



**CHORAL
SPECTRUM**

LGBTQIA CHORUS • KANSAS CITY

ARTISTIC DIRECTOR & CONDUCTOR
DR. MICHAEL ROBERT PATCH



Wolfgang Amadeus

Mozart Requiem

in D minor, K626

&

Dame Ethel Mary

Smyth String Quintet

in E, Op. 1



Saturday, April 5th @ 7:30

Sunday, April 6th @ 3:00

Holmeswood Baptist Church
9700 Holmes Rd.
Kansas City, MO

ARTISTIC LEADERSHIP

Artistic Director & Conductor

Dr. Michael Robert Patch

Assistant Director

Jay Seth Farrow

Pianist & Principal Accompanist

John Livingston

Equity Chamber Orchestra Director

Dr. Travis Hale

SINGERS

Soprano

Kristen Alley
Kacey Breitbach
Raven Dawn
Gail Bunch
Laura Bynum
Elizabeth Cole
Sara Locatelli
Amy Locke
Katie Zander

Tenor

Mel Carabajal
Eric Eschmann
Reva Friedman
Travis Hale
Michael Huerter
Emily Krewson

Alto

Rose Blackford
Sarah Carson
Ashleigh Curry
Mon Díaz-Pate
Jordan Eleison
Gabrielle Giron
Stacy Greenbaum
Karly Kinsey
Dylan Maiwat
Brooke Shell
Neann Wedgeworth
Kimi Yokoyama

Bass

Tim Billingsley
Dalton Bowman
Michael Dodd
Jay Seth Farrow
Jeff Holt
Cameron Minter

REQUIEM SOLOISTS



Bass

Dalton Bowman

Tenor

Jay Seth Farrow

Mezzo

Kimi Yokoyama

Soprano

Kristen Alley

TECHS & STAFF

Media & Marketing

Administrator

Anna Jessup

Sound Technician

Larry Hall

Video Recording

Sam Wilcoxon

Projections

Patty Freeman

ANNOUNCING!



CHORAL SPECTRUM CONTINUUM

Looking for community and connection, but you aren't a singer?

No problem!

Join Choral Spectrum's

NON-SINGING MEMBERSHIP!

Continuum is a vibrant new LGBTQ+ activity club in Kansas City. Join us on the first Thursday of each month for exciting activities chosen by our members. Whether it's trying new restaurants, baking, crafting, game nights, movie marathons, or something totally different, you'll be sure to have a good time with good friends.

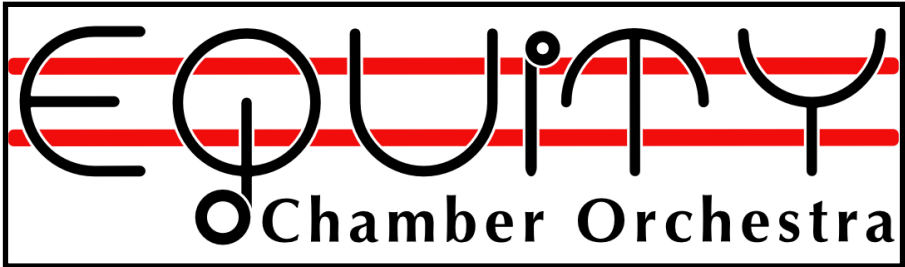
FIRST MEETING: Thursday, May 1st @ 7 PM

LOCATION: 9700 Holmes Rd, Kansas City, MO

CONTACT: CSKC@ChoralSpectrumKC.org

**Come for the community, laughter, and connection—
no singing required!**

ECHO!



Under the direction of Dr. Travis Hale and Dr. Michael Patch, Equity Chamber Orchestra (Echo) showcases the advanced musical skill of LGBTQIA+ and Supporting Kansas City instrumentalists.

Echo's performances highlight LGBTQIA+ and marginalized composers, new music, and choral/orchestra collaborations.

To participate in Echo, contact:
cskc@choralspectrumkc.org

THE INSTRUMENTALISTS

Violins

Emma Andersen
Evan Flynn
Polina Krasnopolskaya
Isaac Villaroya

Director

Dr. Travis Hale

Tumpet

Ark Early
Zoe Meins

Bass

Kai DiMuzio

Trombone

Chris Bradley
Kyam McCormack

Violas

Ciciley Dodd
Andrew Bonci
Karla Nichols

Clarinets

Stephen Borodkin
Bob Dover
Sean Jones
Luke Vasilarakos

Bassoon

Jeffrey Doucette
Evan Short

Cello

Jodie Fuentes

BOARD OF DIRECTORS

Dr. Travis Hale: **President**
Kimi Yokoyama: **Vice President**

Jay Seth Farrow: **Secretary**

Deborah Anderson-Schuler: **Treasurer**

Board Members, at large:

Rose Blackford

Ali Curry

Monica Díaz-Pate

Jordan Eleison

Stacy Greenbaum

Michael Robert Patch

Sydney Robb

Apply to the Board of Directors

Choral Spectrum is looking for people who are passionate about making a difference.

We are seeking enthusiastic persons with experience in one or more of the following areas:

- *business finance
- *legal
- *marketing
- *fundraising
- *grant writing

For more information contact:

cskc@choralspectrumkc.org

SINGER AUDITIONS



Attend rehearsal on Thursday, April 10th at 7pm and
audition during rehearsal.

To learn more and signup, visit:

www.choralspectrumkc.org/audition-info



Artistic Director & Conductor and Founder:

Dr. Michael Robert Patch

Dr. Michael Robert Patch holds a Doctorate of Musical Arts in Conducting from the University of Missouri-Kansas City Conservatory of Music and Dance. He also has a Master of Music degree in Choral Conducting from San Francisco State University. And he holds a Bachelor of Music Education degree in K-12 Choral Music from the UMKC Conservatory.

Dr. Patch created Choral Spectrum with the vision of creating an environment where all people can feel safe, welcome, and accepted for who they truly are, no matter their gender, sexual orientation, or if their voice matches their perceived gender or true identity.



Pianist & Principal Accompanist: John Livingston

John Livingston has worked extensively as a collaborative pianist, getting his start at the age of 13. Since then he has had a continuous stream of collaborative experiences ranging from choirs, to musical theatre, to college instrumental lessons and recitals, and more. Being accepted to the University of Missouri- Kansas City in 2013, John studied Piano Performance under the highly-sought after tutelage of Dr. Robert Weirich, earning his Bachelor's of Music degree in 2017.

John was Resident Artist Coach/Accompanist for the KC Lyric Opera's 2019-2020 season. John also serves as Adjunct Faculty at Avila University where he teaches collaborative piano and serves a staff accompanist.

ABOUT THE QUINTET

Dame Ethel Smyth (1858–1944) was a pioneering English composer and a prominent advocate for women's rights. She was one of the first female composers to gain widespread recognition in a male-dominated field, and became the first woman to have an opera (*Der Wald*) performed at the Metropolitan Opera in New York. In addition to her musical achievements, Smyth was actively involved in the suffragette movement, even spending time in prison for her activism.

Her Quintet in E major for strings, composed in 1883, is an early, yet significant work that showcases her command of large-scale chamber music. Written while she was studying in Leipzig, the piece reflects the influence of composers such as Johannes Brahms and Clara Schumann, both of whom she admired. The quintet is characterized by its rich harmonies, sweeping melodies, and intricate interplay between instruments.

The first movement opens with a bold, lyrical theme that sets the stage for dramatic developments. The second movement, a deeply expressive *lento*, highlights Smyth's ability to craft tender and introspective music. The scherzo is lively and rhythmically playful, providing contrast before the final movement, which brings back the grandeur and intensity of the opening.

Although her works were often overshadowed during her lifetime, Smyth's Quintet in E major stands as a testament to her compositional skill and her determination to be recognized in the classical music world. Today, her music is enjoying a revival, securing her place in history.

ABOUT THE REQUIEM

The Requiem in D minor, K. 626 by Wolfgang Amadeus Mozart is one of the most famous and mysterious works in classical music history. Commissioned in July 1791 by Count Franz von Walsegg, a nobleman who sought to pass it off as his own, the piece was left unfinished at the time of Mozart's death on December 5, 1791.

Mozart, already gravely ill, believed he was composing the requiem for himself. He worked on the piece feverishly, but only completed the Introitus before his health deteriorated. Upon his death, Mozart left his family in an unfortunate financial position. The bulk of the work remained in sketches and fragments, which his widow, Constanze Mozart sought to have completed. This would ensure full payment for the commission. She enlisted Franz Xaver Süssmayr, one of Mozart's pupils, to finish the work.

Süssmayr claimed to have used Mozart's existing sketches and oral instructions to complete the Sanctus, Benedictus, and Agnus Dei, while other sections, such as the Kyrie and Dies Irae, had been partially completed by Mozart. Despite debates over its authenticity, Süssmayr's version remains the most performed.

The Requiem is a powerful and deeply emotional composition, featuring dramatic contrasts, expressive melodies, and a sense of urgency. It has been used in numerous cultural and religious settings and remains a symbol of Mozart's genius. The mystery surrounding its creation only adds to its lasting intrigue, making it one of the most beloved choral works in history.

ACT 1

String Quintet in E major, Op 1

by: Dame Ethel Mary Smyth

1. Allegro
2. Andante cantabile
3. Scherzo: Presto
4. Finale: Allegro molto

INTERMISSION

ACT 2

Requiem in D minor, K626

by: Wolfgang Amadeus Mozart
completed by: Franz Xaver Süssmayr

REQUIEM TRANSLATION

I. 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.*

Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion;
and a vow shall be paid to Thee in Jerusalem:
hear my prayer;
all flesh shall come to Thee.
Eternal rest give unto them, O Lord,
and let perpetual light shine upon them.

II. Kyrie eleison

*Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.*

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

III. Sequence: Dies irae

*Dies irae, dies illa
Solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!*

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from heaven
to examine all things closely!

III. Sequence: Tuba mirum

*Tuba mirum spargens sonum per
sepulcra regionum, coget omnes ante
thronum.
Mors stupebit et natura, cum resurget
creatura, judicanti responsura.
Liber scriptus proferetur, in quo totum
continetur, unde mundus judicetur.
Iudex ergo cum sedebit, quidquid latet,
apparebit, nil inultum remanebit.
Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?*

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.
Death and nature will be astounded, when
all creation rises again,
to answer the judgement.
A book will be brought forth, in which all
will be written,
by which the world will be judged.
When the judge takes his place, what is
hidden will be revealed,
nothing will remain unavenged.
What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

III. Sequence: Rex tremendae

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

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

**CHORAL SPECTRUM IS A PROUD PARTNER OF THE
KANSAS CITY PRIDE PERFORMING
ARTS COALITION**



III. Sequence: 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.
Juste judex ultionis,
bonum fac remissionis ante diem
rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus; supplicanti
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 haedis me sequestra,
Statuens in parte dextra.*

Remember, kind Jesus, my salvation caused
your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross; may
such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution before the day
of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary, and
listened to the thief,
give me hope also.
My prayers are unworthy, but,
good Lord, have mercy, and rescue
me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

III. Sequence: Confutatis

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

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.

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

I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

III. Sequence: Lacrimosa

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

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest.
Amen.

IV. Offertorium: 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,
Liberate the souls of the faithful departed
from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up
lest they fall into darkness.

Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham and his
descendants.

IV. Offertorium: 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, Lord,
we offer to You.
Receive them in behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham and
his descendants.

V. Sanctus

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua
Hosanna in excelsis!*

Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

SPECIAL THANKS TO

HOLMESWOOD CHURCH

“Baptist Roots, Inclusive Branches”

Service, Sundays at 10:15 am

VI. Benedictus

*Benedictus qui venit in
nomine Domini.
Hosanna in excelsis!*

Blessed is He who cometh in
the name of the Lord.
Hosanna in the highest.

VII. Agnus Dei

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

Lamb of God, who takes away the sins of the
world, grant them rest.
Lamb of God, who takes away the sins of the
world, grant them everlasting rest.

VIII. Communio: Lux aeterna

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.*

Let eternal light shine on them, Lord,
as with Your saints in eternity, because You
are merciful.

VIII. Communio: Requiem aeternam

*Requiem aeternam dona eis, Domine,
et Lux perpetua luceat eis,*

Grant them eternal rest, Lord,
and let perpetual light shine on them,

VIII. Communio: Cum sanctis

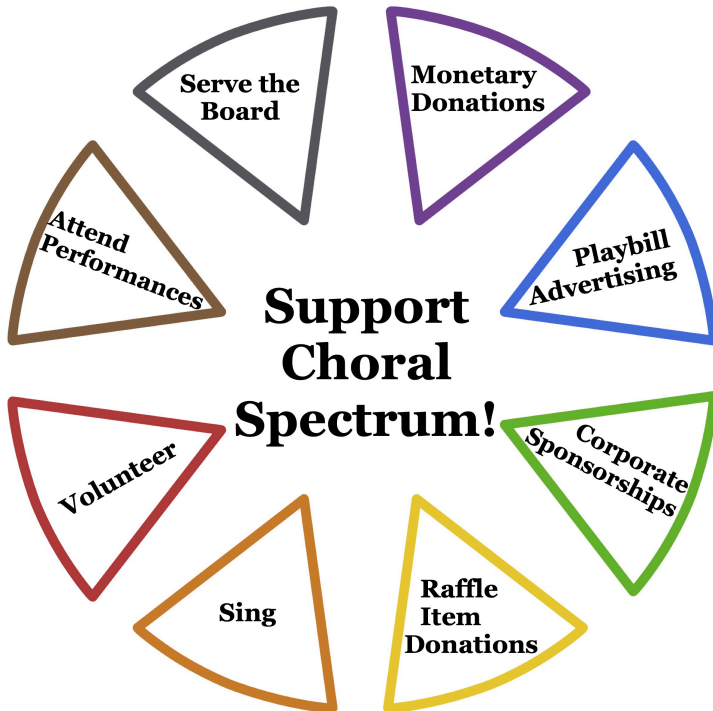
*cum sanctis tuis in aeternum,
quia pius es.*

as with Your saints in eternity, because You
are merciful.

Did you know that you don't have to identify as LGBTQ+ to sing with Choral Spectrum? Choral Spectrum is proud of those members who sing with us to support our community. Singing with Choral Spectrum is a great way to show solidarity with the LGBTQ+ people in your life. Join this supportive, creative, and profoundly caring family, and make a difference to the people who matter to you.

www.choralspectrumkc.org/audition-info

WE'VE GOT WORK TO DO AND WE NEED YOUR HELP!



Ticket Sales only cover about 25% of our budget. We rely on donations from generous patrons like yourself to help us continue to make a difference in Kansas City and beyond.

Donate today!

www.choralspectrumkc.org/giving

What's Next?



Saturday, May 31st @ 7:30
Sunday, June 1st @ 3:00

Holmeswood Church
9700 Holmes Rd.
Kansas City, MO

www.choralspectrumkc.org/ticketing