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JULIEN BENICHOV, MUSIC DIRECTOR

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2018 HOLIDAY CONCERTS



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**MID-ATLANTIC
SYMPHONY ORCHESTRA**
JULIEN BENICHO, MUSIC DIRECTOR

**DEAR MUSIC LOVERS,
DEAR FRIENDS OF THE MSO,**

As the spirit of the holidays bring us
closer in music, it is such a joy to be
presenting to you our Holiday Joy and
New Year's Eve concerts!

To usher in the season, we welcome an
amazing duo of sisters, delightful Jessica
and Suzanne Karpov. Suzanne, who is
equally comfortable with Donizetti as
she is with Handel, will sing the classical
part of the program. She is the winner of the 2018 Handel Aria Competition
and today you will find out why! It is so exciting to welcome a pop singer for
the first time at our Holiday Joy, with Jessica Karpov, known as Harloe. She is
one of the most notable up and coming songwriters and artists in Los Angeles,
composer of many songs for major artists, and as you will hear, an amazing
performer herself!



In both concerts we will hear an MSO favorite, Yevgeny Dokshansky, on
saxophone for Holiday Joy and on clarinet for the New Year!

And joining him for the new year will be the poised, powerful and expressive
mezzo-soprano Jessica Renfro. She has studied in Pesaro, at the Rossini
Festival and I cannot wait for you to hear her sing some of Rossini's fantastic
compositions. She will also delight us with selections from Bizet's Carmen, and
a couple of other favorites.

Joining her is a young artist we wanted to present, Fairouz Foty, who will bring
the warmth of her voice to Verdi and Dvorak's Song to the Moon from the
opera Rusalka.

With these four female vocalists, we invite you to join us in celebrating the
holidays and finishing 2018 on a high note!

Julien Benichou, Music Director

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Q. Why do the musicians wear formal dress?

- A. The answer is tradition and uniformity. Not too many generations ago the custom was to wear evening dress after 6 p.m. for attending social events. But even the Paris Opera nowadays asks patrons to dress formally only for ceremonial opening occasions. Nonetheless, the formal dress tradition has remained for classical musicians. It provides uniformity and prevents visual distractions for both the musicians and the audience, permitting them to concentrate more fully on the music. The tradition can be and is relaxed at times, for example, for outdoors Pops and special-occasion concerts. For example, the Cincinnati Pops has been known to dress as ghosts and goblins and whatever else for its Halloween concerts.

Q. Why don't the musicians smile while they are playing? Why do they mostly seem not even to look at the Conductor?

- A. Sometimes they do smile, but for the most part they are concentrating deeply on the music and their own parts. Performing is intense. In each musician's mind is a voice saying "let me not mess up." They need to enter at precisely the right micro-instant, play their parts flawlessly, wait intensely for their next entry, play again and do this again and again. They already know what the Conductor wants from his having communicated that to them in rehearsals, so they do not need to watch him or her continually. They "sense" the Conductor out of the corner of their eye. They also follow what the Principal player of their section is doing.

Q. It is such a pretty sight to see all the string instruments' bows move up and down together and in synch with each other. How do the musicians accomplish that?

- A. Setting "bowings" is an important part of pre-concert preparation. The task falls to the Concertmaster, the principal first violinist. He or she gets the musical scores well before the concert, goes through them, and manually marks up-strokes and down-strokes by little arrows pointing up or down. Then copies of the marked music are distributed to the other first violinists, and through the respective other Principal players to the other strings—the second violins, violas, cellos and double basses.

Q. Why are there so many string players relative to the other instruments? Why do string players share music stands?

- A. The sound of individual string instruments tends to be soft. Numbers of string instruments playing together increase the sound to balance the other instruments while adding a beautiful sonority to the music. Sharing music stands allows more space around the string musicians as they move around quite a bit. Also, strings play more continuously than other instruments in the orchestra, and page-turns of the music for the strings occur frequently. In order to maintain continuity of the music, one of the string players sharing a stand will turn the page while the other keeps playing.



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2018 Holiday Events

Holiday Open House
December 1 11AM-3PM

***Classical Christmas
Dinner & Concert***
December 3

2 seatings 6PM & 8PM
Reservations Required - 410-641-1019

Candlelight Tour
December 7 5-8PM

2019 Calendar of Events

<i>Concerts on the Lawn</i>	<i>Afternoon on the Lawn</i>	<i>11th Annual Berlin Peach Festival</i>
<i>June 9, July 14, August 11, September 8 6PM</i>	<i>June 9 2-5PM</i>	<i>August 3 11AM-4PM</i>
<i>Reservations Required - 410-641-1019</i>		

*Located in the heart of Berlin's National Register Historic District,
the Taylor House Museum is a favorite gathering spot for cultural and community events.*



MID-ATLANTIC SYMPHONY ORCHESTRA

GUIDELINES

Music is an integral part of our lives. The Mid-Atlantic Symphony Orchestra is dedicated to making your concert-going experience one in which you will continually want to return.

VENUES

For the 2017–2018 Season Series, the Mid-Atlantic Symphony Orchestra will perform at eight venues on the Eastern Shore, Southern Delaware and Washington, DC:

Avalon Theatre—Easton, Maryland
Chesapeake College—Wye Mills, Maryland
Christ Church—Easton, Maryland
Community Church—Ocean Pines, Maryland
Easton Church of God—Easton, Maryland
French Embassy—Washington, DC
Mariners Bethel Church—Ocean View, Delaware
Ocean City Performing Arts Center—Ocean City, Maryland

Selection of venues is based on acoustics and availability.

VENUE ACCESSIBILITY

All venues are handicap accessible.

PARKING

Parking is available at all venue locations.

TICKET PURCHASES

There are four options for purchasing tickets. 1) Tickets may be purchased online via the MSO website midatlanticsymphony.org. 2) The ticket order form can be downloaded from the MSO website and mailed to the MSO address. 3) Tickets may be purchased by calling the MSO voice system at 1-888-846-8600. Leave a brief message with your name and telephone number and an MSO representative will return your call. 4) Tickets, if available, may be purchased at the door.

TICKET PRICES

For the 2018–2019 Season Series, a season subscription is \$195 for 5 concerts. For the entire season each subscriber has a reserved seat at the Community Church at Ocean Pines, MD and at the Mariners Bethel Church in Ocean View, DE. At the Easton Church of God, Easton, MD patrons have a reserved section. Single tickets may also be purchased; adult ticket prices for the September/October, November and March concerts are \$45. The December and April concerts are \$50. Complimentary tickets are available to youths up to 18 years old, however due to a limited number of these tickets, a reservation is required.

TICKET PAYMENT

The MSO accepts Visa, MasterCard, check or cash for payment.

TICKET EXCHANGE

Patrons may attend a different venue as long as seating is available. Reserve seating IS NOT the same for each venue, therefore, patrons wishing to attend a different venue must first inform the MSO by calling 888-846-8600.

PRE-CONCERT LECTURES

A complimentary pre-concert lecture is held 45 minutes prior to the performances at Mariners Bethel Church in Ocean View, DE and at the Community Church in Ocean Pines, MD. At each location, these lectures are held in a separate room within the church. There are no pre-concert lectures in Easton, MD.

DRESS CODE

There is no official “dress code” for attending MSO concerts. In respect to the Maestro and the musicians, “smart casual” attire is suggested.

“THEATRE” TEMPERATURES

Temperatures in each venue will fluctuate due to audience size and location of seating. Dress in layers so you can adjust your clothing to be comfortable in a variety of temperatures.

LOST AND FOUND

If you misplace your glasses, think you left a sweater on a seat, found keys in the parking lot, etc., call 888-846-8600, leave a message and an MSO representative will return your call.

Turn off cell phones and any other electronic devices. The light/noise from these devices is a distraction. Please, no text messaging or flash photography during performances.

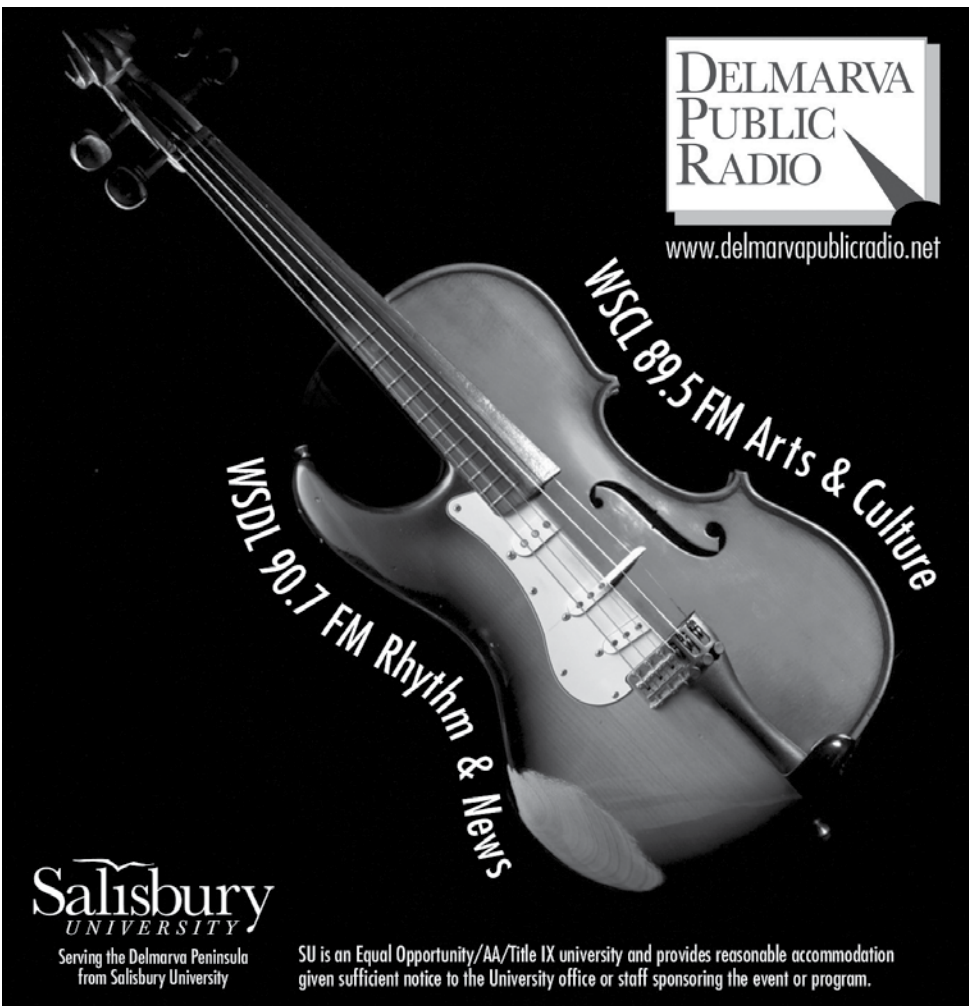
Leave all food and drinks outside the “theatre”. NO food or drinks are allowed inside the “theatre”. If unwrapping a cough drop or piece of candy to soothe a dry or sore throat, please do so quietly.

Respect those around you. Concert-goers are expected to arrive and be seated before the music commences. The audience waiting for a concert to begin may talk freely until the end of the applause greeting the entrance of the conductor (or the concertmaster if the orchestra tunes on stage). Please refrain from talk during the performance as it is extremely distracting to other audience members and the musicians. Unless there is an emergency, plan to stay seated during the performance. Refrain from returning to your seat while the musicians are performing. Do so when there is a “break” in the music.

Applause, for musical performances, is held until the entire piece is completed even though there are sometimes pauses between the movements. In between these movements the music will stop for a few seconds. Take note of the program to determine the number of movements. Do not applaud until the conductor has dropped his hands and has turned around to acknowledge the audience. Sometimes this is prolonged past the cutoff of the orchestra, with hands held in the air or slowly lowered over several seconds, in the hope of allowing the audience to stay joined with the artistic creation even for just a moment after its sounds have ceased.



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MID-ATLANTIC SYMPHONY ORCHESTRA

2018–2019 “KEEP THE MUSIC PLAYING” CAMPAIGN

THANK YOU for your support to “Keep the Music Playing!” The Mid-Atlantic Symphony Orchestra Board of Directors, Maestro Julien Benichou, and the MSO musicians are grateful to the patrons, grantors, sponsors and advertisers who support the MSO concerts performed throughout the mid-Atlantic region.

Contributions received between July 1, 2018 and November 21, 2018 are acknowledged. We have made every effort to ensure our list is accurate. For changes/additions, call 888-846-8600.

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MAY Community Day
JUNE Antique & Classic Boat Festival
JULY Big Band Night
AUG Watermen's Appreciation Day
SEPT Charity Boat Auction
OCT Mid-Atlantic Small Craft
OCT OysterFest

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**MID-ATLANTIC
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**Symphony Ambassadors are a valuable asset promoting the MSO to their "spheres of influence" throughout the mid-Atlantic region. They volunteer at concerts and fundraisers in support of the MSO to "Keep the Music Playing!"*

— MSO VOLUNTEERS NEEDED —

The MSO Board of Directors currently has several positions to fill, including key leadership positions, in order to ensure the ongoing success of the organization.

The MSO also needs Symphony Ambassadors. An Ambassador is a representative of the MSO whose primary goal is to promote the Orchestra in his/her sphere of influence. Ambassadors assist with selling and collecting tickets, distributing programs and seating audience members at concerts, distribute concert flyers in their communities, solicit program advertisements, help with special mailings, as well as assist with fundraising and other special events.

Please consider stepping up and being a part of the MSO leadership. The MSO would not be successful without the dozens of volunteers who perform essential functions during the season. If you, or someone you know, would be interested in volunteering as a Board Member or Ambassador, an endeavor that is both exciting and rewarding in many ways, please contact the MSO at 888-846-8600.



Anna Netrebko and Piotr Beczala in *Adriana Lecouvreur*
PHOTO: VINCENT PETERLIN/GETTY IMAGES

2018–19 SEASON

VERDI
Aida
 OCT 6

SAINT-SAËNS
Samson et Dalila
 OCT 20

PUCCINI
La Fanciulla del West
 OCT 27

NICO MUHLY / LIBRETTO BY NICHOLAS WRIGHT
Marnie
 NOV 10

VERDI
La Traviata
 DEC 15

CILEA
Adriana Lecouvreur
 JAN 12

BIZET
Carmen
 FEB 2

DONIZETTI
La Fille du Régiment
 MAR 2

WAGNER
Die Walküre
 MAR 30

POULENC
Dialogues des Carmélites
 MAY 11

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MID-ATLANTIC SYMPHONY ORCHESTRA
 JULIEN BENICHO, MUSIC DIRECTOR

JULIEN BENICHO, CONDUCTOR



Julien Benichou is noted for his blend of flexibility and control, inspiring musicality and incredibly infectious energy. Benichou currently serves as Music Director for the Mid-Atlantic Symphony Orchestra (MSO), and was recently appointed Principal Conductor of the Washington Opera Society. He is also the Music Director of the Chesapeake Youth Symphony Orchestra (CYSO) and the Southern Maryland Youth Symphony Orchestra (SMYOC). This past December, he made his debut with the New York City Ballet, in Balanchine's *The Nutcracker*, and returned to Carnegie Hall, in a concert that featured Robert Redford and Vice-President Al Gore.

As Music Director of the MSO for the last 12 seasons, Benichou has greatly raised the profile of the ensemble, attracting premier artists, as well as expanding the orchestra's season. This year, he collaborates with Stefan Jackiw, Virgil Boutellis-Taft, Kurt Nikkanen, Brandie Sutton and Leon Fleisher. Previous seasons have included concerts with such noted artists as Kevin Short, Lester Lynch, Arnaud Sussmann and Tine Thing Helseth.

Benichou has also garnered acclaim as guest conductor at the Annapolis Symphony, Newark Symphony, Ballet Theatre of Maryland, Baltimore Concert Opera, Baltimore Symphony/Mobtown Modern Synchronicity projects, Orquestra Sinfonica do Parana in Curitiba, Brazil, the St. Petersburg State Symphony in Russia, the Maison Symphonique de Montreal in Canada, and the Siberian State Symphony in Krasnoyarsk, Russia, where he will return next season. Other return engagements will include a collaboration with Tim Janis at Carnegie Hall.

Julien Benichou also enjoys crossover and pops concerts, and has worked with The US Army Blues Big Band, the Army Strings, the Irish band Lunasa, and such artists as Warren Wolf, Mairead Nesbitt, Loreena McKennitt, Sarah McLachlan, and Matthew Morrison. Benichou received a Graduate Performance Diploma from The Peabody Institute and earned a Master's Degree from Northwestern University. He also pursued graduate studies at Yale University. In master classes he has worked with Leonard Slatkin, Yuri Temirkanov, Marin Alsop, Michael Tilson Thomas and JoAnn Falletta. His main teachers have been Victor Yampolsky, Gustav Meier and Jorma Panula.

Before coming to the United States, he trained in France, with Roland Hayrabedian and Pol Mule at the Marseille Conservatory and Jean Sébastien Bereau at the Rueil-Malmaison Conservatory, as well as privately with Yves Cohen. He also studied harmony and counterpoint with Pierre Doury at the Schola Cantorum in Paris.



MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHOV, CONDUCTOR

SUZANNE KARPOV, SOPRANO

JESSICA KARPOV, VOCALS

YEVGENY DOKSHANSKY, SAXOPHONES

Thursday, December 6, 2018, 7 pm, Avalon Theatre in Easton, MD
Saturday, December 8, 2018, 7 pm, Cape Henlopen High School in Lewes, DE
Sunday, December 9, 3 pm, Performing Arts Center, Ocean City, MD

HOLIDAY JOY

Sleigh Ride	Leroy Anderson 1908-1975
From <i>Messiah</i> Overture Rejoice greatly, O Daughter of Zion	George Friedrich Handel 1685-1759 <i>Suzanne Karpov, soprano</i>
From <i>Samson</i> Let the Bright Seraphim	George Friedrich Handel 1685-1759 <i>Suzanne Karpov, soprano</i>
Winter Wonderland	Felix Bernard 1897-1944
From <i>Gianni Schicchi</i> O mio babbino caro	Giacomo Puccini 1858-1924 <i>Yevgeny Dokshansky, soprano saxophone</i>
Good King Wenceslas	arr. Robert Wendel
Sure on this Shining Night	James Agee 1909-1955 <i>Suzanne Karpov, soprano</i>
The Christmas Song	Mel Tormé (1925-1999) & Robert Wells (1922-1998) <i>Jessica Karpov, vocals</i>
A Chanukah Overture	Robert Wendel
It wouldn't be Christmas without you	Vince Trani and Robert Wendel <i>Suzanne Karpov, soprano & Jessica Karpov, vocals</i>



INTERMISSION

Ave Maria	Franz Schubert 1797-1828 <i>Suzanne Karpov, soprano</i>
Hanukkah Symphony	David Fick
I'll be home for Christmas	Kim Gannon (1900-1974) & Walter Kent (1911-1994) <i>Jessica Karpov, vocals</i>
Gesù Bambino	Pietro A. Yon 1886-1943 arr. William Ryden <i>Suzanne Karpov, soprano</i>
Libertango	Astor Piazzolla 1921-1992 <i>Yevgeny Dokshansky, alto saxophone</i>
All I want for Christmas is you	Mariah Carey <i>Jessica Karpov, vocals</i>
Caribbean Sleigh Ride	Robert Wendel
Silent Night	Franz Xaver Gruber 1787-1863 arr. Steve Cohen <i>Suzanne Karpov, soprano & Jessica Karpov, vocals</i>
O Holy Night	Adolphe Adam 1803-1856 arr. William Ryden <i>Suzanne Karpov, soprano & Jessica Karpov, vocals</i>
From <i>The Nutcracker</i> Valse and Apothéose	Pyotr Ilyich Tchaikovsky 1840-1893



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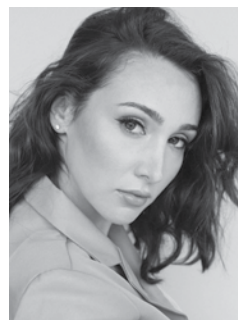
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JESSICA KARPOV, VOCALIST

Born Jessica Ashley Karpov in Queens, New York, she is the child of Laura and Igor Karpov. Her sister, Suzanne, is an Opera Singer. She is of Russian and Romanian descent. Ashley graduated from Lynbrook High School in Lynbrook, New York in 2010 and attended performing arts school, NYU Clive Davis School of Recorded Music in New York, New York.

She has been performing, singing and dancing, publicly since 2009. In 2016, she released her first single as Harloe, "All in My Feelings." In 2012, she released an EP as Jessica Ashley, "Prelude", to critical acclaim. Ashley released three singles off Prelude (Souvenir, 24 Hours and Neverland). Videos for the three singles accumulated millions of views on both YouTube and Vevo. The video for Neverland featured actor, Juston Gaston, and featured Ashley taking on the role of a contemporary Cinderella. In 2013, Ashley pursued a management contract with MGMT Company of Los Angeles, California. In April 2014, Ashley signed a record deal with Epic Records.

In addition to her career as a recording artist, Karpov wrote songs for Kelly Clarkson, JoJo, MKTO, Maude, Madison Beer, Charli XCX and Britney Spears. She is currently recording her debut studio album with Evan Bogart and Eman Kirakou.

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SUZANNE KARPOV, SOPRANO

Hailed by the San Francisco Chronicle for her “elegant” soprano, both “incisive and tender,” Suzanne Karpov is quickly distinguishing herself as one of the country’s leading young sopranos. A native of Oceanside, New York, Ms. Karpov recently made her Carnegie Hall debut as the soprano soloist in Poulenc’s Gloria with DCINY where she was praised for her “angelic voice” by The New York Concert Review. Ms. Karpov has also performed as Abigail in The Crucible with The Miami Summer Music Festival, and appeared in opera

productions at Caramoor as an Apprentice Artist. In competition, Ms. Karpov has won an Encouragement Award from the Metropolitan Opera National Council Auditions, won 1st place at the national NATS Competition in Chicago, won 2nd prize in the Classical Singer National Competition, won the Donizetti Award in the Orpheus National Vocal Competition, and received 1st Place in the Handel Aria Competition.

In the 2016-17 season, Ms. Karpov made her debut with Washington National Opera as a Bridesmaid in Le Nozze di Figaro, performed with Boston Early Music Festival as a Young Artist, and performed in concert with the New Hampshire Music Festival as Madame Silberklang in Der Schauspieldirektor. Ms. Karpov made various soprano soloist appearances this season, most notably with the Washington Bach Consort in Handel’s Messiah, Haydn’s Paukenmesse with the UC Davis Symphony Orchestra and Chorus, and her debut with the Greenspring Valley Orchestra. Ms Karpov is a graduate of the Maryland Opera Studio (University of Maryland, College Park), and earned her Bachelor’s degree from Boston University, magna cum laude. During her time at the Maryland Opera Studio, Ms. Karpov was involved in the premiere of Derrick Wang’s Scalia/Ginsburg in which she played the role of Justice Ruth Ginsburg in the presence of Justice Ginsburg herself.

Highlights from the 2017-18 season included her debut with the Washington Opera Society as Adina in L’elisir d’amore, performances with the Light Opera of New Jersey as Mabel in The Pirates of Penzance and Yum-Yum in The Mikado, her professional debut with American Bach Soloists in Handel’s Messiah, a performance of Messiah at the Kennedy Center with the Washington National Opera Orchestra, and a performance of Haydn’s The Creation with the UC Davis Symphony Orchestra and Chorus.

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Horn

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Anne Nye

Beth Lundt

Greg Lauer

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Salvatore Amadeo*

Jennifer Houck

Celaya Kirchner

Trumpet

Luis Engelke*

Luke Spence

Viola

Cameron Raecke*

Dorothy Couper

Trombone

Nick Mazziott*

Tyler Castrucci

Bass Trombone

Jahi Alexander

Cello

Tzu-Jou Yeh*

Jacques-Pierre Malan

Molly Jones

Tuba

Zach Bridges*

Bass

Alec Hiller*

Adriane Irving

Timpani

Alex Regis*

Flute

Elena Yakovleva*

Stephanie Ray

Percussion

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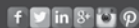
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Verse

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne!

Chorus

For auld lang syne, my dear,
For auld lang syne
We'll tak a cup o' kindness yet,
For auld lang syne.

Verse

And surely ye'll be your pint stowp!
And surely I'll be mine!
And we'll tak a cup o' kindness yet,
For auld lang syne.

Chorus

For auld lang syne, my dear,
For auld lang syne
We'll tak a cup o' kindness yet,
For auld lang syne.



MID-ATLANTIC SYMPHONY ORCHESTRA

JULIEN BENICHO, CONDUCTOR

JESSICA RENFRO, SOPRANO
FAIROUZ FOTY, SOPRANO

Monday, December 31, 2018, 7 pm, Christ Church in Easton



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From *Barber of Seville*
Overture
Una voce poco fa

Gioachino Rossini
1792-1868

Jessica Renfro, soprano

Song to the moon from *Rusalka*

Antonín Dvořák
1841-1904

Fairouz Foty, soprano

From *Carmen*
Prelude
Habanera

Georges Bizet
1838-1875

Jessica Renfro, soprano

Aragonaise
Gypsy song

Jessica Renfro, soprano & Fairouz Foty soprano

INTERMISSION

Polonaise from *Eugene Onegin*

Pyotr Ilyich Tchaikovsky
1840-1893

Chancun a son gout from *Die Fledermaus*

Johann Strauss II
1825-1899

Jessica Renfro, soprano

2nd Movement from *Clarinet Concerto in A Major*
Yevgeny Dokshanky, clarinet

Wolfgang Amadeus Mozart

Tacea la note placida from *Il trovatore*

Giuseppe Verdi
1813-1901

Fairouz Foty, soprano

Zueignung

Richard Strauss
1864-1949

Jessica Renfro, soprano

Auld Lang Syne (see page 31)

Robert Burns
1759-1796

Nacqui all'affanno....Non più mesta from *La Cenerentola*

Gioachino Rossini
1792-1868

Jessica Renfro, soprano

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JESSICA RENFRO, MEZZO SOPRANO

An internationally performing opera and oratorio singer, critics have called mezzo-soprano Jessica Renfro “The Ferrari on stage” and “provocative...and vocally outstanding” with “seemingly irrepressible energy [that] made her stage presence captivating.”

On the opera stage she has performed with Maggio Musicale di Firenze, Opera Tampa, Opera Delaware, Dicapo Opera, St. Petersburg Opera, and others in repertoire including the title role in *La Cenerentola*, Rosina in *Il barbiere di Siviglia*, Hansel in *Hansel and Gretel*, and Romeo in *I Capuleti ed i Montecchi*.

Also, an accomplished concert artist, she has performed with the Baltimore Symphony Orchestra, Richmond Symphony Orchestra, Delaware Symphony Orchestra, Buffalo Philharmonic, Bach in Baltimore Concert Series and the Bay-Atlantic Symphony in solo orchestral works including Handel's *Messiah*, the Mozart *Requiem*, and the Bach B Minor Mass.

In the 2017-2018 season, Ms. Renfro brought *Lost in the Woods*, a medley of art song, jazz, and dance, to the Philadelphia Fringe Festival. In October, she was an Artist-in-Residence at Indiana University of Pennsylvania, and in December she returned to the Richmond Symphony and the Bach in Baltimore Concert Series as the alto soloist in Handel's *Messiah*.

In 2018-2019 she will debut with the Hopkins Symphony Orchestra as well as returning to Richmond Symphony and ringing in the New Year as the featured soloist with Mid-Atlantic Symphony under the baton of Julien Benichou. In June 2018 Ms. Renfro and pianist Lynda Saponara were resident artists at Avaloch Farm Music Institute where they began work on a recital of new works by composers from around the globe focusing on the issue of global climate change. The program, *Nimbus*, will premiere in 2019 and tour in 2020.

Originally from Coventry, Connecticut, she began her career in music as a singer/songwriter, performing in venues throughout New England with her guitar. After discovering a love of classical music in college, she earned a B.M. from the University of Connecticut and a M.M. and G.P.D. from the Peabody Conservatory in Baltimore, MD.

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