

DR. LISABETH MILLER KETTLEDON
Curriculum Vitae
01 January 2021

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www.lisabethmiller.com

ACADEMIC APPOINTMENTS

- 2019 – present The Hartt School, University of Hartford, West Hartford, CT
Private voice lessons
Vocal literature
Performance seminars for vocal performance majors
- 2018 – 2020 University of St. Joseph, West Hartford, CT
Music History I and II
Fundamental Elements of Music
Private piano and voice lessons
- 2007 – 2019 Manchester Community College, Manchester, CT
Private voice lessons
Class voice
Music appreciation 1 and 2
Class piano
Opera to Broadway performing ensemble
- 2016 – 2018 Naugatuck Valley Community College, Waterbury, CT
Private voice lessons
Class voice
- 2014 – 2017 The University of Connecticut, Storrs, CT
Instructor of Record for:
Music 1004 – Non-western music and world cultures
Music 1022 – Introduction to Music History 2, 1750 – present
- 2011 – 2014 Graduate Teaching Assistant, The University of Connecticut
Music 1004 – Non-western music and world cultures
Music 1003 – Popular Music and Diversity in America
Music 1001 – Music Appreciation
Community School of the Arts – private voice lessons
- 2007-2008 Three Rivers Community College, Norwich, CT
Music appreciation

NON-ACADEMIC APPOINTMENTS

- 2017 – present New England Music Camp, Sidney, ME
Chamber choir conductor, private voice lessons, music theory
- 2012 – present Hartford Opera Theater, Hartford, CT
Artistic Director
- 2009 – present Old St. Andrew’s Episcopal Church, Bloomfield, CT
Music Director

EDUCATION

- 2017 D.M.A., Voice Performance, University of Connecticut
Dissertation: “A Lyric Soprano in Handel’s London: A Vocal
Portrait of Francesca Cuzzoni.”
Co-Major Advisors: Dr. Constance Rock and Dr. Eric Rice
- 2005 M.M., Voice Performance, The Hartt School, University of Hartford
- 2002 B.A., Music, Brandeis University

MASTERCLASSES

- 2021 (upcoming) Troy University, Troy, AL
Virtual masterclass for voice majors
- 2021 (upcoming) Butler University, Indianapolis, IN
Virtual masterclass for voice majors
- 2020 Schwob School of Music, Columbus State University, Columbus, GA
Virtual masterclass focusing on Handel arias
- 2019 The Hartt School Community Division, West Hartford, CT
Masterclass with the winners of the vocal honors auditions

INVITED PRESENTATIONS

- 2019 “Opera for Everyone: the Importance of Inclusion and Diversity in
Hartford’s Musical Landscape”
Keynote speech
Women Composer’s Festival of Hartford
Trinity College, Hartford, CT

SIGNIFICANT PERFORMANCES (full performance resume available upon request or at www.lisabethmiller.com)

Soprano soloist in *Knoxville Summer, 1915* by Samuel Barber with the Farmington Valley Symphony, Jonathan Brennand, conductor – postponed due to Covid 19

Soprano soloist in BWV 191 by J.S. Bach with the Nutmeg Symphony and Bristol Eastern HS Chorus – canceled due to Covid 19

Featured soloist in *Broadway Under the Stars: the Music of Rodgers and Hammerstein* with the Snow Pond Symphony, Sidney, ME with Paul Staroba conducting

Guest soprano soloist in *Stabat Mater* by Virgil Thomson, with the West End String Quartet for their program “From New York to Paris.”

Soprano soloist for *Mass in C* with the Nutmeg Symphony and Waterbury Chorale

Mother in *Amahl and the Night Visitors* with the Farmington Valley Chorale and Hartford Opera Theater

Donna/Jennifer/Holly in *The Faith Operas* by David Wolfson. World premiere production with Hartford Opera Theater

Soprano soloist in *Carmina Burana* with the University of Connecticut Festival Chorus and the Pioneer Valley Symphony

Nella in *Gianni Schicchi* with Opera Connecticut (formerly Connecticut Concert Opera) with Doris Lang Kosloff, conductor

Mrs. Segstrom in *A Little Night Music* with Hartford Opera Theater

Lucy in *Lucy* by Tom Cipullo at Hartford Opera Theater’s New in November Festival

Featured soloist in “Love in the Afternoon”, a concert of opera excerpts with Opera Theater of Connecticut, Alan Mann director

Erste Dame in *Die Zauberflöte* with the University of Connecticut Opera

Ann Putnam in *The Crucible* with the University of Connecticut Opera

Female Chorus in *The Rape of Lucretia* (cover) with Hartford Opera Theater

Featured soloist in CONCORA's opera excerpts concerts with guest conductor, Willie Anthony Waters

Alcina in *Alcina* (Handel) with Hillhouse Opera, New Haven, CT

RADIO APPEARANCES

- 2020 WNPR Arts and Culture Desk with Ray Hardman
Interview and soundbites about Hartford Opera Theater's production of *Fortune's Children*
- 2018 WWUH University of Hartford Radio
Interview with David Schonfeld about Hartford Opera Theater's New in November festival
- 2018 WWUH University of Hartford Radio
Interview with David Schonfeld and composer Jessica Rudman about Hartford Opera Theater's world premiere production of Rudman's *Marie Curie Learns to Swim*
- 2016 SpotLight with Virginia Wolf on WLIS/WMRD
Interview about Hartford Opera Theater's upcoming season

COURSES READY TO TEACH

Private voice lessons
Class voice
Vocal pedagogy
Vocal literature
Diction for singers (English, Italian, French, German)
Music history
Introduction to non-western music
Opera history
Class piano

RESEARCH AREAS

Handel's operas and the sopranos he wrote for: Francesca Cuzzoni, Faustina Bordoni, Anna Strada, Elisabeth Duparc

Baroque vocal performance style and practice

DISSERTATION ABSTRACT

Francesca Cuzzoni (1696-1778) was part of Handel's brilliant cadre of Italian opera singers at the Royal Academy of Music in London between 1723 and 1728. Already one of the most famous singers in Europe, her arrival in London was highly anticipated, and the press followed her performances, personal life, and social activities closely. She was renowned for her superior portrayal of pathos, her rendering of laments and *cantabile* arias, and for the sheer beauty of her voice.

Handel wrote eleven opera roles for Cuzzoni during her tenure at the Royal Academy, most notably Cleopatra in *Giulio Cesare* and the title role in *Rodelinda*. This dissertation offers a vocal profile of the singer through a statistical analysis of the aria types, keys, tessituras, phrase constructions, meters, and tempi of the seventy-three arias. This analysis is combined with close readings of the descriptions of her singing by contemporaneous writers, and a comparison of Cuzzoni's roles with canonical roles from subsequent operatic repertoire for the soprano voice. Lastly, this study serves to organize known information and establish a chronology of the singer's life, travels, significant performances, and other events.

LANGUAGES

French, basic conversational and reading comprehension

Italian, basic conversational and reading comprehension

German, reading comprehension

PROFESSIONAL AFFILIATIONS

National Association of Teachers of Singing (NATS)

National Association of Teachers of Singing, Connecticut Chapter

REFERENCES

Dr. Constance Rock, Voice Area Head and Associate Professor of Voice

University of Connecticut Department of Music

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Dr. Eric Rice, Department Head and Associate Professor of Music History
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Dr. Glenn Stanley, Professor of Music History
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On sabbatical 2017-2018

Dr. Andrew Ardizzoia
(formerly) Assistant Professor of Music
Naugatuck Valley Community College
350 Chase Parkway
Waterbury, CT
Assistant Professor of Music,
Director of Composition and Instrumental Studies
Muhlenberg College
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The Reverend Timothy Squier PhD, Rector
Old St. Andrew's Episcopal Church
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