

NADIA AGUILAR-STEINBERG

DOCTOR IN MUSICAL ARTS
MUSIC TEACHER
SINGER

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ABOUT ME I was born and raised in Mexico. Twelve years ago I moved to CT to earn a Bachelor's in Music from The Hartt School. A few years later, I was granted a full Assistantship to continue with my music education, and that's where I discovered my passion for teaching and creating art from the other side of performance. Since then, I have taken courses on Stage Management, Stage Combat, Fundraising, and I look forward to continue learning new skills to empower other young professionals and offer them performance opportunities. As a future Doctor in Music and researcher, I am focusing on offering more cultural representation in the research often done in American universities by bringing to light Mexican opera of the XIX century.

EDUCATION

2012-2015 University of Hartford	Bachelor of Music Vocal Performance
2019-2021 University of Connecticut	Master's in Music Vocal Performance
2021-2025 University of Connecticut	Doctorate in Musical Arts Vocal Performance

EXPERIENCE

Full time Lecturer

[Manchester Community College](#)

Feb 2024 - Present

I am a Voice instructor in the Department of Music. As a full-time Music professor, I teach beginning piano classes, Ear Training I & III, Fundamentals of Music, and I direct the choirs. My job involves planning the curriculum for the class and teaching the students the skills necessary to become proficient musicians.

Graduate Assistant

[University of Connecticut](#)

Aug 2019 - 2025

For the past five years I have been the planner and director of the Opera Studio and Stage Skills for Singers classes. Planning involves creating the curriculum for these classes, as well as planning and directing performances for the students and workshops with outside visitors. In addition to teaching the group classes, I have been teaching voice students for the past five years as part of the graduate assistantship duties.

Cantor

[Holy Trinity Roman-Catholic Church](#)

Dec 2017 - Present

Leader of the music during services. Planner and organizer of the music for the English services on Saturday and Sunday, as well as special occasions, such as weddings and funeral services.

Associate Artistic Director

[Opera Connecticut](#)

May 2023 - Present

For the past year I have served as the Associate Artistic Director with Opera Connecticut, a non-profit Opera organization based in the Greater Hartford area.

My duties include advising in programming, planning performances, advising in the artistic directions of the program. In addition, I run the social media communications.

Production Assistant

[Playhouse on Park](#)

June 2023-July 2023

Duties included overseeing and assisting the director and choreographers in the production of the show "Bandstand". I worked as an assistant stage manager, making sure that everything backstage went smoothly during the run of the show.

Adjunct Professor

[University of Hartford](#)

Aug 2022 - May 2023

I worked as the instructor of the the English, Italian, and French Diction & IPA (International Phonetic Alphabet) class. Planning involved creating the curriculum for the class and coaching the students on how to sing and pronounce a foreign language.

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DOCTOR IN MUSICAL ARTS CANDIDATE
MUSIC TEACHER
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EXPERTISE

- Management Skills
 - Critical Thinking
 - Communication Skills
 - Fluent in Spanish and English, comfortable speaking French and Italian.
 - Experience teaching courses at the higher education level for more than five years.
 - Skills in Stage Management for the performing arts.
 - Skills in Stage Combat.
 - Experience in music direction of opera at the higher education level.
 - Experience as a foreign language singing coach.
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HONORS & AWARDS

2023	Recipient of the Zachs Award Research Funding
2020	Winner of Concerto Competition
2016	Winner of First Place American Opera Idol Competition

REFERENCES

Constance Rock
Constance.rock@uconn.edu
860-771-0775

Doris Lang Kosloff
cyberopera@gmail.com
860-306-5100

PROFESSIONAL EXPERIENCE

- Management Skills: During the summer of 2023, I worked as a production assistant at Play House on Park. This job allowed me to have hands-on learning about stage management and production behind the scenes, a skill necessary for putting shows on stage, from concerts to staged works, such as plays and operas. My job lasted during the run of the Broadway musical *Bandstand*, from July 2023-August 2023.
- Music Direction: During my years as a Graduate Assistant at the University of Connecticut, I was assigned to teach the classes Stage Skills for Singers and the Opera Studio for five years. These classes would produce works once a semester, from opera scenes to fully staged operas. I was in charge of music directing these productions, including the opera Hansel and Gretel. As a music director, I had to coach the students on style, language, rhythm, interpretation, etc. Additionally, I conducted the final performance with piano at von Der Mehden Recital Hall on April 8th, 2023.
- Designing and Planning Courses for the Collegiate Level:
 - I have worked at the Manchester Community College Campus since Spring 2024.
 - I started by teaching
 - Opera Studio and Stage Skills (University of Connecticut): I co-designed the Opera Studio Class, an undergraduate course mandatory for all voice majors at UConn. In this course, we taught singers skills to succeed as professional performers. Such as:
 - Working in teams: Students had to work with a partner and learn a duet. They had to develop ideas to stage it, thus fostering the students' creativity.
 - Resume work: a lot of the time, singers are asked to submit a resume when they are sending applications, whether it is for an audition or a paid gig. We coached the students on what must be included in a professional resume. They had three opportunities to add/or make changes to their resumes before submitting their final draft.
 - Recording: Singers must send recordings for audition applications, college applications, and sometimes even performing jobs. The Opera Studio class allowed students to record themselves professionally with live accompaniment. Recordings can be expensive, with some of them costing up to \$500. These in-class recordings allowed the students to save that money. In addition, they received feedback from the instructors and their peers.

- Performance Observations: These were graded assignments in which the students had to attend a live performance and write a reflective paper about it. Observing and documenting a live performance gives students the opportunity for critical analysis and encourages a culture of critique and dialogue, fostering artistic excellence.
 - Mock Auditions: The mock auditions were settings where students had to “audition” for a pretend panel. This included guest adjudicators who listened to the students and provided feedback. The mock auditions have demonstrated that frequently having singers perform under pressure helps them become more comfortable in stressful situations like real auditions.
 - Foreign Language Coach (University of Hartford):
 - I taught two courses at the Hartt School of Music during the fall of 2022 and Spring of 2023. I designed the courses to teach singers the appropriate pronunciation to sing in Italian, French, and English languages in which I am proficient. These courses focused on teaching the phonetical alphabet, also known as IPA. Knowing how to read the international phonetical alphabet is instrumental in developing the young singer’s career.
- Solo Performance Experience (Roles Performed):
 - *Mother, Amahl and the Night Visitors*, Opera Connecticut, 2024
 - *Leonora, Beautiful Bridegroom*, UCONN Opera Theatre, 2024
 - *Elle, La Voix Humaine*, UCONN Opera Theatre, 2023
 - *Adina (cover), L’Elisir d’amore*, Monterrey Summer Opera Academy, 2022
 - *Star, Starsong*, Hartford Opera Theater, 2022
 - *Euridice, Orfeo ed Euridice*, UCONN Opera Theatre, 2021
 - *Romilda, Serse*, UCONN Opera Theatre, 2020
 - *Musetta, La Boheme*, Opera Connecticut, 2019
 - *Gretel, Hansel and Gretel*, Opera Connecticut, 2016
 - *Rosina, Il Barbiere di Siviglia*, Connecticut Lyric Opera, 2015
 - *Queen of the Night, Die Zauberflote*, Hartt Opera Theater, 2015
 - *Mrs. Fiorentino, Street Scene*, Hartt Opera Theater, 2014

- Programming Experience:
 - Associate Artistic Director at Opera Connecticut:
 - Contributing to the artistic vision and execution of the company's productions.
 - Duties:
 - Collaborate with the Artistic Director, Doris Lang-Kosloff, to develop and assist in the selection of repertoire that reflects the company's artistic vision and mission.
 - Oversee various aspects of the productions, including casting.
 - Participate in the audition process, evaluating singers, and making casting decisions.
 - Handling various administrative duties related to artistic planning and production. This includes creating rehearsal schedules, managing budgets, and coordinating production logistics.
 - Creating outreach opportunities to engage with the community through educational initiatives and public events. This helps to promote the company and opera as an art form and to develop new audiences.
 - An example of one of the outreach concerts I helped with programming is the concert performed to celebrate Hispanic Heritage Month in September 2024, in which we performed works by Latin American composers at the Hill-Stead Museum, accompanied by Artistic Director Doris Lang-Kosloff and Dr. Deborah Simmons on the guitar.
 - Social Media and Communications: I developed the company's website and Social media pages.
 - Mentoring emerging artists within the company by providing feedback after auditions, career guidance, and opportunities for growth.

- Awards:
 - Recipient of the Zachs Award for Research 2024 through the University of Connecticut:
 - A \$3000 award is given to an SFA (School of Fine Arts) student for an artistic or educational project. The award is intended to support creative work. The committee was very impressed by the proposal and opted to award \$1700.00 to my research project.
 - The primary objective of the research is to restore Morales' first staged work, *Romeo* (1865), and to transcribe it to modern music notation. The goal is to have the opera performed and recorded, whether in the US or in Mexico, where there seems to be a resurgence of music by composers of the XIX century. With this objective in mind, I intend to shine a light on the musical and cultural atmosphere in the XIX century in Mexico. In this research paper, the reader will learn about the life of Melesio Morales, his work *Romeo*, and its impact on the newly independent Mexico.
 - First Prize of Concerto Competition School of Music 2022:
 - The prize allowed me to perform concerto works with the UConn Symphony Orchestra in February 2022.
 - First Prize of the American Opera Idol International Singing Competition in 2016:
 - I was awarded the first prize in the vocal competition sponsored by Opera Connecticut in 2016. I won over \$1000 USD in cash, with the opportunity to perform a role in an opera production with the company.