

Dunbar Choral Society

DURUFLÉ'S REQUIEM

and Franck's
motet



**Domine non
secundum**

Conducted by Alberto Massimo

with Carlo Massimo as Organist

Saturday 16th May 2026

7.30pm

St Anne's Church, Dunbar

Entrance by Programme £15

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Dunbar Choral Society

Conductor and Musical Director

Alberto Massimo

Soloists

Olivia Massimo (Soprano)

Jamie Sutherland (Baritone)

Organist

Carlo Massimo

Domine, non secundum

César Franck

Organ solo

Pièce héroïque

César Franck

Requiem

Maurice Duruflé

Alberto Massimo – Conductor

Alberto Massimo graduated with a B.Mus in organ, trumpet, double bass and composition. Specialising in conducting, he attended courses in Vienna, Salzburg, at the Academia Chigiana in Sienna and the Santa Cecilia conservatory in Rome, studying with Gianandrea Gavazzeni, Ferdinand Leitner, Carlo Maria Giulini, Franco Ferrara and finally Leonard Bernstein. In Rome, he received his degree as Maestro after the ten year course, and received appointments as Organist and Choirmaster, notably at the Basilica di Santa Cecilia, where the Patron Saint of Music is buried.

After further postgraduate studies at the Academia Barocca di Roma with Rinaldo Alessandrini in harpsichord and basso continuo, Alberto came to Edinburgh on an Italian government grant and obtained a Postgraduate Diploma in Music from the University of Edinburgh. He has held a number of posts in the city and is currently the Director of Music at Greenbank Parish Church and he was the Conductor of the Edinburgh Chamber Orchestra for over thirty years. Alberto is also a Fellow of the Incorporated Society of Musicians and hosts the popular Sunday night radio programme Music Maestro Please on East Coast fm, which because of its app, is listened to right round the world.

Maestro Alberto Massimo was appointed Music Director of the Dunbar Choral Society in 2021.

Olivia Massimo

Olivia was born in Edinburgh and studied at St Mary's Music School for nine years. She began her singing career as a chorister at St Mary's Episcopal Cathedral and has recorded CD's on Delphian with the choir, featuring as a soloist on their Leighton CD. Olivia has toured widely in Europe, singing in Vienna, Bratislava and Prague amongst others. She has been complimented in Italy on her pure tone and musicality.

Last year, Olivia was a member of the Chamber Choir of the National Youth Choir of Scotland and after the conclusion of her gap year, she looks forward to being a member of St Salvator's Chapel Choir in St Andrews, where she will begin her undergraduate study this September. Olivia also plays the French horn and was awarded a Grade 8 distinction by the Associated Board of the Royal Schools of Music.

Jamie Sutherland

Jamie is a singer, writer, photographer, composer, playwright, phone-box fanatic and film-buff - all to varying degrees of accomplishment. Since leaving Trinity College of Music, where he studied singing with the renowned baritone John Noble, Jamie has devoted his singing career to choral and ecclesiastical work. He has sung in cathedral choirs throughout the UK, as well as doing plenty of recital, platform, and stage-work.

He moved to Edinburgh in 2001, has sung at St Mary's Episcopal and Metropolitan cathedrals, and is currently a Lay Clerk at the Robin Chapel. Jamie also creates multimedia installations and performances that combine spoken word, theatre, film projection, dance, artworks, and choral/solo music. Other pursuits include events-management for musical and literary organisations, plus reviewing film and theatre.

Carlo Massimo

Carlo began playing both piano and organ at the young age of two years old. After being self-taught for six years, he enrolled at the prestigious "St Mary's Music School" in Edinburgh, Scotland, where he stayed for nine years, studying the organ with Duncan Ferguson, the master of music at St Mary's Cathedral, and the piano with both John Bryden and Richard Beauchamp. At the same time, Carlo became a chorister in St Mary's Cathedral Choir, during which time he sang concerts both solo and with the choir around Europe in countries such as France, Italy, Austria and the Czech Republic. During this period, Carlo also gave concerts around Scotland as a pianist, accompanist and organist, notably in a critically acclaimed concert in the Usher Hall at the age of 16.

In 2023 Carlo moved to Paris and began studying organ with Eric Lebrun and David Cassan at the Conservatoire à Rayonnement Régional de Saint-Maur, and also with Maestro Jean-Paul Imbert at the Schola Cantorum, where he received his Diplome de Concert with the highest possible mention of très bien avec felicitations à l'unanimité. While in Paris, Carlo played for services and concerts in churches such as La Madeleine, Saint-Jaques du Haut Pas (where he accompanied the choir of the École Polytechnique), La Trinité and the basilica of Sainte-Clotilde, where he is at this moment the youngest organist ever to accompany mass. In the summer of 2025, Carlo was a finalist for the Tournamire Prize in the world-renowned St Albans Organ Competition and from September, Carlo has been continuing his studies at the HEMU of Lausanne with Benjemin Righetti..

Domine non secundum

César Franck

Composed in 1871, Franck's *Domine non secundum* is a brief but deeply expressive setting of the traditional penitential text "Domine, non secundum peccata nostra" ("Lord, not according to our sins"). Scored for soprano, tenor, bass, and organ, the piece unfolds in Franck's characteristically warm, chromatic language, balancing sombre introspection with moments of luminous hope. Though modest in scale, it captures the devotional intensity that defines much of Franck's sacred music.

Domine, non secundum peccata nostra facias nobis, neque secundum iniquitates nostras retribuas nobis.	Lord, do not deal with us according to our sins, nor repay us according to our iniquities.
Domine, ne memineris iniquitatum nostrarum antiquarum; cito anticipent nos misericordiae tuae, quia pauperes facti sumus nimis.	Lord, remember not our former sins; let your mercies quickly come to us, for we are brought very low.
Adiuva nos, Deus salutaris noster, et propter gloriam nominis tui libera nos; Domine, libera nos, et propitius esto peccatis nostris, propter nomen tuum.	Help us, O God our Saviour; for the glory of your name deliver us; Lord, deliver us and be merciful to our sins, for your name's sake.

Pièce héroïque

César Franck

Franck composed his *Pièce héroïque* in 1878 for the inauguration of the new Cavallé Coll organ at the Palais du Trocadéro in Paris. At this point in his life he was firmly established as organist of Sainte Clotilde and widely admired for his improvisational brilliance. The work's bold, declamatory opening and its noble central theme reflect both the grandeur of the new instrument and Franck's growing confidence as a symphonic thinker for the organ. Cast in a dramatic arch shape, the piece moves from turbulence to a radiant, triumphant conclusion, embodying the "heroic" spirit suggested by its title.

Requiem

Maurice Duruflé

Like his mentor, Dukas, Duruflé was incredibly self-effacing, and spent considerable time re-working his compositions until they achieved what he felt was the correct level of perfection; in fact, there are only 14 published Opus numbers to his name. Duruflé's early musical training was at the cathedral in Rouen, where there was a famous school of Gregorian chant. This repertory of liturgical song had become something of a French speciality in

the 19th century, and among the scholars working on the chants were a group of Benedictines at the French monastery of Solesmes, who developed a theory of chant rhythm as a free succession of notes of mostly equal value in groups of two and three.

The Solesmes school of chant restoration and performance achieved widespread acceptance in the Catholic church and even some Protestant congregations. After a thorough steeping in this tradition, Duruflé came to Paris and studied at the Conservatoire, where he confronted the tradition of Fauré, Debussy, and Ravel. When he came to write his Requiem in 1947, like the earliest composers of polyphonic Requiems, Duruflé took the Gregorian plainchant Mass for the Dead as his raw material. His declared intention was 'to reconcile, as far as possible, Gregorian rhythm with the exigencies of modern meter.' That is, he did not transcribe literally the original melodies with their irregular alternation of twos and threes; he adjusted the rhythms subtly so that larger metric patterns emerge, but still he allowed the meter to shift frequently so that a sense of spontaneity is preserved. At the same time, he clothed the sometimes archaic-sounding melodies in sophisticated harmonies of the early modern school. Although he came from a different liturgical tradition, Duruflé used similar texts to those used by Fauré in his requiem.

The piece is in the true tendresse style, leaving out the chilling full *Dies Irae* and accentuating the aspect of forgiveness through the inclusion of a separate *Pie Jesu* and through constant repetition of the phrase '*Requiem aeternam dona eis Domine*'. Duruflé published the Requiem in three versions including for organ alone which we are using tonight.

With Permission of Barry Creasy
Chairman
Collegium Musicum of London

<p>I. Introit Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.</p>	<p>I. Introit Eternal rest grant them, O Lord, and let eternal light shine upon them. A hymn to you is fitting, O God in Zion, and a vow made to you in Jerusalem; hear my prayer, all flesh comes to you. Eternal rest grant them, O Lord, and let eternal light shine upon them.</p>
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<p>II. Kyrie Kyrie eleison, Christe eleison. Kyrie eleison.</p>	<p>II. Kyrie Lord have mercy, Christ have mercy, Lord have mercy.</p>
<p>III. Domine Jesu Christe Domine Jesu Christe, rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu. Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.</p> <p>Sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti et semini ejus. Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam quam olim Abrahae promisisti et semini ejus.</p>	<p>III. Domine Jesu Christe Lord Jesus Christ, King of glory, free the souls of all the faithful departed from the punishments of hell and from the deep abyss. Deliver them from the lion's mouth so that Tartarus does not swallow them, and that they do not fall into darkness.</p> <p>But holy Michael, describes them as being in the holy light, which long ago to Abraham and his offspring you promised. Offerings and prayers to you, Lord, praise we offer. Hear them for the sake of those souls which today we remember, grant, Lord, that they may pass from death to life, which long ago to Abraham and his offspring you promised.</p>
<p>IV. Sanctus Sanctus Dominus Deus Sabaoth, pleni sunt coeli et terra gloria tua. Hosanna in excelsis! Benedictus, qui venit in nomine Domini. Hosanna in excelsis!</p>	<p>IV. Sanctus Holy, holy, holy, Lord God of Hosts. Heaven and earth are full of your glory, Hosannah in the highest. Blessed is he who comes in the name of the Lord, Hosannah in the highest.</p>
<p>V. Pie Jesu - Alto solo Pie Jesu Domine, dona eis requiem sempiternam.</p>	<p>V. Pie Jesu - Alto solo Gracious Lord Jesus, grant them eternal rest</p>
<p>VI. Agnus Dei Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam</p>	<p>VI. Agnus Dei Lamb of God, who takes away the sin of the world, grant them eternal rest.</p>

<p>VII. Lux aeterna Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.</p> <p>Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.</p>	<p>VII. Lux aeterna May eternal light shine on them, Lord, with your saints forever, because you are gracious. Eternal rest grant them, O Lord, and let eternal light shine upon them.</p>
<p>VIII. Libera me Libera me, Domine, de morte aeterna, in die illa tremenda, quando coeli movendi sunt et terra, dum veneris iudicare saeculum per ignem. Tremens factus sum ego et timeo dum discussio venerit atque ventura ira, quando coeli movendi sunt et terra. Dies illa, dies irae, calamitatis et miseriae, dies magna et amara valde. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.</p>	<p>VIII. Libera me Deliver me, Lord, from eternal death on that tremendous day when the heavens and the earth are disturbed, when you will come to judge the world through fire. I am forced to tremble and I fear, when the destruction comes and the impending wrath, when the heavens and the earth are disturbed. That day, the day of wrath, of calamity, of misery, day immense and most bitter. Eternal rest grant them, O Lord, and let eternal light shine upon them.</p>
<p>IX. In Paradisum In Paradisum deducant Angeli, in tuo adventu suscipiant te Martyres et perducant te in civitatem sanctam Jerusalem. Chorus Angelorum te suscipit et cum Lazaro quondam paupere aeternam habeas requiem.</p>	<p>IX. In Paradisum Into Paradise may the angels lead you, may the martyrs welcome you in your coming and guide you into the holy city Jerusalem. A chorus of angels will greet you, and with Lazarus, once a beggar, may you have eternal rest.</p>



Next Concert

Christmas Concert
Saturday 12th December 2026



Members of the Choral

Sopranos

Rosemary Bain
Bronwyn Brodie
Joan Halpin
Anthea Huband
Olivia Massimo
Lucy Pumphrey
Vanessa Rolph

Altos

Claire Bone
Margaret Croft
Tania King
Jackie Knox
Alison McCreddie
Ute Penny
Elisabeth Ritchie
Pauline Terrett

Tenors

Christine James
Hugh Pumphrey
Lorna McLeod
Moyra Wright

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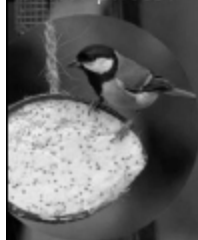
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