



**The Hugo Kauder Society presents**  
***Merlin: A Fantastical Opera***

**Composed by Hugo Kauder with a libretto by Rudolf Pannwitz**  
**To be performed in a staged concert on June 9 2013 in New Haven, CT**  
**Music Direction: Adrian Slywotzky**  
**Stage Direction: Beth Greenberg**  
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**PRESS MATERIALS**



For the rest of his life, in Vienna and later in New York, Kauder was self-employed as a composer and teacher of violin, music theory, and composition. As part of his efforts to bring his music to life, he conducted a chorus and a chamber ensemble of students and friends (including his son Otto) who studied and performed the classics as well as his own compositions.

**Hugo Kauder (Composer)**, devoted his life (1888-1972) to composing, teaching, playing, and writing about music. Born June 9, 1888 in Tobitschau, Moravia, now Tovacov, Czech Republic, Kauder took violin lessons with the local teacher, who eventually dismissed him when he had “taught him everything he knew.” These lessons were his only formal training in music.

In 1905, Kauder moved to Vienna to study engineering but often skipped school with classmate Egon Lustgarten to study scores in the Imperial Court Library. Of particular interest to him were several volumes of *Denkmäler der Tonkunst in Österreich* (Monuments of Music in Austria), mainly works of Flemish composers of the 15th and 16th centuries. From 1911 to 1917, Kauder played violin in the Wiener Tonkuenstler Orchester under such conductors as Ferdinand Loewe, Franz Schalk, Arthur Nikisch, and Richard Strauss. There he began a lifelong friendship with Dutch horn player Willem Valkenier (1887-1986), inspiring his numerous horn compositions.

From 1917 to 1922, Kauder was the violist of the Gottesmann Quartet.

In 1919, he met poet and philosopher Rudolf Pannwitz (1886-1969). Though he could not play an instrument, Pannwitz composed settings of classic poems, following his idea — quite unconventional at the time — that composers should find and reveal the music latent in texts, rather than creating the musical setting at will. Kauder adopted and elaborated this approach to vocal music and regarded Pannwitz as a life-long mentor.



In August 1922, contemporary European composers met in Salzburg, Austria. Hugo Kauder stands to the far right. The illustrious circle included, from left to right, Karl Weigl, Karl Alwin, Wilhelm Grosz, Arthur Bliss, Paul Hindemith, Rudolf Reti, Ethel Smyth, Paul Amadeus Pisk, Willem Pijper, Egon Lustgarten, Egon Wellesz, Anton Webern, Karl Horwitz, Hugo Kauder.

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**Samuel Levine (Merlin)** -- American tenor Samuel Levine, acclaimed for his "powerful and fluid" singing, thrilling dramatic presentation, and outstanding musical intelligence, is a recent graduate of the Yale Opera Studio. In 2012, he made his debut in recital at Weill Hall at Carnegie Hall under the auspices of the Liederkrantz Foundation, and performed Mahler's *Das Lied von der Erde* with Orchestra New England opposite the mezzo-soprano Sasha Cooke.

Mr. Levine made his international debut in 2009 as Léon in *The Ghosts of Versailles* with Wexford Festival Opera, which won "Best Opera" prize at the Irish Times Theatre Awards. Samuel has been recognized by many prestigious competitions, including Opera Index., Inc., The Licia-Albanese Puccini Foundation, Metropolitan Opera National Council Auditions Southeast Region, Career Bridges Foundation, Anna Sosenko Assist Trust, and the Irma M. Cooper Opera Columbus Competition, and the 2012 winner of the St. Bonaventure Performance Prize from the Liederkrantz Foundation.

The Boston native is a graduate of the Apprentice Singer program at The Santa Fe Opera, the Gerdine Young Artist Program at Opera Theatre of Saint Louis, and was a Vocal Fellow at the Tanglewood Music Center under the direction of Maestro James Levine. A strong supporter of contemporary music, Mr. Levine has performed major works by Theodore Morrison, John Corigliano and Lee Hoiby, and participated in several premieres, including the world premiere of Aaron Helgeson's *The Crane Wife* at Oberlin, and the North American premiere of Olga Neuwirth's *Lost Highway* at the Miller Theater in New York City. He holds degrees from the Oberlin College Conservatory of Music and Yale University.



**Emily Marvosh (Viviane/Mutter) --** Emily Marvosh, contralto, has been gaining recognition as a skilled performer of oratorio and opera. Possessed of a "flexible technique and ripe color," and demonstrating "smooth, apparently effortless vocal display," she has recently been heard as a soloist with the Handel and Haydn Society (Magnificat and in recital at the Museum of Fine Arts), the White Mountain Bach Festival (Vivaldi's *Salve Regina*), Opera Boston (*La Grande Duchesse de Gérolstein*), Boston Lyric Opera (*Rusalka*), Longwood Opera (*The Barber of Seville*), and Intermezzo Chamber Opera (world premiere of James Yannatos's *Rocket's Red Blare*); she is also a frequent soloist with the Marsh Chapel Choir Bach Cantata Series.

Ensemble appearances in the past and upcoming seasons include the Oregon Bach Festival under the direction of Helmut Rilling, the Bachakademie Stuttgart, Tucson Chamber Artists, Boston Camerata, the New York Virtuoso Singers, and Cambridge Concentus.

A regular member of Miami-based Seraphic Fire, Miss Marvosh can be heard on their recent GRAMMY-nominated recording of Brahms's *Ein Deutsches Requiem*.

Forays into new music include the role of Meg in the New England premiere of Mark Adamo's *Little Women* and world premiere performances with Juventas New Music. She is also a founding member of the Lorelei ensemble, which promotes new music for women.

Of a recent Lorelei performance, one critic wrote, "Marvosh, whose stage presence was a joy to behold, offered a tone that had the velvety soulfulness of a cello...and lent a refreshing pious solemnity to this more joyful of Mass texts." In the 2012-2013 season, Miss Marvosh appears with the Charlotte Symphony (*Messiah*), Handel and Haydn Society (*Magnificat*), the Brookline Symphony (*Sea Pictures*), and the Chorus of Westerly (*Mozart's Requiem*). She holds degrees from Central Michigan University and Boston University.



Toby Newman

**Toby Newman (Young Merlin) --** Toby Newman is a versatile artist whose work spans the operatic, concert and new music repertoire. Opera credits include Dorabella in *Così fan tutte* (St. Petersburg Opera, Operamission), Dinah in *Trouble in Tahiti* (Anchorage Opera), Tisbe in *La Cenerentola* (Connecticut Opera), Cherubino in *Le nozze di Figaro* (Light Opera Company of Salisbury, Amato Opera), Meg Page in *Falstaff* (Natchez Festival of Music) and the Mother in *Amahl and the Night Visitors* (Mostly Baroque Players).

Recent concert credits include the alto solos in Handel's *Messiah*, Judas Maccabaeus, and Dettigen *Te Deum*, Bach's *St. Matthew Passion* and *Cantata 80*, Kodaly's *Missa Brevis* and Brahms' *Liebeslieder Walzes*.

In the world of new music, Ms. Newman works regularly with Meredith Monk and has sung with Ms. Monk on multiple recordings and concerts at Carnegie Hall among many other settings. Ms. Newman also works regularly with composer Robert Egan, and sang the lead female role in the world premiere of his opera *The Escape Artist* at Disney Hall in Los Angeles. Ms. Newman has won second place in the Rochester Oratorio Society's Classical Idol vocal competition and first place in the National Association of Teachers of Singing - New York region's annual vocal competition.



**Christopher Herbert (Pendragon/Uterpendragon)** -- Christopher Dylan Herbert is a musician based in New York City. A classical baritone, he performs concerts and opera throughout the United States and Europe, principally with his ensemble, New York Polyphony. Hailed by Opera News for his "exceptional" singing, Christopher has also received acclaim for his "smooth baritone voice," his "consistently warm sound" and his "versatile dramatic abilities." He is a recipient of awards from the Sullivan Foundation and Gérard Souzay Competition. His outdoor Winterize/Winterreise project with Make Music New York is described by The New York Times as "brave and, in all senses, chilling... an elegantly lean performance that would have been impressive in any context but was remarkable under these conditions."

Recent performances in concert and opera include Henrik in *A Little Night Music* at Opera Theatre Saint Louis, *Dover Beach* at Lake George, *Winterreise* at the Austrian Cultural Forum of New York and *Dorothy Chandler Pavilion* in Los Angeles, *Kindertotenlieder* with the Brooklyn Symphony Orchestra, and various recitals with pianist Thomas Bagwell. In previous seasons, Christopher performed Sid in Britten's *Albert Herring* with Opera Vivente, *Connie* in Gordon's *Grapes of Wrath* at Hawaii Performing Arts Festival, and *Il prigioniero* in *Il piccolo Marat* at Avery Fisher Hall. He has also performed with the Boston Pops and at Tanglewood, Wolf Trap, and Central City Opera. He holds a B.A. in Music and Near Eastern Languages and Civilizations from Yale University and an M.A. in Middle Eastern Studies from Harvard University.

**Anthony Webb (Blasius/Gavan) --**

Anthony Webb is quickly distinguishing himself as a young tenor to watch. Opera News lauded his Pirelli (Sweeney Todd) with Opera Theatre of St. Louis, declaring that he "showed fine comic flair and a well-schooled voice as the Irish-Italian huckster Pirelli." Also with Opera Theater of St. Louis, Mr. Webb appeared as Bantam Cock in the 2012 U.S. premiere of Unsuk Chin's Alice in Wonderland.

Mr. Webb recently debuted with Des Moines Metro Opera as Elder Hayes (Susannah) and Josiah Creach (Markheim), and with Bel Cantanti Opera as Lindoro (L'Italiani in Algeri). As a Bel Canto Young Artist at the Caramoor Festival, he covered both Arnold and Ruodi (Guillaume Tell). Highlights of his 2012-13 season are Thespis (Plateé) with Pocket Opera of New York and Wagner/Nereus (Mefistofele) with Taconic Opera.

Recent concert engagements include Carmina Burana with Encore Vocal Arts and with the Owensboro Symphony Orchestra, Händel's Messiah with Rogue Valley Symphony, and Rossini's Messa di Gloria in Urbania, Italy. Mr. Webb is a 2010 District Winner of the Metropolitan National Council Auditions.





**Isaac Grier (Vortigern)** -- Young American bass-baritone Isaac Grier is rapidly making a name for himself in the world of opera. His uniquely rich voice has the depth, color and easy low notes of a bass combined with the ring and upper extension of a baritone. Grier has performed the roles of Il Bonze in *Madama Butterfly*, Colline in *La bohème*, the Sacristan and Angelotti in *Tosca*, Commendatore in *Don Giovanni*, Frère Laurent in *Romeo and Juliette*, Theseus and Quincein *A Midsummer Night's Dream*, Banquo in *Macbeth*, Publio in *La clemenza di Tito*, Melchior in *Amahl and the Night Visitors* and Sam in *Trouble in Tahiti*. He has sung with Opera North in New Hampshire, New Orleans Opera, The Martina Arroyo Foundation, dell'Arte Opera Ensemble, Amore Opera and Regina Opera in New York City.

In the 2010-11 season, Grier was the featured soloist in a concert with the Flint Symphony Orchestra as part of the Black Classical Music Family Festival. He also appeared as Colline in Puccini's *La Bohème* and Raimondo in *Lucia di Lammermoor* with dell'Arte Opera Ensemble, Escamillo in Georges Bizet's *Carmen* with Amore Opera and Clarence in a staged premier of Benjamin Yarmolinsky's *Clarence and Anita* with Underworld Productions Opera

A native of Flint, Michigan, Grier received his Bachelor of Music degree from Xavier University in New Orleans and his Master of Music at the Manhattan School of Music in New York City. At Manhattan School of Music, he blossomed under the tutelage of such music luminaries as Warren Jones and Tom Muraco. Isaac Grier currently resides in New York City.



**Beth Greenberg (Stage Director)**, is renowned for her work with the New York City Opera. For the Lincoln Center company she's directed original mainstage productions of *Tales of Hoffmann* and *Turandot*, as well as revivals including *Der Rosenkavalier*, *Tosca*, *La Traviata*, *Intermezzo* and *La Boheme*. Across the river, aboard an oil tanker moored in Red Hook, Brooklyn, she recently directed the site-specific *Il Tabarro*.

Beth Greenberg has earned a solid reputation for her collaborations with contemporary composers. She works on all phases of a new show's development, from early libretto and workshop readings to fully-staged productions. Upcoming new productions include the professional World Premiere of Lori Laitman's *The Scarlet Letter* for Denver's Opera Colorado; *Harriet Tubman* by Nkeiru Okoye for America Opera Projects; *Rigoletto* for the Phoenicia International Festival of the Voice; and the world-premiere of Laitman's *The Three Feathers*, adapted from the Grimm fable by librettist Dana Gioia, former NEA Chair.



She earned a Fulbright to Germany where she apprenticed with Gotz Friedrich at Berlin's Deutsche Oper. As an educator, she's been a Mentor Director for the SDC (Stage Directors and Choreographers) Foundation, and has taught Master Classes at Mannes and Malibu's SongFest. She is a graduate of the University of Michigan School of Music and Brooklyn College.



**Adrian Slywotzky (Musical Director)**, was the founding conductor of the Yale Medical Symphony Orchestra, and served as Music Director of the New Haven Chamber Orchestra from 2007 to 2010. He holds a Master's degree in Orchestral Conducting from the Yale School of Music, where he studied with Shinik Hahm; he has also studied in master classes with Kenneth Kiesler, Peter Oundjian, and Christoph Campestrini. Following his passion for teaching, Adrian has worked as an educator throughout New England. Since 2005 he has been on the conducting staff of the Boston Youth Symphony Orchestras, where he has recently been named Associate Conductor; and he directed the Greater New Haven Youth Orchestra for the 2008-2010 seasons.

For five years Adrian was Director of Instrumental Music at Hopkins School in New Haven, and he has taught at Neighborhood Music School, Elm City ChamberFest, and the Southern Maine String Camp. As a violinist, Adrian has participated in festivals including Tanglewood Music Center, California Summer Music, and the Norfolk Contemporary Music Festival. Adrian holds a BA in Architecture from Yale College, where he studied violin with Kyung Yu, and an MM in Violin Performance from the Yale School of Music, where he studied with Wendy Sharp.



**Jamie Burnett (Lighting Designer, Master electrician, Technical consultant)** is a graduate of Carnegie Mellon University in Theater Production Design. His Connecticut area resume includes tenure as Master Electrician at Long Wharf Theater followed by Technical Director/Lighting Designer for the Educational Center for the Arts in the 80s and 90s, designing 100s of productions in the Arts Hall and the Little Theater. He is a consultant, designer, special events planner, and film/video Gaffer as well as a licensed electrical contractor. Recent work includes Lighting design for *Evita* at Guilford High School, Sets and Lights for *The Green Bird* at ECA. The complete lighting System Renovation of the Paul Mellon arts Center Theater at Choate Rosemary Hall. And The eye catching LED Kinetic Lighting on the Stamford Train Station.

As resident Set and Lighting Designer for New Haven's Elm Shakespeare Company for the past 17 years he designed lighting for the past summer's production of *Macbeth* and the previous summers lighting for *Measure for Measure* in Edgerton Park New Haven. Also last Springs, *American Buffalo* at Kehler Lidel Gallery.

With Projects for a New Millennium, he was Producer/Lighting Designer/Production Manager for the smash hits *Terra Continuum* (1999) and 2001's *Terra Lumina*, and 2005's *Terra Mirabila* the grand multimedia extravaganzas performed in the Stony Creek Granite Quarry. He also designed PNM's Branford Luminata 2010 lighting the town hall on the Branford Green. Planning is underway for a 2013 production in Stony Creek Quarry.

In 2005 he was recipient of the New Haven Arts Award. Jamie is a licensed Electrical Contractor and owns his own electrical contracting and special event business, *Luminous Environments LLC*, specializing in consulting, design, renovation and installation of theater and studio lighting and rigging systems.