



BOSTONLYRICOPERA

STREET STAGE

SEPTEMBER 11 | 6:30PM
@ Curtis Hall

**FEATURING
BLO ARTISTS**

Morgan Mastrangelo
Junhan Choi
Ji Yung Lee



Welcome to Street Stage 2025 with Boston Lyric Opera!

We are excited to join our friends and neighbors in Jamaica Plain giving our debut Street Stage performance outside Curtis Hall. We have partnered with communities across Boston all summer to bring you fun, free, outdoor concert experiences full of opera's greatest hits, movie music you know and love, and more. This summer's partners have included Inquilinos Boricuas en Acción, Boston Harbor Now, SoWa Boston, the National Parks of Boston, Boston Centers for Youth and Families, the Boston Public Library, and more. Thanks for joining us for the adventure — we have more in store for you this fall!

Talk to a friendly BLO staff member and take our survey to share your thoughts about today's performance, sign up for our email list or check out our website to learn more, and bring a friend with you to our next event! **To learn more about Boston Lyric Opera and future events, please visit BLO.org.**



City of Boston
Arts and Culture

Street Stage is supported by The Mayor's Office of Arts and Culture & The City of Boston through the Neighborhood and Downtown Activation Grant.

PROGRAM

"Largo al factotum" from *The Barber of Seville*

Music by Gioachino Rossini
Libretto by Cesare Sterbini

"La donna è mobile" from *Rigoletto*

Music by Giuseppe Verdi
Libretto by Francesco Maria Piave

"Hai già vinta la causa" from *Le nozze di Figaro*

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

"Ah! mes amis" from *Daughter of the Regiment*

Music by Gaetano Donizetti
Libretto by Jules-Henri Vernoy de Saint-Georges & Jean-François Bayard

"Toreador Song" from *Carmen*

Music by Georges Bizet
Libretto by Henri Meilhac & Ludovic Halévy

"Maria" from *West Side Story*

Music by Leonard Bernstein
Lyrics by Stephen Sondheim

"Some Enchanted Evening" from *South Pacific*

Music by Richard Rodgers
Lyrics by Oscar Hammerstein II

"Manhattan Madness" from *Face the Music*

Music & Lyrics by Irving Berlin

"The Impossible Dream" from *Man of La Mancha*

Music by Mitch Leigh
Lyrics by Joe Darion

"Be My Love"

Music by Nicholas Brodsky
Lyrics by Sammy Cahn

"Au fond du temple saint" from *Les pêcheurs de perles*

Music by Georges Bizet
Libretto by Michel Carré & Eugène Cormon

MEET THE ARTISTS



Morgan Mastrangelo is a Jane & Steven Akin Emerging Artist with Boston Lyric Opera, where they were most recently seen as Hades in *Eurydice*. Other recent BLO credits include Don Ramiro, *La Cenerentola* (cover); Marzio, *Mitridate* (cover); and Enoch Snow, *Carousel* (cover). Regional credits include Hades, *Eurydice*, Opera Grand Rapids; Count Almaviva, *Il barbiere di Siviglia*, Wichita Grand Opera; Edemondo in the modern premiere of *Anna Di Resburgo* (cover), Teatro Nuovo; Frederic, *The Pirates of Penzance*, New York Gilbert and Sullivan Players; and Tobias, *Sweeney Todd*, Opera Saratoga. Concert credits include their debut with Boston Baroque as the Narrator in Bach's *Coffee Cantata*; the tenor solos in Bach's BWV 5, 78, 94, 148, and 181 with Emmanuel Music; Handel's *Messiah*, Hudson Valley Philharmonic; Rossini's *Petit messe solenne*, Opera Saratoga; and Orff's *Carmina Burana*, Carnegie Hall. Upcoming engagements include Ascanius/First Sailor, *Dido's Ghost*, Emmanuel Music; and Tonio, *Daughter of the Regiment*, Boston Lyric Opera (cover). They won 2nd prize in the 2025 American National Oratorio Competition and the 2024 Lyndon-Woodside Oratorio Competition and are an alumnus of the Young Artist Programs of Opera Saratoga and Teatro Nuovo. They studied at Northwestern University and New England Conservatory.



In the 2025/26 season, baritone **Junhan Choi's** engagements include the role of Pantheus in Berlioz's *Les Troyens* and Frate in Verdi's *Don Carlo* with the Boston Youth Symphony Orchestras, as well as Belcore in Donizetti's *L'elisir d'amore* with Bar Harbor Music Festival. As a former Jane & Steven Akin Emerging Artist with Boston Lyric Opera, he appeared in roles such as bass soloist in *Eurydice*, Registrar & Commissioner in *Madama Butterfly*, Dandini (cover) in *La Cenerentola*, and Schaunard (cover) and Alcindoro in *La bohème*.

He has earned recognition in numerous international competitions, including three Extraordinary Prizes at the 54th Viñas International Voice Competition and a Golden Medal at the Berliner International Music Competition. After winning first prize in the 2017 Talents of the World International Voice Competition, he made his Carnegie Hall debut as a baritone soloist for the "Tribute to Dmitri Hvorostovsky" concert. Choi holds a master's degree and a graduate diploma from the New England Conservatory of Music, where he studied on a Presidential Scholarship.



Pianist and vocal coach **Ji Yung Lee** has made appearances at Alice Tully Hall, Carnegie's Weill Recital Hall, The Kennedy Center, The Greene Space, and Symphony Hall. She has performed via numerous radio broadcasts including WQXR, MPR, WFMT, and WGBH. She is a member of the opera faculty at New England Conservatory and of the music staff at Boston Lyric Opera. Recent BLO engagements include *Noah's Flood*, *The Seasons*, *Die tote Stadt*, *The Anonymous Lover*, and *Omar*. In July 2025, she served as a choral pianist for Tanglewood's

production of *Tosca*. Other recent highlights include work with Connections Chamber Music, the Dame Myra Hess Memorial Concerts, Rockport Chamber Music Festival, the Harriman-Jewell Series, a video production for tonebase with cellist Laurence Lesser, and WQXR's Christmas concert with tenor Stephen Costello. Lee has worked with Amelia Island Opera, Boston Art Song Society, Julliard's Drama division, and Victory Hall Opera. She has been a vocal piano fellow in festivals including Music Academy of the West, Aspen Music Festival and School, SongFest, and Hawaii Performing Arts Festival; and a conducting fellow with the Pehlivanian Professional Opera Academy. Lee holds a master's degree from New England Conservatory and a graduate diploma from The Julliard School.

TEXT & TRANSLATIONS

"Largo al factotum" from *The Barber of Seville*

Largo al factotum della città,
Presto a bottega,
Chè l'alba è già,
Ah che bel vivere,
Che bel piacere
Per un barbiere di qualità!
Ah bravo, Figaro, bravissimo!
Fortunatissimo per verità!
Bravo!
Pronto a far tutto,
La notte, il giorno
Sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
Vita più nobile,
No, non si dà.
Rasori e pettini,
Lancette e forbici
Al mio comando tutto qui sta.
V'è la risorsa
Poi del mestiere
Colla donnetta...
La la ran lera—
Col cavaliere...
La la ran la.

Tutti mi chiedono,
Tutti mi vogliono,
Donne, ragazzi,
Vecchi e fanciulle:
Qua la parrucca,
Presto la barba,
Qua la sanguigna,
Presto il biglietto!
Ehi, Figaro!
Ahimè! che furia!
Ahimè! che folla!
Uno alla volta
Per carità!
Figaro! Son qua.
Ehi, Figaro! Son qua.
Figaro qua, Figaro là,
Figaro su, Figaro giù!
Pronto prontissimo son
Come il fulmine;
Sono il factotum della città!
Ah bravo, Figaro, bravissimo!
A te fortuna non mancherà.

*Make way for the city's jack-of-all-trades,
Quickly to your shops,
For it's already daybreak!
Ah, what a beautiful life,
What beautiful pleasure
For a barber of quality!
Ah, well done, Figaro, very well done!
Truly, you are as fortunate as can be!
Bravo!
Ready to do everything,
Night and day,
Always out and about.
A better feast for a barber,
A nobler life,
No, it's not possible.
Razors and combs,
Lancets and scissors,
All of it is here, at my command.
There are perks
Beyond the job
With the little lady...
Tra la la la...
With the cavalier...
Tra la la la.*

*Everyone calls me,
Everyone wants me,
Women, lads,
Old men and young maidens:
I need a wig here...
Quick, trim my beard!
There's passion here...
Quick, a love note!
Hey, Figaro!
Mercy, what fury!
Mercy, what a crowd!
One at a time,
For pity's sake!
Figaro! I'm here.
Hey, Figaro! I'm here.
Figaro here, Figaro there,
Figaro up, Figaro down!
I'm fast, fast as can be,
Quick as lightning,
I am the city's go-to man!
Ah, well done, Figaro, very well done!
Good fortune will not fail you.*

“La donna è mobile” from *Rigoletto*

La donna è mobile
Qual piuma al vento;
Muta d'accento
E di pensiero.
Sempre un amabile
Leggiadro viso
In pianto o in riso
È menzognero.

È sempre misero
Chi a lei s'affida
Chi le confida
Mal cauto il core!
Pur mai non sentesi
Felice appieno
Chi su quel seno
Non liba amore!

*Woman is fickle,
Like a feather in the wind;
She vacillates in word
And in thought.
Always a lovely,
Pretty face,
In tears or in laughter,
Is always lying.*

*He who relies upon her,
Who rashly entrusts
His heart to her,
Is always miserable!
And yet he who does not
Drink love upon that breast
Never feels
Completely happy!*

“Hai già vinta la causa” from *Le nozze di Figaro*

Hai già vinta la causa! Cosa sento!
In qual laccio io cadea?
Perfidi! Io voglio di tal modo punirvi.
A piacer mio la sentenza sarà.
Ma s'ei pagasse la vecchia pretendente?
Pagarla! In qual maniera!
E poi v'è Antonio,
Che a un incognito Figaro
Ricusa di dare una nipote in matrimonio.
Coltivando l'orgoglio
Di questo mentecatto,
Tutto giova a un raggio.
Il colpo è fatto.

Vedrò, mentre io sospiro,
Felice un servo mio!
E un ben che invan desio,
Ei posseder dovrà?
Vedrò per man d'amore
Unita a un vile oggetto
Chi in me destò un affetto
Che per me poi non ha?
Ah no, lasciarti in pace,
Non vo' questo contento,
Tu non nascesti, audace,
Per dare a me tormento,
E forse ancor per ridere
Di mia infelicità.
Già la speranza sola
Delle vendette mie
Quest'anima consola,
E giubilar mi fa.

*“The case is already won!” What’s this I hear!
What trap have I fallen into?
Traitors! I’ll punish them so.
The verdict will be whatever I please.
But if he should pay off the old woman?
Pay her! How, with what?
And then there’s Antonio,
Who will refuse to give his niece in marriage
To a nobody like Figaro.
If I play on the pride
Of that half-wit,
Everything will favor my scheme.
The die is cast.*

*Shall I see one of my servants happy,
While I languish?
And shall he possess a treasure
That I desire in vain?
Shall I see the one who awakened in me
A desire that she does not return
United by the hand of love
to a base commoner?
Ah, no, I will not give you the satisfaction
Of being left in peace.
You were not born, brazen fellow,
For the purpose of tormenting me,
And indeed to laugh
At my misery.
Already, the singular hope
Of taking my vengeance
Eases my mind
And makes me rejoice.*

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Brandon Cedel as The Cosmic Weatherman in
Boston Lyric Opera's *The Seasons*, 2025.

NILE SCOTT STUDIOS



“Ah! mes amis” from *Daughter of the Regiment*

Ah! mes amis, quel jour de fête!
Je vais marcher sous vos drapeaux.
L'amour, qui m'a tourné la tête,
Désormais, me rend un héros.
Ah! quel bonheur, oui, mes amis!
Je vais marcher sous vos drapeaux.
Oui, celle pour qui je respire,
A mes vœux a daigné sourire.
Et ce doux espoir de bonheur
Trouble ma raison et mon cœur!
Ah! mes amis, quel jour de fête!
Je vais marcher sous vos drapeaux.

Pour mon âme, quel destin.
J'ai sa flamme, et j'ai sa main.
Jour prospère, me voici!
Militaire et mari!

*Ah, my friends, what a day for celebrating!
I will soon be marching under your flag.
Love, which drove me to distraction,
Henceforth shall make me a hero.
Ah, what joy, my friends, yes!
I will soon be marching under your flag.
Yes, she for whom I breathe,
Has smiled upon my wishes.
And this sweet hope of joy
Rouses my head and my heart.
Ah, my friends, what a day for celebrating!
I will soon be marching under your flag.*

*What a destiny!
I have her love and I have her hand.
Prosperous day, here I am!
A soldier and a husband-to-be!*



“Toreador Song” from *Carmen*

Votre toast, je peux vous le rendre,
señors, car avec les soldats, oui,
les toréros peuvent s'entendre,
pour plaisirs ils ont les combats!
Le cirque est plein, c'est jour de fête,
le cirque est plein du haut en bas.
Les spectateurs perdant la tête,
les spectateurs s'interpellent
à grand fracas.
Apostrophes, cris et tapage
poussés jusques à la fureur!
Car c'est la fête du courage!
C'est la fête des gens de cœur!
Allons! en garde, allons, ah!

Toréador, en garde!
Et songe bien, oui,
songe en combattant
qu'un oeil noir te regarde
et que l'amour t'attend.

Tout d'un coup on fait silence...
ah, que se passet-il?
Plus de cris, c'est l'instant!
Le taureau s'élançe,
en bondissant hors du Toril!
Il s'élançe! il entre, il frappe!
Un cheval roule,
Entraînant un Picador,
“Ah! bravo! Toro!” hurle la foule!
Le taureau va, il vient
et frappe encor!
En secouant ses banderilles,
Plein de fureur, il court!
Le cirque est plein de sang!
On se sauve, on franchit les grilles!
C'est ton tour maintenant!
Allons! en garde, allons, ah!

*Your toast I can return to you,
gentlemen, for with soldiers, yes,
toreros can understand one another,
for fighting is their game!
The arena is full, it's a day of fiesta,
the arena is full from top to bottom.
The spectators, losing their wits,
yell at each other
with a great racket.
Exclamations, yells, and uproar
carried to a furor!
For it is a celebration of courage!
A celebration of the stout-hearted!
Let's go, on your guard!*

*Bullfighter, on your guard!
And think well, yes,
think while you're fighting
that a dark eye watches you,
and that love awaits you.*

*All of a sudden, they are silent...
ah, what is happening?
No more shouts, it's the moment!
The bull hurls itself,
bounding out of the bullpen!
It charges, it enters, it strikes!
A horse rolls over,
dragging down a picador,
“Ah, brave bull!!!” shouts the crowd,
The bull goes... it returns...
and strikes again!
Trying to shake off its banderillas,
it runs around, full of fury!
The arena is full of blood!
Men leap... bound over the barriers!
It's your turn now!
Let's go, on your guard!*

**“Maria” from
West Side Story**

The most beautiful sound I ever heard:
Maria, Maria, Maria, Maria...
All the beautiful sounds of the world in
a single word:
Maria...
Maria! I've just met a girl named Maria,
And suddenly that name will never be
the same to me.
Maria! I've just kissed a girl named Maria,
And suddenly I've found how wonderful
a sound can be!
Maria! Say it loud and there's music playing,
Say it soft and it's almost like praying.
Maria, I'll never stop saying Maria,
Maria, Maria... (etc.)

**“Some Enchanted Evening”
from South Pacific**

Some enchanted evening
You may see a stranger,
You may see a stranger
Across a crowded room.
And somehow you know,
You know even then,
That somewhere you'll see her again and again.
Some enchanted evening
Someone may be laughing,
You may hear her laughing
Across a crowded room—
And night after night,
As strange as it seems,
The sound of her laughter will sing in your dreams.
Who can explain it?
Who can tell you why?
Fools give you reasons—
Wise men never try.
Some enchanted evening,
When you find your true love,
When you feel her call you
Across a crowded room—
Then fly to her side
And make her your own,
Or all through your life you may dream all alone.
Once you have found her,
Never let her go.
Once you have found her,
Never let her go!

**“Manhattan Madness”
from Face the Music**

Manhattan, Manhattan, Manhattan, Manhattan
Manhattan madness
You've got me at last,
I'm like a fly upon a steeple,
Watching seven million people
Do a rhythm that draws me with 'em
Manhattan, Manhattan, Manhattan, Manhattan
Manhattan madness
You're going too fast,
I'm like a baby on a rocker,
Watching Father Knickerbocker
Being busy, I'm getting dizzy
When shadows creep, in my bed I tumble
But never sleep, for I hear the rumble
In the street, the tramping of feet
That haunt me the whole night long.
And through the day, I'm watching the drama
That people play in your panorama.
And I hear in tones very clear
The sound of your restless song.
Subways below and trains above racing,
Packed with humanity
Taxis and trucks and trolley cars chasing,
Busy as they can be
Steaming machines and riveters grating,
Motors instead of men,
Buildings go up with wrecking crews waiting
To tear them down again.
Newsies that shout sensational headlines,
Peddlers with things to sell
Noisy cafés and whispering breadlines
Children that scream and yell
Whistles and bells and siren horns blowing,
Pistols that crack and roar,
Traffic that stops and goes without knowing
What's all the shootings for.
Manhattan, Manhattan
Manhattan madness
You've got me at last,
I'm like a fly upon a steeple
Watching seven million people
Do a rhythm that draws me with 'em,
And it's mad.

**“The Impossible Dream”
from Man of La Mancha**

To dream the impossible dream
To fight the unbeatable foe
To bear with unbearable sorrow
To run where the brave dare not go
To right the unrightable wrong
To love, pure and chaste, from afar
To try, when your arms are too weary
To reach the unreachable star
This is my quest, to follow that star
No matter how hopeless, no matter how far
To fight for the right without question or pause
To be willing to march into hell for a heavenly cause
And I know if I'll only be true
To this glorious quest
That my heart will lie peaceful and calm
When I'm laid to my rest
And the world will be better for this
That one man, scorned and covered with scars
Still strove, with his last ounce of courage
To reach the unreachable star!



“Be My Love”

Be my love, for no one else can end this yearning
This need that you and you alone create
Just fill my arms the way you've filled my dreams
The dreams that you inspire with every sweet
desire

Be my love and with your kisses set me burning
One kiss is all I need to seal my fate
And, hand in hand, we'll find love's promised land
There'll be no one but you for me, eternally
If you will be my love

“Au fond du temple saint” from *Les pêcheurs des perles*

NADIR

Au fond du temple saint
Paré de fleurs et d'or,
Une femme apparaît!
Je crois la voir encore!

ZURGA

Une femme apparaît!
Je crois la voir encore!

NADIR

La foule prosternée
La regarde, étonnée,
Et murmure tous bas:
Voyez, c'est la déesse!
Qui dans l'ombre se dresse
Et vers nous tend les bras!

ZURGA

Son voile se soulève!
Ô vision! ô rêve!
La foule est à genoux!

NADIR et ZURGA

Oui, c'est elle!
C'est la déesse
plus charmante et plus belle!
Oui, c'est elle!
C'est la déesse
qui descend parmi nous!
Son voile se soulève
et la foule est à genoux!

NADIR

Mais à travers la foule
Elle s'ouvre un passage!

NADIR

*At the back of the holy temple,
decorated with flowers and gold,
a woman appears...
I can still see her!*

ZURGA

*A woman appears...
I can still see her!*

NADIR

*The prostrate crowd
looks at her, amazed,
and murmurs under its breath:
Look, this is the goddess,
looming up out of the shadow
and holding out her arms to us!*

ZURGA

*Her veil parts;
what a vision, what a dream!
The crowd is kneeling.*

NADIR & ZURGA

*Yes, it is she,
it is the goddess,
the most charming and beautiful;
yes, it is she,
it is the goddess,
who has come down among us.
Her veil parts,
and the crowd is kneeling.*

NADIR

*But through the crowd
she makes her way.*

ZURGA

Son long voile déjà
Nous cache son visage!

NADIR

Mon regard, hélas!
La recherche en vain!

ZURGA

Elle fuit!

NADIR

Elle fuit!
Mais dans mon âme soudain
Quelle étrange ardeur s'allume!

ZURGA

Quel feu nouveau me consume!

NADIR

Ta main repousse ma main!

ZURGA

Ta main repousse ma main!

NADIR

De nos cœurs l'amour s'empare
Et nous change en ennemis!

ZURGA

Non, que rien ne nous sépare!

NADIR

Non, rien!

NADIR et ZURGA

Jurons de rester amis!
Oh oui, jurons de rester amis!
Oui, c'est elle! C'est la déesse!
En ce jour qui vient nous unir,
Et fidèle à ma promesse,
Comme un frère je veux te chérir!
C'est elle, c'est la déesse
Qui vient en ce jour nous unir!
Oui, partageons le même sort,
Soyons unis jusqu'à la mort!

ZURGA

*Already, her long veil
hides her face from us.*

NADIR

*My eyes, alas,
seek her in vain!*

ZURGA

She flees!

NADIR

*She flees!
But what is this strange flame
suddenly kindled within my soul!*

ZURGA

What unknown fire is destroying me!

NADIR

Your hand pushes mine away.

ZURGA

Your hand pushes mine away.

NADIR

*Love takes our hearts by storm
and turns us into enemies.*

ZURGA

No, let nothing part us!

NADIR

No, nothing!

NADIR & ZURGA

*Let us swear to remain friends!
Oh yes! Let us swear to remain friends!
We have seen her, she is the goddess
who today led you to me,
and, true to my promise,
close as brothers we shall be!
It is she, it is the goddess,
who come today to unite us!
Yes, we shall tread one single path,
never again to part till death!*

BOSTON LYRIC OPERA 2025/26 SEASON



MACBETH



OCTOBER 10 - 12
EMERSON COLONIAL THEATRE

**RIDE OF THE
VALKYRIES!**



NOVEMBER 12
SOWA POWER STATION

VANESSA



JANUARY 8 - 10
SYMPHONY HALL

**MAHLER
SYMPHONY NO. 3**



FEBRUARY 10
SYMPHONY HALL

**SONG OF
THE EARTH**
(DAS LIED VON DER ERDE)



MARCH 20 - 29
OPERA + COMMUNITY STUDIOS

**RAEHANN
IN RECITAL**



MARCH 24
OPERA + COMMUNITY STUDIOS

**DAUGHTER OF
THE REGIMENT**



APRIL 24 - MAY 3
EMERSON COLONIAL THEATRE

SHE WAS THERE



JUNE 13 - 14
THE WEST END MUSEUM & MUSEUM
OF AFRICAN AMERICAN HISTORY

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You can also email events@blo.org with any additional questions or comments.



Visit us this fall for more free events!

Street Stage @ Titus Sparrow Park
September 14 | 4:00pm - 5:00pm

Opera Night @ the BPL: Women and Ambition
September 25 | 6:00pm - 7:30pm

Opera Innovators Series @ Boston Conservatory at Berklee:
Norman Garrett Masterclass
September 28 | 3:00 - 5:00pm

Opera Innovators Series @ Boston Conservatory at Berklee:
Maestro Riccardo Frizza Masterclass
October 9 | 7:00 - 9:00pm

BLO @ Fort Point Open Studios
Opera on Tour: Daughter of the Regiment
October 18 | 3:00 - 4:00pm

Opera Innovators Series @ Boston Conservatory at Berklee:
Karen Slack Recital
October 21 | 8:00 - 10:00pm

Learn more about upcoming programs at BLO.org/events.

BOSTON LYRIC OPERA

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