

Into My Heart an Air That Kills

Three Housman Settings

for

Mezzo Soprano and Piano

By

David. F. Golightly.

Volume One



Company of Royal Fusiliers, relaxing at Swanton Morley, Norfolk, June 1915.

Modrana Music Publishers Ltd



Into My Heart an Air That Kills

Three Housman settings for Mezzo Soprano and Piano
By
David. F. Golightly.

Dedicated to

Dr David C.F Wright

In recognition for the support and encouragement.

Thanks to Brian Willey for the supply of the World War one photographs
ISMN No 979-07080-56-86-7

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Into my heart an air that kills.

On the idle hill of summer.

Epitaph on a Army of Mercenaries.



Pte Albert J Willey, Royal Fusiliers, 1916



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Three Housman settings for Mezzo Soprano and Piano

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Reviews

The Music of David Golightly, by Alexander Govorov

David Golightly's Choral music was the first Western composer's music to become part of Soglasie's repertoire, following the Choir's first meeting with the composer in March 1993. I was greatly interested in his work from the first, particularly as I was familiar with the English style of Elgar, Vaughan Williams, Britten and Tippett. David Golightly's work is indisputably English, but his music also reveals an Englishman with a Russian Soul. As we rehearsed "Rites of Passage", we were inspired. Working our way towards a better understanding of the choral pieces, we discovered both the composer's love for Pushkin's poetry and the deep sincerity of his talent. The ideas and images of Pushkin's words expressed themselves through the composer's language of music. The great Russian composer, Mussorgsky, said, "Of greatest importance for a composer in creating music is the search for truth". It is this truth we hear when we perform David Golightly's music. Our further association with this talented English composer developed into a large-scale co-operation, "The St Petersburg Mass", which was composed for and commissioned by the Soglasie Choir. The premiere of this work in St Petersburg in May 1994 was a major event in the musical life of the city and many important artists and composers attended this unique occasion. Professor Musin, who is head of Conducting at the St Petersburg Conservatoire, commented that it was "Music of the Heart". In addition, it received a ten-minute standing ovation from an enthusiastic audience.

David Golightly Symphony no 1 ° Middlesbrough Football Club Energetic sports and the high art might seem to be completely opposite expressions of human endeavour; one being concerned with sheer physical exuberance and even a macho triumphalism, the other with matters of the spirit: the intellect and the communication of subtle emotional experiences. Perhaps both are different sides of the same coin of human self-expression. David Golightly, former student of Huddersfield University Music Department ° in the days when it was a more modest Polytechnic ° was even then already a prolific composer, burgeoning with imaginative ideas. Now, years later, his imagination, no less his technique as a composer has matured. There are perhaps not many

specifically avowed instances of sport directly inspiring serious music: certainly not symphonic music on the scale of this work dedicated to Golightly's admired Middlesbrough Football Club and its manager, Steve Gibson. The nearest that immediately comes to mind must surely be Honegger's Rugby of 1928. Many musicians and 'arty' people, who might not at first sight be thought to have much interest in macho sports, do follow the fortunes of their favourite team, whether it is football, cricket, motor sport or whatever else. However, having declared a committed support of his team, and been hearteningly inspired by what it stands for, the music itself exists firmly on its own terms: it is after all, a pure and abstract symphonic creation. In this, it succeeds most convincingly. The sleeve notes hint at Golightly's Russian connections, and this is aptly summarised by a Russian commentator, Alexander Govorov, who declares that the composer is the 'Englishman with a Russian soul'. It could well be that Golightly will come to be regarded as an English Shostakovich; there are numerous stylistic similarities to the Russian model: those driving motor rhythms, and characteristic, slender wisps of solo themes; and above all the relentless on-going energy, so often dark-toned and uncompromising. Perhaps its greatest asset is its most assured and brilliant sense of orchestral colour. As with Russian muse in general, this symphony is apt to be expansive in length, and it just could be thought that some of the material, despite its fascinating orchestration, might, in a purely musical-structural sense, benefit from some more subtle and varied thematic development rather than the ° particularly rhythmic ° repetition it tends to display. But there is no mistaking the fact that this is indeed an arresting and captivating symphonic piece of music; immediately approachable, its message clear and distinct. Arthur Butterworth Philharmonic Magazine December 2000

DAVID GOLIGHTLY Symphony no 1; Three Sea Scapes City of Prague

Philharmonic Orchestra (conducted by Gavin Sutherland) (recorded 28-30 August, 2000) ASC Records CS CD38 [54:41] Though he has composed extensively for theatre and film in this country, David Golightly's music is better known abroad. In particular, he has strong links with St Petersburg, for whose Rouss-land Soglasie Choir he wrote The St Petersburg Mass, which was received in the city to great acclaim. Indeed the choir's conductor went so far as to describe him as 'The Englishman with a Russian soul'. His Piano Sonata recently received its first performance at New York's Carnegie Hall, and will be heard later this month in Oxford. From the age of nine, he has been an ardent supporter of Middlesbrough FC, and this symphony must be regarded as being the first-ever which is not only dedicated to a football club and its chairman but an orchestral portrait of the game. In fact, the work's programme is intensely personal. 'My symphony was composed as an attempt to chart in musical terms the struggles, successes and failures which I have encountered on life's journey', says the composer, and in it he has also sought to encapsulate the fluctuating fortunes of his team. Golightly possesses a distinctive musical voice ° tonal in idiom, by turns gritty and lyrical in style, but constantly underpinned by insistent rhythmic energy and clothed in assured orchestral colours. A feature of the first three movements is their enigmatic, throwaway endings. Richly-scored and impassioned though it is, the slow movement suggests that the composer is striving to rein in his romantic inclinations. However, any inhibitions he may have are cast to the winds in the turbulent finale ° a portrait of an actual football match ° and the serene C major ending is utterly captivating. Given limited rehearsal time, young conductor Gavin Sutherland and his forces play with evident commitment ° only the somewhat fragmentary second movement shows signs of strain. Recording sound is vivid but lacks bloom and ambience. The disc is completed by Three Sea Scapes ° masterly arrangements of three shanties. Golightly is certainly a composer to watch, and this symphony is warmly recommended.

Performance ***

Sound ***

Reviewer: Adrian Smith Classical Music Web Site

DAVID GOLIGHTLY: Symphony No. 1, Three Sea Scapes. Golightly's symphony is a big, ostinato-driven, muscular piece, tonal and constructed out of the musical equivalent of big, solid blocks, or painted in broad brush-strokes of primary colours. It seems to be the proof in music of Grainger's words to the effect that the English are 'passionless about everything except football' - because it is dedicated to a football club (Middlesbrough) and its manager, and extrapolates from these men of sport and mud to hypothetical Promethean strivers, builders and visionaries everywhere. Whether or not you are as passionate as Mr Golightly is about soccer, the symphony is one of those big-boned, tonal, neo-romantic pieces, which can be relied upon to get the blood pumping a little faster. The Seascapes are appealing orchestral fantasias in familiar style, also bold and colourful. City of Prague Philharmonic Orchestra; Gavin Sutherland.
Reviewer Jeff Joneikis Records International

Into My Heart an Air That Kills.

Words A.E. Housman.

Music David F Golightly

Con Espressione Tempo Rubato ♩ = 68

Mez Sop

Piano

Mez Sop

Piano

mp *p* *mf* *pp* *mp*

5

p *mp*

In - to my heart an air _____ that

5

p *ppp* *pp*

Music Review Only

11

mp

kills _____ From yon - far _____

11

p *ppp* *p* *mp*

15

mp

coun - try blows

15

pp *p*

18 *mf* *f*

What are those blue re-mem-

21 *pp*

bered hills.

24 *f* *mp*

What spires, What farms are those?

29 *pp*

Doloroso Bizzarramente

That is the land of lost

33 *mf* *mf*

con - tent, I see it shin - ing plain, The

37 hap - py high - ways — where I — went

Music Review Only

39 *mp* *p*

And can - not come a - - - -

43 *pp*

gain. ———

p *pp* *ppp*

On The Idle Hill of Summer

Marcia Bravura Strepitoso (Poignancy) Moderato ♩ = 108

Words A.E Housman
Music David F Golightly

Mez Sop

Piano

6

6

On the i - dle hill of

11

11

sum - mer, Slee - py with the flow of streams, Far

16

16

I hear the stea - dy drumm - er. Drum - ing like a

21

noise in dreams.

mp *p* *mf*

26

Far and near and low and lou - - - der.

mf *mp*

Music Review Only

30

On the roads of

f

31

earth go by. Dear to friends

mf *mp*

35

and food for powder

38

Soldiers marching all to die.

Marziale

f *pp*

43

East and west on fields for gotten. Bleach the bones of

mf *mf*

47

comrades slain, Lovely lads and dead and rotten; None that go re-

mf *mp*

51

turn a-gain.

mf *mp*

55

Far the call - ing bug - les hol - lo,

mf *f* *mp*

Music Review Only

59

High the scream - ing fife re - plies,

mf *mp* *f*

63

Gay the files of scar - - - let

mf *p* *mp*

Corista Salmo

67 *mf*

fol - low: Wom - an bore me, —

72 *p* *pp*

A piacere
I will rise. —

Music Review Only

79 *pp* *p*

Epitaph on an Army of Mercenaries

Sostenuto Tempo Rubato $\text{♩} = 42$

Words A.E Housman
Music David F Golightly

Mez Sop

Piano

6 *mp*

These, _____ in the day when Heaven _____ was fall - - - - ing,

6 *mp*

Music Review Only

10 *mp*

The hour _____ when earth's found - a - tions

10 *p*

13

_____ fled, _____

13

16 *mf* *mf*

Foll - ow'd their mer - cen - a - ry call - - - - ing And

20 *mp* *mp* *p*

took their wag - es and are dead.

25 *mp*

Their

30 *mf* *p* *mp*

should - ers held the sky sus - pend - ed; They stood and earth's found - a -

36 *mp* *f*

tions stay; What God a - ban - don'd,

41 *mp* *mf*


— these de - fend - ed, And saved the

45 *mp*

sum of things for

48 *p*

pay.



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