

Three Pan Love Songs

for
Solo Flute

by

David F. Golightly.

for

Nina Assimakopoulos

Three Pan Love Songs

Tempo Rubato Moderato ♩ = 110 Amphitrite Nymph of the Sea David F. Golightly
Flute

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ISMN No 979-0708056 60 7

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David. F. Golightly.

Three Pan Love Songs was commissioned and recorded by Nina Assimakopoulos and released by Euterpe Recordings, CD no 202, in July 2003.

The work uses several innovative 20th century flute techniques, including flutter tongue and multiphonics, as well as a newly developed effect "flute pizzicato". This sound is produced when the notes are played by releasing the tongue percussively from between the lips, letting air through without sounding the note, and keeping the head joint tilted enough for the released air to pick up the pitch fingered.

There are "Three Pan Love Songs" Amphitrite, Nymph of the Sea: Euphrosyne, Grace of Mirth: and Maia, Daughter of Atlas. "With all three pieces Pan uses the milieu of each nymph to try to hypnotise and woo her" The first love song uses the coaxing ebb and flow of the sea, combined with the sounds of its unique spacious timbre. The second love song imitates the quavering giggles of Euphrosyne, the Rubenesque mistress of humour. In places the flautist is required to hum while playing.(Multiphonics) The third song strives for a somewhat ethereal version of an equestrian rhythm, because Maia liked to hunt. "These scenarios tailored to the mannerisms of each nymph are quiet evocative, and a unique addition to the repertoire"

Nina Assimakopoulos.

David F Golightly

Biographical details

David F Golightly studied composition with Richard Steinitz at Huddersfield University. Born in Co Durham and now based in the Wear Valley North-East, a number of his compositions have been commissioned by eminent performers.

David has had his music performed as far afield as America, Germany, Poland and Russia. To add to his credits, David was also acclaimed for the Baroque arrangements for the Rumanian opera singer Inessa Galante on her CD "Arietta".

Much of David's serious music is recorded and can be obtained from **Modrana Music Publishers/Promotions Ltd.** or at most retail outlets. **The First Symphony**, now aptly named, **The Middlesbrough Symphony"**, was recorded and promoted in partnership with Middlesbrough Football Club and was dedicated to their chairman **Mr Steve Gibson.**

Reviews

"Golightly possesses a distinctive musical voice"

Adrian Smith.

"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".

Alexander Govorov Conductor of the Soglasie Male Voice Choir of St Petersburg

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Three Pan Love Songs

Tempo Rubato Misterioso ♩ = 60

Amphitrite Nymph of the Sea

.David F Golightly

Flutter

p < > *p* < > *p* < > *mp* < >

5 *mf* < > *mp* < > < >

9 < > *mf* < > < > < > < >

13 *mp* < > *mp* < > *mf* < > *mp* < >

16 < > *mf* < > *mp* < >

19 *mp* < > *mp* < > < > < >

22 *mf* < > *mp* < > *p* < > < >

25 *mp* < > *p* < > *p* < >

27 *mp* < > *mf* < >

30 *mf*

31 *f*

33

35 *mf*

37 *p* *mf* *p*

39 *p* *p*

41 *mp* *p* *mp* *p*

44 *p* *p* *mp* *p*

48

Preview Copy only

Three Pan Love Songs

Euphrosyne (Grace of Mirth)

David F Golightly

Giocoso ♩=120

mf f mf mp

f f p f

p p mp pp

Preview Copy only

mf mp mf f

f p mp pp

mf p p

32 Musical staff starting at measure 32. It features a melodic line with a slur over measures 32-33 and 34-35. Dynamics are marked as *f*, *f*, and *mp*.

35 Musical staff starting at measure 35. It features a melodic line with a slur over measures 35-36. Dynamics are marked as *p*, *mp*, *p*, *p*, *p*, and *f*.

39 Musical staff starting at measure 39. It features a melodic line with a slur over measures 39-40 and 41-42. Dynamics are marked as *f*, *p*, *mf*, and *f*.

Preview Copy only

43 Musical staff starting at measure 43. It features a melodic line with a slur over measures 43-44. Dynamics are marked as *mf*.

Hum notes

Simile

46 Musical staff starting at measure 46. It features a melodic line with a slur over measures 46-47 and 48-49. Dynamics are marked as *p*, *mp*, *pp*, *p*, and *f*.

50 Musical staff starting at measure 50. It features a melodic line with a slur over measures 50-51. Dynamics are marked as *p* and *mf*.

Three Love Songs of Pan

Maia Daughter of Atlas

David F Golightly

Corno da caccia $\bullet = 112$

Tongue ta without note

The musical score consists of nine staves of music for Corno da caccia. The tempo is marked as $\bullet = 112$. The score includes various dynamics such as *mp*, *f*, *p*, *fp*, *mf*, and *fz*, along with articulations like accents (>), slurs, and trills (tr). The music is written in a key with one flat and a 6/8 time signature. A large red watermark "Preview Copy only" is overlaid on the middle of the score.

46 *f* *tr* *mp* *f*

50 *fp* *p* *mp* *p* *mp*

55 *fp* *f* *tr* *mp* *fp* *mp* *f*

60 *fp* *p* *tr*

65 *f* *fp* *f* *tr*

69 *mf* *p* *f* *fp*

74 *p* *f* *f*

79

83 *fp* *mp* *mf*

88 *fp*

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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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