



ROSENCRANTZ AND GUILDENSTERN ARE DEAD

Chautauqua Opera Company: Rosencrantz and Guildenstern are Dead

August 7, 2026

Program

Rosencrantz and Guildenstern are Dead

Based on the play by Tom Stoppard

Herschel Garfein, composer & librettist

Steven Osgood, conductor

Nathaniel LaNasa, musical preparation

with the Chautauqua Symphony Orchestra

Content Advisory: Rosencrantz and Guildenstern are Dead contains verbal references to sexual exploitation, reference to poisoned goblets, and mild sword-based violence.

Cast

Rosencrantz: Keith Phares

Hamlet: Tyrese Byrd

Guildenstern: Joel Clemens

The Player: Brian Linares

Ophelia and Tragedian: Sydney Dardis

Osric and Tragedian: Lindsey Weissman

Horatio and Tragedian: Ryan Michki

Laertes and Tragedian: Gabriel Chona Rueda

King and Tragedian: Christopher Walters

Polonius/Ambassador and Tragedian: Jared Peterson

Queen and Tragedian: Sara Nealley

Alfred and Tragedian: SarahAnn Duffy

Tragedian: Faith Adams

Tragedian: Audrianna Hughes

Orchestra

Orchestra

Violin 1

Vahn Armstrong

Violin 2

Diane Bruce

Viola

Carrie Fischer

Cello

Lars Kirvan

Bass

Kieran Hanlon

Flute

Luke Fitzpatrick

Kathryn Levy

Piccolo

Kathryn Levy

Clarinet

Olivia Hamilton

Daniel Spitzer

Bass Clarinet
Daniel Spitzer

Trumpet
Micah Wilkinson

Trombone
James Seymour

Timpani
Matthew Strauss

Percussion
Tom Blanchard
Pedro Fernandez

Harp
Madeline Olson

Keyboard
Nathaniel LaNasa

Creatives Biographies



Herschel Garfein

Composer & Librettist

Herschel Garfein is a twice Grammy-winning composer and lyricist. Recent works include *Valediction and Screed* for alto saxophone and string orchestra, commissioned by The BB&B Orchestra of Boston for saxophonist Ken Radnofsky. His work *The Layers* for cello and piano has reached 400,000 streams on Spotify and was hailed as “Magnificent...a beautifully accessible piece that has elements of drama, but also elements of great textural splendor.” (*Winnipeg Public Radio*). His 2018 song cycle *Mortality Mansions: Songs of Love and Loss After 60*, a collaboration with the late poet Donald Hall, premiered at Columbia University’s Heyman Center for the Humanities and was released on Delos Records. (“Shimmering, expressive song cycle” *San Francisco Chronicle*). Next season his *Las Canciones de Sor Juana* will premiere with Bach Collegium of San Diego. Garfein has worked extensively as a librettist: Robert Aldridge’s *Elmer Gantry* (Grammy Award 2012) and *Sister Carrie*, Robert S. Cohen’s *Alzheimer’s Stories*, Fred Hersch’s *My Coma Dreams*. He has been privileged to compose for great theater artists including choreographer Mark Morris, theater collective Mabou Mines, and director Sir Peter Hall. Garfein teaches Composition at New York University where in 2013 he won the Excellence in Teaching Award.



Steven Osgood

Conductor

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Cast Biographies



Keith Phares

Rosencrantz

Keith Phares has appeared in leading roles with Washington National Opera, Los Angeles Opera, Seattle Opera, the New York City Opera, Metropolitan Opera, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, São Paulo Symphony Orchestra, Santa Fe Opera, Glimmerglass Opera, Opera Theatre of Saint Louis and elsewhere, in collaboration with Hal Prince, Francesca Zambello, Frank Corsaro, Richard Hickox, Marin Alsop, Sir Colin Davis, Sir Thomas Allen, among others.

Phares sang Kynaston on the Grammy-nominated recording of Carlisle Floyd’s *Prince of Players*, Charlie in the premiere and recording of *Three Decembers* with Houston Grand Opera and San Francisco Opera, the Father in the premiere and recording of *Paul’s Case*, Dr. Ludwig Binswanger in the premiere of Ricky Ian Gordon’s *Ellen West*, and the title role in the premiere and Grammy-winning recording of Aldridge’s and Garfein’s *Elmer Gantry*.

Keith Phares is an Associate Professor of Voice at Bowling Green State University.



Tyrese Byrd

Hamlet

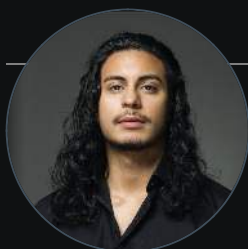
Tyrese Byrd, tenor, is a native of Greenville, South Carolina, hailed for his “golden tenor” voice (*Times of San Diego*). Recent performances include Ubaldo (Haydn’s *Armida*) with Opera NEO and the Hungarian State Opera, Prologue/Peter Quint (*The Turn of the Screw*) and Pluton/Aristée (*Orphée aux enfers*) at the University of Michigan, Police Buddy 1 (*Blue*) with Toledo Opera, and Don Basilio (Kjartansson’s *Bliss*) with Detroit Opera. As a 2024 Studio Artist, Tyrese covered the role of David in Chautauqua Opera’s *Pepito* (Koch/Benavides), part of the triple bill performance *Love and Longing by the Lake*. As a Madison Opera Studio Artist, Tyrese appeared as Normanno (*Lucia di Lammermoor*), Mercury (*Orpheus in the Underworld*), and Don Basilio (*Le nozze di Figaro*) as a guest artist. Tyrese is also an active concert soloist and recitalist, including performances with the Hugo Wolf Akademie in Stuttgart, The Washington Chorus on their Argentinian tour, the Toledo Symphony, the Akron Symphony, and SC Bach. Tyrese holds degrees from Furman University and the University of Michigan.



Joel Clemens

Guildenstern

Philadelphia-based baritone Joel Clemens has been praised for his strong dramatic acting and thrilling baritone. He recently returned to White Snake Projects to premiere the roles of Marlow and Sam in Mary D. Watkins’ *Is This America?*, and sang Ginger Chap in the orchestral workshop of Missy Mazzoli’s *Lincoln in the Bardo* with Chautauqua Opera Company. He was named a winner in the Boston District of the Metropolitan Opera Eric and Dominique Laffont Competition and took home second prize in the New England Regional Finals. This season Joel joined the Opera Memphis Handorf Company Artists to sing the role of Fiorello (*Il barbiere di Siviglia*) and the Doctor (*Pretty Little Room*). In spring 2026, he made his Boston Baroque debut singing La Voce (*Idomeneo*) before joining the Gerdine Young Artist Program at Opera Theatre of Saint Louis to sing Giuseppe Naccarelli (*The Light in the Piazza*) and cover Gregorio (*Roméo et Juliette*).



Brian Linares

The Player

Brian is a bass with a Master’s degree and Performance Diploma from the Manhattan School of Music. He has appeared in a wide range of operatic repertoire, including Sarastro in *The Magic Flute*, Der Lautsprecher in *Der Kaiser von Atlantis*, Nick Bottom in *A Midsummer Night’s Dream*, and Don Alfonso in *Così fan tutte*. Known for his commanding stage presence and warm, flexible tone, he is equally at home in classical, contemporary, and comedic repertoire. He has performed with university and professional opera companies in roles spanning Mozart, Britten, and 20th-century works. In addition to opera, he is an active concert soloist and ensemble performer. Brian is particularly passionate about character-driven roles and remains dedicated to continued artistic growth through performance, collaboration, and teaching.



Sydney Dardis

Ophelia & Tragedian

Soprano Sydney Dardis, a native of Laguna Niguel, California, recently graduated with a Master of Music degree in Vocal Arts from The Juilliard School. In Summer 2025, Sydney was pleased to perform roles in *Once Upon a Mattress* and *The Knock* with Central City Opera. During the 2024/25 season, Dardis was a Studio Artist with the Florida Grand Opera, where she performed as Papagena in *Die Zauberflöte* and Frasquita in *Carmen*. In Summer 2024, Sydney performed as Mabel in *The Pirates of Penzance* and covered Greta Fiorentino in *Street Scene* with Central City Opera. During her time at Juilliard, Ms. Dardis performed Lauretta in *Gianni Schicchi*, Tytania in *A Midsummer Night's Dream* and Flora in *The Turn of the Screw*. In 2023, Ms. Dardis was honored to be named a New York District Winner in the Metropolitan Opera Eric and Dominique Laffont Competition. In Summer 2022, Ms. Dardis was pleased to cover roles such as Zerlina (*Don Giovanni*), Nannetta (*Falstaff*), and Frasquita (*Carmen*) at Opera Theatre of Saint Louis and the Aspen Music Festival.



Lindsey Weissman

Orsic & Tragedian

Originally from Latham, New York, mezzo-soprano Lindsey Weissman joined the Boston University Opera Institute this year, singing Mother (Sankaram's *Thumbprint*), Stéphano (*Roméo et Juliette*), and Minskwoman (*Flight*), as well as joining the BU Orchestra as a soloist for de Falla's *El amor brujo*, Haydn's *Lord Nelson Mass*, and the Boston Symphony Orchestra's Next Generation concert. She was also honored to be named a winner of the 2025 Soloists Competition at BU and will perform Elgar's *Sea Pictures*, Op. 37 with the orchestra in 2026. Lindsey is thrilled to be returning to Chautauqua -- the best place on earth! -- for a second season. In 2025, she workshopped the roles of Ida in *Ida by Lamplight* and Vendetta in *Sitcom*, and Tendril in Missy Mazzoli's *Lincoln in the Bardo*. Past credits include: Jo March (*Little Women*), La Zia Principessa (*Suor Angelica*), Zita (*Gianni Schicchi*), Elizabeth Proctor (*The Crucible*), L'enfant (*L'enfant et les sortilèges*), Dorabella (*Così fan tutte*), Sylviane (*The Merry Widow*), Ježibaba (*Rusalka*); Baba (*The Medium*), and Sorceress (*Dido and Aeneas*). Her scenes work includes Angelina (*Cenerentola*); Arsace (*Semiramide*); Lucretia (*The Rape of Lucretia*); and Oberon (*A Midsummer Night's Dream*). She has also served as choir director at South Seneca Middle/High School in Ovid, NY (2022–2023) and as a voice faculty member at the Ithaca College Summer Music Academy. Lindsey holds a M.M. degree in Voice Performance and Pedagogy from the University of Houston and a B.M. in Voice and Theater with a minor in Jazz Studies from Ithaca College.



Ryan Michki

Horatio & Tragedian

Ryan Michki is an operatic tenor and scholar working in all aspects of music, opera, and theater. He graduated from the Bard College Conservatory of Music in the spring of 2026 with a B.M. in Voice Performance and a B.A. in Historical Studies with a graduate thesis focused on the study of Black American composers Undine Smith Moore and David N. Baker during the Civil Rights era. Some of his recent musical endeavors include performing as a chorus fellow in the 2024

Spoleto Festival, participating in Opera Saratoga's 2025 summer festival, singing in The Berkshire Opera's 10th Anniversary Concert, and most recently, performing with The Orchestra Now (TÓN) the rarely programmed orchestral version of Ralph Vaughan Williams' song cycle *On Wenlock Edge* in November of 2025. This fall he will be a Resident Artist at the Academy of Vocal Arts in Philadelphia.



Gabriel Chona Rueda

Laertes & Tragedian

Gabriel Chona Rueda is a Colombian tenor and emerging artist with the Moores Opera Center at the University of Houston. Recent roles there include Tamino in *Die Zauberflöte*, Will Mossop in the world premiere of *Hobson's Choice*, Rinuccio in *Gianni Schicchi*, Emperor Altoum in a concert performance of *Turandot*, and most recently the Stranger in *Markheim* by Carlisle Floyd. Beyond the Moores Opera Center, Gabriel has collaborated with several performing organizations. This season, he participated in a workshop with Opera Theatre of Saint Louis for the new opera *Safe Haven* by Tobias Picker and appeared as a featured soloist in Houston Chamber Choir's performance of Mozart's *Requiem*. Competition honors include being named a national finalist in the Carolyn Bailey and Dominick Argento Vocal Competition, runner-up in the Madame Rose Palmait-Tenser Scholarship Competition presented by Mobile Opera, and a finalist in the vocal competition of the Tuesday Musical Club of San Antonio. Gabriel holds a Bachelor of Music in Opera Performance from the University of British Columbia and will complete his Master of Music in Vocal Performance this year before pursuing his Master's in Arts Leadership at the University of Houston. A member of the studio of Melanie Sonnenberg, he continues to build a career distinguished by expressive artistry, musical versatility, and a commitment to both standard and contemporary repertoire.



Christopher Walters

King & Tragedian

Baritone Christopher Walters regularly performs across southern California, often appearing with Pacific Opera Project and Lyric Opera of Orange County. He has also appeared with Opera Santa Barbara, the Los Angeles Master Chorale, and the San Diego Symphony. Christopher is honored and excited to make his debut with Chautauqua Opera as a Studio Artist in their 2026 season. The 2025–2026 season also sees his role debut in the title role of Puccini's *Gianni Schicchi* with Genesis Opera Theatre, his appearance covering the role of Lord Hardcash in Pacific Opera Project's *Fra Diavolo*, and his chorus debut with San Diego Opera (*Carmen*). Past season highlights include chorus in Schoenberg's *Gurre-lieder* (LA Master Chorale; LA Philharmonic), chorus in Mahler's 2nd Symphony (San Diego Symphony), and the role of Cinderella's Father in Pacific Opera Project's pastiche work, *A Cinderella Story*. Christopher holds his Bachelor of Music from California State University, Long Beach, and studies with Chautauqua Opera alumnus Joel Balzun.



Jared Peterson

Polonius/Ambassador & Tragedian

Jared Peterson, bass, graduated from the University of Arizona with a Master's degree in Vocal Performance, having previously earned his

Bachelor's degree in Music Education from Washington State University. Leading operatic roles include Figaro in *Le nozze di Figaro*, Mr. Ford in *Die Lustigen Weiber von Windsor*, Aeneas in *Dido and Aeneas*, and Sarastro in *Die Zauberflöte*. In December 2024, Jared sang the title role of Duke Bluebeard, alongside Korby Myrick, in Passion Project: Opera!'s production of Bartók's *Duke Bluebeard's Castle*. Most recently, he made his Arizona Opera debut, singing the role of Soldier #2 in the Arizona premiere of Héctor Armienta's *Zorro*. He also recently sang the roles of Older Hänsel and the Father in Arizona Opera's production of *Hänsel and Gretel versus The Witch* as part of their youth outreach program, Arizona Operatunity. In November, Jared sang the extensive and demanding basso profundo solo in The Helios Ensemble's fall concert of Rautavaara's *Vigilia: Vespers*, sung in the original Finnish. He also appeared as a guest artist with the University of Arizona's Opera Theater, singing the role of the Baron in Viardot's *Cendrillon*. Jared currently studies voice with Korby Myrick and maintains an active vocal studio in Tucson.



Sara Nealley

Queen & Tragedian

Sara Nealley, soprano, is a native of Ardmore, Pennsylvania. She completed her undergraduate studies in Vocal Performance at the Eastman School of Music in Rochester, New York, and her graduate studies at the Royal Conservatoire of Scotland in Glasgow. Sara is currently pursuing a GPD at the Peabody Institute where she studies with Randall Scarlata. Her previous roles include: Rusalka (*Rusalka*), LAH-SOW; Vitellia (*La clemenza di Tito*), Peabody Opera Theatre; Gianetta (*The Gondoliers*), Ohio Light Opera; Violetta (*La traviata*), Mediterranean Opera Studio and Festival; Fiordiligi (*Così fan tutte*), Opera in the Ozarks; and Hanna Glawari (*The Merry Widow*), College Light Opera Company. Sara was a finalist in the Elgar/Spedding Memorial Lieder Competition and the Ye Cronies Opera Award at the Royal Conservatoire of Scotland. She is the recipient of an Encouragement Award in Arkansas District of the Metropolitan Opera Eric and Dominique Laffont Competition.



SarahAnn Duffy

Alfred & Tragedian

Praised for her "liquid gold" mezzo (*Opera Today*), American mezzo-soprano SarahAnn Duffy is quickly establishing herself as an exciting communicator of repertoire spanning the Baroque to the present day. Upcoming events include a return to Carnegie Hall for her debut as the mezzo soloist in Beethoven's Symphony No. 9 and her return to Chautauqua Opera. Recent performances of the 2025 season include debuting at Carnegie Hall with MidAmerica Productions and the New England Symphonic Ensemble in Notareschi's *Climate Mass*, as well as in *Sunday in the Park with George* as Celeste 2 and Elaine at the Glimmerglass Festival. Her 2024 season included the debuts of Mercédès in *Carmen* and Laura in *Luisa Miller*, both with Sarasota Opera, as well as the role of Endimione in Cavalli's *La Calisto* with the Glimmerglass Festival. Events of the 2023 season included her role and company debut as Rosina in *Il barbiere di Siviglia* at Opera NEO, and Kate Pinkerton in *Madama Butterfly* in her return to the Sarasota Opera, where she was awarded the Helen Jepson Deller Fellowship Award for an outstanding Studio Artist. Other recent events included joining Chautauqua Opera, where she workshopped *Love, Loss and the Century Upon Us*, a commission with music by Rene Orth and libretto by Jerre Dye.



Faith Adams

Tragedian

Faith Adams, soprano, is a native of Fort Worth, Texas. Onstage, she aims to bridge storytelling with song to enhance the enjoyment and accessibility of opera. She graduated in May 2026 with her Master of Music degree from Loyola University New Orleans, where she reprised the title role in Floyd's *Susannah* in collaboration with the Carlisle Floyd Centennial and members of the Louisiana Philharmonic Orchestra. In the 2024-25 season, Faith performed as La Contessa (Mozart's *Le nozze di Figaro*) in the inaugural Tokyo Opera Studio season and as Diana (Offenbach's *Orpheus in the Underworld*) with Loyola Opera Theatre. While obtaining her Bachelor of Music at Texas Christian University (TCU), Faith performed the title role in Floyd's *Susannah*, Pamina (Mozart's *Die Zauberflöte*), and First Witch (Purcell's *Dido and Aeneas*), and she maintained a residency at OPERA America over summer 2023 with Manhattan Opera Studio, where she performed as both Pamina and Papagena (Mozart's *Die Zauberflöte*). Faith is the Second Prize Winner of the 2023 Young Soloist International Music Competition and a two-time semifinalist in the 2025/26 Young Texas Artists Music Competition. She frequently performs as a soloist, with recent venues including Carnegie Hall, the Fort Worth Rodeo, and the National Rodeo. With a passion for music education, Faith privately instructs voice and piano alongside her work as a professional sacred choir soprano.



Audrianna Hughes

Tragedian

Audrianna Hughes, mezzo-soprano, is a Paducah, Kentucky native holding a MM degree in Vocal Performance from the University of Kentucky and a BM in Music Education from Murray State University in Kentucky. She won the Pre-Professional Mezzo-Soprano Prize sponsored by Hilda Harris at the 2025 George Shirley Vocal Competition, an Encouragement Award at the 2025 Kentucky District Metropolitan Opera Eric and Dominique Laffont Competition, and Second Place Graduate Division Winner and Reginald Smith Jr. Scholarship in Opera Award at the 2023 University of Kentucky Alltech Vocal Scholarship Competition. Previous roles include Constanza in University of Kentucky Opera Theatre's *A Nation of Others* by Paul Moravec, Ellen Craft and Charlotte Giles in *Sanctuary Road* by Paul Moravec, Marcellina in *Le nozze di Figaro*, and Angelina in *La Cenerentola*. Audrianna recently performed in the *Porgy and Bess* ensemble at The Metropolitan Opera and Houston Grand Opera. She is also a new fellow of Generational Voices – Denyce Graves Foundation and a member of the American Spiritual Ensemble.

Music Staff Biography



Nathaniel LaNasa

Musical Preparation

A consummate collaborator, pianist Nathaniel LaNasa has been praised for his “stormy lyricism” (*New York Times*) and his “poise and elegance” (*Feast of Music*). In 2022, he performed Ricky Ian Gordon’s *Intimate Apparel* sixty times at Lincoln Center; he returned for LCT’s 2025-26 *Amahl and the Night Visitors* with Joyce DiDonato. His recital partners have included Leona Mitchell, Will Liverman, and Gregory Feldmann; his premieres include works by Timo Andres, Matthew Ricketts, Molly Joyce, Iain Bell, and Iván Rodríguez. Nate curates NYFOS Next at New York Festival of Song, for which critics have lauded his “thematically coherent, well-paced, and musically varied” programs and his “exquisite” piano playing. NYC credits include Alice Tully Hall, Carnegie Hall, MoMA, Brooklyn Art Song Society, and (le) Poisson Rouge; he’s performed at the Musée d’Orsay (Paris), Wigmore Hall (London), and Burning Man (Black Rock City). Nate is a graduate of the Juilliard School and MSM.

Leadership & Staff

Leadership and Staff

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Music Administrator: Carol Rausch

Music Staff: Miriam Charney, Rick Hoffenberg, Nathaniel LaNasa, and Allison Voth

Director of Production: Michael Baumgarten

Production Stage Manager: Valerie Wheeler

Assistant Stage Managers: Hanna Atkinson and Alexandria Griner

Technical Director: JP Woodey

Costume Shop Supervisor: Cristine Patrick

Costume Shop Crew: Claire Gibbons and Natalie Juran

Wig Supervisor: Martha Ruskai

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