



RICHARD OLLARSABA

bass-baritone

SIDE QUEST: QUIXOTE, the men of La Mancha

Side Quest: Quixote, the men of La Mancha centers on the original man of La Mancha of literature, stage, and screen. Ollarsaba presents Miguel de Cervantes' endearing idealist with a program musically highlighting the triumphs and tribulations of the knight-errant, Don Quixote and the characters closest to him. Program repertoire includes selections from opera, zarzuela, American musical theater, and the song sets of three composers that competed to have their music featured in the first all-sound film adaptation of the classic Spanish novel.

PROGRAM

<i>Don Quichotte</i> "Riez, allez, riez"	Jules Massenet
<i>Don Quichotte à Dulcinée</i> Chanson romanesque Chanson épique Chanson à boire	Maurice Ravel
<i>La Venta de Don Quijote</i> "Castellana, tan gentil y bondadosa"	Ruperto Chapí
<i>Trois Chansons</i> Chanson du Galérien Chanson du Vigneron Chanson du Matelot	Marcel Delannoy
<i>Man of La Mancha</i> The Man of La Mancha (I, Don Quixote) Dulcinea To Each His Dulcinea	Mitch Leigh & Joe Darion
<i>Chanson de Sancho</i>	Jacques Ibert
<i>Quatre Chansons de Don Quichotte</i> Chanson du départ de Don Quichotte Chanson de Dulcinée Chanson du Duc Chanson de la mort de Don Quichotte	
Program Presenter(s):	University of Wisconsin - Milwaukee — OCT 2025 Arizona Opera — NOV 2025 Piedmont Opera — MAR 2026
Program Highlights:	Link - HIGHLIGHTS - Side Quest Quixote: the men of La Mancha

PRESS & REVIEWS:

PASIÓN LATINA - Lyric Opera of Chicago: Ryan Opera Center Presents

“Bass-Baritone Richard Ollarsaba fielded a rousing, testosterone-infused performance of Mexican songwriter Manuel Esperón’s dramatic ranchero song “¡Ay, Jalisco, no te rajes!” a huge popular hit originally written for the 1941 film of the same name (the melody was alter recycled for Disney’s *The Three Caballeros*).

- Mark Thomas Ketterson *Opera News*

BEYOND THE ARIA - Harris Theater

“Richard Ollarsaba more than held his own with his starry colleagues [Thomas Hampson and Heide Stober]. In two Viktor Ullmann settings, the young bass-baritone displayed a dark, deep-pile voice, delivering a jaunty “Vorausbestimmung” and a hearty paean to Bacchus in “Lob des Weines.

“His two contemporary settings proved a highlight of the evening. In Chris De Blasio’s “Walt Whitman in 1989” he offered a poignant rendering of the AIDS-inspired setting. (The composer died of the illness at age 34.)

“Ollarsaba’s performance of Steven Mark Kohn’s “The War Prayer” was mesmerizing. The singer showed the poise and communicative power of a seasoned artist, singing with commanding, stentorian tone and delivering all the passion, tenderness and biting irony of Mark Twain’s antiwar text.”

- Lawrence A. Johnson *Chicago Classical Review*

ARTIST SERIES CONCERTS OF SARASOTA

“Ollarsaba’s performance of “Il modo di prender moglie,” a comic song in Italian by Schubert, was charming, funny and strong, with more overtones of the Count in Mozart’s “Marriage of Figaro” than the prolific Lieder composer. His renditions of Copland’s “Zion’s Walls” and Steven Mark Kohn’s “Farmer’s Cursed Wife” were stylish and hearty...

“Ollarsaba seemed as at home with the Broadway tunes as he was with opera. His performance of the Toreador Song from Bizet’s *Carmen*...which took the singer an octave and a fifth, from bottom to top, was stirring, as was his rendition of “The Impossible Dream” from *Man of La Mancha*.”

- June LeBell *YourObserver.com*

PREVIOUSLY CURATED RECITAL PROGRAMS:

On The Border - a recital – [INFO AND DETAILS](#)

PERFORMANCE CLIPS:

Highlights from [ON THE BORDER - a recital](#)

Sehnsucht, D.636 - Schubert from the [2019 CARDIFF SINGER OF THE WORLD](#)

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