

National Opera Association 72nd Annual Conference

Renaissance Minneapolis Hotel, The Depot January 6-9, 2027
“Opening Doors: Exchanging Practices and Expanding Possibilities.”
(Draft as of 8/29/2026)

PROGRAM IS SUBJECT TO CHANGE

Wednesday, January 6

2:00–5:30 PM	NOA Board of Directors Meeting	Hiawatha 1
2:00–6:00 PM	Pre-conference Workshop (Ticketed Event) Nautilus Music-Theater, St. Paul	

Wesley Balk: A Framework for Integrated Singing-Acting

Ben Krywosz, Facilitator

What happens when a performer stops treating singing, acting, and movement as separate skills, and begins to practice them as one integrated expressive act? That question sits at the heart of the Wesley Balk Opera/Music-Theater Institute. For nearly 50 years, the Institute has built upon the foundational skills of singing, acting, and movement, bringing them together into fully integrated performance, or what Dr. H. Wesley Balk called “The Complete Singer-Actor.” Since its inception, the Institute has had a profound impact on hundreds of participants, and its principles have proven applicable across a wide range of performance styles, from traditional opera to Broadway musicals to new and experimental music-theater.

In this hands-on, experiential workshop (oriented toward teachers and directors), participants will have a rare opportunity to engage directly with Balk’s Performing Power framework for integrated performance through active, embodied practice. Led by Ben Krywosz (Artistic Director of Nautilus Music-Theater and director of the Balk Institute) and composer/coach Michael Ching, the session will be supported by Institute colleagues and Nautilus performers through guided exercises that move beyond discussion into physical exploration, bringing the principles of integrated singing-acting into immediate practice in the room.

This limited-capacity workshop, with 24 participants, is designed to allow for depth, responsiveness, and individual attention. Participants should come prepared with a well-rehearsed song to explore and play with during the workshop; please email a copy of the score in advance of the session. They are encouraged to wear comfortable clothing suitable for movement and to arrive ready for a focused, energizing, and uncommon opportunity to work directly within this evolving approach to performance. A Certificate of Study will be issued to all participants upon completion.

Address: Nautilus Music-Theater, 308 E Prince St #190, St Paul, MN 55101

7:00–10:00 PM

Pre Conference Mixer (Ticketed Event)

Location TBD

Join colleagues for an opportunity to meet new people and catch up with old friends. Appetizers provided with a cash bar.

Address: Mill City Museum, 704 S 2nd St, Minneapolis, MN 55401

Thursday, January 7

8:00–5:00 PM

Registration

Great Northern Foyer

8:30–5:00 PM

Exhibitor Area Open

Great Northern Foyer

8:30–9:20 AM

Breakout Sessions

Show Me the Drama! Using art song as training for the operatic stage

Zephyr

Casey Robards, Scott MacLeod, Timothy Takach, Jocelyn Hagen, presenters

Presenters will share practical suggestions for voice teachers, stage directors, coaches and conductors to use art song to train students for opera. Casey Robards (conductor/coach/pianist) and Scott MacLeod (singer/voice teacher/stage director) co-taught a pilot class at the University of Illinois that utilized art songs of Timothy C. Takach and Jocelyn Hagen to prepare singers and pianists for opera to experiment with ways of training more students for opera, beyond preparation for a scenes class or show and to delve intentionally into drama, movement, and being conducted.

More than a Voice: Transferable Skills for a Sustainable Career in Music

Southern Pacific

Lindsay Kate Brown, John Daugherty, presenters

More than a Voice: Transferable Skills for a Sustainable Career in Music is an interactive session for undergraduate and emerging singers transitioning into professional life. It explores how musical training builds transferable skills (communication, discipline, creativity, and critical thinking) that support careers in and beyond performance. The session also considers how early work experiences outside music can strengthen artistry through time management, collaboration, and communication, while offering strategies

They Sing. They Build. They Lead.

Rock Island

Jen Stephenson, presenter

Today's opera students must be more than performers—they must be adaptable, collaborative, and entrepreneurial. This session reframes rehearsal as a laboratory for growth mindset, agency, and real-world skills. Participants will explore strategies for shifting to student-driven processes that foster psychological safety, creative risk-taking, and accountability. Topics include reframing failure as feedback, shared leadership, and student-led work in marketing, media, design, and directing to prepare artists for impact onstage and beyond.

9:35–10:25 AM

Plenary Session

Southern Pacific

Opera, Baby! Opera for the very young: real, research-supported, and growing fast

Courtney Calbacker, Jenny Madrugo Chavez, Sorrel Bohanan McCarthy,

Gordon Ostrowski, Theo Popov, Rachel Peters, presenters

Youth Persons Opera Committee

Opera for babies is GROWING! This presentation showcases successful and innovative musical programs for the very young in the U.S. and abroad and introduces a practical 20-minute “baby opera blueprint” adaptable for universities, opera companies, libraries, and preschools. You will learn how this subgenre can engage caregivers (age 20–40) in the opera world, expand early childhood artistic programming with community partners, and provide excellent training for student performers. Baby opera is a low-cost, flexible, and easily implemented initiative with minimal rehearsal needs. Come play with us!

10:40–11:30 AM

Breakout Sessions

Reclaiming Speech in Song: Performance Practice in the Recitar Cantando Era

Zephyr

J. Bradley Baker, presenter

This session considers performance practice in the early 17th-century recitar cantando style, emphasizing speech-based delivery and expressive text setting. Drawing on writings by Claudio Monteverdi, Giulio Caccini, and their contemporaries, it addresses flexible rhythm, rhetorical phrasing, and the collaborative role of continuo. Examples from early opera repertoire show how historically informed approaches can support clarity, nuance, and immediacy in performance.

Reviving the Pastiche: Collaborative Opera Creation for the 21st Century

Rock Island

Dawn Pierce, presenter

What can an 18th-century operatic form teach today’s universities? This session explores the baroque pastiche opera as a dynamic model for inclusive, collaborative, and student-centered opera-making. Using Penn State’s *Non più nascoste* as a case study, participants will discover how over 100 artists and scholars united to revive works by 11 female baroque composers alongside canonical voices. Practical strategies for repertoire, partnerships, research integration, and large-scale production planning will be shared.

Argento Fellowship Speaker

Southern Pacific

Rodrigo Camargo, 2026 Argento Fellow Winner

Michael Ching, Moderator

Dominick Argento Fellow for Opera Composition Rodrigo Camargo (DMA UMKC 2027) will present excerpts from his vocal works — operas and songs — in a dialogue with Argento Composition Committee Chair, Michael Ching, who will also present updates from previous fellows Mikeila McQueston and Marc Migó, and current fellow Stephanie Leotsakos.

11:45 AM–1:30 PM

Plenary Session
Opening Ceremonies and Keynote Address Luncheon

Great Northern Ballroom

Welcomes:

Christopher Pfund, President

Ann Marie Wilcox-Daehn, VP for Conferences

Kirk Severtson, Executive Director

Keynote Address: Frederica von Stade

1:45–3:00 PM

Affinity Group Meet-up

Make your way to one of the Affinity Groups, designed for members to meet up with each other along lines of personal and professional interest. Groups will be lightly moderated so bring your ideas and questions for discussion of best practices, current challenges, and ideas for future discussions together.

Small Programs / One-Person Shops

TBD

Share the joys and challenges of teaching voice or running an opera program mostly yourself or with a small team.

Programs with Graduate Focus

TBD

Share about the complexities and opportunities of graduate centered programs or working with a large team.

Pianists, Coaches & Conductors

TBD

Join other pianists, coaches, and conductors in camaraderie and idea sharing

Enthusiasts for Young Persons Opera

TBD

Meet up with others who educate, create, and program for younger audiences.

Expanding the Repertoire

TBD

Connect with other creators and producers of new works to share ideas, develop strategies, and foster collaborations.

Student Attendees

TBD

Meet up with students from other universities and learn about NOA's programming and resources for students.

3:15–4:30 PM

Plenary Session

Great Northern Ballroom

Dominick Argento at 100: the Voice of American Lyric Opera
Special guests include Frederica von Stade, Libby Larsen, Juliana Hall,
Philip Brunelle, Margo Garrett, Katherine Ciesinski, and Ben Krywosz
Christopher Pfund, moderator

Join President Christopher Pfund and our illustrious special guests in celebrating and learning about Dominick Argento's (1927–2019) influence on the stage, the voice, arts in MN, and the mentorship he provided to composers.

4:45–5:35 PM

Breakout Sessions

The Monodrama: A Neglected Genre of Lyric Theatre
Tracelyn Gesteland, Juan Carlos Mendoza, Amanda Johnston, presenters

Zephyr

The monodrama offers singers and composers a unique platform for intense exploration of character, thematic content, musical and dramatic expression, and storytelling via the framework of one central figure. Programming monodramas within university opera programs minimizes production costs while featuring advanced singers/directors. Monodramas forge an intimate setting, allowing for extended dramatic characterizations within a full role, and can be performed at opera galas, donor events, or on recruitment trips. We will perform two monodramas and detail key works/composers and staging options.

From Survey to Stage:
Dance and Sonata as Performance Tools in Mozart Opera
Rebecca Plack, presenter

Southern Pacific

Voice students are routinely introduced to instrumental structures such as Baroque dances and sonata form in music history curricula, yet their connections to operatic works are rarely made explicit. This presentation brings those connections to the fore by showing how dance types and sonata principles function as expressive frameworks in the operas of Wolfgang Amadeus Mozart. Focusing on *Le nozze di Figaro* and *Die Zauberflöte*, I demonstrate how melodic material interacts with dance rhythms and formal structures to distinguish adaptability from rigidity, convey dramatic subtext, and illuminate Enlightenment ideals.

5:35–7:30 PM

Dinner on Your Own

7:30–9:30 PM

Plenary Session
Robert Hansen Collegiate Opera Scenes Competition

Great Northern Ballroom

This annual celebration of opera scenes is an entertaining, energetic evening featuring young artists from across the United States in undergraduate and graduate opera divisions and a musical theater division. National finalists are selected from a competitive preliminary round. This event is hosted by Marc Callahan, David Ronis (Competition Co-Chairs) and Paul Houghtaling (NOA Past-President).

9:30–10:30 PM	Opening Night Reception	Conservatory
Meet up with old and new friends and welcome our new conference attendees. Desserts and cash bar.		

Friday, January 8

8:30–11:00 AM	Poster Session	Conservatory
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8:30–5:00 PM	Exhibitor Area Open	Great Northern Foyer
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8:45–9:35 AM	Breakout Sessions	
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Transforming the Performing Ecosystem by Unlocking Hidden Voices Southern Pacific **Karen Bryan, Aundi Moore, Christine Jobson McMillian, Terry Eberhardt, presenters**

“Transforming the Performing Ecosystem by Unlocking Hidden Voices” is a roundtable presentation led by the Executive Director and the Program Coordinators of the Denyce Graves Foundation. Anchored at the intersection of social justice, American history, and the arts, DGF seeks to expand the public’s understanding of the rich, multicultural history of classical music while setting the stage for true representation in American vocal arts by providing opportunities, access and exposure that all singers need to take ownership of their talent and shape their own fulfilling careers.

Alexander Technique: An Essential Element of Opera Training Zephyr **Sara Goldstein, Harry Hobbs, presenters**

This session is based on Sara Goldstein and Harry Hobbs’ work as Alexander Technique teachers in the voice and opera programs at Boston Conservatory at Berklee and Boston University’s Opera Institute. They will share data from a survey of students who have studied the Alexander Technique as part of their training. The presenters will work with singers to demonstrate how the Alexander Technique improves resonance, increases somatic awareness and overall freedom leading to expanded possibilities for singers in performance. This session will highlight the importance of including Alexander Technique in voice and opera training.

9:15–10:15 AM	Coffee Break	Conservatory
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10:00 – 10:50 AM	Breakout Sessions	
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Let’s Get HIP with Mozart! Zephyr **(Opening Doors and Possibilities with Historically Informed Performance practices)** **Patrick Hansen, presenter**

Patrick Hansen will blow the door wide open with way too many appoggiaturas, ornaments, and cadenzas to show how HIP (Historically Informed Performance Practices) can empower the next generation of singers to authentically make Mozart come alive for the 21st century. Using sung examples from beloved Mozart arias, he will tackle fermate, appoggiatura, embellishing, creating cadenzas, and other exciting ways to understand how and why Mozart expected it all to happen! Attendees will be guided into a new embellished space and leave inspired to go forth and ornament!

Scholarly Paper Presentation

Rock Island

Join us for the Scholarly Paper Presentation winner's paper presentation.

Refueling Your Pedagogical Tank

Southern Pacific

Ann Baltz, presenter

Wesley Balk defined a singer's instrument as their voice, body, and mind. This concept evolved into the holistic education that became the hallmark of OperaWorks' programs for nearly 40 years. Attendees will engage in group activities to expand their physical, musical and dramatic vocabularies. Teaching and Learning styles will be introduced with ways to incorporate them into a teacher's pedagogy. The words we use can create a culture of openness and can have a profound effect on a singer's voice, confidence, and performance.

11:00–11:45 PM

NOA Annual Business Meeting

Great Northern

All NOA members are highly encouraged to attend. We will hear reports from officers, acknowledge those who have served faithfully, and vote on essential items brought before the board.

11:30–1:00 PM

Student Luncheon

*TBD

Luncheon for student registrants; gather in the hotel lobby at 11:15 to walk over together.

Location: TBD

12:00–1:00 PM

Regional Network Luncheon

Great Northern Ballroom

Hosted by Joshua May, NOA Vice President of Regions. Take time to meet and network with members in your region over lunch.

All professional attendees are welcome. Go through the luncheon buffet and follow signs for the location of your regional gathering.

NOA Regions

Cal Western (AZ, CA, HI, NV, UT)

Central (IA, IL, MO)

Eastern (DE, NJ, NY, PA, WV, E. ON)

Great Lakes (IN, KY, MI, OH, W. ON)

Mid-Atlantic (MD, NC, SC, VA, DC)

New England (CT, MA, ME, NH, RI, VT, QC, Maritimes)

North Central (MN, ND, SD, WI, MB, SK)

Northwestern (AK, ID, MT, OR, WA, AB, BC)

Southeastern (AL, AR, FL, GA, LA, MS, PR, TN)

Texoma (NM, OK, TX)

West Central (CO, KS, NE, WY)

1:15–2:05 PM

Breakout Sessions

**Training the 21st-Century Operatic Mind:
Neurocognition, Anxiety, and Teaching Strategies for Today's College Singer**

Southern Pacific

Jon Truitt and Ryan Hourigan, presenters

Today's college singers face rising anxiety, digital distraction, and cognitive overload that shape how they learn and perform. This session connects current research, *The Anxious Generation*, and *Thinking, Fast and Slow* to practical tools for structuring opera training that supports focus, resilience, and artistic risk while responding to 21st-century student realities.

Verb Your Aria: Using Chekhov's Psychological Gestures

Rock Island

Ellen Denham and James Haffner, presenters

Do you ever wonder what to do with your hands during an aria? What if you had a movement vocabulary that you could draw upon? Michael Chekhov's acting technique incorporates psychological gestures: movements that embody the psychology and objective of a character. This hands-on workshop will teach participants the forms of some of the psychological gestures and give them the opportunity to practice these in dialogue with a partner, using spoken text from one of their arias. Participants are invited to come prepared with aria texts that could benefit from a gesture and to be ready for fully-embodied movement.

Slip-Casting: a new solution to the barriers of casting in collegiate opera

Zephyr

Casey Joiner-Isaacs, presenter

"I wish we could do that show, but we don't have the people." Collegiate opera directors nationwide face the often-troubling barrier of providing edifying educational experiences for their opera students while also walking the perilous tightrope of casting resource availability. Slip-casting is a quantifiable method through which alternate casting options for major operatic roles can be identified and verified. Provide your students with experiences beyond our previous comprehension and illuminate the world of opera to all singers, both new and practiced!

2:15–3:40 PM

Plenary Session

Great Northern Ballroom

Technology Toolbox 101:

21st Century Tools for the Singer, Director, Person Bringing it All Together

Alan Hollinger, Lydia Bechtel, and Alonso Fierro, presenters

Technical needs is one of the many challenges within any program. This workshop brings together three experts that will share some of the fundamentals of sound and lights, digital backdrops, and audio and video.

Sound and Lights for Beginners: How to design simple but effective lighting and sound design for a successful event/production/performance.

Maestro Alonso Fierro will provide information about:

- Necessary equipment and planning for an event/production/performance
- How to envision and communicate general lighting concepts
- How to design and communicate general sound concepts
- How to roll a cable
- Putting together and executing a plan for a successful event/production/performance

Smaller university opera programs often lack funds for full productions, so they use minimal sets and projections, in lieu of large set pieces. Lydia Bechtel will share how one liberal arts university partnered with graphic design students to create digital backdrops and inventive programs that clarified the setting for their productions, saved funds in a tight budget, and gave students real-world design experience. The collaboration enriched learning for both departments and offers a model that larger institutions and professional companies could adopt to broaden engagement with opera.

Alan Hollinger's portion of the session will cover Audio/Video fundamentals for opera singers, particularly how to maximize recording value while minimizing time and cost. Participants will gain a technical understanding of how to plan for recording audition videos and shows. This presentation begins with a slideshow describing key A/V terms and equipment. The session will continue with a live demonstration of principles presented upon in the slideshow.

4:00–4:45 PM Buses to the Chamber Opera Performance

Meet at the rear cul-de-sac for transportation to the University of Minnesota for the Dominick Argento Chamber Opera Competition performance.

*** Please note: following the chamber opera and reception, bus transportation to the Ordway (St. Paul) for the Minnesota Opera performance will be provided, departing only from the University of Minnesota. Ticketed attendees for *My Name is Florence* should take these buses to the University of Minnesota, or plan to arrange their own transportation later directly to the Ordway.

5:00–5:40 PM Chamber Opera Performance

Ted Mann Hall, University of Minnesota

So You May Breathe in Light

Theo Chandler, composer; Lydia Hwang and Theo Chandler, librettists

Winner of the 2026–27 Dominick Argento Chamber Opera Competition

Produced by the University of Minnesota, School of Music

David Walsh, stage director and TBD, conductor

Venue location: Ted Mann Hall, 2128 S 4th St, Minneapolis, MN 55455

5:40–6:40 PM Reception

Heavy hors d'oeuvres and cash bar

6:40–7:20 Bus transport to hotel or to MN Opera

6:40: Buses depart for Minnesota Opera's performance of *My Name is Florence* at the Ordway in St. Paul. Ticketed attendees should board these buses for a prompt departure.

6:40–7:20pm: Rolling departures back to the Depot hotel for those attendees not going to the Ordway.

7:30–9:15 PM Minnesota Opera: *My Name is Florence* (Ticketed Event)

A Minnesota Opera *New Works Initiative* Production

Following its acclaimed world premiere at Minnesota Opera in January 2026, *My Name is Florence* returns for a special encore concert performance featuring the full original cast, MN Opera

Orchestra, and MN Opera Chorus. Experience this beautiful and moving new work in the Ordway Concert Hall. The performances will be captured live and produced by Lexicon Classics.

Address: Ordway Concert Hall, 345 Washington St, St Paul, MN 55102

9:15–9:45 PM

Buses return to the hotel

Saturday, January 9

8:00–10:30 AM

New Work Expo

Conservatory

8:30–4:00 PM

Exhibitor Area Open

Great Northern Foyer

9:00–9:50 AM

Breakout Sessions

Expanding the Canon: Practical Pathways for Programming Zarzuela

Zephyr

Lily Guererro, Jourdan Laine Howell, Lucas Moncada Zoll, presenters

As Spanish-language opera continues to gain prominence on professional stages, collegiate programs have an opportunity to prepare students through repertoire that is both artistically rich and culturally relevant. This session explores practical pathways for bringing zarzuela into the opera curriculum, from locating scores and navigating translations to selecting scenes that fit a variety of voice types, skill levels, and production needs. Through musical examples and a curated collection of repertoire, presenters will demonstrate how these works can enrich opera workshops, scenes programs, and fully staged productions. Participants will leave with a digital resource packet and the confidence to make their first zarzuela production possible.

The Showing of Love by Brooke Joyce: Great Northern Ballroom

A mix of Medieval and Modern

Brooke Joyce, Susan McBerry, Kelley Nassief, presenters

The Sacred in Opera Committee

The Showing of Love, by Brooke Joyce, is a contemporary experiential opera inspired by the 14th-century mystical writings of Julian of Norwich. Combining mezzo-soprano, dance, chant-like vocal writing, and electro-acoustic sound, the work transforms Julian's visions into a mystical and timeless theatrical experience. Led by the composer, this session will explore Julian's spiritual legacy, the composer's inspiration, practical approaches to producing the work, and its possibilities for theaters, sanctuaries, and university settings. Sung excerpts will be included.

9:50–10:30 AM

Coffee Break

Conservatory

10:30 AM–12:00 PM

Plenary Session

Great Northern Ballroom

Wellbeing and Community Engagement in the Arts - The MN Opera Model.

Karen Quisenberry, Marit Appeldoorn, Annie Enneking, Allison Lewis, presenters

Minnesota Opera has long been a leader in the development of new works and educational outreach and have been working to protect their artists in innovative ways. The work of musical storytelling through opera, including stories that portray violence, is deeply meaningful and culturally essential. As institutions bring these narratives to life on the stage, there is growing recognition of the value of integrating trauma and mental health-informed practices into the creative process. MN Opera has done this by incorporating the emerging role of the Resilience Advisor, a position designed to support the wellbeing of artists and production teams while strengthening artistic outcomes. The MN Opera team will also share how the integration of the community is central to the commissioning and development of new operas. This is key in order to challenge historically exclusionary policies and traditions embedded within the U.S. opera system.

12:00–1:30 PM

Lunch on your own

1:00–5:30 PM

Carolyn Bailey Argento Vocal Competition Great Northern Ballroom

Watch as the finalists in the Scholarship and Artist Divisions compete for over \$15,000 in prizes, plus the Carolyn Bailey Argento Fellowship for Vocal Performance, providing up to \$50,000 per year for graduate study. Hosted by Christopher Michel and Lisa Sylvester, competition chairs.

2:10–3:00 PM

Breakout Sessions

Galant Gems: 18th-Century Operas for Young Singers You Didn't Know You Needed Zephyr

Kristin Ditlow, Nicole Kenley-Miller, presenters

This program explores the unique pedagogical value of lesser-known 18th-century operas for young singers, focusing on works by Galuppi, Paisiello, and Spontini. With few or no recordings available, performers must rely on primary sources and historically informed practice. Reconstructing overtures, filling in missing orchestral parts, and making thoughtful cuts reveal valuable insights into 18th- and early 19th-century style. These works also provide exceptional training for young singers in comic acting and the precision of Italian secco recitative, making them powerful pedagogical tools.

Developing the Radiant Performer: Wesley Balk in the Studio

Rock Island

Ben Krywosz, presenter

More than 50 years after Dr. H. Wesley Balk began developing his ideas about the fully integrated singer-actor, his work is still circulating in the field, sometimes as wisdom, sometimes as rumor, and occasionally in forms he might not recognize. This session offers a chance to go back to the source: to look at what Balk actually proposed, how his thinking evolved, and why it may have something important to say to performers, teachers, and directors today.

Navigating the Room: Adapting to the Professional Operatic Ecosystem

Southern Pacific

Carl Pantle, Nyela Basney, presenters

Navigating the Room: Adapting to the Professional Operatic Ecosystem. During an operatic production, who do you call if you're running late? When should you approach the conductor with a

question? What does a répétiteur actually do? Navigating the Room is an inviting panel discussion for students and young artists learning how to move through the professional rehearsal room. Panelists will offer specific advice on roles, etiquette, self-advocacy, asking the right person the right question, and reconciling differing musical and dramatic notes, with time for audience questions.

3:15–4:05 PM	Plenary Session Special Panel with our Legacy Honorees <i>The Legacy Committee</i>	Rock Island
4:20–5:00	Student Meetup	Hiawatha 1
4:20–5:00	Learn about NOA Leadership Opportunities	Zephyr
5:00–6:30 PM	Break	
6:30–7:30 PM	Pre-Banquet Gathering Meet up with old friends and welcome our newcomers. Winners of the 2025–2026 Opera Production Competition can pick up their certificates and pose for photos. <i>Cash bar.</i>	Conservatory
7:30–9:30 PM	Awards Ceremony and Closing Banquet We invite you to join us as we announce and hear from the winners of the Vocal Competition, recognize the winner of the Carolyn Bailey Argento Fellowship for Vocal Performance, and honor the NOA Lifetime Achievement Award winners Libby Larsen and Frederica von Stade.	Great Northern Ballroom

Sunday, January 10

8:00–8:30 AM	Officer and Board of Directors Breakfast	Hiawatha 1
8:30–11:30 AM	Officer and Board of Directors Meeting	Hiawatha 1