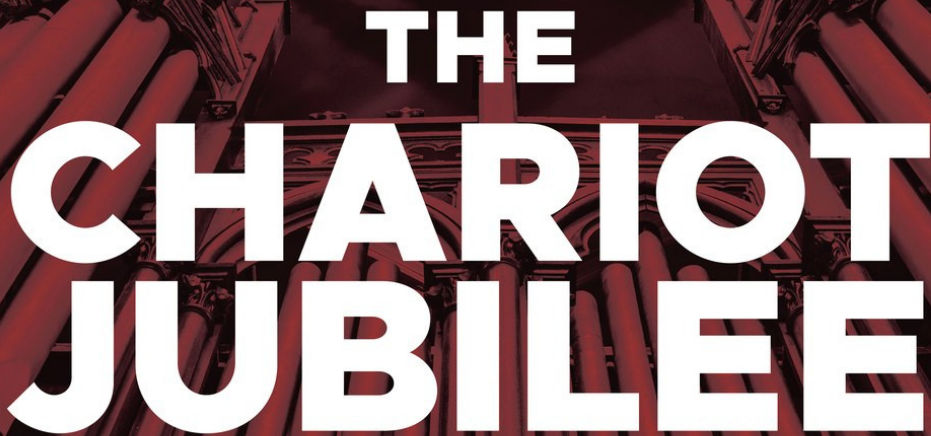


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# THE CHARIOT JUBILEE

A Frederick Chorale and  
Deer Creek Chorale Collaboration

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**Sunday, April 28th, 2024 - 4pm**

Towson United Methodist Church  
501 Hampton Lane  
Towson, MD 21286



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# THE CHARIOT JUBILEE

APRIL 28, 2024

Towson United Methodist Church  
Towson, MD



**Martha Banghart**  
*Artistic Director*

**Heidi Ackerman**  
*Music Director*

**Greg Arment**  
*Assistant Director*

**Dr. Roy Belfield, Jr.**  
*Accompanist*

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*Programs made possible in part by grants from the Maryland State Arts Council,  
Harford County Cultural Arts Board and Citizens of Baltimore County.*

# DIRECTOR'S LETTER

Good afternoon,

Welcome to “The Chariot Jubilee,” a concert collaboration which has evolved into a glorious joint venture with the Frederick Chorale.

How did this happen you might ask? In March of 2023 at the *Baltimore Sings* Festival, I was introduced to Heidi Ackerman, Artistic Director of the Frederick Chorale and founder and director of the Patterson Park Community Chorus, by one of my former students. Upon that first meeting, Heidi and I knew we wanted to work together and the brainstorming began. I had already chosen the repertoire so it was full speed ahead.

We are thrilled to be presenting the sublime *Durufle Requiem* paired with the uplifting and seldom performed *Chariot Jubilee*. Maurice Durufle wrote his Requiem in 1947 in memory of his father. The original edition was for SATB chorus, soloists and organ. Please read the program notes for more information about this masterwork. And we are elated to welcome Stephen Holmes, Artistic Director of the Maryland State Boychoir, to the podium to conduct the Requiem.

After intermission, we will premiere a setting of *Ride the Chariot* by Stacey Gibbs, one of the foremost arrangers of spirituals. I contacted him last year asking if he would create an SATB arrangement of this well-known piece and the result is a high spirited, energetic message of hope and deliverance.

The program continues with *The Chariot Jubilee*. This piece was written by Nathaniel Dett, a classically trained Canadian composer who was influenced by Antonin Dvorak and Samuel Coleridge-Taylor. Heidi Ackerman will lead the combined choirs, soloist and organist in presenting this fantasia on *Swing Low, Sweet Chariot*.

To close the concert, we will perform M. Roger Holland II's important setting of the timely text *Lord, Make Me An Instrument*. This features a brilliant

piano part which augments the style and impact of the composition using a call-and-response structure.

A special thanks to all who have contributed to this collaboration including our singers, artists, donors, audiences, Chestnut Grove Presbyterian and Towson United Methodist Churches. It is indeed a privilege to lead our organization on new musical adventures and I look forward to our upcoming 18th season. Stay tuned!

With gratitude,  
Martha Banghart  
Artistic Director, Deer Creek Chorale

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*Spring*  
**CONCERT**



Saturday, May 11th, 7pm  
Chestnut Grove Presbyterian Church, Phoenix

# PROGRAM

**Requiem** ..... Maurice Durufle (1902-1986)

Stephen Holmes, Guest Conductor

Soloists: Jocelyn Sharpes

Trio: Louis Gephardt-Gorsuch, Barron Shaw, Adam Zukowski

I. Introit

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

II. Kyrie

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

III. Domine Jesu

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. But that Michael, the holy standard bearer, 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.

IV. Sanctus

Hosanna in excelsis! 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.

V. Pie Jesu

Gentle Lord Jesus, grant them eternal rest.

VI. *Agnus Dei*

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

VII. *Lux aeterna*

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*

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. 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*

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.

— 15 MINUTE INTERMISSION —

**Ride the Chariot** . . . . . Trad. Spiritual Arr. by Stacey V. Gibbs  
PREMIERE PERFORMANCE  
2023 Commission by the Deer Creek Chorale

Getting' ready for de Judgmen' Day, my Lord, my Lord, my Lord,  
Ride the chariot in de mornin' Lord. Ride the chariot in de mornin' Lord,  
I'm getting' ready for dat Judgmen' Day, my Lord, my Lord, my Lord, my  
Lord.  
Are you ready my brother? Oh, yes, good Lord. Are you ready for the  
journey?  
Do you want to see Jesus? Yes, I'm waitin' for de chariot 'cause I'm ready  
to go.  
I never can forget that day, ride in de chariot to see my Lord,  
When all my sins were taken away, Gonna ride in de chariot to see my  
Lord.  
My soul was snatched from de miry clay, Gonna ride in de chariot to see  
my Lord.  
I'll serve my God 'til de Judg-a-ment Day, Gonna ride in de chariot to see  
my Lord.



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**The Chariot Jubilee** . . . . . R. Nathaniel Dett (1882-1943)

Heidi Ackerman, Guest Conductor

Soloist: Ryan Wilson

Down from the heavens, a golden chariot swinging,

Comes God's promise of salvation.

Amen! Amen!

Hallelujah! Hallelujah!

Swing low, sweet chariot,

Coming for to carry me home,

Swing love, sweet chariot,

Coming for to carry me home!

God made a covenant,

For the glory of His grace

Through our Lord and Saviour Jesus Christ.

His gospel, full and free,

Like a chariot swung from heav'n,

Shall bear the true believer home,

Safely home.

Salvation, sweet cov'nant of the Lord,

I shall ride up in that chariot in that morning.

Tell it, tell it!

He who doth in Christ believe,

Though he were dead,

Yet shall he live.

King Jesus triumphed o'er the grave!

His grace alone

Can sinners save.

O Hallelujah!

**Lord, Make Me An Instrument** . . . . . M. Roger Holland, II

Lord, make me an instrument of thy peace, of thy peace.  
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.  
O Divine Master,  
Grant that I may not so much seek to be consoled, as to console.  
To be understood, as to understand, to be loved, as to love.  
For it's in giving that we receive, It is in pardoning that we are pardoned.  
And it's in dying that we are born to eternal life.  
Lord, make me an instrument of thy peace.



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# PROGRAM NOTES

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## REQUIEM

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This work, completed in 1947, was written in its original version for solo, choir, orchestra and organ. A transcription of the part was realized for organ alone as well as for reduced orchestra.

This Requiem is composed entirely on the Gregorian themes of the Mass for the Dead. Sometimes the musical text has been respected in full, the orchestra intervening only to sustain or to comment on it; sometimes I was simply inspired by it or sometimes removed myself from it altogether; for example, in certain developments suggested by the Latin text, namely in the *Dominu Jesu Christe*, the *Sanctus*, and the *Libera*. Generally speaking, I tried to get the particular style of the Gregorian themes firmly set in my mind.

I also endeavored to reconcile as much as possible the Gregorian rhythm, as has been established by the Benedictines of Solesmes, with the demands of modern metrical notation. The rigidity of the latter, with its strong beats and weak beats recurring at regular intervals, is hardly compatible with the variety and fluidity of the Gregorian line, which is only a succession of rises and falls.

The strong beats had to lose their dominant character in order to take on the same intensity as the weak beats in such a way that the rhythmic Gregorian accent or the tonic Latin accent could be placed freely on any beat of our modern tempo.

As for the musical form of each of the pieces composing this Requiem, it is generally inspired by the form proposed by the liturgy. The organ has only an incidental role. It intervenes, not to accompany the choirs, but only to underline certain accents or to make one momentarily forget the all too human sonorities of the orchestra. It represents the idea of peace, of faith and of hope.

This Requiem is not an ethereal work which sings of detachment from earthly worries. It reflects, in the immutable form of the Christian prayer, 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.

This Mass includes the nine parts of the Mass of the Dead: the Introit, Kyrie, Domine Jesu Christe, Sanctus, Pie Jesu, Agnus Dei, Lux aeterna, Libera me, and finally In Paradisum, the ultimate answer of faith to all the questions, by the flight of the soul to Paradise.

—Maurice Durufle

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### RIDE THE CHARIOT

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Stacey V. Gibbs is a prolific and highly sought after composer and arranger. Best known for arrangements of spirituals, he is highly acclaimed for his ability to infuse new energy into familiar works without sacrificing their authenticity or power.

Maestro Gibbs' spirituals have been performed by the United States Air Force Sergeants, the St. Olaf Choir, the Stellenbosch Choir of Africa, the University of Southern California Chamber Singers, the Winston-Salem State University Singing Rams, Morehouse & the University of Michigan Glee Clubs, the Wartburg Choir and many other college, university, high school and professional ensembles both domestically and internationally. His music has been programmed at all state festivals, National Association of Music Educators (MENC) Festivals, the World Choir Games and regional and national American Choral Directors Association (ACDA) Conventions. Several of his works also appear on J.W. Pepper's Editor's Choice lists, including *Didn't It Rain: The Spirituals of Stacey V. Gibbs*, recorded by the Sunday Night Singers of California and his setting of "Way Over in Beulah Lan" which was performed at the 57th Inaugural Service for President Barack Obama.

Robert Nathaniel Dett, 1882 -1943, was a Canadian composer of the early 20th century. Dett was the first person of color to matriculate at Oberlin Conservatory in 1908 and later attended Harvard, where he studied with Arthur Foote and earned a masters degree in 1932 from Eastman Conservatory. He, like many of the time, studied composition with Nadia Boulanger. He was influenced by Anton Dvorak and Samuel Coleridge-Taylor, as evidenced in many of his settings of familiar melodies. Tragically in 1943, as he was on a USO tour in Europe, he suffered a heart attack and passed away.

Robert Nathaniel Dett composed *The Chariot Jubilee* in 1919 after a commission came from Howard Lyman and the Syracuse University Chorus. *The Chariot Jubilee* is thought to be the first ever symphonic work based solely on Negro spirituals. After the premiere the orchestral score for this rich work was sadly lost, and it was not until c.80 years later when Hale Smith began to recreate the orchestral parts. Interestingly, although the premiere went well there have seldom been performances since it was recreated. Part of this issue comes down to the lost orchestral parts; however, Hale Smith's arrangement of *The Chariot Jubilee* brought together musicians and collaborators from across the USA. Led by the Atlanta Symphony Orchestra, the 1998 performance sparked more frequent performances, including one for the seventieth birthday of Martin Luther King.

The text comes from Dett's own pen and is based on a mix of both scripture and folklore. Dett has taken some of his most treasured lines from the Bible, African-American spirituals and folk songs to form the basis of the text sung by both the solo tenor and the chorus. At times it is difficult to know what is from Dett's pen and what comes from the Bible. The free form of the text embraces a number of styles, which can be heard throughout *The Chariot Jubilee*.

*The following letter from Roger Holland is in response to Marty Banghart reaching out to ask for further insight into the piece for those who would perform it and for those who would listen.*

I am honored that you all will be performing the piece. This particular composition is one that is very dear to me, and one I am very proud of.

The inspiration for the piece came at a time when I was recording my home church choir - Our Lady of Charity Mass Choir or Our Lady of Charity RC Church in Brooklyn, NY. I was looking for original music to record and was in the process of writing some original pieces of my own to contribute to the project. This is one of six original pieces I contributed to the 12-song project. During this period, the father of a friend passed away. Br. Tyron A. Davis, C.F.C. (Congregation of Christian Brothers) is the Director of the Office of Black Ministry for the Archdiocese of New York. I have known him for many years, since I was a teenager at Our Lady of Charity. When Br. Tyron's father, James E. Davis, passed away, he asked if I would play for the funeral, which, of course, I agreed to. At the funeral, as is typical, 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. (We now know that St. Francis did not write this prayer, but it has been attributed to him.) Though I was familiar with the prayer, something struck me in that moment. Almost immediately the opening melody came to me. When I got home I finished setting the text that day.

The song was the concluding track on the CD, not counting the bonus track we added. I orchestrated the piece and we recorded the song using MIDI instruments. Later, when recording music for my first full project for GIA Publications, Inc. titled "Building Up the Kingdom," I partnered with GIA in financing the project and recorded the song with live instruments. Around 2001, James Abbingon began the African American Church Music Series, an octavo series that GIA publishes and for which Abbingon serves as editor. Abbingon approached me about contributing compositions to this new series that would highlight the work of African Americans. I agreed

and submitted two compositions which were accepted; “Lord, Make Me an Instrument” and a hymn arrangement - “The Church’s One Foundation.” Both were accepted for publication. I was probably the only person to have two compositions published in the first round of works published in the AACMS. “Lord, Make Me an Instrument” was also included in the first group of pieces recorded from the series in the collection “Stop By, Lord.”

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.

I hope this is helpful.

—Roger



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Greg Arment, Assistant Director

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Ayres, Janet	Foster, Kris	Scheinberg, Julia <sup>1</sup>
Ballard, Louise	Friedel, Mickayla <sup>4</sup>	Scheinberg, Wendy <sup>3</sup>
Ballinger, Patty	Goff, Susana <sup>2</sup>	Sharpes, Jocelyn <sup>3</sup>
Boccia, Marcia	Leventhal, Kate	Shaw, Mary Sue
Botts, Karen	Mack, Linda	Simlote, Phoebe
Brock, Emily <sup>4</sup>	Master, Christine	Stapleton, Mary Beth
Bullis, Emalyn <sup>2</sup>	Miller, Gracie	Stetler, Jennifer
Case, Colleen <sup>1</sup>	Monnier, Rebecca	Stokes, Kristen
Crothers, Alaina	Overturf, Laura	Woodburn, Laurie <sup>1</sup>
Culotta, Julie <sup>2</sup>	Perrine, Linda	Wright, Judy
Falkner, Laurel	Sack, Jean	Zantop, Suzanne <sup>1</sup>

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## ALTO

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Abrams, Stephanie	Hill, Susan	Moore, Lynn
Barndt, Marjorie	Hohl, Sherry	Nuesca, Lindsay <sup>1</sup>
Browning, Kathy <sup>3</sup>	Kachur, Sharon	Patterson, Cherie
Burgess, Jamie	Ledebur, Hope	Potter, Luianne
Conrad, Linda	Leroy, Meredith	Shearer, Lisa
Davis, Stephanie	Long, Miriam	Shields, Kathy
Deeley, Muffy	Maccubbin, Brittany	VanLieshout, Sally
Gast, Meccy	Macdonald, Grace	Waite, Barb
Gotsch, Donna	Maestri-Cote, Wendy	Wrzesien, Denise
Hamann, Rachel	Martin, Courtney	Young, Gretchen
Hemling, Katelyn <sup>2</sup>	McGonigle, Elizabeth <sup>1</sup>	

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## TENOR

---

Ayres, Jeffrey	Gephardt-Gorsuch, Louis	McCallum, Pete
Bottcher, Sharon <sup>1</sup>	Haugen, Trey	Mejias-Torres, Julian
Cannon, Wendy	Hayes, Jennifer	Ringgold, Nancy
Close, Joe <sup>1</sup>	Hieronymus, Patrice	Straight, Lila <sup>2,4</sup>
Cluff, Stephen <sup>1</sup>	Jackson, Derrick <sup>1</sup>	West Walsh, Jane
Dasch, David <sup>1</sup>	Ledebur, Lance	Wilson, Ryan <sup>1</sup>



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**BASS**

---

Allred, Paul  
Canady, Jonroy<sup>1</sup>  
Clark, William  
Fernandez, Rafi  
Hopkins, James  
Koerber, Jeff

McCauley, John  
McGonigle, Donald  
Miller, Blair<sup>1</sup>  
Morris, Jeffrey  
Pistel, Aidan<sup>4</sup>  
Roemer, Jeffrey<sup>1</sup>

Scheinberg, Steve<sup>1</sup>  
Semancik, Michael  
Shaw, Barron  
Wilson, Mark  
Zukowski, Adam

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Galliher, Jackie	Martin, Emma	Van Gilder-Martin, Louise
Gibbons, Aubrey	Maskaly, Natasha	
Int Veldt, Deb	Mazone-Lucas, Ashlyn	

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## ALTO

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

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## TENOR

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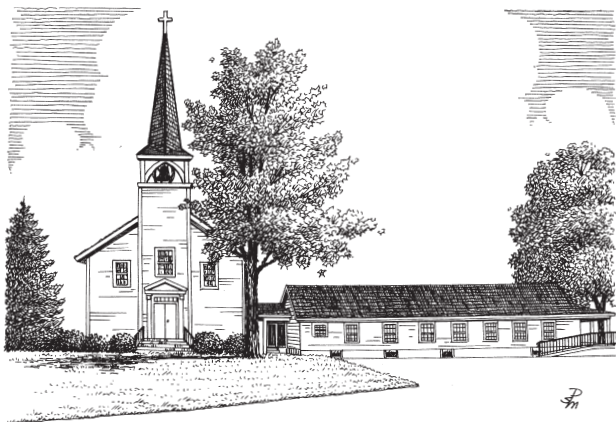
Apostoli, Adam	Gaydon, Denver	Nainan-Newhard, Sarah
Branchaw, Sam	Jones, Dick	Pettit, Dean
Charles, Melodie	Knezevic, Vlado	Thompson, Rob
French, Dave	Lockhart, Kerr	

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## BASS

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



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# ABOUT DEER CREEK CHORALE



Founded in 2007, the Deer Creek Chorale, a 501c3 tax-exempt arts organization, provides artistic and community service opportunities for the amateur musician. The Chorale is a multi-generational choir with over 90 non-auditioned singers from Maryland's Baltimore and Harford counties and Southern Pennsylvania. A varied and challenging repertoire encourages vocal technique, musicianship and expression. Under the umbrella of the Chorale are the Youth Choirs (Jubilate and Vivace) and a select Chamber Choir and ladies' ensemble, Ebb and Flow. The Chorale seeks to develop the potential of singers at all levels of experience.



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*Contributions list compiled from donations (monetary)  
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Susan Butler	Paul & Kathy Novak
Norma Campbell	Rick Osmun
Francis & Molly Carmody	Nick & Cathy Panos
William Connolly	Justin & Cherie Patterson
Adrienne DeRan	Rev. Loree & Steve Penner
JoAnne Dolan	Linda Perrine
Edith Donohue	Linda Pfeiffer
Ann Duncan	Karen Phelps
Elizabeth Ensor	Sheree Raschid
Mark Famous	Matt Quintal
Kris Foster	David and Jean Sack
Vickie Gray	Janis Seegar
Sybil Waterman Haley	Greta Thomas
Jennifer Hayes	Elodie Tichinoff
Patricia Hengen-Shields	Shelbi Timmons
James Hopkins	Erin Trujillo
Jarrettsville Pharmacy	James Ulman
Ruthie Kalvar	Barbara Waite
Jody Karantonis	Laurie Woodburn
Cheryl Keeling	
Donna King	



# OUR SUPPORTERS

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## JACKIE MCCOSH MEMORIAL ORCHESTRA FUND

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A founding member of the Deer Creek Chorale, Jackie was a beloved wife, teacher, and friend. After being paralyzed from a car accident in 2009, the DCC community supported her by raising \$40,000 to purchase a wheelchair accessible van. She continued to be a dedicated DCC chorister until her eternal rest in 2010.

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## \*GIFTS IN MEMORY OF:

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Laura Bondy  
Paul Bratz  
Vera J. Carroll  
Bill Clark  
Kelly Elizabeth Connolly  
Sandra Seem Connolly  
Dr. Arno Drucker  
William & Margaret Ellis  
Judith Famous  
Nancy Hannah  
Douglas Howard  
Leonard Kaskie

Howard Dean Martin  
Rose Matchett  
Jackie McCosh  
David McFarlane  
Esther McGonigle  
Arlene Osmun  
William Duffield Shardelow  
Rocco A. Tamburro  
Ted Tichinoff  
Mike Walton  
Donald Zantop

Special thanks to the chorale members for their generosity towards our 2023-2024 community projects: Blessing Bags for Chestnut Grove Presbyterian Church and Pajama Drive and Book Bag Drive for LASOS (Linking All So Others Succeed).



## ARTISTIC STAFF



**Martha S. Banghart, DCC Artistic Director**, provides the force and vision guiding the Deer Creek Chorale since its inception in 2007. A career Maryland music educator, Ms. Banghart has dedicated her energies toward developing the 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 and has led the choir in the study and performance of many major works. Her choirs have performed internationally in the United Kingdom, China, Austria, the Czech Republic, Germany and Italy. Another trademark of the Deer Creek Chorale is its commitment to community service. Each year the organization collaborates with another nonprofit either locally or globally. 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 benefits of singing at any age both physically and spiritually. Singing is a lifelong activity and one that educates and inspires. The creation of the youth choir in 2016 was one of Ms. Banghart's goals. As a result, 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. 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 a 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 and, whether in Canada, Maryland, or Sanibel, Florida; Ms. Banghart is active in the music scene.

**Greg Arment, DCC Assistant Director** has been active as an educator, church musician, and accompanist in various parts of Maryland since 2005. A Jarrettsville native and graduate of North Harford High School, his first professional musical activity was as the organist at St. Paul and Norrisville United Methodist Churches while he was in high school. He received his Bachelor of Music degree from Susquehanna University and his Master of Music degree from Anderson University, both in Music Education. Greg taught elementary and middle school music in Wicomico and Baltimore counties for nine years before moving into a Teacher Coach position. While in Wicomico County, he played in pit orchestras and served as the rehearsal accompanist for the Community Players of Salisbury. He is also the Director of Music and Organist at Orem's United Methodist Church in Middle River. He lives in Parkville with his wife, Melissa, and daughters, Lena and Eliza.



**Stephen Holmes, Guest Conductor** started his formal musical training with The Maryland State Boychoir (MSB) at the age of nine. His strong ties and commitment to the MSB continue today where he is in his 20th season on staff, now serving as the Artistic Director. In addition, he is the Organist/Director of Music for the Church of the Resurrection in Lutherville, MD. He currently serves as Assistant Director of Choirs at Towson University. He has served as Assistant Professor and Director of Choirs at Notre Dame of Maryland University, director of Annapolis Area Christian School Men's Chorus, Associate Director of the Glorystar Children's Choir, Director of the University of Maryland Men's Chorus (from 2005 to 2011), and chair of the Boychoir Repertoire & Standards Committee of the Maryland/DC division of the American Choral Directors



Association (ACDA). Mr. Holmes serves on the Board of Directors for the Canticle Singers of Baltimore, The Maryland State Boychoir, and The Choral Music Educators Association of Maryland. Mr. Holmes received a Bachelor of Music degree in Voice and Organ Performance from Towson University and a Master's degree in Choral Conducting from the University of Maryland, College Park. Mr. Holmes resides in Baltimore's Mayfield community with his wife and daughter.



**Heidi Ackerman, Guest Conductor** 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 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. 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 will be conducting festivals in Maryland and New York. Equally accomplished as a vocalist, Ms. Ackerman joined The United States Army Field Band, which brought her to Washington, D.C., from the West Coast in 2013. Ms. Ackerman performs around the DC/Baltimore area, and tours performing her one-woman show, *Cat Calls: A Feminist Cabaret*. She earned a Master of Music in Vocal Performance from Arizona State University and a Bachelor of Arts in Choral Conducting and Education from Northwestern College, Iowa. To learn more, visit [heidiackerman.com](http://heidiackerman.com).

**Roy L. Belfield, Jr., Accompanist**, a native of Petersburg,

Virginia, 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 the Doctor of Musical Arts degree in organ performance



from the University of Missouri-Kansas City Conservatory of Music. As an educator, Dr. Belfield taught students from preschool to college for twenty-two years. As a church musician, he has served six denominations throughout the country. As an accompanist, Belfield has collaborated with numerous choirs, vocalists, and instrumentalists. As composer and arranger, Dr. Belfield has written works for chorus, voice and piano and organ. Dr. Belfield is currently Director of Music Ministries and Organist at Towson United Methodist Church in Maryland.

**Jocelyn Sharpes, Soloist** began her love of music at

a young age. Growing up she was blessed to have a collection of music directors and family who honed her love into a passion. Highlights of her many early experiences included singing the national anthem for the Somerset Patriots minor league baseball team on various occasions, countless performances in her years with the Rutgers Children's Choir, many consecutive



years of being part of the New Jersey All-State Chorus and touring Canada with her high school choir in the summer of 1999. During most of her high school years, she participated in no less than four to five different choral organizations concurrently. After attending college for non-music-related studies, Jocelyn went through an entire decade without being a part of any musical organization. Thankfully that drought was ended with the discovery of the Deer Creek Chorale through a chance conversation in Fall of 2012, and her passion for the choral arts was reignited with a fervor. She is now delighted to be a part of the larger chorale, as well as the Chamber

Choir and Ebb and Flow ensemble. Her rediscovered passion has also led her to pursue other musical opportunities. Some of these include the honor of being the current soprano soloist for the local St. James Episcopal Church in Monkton, MD and her participation in several virtual choir performances with the Stay At Home Choir, a global organization formed in the early stages of the Covid pandemic. Jocelyn will forever be grateful to Marty and her entire Deer Creek Chorale family for reminding her that music is the fuel for her soul.

**Ryan Wilson, Soloist** started singing at a young age singing *Les Miserables*



with his family in the car, trying to match the different vocal styles he heard. His first choral singing experience was as a boy soprano in the choir at Emmanuel Episcopal Church in Bel Air, MD, eventually growing into his tenor. He also studied violin and was a member of the Harford String Orchestra and the Harford Youth Orchestra and was first chair in the North Harford High School Orchestra

in 2009-2010. After a vocal hiatus during college, Ryan realized he still had a love of singing. Having learned about it from his sister and mother, both former members, he joined Deer Creek Chorale in 2018 and participated in his first-ever choral concert. In 2019 Ryan started studying voice with Martha Banghart, but those lessons were interrupted due to the pandemic. Still, he stayed with DCC through the height of COVID. He sang with DCC at Carnegie Hall's performance of *Alzheimer's Stories* in 2021. This experience spurred an even deeper desire to develop his instrument and pursue additional performance opportunities. In 2022 Ryan joined with the Baltimore Choral Arts Society on a tour of Berlin, Prague, and Vienna, performing Bernstein's *Chichester Psalms* with the BCAS, the Vienna Sing Academy, and the Vienna Radio Symphony, under the baton of Marin Alsop. Following this tour, Ryan auditioned and was accepted as a full member of Baltimore Choral Arts. Ryan maintains a rigorous schedule singing with DCC, the DCC Chamber Choir, Baltimore Choral Arts Society, and is a choir member and soloist at Camp Chapel United

Methodist Church in Perry Hall, MD. Ryan loves being able to lend his voice to the incredible sounds that only choral music can provide. Ryan is a graduate of St. Mary's College of Maryland and holds a dual Bachelor's Degree in Computer Science and Mathematics. He is currently a Project Lead for the Radar Signal Analysis Team at Aberdeen Proving Ground.

## TRIBUTES

In gratitude of my mother (Ginger Howard) for her unconditional and constant love and support everyday of my life...and in loving memory of my biggest fan and cheerleader - my dad (Doug Howard). We miss and love you very much. —Kris Foster

In memory of Frank Ingalsbe and Richard Lovejoy. —Lance and Hope Ledebur



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## **DCC Chamber Choir & Ebb and Flow**

for their service to the community through song  
during the 2023-2024 season




\*Not pictured: Kathy Browning, Blair Miller,  
Lori Geckle (accompanist)

### **Concert venues**

- St. James Church
- Charlestown
- Oakcrest
- Edenwald
- Ladew Gardens
- Manor Mill
- Blakerhurst
- Maryland Center  
for the Arts



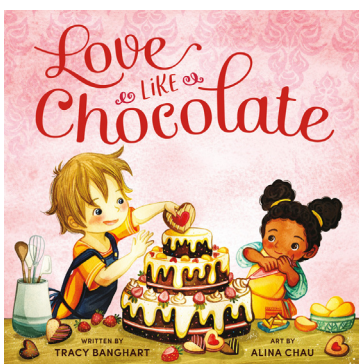




To the singers,  
volunteers  
and donors who've  
made this day possible,  
I am so grateful for  
each of you.

Sincerely,  
*Marty*

**Martha S. Banghart**  
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