

# THE CHARIOT JUBILEE

A Frederick Chorale and Deer Creek Chorale Collaboration



APRIL  
21



**FREDERICK CONCERT**  
**Sunday, April 21 at 4pm**

Doors open at 3:30pm

Evangelical Lutheran Church  
31 E. Church St, Frederick, MD 21701

**FREE ADMISSION!**

Tickets Not Required//Suggested Donation: \$20

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The Frederick Chorale is supported in part by grants from The Maryland State Arts Council, The Frederick Arts Council, The Nora Roberts Foundation, The Ausherman Family Foundation, The G. Frank Thomas Foundation, The Araiza Family Fundas, and The Delaplaine Foundation.

## MUSICAL DIRECTOR'S MESSAGE



Welcome to Chariot Jubilee, a celebration of choral music's timeless and universal message. This evening's concert stands as a beacon of artistic unity and excellence, showcasing the remarkable synergy between The Frederick Chorale and Deer Creek Chorale. Together, we embark on a journey that transcends time and space, bridging the timeless elegance of historical compositions by Maurice Duruflé and Nathaniel Dett with the vibrant, soul-stirring creations of contemporary composers Stacey Gibbs and Roger Holland II.

Deer Creek Chorale is under the inspired leadership of their founder, Martha (Marty) Banghart. She and I met just last year and became fast friends. Marty is the embodiment of a life-long lover of music - an educator and conductor who has dedicated her life to creating ensembles forever changed by the power of choral singing. Together, we celebrate not only the rich heritage and innovative future of choral music but also the spirit of community and collaboration that such endeavors foster. This union of voices, both literal and metaphorical, creates a tapestry of sound that is as rich in harmony as it is in human connection.

As we draw from the wellsprings of both historical and contemporary composers, we are reminded of the enduring relevance of music as a reflection of our joys, sorrows, hopes, and dreams. Duruflé, with his meticulous craftsmanship and ethereal harmonies, and Dett, whose compositions blend classical rigor with the rich traditions of African-American music, invite us into a realm where every note and every silence speaks directly to the heart. Juxtaposing these with the fresh perspectives of Gibbs and Holland II, we invite you to explore the depths of the human spirit and the transformative potential of music to speak to every generation.

## MUSICAL DIRECTOR'S MESSAGE

Central to our performance is the profound text of *Lord, Make Me an Instrument*, a prayer that resonates deeply with our shared human condition:

*Where there is hatred, let me sow love*

*Where there is injury, pardon*

*Where there is doubt, faith*

*Where there is despair, hope*

*Where there is darkness, light*

*And where there is sadness, joy!*

These words echo the core of our mission this evening—to sow seeds of love and understanding through song.

May the melodies and harmonies that fill this hall serve as a reminder of the beauty that emerges when we come together in pursuit of artistic excellence, and may we all be inspired to carry forward this message of love, hope, and joy into our lives and the world around us.



Heidi Ackerman  
Music Director

## PRESIDENT'S MESSAGE

Thank you for joining us at our 2024 spring concert. We are delighted to have you with us, and are especially thrilled to have Deer Creek Chorale joining us for this concert—we feel it's been a wonderful collaboration, and I know you'll agree! The Frederick Chorale is dedicated to presenting our concerts free of charge as part of our mission to enhance the cultural landscape of the Frederick community.



While we manage our budget carefully, similar to many non-profit performing arts organizations, we depend on your donations to bridge the gap between member contributions, grants, and other income sources to sustain our operations. Your donation will support us in the following ways:

- Compensating our exceptional director, accompanist, and guest instrumentalists
- Acquiring sheet music
- Renting rehearsal and performance venues, and
- Creating promotional materials to keep you informed about our events.

Your tax-deductible donation to The Frederick Chorale, a 501(c)(3) organization, will aid us in continuing to share beautiful music in Frederick. You can donate using the QR code below or via [PayPal](#) on our website at [www.frederickchorale.org](http://www.frederickchorale.org). We appreciate your generous assistance.

Join us for our Armed Forces Day Concert at the Baker Park Bandshell on May 20, as well as our Christmas concerts in December. Visit our website for more information about these and other upcoming community performances.

Thank you for supporting The Frederick Chorale and the performing arts in our community.

Best regards,

A handwritten signature in black ink, appearing to read "Sarah Nainan-Newhard".

Sarah Nainan-Newhard  
President



## STAY IN TOUCH WITH US



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# PROGRAM

## 1) REQUIEM

*Lyrics:* Gregorian Requiem Mass

*Music:* Maurice Duruflé

Organist: Roy Belfield, Jr.

Soloists:

Baritone - Denver Gaydon

Mezzo Soprano - Aubrey Gibbons

The earliest Christian requiems were spoken religious services entreating the Lord to grant the dead eternal rest. Over time, singing in unison was added to spoken Latin liturgical texts; then vocal harmony; then organ accompaniment; then other texts in other languages; and finally, arrangements for full orchestra and chorus, composed for performance as concerts rather than as part of church services. Twentieth-Century French composer, professor, and organist **Maurice Duruflé** was so slow at composing and was such a perfectionist that he finished only 14 known works, and he continued to rework these few after they were published. His education gave him a religious and musical passion for Gregorian Chants (vocal music with only melodies). He built his **Requiem** on a foundation of these chants, which did not have a written, even meter; he reproduced the meter he heard monks sing, which resulted in extreme rhythmic variations. As fellow composer Edmund J. Pendleton noted, **Duruflé's Requiem** is "an astoundingly successful compromise between musical styles, 1,400 years apart." Originally scored for orchestra and chorus, he later distilled the orchestra parts for organ. **Duruflé** wrote that his **Requiem** "represents the idea of peace, of faith, and of hope.... It reflects ... the agony of man faced with the mystery of his ultimate end. It is often dramatic or filled with resignation or hope or terror, just as the words of the Scripture themselves which are used in the liturgy. It tends to translate human feelings before their terrifying, unexplainable or consoling destiny." **Duruflé** notes that **Requiem** ends with *In Paradisum*, "the ultimate answer of faith to all the questions, by the flight of the soul to Paradise." **Duruflé** fell in love with the woman with whom he shared an organ bench, married her, and toured with her. Unfortunately, when he was 73, a car accident broke his legs, which ended his organ performing career.

# PROGRAM

## 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.*

Eternal rest  
give to 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;  
O Lord, hear my prayer,  
all flesh shall come to Thee.

## II. Kyrie

*Kyrie eleison,  
Christe eleison.  
Kyrie eleison.*

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

## 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.*

O Lord Jesus Christ, King of  
glory,  
deliver the souls of all the  
faithful  
departed from the pains of hell  
and from the deep pit;  
Deliver them from the lion's  
mouth  
that hell engulf them not,  
nor they fall into darkness.

## PROGRAM

### III. Domine Jesu Christe

*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.*

### 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!*

### V. Pie Jesu

*Pie Jesu Domine,  
dona eis requiem sempiternam.*

### VI. Agnus Dei

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

(continued)

But that Michael,  
the holy standardbearer,  
bring them into the holy light,  
which Thou once didst promise  
to Abraham and his seed.

We offer Thee, O Lord,  
sacrifices and prayers of praise;  
do Thou accept them  
for those souls  
whom we this day  
commemorate;  
grant them, O Lord,  
to pass from death to the life  
which Thou once didst promise  
to Abraham and his seed.

Holy, Lord God of hosts  
The heavens and the earth  
are full of Thy glory.  
Hosanna in the highest!  
Blessed is He Who cometh  
in the name of the Lord.  
Hosanna in the highest.

Gentle Lord Jesus,  
grant them eternal rest.

Lamb of God, Who takest away  
the sins of the world:  
grant them eternal rest.



## PROGRAM

### VII. 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*

May light eternal shine upon  
them, O Lord,  
with Thy saints forever,  
for Thou art kind.

Eternal rest  
give to them, O Lord,  
and let perpetual light shine  
upon them.

### VIII. Libera Me

*Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli  
movendi sunt et terra,  
dum veneris judicare  
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.*

Deliver me, O Lord,  
from eternal death,  
on that dreadful day  
when the heavens  
and the earth shall be moved,  
and Thou shalt come  
to judge the world by fire.

I quake with fear and I tremble  
awaiting the day of account  
and the wrath to come,  
when the heavens  
and the earth shall be moved.

Day of mourning, day of wrath  
of calamity, of misery,  
the great day,  
and most bitter.

Eternal rest  
give to them, O Lord,  
and let perpetual light shine  
upon them.

## PROGRAM

### **VIII. Libera Me**

*Libera me, Domine,  
de morte aeterna,  
in die illa tremenda  
quando coeli  
movendi sunt et terra,  
dum veneris judicare  
saeculum per ignem*

Deliver me, O Lord,  
from eternal death  
on that dreadful day,  
when the heavens  
and the earth shall be moved,  
and Thou shalt come  
to judge the world by fire.

### **IX. In Paradisum**

*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 pauper  
  
aeternam habeas requiem.*

May the angels  
receive them in Paradise,  
at thy coming may the martyrs  
receive thee  
and bring thee into the holy city  
Jerusalem.  
There may the chorus of angels  
receive thee,  
and with Lazarus, once a  
beggar,  
may thou have eternal rest.

# PROGRAM

## 2) RIDE THE CHARIOT

*Lyrics:* adapted from traditional spiritual

*Arrangement:* Stacey V. Gibbs

This is the first of two songs on the program based on the African-American spiritual *Swing Low, Sweet Chariot*. Like many spirituals, authorship is not certain. This spiritual is in call-and-response form: a soloist might sing standard or improvised lines, and the congregation sings the response, “Comin’ for to carry me home.” Because of improvisation, there are no definitive lyrics. The chariot image comes from 2 Kings 2:11 in the Old Testament. At the end of his life, after having miraculously crossed the Jordan river, the prophet Elijah is picked up by a “chariot of fire” pulled by “horses of fire” and is taken up into heaven in a whirlwind. *Swing Low, Sweet Chariot* expresses the idea that at the end of their lives, the singers will cross a barrier from mortal life and death to eternal life, and be brought home to heaven. Some believe that this spiritual also had a coded meaning: enslaved people may have used it to signal that they were going to escape to freedom.

**Ride the Chariot** by **Stacey V. Gibbs** does not use the spiritual’s melody but uses the spiritual’s message and adds specific lyrics about getting ready for the Judgment Day by serving God. The chariot will take the singer to “see my Lord when all my sins are taken away.” Marty Banghart, director of The Deer Creek Chorale, heard **Gibbs’s** original version of this, scored for women, at a choral director’s conference and commissioned **Gibbs** to make this arrangement for mixed chorus. **Gibbs** has over 200 compositions in print and has been commissioned by many groups, including The Air Force Singing Sergeants, The King’s Singers, choirs from Nairobi and South Africa, and high school choirs. His music has been performed at regional, national, and international music festivals, Carnegie Hall, and President Barack Obama’s second inaugural festivities. He has been a classical guest artist in Choir at the Interlochen Center for the Arts and is a popular clinician at choral conferences. In an interview he said he first fell in love with spirituals when he was in middle school, and while he loves and writes music of many genres, he is passionate about spirituals. Speaking about his early arrangement of *I Don’t Feel in No Ways Tired* for the Boys Choir of Harlem, he says that music can encourage us “to keep going, keep working toward the good.” He promotes spirituals as being inspirational and a “key element of survival” in difficult times. He said, “Because many spirituals were born of sorrow, pain, and discomfort, everyone can relate to them. They can help start conversations that can bring about change in how people treat each other. As long as singers are respectful of the origins of spirituals and sing in a spirit of compassion and empathy, the color of the singers doesn’t matter.” **Gibbs** crafts his music to convey a positive message.

## PROGRAM

### 3) THE CHARIOT JUBILEE

*Lyrics:* R. Nathaniel Dett, folklore, The Bible, spirituals

*Music:* R. Nathaniel Dett

Organist: Roy Belfield, Jr.

Soloist: Tenor - Adam Apostoli

This is the second song based on *Swing Low, Sweet Chariot*. **Nathaniel Dett**, composer of **Chariot Jubilee**, was a descendant of escaped enslaved people who settled in Canada. As a teenager with a classical piano foundation, he played keyboards in churches and piano in a hotel near his home. A hotel patron was so impressed with his talent that he paid for **Dett's** bachelor's degree at Oberlin Conservatory. **Dett** earned multiple degrees, both worked for and honorary, and attended and taught music at a number of conservatories and colleges. He wrote and published a book of poetry, and his undergraduate thesis, *Negro Music*, won a Harvard award that recognizes "essays of originality and high literary merit." He led an international tour with the college choir he directed and was choral advisor to the USO during WWII. Inspired by Czech composer Anton Dvořák and British, mixed-race composer Samuel Coleridge Taylor, he used folk melodies and stories as the foundation for classical compositions. As a pianist, composer/arranger, and conductor, **Dett** brought African-American folk music and spirituals to American and European audiences. In his own words in 1918, "We have this wonderful store of folk music—the melodies of an enslaved people ... but this store will be of no value unless we utilize it, unless we treat it in such manner that it can be presented in choral form, in lyric and operatic works, in concertos and suites and salon music—unless our musical architects take the rough timber of Negro themes and fashion from it music which will prove that we, too, have national feelings and characteristics, as have the European peoples whose forms we have zealously followed for so long." **Dett's** music editor, Jason Max Ferdinand, notes that **Chariot Jubilee** is "sophistication that was wrapped in love and simplicity," and is uplifting and "aesthetically pleasing," with "lovely lines, harmonies and rhythms.... African Americans saw in **Robert Nathaniel Dett** the epitome of excellence." The elementary school he attended and the church for which he played organ as a teen have been renamed for him. Canada's Nathaniel Dett Chorale, founded more than 50 years after his death, sings his compositions as well as those of other composers of African descent. They performed at the first inauguration of U.S. President Barack Obama.

## PROGRAM

### 4) LORD MAKE ME AN INSTRUMENT

*Lyrics:* attributed to Saint Francis of Assisi

*Music:* M. Roger Holland, II

In addition to degrees in music, **M. Roger Holland, II**, has a Master of Divinity Degree. He folds music into pastoral care. In an interview, he explained that he champions “liturgical justice,” which is having the music used in worship represent all parishioners in the congregation. **Holland** believes that rather than always expecting all members to conform to Eurocentric models of church music, those leaders with diverse congregations should incorporate music that honors, recognizes, welcomes, and treasures the cultures of all parishioners. By embracing the different cultures, congregations are embracing the different parishioners, whether African, Hispanic, African American, or Vietnamese. He said, “Singing one another’s songs is learning one another’s stories.” Doing this “de-otherizes” others and encourages “unity rather than uniformity.” **Holland** teaches music and religion and directs The Spirituals Project at the University of Denver’s Lamont School of Music. He is heavily involved in music for Black Catholic worship. He has taught, accompanied, arranged music for, and directed The Boys Choir of Harlem and has played for Oprah Winfrey’s *The Color Purple on Broadway*. When music director Marty Banghart asked him about his song, **Lord, Make Me an Instrument**, he wrote that while playing for the funeral of the father of a friend, “palm cards were distributed that had a picture of the deceased on one side and the prayer of St. Francis of Assisi on the other.... Something struck me in that moment. Almost immediately the opening melody came to me.... I finished setting the text that day. I tried to use music to mirror the juxtapositions inherent in the text: ‘where there is hatred, let me sow love.’ The language changes midway through and is in two sections: ‘grant that I may not so much seek to be consoled as to console.’ Then, ‘for it’s in giving that we receive.’ The text seemed to evoke a call-and-response structure, and pairing of phrases, so I endeavored to create music that did the same thing. In terms of musical style, I’m a classically trained pianist who loves gospel music. In my opinion, this composition evinces my training and love for both.”

CONCERT WITH DEER CREEK CHORALE

# THE CHARIOT JUBILEE

A Frederick Chorale and  
Deer Creek Chorale Collaboration

APRIL  
28

Concert at 4pm



**DEER CREEK**  
*Chorale*

**Towson United Methodist  
Church**  
**501 Hampton Lane, Towson**  
Click [here](#) for tickets

# UPCOMING CONCERT



## THE FREDERICK CHORALE SALUTES THE ARMED FORCES



*Featuring The U.S. Army Field Band's  
HooahCapella*



*Presented by Mayor Michael O'Connor*

**MAY 18 // 3pm**  
**BAKER PARK BANDSHELL**  
**FREDERICK, MD**

**FREE ADMISSION**  
*Suggested Donation: \$20*



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# BIOGRAPHIES

## MUSIC DIRECTOR: HEIDI ACKERMAN

Baltimore-based Heidi Ackerman is a sought-after conductor, clinician, and vocalist. With extensive experience conducting professional ensembles, she has added a focus on community choruses; diversifying ensembles through dynamic programming while invigorating membership by harnessing the joy of singing together.



In her third season as Musical Director of The Frederick Chorale, she looks forward to their April collaboration with the Deer Creek Chorale and celebrating Armed Forces Day with members of the United States Army Field Band's Soldiers' Chorus on May 18th at the Baker Park Bandshell.

In 2022, Ms. Ackerman was approached to establish and lead a community chorus for the Patterson Park Academy of Music in Baltimore, Maryland. Thanks in large part to Heidi's passion for choral music as well as her magnetic personality and fast paced rehearsal style, membership in the fledgling chorus has grown exponentially: from an initial enrollment of 29, the chorus now boasts over 100 members. She has also joined the conducting staff of the Baltimore Choral Arts Society this season, assisting Maestro Anthony Blake Clark. A prior educator, Ms. Ackerman is in demand as a choral clinician – this year, she has conducting festivals in Maryland and New York.

An accomplished vocalist, Ms. Ackerman joined The United States Army Field Band, which brought her to Washington, D.C., from the West Coast in 2013. As an enlisted conductor of the Soldiers' Chorus, she conducted concerts across the USA and Puerto Rico. As a soloist, she graced the stages of Carnegie Hall with the New York Pops, Severance Hall with the Cleveland Pops, The Kennedy Center with the National Symphony Orchestra, and The Henry Ford with the Detroit Symphony Orchestra. Ms. Ackerman performs around the DC/Baltimore area and tours other states performing her one-woman show, *Cat Calls: A Feminist Cabaret*. Her drive to impact lives through shared music led to a concert series at the Maryland Correctional Women's Facility.

Prior to joining the Army, Ms. Ackerman was a teacher and freelance musician in Arizona. She sang three seasons with Arizona Opera and soloed with the Phoenix Symphony on Mendelssohn's *Elijah*. She earned a Bachelor of Arts in Choral Conducting and Education from Northwestern College, Iowa, and a Master of Music in Vocal Performance from Arizona State University. To learn more, visit [heidiackerman.com](http://heidiackerman.com).



## BIOGRAPHIES

### DEER CREEK CHORALE CONDUCTOR/ARTISTIC DIRECTOR: MARTY BANGHART

Marty Banghart provides the force and vision guiding Deer Creek Chorale since its inception in 2007. A career Maryland music educator, Ms. Banghart has dedicated her energies toward developing Deer Creek Chorale into a compassionate, talented, inter-generational choir dedicated to enriching the greater Baltimore community with meaningful experiences in the choral arts. Ms. Banghart is committed to exposing her choristers to a myriad of guest clinicians, , such as Anthony Blake Clark, Terry Eberhardt, Stephen Holmes, Michael



Semancik, Arian Khaefi and guest conductors including Simon Carrington, and guest conductors including Simon Carrington, Tom Hall, Paul Head, Z. Randall Stroope, Daniel McDavitt, Derrick Fox, and Bruce Rogers. She has led the choir in the study and performance of major works such as *Carmina Burana*, *Messiah*, Haydn's *Mass in Time of War*, Rutter's *Mass of the Children*, *Gloria* by Poulenc, *Requiems* by Rutter, Mozart, Faure, Brahms, and Durufle; *Magnificats* by Bach, Pergolesi, and Rutter; Britten's *Ceremony of Carols*, Barnett's *Bluegrass Mass*, Lauridsen's *Lux Aeterna* and Gjeilo's *Sunrise Mass*. Her choirs have performed internationally in the United Kingdom, China, Austria, the Czech Republic, Germany, and Italy.

A trademark of Deer Creek Chorale is its commitment to community service. Each year, the organization collaborates with a local or global nonprofit. Commissioning new works is another important aspect of Ms. Banghart's work. Many of these commissions have been through a Chorus America consortium or sponsored by individual donors. Ms. Banghart is passionate about the physical and spiritual benefits, at any age, of singing. She believes singing is a lifelong activity and one that educates and inspires. In 2016, Ms. Banghart met her goal to create a youth choir. The combined programs presently serve ages 6 through 86, with many opportunities for the groups to work together and learn from each other.

Ms. Banghart is an active member of the National Association for Music Education, American Choral Directors Association, and Chorus America. When attending these organization's conferences, she explores new repertoire, networks with colleagues and composers, and learns about the new trends in leading a nonprofit arts organization. She made her directorial debut at Carnegie Hall in 2018. Her awards include Teacher of the Year, Humanitarian Award; Teacher of Excellence in Maryland; and Director of Note. She continues to study voice and vocal pedagogy and maintains a private voice and classical guitar studio. She has served as a national consultant, adjudicator, guest conductor, soloist, and clinician. She and her husband maintain three homes. Whether in Canada, Maryland, or Sanibel, Florida, Ms. Banghart is active in the music scene.

## BIOGRAPHIES

### COLLABORATIVE PIANIST: ROY BELFIELD, JR.

Roy L. Belfield, Jr., accompanist for both Deer Creek Chorale and The Frederick Chorale, is a native of Petersburg, Virginia. He began his undergraduate studies in music at Dillard University in New Orleans, Louisiana. He earned a Bachelor of Arts Degree in Music from Morehouse College in Atlanta, Master's Degrees in Music Education and Organ Performance from Florida State University in Tallahassee, and a Doctor of Musical Arts Degree in Organ Performance from the University of Missouri-Kansas City Conservatory of Music. He has done additional studies in vocal pedagogy and choral conducting.



As an educator, Dr. Belfield has taught students from pre-school to college for twenty-two years. As a church musician, he has served six denominations throughout the country. As an accompanist, he has collaborated with numerous choirs, vocalists, and instrumentalists. As a composer and arranger, Dr. Belfield has written works for chorus, voice, piano, and organ. Dr. Belfield is currently Director of Music Ministries and Organist at Towson United Methodist Church in Maryland. He has published compositions for chorus and for organ and has scholarly articles published in *The American Organist* and *The Choral Journal*. Dr. Belfield frequently serves as choral clinician/adjudicator, lecturer, guest conductor, concert organist, and accompanist across the country. Among his many performance and lecture venues are the Andrew Mellon Auditorium in Washington, D.C., Carnegie Hall and Lincoln Center in New York City, and Morehouse College in Georgia. As a concert organist and accompanist, he has performed in Germany and the Czech Republic. He accepts choral commissions for schools, professional choruses, and special church celebrations. Dr. Belfield holds memberships with the American Choral Directors Association and the American Guild of Organists.

# BIOGRAPHIES

## SOLOISTS

**Tenor Adam Apostoli** grew up in Yorkshire, United Kingdom (UK), but chose to study music and physics at the University of Edinburgh in Scotland because of his love of early music, passion for science, and that university's enlightened program allowing for a unique combination of the two. He holds a bachelor's degree in music technology and a PhD in physics, both from the University of Edinburgh. In addition to being a scientist, Adam is also singer. While in the UK he studied with teachers at Royal Conservatoire of Scotland, Les Arts Florissants, and Magdala Opera Trust. While in Edinburgh, Adam performed with The Dunedin Consort, Edinburgh Studio Opera, and the Edinburgh University Renaissance Singers.



**Tenor Denver Gaydon** accidentally found his way into music in a professional setting and has been hooked ever since. Gaydon worked as a public school choir director for ten years, teaching in West Virginia, Maryland, and Texas. While teaching, he chartered an award-winning thespian troupe, worked as a clinician, and directed several award-winning vocal and instrumental ensembles. He now works as a corporate trainer and hopes to leverage this more flexible schedule for further performance ventures.



Mr. Gaydon has toured as a soloist, chorus member, barbershopper, jazz bassist, and one-third of a rockabilly trio. He has performed at Carnegie Hall. He is thrilled to be adding “soloist for Duruflé's *Requiem*” to his list of performances. He earned a Bachelor of Arts in Music Education from Alderson Broaddus University as well as a certificate in Audio Engineering from the Recording Workshop. He studied classical voice, contemporary singing, and jazz singing, and has now pivoted back to classical singing. He lives in Martinsburg, West Virginia, with his wife Melanie and two dogs, Lucy and Tatum. He is an active performer, composer, actor, and voice-over artist. When not performing, he enjoys kayaking, game design, traveling, and playing far too many games—both the video and tabletop variety.

# BIOGRAPHIES

## SOLOISTS

**Soprano Aubrey Gibbons** credits the origin of her passion for music to her high school choir director. She has a solid 20-year foundation in vocal training, including vocal performance studies at Brigham Young University (BYU) in Utah. She performed with the BYU Concert Choir and BYU Singers, and sang the role of Cherubino in Mozart's *Le Nozze di Figaro* and the lead role in Bizet's *Carmen*. She has performed solos by Donizetti, Dvořák, Gunod, and Puccini. Beyond classical music; she enjoys also the emotive storytelling of musical theater. Having played different characters in three different productions Gilbert and Sullivan's *Pirates of Penzance*, (including Mabel and a policeman) and she could probably sing *I Am the Very Model of a Modern Major General* without looking. She has also played Christine in Lloyd Webber's *Phantom of the Opera*. She has an exceptional ability to sing in multiple languages, which complements her belief in the power of music as a universal language that can bridge cultural divides and stir deep emotions in audiences worldwide.



When COVID hit, and work became strictly remote, Aubrey and her husband moved out of Baltimore to Frederick to escape big city noise and to be closer to the Western Maryland outdoor recreation that they already enjoyed. She loves Frederick's big-city features and small-town feel. After attending one of The Chorale's holiday concerts, which deeply moved her, she auditioned into The Chorale. Singing with the group gives Aubrey a deeply valued community that shares interests - a home away from home and extension of her family (which includes a twin brother).

# THE FREDERICK CHORALE



**Music Director** - Heidi Ackerman  
**Collaborative Pianist** - Roy Belfield, Jr.

## SOPRANOS

Bonnie Clowes	Martha Jones*	Kiley Mead
Katie Cowan	Sophie Krahnke	Connie Pryor
Elyssa Doub	Judy Loiseau-Myers	Rebecca Rupp
Jackie Galliher	Emma Martin	Louise Van Gilder-Martin
Aubrey Gibbons	Natasha Maskaly	
Deb IntVeldt	Ashlyn Mazone-Lucas	

## ALTOS

Caroline Bailey	April Horn-Ausherman	Linda Myers
Kerri Cook	Susan Kleit	Rebekah Spann
Rebecca Frasure	Dayna Lane	Katy Rose Taylor*
Elaine Gleaton	Glory Lanphear	Erica Weiner 🎵
Judy Gynn	Monika McCormick	Janine Wilson Smith

## TENORS

Adam Apostoli 🎵	Denver Gaydon	Sarah Nainan-Newhard
Sam Branchaw	Dick Jones*	Dean Pettit
Melodie Charles	Vlado Knezevic	Rob Thompson
Dave French	Kerr Lockhart	

## BASSES

Brian Anderson	Bill Knipe	Scott Myers
Bryan Butman	Bob Kripowicz	Patrick O'Kelly
Rick Galliher	Tim Kueberth*	Tom Pryor
Anthony Gutierrez	William McCormick	Luc Renaux
Michael Henyon	Peter Meyers	

\* Section Leader 🎵 New Member

# THE DEER CREEK CHORALE



**Director** - Marty Banghart  
**Assistant Director** - Greg Arment  
**Accompanist** - Roy Belfield, Jr.

## SOPRANOS

Janet Ayres	Julie Culotta	Rebecca Monnier	Mary Beth Stapleton
Louise Ballard	Laurel Falkner	Laura Overturf	Jennifer Stetler
Patty Ballinger	Kris Foster	Linda Perrine	Kristen Stokes
Marcia Boccia	Mickayla Friedel	Jean Sack	Laurie Woodburn
Karen Botts	Susana Goff	Julia Scheinberg	Judy Wright
Emily Brock	Kate Leventhal	Wendy Scheinberg	Suzanne Zantop
Emalyn Bullis	Linda Mack	Jocelyn Sharpes	
Colleen Case	Christine Master	Mary Sue Shaw	
Alaina Crothers	Gracie Miller	Phoebe Simlote	

## ALTOS

Stephanie Abrams	Donna Gotsch	Miriam Long	Cherie Patterson
Marjorie Barndt	Rachel Hamann	Brittany Maccubbin	Luianne Potter
Kathy Browning	Katelyn Hemling	Grace Macdonald	Lisa Shearer
Jamie Burgess	Susan Hill	Wendy Maestri-Cote	Kathy Shields
Linda Conrad	Sherry Hohl	Courtney Martin	Sally VanLieshout
Stephanie Davis	Sharon Kachur	Elizabeth McGonigle	Barb Waite
Muffy Deeley	Hope Ledebur	Lynn Moore	Denise Wrzesien
Meccy Gast	Meredith Leroy	Lindsay Nuesca	Gretchen Young

## TENORS

Jeffrey Ayres	David Dasch	Patrice Hieronymus	Nancy Ringgold
Sharon Bottcher	Louis Gephardt-	Derrick Jackson	Lila Straight
Wendy Cannon	Gorsuch	Lance Ledebur	Jane West Walsh
Joe Close	Trey Haugen	Pete McCallum	Ryan Wilson
Stephen Cluff	Jennifer Hayes	Julian Mejias-Torres	

## BASSES

Paul Allred	Jeff Koerber	Aidan Pistel	Mark Wilson
Jonroy Canady	John McCauley	Jeffrey Roemer	Adam Zukowski
William Clark	Donald McGonigle	Steve Scheinberg	
Rafi Fernandez	Blair Miller	Michael Semancik	
James Hopkins	Jeffrey Morris	Barron Shaw	

# THE FREDERICK CHORALE LEADERSHIP

## Our Board of Directors



Front Row:

Heidi Ackerman (Music Director), Alina Lightchaser (Fundrasing), Sophie Krahnke (Social), Sarah Nainan-Newhard (President), Kiley Mead (Publicity),

Back Row:

Dean Pettit (Treasurer), Rebecca Rupp (Secretary), Louise VanGilder-Martin (Personnel), Elaine Gleaton (Music Chair), Mike Henyon (Vice-President)



## Our Music Team



Front Row:

Heidi Ackerman (Music Director), Elaine Gleaton, Katy Rose Taylor, Louise VanGilder-Martin

Back Row:

Denver Gaydon, Luc Renaux, Tim Kueberth

Absent:

Deb IntVeldt, Scott Myers

## ACKNOWLEDGEMENTS

- The chorale is grateful to **Lead Pastor The Reverend Dr. Paul A. Baglyos** at Evangelical Lutheran Church and **Director of Music Ministries Daniel Catalano** for sharing their lovely church with us to perform this concert of religious music,
- The **Church of the Transfiguration**, especially **Parish Administrator Bill Hillringhouse** and **Senior Warden Scott Myers** for the Church's generous continuing support, and for the use of its superb facilities for our rehearsals,
- **Jason Enterline** for his design services throughout the year, [www.enterlinedesign.com](http://www.enterlinedesign.com)
- Generous community organizations who support The Frederick Chorale and its mission include:
  - **The Community Foundation** for its support and financial-management services, [www.cffredco.org](http://www.cffredco.org),
  - **Frederick Arts Council** for continuing support, interest, and guidance, [www.FrederickArtsCouncil.org](http://www.FrederickArtsCouncil.org),
  - **Maryland State Arts Council** for its support for The Chorale and its advocacy for the arts in Maryland,
  - **Delaplaine Foundation** for funds to help make this season's concerts free,
  - **Nora Roberts Foundation** for its support of local arts,
  - **Aziza Family Trust** for its support of the Chorale
  - **The Ausherman Foundation** for its continued support for the arts and for nonprofits in Frederick,
  - **The Nancy Roblin Fund** for its continued support of the group Nancy founded,
  - **The G. Frank Thomas Foundation** for its support of Frederick County organizations, and
- Donors who support the Deer Creek Chorale and its mission include:
  - The Maryland State Arts Council
  - Hartford County Cultural Arts Board,
  - The Mary Jean and Oliver Travers Foundation, Silverman Thompson, and Whiting Turner
  - and the Citizens of Baltimore County
- **YOU** for attending our concerts and donating to our mission.



## DONATING TO THE CHORALE

The Frederick Chorale is a 501(c)(3) non-profit organization that depends upon the generosity of the Frederick community for its continuing existence. Does your company match employee donations? If so, please tell them about your donation to The Frederick Chorale. Here's how you may make your 100% tax deductible donation to The Frederick Chorale:

- Click or scan this QR code to donate using PayPal,
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Thank you for your generous support that will allow us to continue to provide superb music to audiences in Frederick.

## HIRING THE CHORALE

To inquire about having The Chorale or a small ensemble sing at your event, contact us at [info@frederickchorale.org](mailto:info@frederickchorale.org).

The Chorale actively supports regional organizations and events, and we can tailor a performance to your specific needs.

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# AUDITIONING FOR THE CHORALE



The Frederick Chorale is a mixed chorus that has been performing locally, nationally, and around the world since 1977. The group performs repertoire in a wide variety of styles ranging from Baroque masterworks to classic folk songs and Broadway hits, all with the mission of enriching the cultural life of the Frederick community.

In her third season as Music Director, Heidi Ackerman expertly guides the chorus in its continued commitment to the musical and cultural life of Frederick.

## AUDITIONS

The Frederick Chorale will be auditioning interested singers in August and September. Rehearsals are held on Sunday evenings at the Church of the Transfiguration in Braddock Heights, Maryland. Singers who have a pleasing voice, good pitch, good reading skills, solid musicianship, and are willing to do individual preparation would feel especially comfortable singing in The Frederick Chorale. The Chorale welcomes any interested singers to participate in our audition process.

For information, please contact [auditions@frederickchorale.org](mailto:auditions@frederickchorale.org) or visit our website [frederickchorale.org/auditions](http://frederickchorale.org/auditions).

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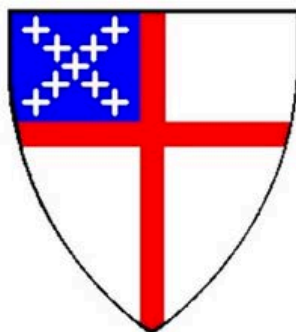
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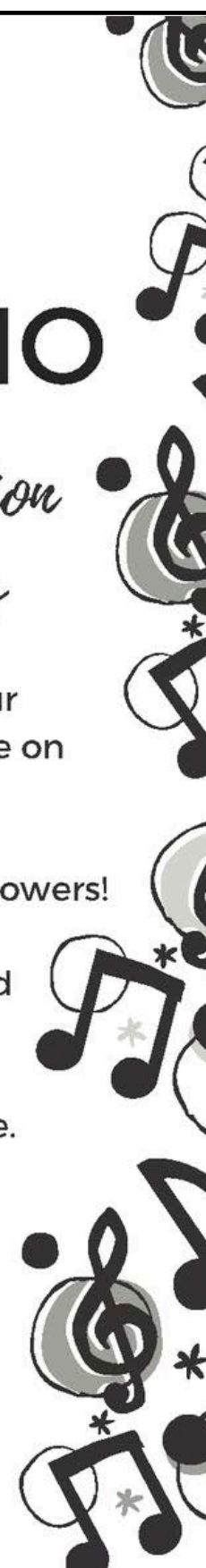
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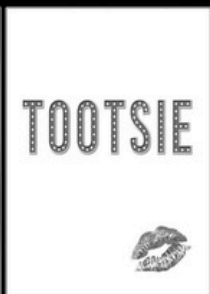
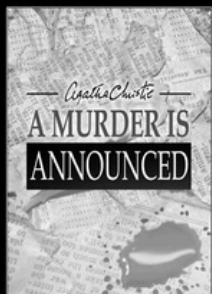
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