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HOWARD GOODALL

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BIOGRAPHICAL NOTES

Howard Goodall is one of Britain's most distinguished and versatile composers. Almost everyone knows at least one of Howard's popular TV themes for *Blackadder*, *Mr Bean*, *Red Dwarf*, *The Catherine Tate Show*, *Q.I.* or *The Vicar of Dibley*. Film scores include the BAFTA-nominated *The Gathering Storm*, *Bean: The Ultimate Disaster Movie*, *Bernard and the Genie*, *Blackadder Back & Forth* and *Mr Bean's Holiday*.

In the theatre his many musicals, from *The Hired Man* (1984) to *Two Cities* (2006) have been performed throughout the English-speaking world, including London's West End and Off-Broadway, and won many international awards, including Ivor Novello and TMA Awards for Best Musical. In 2009 his *A Winter's Tale* will be seen around the country performed by Youth Music Theatre: UK, *The Dreaming* will be produced by National Youth Music Theatre, and in 2010 *Love Story* will have its professional première.

He is a prodigious writer of choral music, his settings of *Psalm 23* and *Love Divine* are amongst the most performed of all sacred music, his works have been commissioned to mark several national ceremonies and memorials, and he has contributed songs to several platinum-selling CDs. Autumn 2008 saw the début UK tour of his *Eternal Light: A Requiem* by the Rambert Dance Company, a choral-orchestral ballet & concert work commissioned by London Musici, simultaneously released on an EMI Classics CD featuring the Choir of Christ Church Cathedral Oxford, Alfie Boe and Natasha Marsh, conducted by Stephen Darlington, for which Howard won the 2009 Classical Brit Award for 'Composer of the Year'. His Classic FM CD *Howard Goodall's Enchanted Voices*, a setting of the *Beatitudes*, won the Specialist Classical Chart Award at the 2009 Gramophone Awards, in recognition of it occupying the No. 1 slot of the Specialist Classical CD Chart for 23 weeks, following its release in March 2009. In December 2009 Classic FM released *Howard Goodall's Enchanted Carols* which immediately topped the seasonal chart. In Gramophone's Specialist Classical Chart for the whole of 2009, Howard Goodall albums featured at Nos 1, 4 & 9.

Howard hosts his own weekly show on Classic FM, *Howard Goodall On...*, appears regularly on BBC TV music programmes and writes and presents his own highly-successful Channel 4 documentary series on the theory and history of music. For these six series he has been honoured by a BAFTA, an RTS Judges' Prize and over a dozen other major international broadcast awards.

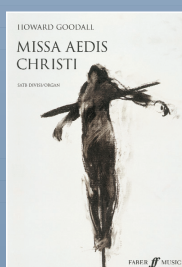
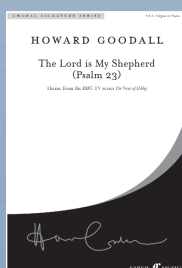
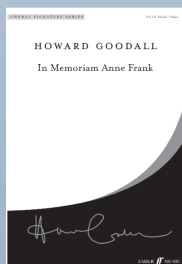
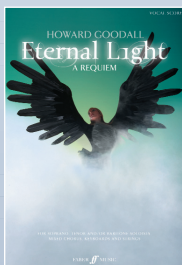
He is a tireless advocate for music education and a passionate believer in young people's inherent musicality, receiving the 2007–8 Sir Charles Grove/Making Music Prize for Outstanding Contribution to British Music, a British Academy of Composers & Songwriters Gold Badge for exceptional work in support of his fellow composers, Honorary Doctorates of Music from Bishop Grosseteste University College, Lincoln, and Bolton University, the Voice of the Listener & Viewer Naomi Sargant Memorial Award for 'Outstanding Contribution to Education in Broadcasting' and in January 2007 he was appointed as England's first ever National Ambassador for Singing, leading a 4 year programme (*Sing Up!*) to improve the provision of group singing for all primary-age children.

Howard is Classic FM's Composer-in-Residence for 2009–10.

He is married to classical music agent Val Fancourt.

February 2010

This brochure lists works currently available from Faber Music Ltd. For a complete listing, please visit the composer's site: www.howardgoodall.co.uk



CHORUS & ORCHESTRA

Eternal Light: A Requiem (2008)

soprano, tenor & baritone soloists, SATB chorus, two keyboards and strings

Duration 40 minutes

2 keyboards – harp (opt) – strings

Reduced instrumentation: piano, organ & harp

Texts: Requiem Mass; Francis Quarles; Ann Thorp; John Henry Newman; attrib Mary Elizabeth Frye; John McCrae; Phineas Fletcher (Latin/Eng)

Commissioned by London Musici (Artistic Director: Mark Stephenson) to celebrate its 20th anniversary. It was commissioned as both a choral-orchestral-dance piece for London Musici, The Choir of Christ Church Cathedral, Oxford, and Rambert Dance Company (Artistic Director: Mark Baldwin) and as a choral-orchestral work

FP: 25.9.2008, The Lowry, Salford, UK: Rambert Dance Company/chor. Mark Baldwin/Adrian Powter/Elizabeth Atherton/Ad Solem (Manchester University Chamber Choir)/ London Musici/Paul Hoskins London premiere: 11.11.2008, Sadler's Wells, London, UK: Rambert Dance Company/chor. Mark Baldwin/Ronan Collett/Julia Doyle/The Choir of Christ Church Cathedral, Oxford/Finchley Children's Music Group/Paul Hoskins

Availability Vocal score 0-571-53230-6 on sale (or for hire, in selected territories), full score and parts available for hire. Full score and parts for reduced instrumentation available on special sale from the Hire Library (hire@fabermusic.com)

In Memoriam Anne Frank (1995)

SATB chorus, piano, organ and strings, or SATB and piano

Duration 11 minutes

Text: Christina Rossetti, Robert Louis Stevenson and Richard Lovelace (Eng)

Commissioned by Susan Digby of The Voices Foundation

FP: 13.2.94, St John's Smith Square, London, UK: Voices/Susan Digby

Availability Vocal score 0-571-51931-8 on sale, full score and parts for hire

The Lord is my Shepherd (Psalm 23)

SSA or SATB chorus and full orchestra

theme from the BBC TV series The Vicar of Dibley

Duration 5 minutes

2222 - 2000 - piano - strings

FP: 10.12.2002, Royal Festival Hall, London, UK: BBC Concert Orchestra/John Wilson

Availability Vocal score (SSA) 0-571-52099-5 (SATB) 0-571-52048-0 on sale, orchestral parts on hire

The Lord is my shepherd (Psalm 23)

SSA or SATB chorus and strings

theme from the BBC TV series The Vicar of Dibley

See under Upper Voices & Mixed Voices

Missa Aedis Christi (1993, revised 1999)

SATB (divisi) and organ with string orchestra, or organ

Duration 30 minutes

Text: Liturgical (Latin)

Commissioned by the Friends of Christ Church Cathedral

FP: 15.5.1994: Christ Church Cathedral, Oxford, UK: The Choir of Christ Church Cathedral Choir, Oxford/Stephen Darlington

Availability Vocal Score 0-571-52014-6 and full score (fp) 0-571-52013-8 on sale, parts for hire or sale

The Pearl (2010)

upper voices and chamber orchestra

Duration 8 minutes

Text: George Herbert (Eng)

perc(1): t.bells/cabassa – timp – pno – harp – org - strings

Commissioned by Coloma Convent Girls' School for its 140th anniversary

FP: 25.3.2010, Royal Festival Hall, London, UK: Coloma Convent Girls' School Choir & Orchestra/Hilary Meyer.

In preparation

The Selfish Giant (2010)

narrator, upper voices and orchestra

Duration c20 minutes

Text: Oscar Wilde (Eng) & Howard Goodall

Commissioned by the Brighton Festival

FP: 1.5.2010, Brighton Festival, The Dome Concert Hall, Brighton, UK: Narrator tbc/Brighton Festival Youth Choir/Brighton Philharmonic Orchestra/Howard Goodall

In preparation

A Song of Hope (2009)

upper voices and strings, with optional piano

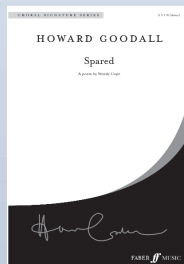
Duration 5 minutes

Text: Howard Goodall (Eng)

Commissioned by the Holocaust Memorial Day Trust

FP: 27.1.2010, Holocaust Memorial Day 2010, Great Hall, The Guildhall, London, UK: Lady Margaret School Choir/Aurora Orchestra/Howard Goodall

Availability Full score, vocal score, chorus score and parts for hire



Spared (2008)

SATB chorus, piano and strings

Duration 5 minutes

Text: Wendy Cope (Eng)

Commissioned by the Chapel Choir of the Methodist College, Belfast

FP: 27.10.2005, St Anne's Cathedral, Belfast, UK: Chapel Choir of the Methodist College, Belfast/Ruth McCartney

Availability Vocal score 0-571-53227-6 on sale, full score and parts for hire

(See also Mixed Voices for version for SATB and piano)

UPPER VOICES

A little child there is y-born (2009)

sopranos, cello, handbells*, organ (*sampled sounds acceptable)

Duration 3½ minutes

Text: Anon (Eng)

Availability Playing score available as PDF download, **75100/15**

The Angel Gabriel (2009)

Trad, arranged Howard Goodall

sopranos, cello, celesta*, organ (*sampled sounds acceptable)

Duration 4 minutes

Text: Sabine Baring-Gould (Eng)

Availability Playing score available as PDF download, **75100/07**

Angels from the realms of glory (2009)

Trad, arranged Howard Goodall

sopranos, cello, glockenspiel (opt)*, handbells*, celesta*, organ, synthesizer/strings (*sampled sounds acceptable)

Duration 5½ minutes

Text: James Montgomery (Eng)

Availability Playing score available as PDF download, **75100/02**

Angelus ad virginem (2009)

(The Angel secretly visits the Virgin)

sopranos, cello, glockenspiel (opt)*, handbells*, finger cymbal* (opt), celesta*, organ, synth/strings (*sampled sounds acceptable)

Duration 7 minutes

Text: Anon (Latin)

Availability Playing score available as PDF download, **75100/11**

A solis ortus cardine (2009)

(From lands that see the sun arise)

sopranos, cello, glockenspiel*, handbells*, finger cymbal*, celesta*, organ, synth/strings

Duration 6 minutes

Text: Coelius Sedulius (d.450) (Latin)

Availability Playing score available as PDF download, **75100/12**

The Beatitudes (2009)

upper voices (minimum 8 singers), solo cello, organ, synthesizer and handbells

Duration 66 minutes

Beati Misericordes; Beati Mites; Beati Mundo Corde; Beati Pacifici; Beati Pauperes; Beati Qui Esuriunt; Beati Qui Lugent; Beati Qui Persecutionem; Pro Alios Curantibus; Pro Curatis; Pro Eis Sine Domo; Pro Eis Solitariis

Text: from the Bible (Latin/Eng)

Commissioned by Classic FM and released on CD as "Howard Goodall's Enchanted Voices"

Availability Playing scores on sale as individual PDF downloads. All movements performable separately

Beati I: Pro Curatis (2009)

(For those that are cared for)

minimum of 8 high voices, cello, handbells, organ and synthesizer

Duration 7 minutes

Text: from the Bible - Lamentations 1:2; John 14:18 (Eng/Latin)

Availability Playing score on sale as PDF download, **73097/102**

Beati II: Pro Alios Curantibus (2009)

(For those that care for others)

minimum of 8 high voices, cello, organ and synthesizer

Duration 5 minutes

Text: from the Bible - Luke 10:33; Isaiah 66:13 (Latin)

Specially commissioned for Sky

FP: 16.4.2009, Classic FM Live, Royal Albert Hall, London, UK: Enchanted Voices/Peter Gregson/Howard Goodall

Availability Playing score on sale as PDF download, **73097/103**



Beati III: Pro Eis Solitariis (2009)

(For those that are lonely)

minimum of 8 high voices

Duration 5 minutes

Text: from the Bible – Genesis 20:13; Numbers 11:17 (Latin)

Availability Playing score on sale as PDF download, **73097/112**

Beati IV: Pro Eis Sine Domo (2009)

(For the stateless)

minimum of 8 high voices, cello, handbells, organ and synthesizer

Duration 7 minutes

Text: from the Bible – Isaiah 4:6; Psalms 31:7 (Latin)

FP: 7.5.2009, Sky Arts/Classic FM West Country Tour, St Mary's Church, Penzance, UK:

Enchanted Voices (soloist Ali Hill)/Peter Gregson/Howard Goodall

Availability Playing score on sale as PDF download, **73097/113**

Beatitudo I: Beati Pauperes (2009)

(Blessed are the poor)

minimum of 8 high voices, cello, handbells, organ and synthesizer

Duration 4 minutes

Text: from the Bible – Matthew 5:3-11 (Latin)

Availability Playing score on sale as PDF download, **73097/104**

Beatitudo II: Beati Mundo Corde (2009)

(Blessed are the pure of heart)

minimum of 8 high voices, cello, handbells and organ

Duration 7 minutes

Text: from the Bible – Matthew 5:3-11 (Latin)

Availability Playing score on sale as PDF download, **73097/105**

Beatitudo III: Beati Qui Esuriunt (2009)

(Blessed are the hungry)

minimum of 8 high voices, cello, handbells and organ

Duration 5 minutes

Text: from the Bible – Matthew 5:3-11 (Latin)

FP: 7.5.2009, Sky Arts/Classic FM West Country Tour, St Mary's Church, Penzance, UK:

Enchanted Voices/Peter Gregson/Howard Goodall

Availability Playing score on sale as PDF download, **73097/106**

Beatitudo IV: Beati Qui Lugent (2009)

(Blessed are they that grieve)

minimum of 8 high voices, cello, handbells and organ

Duration 7 minutes

Text: from the Bible – Matthew 5:3-11 (Latin)

Availability Playing score on sale as PDF download, **73097/107**

Beatitudo V: Beati Qui Persecutionem (2009)

(Blessed are the persecuted)

minimum of 8 high voices, cello, handbells and organ

Duration 6 minutes

Text: from the Bible – Matthew 5:3-11 (Latin)

FP: 7.5.2009, Sky Arts/Classic FM West Country Tour, St Mary's Church, Penzance, UK:

Enchanted Voices/Peter Gregson/Howard Goodall

Availability Playing score on sale as PDF download, **73097/108**

Beatitudo VI: Beati Misericordes (2009)

(Blessed are the merciful)

minimum of 8 high voices, cello, handbells and organ

Duration 3 minutes

Text: from the Bible – Matthew 5:3-11 (Latin)

Availability Playing score available as PDF download, **73097/109**

Beatitudo VII: Beati Mites (2009)

(Blessed are the meek)

minimum of 8 high voices, cello and organ

Duration 4 minutes

Text: from the Bible – Matthew 5:3-11 (Latin)

Availability Playing score on sale as PDF download, **73097/110**

Beatitudo VIII: Beati Pacifici (2009)

(Blessed are the peacemakers)

minimum of 8 high voices, cello, handbells and organ

Duration 6 minutes

Text: from the Bible – Matthew 5:3-11 (Latin)

Availability Playing score on sale as PDF download, **73097/111**

‘No gimmicks or self-conscious trendiness. Just perfectly judged, universally accessible arrangements of traditional carols...’
Classic FM Magazine

Enchanted Carols (2009)

upper voices (minimum 8 singers), solo cello, organ, synthesizer and handbells (The First Nowell; Angels from the Realms of Glory; Gaudete; O Little Town of Bethlehem; In Dulci Jubilo; Sussex Carol; The Angel Gabriel; Veni, veni Emmanuel [O Come, O Come Emmanuel]; Silent Night; Stella quam viderant Magi [The Wise Men and the Star]; The Angel and the Virgin; A solis ortus cardine [From Lands that See The Sun Arise]; Verbum caro factum est [The Word was made flesh]; Lullaby of Winter; A Little Child There Is Yborn; We Wish You a Merry Christmas) **(see under separate movement titles)**

Enchanted Voices (2009)

(see *The Beatitudes*)

The First Nowell (2009)

Trad, arranged Howard Goodall

sopranos, cello, glockenspiel/celesta*, handbells*, organ, synthesizer/strings (* sampled sounds acceptable)

Duration 5½ minutes

Text: Anon (Eng)

Availability Playing score available as PDF download, **75100/01**

Gaudete (2009)

Trad, arranged Howard Goodall

sopranos, cello, glockenspiel*, celesta*, reed organ (opt), organ, synth/strings (opt) (* sampled sounds acceptable)

Duration 2½ minutes

Text: Anon (Latin)

Availability Playing score available as PDF download, **75100/03**

Howard Goodall's great big tunes (2004)

Soprano and alto voices, and piano

(Psalm 23 "The Vicar of Dibley" & "Theme Academy" medley - Mr Bean; Red Dwarf; Blackadder)

Duration 5 and 4 minutes

Availability Score 0-571-52367-6 on sale

In dulci júbilo (2009)

Trad, arranged Howard Goodall

sopranos, cello, glockenspiel*, organ, synth/strings (* sampled sounds acceptable)

Duration 3 minutes

Text: Anon (Latin)

Availability Playing score available as PDF download, **75100/05**

The Lord is my Shepherd (Psalm 23) (1994)

SSA chorus and full orchestra

Duration 5 minutes

(See under Chorus & Orchestra)

The Lord is my Shepherd (Psalm 23) (1994)

SSA chorus and strings

theme from the BBC TV series 'The Vicar of Dibley'

Duration 5 minutes

Availability Vocal score (SSA) 0-571-52099-5 on sale, full score (0-571-56473-9) and parts on sale (fp) (Violin 1 – 0-571-56474-7, Violin 2 – 0-571-56475-5, Viola - 0-571-56476-3, Cello – 0-571-56477-1, Bass – 0-571-56478-X)

The Lord is my Shepherd (Psalm 23) (1994)

SSA and piano

theme from the BBC TV series 'The Vicar of Dibley'

Duration 5 minutes

FP: 3.10.2002, St Paul's, Chestnut Hill, Philadelphia, PA, USA: Girls' Choir of St Paul's, Richard Alexander

Availability 0-571-52099-5 on sale

Love Divine (2000)

SSAA chorus and organ (or piano)

Duration 5 minutes

Text: Charles Wesley (Eng)

Commissioned by the Choir Schools' Association celebrating the year 2000

FP: 26.2.2000, Sheldonian Theatre, Oxford, UK: The Choir of Christ Church Cathedral, Oxford/Stephen Darlington

Availability Score 0-571-52043-X on sale

Lullaby of Winter (2006/arr 2009)

(from *Winter Lullabies*)

sopranos, cello, celesta*, organ, synth/strings (*sampled sounds acceptable)

Duration 5 minutes

Text: Howard Goodall (Eng)

Availability Playing score available as PDF download, **75100/14**

(See also under Winter Lullabies)

O little town of Bethlehem (2009)

Trad, arranged Howard Goodall

sopranos, cello, organ, PAD2*, synth/strings (*sampled sounds acceptable – PAD2 & synth can be combined into one keyboard part)

Duration 3 minutes**Text:** Phillips Brooks (Eng)**Availability** Playing score available as PDF download, **75100/04****Puer nobis nascitur** (2009)*(Unto us is born a Son)*

Trad, arranged Howard Goodall

sopranos, cello, glockenspiel*, handbells*, organ, synth/strings (*sampled sounds acceptable)

Duration 4 minutes**Text:** Piae Cantiones 1582 (Latin)**Availability** Playing score available as PDF download, **75100/17****Silent night** (1818/arr.2009)

Franz Grüber, arr Howard Goodall

sopranos, cello, glockenspiel*, handbells*, finger cymbal*, celesta*, organ, synth/strings (*sampled sounds acceptable)

Duration 3½ minutes**Text:** Josef Mohr (Eng)**Availability** Playing score available as PDF download, **75100/09****A Song of Hope** (2009)

upper voices and strings, with optional piano

Duration 5 minutes**Text:** Howard Goodall (Eng)**(See under Chorus & Orchestra)****Stella quam viderant Magi** (2009)

sopranos, cello, glockenspiel*, handbells*, celesta*, organ, synth/strings

(*sampled sounds acceptable)

Duration 4 minutes**Text:** Anon (Latin)**Availability** Playing score available as PDF download,**Sussex Carol** (2009)

Trad, arranged Howard Goodall

sopranos, cello, glockenspiel*, handbells*, organ, synth/strings (*sampled sounds acceptable)

Duration 3 minutes**Text:** Anon (Eng)**Availability** Playing score available as PDF download, **75100/06****Veni, veni Emmanuel** (2009)

Trad, arranged Howard Goodall

sopranos, cello, handbells*, celesta*, organ, synth/strings (*sampled sounds acceptable)

Duration 5 minutes**Text:** Anon (Latin)**Availability** Playing score available as PDF download, **75100/08****Verbum caro factum est** (2009)*(The word was made flesh)*

sopranos, cello, glockenspiel*, handbells*, crotales* (glsp & crot may be combined), organ, synth/strings (*sampled sounds acceptable)

Duration 4½ minutes**Text:** Based on John 1:14 (Latin)**Availability** Playing score available as PDF download, **75100/13****We wish you a Merry Christmas** (2009)

Trad, arranged Howard Goodall

sopranos, cello & organ

Duration 1½ minutes**Text:** Trad (Eng)**Availability** Playing score available as PDF download, **75100/16****Wide World** (2009)

upper voices and ensemble

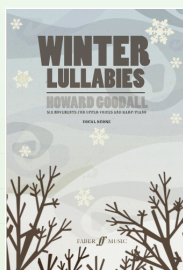
Duration 5 minutes

2211 – 0000 – timp – harp – (pno) – strings

Text: Charles Hart (Eng)**Commissioned by** The Sage Gateshead & Sing Up! for VoiceOver: Through Time and Space**FP:** 23.6.2009, The Sage Gateshead & Barbican Hall, London, UK: massed primary schools for the North East/members of the Northern Sinfonia/Timothy Redmond/LSO St Luke's Youth

Choir/City Schools Choir/members of the London SO/Michael Dworzynski

Availability Full score and parts for hire, vocal score and chorus score on special sale from the Hire Library (hire@fabermusic.com), or for hire



Winter Lullabies (2006)

upper voices and harp (or piano)

(Now winter nights enlarge; Stille Nacht!; Crossing the Border; Joyful Lullaby; Sorrowful Lullaby; Lullaby of Winter)

Duration 24 minutes

Texts: Thomas Campion; Josef Mohr; Theo Dorgan; Trad. Dominican Republic; Anon. Medieval; Howard Goodall (Eng/Ger)

FP: 13.12.2006, St John's Smith Square, London, UK: Choristers of Christ Church Cathedral Choir, Oxford/Victoria Davies (harp)/Stephen Darlington

Availability Vocal Score 0-571-52841-4 and, harp part 0-571-56929-3 on sale

(See also under *Lullaby of Winter*)

MIXED VOICES

Danny Boy: Three Irish Ballads

Arranged by Howard Goodall

(Danny Boy, Roisin Dubh and Carrickfergus)

SATB chorus and piano

Availability Score 0-571-52980-1 on sale

Eternal Light: A Requiem (2008)

soprano, tenor & baritone soloists, SATB chorus, two keyboards and strings

Duration 40 minutes

(See under *Chorus & Orchestra*)

Eternal Light: A Requiem (2008/arr.2009)

Reduced version for soprano, tenor and/or baritone soloists, SATB chorus, piano, organ and harp

Duration 40 minutes

Texts: Requiem Mass; Francis Quarles; Ann Thorp; John Henry Newman; attrib Mary Elizabeth Frye; John McCrae; Phineas Fletcher (Latin/Eng)

FP (reduced version): 10.4.2009, Wells Cathedral, UK: Bath Camerata/Nigel Perrin

Availability Vocal score 0-571-53230-6 on sale (or for hire), full score and parts on special sale from the Hire Library (hire@fabermusic.com)

Howard Goodall's great big tunes (2004)

Soprano, altos, male voices and piano

(Psalm 23 "The Vicar of Dibley" & "Theme Academy" medley - Mr Bean; Red Dwarf; Blackadder)

Duration 5 and 4 minutes

Availability Score 0-571-52349-8 on sale

In Memoriam Anne Frank (1995)

SATB choir and piano

Duration 11 minutes

Text: Christina Rossetti, Robert Louis Stevenson and Richard Lovelace (Eng)

Commissioned by Susan Digby of The Voices Foundation

FP (this version): 9.11.2006, Uden, The Netherlands: Musica Vocalis/Jeroen Felix

Availability SScore 0-571-51931-8 on sale

In Memoriam Anne Frank (1995)

SATB chorus, piano, organ and strings

Duration 11 minutes

(See under *Chorus & Orchestra*)

Jubilate Deo (2002)

SATB chorus and organ

Duration 6 minutes

FP: 9.6.2002, St David's Cathedral Festival, St David's, Wales, UK: Choir of St David's Cathedral/Timothy Noon

Availability Score 0-571-52183-5 on sale

Just a Tale (2003)

Christmas carol for SAB (or SATB) voices and piano

Text: Stephen Clark

Duration 3 minutes

Commissioned by BT Voices for Hospices

Availability Published within *The Faber Carol Book*, 0-571-52007-3 (SAB), 0-571-52127-4 (SATB) on sale

Lead, Kindly Light (2008)

from *Eternal Light: A Requiem*

SATB and piano

Duration 2 minutes

Availability Score 0-571-53323-X on sale

The Lord is my Shepherd (Psalm 23) (1994)

SATB chorus and full orchestra

Duration 5 minutes

(See under *Chorus & Orchestra*)



The Lord is my Shepherd (Psalm 23) (1994)

SATB chorus and strings

theme from the BBC TV series 'The Vicar of Dibley'

Duration 5 minutes)**Availability** Vocal score (SATB) 0-571-52048-0 on sale, full score (0-571-56473-9) and parts on sale (fp) (Violin 1 – 0-571-56474-7, Violin 2 – 0-571-56475-5, Viola – 0-571-56476-3, Cello – 0-571-56477-1, Bass – 0-571-56478-X)**The Lord is my Shepherd (Psalm 23) (1994)**

SATB/organ or piano

theme from the BBC TV series 'The Vicar of Dibley'

Duration 5 minutes**Text:** Psalm 23 (Eng)**Availability** Score 0-571-52048-0 and optional string parts on sale**Love Divine (2000)**

SATB chorus and organ (or piano)

Duration 5 minutes

pno - strings

Text: Charles Wesley (Eng)**Commissioned** by the Choir Schools' Association celebrating the year 2000**FP:** 26.2.2000, Christ Church Cathedral, Oxford, UK: The Choir of Christ Church Cathedral/Stephen Darlington**Availability** Score 0-571-52044-8 on sale**(See also Chorus & Orchestra)****The Marlborough Canticles (1994)***(Magnificat & Nunc Dimittis)*

double SATB choir and organ

Duration 12 minutes**Commissioned** by Marlborough College**FP:** 30.4.1996, St George's Chapel, Windsor, UK: Marlborough College Choir/Robin Nelson**Availability** Score 0-571-51877-X on sale**Missa Aedis Christi (1993, revised 1999)**

SATB (divisi) and organ or organ with string orchestra

Duration 30 minutes**Text:** Liturgical (Latin)**Commissioned** by the Friends of Christ Church Cathedral**FP:** 15.5.1994: Christ Church Cathedral, Oxford, UK: The Choir of Christ Church Cathedral Choir, Oxford/Stephen Darlington**Availability** Vocal Score 0-571-52014-6 and full score (fp) 0-571-52013-8 on sale, parts for hire or sale**Music, Sister of Sunrise (2008)**

SATB and piano

Duration 4½ minutes**Text:** Charles Hart, after Algernon Swinburne (Eng)**Commissioned by** The Yehudi Menuhin School for the Excellent! Gala, to celebrate the Department for Children, Schools and Families (DCSF) Music and Dance Scheme, and the achievements of the country's most talented young dancers and musicians**FP:** 15.7.2008, Sadler's Well Theatre, London, UK: Choristers of Salisbury Cathedral/Ian Wicks**Availability** Score on special sale from the Hire Library (hire@fabermusic.com)**Spared (2008)**

SATB chorus and piano, or piano and strings

Duration 5 minutes**Text:** Wendy Cope (Eng)**Commissioned** by the Chapel Choir of the Methodist College, Belfast**FP:** 27.10.2005, St Anne's Cathedral, Belfast, UK: Chapel Choir of the Methodist College, Belfast/Ruth McCartney**Availability** Score 0-571-53227-6 on sale, parts for hire.**(See also Chorus & Orchestra)****Veni, Sancte Spiritus (2008)**

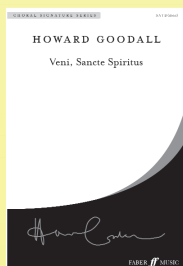
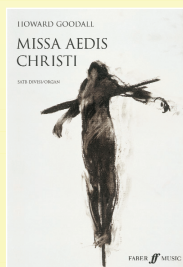
unaccompanied SATB chorus (a version for choir and tubular bells is also available)

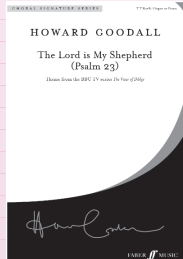
Duration 4 minutes**Text:** from the Sequence for the Mass of Pentecost (Latin)**Commissioned** by Tim Hastie-Smith for the meeting of the Headmasters' and Headmistresses' Conference in 2008**FP:** 30.9.08, Headmasters' and Headmistresses' Conference Service, Westminster Abbey, London, UK: Dean Close School Chamber Choir/Benjamin Nicholas**Availability** Score 0-571-53252-7 on sale**What's in a Song? (2009)**

voices & chamber ensemble of 6 players

Duration 4 minutes

pno – 2 vln.vla.vlc.db

Text: Howard Goodall (Eng)**Commissioned** by Royal Opera House Education**FP:** 14.3.09, 'Voices of the Future', Royal Opera House, London, UK: Twyford High School Gospel Choir/local schoolchildren/the audience/members of the Royal Opera House Orchestra/Stuart Stratford**Availability** Score and parts on special sale from the Hire Library (hire@fabermusic.com)



MALE VOICES

The Lord is my Shepherd (Psalm 23) (1994)

TTBarB and organ (or piano)
theme from the BBC TV series 'The Vicar of Dibley'

Duration 5 minutes

Availability Score 0-571-52407-9 on sale

AS PRESENTER

The BBC's Choir of the Year, Chorister of the Year, Young Musician of the Year among many programmes

Six award-winning series of television programmes on musical theory & history, filmed by Tiger Aspect and broadcast on Channel 4:

Howard Goodall's Organworks (1996) – history of the organ

Howard Goodall's Choirworks (1998) – choral music genres of the world

Howard Goodall's Big Bangs (2000) – pivotal events in the history of music (also a book, published by Vintage in 2001, ISBN 0-09-928354-9)

Howard Goodall's Great Dates (2002) – important dates in the history of music

Howard Goodall's 20th Century Greats (2004) – exploring the divergence between classical and popular music in the 20th century

Howard Goodall's How Music Works (2006) – analysing the fundamental components of music itself.

Goodall received a Royal Television Society award for 'Organworks' and the 2000 BAFTA Huw Wheldon award for 'Big Bangs', which also won several international prizes.

On Christmas Day December 2008, Goodall presented 'The Truth About Christmas Carols' on BBC 2 TV, a documentary examining the surprising, and often secret, history of the traditional Christmas carol and on Good Friday April 2009 'Hallelujah! The Story of Handel's Messiah'

SELECTED DISCOGRAPHY

Eternal Light: A Requiem; The Lord is my Shepherd (Psalm 23); Love Divine; Spared

Natasha Marsh/Alfie Boe/Christopher Maltman/The Choir of Christ Church Cathedral, Oxford/
London Musici/Stephen Darlington
EMI Classics 2 15047 2

Howard Goodall Choral Works: Missa Aedis Christi; In Memoriam Anne Frank; The Lord is my Shepherd (Psalm 23); Ecce Homo (Theme from Mr Bean); They Were Not Here; The Marlborough Canticles

The Choir of Christ Church Cathedral, Oxford/Stephen Darlington
ASV Records CD DCA 1028/UCJ 4763331

Howard Goodall's Enchanted Carols

The Enchanted Voices/Peter Gregson/Daisy Fancourt/Millie Fancourt/Howard Goodall
Classic FM/UCJ CFMD11

Howard Goodall's Enchanted Voices (The Beatitudes)

The Enchanted Voices/Peter Gregson/Leo Melvin/Daisy Fancourt/Val Fancourt/Howard Goodall
Classic FM/UCJ CFMD7

Romance of the Epiphany; Der Wind auf leeren Strassen; Love Divine

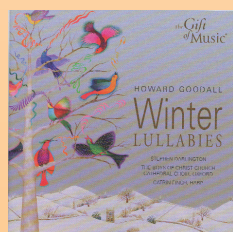
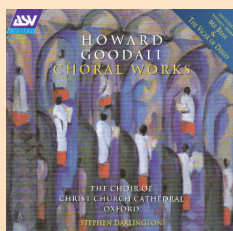
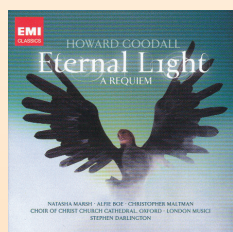
The Choir of Christ Church Cathedral, Oxford/Stephen Darlington
"Remember Bethlehem: Carols for A New Millennium" Metronome MET CD 1044

We Are the Burning Fire: Songs from a Small Planet

Various soloists/Chamber Orchestra of London/The Choir of Christ Church Cathedral, Oxford/
Stephen Darlington
"We Are the Burning Fire: Songs from a Small Planet" Metronome MET CD 1040

Winter Lullabies

The Boys of Christ Church Cathedral Choir, Oxford/Catrin Finch/Stephen Darlington
The Gift of Music CCL CDG 1155



REVIEWS

ETERNAL LIGHT: A REQUIEM

(Howard Goodall: Composer of the Year 2009 at Classical Brits for *Eternal Light: A Requiem*)

'The world premiere recording, delivered with great conviction and no little beauty, underlines the contemplative nature of the score: hell's maw and divine wrath take second place here to expressions of untroubled eternity. That said, the Orff-like Revelation movements and Dies irae eloquently take stock of earthly tumult. A simple, unpretentious and ultimately moving work.'

Classic FM Magazine (Andrew Stewart), October 2008

'... an expansive, heartfelt rethinking of a traditional Requiem Mass that segues smoothly between fragments of Latin and contemporary poetry...

Goodall's music, sung by a different choir in each city on Rambert's tour and accompanied by the London Musici, soothes and soars in equal measure.'

The Times (Donald Hutera), 29 September 2008

'This was an evening of fine dancing and excellent choreography from a company at the top of its form... Mark Baldwin's wonderful *Eternal Light*...

... what dance it was! *Eternal Light* is a long and beautiful series of dances for the whole company, expressing ideas about rapture, with the dancers contributing many feelings of their own.'

Oxford Times (David Bellan), 9 October 2008

'This work is to a newly composed Requiem and I found it very beautiful and elegiac. I was drawn into it from the moment it started and I really didn't want it to end.

...an evening of stunning dance that showed off the wonderful Rambert dancers to perfection.'

Ballet.co.uk (Janet McNulty), 3 October 2008

'... proves every bit as rewarding as we hoped: the beautiful, moving work of a fine and unique musical mind.'

Classic FM Magazine, Review Round-up (Andrew Mellor), October 2008

'Rooted to some extent in the gentle sweetness of Fauré's Requiem, *Eternal Light* could be dismissed as 45 minutes of easy listening, but it also had something important to say.

The Brittenesque interweaving of death-conscious poetry with the Latin Mass achieved its intended effect, not only through its evocation of the First World War ("In Flanders field the poppies blow") but through such things as the forlorn droop brought to the phrase-ends of Ann Thorp's poignant little poem about belief.'

The Herald (Conrad Wilson), 15 September 2008

'*Eternal Light* is a beautiful piece – elegiac, lyrical and uplifting. Though based on the Requiem Mass, Goodall had adopted a broader, humanist approach, contrasting settings of the traditional religious texts with modern poetry about death, including Ann Thorp's moving "I have to believe that you still exist" and a haunting version of the hymn Lead, Kindly Light. It is lovely music...'

East Anglian Daily Times (James Hayward), February 2009

'Howard Goodall is back in the composing limelight... with his new position as Composer in Residence at Classic FM and the launch this week of his new work *Eternal Light: A Requiem* he's back making his mark.

Writing a Requiem says two things: firstly, that you are prepared to consider the big things in life; secondly, that you are aware of a long and venerable tradition of Requiem writing which starts in the Renaissance and continues to this day, taking in names such as Mozart, Berlioz, Brahms, Verdi, Fauré, Durufle, Delius, Herbert Howells and Benjamin Britten - to mention a few - on the way. It also brackets you together with such modern composing superstars as John Rutter, Karl Jenkins and even Andrew Lloyd Webber.

Goodall knows this. He's taken the works of his predecessors and picked out the ideas which work best for him. Most obviously, there's the use of non-liturgical texts. Like Benjamin Britten in his War Requiem, Goodall sprinkles English poetry among the Latin texts. Britten's poetry was exclusively by Wilfred Owen; Goodall, however, takes his English texts from a much wider range of sources – some 17th century, some modern – and also adds extra Latin words taken from the biblical Book of Revelation.

The result is a Requiem which is intended not so much to pray for the souls of the dead, but one which tries to speak to the living and grieving through poems such as 'Belief' ("I have to believe that you still exist somewhere") and 'Do not stand at my grave and weep'. "This was to be a Requiem for the living, a Requiem focusing on interrupted lives", the composer says on the website dedicated to the CD.

So Goodall doesn't set the full Dies Irae sequence – that apocalyptic vision which takes up such a large part of the Requiems by Mozart, Berlioz and Verdi – although he does refer to it later with a verse from the Libera Me. Where you might expect a Dies Irae there is, instead, a setting of 'In Flanders Field', which in its quiet intensity may be a better illustration of the terrors and pointlessness of death than any amount of drum bashing and trumpet blowing.

Not surprisingly in a work by Howard Goodall, there's a wealth of highly singable melodic material. Listen to the Lead Kindly Light movement a couple of times and the tune will stick in your head for the rest of the day; there are plenty of other melodies which will threaten to do the same. In many cases the English words seem to be inextricably married to the music, the notes fitting the words like a glove.

'A simple, unpretentious and ultimately moving work.'

Classic FM Magazine

'...an expansive, heartfelt rethinking of a traditional Requiem Mass that segues smoothly between fragments of Latin and contemporary poetry...'

The Times

'...the beautiful, moving work of a fine and unique musical mind.'

Classic FM Magazine

'Eternal Light is a beautiful piece – elegiac, lyrical and uplifting.'

East Anglian Daily Times

'Expect to see it advertised on posters near you soon. Goodall may well have created another gentle choral society hit...'

Classicalmusictoday.co.uk

'There are plenty of ways in which Eternal Light: A Requiem could be a hit: in the theatre, in the local church, and on the CD shelves... this may be the right Requiem for our time.'

Classicalmusictoday.co.uk

'Goodall's style may be easy on the ear, but his simple invention can work to inspired effect.'

BBC Music Magazine

'They have a cosy simplicity that leads you to believe he whipped them up in a few minutes. Goodall has that rare facility.'

The Scotsman

'This is sheer quality from one of the most influential music makers of our time.'

The Sun

'When our built environment surrounds us with so much ugliness, both aural and visual, it is a healing experience to hear sounds as beautiful as these.'

The Baptist Times

'I was really impressed and knocked out by this piece.'

MusicWeb International

The Latin words are often an apt fit, too, whether it's the Requiem aeternam theme sung by the choir at the very start of the piece or the semi-chanted sections of the Factum est Silentium. The way that the English (generally sung by the soloists) and Latin (generally the choir) sections interlock ('antiphonally' is the word Goodall uses) and contrast is often quite tellingly managed. In that same first movement (the Requiem Aeternam) there's a beautiful switch from the formality of the Latin choral section to the more ballad-like soprano solo of 'Close now thine eyes'.

Eternal Light: A Requiem is highly singable and performable. There's no reason why it shouldn't fall into the 'maybe challenging, but perfectly achievable' category of choral society pieces. Expect to see it advertised on posters near you soon. Goodall may well have created another gentle choral society hit along the lines of Karl Jenkins' *The Armed Man: A Mass for Peace*. In that case, many CD copies (as well as scores) will be bought as mementos and rehearsal sing-alongs.

There are plenty of ways in which *Eternal Light: A Requiem* could be a hit: in the theatre, in the local church, and on the CD shelves... because of its composer's popularity, because of its singability, because of its immediacy and because of the visuality of a Requiem written to be danced, this may be the right Requiem for our time.'

Classicalmusictoday.co.uk (Martin Le Poidevin), 22 September 2008

HOWARD GOODALL CHORAL WORKS: ASV RECORDS

'Howard Goodall (b.1958) has scored brilliant success as a composer for film and television. Before that, he was a music scholar at Christ Church, Oxford, whose choir here certainly does him proud, with many instances of very fine singing, especially from the boys in exposed sections, and fleeting passages for paired tenors and basses.

Goodall's style may be easy on the ear, but his simple invention can work to inspired effect: the Kyrie, a Gloria with cavorting organ, the bell-like Sanctus and French-imbued Agnus Dei of his Latin *Missa Aedis Christi* all include exquisite touches. At times the beauty cedes to a kind of updated Victoriana, whose melodious sentiment seems arguably at odds with the text... but the best moments are to be savoured: *In Memoriam Anne Frank* is a longish, gentle setting of Christina Rossetti and others, the lilting Psalm 23 from the TV series *The Vicar of Dibley* is launched by a fine boy solo. Goodall makes appealing use of string quintet, as in the restrained anthem *They were not here*, and a wafting set of Canticles flows well. A disc, certainly, for those who enjoy their Tavener or John Rutter.'

BBC Music Magazine (Roderic Dunnett), July 1998

HOWARD GOODALL'S ENCHANTED CAROLS

'No gimmicks or self-conscious trendiness. Just perfectly judged, universally accessible arrangements of traditional carols, performed by Enchanted Voices with pure-toned sensitivity.'

Classic FM Magazine (Charlotte Gardner), December 2009

'As always, Goodall aims at simplicity and easy access. With a group of female singers called The Enchanted Voices, and basic instrumental backing of solo cello, Roland keyboard and (for jingling bells effects) a celeste, he pulls off a cheery selection ranging from *The First Nowell* and *In Dulci Jubilo* to *Angelus ad Virginem* and a bonus track of *We Wish You a Merry Christmas*. They have a cosy simplicity that leads you to believe he whipped them up in a few minutes. Goodall has that rare facility.'

The Scotsman, December 2009

HOWARD GOODALL'S ENCHANTED VOICES

Gramophone Award Winner 2009 (Specialist Classical Chart Award)

'Classic FM listeners can't get enough of contemporary plainchant by the station's composer Howard Goodall.

He has taken the popular plainsong genre, a best-selling fixture in classical charts, and given it a real 21st century update, with dramatic and unexpected harmonic twists and luscious textures... The recording standard is stunning, a gorgeous acoustic. This is sheer quality from one of the most influential music makers of our time.'

The Sun, 17 April 2009

'Although this is modern music straight from the pen of a living composer, it is easy on the ear and very accessible. Those who like Karl Jenkins, Arvo Pärt or Hildegard of Bingen will feel at home. The music is derived from medieval Church plainchant... As in chant there is little harmony; lines of music, sometimes several at a time, weave in and out of each other. The sound really is very beautiful. The cello and voices use vibrato sparingly, so that sometimes the cello sounds a different instrument...

When our built environment surrounds us with so much ugliness, both aural and visual, it is a healing experience to hear sounds as beautiful as these. You may even want to try it as a concomitant of prayer, to wean prayer from chatter.'

The Baptist Times (Derek Bevan), 14 May 2009

WINTER LULLABIES

'This six-movement work begins cheerfully with Thomas Campion's *Now winter nights* enlarge with fine singing by the choir and harp. *Stille Nacht!* has a different tune to the familiar and is excellent and has touches of magic. This is followed by *Crossing the border* where the listener recognizes that the mood has changed from the optimistic start. Theo Dorgan's inspiration is new to me but I recognize his Irish origins. This makes for a refreshing surprise and again the engineers have

'Choristers will love this!'

Choir and Organ Magazine

'... would make a great lollipop item for any concert... I would heartily recommend these pieces to choir trainers and teachers; it would be money well spent...'

**Zone Magazine
(Peter Hunt, music teacher, choir trainer)**

artistically captured the voices and harp; not always easy. We are moved to the Dominican Republic for *Duérmete mi niño* which means, 'Go to sleep little baby'. It's quite lively and upbeat if the purpose is to get the little darling to sleep! Once again the mood changes with our friend Anon's *Sorrowful Lullaby*. The combination of voices and harp again evokes a bleak snow-filled landscape. It's a fine example of how successful Stephen Darlington has been in producing a first rate choir whilst maintaining the boys' enthusiasm and dedication. As the notes point out "richly robust"!

This fine sequence ends with Goodall's *Lullaby of winter* which very effectively draws together ideas from the previous movements. The words as well as the music are startlingly powerful and challenging as well as affirmative. "That for every helpless kid there are two endings. One where we heard the cry, one where we won't." In a city where among the spires are three thousand homeless people and as I'm aware from my full time work, many victims of neglect and abuse, these are chilling words from the young choir. Christmas has a hard edge to it and by understanding that reality we come to understand its joys better. I was really impressed and knocked out by this piece. If that is all you hear I urge you to do so, but you'd miss a fine and inventive collection.'

MusicWeb International (David R Dunsmore), October 2006

JUBILATE DEO

'From the start it is the organ that provides the rhythmic drive of this piece with broad vocal lines that are well within the capabilities of most SATB choirs. The 'big tune' arrives in the Gloria and is enhanced with a descant before a diminuendo and gentle ending. Choristers will love this!'

Choir and Organ, September/October 2003

'Howard Goodall in characteristically bright and breezy mode, makes extensive use of unison and simple four-part harmony in his *Jubilate Deo*, supporting the voices with a perky organ part.'

Music Teacher, January 2004

'This rather jolly setting ticks along at a good lick, with the chugging, syncopated organ accompaniment holding things together. As with other Goodall works, there is a tight sense of structure with recurring chord progressions keeping a feel of unity and the main events, such as the transition to the doxology, timed just right.'

The Singer, October/November 2003

HOWARD GOODALL'S GREAT BIG TUNES

'Howard Goodall's *Great Big Tunes* would make a great lollipop item for any concert... the theme to *Blackadder* is a real hoot, and the signature tune to *Mr Bean* is an ideal opportunity to introduce youngers to Latin in a fun context. I would heartily recommend these pieces to choir trainers and teachers; it would be money well spent, and in the hands of musicians with a modicum of experience at training choirs this material will give singers a good time and help develop skills. Having said that they are accessible for the beginner too, so don't be reticent.'

Zone Magazine (Peter Hunt, music teacher, choir trainer and author of *Voiceworks*), Spring 2005



Patrick Rowe

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De - i, Ag-nus De - i qui tol - lis pec - ca - ta mun - di, qui

43

mi-se - re - re no - bis, mi-se -
tol - lis pec - ca - ta mun - di: mi-se - re - re no - bis, mi-se -
mi-se - re - re no - bis, mi-se -

47

- re - re no - bis. Do-na e - is re - qui -
- re - re no - bis. Do-na e - is re - qui -
- re - re no - bis. Do-na e - is re - qui -