

# RICHARD OLLARSABA

## bass-baritone

### **“Neighbors Abroad, Family at Home: a recital bridging the divide between Mexican and American song”**

Born and raised in Arizona, Ollarsaba brings his background in American song and his Mexican heritage together highlighting the rich diversity and similarities between the song traditions of the U.S.A. and Mexico. American program selections include Steven Mark Kohn’s musical adaptation of Mark Twain’s *The War Prayer*, previously premiered by Ollarsaba, and compositions by Paul Bowles and Jake Heggie. Silvestre Revueltas’ *5 Canciones de Niños* and songs by Salvador Moreno make up selections of Mexican compositions along with traditional Mexican folksongs like “La Sandunga” and “La Golondrina”.

#### **PROGRAM**

##### **PART 1**

Once Upon a Universe - <i>Of Gods and Cats</i>	Jake Heggie
<i>5 Canciones de Niños</i>	Silvestre Revueltas
El caballito	
Las Cinco Horas	
Canción Tonta	
Canción de Cuna	
El Lagarto	
<i>Blue Mountain Ballads</i>	Paul Bowles
Heavenly Grass	
Lonesome Man	
Cabin	
Sugar in the Cane	
Una Paloma	Salvador Moreno
Canción de Jinete	
Alba	
Canción de la Barca Triste	
Canción del Naranjo Seco	
Culpa Debe Ser Quereros	
Cortar me Puede al Hado	

##### **PART 2**

The War Prayer	Steven Mark Kohn
Dime Que Sí	Alfonso Esparza Oteo
A la Orilla de un Palmar	Manuel Ponce
La Sandunga	Trad. (A. Gutierrez)
La Golondrina	Narciso Serradell Sevilla

## **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 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***

### **Contact:**

richardollarsaba.com

ADA ARTIST MANAGEMENT

1-800-969-7114

www.ada-artists.com

ANA DE ARCHULETA, Founder

dearchuleta@ada-artists.com

SHAWN JEFFERY, Managing Director

sjeffery@ada-artists.com

ADRIENNE BORIS, Booking Manager

aboris@ada-artists.com