

“Moods”

for

Solo B Flat Clarinet

by

David F Golightly

for

Roger Heaton

Jivialities -3-
David F Golightly

Moderato (♩ = c. 108) Scherzando

pp *p* *mp* *f* *p* *f* *p* *ff* *mp* *mf* *p* *pp*

p *f* *ff* *mp* *mf* *p* *pp*

p *f* *pp* *ff* *mf* *ff* *f* *mp* *p* *f*

pp *p* *f* *p* *ff*

mf *pp* *ff*

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“Moods”

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Solo B Flat Clarinet
by
David F Golightly
for
Roger Heaton
ISMN No 979-0708056 66 9

Description of Emotive Content.

1 *Isolation.*

This movement is so much about bringing the listener into the fragile space of isolation and loneliness. Think of a subject in a mental state unable to be reached by the norm of the world. A bird lost in a foreign environment unable to communicate with others of its kind.

2 *Jivialities.*

The second movement is the pathos of the Humour of Laurel and Hardy. Think of the exasperation Hardy shows when things go wrong, his wonderful bitter, sweet humour. Look for clarity on the runs. The growl at the end needs to be strong and held for as long as the performance sense will allow. It is the conclusion of the bitter sweet sense of the conspiracy of the fates.

3 *Anger.*

This movement is about the frustration and anger of a bird imprisoned within a desolate landscape. The cry's and calls are to others, of its kind but the landscape is so foreign, none exist. The bird is imprisoned within a foreign landscape but in this movement, it has the strength and majesty of an eagle. Hence the high tremolo attempt to capture the distance and space of the American plains. To witness an eagle in a zoo and understand the anger and accusation in its eyes at being refused the freedom to fly and soar the Heavens. In my writing the animals are the moralists and the sheer blind arrogance and ignorance of man to imprison such a wonderful flying creation as an eagle, hints at the frustration the bird must feel.

4 *Loneliness.*

The multiphonics sonorities are designed to have their own emotive triggers, reflecting the Hughes landscape of the crow anthology, The bleakness of landscape of these poems. The first two multiphonics set a gentle warm tone, yes it is bleak, but there is a quiet beauty. The trigger to the fear, comes with the multiphonic of bar 7. This needs to hang there as long as you dare as a moment, undefined by space and time. You should sense the audience unease. To contrast and add drama to the audience optimism triggered by the bird calls bar 15 onwards. The subject glimpses a moment of warmth, maybe just a shadow of a friendly face before the mists return. These multiphonics are so crucial, hold them as long as you dare and use their sonority to trigger a emotive response in the audience the same way any melody would do.

5 *Desolation.*

The performer needs to judge if the concentration of the audience. It should still held by the time they reach this last movement. From a structure point of view it is vital and it gives the whole work balance and a emotive conclusion to what I hope are very demanding requirements of concentration for the listener. If, as a performer, you have taken the listener into the emotive world of these movements, then this last movement should bring a sense of completion and conclusion. Bars 24-26 is the final cry of desolation and as such carries all the sense of all the emotive drama of the previous movements. The final harmonic, is so difficult but needs to leave the audience with a sense of the question of life and the universe and as such its function is crucial and vital to this last moment. Hold it as long as you dare.



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Contents.

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“MOODS”

FOR

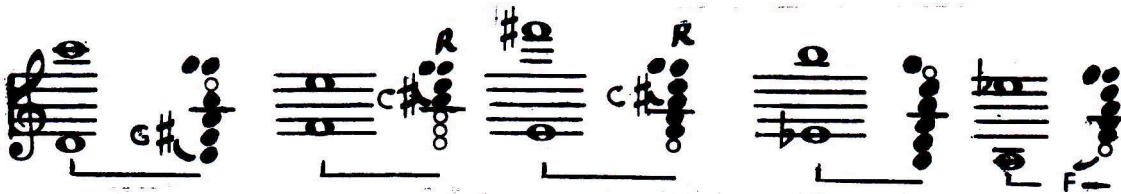
SOLO B FLAT CLARINET

PERFORMANCE NOTES

- ↑ Quarter Tone up.
- ↓ Quarter Tone Down.
-  Rapid Vibrato (lip or Diaphragm)
-  Lip Vibrato.
-  Vibrato Quasi Gliss.
-  Rough, breath, growl, play note, sing and let air escape simultaneously. (End of “Mood” two)
-  Tone-less (End of “Mood” Three)

All five “Moods” should be played freely with a general observance of bar durations and rhythm suggestions.

MULTIPHONICS SUGGESTIONS



Isolation

David F Golightly

Doloroso Rubato $\text{♩} = 48$

Rall A Tempo

ppp < *f* > *fff* *fz* > *p* < *ff* > *mp* < *p* >

Gliss

5 *ff* > < *fp* < *mp* > *ppp* < *mp* < > < > *mf*

9 *ppp* *pp* *mp* < *ppp* < > *pp* < *ff* > *mf* > <

14 Gliss *ppp* *pp* *mp* < *ppp* < > *pp* < *ff* > *mf* > <

19 < *ff* < > *pp* < > *pp* *mf* > < *p* < *f* < > *p* <

24 *fff* > *p* < *fp* < > *pp* < *fz* *p* < *ff* *pp* <

Gliss

28 *p* *ppp* < >

Jivialities

-3-

David F Golightly

Moderato (♩ = c. 108) Scherzando

pp *p*

3 *mp* *f* *p* *f*

5 *p* *f* *ff* *mp* *mf* *p* *pp* |

11 A Tempo *p* *f* *f*

14 *mf* *mp* *p* *mf* *p* *pp* *mf* *p* <

23 *f* *pp* *ff* < *mf* *ff* *f* *mp* < > *p* *f*

31 *pp* < *p* *f* *p* *ff*

35 *mf* *pp* *fff*

Growl breath tone

Anger

-4-

David F Golightly

Agitato $\text{♩} = 74$ 3:2 3:2 Accel -----

fz fz f < fz fz f < f < ff

4 *fff > f fz fz pp < f >*

7 *< mp > fz mp p < f fz pp*

10 *< > ff pp ff pp f < fz f mf*

13 *p pp ppp < pppp ff >*

16 *p < ff > < fff > pp* Gliss

19 *ff pp ff pp fz p* ----- Accel

-5-

21

A Tempo

f p mp pp

24

f p f fz f

Preview Copy only

26

Gliss

Breath tone

ff pp fff ff ppp

Loneliness

David F Golightly -6-

Piangendo $\bullet = 48$

mp > pp < mf mp p > pp

mf p < f > mf

mp < f pp mf pp < > pp <

f ff pp mf p pp < f mp

p mf < f pp < ppp < p

mf < f > pp < f >

ff mf < p < ff >

mf > ppp < > pp < > p >

Desolation

David F Golightly

$\text{♩} = 48$ Piangendo

ppp < > pp < > p ppp < >

pp < > p < > pp < > mp < >

mf > ff > mp p < mf

$\text{♩} = 74$ Accel

pp < f mf mp < ff pp f

$\text{♩} = 108$ Rall $\text{♩} = 48$

mf pp < mf mp < f < p <

< fff > p < > p mp < pp < >

pp < > ppp < > ppp < >

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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 music 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



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