

'Come & Sing' Messiah

Using Sir Eugene Goossens' monumental full symphony-sized orchestration of Handel's *Messiah*, played by the Crosby Symphony Orchestra

St Faith's Church, L22 4QQ
Date: Sunday 27th October 2024
Time: 2:15pm rehearsal
6:30pm concert start
Free to participate

For more information and to sign up to sing in the choir, scan the QR code below or email:
joe.watson@stfaithsgc.org.uk



  St Faith's Crosby Music
www.stfaithsgreatcrosby.org.uk



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St Faith's Church
Crosby Road North, Waterloo
Liverpool, L22 4QQ
Telephone 07792 655795
Registered Charity No. 1134518

'Come and Sing' Messiah

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orchestration of Handel's Messiah*

St Faith's Great Crosby

Sunday 27th October 2024

2:30pm rehearsal - 6:30pm Concert

Dear Chorister/Choir Member/Choir Director

Following on from the success of our last 'Come and Sing' Concert in November 2023, St Faith's Crosby Music are delighted to be able to invite you to our biggest Come and Sing event to date. This will be a 'Come and Sing' Messiah like no other, as we'll be using Sir Eugene Goossens' monumental full symphony-sized orchestration of Handel's Messiah. The vocal lines are identical to standard editions. We believe that this is the first time the Goossens' arrangement will be performed in the UK since the recording made by Thomas Beecham in 1959. Here's a link to give a taster of what this orchestration sounds like: <https://www.youtube.com/watch?v=CStPiCdOQ3I>

We are thrilled that St Faith's have joined up with Crosby Symphony Orchestra to be able to host this thrilling Come & Sing experience. More information about this stunning arrangement can be found at the end of this information pack. Full information in the schedule below.

How to sign up

If you would like to join our 'Come and Sing' choir, please complete the sign-up form by following this link: <https://tinyurl.com/y4hexnfx> or scanning the QR code below. Participation is completely free of charge, to allow all members of our community to participate. If you'd like to make a contribution to help cover the costs of this momentous event, any donation would be greatly appreciated by using the Donation option on the sign up page.

If you have trouble using the link above, please email the Director of Music, Mr Joe Watson on joe.watson@stfaithsgc.org.uk to register your attendance.

We do hope you will be able to join us at St Faith's for this special Come & Sing. Should you have any queries, please do contact the Director of Music by email or by phone on 07792 655795.

Joe Watson
Director of Music St Faith's Great Crosby





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SCHEDULE

Time	Event
2:15pm	Choir members arrive at Church Hall for music distribution and seating
2:30pm	Rehearsal in church with orchestra with a short break in the middle
5:30pm	Break for refreshments & light dinner (provided)
6:30pm	Concert starts
9pm (approx.)	Refreshments at back of church

Key Information

- Dress code is all black.
- We'll be using the Watkins Shaw New Novello edition for the vocal scores, but most editions will be compatible. Music available but please feel free to bring your own if you have one.
- Local free parking available.
- St Faith's is 5-minute walk from Waterloo Train Station (on the Merseyrail network).
- Plenty of local accommodation is available nearby or in Liverpool City Centre.

Please contact joe.watson@stfaithsgc.org.uk with any questions



George Frideric Handel: "Messiah" HWV 56

Version for full symphony orchestra by Sir Eugene Goossens (1959)

Orchestration:

3 flutes (3rd also piccolo) | 4 oboes (4th also cor anglais) | 2 clarinets | 2 bassoons | contrabassoon | 4 horns | 2 trumpets | 3 trombones | tuba | timpani | percussion (3 players) | harp | soloists | choir | strings

pm 0038

score and orchestra parts for hire

Sir Eugene Goossens' orchestration of Handel's *Messiah* was composed in early 1959, and the score is in his and his companion Pamela Main's handwriting. The initiative for this venture came from Goossens' former mentor Sir Thomas Beecham, who wished to record the work with a twentieth-century symphony orchestra. He chose Goossens as a composer of symphonies, operas and oratorio who was also an internationally celebrated conductor. He was to orchestrate the main body of the work but not to include those numbers known as Appendix, which are usually omitted in performance.

It would seem that Beecham had miscalculated the overall timing, and presumably had to introduce the Appendix in order to make a reasonably-filled concluding vinyl disc. But there were no matching orchestrations available, and time was pressing. Whatever the reason, Sir Thomas regrettably resorted to a sublimely concealed hotch-potch, using some Ebenezer Prout orchestrations, and also Straussian songs written for him in 1947 by the then-young conductor Norman Del Mar. This was all passed off as being by Goossens who was completely ignorant of the circumstance, as indeed was Del Mar.

Sir Eugene Goossens

(1893 - 1962)



Born in London as the son of the Belgian violinist Eugène Goossens, he also first trained as a violinist and played in Sir Thomas Beecham's Queens Hall Orchestra before changing to conducting. He conducted the British premiere of *Le Sacre du Printemps* in 1921 and subsequently lived in the US and Australia until 1956. After being caught at the Sydney airport with what was considered to be "pornographic material" (photos, books, rubber masks and such) in connection with his intense love affair with Rosaleen Norton, the so-called "Witch of Kings Cross", he was forced to resign from all public positions. Goossens died in England in 1962.

One passing-off often presages another, and whilst he was about it, Sir Thomas also substituted for Goossens the two remaining 1947 Del Mar orchestrations, specifically Nos 32 and 38, which he therefor did not have to learn anew. Goossens' No 38 was even excised from photocopies supplied for performances in Australia in 1980, but having been recently printed is now restored to the present score. Goossens never heard his orchestration: hence his unawareness of Beecham's shadowy shenanigans.

Goossens' manuscript and orchestral material were for many years kept unseen in an attic by Beecham's widow. Even when Karajan tried to obtain the orchestral parts for performance, "they were nowhere to be found", according to his biographer Osborne, and a Japanese choral society asking to perform this orchestration even received a solicitor's letter refusing any sight of the score. As the actual copyright had been inherited by Pamela Main, this was indeed curious! The manuscript was then mysteriously sold to the University of Sheffield and subsequently published by Meriden Music. In 2013, paladino media acquired the publisher's copyright to the work. The eventual aspiration is to print the complete score exactly as Goossens intended.