



Durham Gathers to Remember
25th Anniversary of 9/11

MOZART REQUIEM

Choral Society of Durham
Rodney Wynkoop
Artistic Director

Durham Symphony Orchestra
William Henry Curry
Music Director

Thursday, September 10, 2026
7:30 p.m. || Durham Armory, Durham, NC

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Choral Society of Durham / Rodney Wynkoop, artistic director
Durham Symphony Orchestra / William Henry Curry, music director
Members of Voices

In Paradisum (from Requiem)

Gabriel Fauré (1845-1924)

conducted by William Henry Curry

Requiem

Wolfgang Amadeus Mozart (1756-1791)
completed by Franz Xaver Süssmayr (1766-1803)

conducted by Rodney Wynkoop

Andrea Moore, *soprano* ♦ Beth Allen-Gardner, *mezzo-soprano*
Timothy W. Sparks, *tenor* ♦ William Adams, *bass*

I. Introitus (*Chorus and soprano solo*)

II. Kyrie (*Chorus*)

III. Dies irae (*Chorus*)

IV. Tuba mirum (*Solo quartet*)

V. Rex tremendae (*Chorus*)

VI. Recordare (*Solo quartet*)

VII. Confutatis (*Chorus*)

VIII. Lacrymosa (*Chorus*)

IX. Domine Jesu (*Chorus and solo quartet*)

X. Hostias (*Chorus*)

XI. Sanctus (*Chorus*)

XII. Benedictus (*Solo quartet and chorus*)

XIII. Agnus Dei (*Chorus*)

XIV. Lux aeterna (*Chorus and soprano solo*)

*Please turn off cell phones, pagers, and electronic chimes, including those on watches.
Unauthorized photography or recording during the performance is not permitted.*

Program Notes

Today we are gathered to remember and honor those whose lives were tragically lost on September 11, 2001. We honor those who sacrificed their lives in service to their fellow human beings. We honor the families and friends whose lives were shattered when their loved ones were so abruptly taken from them.

When the world mourns, it is often music that we turn to for comfort, healing, and hope. In the aftermath of the September 11 attacks, our community came together in Duke Chapel and on the surrounding lawns to mourn, through silence and with music. The Mozart Requiem offered us a unifying language of grief—a collective expression of anguish and hope. A year later, on 9/11, these same musicians participated in the Rolling Requiem project, a worldwide endeavor in which the Mozart Requiem was performed 145 times across 23 countries. On the tenth anniversary of 9/11, the Durham community came together a third time to experience the Requiem again and to pause, reflect, and remember.

On this 25th anniversary, may the universal language of music express what words cannot. And may we never forget.

Texts & Translations

In Paradisum (from Requiem) **Gabriel Fauré (1845-1924)**

*In paradisum deducant Angeli;
in tuo adventu suscipiant te Martyres,
et perducant te in civitatem sanctam Jerusalem.*

*Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

May the angels lead you into paradise;
may the Martyrs welcome you upon your arrival,
and lead you into the holy city of Jerusalem.

May a choir of angels welcome you,
and, with Lazarus, who once was poor,
may you have eternal rest.

Requiem **Wolfgang Amadeus Mozart (1756-1791)** completed by Franz Xaver Süssmayr (1766-1803)

Introitus

*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.*

Grant eternal rest to them, O Lord,
and let perpetual light shine upon them.
A hymn befits thee, O God, in Zion,
and to thee a vow shall be fulfilled in Jerusalem.
Hear my prayer,
for unto thee all flesh shall come.
Grant eternal rest to them, O Lord,
and let perpetual light shine upon them.

Kyrie

*Kyrie eleison,
Christe eleison,
Kyrie eleison.*

Lord have mercy,
Christ have mercy,
Lord have mercy.

Dies irae

*Dies irae, dies illa,
solvet saeculum in favilla:
teste David cum Sibylla.*

Day of wrath, that day
shall dissolve the world into embers,
as David prophesied with the Sibyl.

*Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.*

How great the trembling will be
when the Judge shall come
to weigh everything strictly.

Tuba mirum

*Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.*

The trumpet, spreading its wondrous sound
through the tombs of every land,
will summon all before the throne.

*Mors stupebit, et natura,
cum resurget creatura,
judicanti responsura.*

Death will be stunned, likewise nature,
when all creation shall rise again
to answer the One judging.

*Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.*

A written book will be brought forth,
in which all shall be contained,
and from which the world shall be judged.

*Judex ergo cum sedebit,
quidquid latet apparebit:
nil inultum remanebit.*

When therefore the Judge is seated,
whatever lies hidden shall be revealed,
no wrong shall remain unpunished.

*Quid sum miser tunc dicturus?
Quem patronum rogaturus
cum vix justus sit securus?*

What then am I, a poor wretch, to say?
Which protector shall I ask for,
when even the just are scarcely secure?

Rex tremendae

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.*

King of terrifying majesty,
who freely saves the saved,
save me, fount of pity.

Recordare

*Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.*

*Quaerens me, sedisti lassus,
redemisti crucem passus.
Tantus labor non sit cassus.*

*Iuste judex ultionis,
donum fac remissionis
ante diem rationis.*

*Ingemisco, tamquam reus,
culpa rubet vultus meus.
Supplici parce, Deus.*

*Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.*

*Preces meae non sunt dignae,
sed tu bonus fac benigne,
ne perenni cremer igne.*

*Inter oves locum praesta,
et ab hoedis me sequestra,
statuens in parte dextra.*

Confutatis

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.*

*Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.*

Lacrymosa

*Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine,
dona eis requiem.*

Remember, merciful Jesus,
that I am the cause of your sojourn;
do not cast me out on that day.

Seeking me, you sat down weary;
having suffered the Cross, you redeemed me.
May such great labor not be in vain.

Just Judge of vengeance,
grant the gift of remission
before the day of reckoning.

I groan, like one who is guilty;
my face blushes with guilt.
Spare thy supplicant, O God.

You who absolved Mary
and heeded the thief
have also given hope to me.

My prayers are not worthy,
but thou, good one, kindly grant
that I not burn in the everlasting fires.

Grant me a favored place among thy sheep,
and separate me from the goats,
placing me at thy right hand.

When the accursed are confounded,
consigned to the fierce flames,
call me to be with the blessed.

I pray, suppliant and kneeling,
my heart contrite as if it were ashes:
protect me in my final hour.

O how tearful that day,
on which the guilty shall rise
from the embers to be judged.
Spare them then, O God.
Merciful Lord Jesus,
grant them rest.

Domine Jesu

*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;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti et semini ejus.*

Lord, Jesus Christ, King of glory,
free the souls of all the faithful departed
from the pains of hell and from the deep pit.
Deliver them from the mouth of the lion,
let not hell swallow them up,
let them not fall into darkness;
but let the holy standard-bearer, St. Michael,
bring them into the holy light,
which once thou promised to Abraham and his seed.

Hostias

*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.*

Sacrifices and prayers of praise,
O Lord, we offer to thee.
Receive them on behalf of those souls
we commemorate this day.
Grant them, O Lord,
to pass from death into life,
which once thou promised to Abraham and his seed.

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Osanna in excelsis.*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Benedictus

*Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God, who taketh away the sins of the world,
grant them rest.
Lamb of God, who taketh away the sins of the world,
grant them rest.
Lamb of God, who taketh away the sins of the world,
grant them eternal rest.

Lux aeterna

*Lux aeterna luceat eis, Domine:
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternum,
quia pius es.*

May light eternal shine upon them, O Lord,
in the company of thy saints forever and ever,
for thou art merciful.
Grant eternal rest to them, O Lord,
and let perpetual light shine upon them,
in the company of thy saints forever and ever,
for thou art merciful.

Choral Society of Durham

The Choral Society of Durham (CSD) builds and celebrates community through choral music. Now in our 77th year, CSD has developed a reputation for excellence in performing significant choral works with professional orchestras and regionally and nationally known soloists. In 2020, we made a major strategic commitment to broaden our reach by diversifying our repertoire, collaborations, venues, and recruitment efforts. This commitment is reflected in our mission:

- To unite singers and audiences in the joy of high-quality performance of time-honored choral masterworks and an ever-broadening range of excellent repertoire from many traditions
- To strengthen our community by engaging with the rich diversity of its people and building transformative connections as a force for unity.

Artistic director Dr. Rodney Wynkoop is deeply passionate about and committed to enabling more people from diverse backgrounds to experience the joy and enrichment of high-quality choral music. Toward this end, CSD has in recent years collaborated with a variety of performing groups: the NC Central University Choir, the Durham Medical Orchestra, Mallarmé Music, the Durham Children's Choir, the Lorena Guillén Tango Ensemble, and several high school choirs in Durham.

Our adventurous repertoire, ranging from the Renaissance to the present, from classical to gospel and jazz, attracts enthusiastic audiences and loyal supporters. Our annual holiday concert in Duke Chapel often brings together traditional music from other cultures with more standard concert repertoire. Our other concerts have featured gospel music (André Thomas's *Mass: A Celebration of Love and Joy* and shorter works), minimalist music (Philip Glass's *Itaipu*), spirituals, and folk music, as well as time-honored classics like Bach's *Mass in B Minor*, Orff's *Carmina Burana*, and the Requiems of Brahms, Mozart, and Verdi. CSD's select Chamber Choir also presents performances each year, both at traditional concert sites and in smaller, less formal locations. We invite you to subscribe to our YouTube channel (www.youtube.com/@ChoralSocietyofDurham) both to view past performances and to stay informed of new videos and livestreams. For more information, follow us on Facebook and Instagram, or visit choral-society.org.

Durham Symphony Orchestra

Under the guidance of Maestro William Henry Curry, the **Durham Symphony Orchestra (DSO)** continues its tradition of presenting diverse musical programs, demonstrating that the joy of orchestral music belongs to everyone as a vital part of community life.

Founded in 1976, DSO has evolved from a community orchestra to a professional ensemble showcasing a wide range of music, including works by women and composers of color. The DSO's accessibly priced and free performances take place throughout Durham and the Triangle in such venues as the Carolina Theatre, the Hayti Heritage Center, the Rialto, Durham Central Park, and the Emily K. Center. The orchestra has been proud to partner with many community and music organizations, including Kidznotes, the United Strings of Color, and the Pauli Murray Center as well as Duke, NC Central and Shaw Universities. Follow us at atdurhamsymphony.org.



Artistic Director, Choral Society of Durham

Rodney Wynkoop is in his 41st year as conductor and artistic director of the Choral Society of Durham. He is also the director of the Vocal Arts Ensemble of Durham, a professional-level chamber choir, as well as music director of the Triangle Choral Exchange, a group dedicated to singing and sharing music with choirs of other countries. He retired in 2022 from Duke University, where he directed the Duke University Chorale for over 35 years, conducted the Duke Chapel Choir for almost 30 years, and held the title of

Director of University Choral Music. He also taught choral conducting and served as Director of Performance in the Duke University Music Department.

Dr. Wynkoop has led his choirs in performances at Carnegie Hall several times, most recently in 2023 to perform Michael Bussewitz-Quarm's *Where We Find Ourselves*. Under his direction, the Vocal Arts Ensemble has performed by invitation at one National Convention and numerous Southern Division Conventions of the American Choral Directors Association (ACDA).

His choirs have taken several concert tours to Europe, and to Cuba, China, Russia, South Africa, and various locations in South America. Annual *Messiah* performances under his direction at Duke Chapel also reached an international audience when they were twice streamed globally by Trans World Radio. He has conducted world premieres of contemporary works by James MacMillan, René Clausen, Mark Kilstofte, and others, as well as newly discovered works by Mendelssohn and Ives.

In 2021, to honor his 35 years as their artistic director, the Choral Society of Durham established the Wynkoop Fellowship Program, dedicated to ensuring that membership in the group is equally accessible to everyone. His other awards include the NC-ACDA's Lara Hoggard Award for Distinguished Service in Choral Music in North Carolina and Duke's Meritorious Service Award for Executive Leadership. Dr. Wynkoop received his bachelor's degree in music from Yale University and his doctorate from the Yale School of Music. Before coming to Duke, he held conducting positions at Yale, the University of Chicago, and Mount Holyoke College.



Music Director, Durham Symphony Orchestra

Maestro William Henry Curry was appointed Music Director of the Durham Symphony Orchestra in May 2009. From 1996 to 2016, he was the Resident Conductor and Summerfest Artistic Director of the North Carolina Symphony. He has also held Resident Conductor positions with the Baltimore Symphony, the New Orleans Symphony, and the Saint Paul Chamber Orchestra and has served as Associate Conductor of the Indianapolis Symphony.

After attending the Oberlin Conservatory, Curry became Assistant Conductor of the Richmond Symphony Orchestra and subsequently embarked on a career conducting major orchestras in the United States and overseas. His engagements have included the Chicago, Cleveland, Houston, Detroit, and Atlanta Symphonies as well as the Israel Chamber Orchestra, the National Orchestra of Thailand, and the National Orchestra of Taiwan. In 1988, he was unanimously named winner of the prestigious Leopold Stokowski Conducting Competition.

Opera engagements have included the New York City Opera, the Houston Grand Opera, and the Chicago Opera Theatre. In 2022, Curry made his debut with the North Carolina Opera in the world premiere of Paul Moravec's opera *Sanctuary Road*. His recording of Anthony Davis's opera *X: The Life and Times of Malcolm X*, recently revived at the Metropolitan Opera, was nominated for a Grammy Award. Ballet engagements have included performances of *The Nutcracker* with the New York City Ballet and the Charlotte Ballet. His compositions are widely performed, and his *Eulogy for a Dream* (setting text from Martin Luther King Jr.'s speeches) has been performed by over two dozen orchestras around the world and broadcast nationally.

In 2024, Curry joined the board of the North Carolina Arts Council and received the prestigious North Carolina Award (the state's highest civilian honor) from Governor Roy Cooper. He received an honorary doctorate from UNC Greensboro in recognition of his extraordinary career and accomplishments.

Soloists

Andrea Edith Moore, soprano, is praised for her “powerful and flexible” voice, compelling acting, and artistic drive (Cultural Voice of North Carolina). She moves fluidly among opera, classical repertoire, musical theater, jazz, contemporary music, and pops, collaborating with artists and organizations including the North Carolina Symphony, North Carolina Opera, Eighth Blackbird, Vladimir Ashkenazy, David Zinman, and Gerhardt Zimmermann. Her operatic roles include the Countess in *Le Nozze di Figaro*, Anne Trulove in *The Rake's Progress*, and Sara in Jennifer Higdon's *Cold Mountain*. A passionate advocate for composers from her home state of North Carolina, Moore has commissioned and premiered works by Kenneth Frazelle, Allen Anderson, and Robert Ward. She developed, premiered, and recorded Daniel Thomas Davis's *Family Secrets: Kith and Kin*, hailed by *Fanfare* as “a fascinating new chamber opera.” Her recordings include *Searching the Heart*, featuring music by four contemporary American composers.

A prizewinner in the Metropolitan Opera National Council Auditions and a Blackbird Creative Lab fellow, Moore has twice received the Yale School of Music Alumni Award. She holds degrees from Yale, Peabody Conservatory, and UNC School of the Arts and currently serves on the voice faculty at Duke University.

Beth Allen-Gardner, mezzo-soprano, is recognized for bringing stylistic sensitivity and clarity to music from the Baroque to the modern era. Her solo repertoire encompasses many of the central works of the choral canon. A sought-after recitalist and soloist throughout the southeastern United States, she has appeared with the Durham Symphony Orchestra, Mallarmé Music, Bel Canto Company, Greensboro Opera, the Bach Choir of Bethlehem, NC State Choral Artists, the Choral Societies of Durham and Greensboro, and the Greensboro Oratorio Singers, and is a frequent soloist at Duke Chapel.

Beth is a prizewinner in several competitions, including the University of North Carolina Concerto Competition, and has also been recognized in national vocal contests including the Bach Vocal Competition for American Singers, the Audrey Rooney Vocal Competition, and the American Traditions Competition, as well as the Rochester International Vocal Competition. Beth holds her MM in Vocal Pedagogy and Post-Baccalaureate Certificate in Music Education from UNC-Greensboro, her BM with Distinction in Voice from UNC-Chapel Hill, and opera and art song certificates from Sankt Goar International Music Festival and Academy.

Timothy W. Sparks, tenor, has appeared with opera companies in Europe and the United States, with a commitment to contemporary music. His numerous concert appearances include choral organizations and symphonies throughout the United States and in Europe. In January 2011, his recording of the Arnold Schönberg chamber orchestra transcription of Mahler's *Das Lied von der Erde* was released by Centaur Records, Inc. From 2015 to 2023, Sparks was a guest artist teacher, stage director, and performer for the International Young Artists Project, based in Monte San Savino, Italy. In April 2024, he was a MasterClass clinician for the Conservatory “Giuseppe Tartini” in Trieste, Italy. He currently serves as director of UNC Opera at UNC-Chapel Hill and is an active adjudicator. As a member of National Association of Teachers of Singers, Inc., he currently serves as President of the NC district chapter and is a member of Pi Kappa Lambda. Sparks received his BM in Vocal Performance from UNC-Chapel Hill and his MM with the Performer's Certificate in Voice from the Eastman School of Music.

In his more than 40-year career as a professional musician, **Dr. William Adams**, bass, has worked as a singer, conductor, instrumentalist, educator, composer, arranger, and scholar. His solo vocal work spans opera, musical theater, jazz, and pop. His choral background ranges from madrigals and chamber ensembles to vocal jazz, contemporary a cappella, and barbershop harmony. He has conducted a wide variety of choral ensembles, instrumental ensembles, and theatrical productions in academic and festival settings throughout the country. He has performed on more than 45 instruments in every conceivable setting from symphony orchestras to jazz and rock bands. He has taught at the collegiate and secondary levels and a private studio in voice and multiple instruments. His compositions and arrangements have been honored by the Kennedy Center and performed at Carnegie Hall as well as throughout North America and Europe. He is a published scholar in the United States and England in the music of Ralph Vaughan Williams.

***Our soloists are performing with us through
the generous support of the Lash-Williams Fund.***

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Choral Society of Durham 2026-2027 Season

Messiah Sing-Along

Saturday, November 21, 2026, 4:00 p.m.
Trinity United Methodist Church, Durham

Holiday Concert

Sunday, December 20, 2026, 4:00 p.m.
Duke Chapel, Durham

Early Spring Concert:

Blues & Bluegrass

Sunday, April 11, 2027, 4:00 p.m.
First Presbyterian Church, Durham



We are grateful to our donors, business sponsors, granting organizations, and you—our audience! The Choral Society of Durham is made up of individual voices joined together in song; likewise, we depend upon donations joined together in support of our work. If you would like to make a donation to the Choral Society of Durham, please use the QR code provided here.

Our concerts are supported by the Durham Arts Council's Annual Arts Fund and the North Carolina Arts Council (a division of the Department of Natural and Cultural Resources).



Durham Symphony Orchestra 2026-2027 Season

A Celebration of American Music

Sunday, October 18, 2026, 3:00 p.m.
Hayti Heritage Center, Durham

Holiday Pops and Dessert Buffet

Saturday, November 28, 2026, 7:00 p.m.
Lincoln on Geer Street, Durham

Holiday Pops Concert

Saturday, December 12, 2026, 8:00 p.m.
The Rialto, Raleigh

Spring Concert

Sunday, May 16, 2027, 4:00 p.m.
Baldwin Auditorium, Durham

4th Annual Durham Community Sing

Saturday, June 5, 2027
10:00 a.m. rehearsal/1:30 p.m. concert
Trinity Methodist Church, Durham

For updates about event
tickets and registration, visit

choral-society.org

Winter Classics at Treyburn (optional dinner following)

Sunday, February 21, 2027, 5:00 p.m.
Treyburn Country Club Ballroom, Durham

Music of Heroism and Hope

Saturday, April 10, 2027, 7:30 p.m.
Carolina Theatre of Durham

Free Pops Concert

Sunday, May 16, 2027, 5:30 p.m.
Durham Central Park

For event updates and more information, visit

durhamsymphony.org

We gratefully acknowledge support from the City of Durham's Cultural and Public Art Program, the Mary Duke Biddle Foundation, the Durham Arts Council's Annual Arts Fund, and the North Carolina Arts Council (a division of the Department of Natural and Cultural Resources).

