



Enfield Choral Society
Conductor: Mark Sproson

SPRING **Concert** **Rossini**

Petite Messe Solennelle

Saturday 21st March 2026

Grange Park
Methodist Church

Enfield Choral Society
Charity no. 293997

Welcome to the Enfield Choral Society Spring Concert!

We hope that you enjoy this performance of Rossini's Petite Messe Solennelle.

Gioachino Rossini (1792 – 1868) was an Italian composer active during the late Classical and early Romantic periods. His parents were both musicians, and started composing at the age of twelve. His first opera was performed just 10 years later, and he went on to compose 39 operas in both the opera buffa (comic) and opera seria (serious) styles, including *The Barber of Seville* and *William Tell*.

Rossini largely retired from composition when he was still in his 30s, but continued to compose a number of pieces of chamber music for Saturday gatherings of his friends, which he described as his “*péchés de vieillesse*” (sins of old age). *Petite Messe Solennelle*, written in 1863, was the last of these.

The work comprises several extended movements, but is nevertheless called “petite”. Many consider that this was done ironically. On the final page of the autograph manuscript, Rossini wrote:

“Dear Lord, here it is finished, this poor little mass. Have I just written sacred music, or rather, sacrilegious music? I was born for opera buffa, as you well know. Not much technique, a little bit of heart, that’s all. Blessings to you and grant me Paradise.”

The work was originally scored for a small group of just twelve singers (eight choir and four soloists), accompanied by two pianos and harmonium. This small number of performers stands in contrast to those usually involved in great works of sacred music, which is another plausible explanation for the mass being called “petite”.

Part 1

The work begins with the *Kyrie*. This comprises three liturgical appellations “Kyrie eleison; Christe eleison; Kyrie eleison”, and the ternary A-B-A structure of the music reflects this. The central “Christe eleison” was written in an archaic style, echoing church music of the 16th century, while the two “Kyrie eleison” sections have an ostinato motif running throughout, providing an energy which is often in contrast to the singing of the choir.

This is followed by the *Gloria*, which is subdivided into six movements, the central four of which are written for different combinations of the soloists in the style of operatic arias. The opening lines *Gloria*, reminiscent of a fanfare, continue the rhythmic excitement of the *Kyrie*. A gentler tone is then adopted for the remainder of the movement and the following *Gratias*, a trio for alto, tenor and bass. This is followed by the tenor solo *Domine Deus*, which, with its dotted rhythms, march-like theme and emphatic dynamics, paints a musical picture of a majestic heavenly king. In contrast, the soprano and alto duet *Qui tollis* has a supplicatory feel to it, with a sense of building confidence as it moves to the later part “Qui sedes ad dextram Patris” (who sits at the right hand of the Father). The final solo movement, for bass, is the emphatic *Quoniam*, before the choir rejoins for the final movement of the *Gloria*, *Cum Sancto Spiritu*. This begins by echoing the *Gloria*, before moving into a long fugue with a display of counterpoint, largely setting the single word “Amen”.

Kyrie (Soloists and chorus)

Kyrie eleison	<i>Lord, have mercy on us</i>
Christe eleison	<i>Christ, have mercy on us</i>
Kyrie eleison	<i>Lord, have mercy on us</i>

Gloria – Laudamus (Soloists and chorus)

Gloria in excelsis Deo	<i>Glory to God in the highest</i>
Et in terra pax hominibus bonae voluntatis	<i>And on earth peace and good will towards men</i>
Laudamus te	<i>We praise you</i>
Benedicimus te	<i>We bless you</i>

Adoramus te	<i>We worship you</i>
Glorificamus te	<i>We glorify you</i>

Gratias (Trio for mezzo, tenor and baritone)

Gratias agimus tibi propter magnam gloriam tuam	<i>We give thanks to you for your great glory</i>
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Domine Deus (Tenor solo)

Domine Deus, rex coelestis	<i>Lord God, heavenly king</i>
Deus Pater omnipotens	<i>Father God almighty</i>
Domine fili unigenite	<i>Lord, only-begotten son</i>
Jesu Christe	<i>Jesus Christ</i>
Domine Deus, Agnus Dei, Filius Patris	<i>Lord God, lamb of God, son of the father</i>

Qui tollis peccata mundi (Duet for soprano and mezzo)

Qui tollis peccata mundi	<i>Who takes away the sins of the world</i>
Miserere nobis	<i>Have mercy on us</i>
Suscipe deprecationem nostram	<i>Receive our prayer</i>
Qui sedes ad dexteram Patris	<i>Who sits at the right hand of the Father</i>
Miserere nobis	<i>Have mercy on us</i>

Quoniam tu solus sanctus (Baritone solo)

Quoniam tu solus sanctus	<i>For you alone are holy</i>
Tu solus Dominus	<i>You alone are Lord</i>
Tu solus altissimus	<i>You alone are most high</i>
Jesu Christe	<i>Jesus Christ</i>

Cum Sancto Spiritu (Soloists and chorus)

Cum Sancto Spiritu in Gloria Dei Patris	<i>With the Holy Spirit in the glory of God the Father</i>
Amen	<i>Amen</i>

Interval

Tea, coffee and juice will be served at the back of the church

Part 2

The second half of the work begins with the *Credo*, spread over three moments, but generally of consistent character. The word “Credo” (I believe) is repeated many times throughout the first movement, giving it structure and unity. This consistent style is interrupted by the soprano solo *Crucifixus*. Rossini’s music then marks the abrupt change of mood from crucifixion to resurrection, as it is announced first by the sopranos, then a strong chord from the instruments, and then the remainder of the voices. The remainder of the movement returns to the musical themes of the first part of the *Credo*, before concluding with a second fugue and a final statement of “Credo”.

The *Credo* is followed by a *Preludio religioso* to accompany the liturgical offertory. This instrumental piece is a combination of a prelude and a fugue.

The choir return for the *Sanctus*, beginning by proclaiming “Sanctus” (Holy) three times, each more intense than the last. The soloists and choir then alternate through the remainder of the piece, which features melodies in triplets and strong interjections of “Hosanna in excelsis”.

The penultimate movement, *O Salutaris*, was not originally included. Rossini added when he orchestrated the work, and it has since become customary to include it in performances with piano as well.

In the final movement, *Agnus Dei*, the piano’s ostinato pattern forms a bass for the alto soloist’s expressive melodies, as they repeat the words many times. The choir follows by singing “Dona nobis pacem” (give us peace) simply and a capella. This pattern is repeated twice more with varying harmony, before the soloist and choir together make a final intense request for peace.

Credo (Soloists and chorus)

Credo	<i>I believe</i>
In unum Deum	<i>In one God</i>
Patrem omnipotentem	<i>The Father almighty</i>
Factorem coeli et terrae	<i>Maker of heaven and earth</i>

Visibulum omnium et invisibilium
Et in unum Dominum Jesum Christum
Filium Dei unigenitum
Et ex Patre natum ante omnia saecula

Deum de Deo
Lumen de lumine
Deum verum de Deo vero
Genitum, non factum
Consubstantialem Patri
Per quem omnia facta sunt
Qui propter nos homines
Et propter nostram salutem
Decendit de coelis
Et incarnatus est de Spiritu Sancto
Ex Maria Virgine
Et homo factus est

Crucifixus (Soprano solo)

Crucifixus etiam pro nobis
Sub Pontio Pilato
Passus et sepultus est

Et resurrexit (Soloists and chorus)

Et resurrexit
Tertia die
Secundum scripturas
Et ascendit in coelum
Sedet ad dexteram Patris
Et iterum venturus est cum gloria
judicare vivos et mortuos
Cujus regni non erit finis
Et in Spiritum Sanctum
Dominum et vivificantem
Qui ex Patre Filioque procedit
Qui cum Patre et Filio simul adoratur et
conglorificatur
Qui locutus est per prophetas
Et unam sanctam catholicam et
apostolicam ecclesiam

*Of all things visible and invisible
And in one Lord Jesus Christ
The only-begotten Son of God
Begotten of his Father before the world
began
God of God
Light of Light
True God of true God
Begotten, not made
Of one substance with the Father
By whom all things were made
Who for us men
And for our salvation
Came down from heaven
And was incarnate by the Holy Spirit
Of the Virgin Mary
And was made man*

*He was crucified for us
Under Pontius Pilate
He suffered and was buried*

*And rose again
On the third day
According to the scriptures
And ascended into heaven
And sits at the right hand of the Father
And he shall come again with glory to
judge the living and the dead
Whose kingdom will have no end
And in the Holy Spirit
The Lord and giver of life
Who proceeds from the Father and Son
Who with the Father and the Son
together is worshipped and glorified
Who spoke by the prophets
And in one catholic and apostolic
church*

Confiteor unum baptisma in
remissionem peccatorum
Et exspecto resurrectionem mortuorum
Et vitam venturi saeculi
Amen

*I acknowledge one baptism for the
forgiveness of sins
And I await the resurrection of the dead
And the life of the world to come
Amen*

Preludio religioso (Instrumental)

Sanctus (Soloists and chorus)

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis
Benedictus qui venit in nomine Domini

*Holy, Holy, Holy
Lord God of Hosts
Heaven and earth are full of your glory
Hosanna in the highest
Blessed is he who comes in the name
of the Lord*

Hosanna in excelsis

Hosanna in the highest

O Salutaris (Soprano solo)

O salutaris hostia
Quae caeli pandis ostium
Bella premunt hostilia
Da robur, fer auxilium

*O saving host
Who opened the door of heaven
Armies pursue us
Give strength, bring help*

Agnus Dei (Mezzo solo)

Agnus Dei
Qui tollis peccata mundi
Miserere nobis
Dona nobis pacem

*Lamb of God
Who takes away the sins of the world
Have mercy on us
Give us peace*

Enfield Choral Society Members

Sopranos

Noelle Bailey, Sarah Bowen, Mary Brannan, Ruth Cappleman, Janet Champion, Fiona Charlton, Elaine Childs, Helen Childs, Therese Conway, Maria Costa, Lesley Cruden, Louise Dash, Marion George, Caroline James, Sue Jeffreys, Stephanie Lane, Susan Layzell, Justine Marlowe, Jan Metcalfe, Wendy Michaelson, Sandra Mortimer, Linda Nevin-Drummond, Anne Rehahn, Bridget Robson, Margret Twinn, Katty Zwicky

Altos

Susan Craig, Clare Davies, Theresa Davis, Margery Dey, Judith Garrad, Lesley Jordan, Hilary King, Hilary Luckcock, Brid McGregor, Geraldine O'Hara, Geraldine Orfeur, Liz Pallace, Margaret Pateman, Teresa Place, Josepha Scotney, Tamara Sivanandan, Vivien Taylor.

Tenors

Nicholas Bowater, Graham Davis, Philip Elmer, Roderick Elmer, David Gray, Michael Laurie, Andrew Marven, David Norfolk, Simon Tweedy, Christopher Willett

Basses

John Abbott, Steven Adderley, Pat Birchall, David Cater, Paul Guppy, Ed Harrison, David Luckcock, Ian Mackenzie, Colin Milburn, Robert Newman, Andrew Place, Paul Ready

Mark Sproson – Musical Director

Mark has been involved in choral music for most of his musical career. He graduated in Music from Bristol University, specialising in composition and performing as a singer, lutenist & percussionist as well as directing performances of his own works.



Since moving to London in 1994, he has sung with several high-profile choirs, performing regularly in London's major concert venues and on BBC radio and television. He has taken part in numerous commercial recordings and sung in almost every country in western Europe.

He now specialises in choral conducting, having founded his renowned chamber choir HELIOS Voices in 1999, and gone on to direct numerous choirs and choral societies including the Harlow Chorus, Genesis Chorale and Chigwellian Choral Society.

Mark is a trustee of the Association of British Choral Directors (ABCD), an organisation which promotes training, education and development of choral directors with the aim of improving standards in all choral activity.

Mark joined Enfield Choral Society in 2004, and last year the choir celebrated his 20th anniversary with a season of special concerts, including performances of Bach's Magnificat, Jenkins' The Armed Man, and some of Mark's own arrangements of pop songs from the 60s and 70s.

Other choral compositions and arrangements by Mark have been performed by choirs around the world. In the summer of 2018, we performed the world premiere of his composition "A Crowd of Stars" for choir and jazz band.

Louise Petais – Soprano Soloist

Born in London of Greek-Cypriot heritage, Louisa Petais attended Trinity College of Music where she graduated with a BMus (Hons) degree in 2007. In the same year Louisa was accepted onto the L.T.L (Laboratorio Toscano per la Lirica) Opera Studio programme in Italy and performed as a soloist in their production of *Paride ed Elena* (Gluck) at Teatro Verdi (Pisa) and at the Opéra Royal de Wallonie, (Liège, Belgium).



Louisa has since performed in operas, oratorios and concerts throughout the UK, Europe and the USA. Operatic roles have included Carmen (*Carmen* – Bizet), Emone (*Antigona* - Traetta) Melpomene (*Il Parnaso Confuso* – Gluck), Lady Macbeth (*Macbeth* -Verdi) Santuzza (*Cavalleria Rusticana* - Mascagni).

In addition to performing Louisa is also a voice teacher, choir conductor, composer, producer and director. She has recently produced and directed the comic operetta *The Dowager's Oyster* (Louis Mander) at The Reform Club in London and has composed and performed her own one-woman musical *Dopamine Fairytale* at The Phoenix Arts Club in London's West End. Future projects include the co-creation of *Eight Days*, a new opera based on the words of Mary, Queen of Scots with composer Louis Mander, to be performed in September 2026.

Daidree Tofano – Mezzo Soprano Soloist

Daidree is delighted to bring the music of Rossini to life in today's concert, a welcome break from singing "Let it Go" with her young daughter.

Recently, she has performed as a soloist in Beethoven's 9th Symphony, Mozart's Requiem and Mass in C Minor with the Chorus of Dissent in London. From 2012 to 2017, Daidree was an Artist in Residence with Opera Carolina, performing roles such as Dorabella in *Così fan tutte* and Mother in *Amahl and the Night Visitors*.

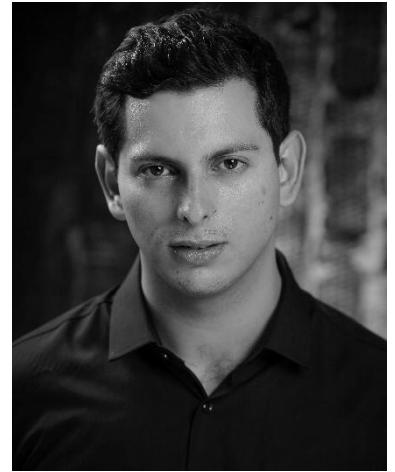
Additional notable roles include Anna I in Weill's *The Seven Deadly Sins*, Mere Marie in Poulenc's *Dialogues des Carmélites*, and Hansel in *Hansel and Gretel* with Central Piedmont Opera. She was the cantor and soloist for St Patrick's Cathedral in Charlotte, NC from 2010-2016, when she performed Gregorian chant and nearly every classical, baroque and polyphonic mass you can ever hope to imagine.



Gareth Merion Edmunds – Tenor Soloist

Gareth studied at the Royal Welsh College of Music and Drama where he was awarded the Eileen Price prize for lieder singing.

Roles include Ferrando *Così fan tutte*, Paris *La belle Hélène*, Acis/Damon *Acis and Galatea*, Nemorino *L'elisir d'amore*, Captain Macheath *The Beggar's Opera*, Dr Eisenstein *Die Fledermaus*, Aeneas/Sailor *Dido and Aeneas*, Pluto *Orpheus in the Underworld*, Frederic *Pirates of Penzance*, Lord Tolloler *Iolanthe*, Nanki-Poo *The Mikado*, Lysander A *Midsummer Night's Dream* and Prince Charming *Cendrillon*. Gareth has also performed contemporary works in opera galas including Ferdinand *The Tempest* (Ades) and Sylvester *The Silver Tassie* (Turnage).



Gareth has performed extensively worldwide including live broadcasts of Bach's *Magnificat* on Estonian National Radio in Tallinn, a programme of Bach, Sørensen and Pärt at Holmens Kirke, Copenhagen broadcast on DR P2 Klassisk, operas in Jeddah, Saudi Arabia and at many major European concert halls including the Gewandhaus, Leipzig and the Concertgebouw, Amsterdam.

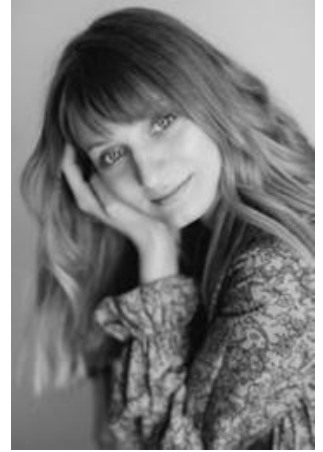
Gareth sings in various choral ensembles including The Kings Consort, Mogens Dahl Kammerkor, Armonico Consort, Polyphony, Sonoro, Jervaulx Singers, The English Concert, Dunedin Consort and the Farm Street Singers.

More recently Gareth has toured a lost Francesco Scarlatti Mass around the UK, featured in series for both Disney and ITV, and features in Jervaulx Singers's recently released debut album 'Les chansons des roses' which has received acclaimed reviews.

Gabriel Gottlieb – Baritone Soloist

Bohdana Ravliuk – Piano

Bohdana Ravliuk is a concert pianist, accompanist and piano teacher. She began her musical education at the age of 7 in Chernivtsi, Ukraine, graduating from the College of Music before moving to the Republic of Moldova to get her master's degree at the Academy of Music, Theatre, and Fine Arts in Chisinau, Republic of Moldova.



Since her education and to present she has worked as an accompanist for opera singers, choirs and instrumentalists, performing in Ukraine, Lithuania, Germany, Italy, Romania and Republic of Moldova. She has also participated in various piano festivals, including “Klaipeda Piano Masters” in Lithuania and “Feuerwerk Einbeck” in Germany under the direction of Gintaras Januševičius.

Her latest performances include Britten’s Songs, Op. 11 at Holy Trinity Church, Sloane Square, London, Brahms’ Sonata for Clarinet and Piano, Poulenc’s Clarinet Sonata at the Sussex Young Musicians Competition, Bach’s Cantata No. 51 and Mozart’s Exsultate, Jubilate at Holy Sepulchre, London. In addition, Bohdana took part in the Songs for Ukraine Chorus concert at Southwark Cathedral, providing accompaniment for the soloists.

While Bohdana’s passion for collaboration is evident, she has also performed extensively as a solo pianist in venues such as the United Reformed Church in Witham, Holy Trinity Church in Sloane Square, the Kaunas State Philharmonic in Lithuania, and the Organ Hall in the Republic of Moldova, including Beethoven's sonatas, Chopin op 11 preludes, Debussy Images, Liszt Harmonies Du Soir, paraphrase on Verdi’s Rigoletto, M.Lysenko’s “Dumka-Shumka”.

Bohdana is a soloist in the concert series “Muses of Ukraine”, where she shares and celebrates Ukrainian classical music with a diverse audience, performing alongside other professional musicians. The most recent concert in the series was held at Kensington United Reformed Church in London.

Bohdana is the creator of the YouTube channel Portable Accompanist, where she records and shares piano accompaniments of a wide range of repertoire.

Bohdana became the regular accompanist for Enfield Choral Society in June 2022. Since September last year she has been studying for the Postgraduate Piano Collaborative Course at the Royal College of Music.

Geoff Walker – Organ

Geoff's musical journey began at the age of six, when he taught himself piano from a beginner's book before starting formal lessons. His enthusiasm grew rapidly at secondary school, inspired by the musicianship of fellow pupils. During this time he learned several instruments, including recorder, violin, trombone and organ. Two influential organ teachers and role models were Terence Duffy of Liverpool Metropolitan Cathedral and David Saint, formerly of Birmingham RC Cathedral and Principal of Birmingham Conservatoire.



By sixth form, Geoff had achieved Grade 8 with distinction in both piano and music theory. Although he did not continue formal lessons due to A level commitments, music remained central to his life. He chose to study Sound and Vibration Engineering at university, declining an organ scholarship, and later worked for nearly 18 years at BT Research in speech recognition and speaker verification. Alongside his professional IT career, Geoff has been a church organist and choirmaster for over 45 years.

He now runs a singing company supplying vocalists for film soundtracks, television and radio advertising, concerts and major sporting events. Among his favourite musical experiences is taking chamber choirs to sing services in cathedrals, including Wells, York, Liverpool, Worcester, Arundel and St Paul's.

Please join us for our future events



Land of the Midnight Sun

A concert of Scandinavian & Baltic music

Including works by Grieg, Gjello, Lauridsen and more

Saturday 27th June, 7:30pm

St Mary Magdalene Church, Windmill Hill, Enfield EN2 7AJ

Brahms' German Requiem: 14th November 2026, Enfield Baptist Church

Christmas Concert: 19th December 2026, St Stephen's Church

Quiz Night: Saturday 25th April, 7:30pm, St Paul's Winchmore Hill

Tickets available via any choir member

Enfield Choral Society is a friendly, thriving, non-auditioned SATB (Soprano, Alto, Tenor, Bass) amateur choir of 60 plus members, with a mix of ages. We welcome new members in all voice parts, so if you're over 16, enjoy singing (and can sing in tune and follow a conductor) why not give us a try? Rehearsals are held on Tuesday evenings, from 7.30 to 9.30pm at St Stephen's Church Hall, Bush Hill Park, EN1 2BA. For further details, email membership@enfieldchoralsociety.org.uk.

For more information about ECS, please see:

Website: www.enfieldchoralsociety.org.uk

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