



# STREET STAGE

**THURSDAY, JUNE 4, 2026 | 4:30PM**

**Villa Victoria**

**in partnership with Inquilinos Boricuas en Acción (IBA)**

## **PERFORMERS**

**Isis Bermúdez Rivera**

**David Rivera Bozón**

**Brendon Shapiro**

# WELCOME TO STREET STAGE 2025 WITH BOSTON LYRIC OPERA!

We are excited to join our friends and neighbors at Villa Victoria, celebrating 5 years of partnership for Street Stage! BLO has partnered with communities across Boston all summer to bring you fun, free, outdoor concert experiences full of opera's greatest hits, movie music you'll know and love, and more. This summer's partners include Inquilinos Boricuas en Acción, Boston Harbor Now, the National Parks of Boston, Boston Centers for Youth and Families, the Boston Public Library, and more. Thank you for joining us!

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 Street Stage! **To learn more about Boston Lyric Opera and future events, please visit [BLO.org](https://www.blo.org).**



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ACCIÓN

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

# MUSICAL PROGRAM

## “Chiquitita la novia”

Music by Fernando Obradors | Text from the *Cancionero Popular*

## “Del cabello más sutil”

Music by Fernando Obradors | Traditional Spanish text

## “El pan de Ronda”

Music by Manuel de Falla | Text by Gregorio Martínez Sierra

## “Victoria”

Music by José Rozo Contreras | Text by Pedro Gómez Naranjo

## “Caracola”

Music by José Rozo Contreras | Text by Carlos López Narváez

## “Los signos en el cielo” and “El aguacero” from *Canciones de cielo y agua*

Music & text by Héctor Campos Parsi

## “El café de Chinitas” and “Sevillanas del siglo XVIII” from *Canciones españolas antiguas*

Traditional Spanish songs, arranged by Federico García Lorca

## “Duo del pañuelito” from *La chulapona*

Music by Federico Moreno Torroba

Libretto by Federico Romero & Guillermo Fernández Shaw

## “Júrame”

Music & text by María Grever

## “Estrellita”

Music & text by Manuel Ponce

## “Por una cabeza” from *Tango Bar*

Music by Carlos Gardel | Text by Alfredo Le Pera

## “Olas y arenas”

Composed by Sylvia Rexach | Arranged by Mariano Morales

## “Bésame mucho”

Music & text by Consuelo Velázquez

# MEET THE PERFORMERS



**Isis Bermúdez Rivera** is a Puerto Rican soprano based in Boston, MA. She completed her Bachelor of Music in vocal performance at the University of Central Florida, studying with Dr. Jeremy Hunt and her Master of Music at New England Conservatory studying with Jane Eaglen. Role experience includes *La Ciesca*, *Gianni Schicchi* and *Fortuna*, *L'incoronazione di Poppea* with NEC Opera; *Calavera 1*, *Frida*, *Opera Orlando*; and *Countess*, *Le nozze di Figaro* and *Sandrina*, *La finta giardiniera* with UCF Opera. Her

accolades include being one of the winners of the Puerto Rico District of the Metropolitan Opera Laffont Competition, achieving first place at the National Association of Teachers of Singing (NATS) at both the local and regional levels, and achieving first place in UCF's Performance Excellence Competition, being the first singer to win this award in the competition's history.



**David Rivera Bozón** is a Colombian tenor recognized internationally for his extraordinary talent and warm personality. He has extensive performance experience in opera, zarzuela, and stage works, bringing his music to a wide variety of audiences. Mr. Bozón has been a featured artist with Boston Lyric Opera as an ensemble member in multiple productions, including *Carousel* by Rodgers and Hammerstein, the concert version of *Die tote Stadt* by Erich Korngold, and *Aida* by Giuseppe Verdi. He has

been a featured soloist for the Street Stage performances at Villa Victoria in 2025 and 2026, as well as *Arias Aloft*, a collaboration between BLO and Opera on Tap Boston. Mr. Bozón has also been a featured soloist with MassOpera, Belcanto Opera, Opera 51, Boston Summer Opera, Boston Opera and Zarzuela, Opera de Colombia, Orquesta Sinfónica de Colombia, and Orquesta Filarmonica de Bogotá. He has performed in venues like Jordan Hall, Teatro Mayor Julio Mario Santodomingo, and Carnegie Hall. Mr. Bozón is an alumnus of the Boston University Opera Institute. He holds a Masters of Music from New England Conservatory and a bachelor's degree from the National University of Colombia. For more information, visit [DRBTenor.com](http://DRBTenor.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*.

# TEXT & TRANSLATIONS

## “Chiquitita la novia”

Chiquitita la novia,  
Chiquitito el novio,  
Chiquitita la sala,  
Y el dormitorio,  
Por eso yo quiero  
Chiquitita la cama  
Y el mosquitero.

*Tiny is the bride,  
tiny is the groom,  
tiny is the living room  
and the bedroom.  
That is why I want  
a tiny bed  
and a mosquito net..*

## “Del cabello más sutil”

Del cabello más sutil  
Que tienes en tu trenzado  
He de hacer una cadena  
Para traerte a mi lado.  
  
Una alcarraza en tu casa,  
Chiquilla, quisiera ser,  
Para besarte en la boca,  
Cuando fueras a beber.

*From the finest hair  
that you have in your tresses,  
I want to make a chain  
to bring you to my side.  
  
In your house, young girl,  
I'd like to be a clay jar,  
to kiss your lips  
whenever you go to drink.*

## “El pan de Ronda”

Aunque todo en el mundo  
fuese mentira  
¡nos queda este pan!  
Moreno, tostado,  
que huele a la jara de monte,  
¡que sabe a verdad!  
Por las calles tan blancas,  
bajo el cielo azul,  
vayamos despacio,  
partiendo este pan  
¡que sabe a salud!  
Y aunque todo en el mundo  
fuera mentira,  
¡esto no lo es!  
Vivamos despacio  
la hora que es buena,  
¡y vengan tristezas después!

*Even if everything in the world  
were a lie,  
we still have this bread!  
Brown, toasted,  
it smells of the mountain flower.  
It tastes of truth!  
Along the streets so white,  
under the blue sky,  
let's go slowly,  
breaking this bread  
that tastes of good health!  
And even if everything in the world  
were a lie,  
this is not!  
Let us live slowly  
the hour that is good,  
and let sadness come later!*

# TEXT & TRANSLATIONS

## “Victoria”

Cuando escucho con fe  
tus palabras de amor,  
tus palabras, mujer,  
de una intensa pasión,  
te quisiera ofrendar a tí  
la canción de ternuras ingenuas  
de este fiel corazón.

Cuando vas a cruzar  
con tu porte gentil,  
ostentando el encanto  
de tu rítmico andar,  
siento afán de seguir  
tras tu huella ideal  
y a tu lado el vivir  
dulcemente pasar.

Si tus ojos alegran mi ser  
con su suave mirar,  
siento el dulce misterio fugaz  
de un divino placer,  
mas si esquivas me niegas, mujer,  
tu mirada vivaz,  
se presenta un extraño pesar  
en mis horas de paz.

*When I faithfully listen  
to your words of love,  
your words, woman,  
of an intense passion,  
I would like to offer you  
my faithful heart's  
song of naïve affections.*

*When you go about  
with your gentle bearing,  
flaunting the charm  
of your rhythmic gait,  
I feel an eagerness to follow  
in your perfect footsteps  
and spend my life  
sweetly at your side.*

*If your eyes gladden my being  
with their soft gaze,  
I feel the sweet, fleeting mystery  
of a divine pleasure;  
but if you, elusive woman, deny me  
your vivacious glance,  
a strange sorrow sets in  
during my peaceful hours.*

## “Caracola”

El cielo sin una nube,  
la brisa sin un cantar,  
la tarde sin un lucero  
y sin una vela el mar.

Para no verme tan solo  
le dije tu nombre al mar,  
y el mar hizo de tu nombre  
lucero, vela y cantar.

*The sky without a cloud,  
the breeze without a song,  
the evening without a guiding star  
and the sea without a sail.*

*So as to not find myself so alone,  
I told the sea your name,  
and the sea made your name  
into guiding star, sail, and song.*

# TEXT & TRANSLATIONS

## “Los signos en el cielo” from *Canciones de cielo y agua*

¡Ay! los signos en el cielo.  
Las nubes se cierran  
sobre el sol,  
la luz se esconde  
tras del negror,  
y en el viento  
que alza su cola sin piedad  
arrastrando va mi corazón,  
esta pena de un amor,  
y en las nubes hay  
una marca de dolor,  
los signos de llanto y de pasión  
que agarrotan a mis ojos  
doloridos de estar solos.  
¡Ay! los signos en el cielo.

*Ah! The signs in the sky.  
The clouds close  
over the sun,  
the light hides  
behind the dark,  
and in the wind  
that raises its tail mercilessly,  
my heart goes by, dragging  
this sorrow of love,  
and in the clouds  
there is a mark of pain,  
the signs of weeping and passion  
that seize upon my eyes,  
painful from being lonely.  
Ah! The signs in the sky.*

## “El aguacero” from *Canciones de cielo y agua*

Qué húmeda queda la tierra  
luego del gran aguacero  
cuando se derrama el cielo  
sobre el lomo de la sierra.  
Y en el verde de las hojas  
y en el aroma del suelo  
me va llegando consuelo  
a mi más grande congoja,  
pues se ha ido mi cariño  
junto con el aguacero.  
En cada gota de lluvia  
se va un trozo de mi alma,  
ya no sabré de más calma,  
que el dolor que va en el agua.  
Y en la bruma levantada  
sobre la más vieja loma,  
perdida hay una paloma  
maltratada y muy cansada;  
es mi alma atribulada  
¡persiguiendo tu crucero!

*How wet the earth remains  
after the huge downpour  
when the sky spills itself out  
over the backs of the mountains.  
And in the green of the leaves  
and in the scent of the ground  
consolation has not arrived  
for my greatest anguish,  
since my dear one has left  
with the downpour.  
With each drop of rain,  
a slice of my soul departs.  
I will never know peace,  
for my pain rides the water.  
And in the mist raised  
on the oldest hill,  
there is a lost dove,  
mistreated and very tired;  
it is my heartbroken soul  
following your path!*

# TEXT & TRANSLATIONS

## “El café de Chinitas” from *Canciones antiguas españolas*

En el café de Chinitas  
dijo Paquiro a su hermano:  
“Soy más valiente que tú,  
más torero y más gitano.”

En el café de Chinitas  
dijo Paquiro a Frascuelo:  
“Soy más valiente que tú,  
más gitano y más torero.”

Sacó Paquiro el reloj  
y dijo de esta manera:  
“Este toro ha de morir  
antes de las cuatro y media.”

Al dar las cuatro en la calle  
se salieron del café  
y era Paquiro en la calle  
un torero de cartel.

*At the Chinitas café,  
Paquiro said to his brother:  
“I’m braver than you,  
more a bullfighter and more a gypsy.”*

*At the Chinitas café,  
Paquiro said to Frascuelo:  
“I’m braver than you,  
more a gypsy and more a bullfighter.”*

*Paquiro took out his watch  
and said this:  
“This bull must die  
before half past four.”*

*When four struck in the street,  
they left the café,  
and in the street Paquiro  
was a bullfighter of repute.*

## “Sevillanas del siglo XVIII” from *Canciones antiguas españolas*

¡Viva Sevilla!  
Llevan las sevillanas  
en la mantilla  
un letrero que dice:  
¡Viva Sevilla!  
¡Viva Triana!  
¡Vivan los trianeros,  
los de Triana!  
¡Vivan los sevillanos y sevillanas!

Lo traigo andado:  
la Macarena y todo.  
Lo traigo andado:  
cara como la tuya  
no la he encontrado.

¡Qué bien pareces!  
Ay, río de Sevilla,  
¡qué bien pareces!  
Lleno de velas blancas  
y ramas verdes.

¡Viva Sevilla!

*Long live Sevilla!  
The women of Sevilla  
wear on their veils  
signs that say:  
Long live Sevilla!  
Long live Triana!  
Long live the trianeros,  
the people of Triana!  
Long live the men and women of Sevilla!*

*I have walked it:  
Macarena and everything.  
I have walked it:  
a face like yours  
I haven’t found.*

*How wonderful you look!  
Ah, river of Sevilla,  
how wonderful you look!  
Full of white sails  
and green branches.*

*Long live Sevilla!*

*Note: Triana and Macarena are both districts of the Spanish city of Sevilla (Seville).*

# TEXT & TRANSLATIONS

## “Duo del pañuelito” from *La chulapona*

*La chulapona, which premiered in Madrid in 1934, is a popular zarzuela (a lyric-dramatic genre of Spain similar to opera, often featuring spoken and sung scenes, traditional dances, and popular songs). In this scene, Rosario confesses her love to José-María, who consoles her despite being Manuela's lover.*

**José-María**

Ese pañuelito blanco, mujer,  
que te llevas a los ojos por mí  
no quisiera yo perderlo jamás.  
Díme que tú me lo darás.

**Rosario**

Si este pañuelito blanco te doy,  
¿quién mis lágrimas  
recoge después?  
Por favor, no me lo quites,  
que tú no sabes  
lo bueno que es.

**José-María**

Unos ojos bonitos  
cuando lloran de pena  
son puñales que saben  
herir y matar a traición.  
No me claves la pena  
de esos dos puñalitos.

**Rosario**

Unos ojos malditos  
por mi loca pasión  
cuando lloran de pena  
son pedacitos del corazón.

**José-María**

¿Quién sabe, mujer?

**Rosario**

¡No lo he de saber!  
Este pañuelito blanco  
que tú te querías,  
ambicioso, llevar,  
pues quién sabe  
cuántas veces sentir  
que este querer fuera por ti.

**José-María**

Ese pañuelito blanco, mujer,  
en mis manos lo debías dejar  
por si acaso alguna cosa  
también le tengo que confesar.

**Rosario**

En mis ojos quisiera  
conservar tu recuerdo  
como un sueño olvidado

**José-María**

*That little white handkerchief, dear,  
that you bring to your eyes for my sake –  
I would never want to lose it.  
Tell me that you will give it to me.*

**Rosario**

*If I give you this little white handkerchief,  
who will gather my tears  
afterward?  
Please do not take it from me;  
for you do not know  
how good it is.*

**José-María**

*When beautiful eyes  
weep with sorrow,  
they are daggers that know  
how to wound and kill treachery.  
Do not sting me with the pain  
of those two little daggers.*

**Rosario**

*Eyes that have been cursed  
by my wild passion,  
when they weep with sorrow,  
they are little pieces of my heart.*

**José-María**

*Who knows, dear?*

**Rosario**

*I must not know!  
This little white handkerchief  
which you, ambitious one,  
wished to take with you,  
well, who knows  
how many times I've felt  
that this love was for you.*

**José-María**

*That little white handkerchief, dear,  
you should have left it in my hands,  
in case I also have something  
that I need to confess to it.*

**Rosario**

*In my eyes, I would like  
to preserve your memory  
like a forgotten dream*

# TEXT & TRANSLATIONS

de amor que no pude lograr.  
Que no vuelvan en ellos  
a fijarse los tuyos...

José-María

Unos ojos tan bellos  
¿quién podría olvidar?  
No se olvidan los ojos  
que confesaron saber llorar.

Rosario

Ese pañuelito blanco tal vez  
será un tormento para mí.  
¡Ay! Yo no lo sé.

José-María

Si es un tormento para ti,  
no me lo des.

## “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,  
quíereme hasta la locura,  
así sabrás la amargura  
que estoy sufriendo por tí.

*of love that I couldn't attain,  
since your gaze will not return  
to focus on mine.*

José-María

*Who could forget  
such beautiful eyes?  
One doesn't forget eyes  
that confessed knowing how to weep.*

Rosario

*Perhaps this little white handkerchief  
will be a torment for me.  
Alas! I don't know.*

José-María

*If it is a torment for you,  
do not give it to me.*

*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.*

# TEXT & TRANSLATIONS

## “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.*

## “Por una cabeza” from *Tango Bar*

*This song is a popular tango originally written for the 1935 movie Tango Bar. The text compares losing a bet on a horse race to losing with women. This song is also featured in popular movies of the 1990s like Schindler’s List, Scent of a Woman, and True Lies.*

Por una cabeza  
de un noble potrillo  
que justo en la raya  
afloja al llegar  
y que al regresar  
parece decir:  
“No olvides, hermano,  
vos sabés no hay que jugar.”

Por una cabeza,  
meteón de un día,  
de aquella coqueta  
y risueña mujer  
que al jurar sonriendo,  
el amor que está mintiendo,  
quema en una hoguera  
todo mi querer.

Por una cabeza  
todas las locuras,  
su boca que besa  
borra la tristeza,  
calma la amargura.  
Por una cabeza  
si ella me olvida  
qué importa perderme  
mil veces la vida  
para qué vivir.

Cuántos desengaños,  
por una cabeza

*Losing by a head,  
a pureblood colt  
that just at the finish line  
has slowed its pace;  
and upon returning  
seems to say:  
“Don’t forget, brother,  
you know you shouldn’t gamble.”*

*Losing by a head,  
I was lovestruck at first sight  
with that coquettish  
and cheerful woman  
who, by swearing with a smile  
to a love she’s lying about,  
burns all my love  
at the stake.*

*Losing by a head,  
all the madness...  
Her mouth that kisses  
erases sadness,  
calms bitterness.  
Losing by a head,  
if she forgets me,  
what does it matter if I lose  
my life a thousand times;  
what is there to live for?*

*How many disappointments,  
losing by a head.*



# TEXT & TRANSLATIONS

yo juré mil veces,  
no vulevo a insistir,  
pero si un mirar  
me hiere al pasar,  
su boca de fuego  
otra vez quiero besar.

Basta de carreras,  
se acabó la timba,  
un final reñido  
yo no vuelvo a ver,  
pero si algún pingo  
llega a ser fija el domingo,  
yo me juego entero,  
qué le voy a hacer.

(Por una cabeza, etc.)

*I swore a thousand times,  
I won't fall for this.  
But each time a glance  
wounds me in passing,  
I want to kiss  
her burning lips once more.*

*Enough of racetracks,  
I'm done with gambling;  
I don't ever want  
to watch a photo-finish again.  
But if some young pony  
seems like a sure bet on Sunday,  
I'll gamble everything I have.  
What else can I do?*

*(Losing by a head, etc.)*

## “Olas y arenas”

Soy la arena  
que en la playa está tendida  
envidiando otras arenas  
que le quedan cerca al mar.  
Eres tú la inmensa ola  
que al venir  
casi me tocas,  
pero siempre  
te me vuelves hacia atrás.

Las veces que te derramas  
sobre arena humedecida ya,  
creyendo que esta vez me tocarás,  
al llegarme tan cerquita veo  
luego te recoges y te pierdes  
en la inmensidad del mar.

Soy la arena  
que la ola nunca toca  
y que en la playa tendida  
vive sola su penar.  
Tú eres ola  
que te envuelves en la bruma  
y te disuelves en espuma  
alejándoteme más.

*I am the sand  
that lies on the beach,  
envying other sands  
that are near the sea.  
You are the immense wave  
that upon arriving  
almost touches me,  
but you always  
slip back away from me.*

*The times when you flow  
over sand that is already damp,  
believing that this time you will touch me,  
when you come so close, I see  
you gather yourself up and lose yourself  
in the immensity of the sea.*

*I am the sand  
that the wave never touches  
and that, lying on the beach,  
lives out her suffering alone.  
You are the wave  
that wraps itself in the mist  
and dissolves in foam,  
moving further away from me.*

# TEXT & TRANSLATIONS

## “Bésame mucho”

Bésame, bésame mucho  
Como si fuera esta noche la última vez  
Bésame, bésame mucho  
Que tengo miedo a perderte,  
perderte después

Bésame, bésame mucho  
Como si fuera esta noche la última vez  
Bésame, bésame mucho  
Que tengo miedo a perderte,  
perderte otra vez

Quiero tenerte muy cerca  
Mirarme en tus ojos,  
verte junto a mí  
Piensa que tal vez mañana  
Yo ya estaré lejos,  
muy lejos de ti  
(Bésame, etc.)

*Kiss me, kiss me a lot  
As if this night were the last time  
Kiss me, kiss me a lot  
For I'm afraid to lose you,  
to lose you afterwards*

*Kiss me, kiss me a lot  
As if this night were the last time  
Kiss me, kiss me a lot  
For I'm afraid to lose you,  
to lose you again*

*I want to have you very close  
To see myself in your eyes,  
see you beside me  
I think that perhaps tomorrow  
I will already be far away,  
very far away from you  
(Kiss me, etc.)*



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### **WILLIAM TELL (GUILLAUME TELL)**

Music by Gioachino Rossini  
Libretto by Victor-Joseph Étienne de Jouy & L.F. Bis

A new BLO production

SEP 25 - OCT 4, 2026

Emerson Colonial  
Theatre

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### **THE OPERA GALA**

Featuring Michael Fabiano

OCT 16, 2026

Opera + Community  
Studios

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### **A STREETCAR NAMED DESIRE**

Music by André Previn  
Libretto by Philip Littell  
Based on the play by Tennessee Williams

A new co-production with BLO and Opera Theatre of Saint Louis

NOV 5 - 8, 2026

Emerson Cutler  
Majestic Theatre

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### **THE QUEEN OF SPADES (PIQUE DAME)**

Music by Pyotr Ilyich Tchaikovsky  
Libretto by Modest Tchaikovsky

Presented by the Boston Symphony Orchestra in collaboration with BLO

JAN 29 - 31, 2027

Symphony Hall

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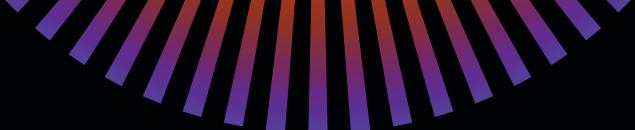
### **THE MARRIAGE OF FIGARO (LE NOZZE DI FIGARO)**

Music by Wolfgang Amadeus Mozart  
Libretto by Lorenzo Da Ponte

A new BLO production

MAR 12 - 21, 2027

Emerson Cutler  
Majestic Theatre



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The stories that stay with you.  
The voices that move through you.  
The music that brings us together.**

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**LAWRENCE BROWNLEE &  
ERIN MORLEY IN RECITAL**

Presented by Vivo Performing Arts in association with BLO

APR 16, 2027  
New England  
Conservatory's  
Jordan Hall

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**BOSTON'S COMMUNITY OPERA**

Music by Carlos Simon

Libretto by Tracy K. Smith

Co-commissioned by BLO and the Boston Symphony Orchestra

MAY 8, 2027  
Symphony Hall

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**NADINE SIERRA IN RECITAL**

Presented by BLO in association with Vivo Performing Arts

JUN 2, 2027  
New England  
Conservatory's  
Jordan Hall

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**AYRE**


Music by Osvaldo Golijov

A new BLO production

JUN 17 - 20, 2027  
Opera + Community  
Studios



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# Visit us the rest of the summer!

## Street Stage @ Piers Park

July 18 | 6:00 - 7:00pm

## Street Stage @ The Rose Kennedy Greenway

July 21 | 6:30 - 7:30pm

## Street Stage @ Moakley Park

July 29 | 5:30 - 7:30pm

## Street Stage @ Curtis Hall

July 30 | 6:30 - 7:30pm

## Street Stage @ Charlestown Navy Yard

August 15 | 3:30 - 4:30pm

## Concert in the Courtyard @ Boston Public Library Central Branch

August 28 | 12:30 - 1:30pm

## Street Stage @ Titus Sparrow Park

September 13 | 4:00 - 5:00pm

Learn more about upcoming events at [BLO.org/events](https://BLO.org/events).

### BRADLEY VERNATTER

Stanford Calderwood General Director & CEO

### NINA YOSHIDA NELSEN

Artistic Director

### ANNE BOGART

Artistic Associate

### DAVID ANGUS

Music Director

### VIMBAYI KAZIBONI

Artistic Advisor

### BOSTON LYRIC OPERA

15 Channel Center Street, #106

Boston, MA 02210

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