



STREET STAGE

THURSDAY, JULY 18, 2026 | 6:00-7:00PM

Piers Park

PERFORMERS

Mary Kray

Zizhao Wang

Sepehr Davallou



WELCOME TO STREET STAGE 2026 WITH BOSTON LYRIC OPERA!

We are excited to return to our friends and neighbors at Piers Park for another summer Street Stage event! 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, SoWa Boston, the National Parks of Boston, Boston Centers for Youth and Families, the Boston Public Library, and more. Join 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://blo.org).**



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*Street Stage is supported by The Mayor's Office of Arts and Culture & The City of Boston through the Neighborhood and Downtown Activation Grant.
Street Stage at Piers Park is supported by [\[Boston Harbor Now\]](https://bostonharbornow.org)*

MUSICAL PROGRAM

“Seguidilla” from *Carmen*

Music by Georges Bizet | Libretto by Henri Meilhac & Ludovic Halévy

“Toreador Song” from *Carmen*

Music by Georges Bizet | Libretto by Henri Meilhac & Ludovic Halévy

“Habañera” from *Carmen*

Music by Georges Bizet | Libretto by Henri Meilhac & Ludovic Halévy

“Non più andrai” from *The Marriage of Figaro*

Music by Wolfgang Amadeus Mozart | Libretto by Lorenzo Da Ponte

“La calunnia” from *The Barber of Seville*

Music by Gioachino Rossini | Libretto by Cesare Sterbini

“Anything You Can Do” from *Annie Get Your Gun*

Music & lyrics by Irving Berlin

“This Nearly Was Mine” from *South Pacific*

Music by Richard Rodgers | Lyrics by Oscar Hammerstein II

“Someone to Watch Over Me” from *Oh, Kay!*

Music by George Gershwin | Lyrics by Ira Gershwin

“Moon River” from *Breakfast at Tiffany’s*

Music by Henry Mancini | Lyrics by Johnny Mercer

“Stars” from *Les Misérables*

Music by Claude-Michel Schönberg | Lyrics by Herbert Kretzmer

“Bésame mucho”

Music & text by Consuelo Velázquez

MEET THE PERFORMERS



Mary Kray is a Boston-based mezzo-soprano and returning Jane & Steven Akin Emerging Artist at Boston Lyric Opera. She is thrilled to return for the 2026/27 season, having recently covered the mezzo role in BLO's staged production of Gustav Mahler's *Song of the Earth*. She has performed a wide range of operatic and concert repertoire with local organizations such as the Boston Symphony Orchestra, New England Philharmonic, Boston Opera Collaborative, and NEMPAC Opera Project. Operatic highlights include Orfeo in Gluck's *Orfeo ed Euridice* and Marcellina in Mozart's *Le nozze di Figaro*. As a concert soloist, she has performed the alto solos in Vivaldi's *Gloria*, Bach's *Magnificat*, Mozart's *Vespers*, Penderecki's *Credo*, Beethoven's *Symphony No. 9*, and Handel's *Messiah*. She has received numerous awards at the Metropolitan Opera National Council Auditions (2018-21) and recognition from the National Society of Arts and Letters. Kray is a proud recipient of BLO's Stephen Shrestinian Award for Excellence in the 2025/26 season. She holds an M.M. in opera performance from Boston Conservatory at Berklee, teaches musicianship at the Handel and Haydn Society, and maintains a private voice studio. She brings a trauma-informed and compassionate approach to her teaching and performance practice.



Chinese-born bass-baritone **Zizhao Wang** is a Jane & Steven Akin Emerging Artist with Boston Lyric Opera. In BLO's 2026/27 season, he covers Melchtal and Walter Furst in *William Tell* and sings Antonio while covering the title role in *Le nozze di Figaro*. He also appears as Bonzo in Knoxville Opera's new production of *Madama Butterfly* and returns to Asia Society Texas Center for *The Big Swim*, singing Tiger and Rooster in this coproduction with Houston Grand Opera. With BLO, Wang previously performed First Apparition/Assassin/Herald/Valet in *Macbeth*, covered The Cosmic Weatherman in *The Seasons* (world premiere), and appeared as Third Man/Baritone Soloist/Sailor in *Carousel*. During Glimmerglass Festival's 50th season, he sang Bum Man/Munch/Tree in *The House on Mango Street* (world premiere) and covered the Sacristan/Jailer in *Tosca*. Additional engagements include Bartolo, *Le nozze di Figaro*, Knoxville Opera; Martino, *L'occasione fa il ladro*, Opera Southwest; Colline, *La bohème*, New England Conservatory (guest artist); Imperial Commissioner, *Madama Butterfly*, Virginia Opera; and Yang Yaozu, *Country & Home*, Chinese National Opera Festival. Wang was awarded Second Place in the 2019 New England Region Finals of the Metropolitan Opera Laffont Competition.



Sepehr Davallou is a versatile musician, pianist, vocal coach, and opera repetiteur based in the Boston area. He was among the finalists at the Federation of The Art Song Fellowship and the First Barbados International Piano Awards, and his accolades include The Polonsky Foundation Fellowship and The National Youth Music Festival. He has performed at the Metropolitan Opera Laffont Competition with Alexandra Henderson, served as assistant music director for NEMPAC's *Orfeo*, served as music director/coach for multiple outreach operas at New England Conservatory, and worked as a pianist on *A Midsummer Night's Dream*, Miami Music Festival; *Die Fledermaus* and *Die Zauberflöte*, NEC and Maryland Opera Studio. Recently, he was the principal harpsichord and staging pianist NEC's production of *L'incoronazione di Poppea*. He is a frequently sought-after coach and pianist in the Boston area. Davallou has attended festivals including Aspen Music Festival, Dandelion Opera Institute, and The Collaborative Pianist Institute, where he had the privilege to work with renowned artists such as Martin Katz, Warren Jones, and Kathy Kelly. He currently works as a pianist for Boston Ballet, New England Conservatory, Boston Lyric Opera, Boston City Singers, and has been on Brookline Music School's piano faculty since 2023.

TEXT & TRANSLATIONS

“Seguidilla” from *Carmen*

Près des remparts de Séville,
Chez mon ami Lillas Pastia,
J'irai danser la séguedille
Et boire du Manzanilla!
J'irai chez mon ami Lillas Pastia.
Oui, mais toute seule on s'ennuie,
Et les vrais plaisirs sont à deux.
Donc pour me tenir compagnie,
J'emmènerai mon amoureux
Mon amoureux!... il est au diable.
Je l'ai mis à la porte hier.
Mon pauvre cœur très consolable,
Mon cœur est libre comme l'air.
J'ai des galants à la douzaine,
Mais ils ne sont pas à mon gré;
Voici la fin de la semaine,
Qui veut m'aimer je l'aimerai.
Qui veut mon âme... elle est à prendre.
Vous arrivez au bon moment,
Je n'ai guère le temps d'attendre,
Car avec mon nouvel amant
Près des remparts de Séville,
Chez mon ami Lillas Pastia,
J'irai danser la séguedille
Et boire du Manzanilla.
Tra la la la la...

*Near the ramparts of Seville,
At my friend Lillas Pastia's,
I will dance the seguidilla
And drink Manzanilla!
I'll go to my friend Lillas Pastia's.
Yes, but all alone one is bored,
And true pleasures are for two.
So to keep me company,
I will take my lover.
My lover... to hell with him!
I kicked him out yesterday.
My poor heart, very consolable,
My heart is free as the air.
I have gallants by the dozen,
But they are not to my liking;
Here is the end of the week;
Whoever wants to love me, I will love.
Whoever wants my soul... it's available.
You arrive at the right moment,
I do not have time to wait,
Because with my new lover,
Near the walls of Seville,
At my friend Lillas Pastia's,
I will dance the seguidilla
And drink Manzanilla.
Tra la la la la...*

TEXT & TRANSLATIONS

“Toreador Song” from *Carmen*

Votre toast, je peux vous le rendre,
señors, car avec les soldats, oui,
les toréros peuvent s’entendre,
pour plairs 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 œil noir te regarde
et que l’amour t’attend.

Tout d’un coup on fait silence...
ah, que se passe-t-il?
Plus de cris, c’est l’instant!
Le taureau s’élance,
en bondissant hors du toril!
Il s’élance! 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!*

TEXT & TRANSLATIONS

“Habañera” from *Carmen*

L'amour est un oiseau rebelle,
que nul ne peut apprivoiser,
et c'est bien en vain qu'on l'appelle,
s'il lui convient de refuser.

Rien n'y fait; menace ou prière,
l'un parle bien, l'autre se tait;
Et c'est l'autre que je préfère,
il n'a rien dit mais il me plaît.

L'amour est enfant de bohème,
il n'a jamais connu de loi;
Si tu ne m'aimes pas, je t'aime;
Si je t'aime, prends garde à toi.

L'oiseau que tu croyais surprendre
battit de l'aile et s'en vola...

L'amor est loin, tu peux l'attendre;
Tu ne l'attends plus il est là.
Tout autour de toi, vite, vite,
il vient, s'en va, puis il revient...
Tu crois le tenir, il t'évite,
tu crois l'éviter, il te tient.

*Love is a rebellious bird
that nothing can tame,
and it is truly in vain to call it,
if it wants to refuse you.
Nothing helps, threats nor pleas,
some speak well, others stay quiet;
And it's the other whom I prefer,
the man who says little.*

*Love is a child of bohemian existence,
it hasn't ever known about laws;
If you do not love me, I love you;
If I love you, watch out for yourself!*

*The bird that you thought to surprise
flapped its wings and flew away...
Love is far away, you can wait for it;
You stop waiting, and it is there.
All around you, quickly, quickly,
it comes, it goes, then it comes back...
You think you have it, it avoids you;
you think to avoid it, and it holds you.*

50 BOSTON
LYRIC
OPERA

WILLIAM TELL

Music by Gioachino Rossini

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

SEP 25 – OCT 4 | Emerson Colonial Theatre

BLO.org | Box Office 617.542.677

TEXT & TRANSLATIONS

“Non più andrai” from *The Marriage of Figaro*

Non più andrai, farfallone amoroso,
notte e giorno d'intorno girando,
delle belle turbando il riposo,
Narcisetto, Adoncino d'amor.

Non più avrai
questi bei pennacchini,
quel cappello leggero, galante,
quella chioma, quell'aria brillante,
quel vermiglio donnesco color!

Tra guerrieri, poffar Bacco!
Gran mustacchi, stretto sacco,
schioppo in spalla,
sciabla al fianco,
collo dritto, muso franco,
un gran casco, un gran turbante,
molto onor, poco contante.

Ed in vece del fandango
una marcia per il fango.
Per montagne, per valloni,
colle nevi, e i sollioni,
al concerto di tromboni,
di bombarde, di cannoni,
che le palle in tutti i tuoni
all'orecchio fan fischiar.

(Non più andrai, etc.)

Cherubino, alla vittoria,
alla gloria militar!

*No more, amorous butterfly,
shall you go fluttering night and day,
disturbing the peace of every maid,
you little Narcissus, little Adonis of love.*

*No more shall you have
those fine feathers,
that light and dashing cap,
those curls, that sparkling air,
that rosy womanish color!*

*You'll be among warriors, by Bacchus!
Long mustaches, knapsack tight,
musket on your shoulder,
saber at your side,
head erect, bold visage,
a great helmet or headdress,
much honor, little money.*

*And instead of the fandango,
a march through the mud.
Over mountains, through valleys,
in snow and heatwaves,
to the sound of blunderbusses,
shells, and cannons,
whose shots make your ears ring
with every note.*

(No more shall you...)

*Cherubino, on to victory,
on to military glory!*

TEXT & TRANSLATIONS

“La calunnia” from *The Barber of Seville*

La calunnia è un venticello,
un aurette assai gentile
che insensibile e sottile,
leggermente, dolcemente
incomincia a sussurrar.

Piano piano,
terra terra,
sotto voce,
sibilando,
va scorrendo,
va ronzando;
nell'orecchie della gente
s'introduce destramente,
e le teste ed i cervelli
fa stordire e fa gonfiar.

Dalla bocca fuori uscendo
lo schiamazzo va crescendo;
prende forza a poco a poco,
vola già di loco in loco;
sembra il tuono, la tempesta
che nel sen della foresta
va fischiando, brontolando,
e ti fa d'orror gelar.
Alla fin trabocca e scoppia,
si propaga, si raddoppia
e produce un'esplosione
come un colpo di cannone,
un terremoto, un temporale,
un tumulto generale
che fa l'aria rimbombar.

E il meschino calunniato,
avvilito, calpestato,
sotto il pubblico flagello
per gran sorte va a crepar.

*Calumny is a little breeze,
a gentle zephyr,
which insensibly and subtly,
lightly and sweetly
begins to whisper.*

*Softly, softly,
here and there,
sotto voce,
sibilantly,
it goes gliding,
it goes rambling;
into the ears of the people
it penetrates slyly,
and stuns and swells
their heads and minds.*

*Reemerging from the mouth,
the noise grows,
gathers force little by little,
flies from place to place;
sounds like thunder, like the tempest
which from the heart of the forest
comes whistling, muttering,
makes you freeze in horror.
Finally with crack and crash,
it spreads, redoubles,
and produces an explosion
like the burst of a cannon,
an earthquake, a squall,
a general tumult
that makes the air resound.*

*And the poor slandered wretch,
vilified, trampled,
sunken beneath the public lash,
by good fortune, gives up the ghost.*

TEXT & TRANSLATIONS

“Anything You Can Do” from *Annie Get Your Gun*

Annie:

Anything you can do, I can do better.
I can do anything better than you!

Frank:

No, you can't.

Annie:

Yes, I can.

Frank:

Anything you can be, I can be greater.
Sooner or later, I'm greater than you.

Annie:

No, you're not.

Frank:

Yes, I am.

Frank:

I can shoot a partridge
with a single cartridge.

Annie:

I can get a sparrow
with a bow and arrow.

Frank:

I can live on bread and cheese.

Annie:

And only that?

Frank:

Yes!

Annie:

So can a rat!

Frank:

Anything you can sing, I can sing higher.

Annie:

I can sing anything higher than you.

Frank:

No, you can't.

Annie:

Yes, I can.

Frank:

Any note you can hold, I can hold longer.

Annie:

I can hold any note longer than you.

Frank:

No, you can't.

Annie:

Yes, I can.

Frank:

Yes, you can!

Annie:

Anything you can wear, I can wear better.
In what you wear, I'd look better than you.

Frank:

In my coat?

Annie:

In your vest.

Frank:

In my shoes?

Annie:

In your hat.

Frank:

No, you can't.

Annie:

Yes, I can.

Frank:

Anything you can say, I can say softer.

Annie:

I can say anything softer than you.

Frank:

No, you can't.

Annie:

Yes, I can.

Frank:

I can jump a hurdle.

Annie:

I can wear a girdle.

Frank:

I can knit a sweater.

Annie:

I can fill it better.

I can do most anything.

Can you bake a pie?

Frank:

No.

Annie:

Neither can I.

Frank:

Any note you can sing, I can sing sweeter.

Annie:

I can sing anything sweeter than you.

Frank:

No, you can't.

Annie:

Yes, I can.

TEXT & TRANSLATIONS

“This Nearly Was Mine” from *South Pacific*

One dream in my heart,
one love to be living for,
one love to be living for,
this nearly was mine.

One girl for my dream,
one partner in paradise,
this promise of paradise,
this nearly was mine.

Close to my heart she came,
only to fly away,
only to fly as day
flies from moonlight.

Now, now I'm alone,
still dreaming of paradise,
still saying that paradise
once nearly was mine.

So clear and deep are my fancies
of things I wish were true.
I'll keep remembering evenings
I wish I'd spent with you.
I'll keep remembering kisses
from lips I'll never own,
and all the lovely adventures
that we have never known.

Now, now I'm alone,
still dreaming of paradise,
still saying that paradise
once nearly was mine.

“Someone to Watch Over Me” from *Oh, Kay!*

There's a saying old
says that love is blind,
Still we're often told:
“Seek, and ye shall find.”
So I'm going to seek
A certain lad I've had in mind.

Looking everywhere,
haven't found him yet;
He's the big affair
I cannot forget.
Only man I ever think of
with regret.

I'd like to add his initial to my monogram.
Tell me, where is the shepherd for this
lost lamb?

There's a somebody I'm longing to see.
I hope that he turns out to be
someone who'll watch over me.
I'm a little lamb who's lost in the wood.
I know I could always be good
to one who'll watch over me.

Although he may not be the man
some girls think of as handsome,
to my heart he carries the key.

Won't you tell him please to put on
some speed,
follow my lead; oh, how I need
someone to watch over me.

“Moon River” from *Breakfast at Tiffany's*

Moon River, wider than a mile,
I'm crossin' you in style someday.
Old dream-maker, you heartbreaker,
wherever you're goin', I'm goin' your way.
Two drifters, off to see the world.
There's such a lot of world to see.
We're after the same rainbow's end,
waitin' 'round the bend,
my Huckleberry friend,
Moon River and me.

TEXT & TRANSLATIONS

“Stars” from *Les Misérables*

There, out in the darkness,
a fugitive running
fallen from grace,
fallen from grace.
God be my witness,
I never shall yield
till we come face to face,
till we come face to face.

He knows his way in the dark,
mine is the way of the Lord!
Those who do follow the path of
the righteous
Shall have their rewards.
And if they fall as Lucifer fell,
The flame, the sword!

Stars in your multitudes,
scarce to be counted,
filling the darkness
with order and light.
You are the sentinels,
silent and sure,
keeping watch in the night,
keeping watch in the night.

You know your place in the sky,
you hold your course and your aim,
and each in your season
returns and returns,
and is always the same.
And if you fall as Lucifer fell,
you fall in flame!

And so it has been, and so it is written
on the doorway to Paradise,
that those who falter and those who fall
must pay the price.

Lord, let me find him,
that I may see him
safe behind bars.
I will never rest till then.
This I swear — this I swear by the stars!

TEXT & TRANSLATIONS

“Bésame mucho”

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

(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 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, 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, etc.)



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

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Libretto by Philip Littell

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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

THE MARRIAGE OF FIGARO (LE NOZZE DI FIGARO)

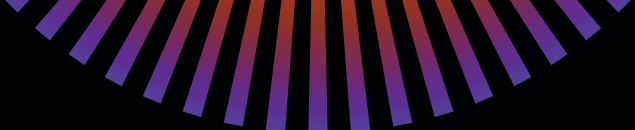
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Libretto by Lorenzo Da Ponte

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Jordan Hall

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

NADINE SIERRA IN RECITAL

Presented by BLO in association with Vivo Performing Arts

JUN 2, 2027
New England
Conservatory's
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AYRE

Music by Osvaldo Golijov

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JUN 17 - 20, 2027
Opera + Community
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Visit us the rest of the summer!

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

William Tell @ Emerson Colonial Theatre

September 25 - October 4

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

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Music Director

VIMBAYI KAZIBONI

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BOSTON LYRIC OPERA

15 Channel Center Street, #106

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