



Anne of Green Gables

Music by Luna Pearl Woolf
Libretto by Royce Vavrek

A Prayer for Owen Meany

Music and libretto by
Luna Pearl Woolf

Chautauqua Opera Company: Anne Of Green Gables & A Prayer for Owen Meany

August 6, 2026

Program

Anne of Green Gables

Luna Pearl Woolf, composer

Royce Vavrek, librettist

Steven Osgood, conductor

Allison Voth, pianist & musical preparation

Anne of Green Gables was commissioned by Against the Grain Theatre (Toronto, ON).

Synopsis: Anne, an 11-year-old orphan, has come to Avonlea, a rural town on Prince Edward Island, where she believes she is to be adopted by sister and brother Marilla and Matthew of Green Gables. Matthew drives her from the train station in his carriage, and the introductory views of the roads that lead her to Avonlea fire up Anne's imagination in the most remarkable way. As an ensemble of trees welcomes her, Anne is filled with joy.

Cast

Marilla: Faith Adams
Anne: Lindsey Weissman
Matthew: Gabriel Chona Rueda

Ensemble of Trees

Kelsey Watts
Sydney Dardis
Audrianna Hughes
Ryan Michki
Christopher Walters
Jared Peterson

A Prayer for Owen Meany

Luna Pearl Woolf, composer

Steven Osgood, conductor

Allison Voth, pianist

Content Warning: *A Prayer for Owen Meany* contains strong language, references to violence, sexualized bullying, and mature themes. Not recommended for children 13 and under.

A Prayer for Owen Meany was co-commissioned by Pacific Opera Victoria and Opera Magnolia.

Cast

Owen: Kelsey Watts
Tabitha: Sydney Dardis
Young Hester: Audrianna Hughes
Old Hester: Sarah Dyer-Jones
Reverend Merrill: Ryan Michki
John: Christopher Walters
Coach & Harriet: Jared Peterson

Ensemble

Sarah Rachel Bacani
Faith Adams
Lindsey Weissman

Synopsis:

Act I, Scene 1 – The Angel

John, age 45, is plagued by the memory of his childhood friend, Owen Meany: the quarryman's boy, the lover, the seer, the hero, the martyr, and the reason for John's mother's death. In John's memory, a group of children lift Owen high in the air.

John's cousin Hester, now a grunge rock star, delivers one of her hits, as memory reveals the childhood sexual bullying that inspired the song. Owen's sudden appearance changes the course of her young life.

Slipping fully into the earlier timeline, John's mother, Tabitha, returns from her weekly trip to Boston with news that she has met Dan, a new love-interest. Grandmother Harriet, the family matriarch, and her guest, Reverend Merrill, are surprised by Tabby's certainty about her feelings. She gently explains to young Johnny that the man she has met is not his father. Johnny invites Owen to sleep over.

Act II, Scene 8 – The Dream

Young Hester and Owen, now around 20 years old, are in love but have been fighting. She tells John that, having been expelled for writing anti-war political articles, Owen has now joined the army. Owen explains that he must be in the war, because God has a special plan for him. He has a recurring dream in which he is in uniform, saving the lives of a group of children in the jungle. He believes he must enlist in order to fulfill God's plan.

Hester is furious at Owen's obstinance and his intention to abandon her to be the "instrument of God." Overcome with rage, she attacks him, beating him until John is able to pull her off. She tells Owen she would have his babies, but she refuses to go to his funeral.

After Hester leaves, Owen admits that John is in the dream at the time of the explosion, but assures him that he and the children all survive. As Owen leaves for basic training, he gives John the giant armadillo's claws, but John would rather have the baseball. Owen tells him he has never had it. Maybe John's father has the ball?

Libretti for both programs are available below for those who would like to read along.

Libretto - Anne of Green Gables

Libretto:

Twilight at Green Gables

*ANNE is in the carriage with MATTHEW
CUTHBERT, who is driving. The introductory
views of the roads that lead her to Avonlea fire
up her imagination in the most remarkable way.*

Twilight / The Gable Window

TREES

Welcome, welcome

ANNE

Oh! The trees are so lovely!

I can close my eyes

And know their names

By the way the blossoms whisper.

TREES

Welcome Anne,

To this world of light.

ANNE

Look at them.

Oh, look at them, Matthew...

How they reach up to the moon,

As if they want to be kissed by it!

TREES

Welcome to this world of splendor,

This world of song.

ANNE

The trees are so lovely!

I am so lucky to be surrounded

By white birch and wild cherry.

TREES

Welcome Anne,

To this world of bloomy meadows,

And idle breezes over solemn hills,

Where purple shadows about them lie.

ANNE

It wouldn't be the same without them,

Without the trees?

Would it, Matthew?

Wouldn't be the same.

Look at it.

Oh, look at it,

A pond, Matthew!
As long and winding as a river.
A glory of shifting hues...
With spiritual shadings of crocus and rose
And ethereal green.
Oh, I shall call it...
The Lake of Shining Waters!
And those trees, lovely, too!
Quivering groves of fir and maple.
And look, oh, look!
A wild plum leans out, over the lake
Like a white-clad girl,
Tiptoeing to her own reflection.
Oh, Matthew.
There is so much scope for imagination!
Is this really my new home?

TREES

Welcome home, Anne
To a world of bloomy meadows,
And idle breezes over solemn hills,
Where purple shadows about them lay.

*(ANNE and MATTHEW arrive at the gate to the house of Green
Gables.)*

Welcome home Anne,
Welcome home.

ANNE

Is this Green Gables!
Are we home?
Oh, Matthew.

Is this really my new home?

*(The magic and romance of ANNE's first introduction to the beauty of
Green Gables is broken by the harsh interjection of MARILLA
CUTHBERT, sister of MATTHEW.)*

MARILLA

Where's the boy?

MATTHEW

There was no boy.

MARILLA

There must have been a boy.

MATTHEW

There was only her.

MARILLA

We sent for a boy.

MATTHEW

There was no boy.

MARILLA

This is a terrible mistake.

ANNE

I might have known this was too beautiful to last.

(she begins to cry)

Oh,

It's true...

Oh, oh oh,

I am not a boy.

MARILLA

Don't cry.

We won't turn you out tonight.

(beat)

What is your name?

ANNE

(wiping away her runny nose and tear-filled eyes)

Please, would you call me Cordelia.

MATTHEW

That's not her name.

(chuckling)

Cordelia!

ANNE

No, not exactly.

But I would love to be called Cordelia.

That's a name I'd never be ashamed of.

MARILLA

Fiddlesticks. You've no reason to be ashamed of your name.

What is it?

(beat)

Out with it!

ANNE

Anne...

MARILLA

A perfectly sensible name.

ANNE

...with an E.

MATTHEW

(chuckling)

Anne, with an E!

MARILLA

Makes no difference.

No one cares how it's spelled.

ANNE

I do.

A-N-N is wretched..

A-N-N-E is so refined.

MARILLA

I see.

You will call me Marilla.

(beat)

Tonight you'll sleep in the East Gable Room.

We'll investigate this mistake in the morning.

(MARILLA takes ANNE upstairs to the attic room where she'll spend the night. There is a beautiful gable window, perfectly framing a vast

meadow and orchard. ANNE runs to the window, looking out over what she fleetingly dreamed of being her little kingdom. The trees comfort her.)

TREES

Welcome, Anne...

Welcome, Anne...

Stay and pass your hours of dreaming,

Stay and kneel tonight to pray;

And, when the rose-lit dawn is streaming

Across the day,

Bend from it and catch the glory

Of all those radiant silver skies!

Welcome, welcome...

ANNE

It wouldn't be the same without them,

It wouldn't be the same

Without the trees!

TREES

Welcome, Anne!

Libretto - A Prayer for Owen Meany

Scene 1 – The Angel

1.1 – (John, Coach, Ensemble)

[Downstage/apron, JOHN (older, a little disheveled) talks as though on a tangent from the literature lesson he is supposed to be giving.]

JOHN (older)

I am doomed to remember a boy with a wrecked voice

not his voice, or his size,

or that swing of his bat,

– the instrument of my mother's death –

No, I am doomed to remember the boy with the wrecked voice

COACH (off stage)

No, Johnny! No!

JOHN

He is the reason I believe in God.

COACH

You don't want to see her, Johnny.

JOHN

But mine is a church-rummage faith—

It needs patching up

Every weekend it needs patching up.

But I believe!

In a church-rummage way.

What faith I have

I owe to Owen,

Owen Meany.

The granite mouse

The quarryman's boy

The lover

The seer

The hero

The martyr

It is Owen who made me a believer.

And it is Owen who has made me...

What I am.

[Quoting Owen:]

". . . whosoever liveth and believeth in me shall never die."

I never had a father,

And Owen was mostly on his own.

So my wonderful mother, and later, Dan,

And grandmother, too, of course,
Meant 'family' to both of us.
Owen was so small
So small, so tiny
He weighed nothing at all!
A granite mouse
A rock-dust baby
A little gray angel
A miracle
A friend.
My best friend.
It was just an illusion that he weighed "nothing at all."
There were forces beyond our play
There were forces we didn't have the faith to feel,
And they were the forces lifting Owen up
Lifting him out of our hands.
We were only children!
What did we truly know?
There's a prayer that I say for him:
"Into paradise may the angels lead you"
I am always saying prayers
for Owen Meany.

O God—please give him back! I shall keep asking You.

1.2 – (Old Hester, Ensemble (Young Hester, John, Owen))

[Opposite, OLD HESTER is an aging, grungy hard-rocker. As she sings, the setting behind is revealed: 80 Front street: A large living room with many antique seats, most of which are not meant for sitting on. A playroom is seen above, with a dressmaker's dummy dressed exactly as Tabitha will be dressed, a sewing machine, and a skylight or high window at the top of the stairs.]

OLD HESTER

Running on the stairs

Running on the stairs

Chasing nightmares

Pushing in the dark

Pushing in the dark

With no hands

Everything already said

Everything already set

Never doubt, never question

Everything already set in motion

Set in motion

[The COUSINS (several large boys from the ENSEMBLE) and YOUNG HESTER arrive shedding outdoor clothes. They chase JOHN (now aged 10-12) around the house and up the stairs to the playroom, roughhousing mercilessly.]

ENSEMBLE

Last one loses

Loser has to kiss her

Loser has to kiss cousin Hester!

[The cousins force YOUNG HESTER down on the bed and force JOHN on top of her.]

OLD HESTER

You run

You chase

You hate

You lust

You push

You pinch

You lie

ENSEMBLE

Kiss her!

Kiss her!

Kiss cousin Hester,
Loser has to kiss Hester!
Hester the molester!
Hester the molester!
Hester the molester!
Loser has to kiss cousin Hester!

OLD HESTER

And you –
You've got it all figured out
You're an instrument
A tool, an arm, a fucking utility knife
That's it, that's all, a fucking utility knife
You're an instrument,
Just an instrument,
An instrument of...

*[After a wild struggle, YOUNG HESTER gets herself out from under JOHN just as
OWEN is revealed in a shaft of light, like a descending angel.]*

YOUNG HESTER

Aaa-eee!

[Everyone stops, mouths agape. The COUSINS give their complete attention to OWEN.
They begin a quiet indoor game. Music from a children's song is heard.] (Reference 1)

1.3 – (Tabby, Harriet, Merrill, John, Dan (Owen))

[In the living room below, HARRIET hosts regular guest Reverend MERRILL.

TABITHA(TABBY) has just arrived from the train.]

TABBY

Hello mother!

I'm just in from the train.

HARRIET

Tabitha, my dear, the cousins are waging war again, upstairs.

TABBY

That's nice.

HARRIET

And Johnny's little friend is here.

TABBY

How lovely!

Hello Reverend.

MERRILL

Hello T-Tabby

S-so glad to...

TABBY

Mother, mother!

I've met a man on the train.

HARRIET

Another man?

Are you saying...?

[Indicating pregnancy and JOHN]

MERRILL [To HARRIET]

What's that Mrs. Wheelwright?

TABBY

Johnny! Owen!

I just met him today, on today's train.

On the good ole Boston and Maine.

MERRILL

On the good ole b-Boston and Maine.

[JOHN and OWEN come down to greet Tabby.]

TABBY

Hello Johnny, my gorgeous boy!

My precious little fling.

Hello dear Owen!

I've just come from the train!

JOHN (young)

The Boston and Maine?

TABBY

Yes, the good ole Boston and Maine.

Johnny, do you want little Owen to sleep over?

HARRIET

Tabitha.

JOHN

Can he? Can he?

HARRIET

So, you've met a man on the Boston and Maine?

TABBY

Yes, I met him today, on today's train!

MERRILL

And you l-like him?

TABBY

Yes! I like him

And I want you all to meet him.

HARRIET

Already?

MERRILL

Are you s-sure, Tabby?

TABBY

Well, yes,

You know,

You know such things.

HARRIET

You know such things.

Have you known such things before? Before this time, Tabitha?

TABBY

Well, this is the first time,
My first time, really,
That's why I know.

[HARRIET instinctively looks at JOHN, MERRILL looks at TABBY. JOHN wonders if she's referring to his father after all. TABBY takes JOHN aside.]

TABBY

You know, Johnny,
You are my one and only.
You and me,
And Grandmother, too, of course!
The man I met today is a different man.
He's not the one who gave me you.
My precious little fling!
I met him today, on the Boston and Maine.
And I like him.
That's all: I like him, and I think you'll like him, too.

JOHN

Okay.

8.2 – (Young Hester, John, Owen)

[A bench in the town park. OWEN and YOUNG HESTER are curled together. They have been clinging to each other and passionately arguing. A packed duffel bag, the armadillo's claws and Owen's diary are nearby. Hester's guitar is leaning on the armadillo.]

YOUNG HESTER *[Still angry, but still in his arms.]*
You're such a little shit. I hate you.

OWEN

I know.

YOUNG HESTER
You have to tell John, too.

OWEN

I know.

[JOHN enters.]

JOHN (younger)
Tell John? Tell John what?

OWEN
John...

YOUNG HESTER
They expelled him, now he's gone and joined the army.

JOHN
He what? You what?

OWEN
Don't worry about it.

JOHN
Do you even qualify?

OWEN
I can reach five feet.
Standing on my tiptoes.
Tall enough for combat.

JOHN
Combat?
Combat? [*to Hester*]

OWEN
If I go to war,
I want to be *in* the war.
Not at a desk.

YOUNG HESTER
Fuck you, Owen!
All your talk of justice...

JOHN
Didn't you call the war all bullshit?

YOUNG HESTER
Now you want to be a part of it?

OWEN
No, not "want to".
But if I *go* to war,
I need to be *in* the war.

JOHN
So you want to be a hero?

[YOUNG HESTER breaks away and starts noodling angrily on her guitar.]

OWEN
You don't understand.

JOHN
Enlighten me.

OWEN
I don't *want*. I *know*.
I don't *want* to go. I *know* that I go.

JOHN
To war.

YOUNG HESTER
Ask him how he "*knows*."
Tell him how you *know* it, asshole!

JOHN
How do you know it, Owen.

OWEN
The way you know the goalie
Is still there in the dark
The way you know the deep black quarry lake
Has got to have a bottom.
That's how I know my destiny, my fate
That's how I know what G-d has planned for me.

JOHN
G-d wants you in the war?
Did Reverend Merrill tell you that?

YOUNG HESTER
Not again Owen.
I'm not listening.
You asshole!

OWEN
He says it's just a dream.

JOHN
The dream?

YOUNG HESTER [*Putting down the guitar.*]

It's sick

All sick.

Just death and death and death again.

OWEN

Hester's so sensitive.

YOUNG HESTER

What a load of shit!

JOHN

But it's only a dream!

OWEN

Would I go up for combat

If it were only a dream?

In the dream I save the children

So many children in the dream.

Children, but in uniform

And so am I, in uniform.

Surrounded by a thick green jungle,

Sweating in the heat,

Burning sulfur in the air.

This is what I know.

Not everything

But it's enough.

In the dream I save the children,

Children, but in uniform

And so am I –

There is a reason for my size

There is a reason for my voice

And I must be in the war.

JOHN

But it's a dream! You can't believe this!

OWEN

I have faith. I do believe.

8.3 – (Young Hester, Owen, John)

YOUNG HESTER
He does believe!
Exactly that.
This is G-d's plan
The destiny of Owen Meany.
The instrument of G-d.

[YOUNG HESTER physically attacks OWEN.]

What a load of absolute
Mother fucking
Shit

You want to be a hero
Stay here and be with me!
Is this too dangerous for you? You'd rather go to war?

[She beats him. JOHN attempts to intervene.]

You absolute
Mother fucking
Load of shit
You asshole

You've got it all figured out
G-d's instrument.
What kind of instrument?
A tool, and arm, a fucking utility knife?

[JOHN finally pulls YOUNG HESTER off of OWEN and lays on top of her while she sobs.]

Get off.
Get off!

Owen, I would marry you
I would even give you babies
I would do anything at all for you.
Anything at all.

But I will not go to your fucking funeral.

[YOUNG HESTER exits. JOHN tends to OWEN's wounds.]

JOHN
Why are you doing this?

OWEN
Do not be afraid.
It's easier this way.

JOHN
You're exasperating!

OWEN
You're in my dream, John.
Every time. I don't know how.

I wrote it all down here.

[OWEN shows JOHN the diary, but doesn't let him read it.]

You're there after the explosion
Dust and shrapnel raining down,
White smoke in your hair.

But you're ok.

You and the children. Everyone survives.

I hear them crying
See their faces.
They are frightened
Frightened and alive.

And there is blood.
A lot of blood.
I want to sweep away the stain
But it's as if my arms are gone!
And then I float –

Above the thick green jungle
Above the crying children
In the silence that comes after...

But you're ok.
You and the children.
Everyone survives.

I love you John.
I love you.
Nothing bad will happen.
Trust me.

[OWEN gets the armadillo claws and gives them ceremoniously to JOHN, who is bewildered, annoyed. He waits for OWEN to give him something else.]

Oh John,
I don't have it.
I swear, I never did.

Maybe your father has the ball.
If he won't tell you, G-d will do it.
G-d will tell you who your father is.

[OWEN shoulds the duffel bag, picks up his diary and exits.]

Creatives Biographies



Luna Pearl Woolf

Composer (Anne of Green Gables & A Prayer for Owen Meany)
The music of award-winning composer and librettist Luna Pearl Woolf has been called “brilliant ... profoundly moving” (*Opera Going Toronto*), praised for its “psychological nuances and emotional depth” (*NY Times*) and described as “gorgeous, sometimes startling in its layering and detail”

(*The Whole Note*).

With commissions for large-scale dramatic works from New York’s Perelman Performing Arts Center, Tapestry Opera and Washington National Opera, among others, Woolf is known for her contributions to new opera. She received a 2021 GRAMMY Award nomination for the composer-portrait album, *LUNA PEARL WOOLF: Fire and Flood*.

Commissioned by Opéra Magnolia and Pacific Opera Victoria in the dual role of librettist and composer, Woolf is creating *A Prayer for Owen Meany*, an opera based on John Irving’s internationally beloved novel. *A Prayer for Owen Meany* will premiere in the 2028-2029 season.

Woolf’s opera *Jacqueline*, about legendary cellist Jacqueline du Pre?, with libretto by Royce Vavrek and commissioned by Tapestry Opera, premiered in 2020 and has been remounted five times across North America. The opera was hailed as an “extraordinary piece, one that deserves an unquestioned place in the 21st-century canon” (*The Globe and Mail*), and has been released as an audio recording.

The oratorio *Number Our Days*, with concept and libretto by David Van Taylor, was commissioned by PAC NYC for its inaugural 2023-2024 season, receiving a thunderous response: “extraordinary, completely original...new and electrifying,” “death-affirming, life-inciting,” “elegiac, funny, haunting...poetic, and utterly unique.”

Woolf is Director of Creative Development at Opéra Magnolia, and Director of the Opera Creation Forum, a professional development intensive that guides writers and composers through the collaborative process of new opera creation. She is co-founder of Oxingale

Productions, a ground-breaking record label and music publisher supporting new music by lyrical and innovative contemporary composers.

A dual Canadian and American citizen, Woolf grew up in Western Massachusetts and lives in Montreal, Quebec.

Royce Vavrek

Librettist (Anne of Green Gables)

Royce Vavrek is a Canada-born, Brooklyn-based librettist and lyricist who has been called “the indie Hofmannsthal” (*The New Yorker*) a “Metastasio of the downtown opera scene” (*The Washington Post*), “an exemplary creator of operatic prose” (*The New York Times*), and “one of the most celebrated and sought after librettists in the world” (*CBC Radio*). His opera *Angel’s Bone* with composer Du Yun was awarded the 2017 Pulitzer Prize for Music. His dynamic family of collaborators include composers Missy Mazzoli (*Breaking the Waves, Proving Up*), Mikael Karlsson (*Melancholia, Fanny & Alexander*), David T. Little (*Dog Days, JFK*), Ricky Ian Gordon (*27, The House Without a Christmas Tree*), and Paola Prestini (*Silent Light*). Royce is artistic director of Toronto’s experimental opera company Against the Grain Theatre. He is an alum of Concordia University (Montreal), NYU, and the American Lyric Theater’s Composer Librettist Development Program.



Steven Osgood

Conductor

This is Steven Osgood’s eleventh season as General and Artistic Director of the Chautauqua Opera Company. During his tenure the company has produced operas by Puccini, Verdi, Mozart and Humperdinck alongside contemporary works by Missy Mazzoli, John Corigliano, Philip Glass and others. In 2024 he conducted the world premieres of *A.E. Reverie* and *Love, Loss and the Century Upon Us* -- two chamber operas commissioned by Chautauqua Opera. With the 2026 season, the company draws on his vast experience in the development of new works with the New Opera Workshops.

Steve has conducted the world premieres of over 20 operas, including in recent seasons *The Rising World* at Seoul Arts Center, *Intimate Apparel* at Lincoln Center Theater, *Breaking the Waves* at Opera Philadelphia, *JFK* at Fort Worth Opera, *The Scarlet Ibis*, *Thumbprint*, *Blood Moon*, and *Sumeida’s Song* for the PROTOTYPE festival, as well as Missy Mazzoli’s *Song from the Uproar* with Beth Morrison Projects. He has been conductor-mentor on two occasions for Washington National Opera’s American Opera Initiative, leading the premieres of six new operas.

From 2001 to 2008 Steven was Artistic Director of American Opera Projects, where he conducted numerous developmental workshops. He founded the company’s internationally recognized Composers and the Voice Fellowship and remains the program’s Artistic Director. He conducted the premieres of *As One* in its sold-out run at BAM, and Paula Kimper’s *Patience and Sarah* at the 1998 Lincoln Center Festival.

Steve has been a member of the Music Staff at The Metropolitan Opera since 2006, with whom he has conducted workshops of several of the company’s commissions. He made his mainstage conducting debut at the Met in 2023 with *Dead Man Walking* and returned to conduct Jeanine Tesori and George Brant’s *Grounded* in the 2024/2025 season.

Music Staff Biographies



Allison Voth

Pianist & Music Preparation

Allison Voth is an associate professor of music at Boston University's School of Music, and principal coach at Boston University's Opera Institute. She concertized with Lucine Amara of the Metropolitan Opera and is widely known as a diction coach in Boston and throughout the U.S. She has worked as diction coach and/or répétiteur with such companies as Opera Boston, Boston Lyric Opera, Emmanuel Music, Chautauqua Opera, Providence Opera, Granite State Opera, the Verismo Opera of New Jersey and Opera North. Festivals include Opera Unlimited, The Florence Vocal Seminar and the Athens Music Festival. Ms. Voth is well recognized for her supertitles, which have been used in both national and international opera productions including Washington Opera, the Chicago Symphony Orchestra, the Barbicon Festival in London, Beth Morrison Projects, Boston Modern Orchestra Project, Opera Boston, and Palm Beach Opera, among many others. For several years she had a unique, ongoing collaboration with John Conklin as supertitle co-writer and designer for Boston Lyric Opera. As a champion of new music, she has performed and assisted in many premieres with ALEA III, Collage New Music, The New Music Consort, The Group for Contemporary Players and The National Orchestra Association New Music Project. She is a specialist in the music of Paul Bowles and was on the cutting edge of the Paul Bowles revival movement in the 1990's when she produced and performed in a multi-media production of music and readings entitled "Paul Bowles: One Man, Two Minds at Merkin Hall" in New York. The EOS Ensemble consequently invited her to participate in its Paul Bowles Festival in New York, where she premiered a set of piano preludes. In 2011 as part of the Boston University Fringe Festival and BU's yearly Incite Festival in New York, she co-produced and music directed a Paul and Jane Bowles centennial celebration which included a multi-media performance entitled *Two Stars in the Desert*, as well as a fully staged Boston premiere of his theatre work *Yerma*. Ms. Voth, recognized for her innovative programming, is the Chamber Series Music Director for the well-known Cantata Singers in Boston. She can be heard on CRI recordings.

Cast Biographies - Anne of Green Gables



Lindsey Weissman

Anne

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.



Gabriel Chona Rueda

Matthew

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 Palmatier 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.



Faith Adams

Marilla

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.



Kelsey Watts

Ensemble of Trees

Filipina-American soprano Kelsey Ann Watts is a Binghamton University graduate holding degrees in Opera, Vocal Performance, and Chemistry. In addition to her time as a 2024 Studio Artist at Chautauqua Opera, where she covered roles in Kamala Sankaram's *A.E. Reverie*, Nicolás Lell Benavides' *Pepito*, and Humperdinck's *Hansel and Gretel*, she has performed with Tri-Cities Opera, Syracuse Opera, Delaware Valley Opera, and Binghamton University's Opera Ensemble in roles including Zerlina (Mozart's *Don Giovanni*), Clorinda (Rossini's *La Cenerentola*), Pamina (Mozart's *Die Zauberflöte*), Gilda (Verdi's *Rigoletto*), and Gretel (Humperdinck's *Hansel and Gretel*). Her passion for contemporary works has led to her performances in Jorge Sosa's *I Am A Dreamer Who No Longer Dreams* and Leif Haley's *Prunella*, though her fondest experience was self-producing a performance of Jake Heggie's *Another Sunrise* paired with a collection of songs written during, in response to, and by victims of the Holocaust.



Sydney Dardis

Ensemble of Trees

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.



Audrianna Hughes

Ensemble of Trees

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.



Ryan Michki

Ensemble of Trees

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.



Christopher Walters

Ensemble of Trees

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

Ensemble of Trees

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.

Cast Biographies - A Prayer for Owen Meany



Kelsey Watts

Kelsey Watts

Filipina-American soprano Kelsey Ann Watts is a Binghamton University graduate holding degrees in Opera, Vocal Performance, and Chemistry. In addition to her time as a 2024 Studio Artist at Chautauqua Opera, where she covered roles in Kamala Sankaram's *A.E. Reverie*, Nicolás Lell Benavides' *Pepito*, and Humperdinck's *Hansel and Gretel*, she has performed with Tri-Cities Opera, Syracuse Opera, Delaware Valley Opera, and Binghamton University's Opera Ensemble in roles including Zerlina (Mozart's *Don Giovanni*), Clorinda (Rossini's *La Cenerentola*), Pamina (Mozart's *Die Zauberflöte*), Gilda (Verdi's *Rigoletto*), and Gretel (Humperdinck's *Hansel and Gretel*). Her passion for contemporary works has led to her performances in Jorge Sosa's *I Am A Dreamer Who No Longer Dreams* and Leif Haley's *Prunella*, though her fondest experience was self-producing a performance of Jake Heggie's *Another Sunrise* paired with a collection of songs written during, in response to, and by victims of the Holocaust.



Sydney Dardis

Tabitha

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.



Audrianna Hughes

Young Hester

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.



Sarah Dyer-Jones

Old Hester

Sarah Dyer-Jones, mezzo-soprano, leads a multifaceted career spanning opera, concert, musical theatre, and chamber music. She has performed a wide range of roles with organizations including Central City Opera, Music Academy of the West, Ars Lyrica Houston, Opera in the Ozarks, and the Moores Opera Center at the University of Houston. Notable performances include Federico García Lorca in *Ainadamar*, Cornelia in *Giulio Cesare*, Madame de la Haltière in *Cendrillon*, and Larina in *Eugene Onegin*, among others. She also has been a featured soloist in The Ponce Project, Handel's *Messiah*, and in Houston Grand Opera's "Seeking the Human Spirit" series. Beyond her work onstage, Dyer-Jones is passionate about education, musicology, and community engagement. She is the founder of ConTempo Studios, an interdisciplinary nonprofit dedicated to inclusivity and accessibility in the performing arts. A strong advocate for creative expression, she trains in circus arts, often incorporating aerial and physical theatre techniques into her genre-spanning performances.



Ryan Michki

Reverend Merrill

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.



Christopher Walters

John

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

Coach & Harriet

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.



Sarah Rachel Bacani

Ensemble

As a Resident Artist with Toledo Opera, Filipino-American soprano Sarah Rachel Bacani appeared in the company's spring season as Giannetta (*L'elisir d'amore*), having recently made her role debut as Micaëla (*Carmen*). She will then make her debut with Opera Saratoga this summer, singing the role of Marie (*Drift*) and covering Giannetta (*L'elisir d'amore*). Previous engagements include Gretel (cover) and Dew Fairy (*Hänsel und Gretel*) with Lakes Area Music Festival; Juliette (*Roméo et Juliette*) and Mariola (*Two Remain*) with Central City Opera; and Donna Elvira (*Don Giovanni*) and Pamina (*Die Zauberflöte*) with the Indiana University Opera Theater. An accomplished competitor, Bacani has earned distinctions including an Opera Index prize, Third Place in the Fort Worth Opera McCammon Voice Competition, and additional honors from James Toland Vocal Arts, Opera Naples, Florida Grand Opera, and Shreveport Opera. She is an alumna of the Indiana University Jacobs School of Music and the Manhattan School of Music.



Lindsey Weissman

Ensemble

Originally from Latham, New York, mezzo-soprano Lindsey Weissman joined the Boston University Opera Institute this year, singing Mother (Sankaram's *Thumbprint*), Stéphanie (*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.



Faith Adams

Ensemble

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.

Leadership & Staff

General & Artistic Director: Steven Osgood

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

Manager: Helen Hassinger

Company Scheduler: Rick Hoffenberg

Management Associate: Kara Post

Marketing Associate: Nick Kemp

Opera Guild Intern: Mia O'Malley

Composer Intern: Jeremiah Trowbridge

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