Franco was receiving from Germany and Italy, but his effort was to no avail. By March of 1939, Franco had finally triumphed; his army entered Madrid. Hitler invaded Poland six months later, beginning World War II.

In his poem, "Spain," W. H. Auden wrote, "Our thoughts have bodies" (Auden 1980, 99). Of the 2,750 U.S. volunteers in Spain, one-third lost their lives, but for many of those who returned, the struggle continued. "The war in Spain is over in the field of action," Republican General Vincente Rojo said in 1939, "but not in the field of thought" (Landis 1967, xv). And this "field of thought," so aptly credited by Rojo, produced its own kind of action on the home front. Among other things, it began and drove a vigorous commemorative process now 75 years old, in which the musical legacy of the war continues to be a centerpiece. To this day, songs of the Spanish Civil War are sung at annual gatherings in New York City and San Francisco. The songs bring this activist history forward at a time when the causes are no less urgent, and the enemies of freedom no less dangerous.



Soldiers Monument: "To Our Fallen Comrades—Our Victory Is Your Vengeance June 1937."

TRACK NOTES



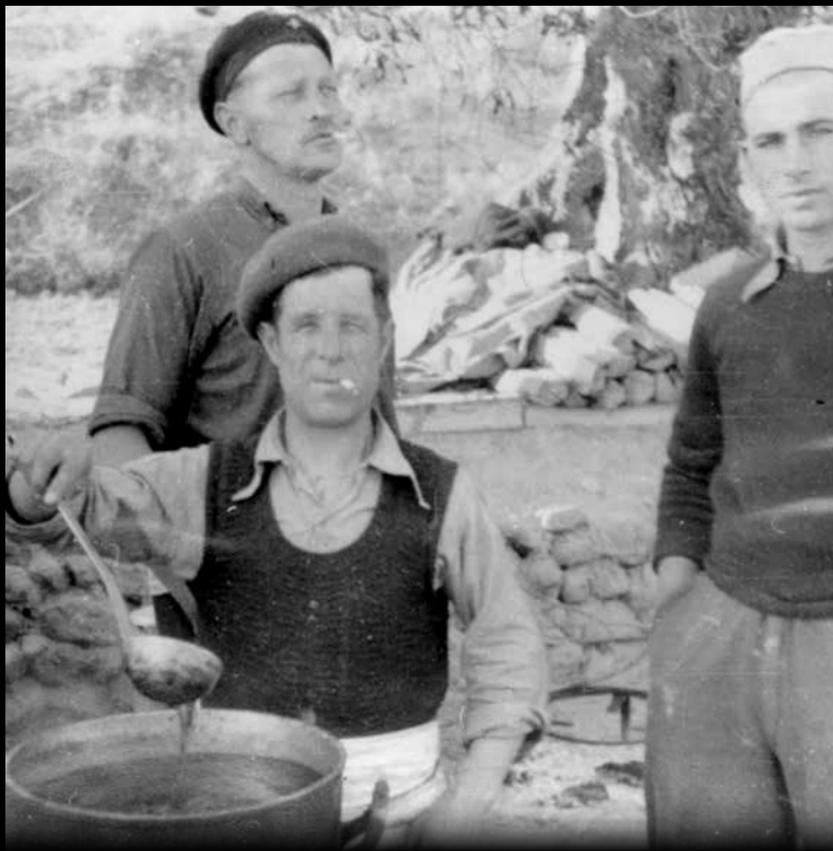
VOLUME 1

SONGS OF THE LINCOLN BRIGADE AND SIX SONGS FOR DEMOCRACY

Six *Songs for Democracy* was originally recorded in Spain in June 1938 during an air raid on Barcelona. One of the records bore a sticker reading: “The defective impression of this record is due to interruptions of electric current during an air raid.” The soloist and organizer of this recording is the great German working-class tenor Ernst Busch, backed by a chorus of members of the Thaelmann Battalion (11th I.B.). It was released in the United States by Keynote Recordings in 1940, to great success. Moses Asch believed that an American recording of Spanish Civil War songs could do as well. He contacted Pete Seeger and asked him to put a group together. On furlough from the army one weekend in 1943 or 1944, Seeger gathered fellow folk singers Tom Glazer, Baldwin (Butch) Hawes, and Bess Lomax Hawes to record three



78s. The four singers rehearsed on Saturday and recorded on Sunday. Asch released the tracks as *Songs of the Lincoln Brigade*. Folkways Records combined the two projects and re-released them as *Songs of the Spanish Civil War Volume 1* (FH5436) in 1961, to mark the 25th anniversary of the start of the war.



ALBA Collection. Courtesy of R. F. Wagner Labor Archives, Tamiment Library, New York University.

Camp kitchen: Man holding ladle over a pot of soup, undated.

PART 1

SONGS OF THE LINCOLN BRIGADE

*Pete Seeger, banjo, vocals; Tom Glazer, guitar, vocals;
Baldwin (Butch) Hawes, guitar, vocals; Bess Hawes, vocals*

1. JARAMA VALLEY

Tom Glazer, lead vocals

The melody is the familiar “Red River Valley,” which is usually associated with the Red River in Texas but had much earlier origins in Canada, where a Red River flows through Manitoba, and possibly even before that in the United States, referring to the Mohawk River Valley. The Spanish Civil War version is often credited to Alec McDade, a Scottish volunteer who wrote a wonderfully pointed satire criticizing the ill treatment of the International Brigaders (IBs) by their own leadership during the battle. The popular version Tom Glazer sings here is a far cry from McDade’s, as the last two lines of the first verse make clear: “It was there that we wasted our manhood,” McDade wrote, “And most of our old age as well.”

2. COOKHOUSE / THE YOUNG MAN FROM ALCALÁ

Butch Hawes, Tom Glazer, and Pete Seeger, lead vocals

The melody for the satirical complaint about the lack of food for the soldiers in “Cookhouse” was taken from Leonard P. Breedlove’s popular



From liner notes to FH 5436. Courtesy of the Moses and Francis Asch Collection, Ralph Rinzler Folklife Archives and Collections, Smithsonian Institution.

Unknown International Brigade Soldiers

1850 hymn “There Is a Happy Land,” and based on a poem by Andrew Young. The cadence of the lyric “There is a happy land” matches “There is a sweet cookhouse. . . .” Five verses of “The Young Man from Alcalá” humorously chronicle the Lincolns’ time in Spain, with corny rhymes, questionable Spanish, and a melody taken from a 19th century song called “Yip-Ay-Addie-i-Ay.”

3. QUARTERMASTER SONG

Pete Seeger, lead vocals

When Lewis E. Jones wrote the hymn “There Is Power in the Blood” in 1899, he could never have imagined that it would end up as the melody for this funny and briefly scatological attack, once again on the quality of the food made available to the soldiers.

4. VIVA LA QUINCE BRIGADA (LONG LIVE THE 15TH BRIGADE)

Pete Seeger, lead vocals

A rousing Spanish folk melody was used as the basis for two songs during the war: this famous anthem, and another, “El ejército del Ebro.” The infectious chorus, with the refrain “Rumbala, rumbala, rumba-la,” is one of the most recognizable and singable signatures of the songs of the Spanish Civil War.

5. EL QUINTO REGIMIENTO (THE FIFTH REGIMENT)

Pete Seeger, lead vocals

This song, also set to a traditional melody, celebrates the heroics of the Fifth Regiment of the Spanish Army, and names Republican heroes in the struggle against Franco: General Enrique Lister, who played a vital role in the early defense of Madrid; Juan Modesto; “El Campesino” (The Peasant), born Valentín González; and “Paco” Galán. The chorus roughly translates to “Come on be happy, be happy / Hear the avenging machine guns / It will be the end of Franco / It will be the end of Franco.” I sang it for years in a jolly manner before I learned what it meant.

6. SI ME QUIERES ESCRIBIR (IF YOU WANT TO WRITE TO ME)

Ensemble, vocals

One of the more ironic songs to come out of the war, and very popular with the soldiers, it tells the story of fighting on the Gandesa front where there’s an inn with a Moor standing at the door touting the good food—a first course of hand grenades followed by shrapnel—“a meal you’ll never forget.”



PART 2

SIX SONGS FOR DEMOCRACY SONG BY ERNST BUSCH AND CHORUS

accompanied by guitar, accordion, and piano

7. LOS CUATRO GENERALES (THE FOUR GENERALS)

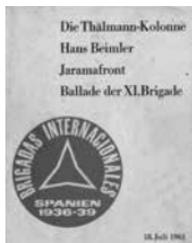
This is the first Spanish Civil War song I ever heard, sung by my father in our living room in Westchester County, New York, to a reverent audience. The song is a condemnation of Franco and the three other generals who led the rebellion against the Republic, and the melody comes from the simple, catchy folk tune, “Los cuatro muleros.” Federico García Lorca, the celebrated poet murdered early in the war, first set his own lyric to that melody, and his version became the basis for this famous song.

8. DIE THÄLMANN-KOLONNE (THE THAELMANN COLUMN)

This is the song of the Thaelmann Battalion of German anti-fascists, the first unit of the International Brigades to arrive in Spain to defend Madrid against Franco's early onslaught. "At dawn on the morning of November 7, 1936," earlier liner notes state, "the inhabitants of Madrid were awakened by the firm tramp of disciplined troops marching through the city. They rushed to their windows, thinking that Franco's army had captured the city. What they saw was the first body of highly trained troops marching behind the purple, gold, and red banner of Republican Spain. . . . It was largely the heroism of the Thaelmann Battalion that saved Madrid, when Franco was at the city's gates." The ferocious defense of Madrid early in the war is the subject of many songs. The words are by Karl Ernst, the music by Peter Daniel.

9. HANS BEIMLER

Beimler, a deputy in the Bavarian Diet and a communist, was one of the very few prisoners to escape from the concentration camp at Dachau. He went to Spain in November 1936 as a leader of the first contingent of volunteers, the German Thaelmann Battalion, who helped save Madrid. Chief political commissar of the International Brigades, Beimler was killed in action one month later. The lyric is by Ernst Busch, and celebrates the life and death of this brave German anti-Nazi, one of the war's first heroes.



10. DAS LIED VON DER EINHEITSFRONT (SONG OF THE UNITED FRONT)

Renowned German playwright Bertolt Brecht wrote the pointed lyric, and his friend and collaborator Hanns Eisler wrote the driving minor-key melody while the two of them were living in exile in London in 1934. Sung by Busch in Spanish, English, French, and German, the song packs a dramatic punch typical of these writers.

11. LIED DER INTERNATIONALEN BRIGADEN (SONG OF THE INTERNATIONAL BRIGADES)

The lyric is by poet Erich Weinert, a German communist who left Germany for France as an exile and joined the International Brigades. Ernst Busch asked him to write the song to an existing melody by Carlos Palacio and Rafael Espinosa. No single person had more influence on songs from the war than Busch, who published a comprehensive pocket anthology, *Canciones de las Brigades Internationales*.

12. DIE MOORSOLDATEN (THE PEAT BOG SOLDIERS)

Barred from singing existing songs of protest, prisoners in the Börgermoor concentration camp in Nazi Germany wrote this one themselves. Its third stanza became a rallying cry for the prisoners, and the song was eventually banned as well. It was smuggled out of the camp in a shoe and quickly made its way to Spain, where Busch heard it and recorded it.



From liner notes to FH 5437. Courtesy of the Moses and Francis Asch Collection, Ralph Rinzler Folklife Archives and Collections, Smithsonian Institution.

The 11th Brigade marching in Torija, Spain, 1937.

In his introduction to the first American release of *Six Songs for Democracy* in 1940, Paul Robeson wrote: “I was there in the course of that struggle and my faith in man—in the eventual attainment of his freedom—was strengthened a thousand fold. This album helps sustain that faith.”



VOLUME 2

This collection of songs, compiled and released in 1962 as Folkways FH5437, was divided into three sections, each with very different origins. According to the original liner notes to this album, written by veteran Moe Fishman, the first group of five songs was compiled and pressed as a souvenir for members of the International Brigades attending the commemoration of the 25th anniversary of the war in Berlin in 1961, which Fishman attended. Fishman wrote: “[A]nd from the original recordings these songs of the past magically re-created an atmosphere of readiness for combat, hatred for the fascists, and love and longing for the distant homeland.”

PART 1

13. JARAMA

Woody Guthrie, vocals and guitar

The battle of Jarama took place early in the war and was a long, drawn out, but ultimately successful defense of Madrid by the International Brigades in which the American volunteers played a vital role. Many died. This is Woody Guthrie's take on the most popular American song that came back with the vets, due in part to the tribute it pays to dead comrades. Another version appears on *Volume 1*.

14. ON THE JARAMA FRONT

Ernst Busch and chorus

The song was written in German in 1938, and then translated into other languages as it became popular around Europe. The final verse reads: "And one day then, when the hour has come / That all the spectres are banished from the earth; / Then the world will be our Jarama front, / As in the February days!"

15. BALLAD OF THE XI BRIGADE

Ernst Busch, chorus, and orchestra

"For us in Spain, everything got worse / And we fell back step by step, / So all the fascists cried aloud / Ah! Madrid will be ours! / Then they came to us from all the world, / Those with red stars on their hats. / In Manzanares they put an end / To Franco's overbearing pride."

16. HANS BEIMLER, COMRADE

Ernst Busch, vocals and accordion, and chorus



Busch revised this 19th-century German military tribute to soldiers lost in battle to serve more revolutionary ends, and celebrate the life of Hans Beimler. The song carries in its melody a long history of memorialization, and in Busch's lyric a celebration of a soldier in a new kind of war.

17. DIE THÄLMANN-KOLONNE (THE THAELMANN COLUMN)

Ernst Busch, chorus, and orchestra

A stirring and inspiring song, also known as "Freiheit!" (Freedom!), the chorus shouts: "We're far from our land / Yet ready we stand / We're fighting and singing for you / Freedom!"

PART 2

"SONGS WE REMEMBER"

This second set of three songs evokes the American volunteers' love for Spain, its people and its culture. From their time in Spain the volunteers were familiar with the *Songs We Remember*, each of which was recorded in the 1930s in a different Spanish province and sung by Spaniards. The recording was issued on a 78 in 1947 in a limited edition. "We remember a land where the hope of freedom mingled with the soft fragrance of

the orange blossoms and the smell of gunpowder," Moe Fishman wrote in 1961 liner notes, while Spain was still under Franco's rule. "Listen . . . and you will hear the songs of a free Spain."

18. SANTA ESPINA

Performed by people of Catalonia; instrumental version with orchestra

"Santa Espina," recorded in Catalonia, chronicles the history of the Basque province and its long struggle for autonomy from the Spanish government, and was banned by Franco. It premiered in Barcelona in 1907.

19. SEVILLANOS

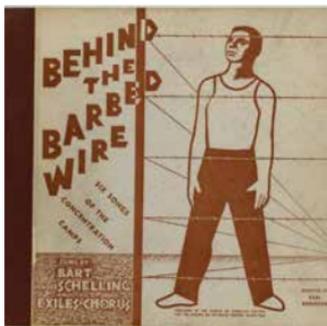
Performed by people of Seville; singer unknown, accompanied by flamenco guitar, dancing, and castanets

"Sevillanos" (those who live in Seville) is subtitled "Cruz de Mayo" (May Cross). It describes a dance of peasant girls who bring flowers to bedeck the crosses around the city of Seville in May. Flamenco guitar, castanets, and the stomping feet of a dancer drive the song.

20. THE ROAD TO AVILÉS

Performed by people of Asturias; sung by male chorus with soloist

This Asturian song, sung a cappella, tells of a muleteer and his friends singing while tending the herd. A mountain answers back to them that the night will be calm and peaceful.



PART 3

FROM "BEHIND THE BARBED WIRE"

Sung by Bart van der Schelling and the Exiles Chorus

The third group of songs, *Behind the Barbed Wire*, was recorded in New York City in 1938 and originally released in the United States by the League of American Writers. Four of the six songs are included here. The title of the collection, a translation of the German song, "Wie Hinterm Draht," refers to the concentration camps in France, where French, Spanish, Italian, and German anti-Fascists were held and where these songs were sung. The singer is Bart van der Schelling, backed by the Exiles Chorus directed by American Earl Robinson, one of the leading left wing composers of the era. Van der Schelling was born in Holland in 1892. He fought at Jarama, was seriously wounded

at the battle of Brunete, spent six months in the hospital only to fight and be wounded again at Teruel, then continued his efforts, when the war was turning Franco's way, on the Aragón front and the battle of the Ebro River. He eventually became physically unable to fight, but he didn't stop singing. He was called the official singer for the returning American volunteers.

21. LA GUARDIA ROSSA (THE RED GUARD)

Song of the Garibaldi Battalion

chorus, accompanied by marching feet

This song, both music and lyrics, was written in Italy in 1919 by Raffaele Offidani, under the pseudonym Spartacus Picensis, to honor the proletarian Red Guards formed to defend workers from aggressive actions by industrialists and the Italian state. It was taken up by the Garibaldis, the Italian anti-fascist volunteers in Spain. The first chorus reads: "Tis the Red Guard Brave / That marches wave on wave / And rescues from its grave / Enslaved humanity."

22. WIE HINTERM DRAHT (BEHIND THE BARBED WIRE)

Song of the Gurs Camp

Bart van der Schelling, lead vocals, with chorus and piano

This song was written by a member of the Thaelmann Battalion, Eberhard Schmitt, who was imprisoned in Gurs, one of the largest detention camps in France, located in Basque country.



Bart Van Der Schelling

23. LA JOVEN GUARDIA (THE YOUTHFUL GUARDSMEN)

French song for the Spanish youth

Bart van der Schelling, lead vocals, with chorus and piano

Many thousands of young people suffered or died during the war; this song was sung for them. "Give us victory, or give us death. / The cause we're fighting for is noble: / To free all men from slavery's chains. / Maybe the streets will run with your life blood, / With the blood of youth on the march." This is yet another revolutionary song written under a pseudonym. Gaston Mardochée Brunswick, a.k.a. Montéhus, wrote the music, and adapted lyrics by Saint-Gilles.

24. AU DEVANT DE LA VIE (TOWARD THE NEW LIFE)

Bart van der Schelling, lead vocals, with piano

A very popular melody in Russia by Dmitri Shostakovitch, this lyric was adapted for use in Spain. As was the case with so much of the music sung during the war, familiar melodies became the foundation for new songs, put to a new purpose.

The entirety of Volume 2 was dedicated to the fight against the 1950 McCarran Act, also known as the Subversive Activities Control Act, which required suspected communist organizations to register with the United States Attorney General. The McCarran Act forced the Veterans of the Abraham Lincoln Brigade to suspend most of its activities for a number of years. But the music, as always, lived on.

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For more information about the U.S. volunteers in the Spanish Civil War, please visit the Abraham Lincoln Brigade Archives (ALBA) website: www.alba-valb.org

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Cover photo: L to R: Fred Matterdayer, Einiv Junkala (playing guitar) seated in boxcar door with poster on exterior of car, November 1937. ALBA Collection 11-1345. Courtesy of R. F. Wagner Labor Archives, Tamiment Library, New York University.

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SONGS OF THE SPANISH CIVIL WAR, VOLUMES 1 & 2

Songs of the Spanish Civil War rekindles the hymnal of the Abraham Lincoln Brigade, more than 2600 American volunteers who fought General Francisco Franco and his fellow fascists from Italy and Nazi Germany to defend the popularly elected Spanish Republic during the 1936-1939 conflict. These songs, recorded around the time of the war's end and later reissued in the 1960s by Folkways Records, still inspire supporters of democratic causes around the world. Singers include Pete Seeger, Tom Glazer, Butch and Bess Hawes, Woody Guthrie, Ernst Busch, and Bart van der Schelling. Notes by Peter Glazer. 63 minutes (1 CD), 40-page booklet.

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