



CAROLINE
MILLER

New York, NY
203) 570-5262
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CAROLINE MILLER



CRUISE ENGAGEMENTS

gary.arbuthnot@blackburninternational.com

OPERA & OPERETTA

Valencienne	The Merry Widow	Toledo Opera	2023
Featured Chorus	Demon (In Russian)	Bard Summerscape	2018
Änchen*	Der Freischütz	Bronx Opera	2018
Blanche	Dialogues of the Carmelites	Opera Company of Brooklyn	2016
Echo	Ariadne auf Naxos	Utopia Opera	2015
La bergère Louis XV	L'enfant et les sortilèges	Utopia Opera	2015
Verlena Sue	A Wake or a Wedding	Encompass New Opera Theatre	2014
Mag	Ballymore (Part 1): Winners	Chelsea Opera	2013
Voluptua	La Pizza con Fungi	Chelsea Opera	2013
Grittly	Le 66	Apollo Opera	2012
Mascha	The Chocolate Soldier	Ohio Light Opera	2012
Bellabruna	Blossom Time	Ohio Light Opera	2012
Phyllis	Iolanthe	Ohio Light Opera	2010

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MUSICAL THEATER

Sarah-Jane Moore	Assassins	Eastman Opera Theater	2011
Cathy	The Last Five Years	Eastman Opera Theater	2011
Ayah	Kismet	Ohio Light Opera	2010
Hope	Urinetown	Washington University	2008
Sandy	Grease	Off-Beat Players	2006
Anne	A Little Night Music	Connecticut Players	2004

CONCERT AND CHORAL

Headliner	Judy, Julie, & Me, Divas	Princess Cruises	2023
Headliner	Bravo	Prinvcass Cruises	2023
Headliner	Bravo	Princess Cruises	2022
Headliner	Bravo	Princess Cruises	2021
Soprano Soloist	Freedom & Peace: Japan, Taiwan, USA	International Goodwill Music Festival	2023
Soprano Soloist	Come Down Angels	Inception to Exhibition (NYC)	2018
Soprano Soloist	Café 1907	Sounds of Arts Festival (NYC)	2017
She	The Kamikaze Mind	Fresh Squeezed Opera	2017
Verlena Sue	Page to Stage Festival	Manhattan School of Music	2014
Soprano Soloist	Cabaret Concert	Lincoln Center Library	2014

COMPETITIONS AND AWARDS

Semi-Finalist	Lotte Lenya Competition	New York	2014
Semi-Finalist	Lotte Lenya Competition	New York	2011

EDUCATION AND TRAINING

Master of Music, Vocal Performance	Eastman School of Music	2012
Bachelor of Arts, Magna cum Laude, English and Music	Washington University	2009
Surflight to GO! - Education Outreach		2013
Wesley-Balk Institute		2007

TEACHERS

Kate Johnson*
Katherine Ciesinski
Jolly Stewart
Lisa-Campbell Albert

* current

COACHES

Kristen Kemp
Russell Miller
Benton Hess
Gail Hintz
Christine Armistead

CONDUCTORS

J. Ernest Green
James Bagwell
Steven Crawford
Paul O'Dette
J. Lynn Thomson

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Caroline Miller is a “warm soprano [with] emotional bite,” praised as a compelling singer-actor with vocal flexibility and dramatic intensity, who is “especially adept at comedy.” Committed to the interpretation of new operatic works and collaboration with composers, Caroline has premiered the role of Verlena Sue in *A Wake or A Wedding* by Richard Pearson Thomas with Encompass New Opera (NYC) and the role of GH in *The Passion According to GH* by Lacy Rose, as part of Madou Mines Residency (NYC). Highlights of her operatic work also include: Juliana in Argento’s *The Aspern Papers*, Echo in Strauss’s *Ariadne auf Naxos* and Blanche in Poulenc’s *Dialogues des Carmélites*. In the 2019-2020 season, Caroline was a Resident Artist with Toledo Opera, appearing as Gretel in *Hansel and Gretel vs the Witch*, the Plaintiff in Gilbert and Sullivan’s *Trial by Jury* and *Lady-In-Waiting* and *First Witch* in Monk Tarrots’ new production of Verdi’s *Macbeth*. In the 2022-2023 season, Caroline returns to Toledo Opera as Valencienne in Franz Lehár’s *The Merry Widow*.

Caroline’s professional musical career began in the world of operetta, and it continues to be an important part of her repertoire. A frequent performer with Ohio Light Opera, Caroline has presented the roles of Phyllis in Gilbert & Sullivan’s *Iolanthe*, Bellabruna in Romberg’s *Blossom Time* and Masha in Oscar Strauss’s *The Chocolate Solider*. Through her work with Ohio Light Opera, Caroline appears on the only contemporary professional recording of Romberg’s *Blossom Time*, produced by Albany Records. Opera News lauded her portrayal of Bellabruna, writing “Miller projects all the confident insouciance of a pampered prima donna.” In 2019, Caroline was also selected to perform in the German Operetta Program with Opera Programs Berlin, where she worked with conductor Byron Knutsen and soprano Rebekah Rotah, exploring German operetta works by Lehár and Künneke.

Caroline feels equally at home on the musical theater stage, especially with her background in ballet, tap and Irish dance. Favorite roles include: Ann in Sondheim’s *A Little Night Music* with Connecticut Players, Cathy in Jason Robert Brown’s *The Last Five Years* and Sarah Jane Moore in Sondheim’s *Assassins*, both with Eastman Opera Theater. Caroline was also selected twice to compete as a semi-finalist in the Lotte Lenya Competition, which celebrates the works of Kurt Weill and promotes musical and theatrical interpretation at the highest level. As an advocate for musical theater as a vital tool for music education and building community, Caroline has worked with Off-Beat Players, a Greenwich-based organization committed to performing musicals with an integrated ensemble of children with and without special needs, most notably as the music director of Smalls & Brown’s *The Wiz*. In 2013, Caroline was also a Resident Artist with SurfLight Music Theater’s SurfLight-To-Go program, touring educational musical theater programs into local schools throughout New Jersey, New York, Pennsylvania, and Connecticut.

Caroline has varied experience on the concert stage with art song, opera and oratorio. Highlights of her concert work include: the role of Miss Havisham in Argento’s *Miss Havisham’s Wedding Night*, the soprano soloist in operatic excerpts under the baton of Alicia Lieu on the MUSE Festival (NYC), the premiere of Richard Pearson Thomas’s song cycle *Portraits of Imagined Love*, and the soprano soloist in Brahms’s *Ein deutsches Requiem* and Mozart’s *Requiem* with the Chancel Choir at Third Presbyterian Church (Rochester, NY). She was selected to participate in the German Song Studio with Thomas Muraco with the Art Song Preservation Society of New York, exploring songs by Wolf and Schubert. For the 2019-2020 concert season, Caroline will be the soprano soloist, representing the United States, in the Japan-Tawian-USA Friendship concert with CATCH US PERFORMING ARTS (CUPA). As a Resident Artist at Toledo Opera, she will perform on the Toledo Opera Gala Concert, featuring soprano Jennifer Rowley. In collaboration with St. Michael’s in the Hills and the Toledo Opera Resident Artists, Caroline will also present *Nevertheless, We Persist*, a concert which explores the positive and negative aspects of operatic depictions of women and their stories throughout history.

Caroline has an extensive background in choral repertoire and chamber vocal works. Since 2013, she has performed with the opera chorus at Bard Summerscape and was a featured soloist in Anton Rubinstein’s *Demon* and Erich Wolfgang Korngold’s *Das Wunder der Heliane*. For the summer of 2020, she will return for Henri Chausson’s *Le roi Arthus*. She was a soprano section leader for St. Louis Symphony Chorus and a ringer with American Symphony Orchestra (NYC) and The Orchestra Now (NYC). Caroline is also an active musician in the sacred choral community in New York City, performing as both soprano and alto at Church of the Holy Trinity and Corpus Christi. She was an ensemble member with Music Before 1800, a NYC-based early music concert series dedicated to vocal and instrumental chamber music from the Medieval to early Classical periods.

Caroline is Co-Founder & Artistic Director of The Pleiades Project, a non-profit organization dedicated to championing women’s stories through opera, film and original music-theater projects. With The Pleiades Project, Caroline has expanded her artistic talents outside of performance, embracing her interdisciplinary skills as a director, writer, programmer and producer. She produced and starred in the short-film *Così*, excerpted from W.A. Mozart’s *Così fan tutte*, which was named an official selection of the NY Indie Theatre Film Festival. Caroline directed the entirety of the 24 Series, a collection of videos based on the 17th and 18th-century song collection, *Twenty-Four Italian Songs & Arias*. She also produced the upcoming short opera film *Ophélie*, excerpted from Ambroise Thomas’s *Hamlet*. *Ophélie* is an official selection of the Worldwide Women’s Film Festival and a finalist for the World Music & Independent Film Festival. For The Pleiades Project, she also programmed and directed original music-theater works, namely *Café 1907* (2018) and *Come down, Angels* (2019). For the 2020-2021 season, Caroline will premiere *A Women’s Suffrage Splendiferous Extravaganza!*, a vaudevillian revue celebrating and problematizing the US women’s suffrage movement, through a generous grant from the Lower Manhattan Cultural Council.

Since 2018, Caroline has trained in the circus and aerial arts, which she recently incorporated into her opera and film work. With collaborator Erin Garber-Pearson, a Toledo-based circus artist, she has created *Aber*, a short film combining aerial dance with a live performance of “Ihr habt nun Traurigkeit” from Johannes Brahms’s *Ein deutsches Requiem*, which will be released in the summer of 2020.

Caroline has a BA in English Literature and Music from Washington University in St. Louis and an MM in Vocal Performance & Literature from Eastman School of Music. She resides in Washington Heights with her bluegrass-playing husband and her un-impressed pitbull Maya.

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"Caroline Miller's soprano was superb, and her characterization of Valenciennes . . . showed her comic chops as well as her dancing prowess."

- *Toledo Blade*

Miller projects all the confident insouciance of a pampered prima donna"

- *Opera News*

"Caroline Miller's warm soprano introduced a necessary emotional bite to the trio while supplying her easy top to widen the vocal range of the work."

- *OperaRox!*

Caroline Bassett Miller as Velena-Sue, and Alison Davy as the widowed Dierdre, were strong, Miller especially adept at comedy . . ."

- *New York Classical Review*

"But the show is almost stolen by Carli Miller, as Mary. Ms. Miller's voice is simply gorgeous--powerful and sweet--several steps above anyone else in the cast. And in the final "Of Thee I Sing" she looks remarkably like the old Columbia Pictures logo of Lady Liberty holding her torch aloft."

- *Steve Callahan, KDHX*

"Caroline Miller . . . gave sonically solid performance on both nights and [her] hypnotic swaying of finger fringe was reminiscent of sea waves . . ."

- *In My Own Words*

"Caroline Miller's Bellabruna was marvelous. Her well-placed, dramatic voice featured just the amount of operatic vibrato and profundity that one would expect from this pompous and arrogant character."

- *J.D. Goddard, ClevelandClassical.com*

"Caroline Miller singing the role of opera diva and philandering wife La Bellabruna, [...] strong mid-range and plenty of drama."

- *John Finn, Ohio.com*

"The cast were uniformly excellent. Sperry, Ross and Miller had substantial music to sing and all three wrapped beautiful voices around the material."

- *J.D. Goddard, ClevelandClassical.com*

"Tania Mandzy as [...] Iolanthe, and Caroline Bassett Miller as Phyllis, the Ward in Chancery, were earnest, expressive and clear-voiced companions in [Strefphon's] hafling plight."

- *Daniel Hathaway, ClevelandClassical.com*

