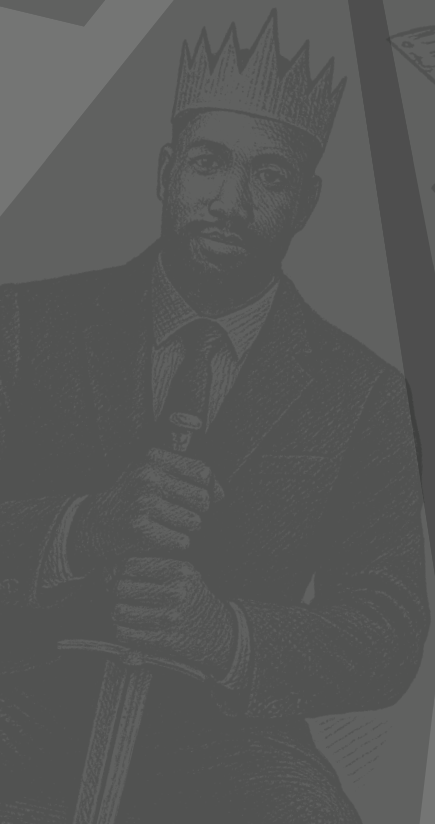


BOSTONLYRICOPERA

Daughters of Revolution

TUESDAY, APRIL 7, 2026 @ 6PM

Boston Public Library, Rabb Lecture Hall



VOICES OF REVOLUTION

A Citywide Opera Initiative for America's 250th

Join Boston Lyric Opera in celebrating America's 250th anniversary through music and storytelling. Voices of Revolution invites Boston to rediscover the stories of our nation's beginnings — lifting iconic and overlooked voices to celebrate who we were, reflect on who we are, and imagine who we can become.

This initiative is part of BLO's 50th Anniversary season and features performances, talks, and community programs across Boston as part of the statewide MA250 commemoration.

- ▶ APR 24 - MAY 3: *Daughter of the Regiment*
- ▶ JUN 13: *She Was There*: Screening & Conversation
- ▶ JUN 14: *She Was There*: Concert

BLO.org/voices-of-revolution



BOSTON
LYRIC
OPERA



BOSTON
PUBLIC
LIBRARY



Everyone250



INQUILINOS
BORICUAS EN
ACCIÓN



Museum of
African American
History
Boston | Nantucket

OPERA
AMERICA

ROX
ROXBURY INTERNATIONAL FILM FESTIVAL
FILM

WEM
THE WEST END MUSEUM

Presented in partnership by Boston Lyric Opera, Boston Public Library, Castle of our Skins, Everyone250, Inquilinos Boricuas en Acción, MA250, Massachusetts Women's History Center, Museum of African American History, Roxbury International Film Festival, and West End Museum. *She Was There* received funding from a civic practice grant from OPERA America's Opera Fund.

Welcome to Opera Night at the Boston Public Library with Boston Lyric Opera!

Whose voices do we carry, even when history did not write down their names?

We are delighted to welcome you for an inspiring evening of music and conversation exploring 250 years of women's voices in America and how they still resonate today. BLO artists will present a stirring concert reflecting the many ways women have sung their stories into being, with selections including opera, art song, African American spirituals, and Spanish-language compositions. Following the performance, BLO Artistic Director Nina Yoshida Nelsen will facilitate a conversation on identity, legacy, and representation with a panel of women arts leaders and cultural advocates. Through music and dialogue, the evening invites us to listen more closely to the voices that have shaped our past — and continue to shape our future.

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](https://www.blo.org).



Boston Lyric Opera has partnered with the Boston Public Library Central Branch and branches across Boston for over twenty years, providing equitable access to quality opera experiences to the community. All programs in partnership with the BPL are made available for free and are open to the public to attend.



(L-r) Ji Yung Lee, Angela Yam, Chelsea Basler, Dr. Charmain Jackman, and Nina Yoshida Nelsen during a Q&A at BLO's *Opera Night: Women & Ambition* in 2025.

MUSICAL PROGRAM

Nina Yoshida Nelsen *BLO Artistic Director*
Moderator

“Song of the Regiment” from *Daughter of the Regiment*

Music by Gaetano Donizetti

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

“For you there is no song” from *Five Millay Songs*

Music by H. Leslie Adams | Text by Edna St. Vincent Millay

“Grief”

Music by William Grant Still | Text by LeRoy V. Brant

“Songs to the Dark Virgin”

Music by Florence Price | Text by Langston Hughes

“A ti”

Music by Jaime León | Text by José Asunción Silva

“Pequeña, pequeña”

Music by Jaime León | Text by Francisco Delgado Santos

“A Song Without Words”

Music by Charles Brown

“Lullaby”

Music by Florence Price | Text by Langston Hughes

“Estrellita”

Music & text by Manuel Ponce

“Júrame”

Music & text by María Grever

MEET THE PERFORMERS



Colombian-American soprano **Laura Santamaria** (she/her) is a Jane & Steven Akin Emerging Artist with Boston Lyric Opera, where she played Marie in BLO's *Opera on Tour: Daughter of the Regiment*. She is a recipient of the Richard Gaddes Career Award from Opera Theatre of Saint Louis — for the second consecutive year—and was a Florida District Winner in the Metropolitan Opera Laffont Competition. Santamaria has performed in numerous masterclasses as part of BLO and Boston Conservatory's "Opera Innovators" series, working with artists like Karen Slack, David Angus, Lawrence Brownlee, Shawn Marie Jeffery, and Christine Goerke. Recent roles include Peaseblossom, *A Midsummer Night's Dream* and Norina (cover), *Don Pasquale*, Opera Theatre of Saint Louis; and Fiordiligi, *Così fan tutte*, Boston Conservatory. Last August, she joined Ravinia's prestigious Steans Institute as a fellow, where she appeared in *Schubert on the Road*, a curated recital led by Graham Johnson. Santamaria holds a Master of Music in opera performance from Boston Conservatory, studying under Dr. Rebecca Folsom. A passionate advocate for her Latin American heritage, she enjoys performing art songs by composers such as Jaime León, María Grever, and Alberto Ginastera.



American mezzo-soprano **Arielle Rogers-Wilkey** is a New England native and recent Boston University graduate. At BU's Opera Institute, she was seen as Maurya, *Riders to the Sea*; Almira, *Dark Sisters*; and La Zia Principessa, *Suor Angelica*. She has done extensive work with Boston Lyric Opera as Mary, *Omar*; Gertrude, *Romeo et Juliette*; and Ensemble, *Madama Butterfly*, *Champion*, *La bohème*, *Norma*, *Macbeth*, *Pagliacci*, and *A Handmaid's Tale*. She was also the 2023/24 winner of BLO's Shrestinian Award. She sang in Odyssey Opera's production and album recording of *X: The Life and Times of Malcolm X*, which received a GRAMMY® Award nomination. Other credits include Sissieretta Jones, *DIVAS* (world premiere), OperaHub; Kate, *The Pirates of Penzance* and *Katisha*, *The Mikado*, Opera Providence; La Ciesca, *Gianni Schicchi* and Ensemble, *Madama Butterfly*, *Don Pasquale*, and *Le nozze di Figaro*, Salt Marsh Opera. Oratorio and orchestral credits include Handel's *Messiah*, Schubert's *Magnificat*, Vivaldi's *Gloria*, and *Mahler No. 3*. Other highlights include Juneteenth & Phyllis Wheatley concert work with Castle of Our Skins, and the educational concerts *Link Up!* with the Rhode Island Philharmonic Orchestra. Ms. Rogers-Wilkey was proud to be part of two recent workshops for new works: *Faces in the Flames* and *Adia & Clara Snatch Joy*. ariellerogerswilkey.com



Pianist, vocal coach, and conductor **Brendon Shapiro** is a Jane & Steven Akin Emerging Artist alum with Boston Lyric Opera, where he has served as pianist and coach for *Macbeth*, *Noah's Flood*, *Carousel*, *Aida*, *Eurydice*, *Omar*, *Bluebeard's Castle* | *Four Songs*, *Cavalleria Rusticana*, *Pagliacci*, and *The Rape of Lucretia*, as well as performing in the video series *B*. and the world premiere of Omar Najmi's song cycle *my name is Alondra*. In 2022, he returned to LA Opera to serve on the music staff for *Omar*, after being a member of their Young Artist Program from 2018-2020. While a young artist there, he worked with such artists as Renée Fleming and Susan Graham and played a key role in the musical preparation for the world premiere of Matthew Aucoin's *Eurydice* and many other productions. He has worked on the music staff of companies nationwide, including San Francisco Opera, Opera Omaha, Bard Summerscape Festival, Odyssey Opera, and The Huntington. Mr. Shapiro is a co-founder and co-artistic director of Catalyst New Music, where he was the music director for workshop performances of Omar Najmi's *This is Not That Dawn* and *En la ardiente oscuridad*, and is currently producing and performing in the recital series *FUSE: Collaborations in Song*.

MEET THE PANELISTS



Ashleigh Gordon has recorded with Switzerland's Ensemble Proton and Germany's Ensemble Modern; performed with the GRAMMY® Award-winning Boston Modern Orchestra Project (BMOP) and GRAMMY®-nominated A Far Cry string ensemble; and has appeared at the BBC Proms Festival with the Chineke! Orchestra and Carnegie Hall with the Gateways Music Festival. She has performed in such venues as the Royal Albert and Royal Festival Halls (London), Konzerthaus Berlin and Oper Frankfurt (Germany), Gare du Nord and Dampfzentrale Bern (Switzerland), Centre Pompidou (Paris), and the Lee Hysan Concert Hall (Hong Kong). Gordon is co-founder, Artistic Director, and violist of Castle of our Skins, a Boston-based organization devoted to celebrating Black artistry through music. She is a 2019 Brother Thomas Fellow, a nominee for the 2020 "Americans for the Arts Johnson Fellowship for Artists Transforming Communities," and was named one of WBUR's "ARTery 25", twenty-five millennials of color impacting Boston's arts and culture scene. Gordon has presented lectures on citizen artistry and entrepreneurship, workshops on Caribbean and African American folksongs and children's playsongs, and frequently appears as a panelist and guest lecturer discussing topics of diversity in classical music. She is on the Board of Directors for Project STEP and serves on the Steering Committee for the Boston Cultural Leaders Coalition.



Freddie Kay is the MA Women's History Center's Founder & President. She is an attorney and advocate for women's rights and voting rights. She serves as the Massachusetts representative on the Votes for Women National Trail Committee of the National Collaborative of Women's History Sites (NCWHS) and in leadership positions with a number of other organizations, including the Advisory Network of the Girl Scouts of Eastern Massachusetts, the Greater Boston Section of the National Council of Negro Women, J Street, the Jewish Community Relations Council of Greater Boston Community Council, and others. Ms. Kay began her legal career at Goodwin Procter LLP, after which she served as Deputy Legal Counsel to Governor Michael Dukakis and Governor William Weld, and was then appointed Director of the Massachusetts Office of Dispute Resolution, where she served for seven years. She is a graduate of Georgetown University Law Center, the Harvard Kennedy School, and the University of Maryland. Ms. Kay lives in Needham and has two children: her daughter Samantha is a pediatrician in a three-year Neonatology Fellowship at Brown University in Providence, RI; and her son Taylor is a professional golfer in Florida.



Nadine Martinez is a Puerto Rican arts educator, cultural leader, and nonprofit executive with over 25 years of experience advancing creativity, cultural equity, and community belonging. She is currently Arts Program Director at Inquilinos Boricuas en Acción (IBA), where she leads arts initiatives at La CASA, a community arts hub dedicated to celebrating cultural heritage, artistic expression, and neighborhood storytelling. Prior to joining IBA, Martinez served as Vice President and Chief Program Officer at Boys & Girls Clubs of Metro South, where she oversaw program quality across multiple club sites and helped shape organizational strategy supporting youth development, arts access, and community engagement. Previously, she held senior leadership roles at West End House Boys & Girls Club, where she expanded arts programming and produced Harambee, a large-scale community arts celebration highlighting youth voice and collective healing. An Air National Guard veteran who served in response to 9/11, Martinez has had artistic and civic work presented internationally in Puerto Rico, Mexico, Germany, and the UK. Her work explores how community-based arts organizations can serve as cultural bridges, connecting local voices with broader artistic institutions and civic life. She holds a B.A. in dance from the University of North Texas and an M.A. in European dance-theatre from Trinity Laban Conservatoire in London.

TEXT & TRANSLATIONS

"Song of the Regiment" from Daughter of the Regiment

Donizetti's comic opera tells the story of Marie, a girl raised by the soldiers of a military regiment. BLO's new English version re-imagines the story in Revolutionary Boston. In this aria, Marie sings the regimental song.

Look to your left, then to your right.
Each one among us tough as a boulder.
Solid as one! Thrilling a sight!
We stand shoulder to shoulder.
We took an oath: "With Boston we stand!"
Her victors for good on soil or on land.
Neither combat, nor in loving.

Here we are! Here we are!
Twenty-one on top!
And we won't, no we won't,
we won't slow or stop!
Upper hand is our brand! Understand?
Never forget the Twenty-first!
Never forget the Twenty-first!

Once we have won, what's left to say?
No need for medals or decorations.
Off to our homes without delay.
Back to our sweethearts
and worthy occupations.
Then all will know, everyone will tell.
We are triumphant in love as well!
Traitors, run away. Ladies adore us!

Here we are! Here we are!
Twenty-one on top!
And we won't, no we won't,
we won't slow or stop!
Upper hand is our brand! Understand?
Never forget the Twenty-first!
Never forget the Twenty-first!

"For you there is no song" from Five Millay Songs

For you there is no song,
Only the shaking of the voice that meant to sing,
The sound of the strong voice breaking.
Strange in my hand appears the pen,
And yours broken
There are ink and tears on the page.
Only the tears have spoken.

"Grief"

Weeping angel with pinions trailing
And head bowed low in your hands.
Mourning angel with heart-strings wailing,
For one who in death's hall stands.
Mourning angel silence your wailing,
And raise your head from your hands.
Weeping angel on your pinions trailing
The white dove, promise, stands!

"Songs to the Dark Virgin"

Would
That I were a jewel,
A shattered jewel,
That all my shining brilliants
Might fall at thy feet,
Thou dark one.

Would
That I were a garment,
A shimmering, silken garment,
That all my folds
Might wrap about thy body,
Absorb thy body,
Hold and hide thy body,
Thou dark one.

Would
That I were a flame,
But one sharp, leaping flame
To annihilate thy body,
Thou dark one.

TEXT & TRANSLATIONS

“A ti”

Tú no sabes, más yo he soñado
entre mis sueños color de armiño,
horas de dicha con tus amores,
besos ardientes, quedos suspiros
cuando la tarde se tiñe de oro
esos espacios que juntos vimos,
cuando mi alma su vuelo emprende
a las regiones de lo infinito.

*You don't know it, but I have dreamed
among my ermine-colored dreams,
hours of bliss with my loves,
burning kisses, soft sighs
when the afternoon turns to gold
those spaces that we saw together,
when my soul takes flight
to the regions of infinity.*

“Pequeña, pequeñita”

Soy todavía pequeña, pequeña, pequeñita,
pero ya puedo andar como una señorita,
aunque de vez en cuando
se enreda mi escarpín.
Corro por la cocina,
la sala, y el jardín.
Cuando siento llegar a papi del trabajo
no corro sino vuelo, vuelo, vuelo, vuelo
escaleras abajo.
Pero como él es alto
solo abrazo sus piernas
y escondo mi carita
entre sus manos tiernas.
Ya pinto las paredes como un artista
y me muero de miedo
cuando hablan del dentista
porque a pesar de todo
cómo mi muñequita
soy todavía pequeña pequeñita.

*I'm still a tiny little girl,
but now I can walk like a lady
although every now and then
I trip over my shoe.
I run through the kitchen,
the living room, and the garden.
When I hear daddy coming home from work
I don't run, instead I fly, fly, fly, fly
down the stairs.
But since he's tall,
I just hug his legs
and I hide my face
in his tender hands.
I paint the walls like an artist
and I'm scared to death
when they talk about the dentist
because despite everything,
like my little doll,
I'm still a tiny little girl.*

“A Song Without Words”

TEXT & TRANSLATIONS

“Lullaby”

My little dark baby,
My little earth-thing,
My little love-one,
What shall I sing
For your lullaby?

Stars,
Stars,
A necklace of stars
Winding the night.

My little black baby,
My dark body's baby,
What shall I sing
For your lullaby?

Moon,
Moon,
Great diamond moon,
Kissing the night.

Oh, little dark baby,
Night black baby,

Stars, stars,
Moon,
Night stars,
Moon,
For your sleep-song lullaby!



“Estrellita”

Estrellita del lejano cielo
Que miras mi dolor
Que sabes mi sufrir
Baja y dime
Si me quiere un poco
Porque yo no puedo sin su amor vivir.

¡Tu eres estrella, mi faro de amor!
Tu sabes que pronto he de morir.
Baja y dime
Si me quiere un poco
Porque yo no puedo sin su amor vivir.

*Little star of the distant sky,
you who see my pain,
you who know my suffering,
Come down and tell me
if he loves me a little,
because I cannot live without his love.*

*You are my star, my beacon of love!
You know that soon I shall die.
Come down and tell me
if he loves me a little,
because I cannot live without his love.*

TEXT & TRANSLATIONS

“Júrame”

Todos dicen que es mentira que te quiero,
porque nunca me habían visto enamorado,
yo te juro que yo mismo no comprendo,
el porqué de tu mirar me ha fascinado.

Cuando estás cerca de mí y estás contento,
no quisiera que de nadie te acordaras.
Tengo celos hasta del pensamiento,
que pueda recordarte a otra persona amada.

Júrame que aunque pase mucho tiempo
nunca olvidas el momento en que yo te conocí.
Mírame, pues no hay nada más profundo
ni más grande en este mundo
que el cariño que te dí.

Bésame, con un beso enamorado,
como nadie me ha besado
desde el día en que nací.

Quiéreme, quiéreme hasta la locura,
así sabras la amargura
que estoy sufriendo por tí.

*Everyone says it's a lie that I love you,
because they've never seen me in love,
I swear to you, I myself don't understand
why your gaze fascinates me so.*

*When you're near me and you're happy,
I don't want you remembering anyone else.
I'm jealous even of the thought
that you could remember loving another.*

*Swear to me that even if much time passes,
you will never forget the moment when I met you.
Look at me, for there is nothing more profound
or greater in this world
than the love I gave you.*

*Kiss me, with a lover's kiss,
as no one has kissed me
since the day I was born.*

*Love me, love me to the point of madness,
so you'll know the bitterness
that I'm suffering for your sake.*

**Learn more about our partners from
this evening's panel discussion!**



**INQUILINOS
BORICUAS EN
ACCIÓN**





BOSTONLYRICOPERA

— EST. 1976 —

Scan to explore BLO's
50th Anniversary Season!



BOSTON LYRIC OPERA

BLO is Celebrating 15 Years of the Jane & Steven Akin Emerging Artists Initiative!

The pursuit of a successful career in opera is a challenging and expensive undertaking. BLO proudly provides opportunities and funding for Emerging Artists to hone their talents with regular coaching and mentorship, to expand their repertoire by preparing new roles, and to be heard by diverse audiences in BLO productions and community events. More than 50 artists have benefited from this initiative since its inception.



2025/26 JANE & STEVEN AKIN EMERGING ARTISTS

First row, from left: Alexandra Dietrich *director* | Mary Kray *mezzo-soprano*
Josie Larsen *soprano* | Morgan Mastrangelo *tenor*

Second row, from left: Devon Russo *bass-baritone* | Laura Santamaria *soprano*
Zizhao Wang *bass-baritone* | Angela Yam *soprano*



Opera Innovators Series

Presented in partnership by **Boston Lyric Opera & Boston Conservatory at Berklee**, the Opera Innovators Series brings together visionary artists & creative leaders in opera for a dynamic educational & professional development program.

This series offers BLO's Jane & Steven Akin Emerging Artists and BCB voice students unparalleled access to groundbreaking perspectives, fostering the next generation of opera's innovators.



FINAL MASTERCLASS OF THE SEASON OPERA INNOVATORS SERIES

Brenda Rae Masterclass | SUN, APR 12

◀ [LEARN MORE](#)

Thank you to David & Janet McCue for their generous support of Boston Lyric Opera in presenting the Opera Innovators Series this season.

BOSTONLYRICOPERA

Opera Kids

Co-hosted with Powers Music School

Come learn how an
opera is made, then
create your own!



Registration is now open!
Scan code for more details & to register
via the Powers Music School website.



A woman with long dark hair, wearing a large hoop earring and a necklace, is performing on stage. She is wearing a long, flowing, multi-colored floral dress with shades of blue, orange, and green on a dark background. Her right arm is extended outwards, and her mouth is open as if singing or speaking. The background is dark and out of focus.

PLEASE FILL OUT OUR SURVEY!

Please take a moment to fill out this event experience survey. Use this QR code to access the survey online.

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



Mary Kray performs at BLO's Opera Night/*Must the winter come so soon?* in 2025.

Visit us for more events & performances in 2026!

Opera Innovators Series @ Opera + Community Studios
Brenda Rae Masterclass

April 12 | 3:00 - 5:00pm

Daughter of the Regiment @ Emerson Colonial Theatre

April 24 | 7:30pm • April 26 | 3:00pm

May 1 | 7:30pm • May 3 | 3:00pm

SAVE THE DATE

Street Stage @ Inquilinos Boricuas en Acción

June 4

She Was There @ The West End Museum

Screening & Conversation

June 13 | 3:00pm

She Was There @ Museum of African American History

Screening & Conversation

June 14 | 3:00pm

Learn more about upcoming free & ticketed BLO events at BLO.org/events.

BOSTON LYRIC OPERA

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