



CAREN LEVINE, CONDUCTOR

A native of New York City, Conductor and Pianist Caren Levine has won acclaim for her musicality, charm and sensitivity, and is known for her intense and impassioned performances. The San Francisco Chronicle described her as “a petite powerhouse, with technique to burn and unimpeachable musicianship. She is one of the finest musicians around, of the highest and most inspiring order.” An alumna of the Metropolitan Opera’s Lindemann Young Artist Development Program, she has been on the roster of the Metropolitan Opera House as Assistant Conductor and Prompter since 2003. In 2012, she received a Grammy Award for Best Opera Recording for The Met Opera’s DVD of John Adams *Doctor Atomic Live in HD*, and received her second Grammy Award for The Met Opera’s DVD of Thomas Adès *The Tempest Live in HD* in 2014.

Caren has assisted such renowned conductors as James Levine, Fabio Luisi, James Conlon, Marco Armiliato, Gustavo Dudamel, Alan Gilbert, Charles Mackerras, and Harry Bicket among many others. She has been heard as a recitative accompanist and continuo player with the Los Angeles Philharmonic, Met Orchestra, Florida Grand Opera, San Antonio Symphony and Vienna Philharmonic.

An active performer, she has collaborated with some of the world’s most prominent artists, including Nadja Salerno-Sonnenberg, Miró String Quartet, Marcello Giordani, Juan Diego Flóres, Lawrence Brownlee, Susanne Mentzer, Morris Robinson, and Barbara Bonney. Caren first performed with Soprano Barbara Bonney at the 1996 Tanglewood Music Festival. Since then, they have toured throughout the United States, Canada and Asia at venues which include the La Jolla Chamber Music Society, Philadelphia Chamber Music Society, Herbst Theater in San Francisco, Festival Vancouver, Orange County Performing Arts Center, Van Cliburn Concert Series, Seoul Arst Center, and a live televised performance at the Hanoi Opera House in Vietnam on the critically-acclaimed Hennessy Concert Series. The Los Angeles Times noted that Bonney was “seconded in every way by the excellent Levine.”

In addition to her achievements as a classical pianist, she is active as a jazz composer and arranger. Among her numerous recordings, a CD of her own jazz piano compositions entitled *Flowers from a Secret Admirer* was released on Capstone Records. Caren has served on the coaching staff at Music Academy of the West, Tanglewood, Crested Butte Music Festival, Berkshire Opera Company, Wolf Trap Opera, Marlboro Music Festival, and the opera companies in San Francisco, Palm Beach, Sarasota, St. Petersburg, Central City, and Santa Fe. Particularly interested in the development of emerging artists, she served as Director of the Young Artist Program at Florida Grand Opera, faculty at University of Miami Frost School of Music Vocal Department and is Head of Music Staff at the Miami Summer Music Festival since 2014.

Highlights of her 2016-2017 season included the Metropolitan Opera production of *L’Amour de Loin* and *Die Zauberflöte*, *La Bohème* at the Charleston Opera Company, *Il Barbiere di Siviglia* with Opera San Antonio, *The Turn of the Screw*, *La Bohème*, *Les Contes d’Hoffmann* and *Le Nozze di Figaro* at The Miami Music Festival, and masterclasses at the Conservatorio Amadeo Roldán in Havana, Cuba.

Upcoming engagements include Metropolitan Opera productions of *The Exterminating Angel*, *Die Zauberflöte*, *Elektra* and *Turandot*, *Madama Butterfly* with Vero Beach Opera and *La Traviata* with Charleston Opera.

Caren Levine is a protégé of renowned pianist, Samuel Sanders, whom she worked with throughout her Bachelor of Music degree at the Peabody Conservatory of Music, Master of Music and DMA at The Juilliard School.



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REVIEWS

El Nuevo Herald 2017

“A Mozartian classic is not something to take lightly, however the cast at the Miami Music Festival passed the test with triumphant colors. The star of the night was Caren Levine, who led the orchestra from the podium with a sparkling joy that this work demands.”

Le Nozze di Figaro

South Florida Classical Review 2017

“The obviously well coached and thoroughly rehearsed young cast rose to the challenge with admirable security and aplomb. Caren Levine led a well-paced, nuanced performance that gave equal measure to the score’s drama and melodic richness. The responsive student orchestra played with security and tonal heft.”

Les Contes d’Hoffmann

El Nuevo Herald 2017

“Without a doubt, the key to the success of this production was the sold and vibrant orchestral direction of the extraordinary Caren Levine.”

Les Contes d’Hoffmann

San Antonio Incident Light 2017

“The San Antonio Symphony plus guitar and harpsichord sounded warm and glowing from the HEBB Performance Hall pit. Contributing immensely to the production’s musical success were Caren Levine’s lively, snappy harpsichord accompaniments to the recitatives.”

Il Barbiere di Siviglia

The Rutland Herald 2016

“All were accompanied by the excellent pianist Caren Levine, who coached and arranged the ensembles and program.”

Manchester Music Festival

Edge Ft. Lauderdale 2014

“Every movement made by the singers was obviously thought out, motivated and well-rehearsed. The singers were prepared vocally to give strong and convincing performances. This production was the crown jewel in a very ambitious and very successful opening season for the festival.”

Miami Music Festival



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REVIEWS(Cont.)

The Heritage Villager 2007

“Caren Levine, whose career gives great promise for this young New Yorkers future, had already made a great impression on the listeners even before her impressive work in the second half of the recital. Her understanding of the voice is exquisite, supporting and embellishing the singer with subtlety or with the strength one would expect from a body twice her size.”

Heritage Village Concert Series

The Atlanta Journal Constitution 2007

“Morris Robinson, with energetic pianist Caren Levine, closed the formal part of the program with Levine’s zesty arrangement of ‘Swing Low, Sweet Chariot’. Levine is a catch – her playing was thoroughly engrossing and vital, with the on-the-fly allure of brilliant improvisations.”

Spivey Hall Concert Series

The Manchester Journal 2004

“Caren Levine lived and breathed inside each singer, each piece, and she became each composer from Mozart to Bernstein. She deserved a lengthy solo standing ovation from all of us for her central part and everything we heard that evening.”

Manchester Music Festival

The Union Tribune 2000

“Before a sold-out audience at La Jolla’s Sherwood Auditorium, Barbara Bonney and her pianist Caren Levine were at home in the lush toned romanticism of Grieg and Strauss, a musical language in which she and her pianist work impressively fluent.”

La Jolla Chamber Music Society Recital Series

Los Angeles Times 2000

“Barbara Bonney lives up to everything you heard about her, and was seconded in every way by the excellent Caren Levine.”

Orange County Performing Arts Center

Chico News & Review 1999

“Violinist Kenneth Goldsmith, Cellist Ronald Leonard and excellent young pianist Caren Levine played Beethoven’s Triple Concerto with the Chico Symphony Orchestra. Leonard and Goldsmith were excellent, but pianist Levine simply shown, playing with amazing fluidity and power. She was magical.”

Laxson Auditorium



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REVIEWS(Cont.)

The Union News 1998

“Caren Levine joined Violinist Masuko Ushioda and Cellist Ronald Leonard in Mendelssohn’s Piano Trio in d minor. Under her fingers, the music flashed and billowed. The scherzo glistened with her dry, clear and molded articulation. They produced Musicorda Festival’s greatest performance.”

Musicorda Music Festival

The San Francisco Post 1998

“Barbara Bonney gave a tremendous recital in the San Francisco Performance Series. Accompanied by one of the finest musicians around, the young and superbly talented Caren Levine, the audience heard music at it’s best, performed by a pair of musicians of the highest and most inspiring order.”

Herbst Theater

The Berkshire Eagle 1997

“Barbara Bonney had help from a pianist who seems to think and breathe as she does. Levine offered the kind of support that makes a singer sound even better but does not call attention to itself.”

Tanglewood Music Festival

The Ann Arbor News 1997

“Barbara Bonney’s accompanist, the young prestidigitator Caren Levine, deserves special mention for she enhanced Bonney’s recital immensely.”

Lydia Mendelson Theater at University of Michigan



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