

PERFORMANCE

A.J. FLETCHER ALUMNI SERIES

**NEIGHBORS ABROAD,
FAMILY AT HOME**

Sept. 3 at 3 p.m.

WATSON HALL

Richard Ollarsaba

BASS-BARITONE

JAMES ALLBRITTEN DISTINGUISHED GUEST
ARTIST IN OPERA

Craig Terry

PIANO

JAMES ALLBRITTEN DISTINGUISHED GUEST
ARTIST IN OPERA

PRESENTED BY

UNCSA

Brian Cole

CHANCELLOR

Saxton Rose

SCHOOL OF MUSIC, DEAN

NEIGHBORS ABROAD, FAMILY AT HOME

A recital bridging the divide between Mexican and American Song

Once Upon a Universe..... from Of Gods and Cats	Jake Heggie (b. 1961)
5 Canciones de Niños El caballito Las Cinco Horas Canción Tonta El lagarto	Silvestre Revueltas (1899-1940)
Blue Mountain Ballads..... Heavenly Grass Lonesome Man Cabin Sugar in the Cane	Paul Bowles (1910-1999)
Una Paloma Canción de Jinete Alba Canción de la Barca Triste Canción del Narango Seco Culpa Debe Ser Quereros Cortar me Puede el Hado	Salvador Moreno (1916-1999)

INTERMISSION

The War Prayer	Steven Mark Kohn (b. 1957)
Dime Que Si.....	Alfonso Esparaza Oteo (1894-1950)
A la Orilla de un Palmar.....	Manuel Ponce (1882-1948)
La Sandunga.....	Trad. (A. Gutierrez)
La Golondrina	Narciso Serradell Sevilla (1843-1910)

PROGRAM NOTES

Once Upon a Universe (2000)

Music: Jake Heggie (b. 1961)

Text: Gavin Dillard (b. 1954)

“Once Upon a Universe,” the second song from Jake Heggie’s two-song set “Of Gods and Cats,” was written for and recorded by mezzo-soprano Jennifer Larmore. The question is what might a cosmic, all-powerful deity be like as a mischievous child, and better yet what would his mother have to say about it?

5 Canciones de Niños (1938)

Music: Silvestre Revueltas Sánchez (1899 - 1940)

Text: Antonio de Trueba y de la Quintana (1819 - 1889)
Federico García Lorca (1898 - 1936)

Revueltas’ songs for children have a simple structure making them something akin to schoolyard or nursery rhymes. While the text of the first song was written by Spanish poet and novelist Antonio de Trueba, the remaining four are all texts by the internationally renowned Spanish poet and playwright Federico García Lorca.

Blue Mountain Ballads

Music: Paul Bowles (1910 - 1999)

Text: Tennessee Williams (1911 - 1983)

“Blue Mountain Ballads” is a song cycle with musical settings of poems by Paul Bowles’ mentor and friend Tennessee Williams. Bowles infuses rag, jazz and folk song styles into Williams’ charming colloquialism resulting in a sound that is classic Americana.

Canciones (1938-1941)

Music: Salvador Moreno Manzano (1916 - 1999)

Text: Federico García Lorca
Emilio Prados (1899 - 1962)
Edmundo Báez Félix (1914 - 1990)
Garcilaso de la Vega (ca. 1501 - 1536)
Fray Luis de León (1527 - 159)

PROGRAM NOTES

Mexican art historian, painter and composer Salvador Moreno studied and gained professional experience in Barcelona. After his return to Mexico, he maintained long friendships with artists and intellectuals who were Spanish exiles, setting music to many poems on the very theme of exile. In these selections Moreno musically follows the same structure and form as the poetry — each song begins and ends with the same text and/or music, creating a sense of repetition and perpetual motion.

Una Paloma

The Spanish poet Emilio Prados set to poetry the climate of Spain's ongoing civil war shortly before he left his homeland for political exile. In Spanish, the word "palomilla" can be translated as a crime gang or a group of doves. This lends to the text's visual of a lone dove being pursued by a flock of its own kind.

Canción de Jinete

One of Federico García Lorca's "Cordoba" poems, a rider on ponyback traverses the countryside having left behind his beloved city of Cordoba, knowing full and well that death awaits him if he returns.

Alba

Another of Lorca's "Cordoba" poems, Moreno invokes the toll of bells across the landscapes of Andalusia at dawn, inspired by the "soleá" one of flamenco's most honored song and dance style traditions originating in Seville.

Canción de la Barca Triste

Mexican poet Edmundo Baéz began his career in medicine before abandoning the profession to become a writer and poet, but is better known for his screenplays for early Hollywood and Mexican cinema.

Canción del Naranja Seco

Lorca's text depicting an orange tree appealing to a woodcutter that if it is to be chopped down then it should be deep enough to sever its shadow, concluding that it would be better to be erased from existence than just left for dead.

Culpa Debe Ser Quereros

Garcilaso de la Vega is regarded as one of the most prominent poets of the 16th century during Spain's Golden Era. This couplet was written as a response to his beloved who was to marry another man.

Cortar Me Puede el Hado

Fray Luís de León, another from Spain's Golden era, was an Augustinian monk and poet most noted for his religious poems and text

The War Prayer (2013)

Music: Steven Mark Kohn (b. 1957)

Text: Mark Twain (1835 - 1910)

Mark Twain wrote "The War Prayer" in 1904-05 to protest America's involvement in the Spanish-American War. It was only published after his

PROGRAM NOTES

death at his family's request. Though this musical setting is an edited adaption of Twain's prose—in the words of the composer—"the essence of Twain's tone and message has not been altered."

Dime que si (1936)

Music: Alfonso Esparza Oteo (1894 - 1950)

Text: Alfonso Espiriú Herrera (1909 - 1962)

In the 1920's, the Mexican composer Alfonso Esparza Oteo became enormously popular for his waltzes and foxtrots in the music and dance halls across Mexico as well as the world in the following years.

A la orilla de un palmar (1913)

Music/Text: Manuel María Ponce Cuéllar (1882 - 1948)

Given the title "Creator of the Modern Mexican Song," Manuel Ponce is largely responsible for projecting traditional and popular Mexican music onto the international scene. Many of his songs are enshrined as traditional Mexican folksong.

La Sandunga

Music: (arr.) Andrés Gutiérrez [N'dre Sa'a]

Text: Máximo Ramos Ortiz (1816 - 1855)

Originally a tune from Andalusia, it was rearranged by a Zapotec musician Andrés Gutiérrez with text by Máximo Ramos written in 1853 after the death of the latter's mother. "Sandunga" can be translated many ways: gracefulness, elegance, charm or wit.

La Golondrina

Music: Narciso Serradell Sevilla (1843 - 1910)

Text: Juan Niceto de Zamacois y Urrutia (1820 - 1885)

Written at a time when he was exiled to France during the French occupation in Mexico, Narciso Serradell Sevilla wrote "La golondrina" taking its Arabic roots from the south of Spain and making it a symbol for other exiles like himself. Over time, in Mexico the song developed into a traditional offering at funerals and became a musical way of bidding farewell.

BIOGRAPHIES

RICHARD OLLARSABA

Mexican-American bass-baritone, Richard Ollarsaba, praised by The Washington Post for his “meltingly smooth bass-baritone” and for “evoking a young Ruggero Raimondi in looks and manner,” represented the USA in the 2019 BBC Cardiff Singer of the World competition, was a member of the prestigious Ryan Opera Center at Lyric Opera of Chicago for three seasons and a grand finalist in the 2013 Metropolitan Opera National Council Auditions.

This season he debuts with the Glimmerglass Festival, Lyric Opera of Kansas City and Portland Opera as Escamillo in their respective productions of Bizet’s “Carmen.” He will also debut with Chicago Opera Theater in the world-premiere opera “The Life and Death(s) of Alan Turing” composed by Justine F. Chen, and Ollarsaba will return to the role of the Count in “Le nozze di Figaro” with Knoxville Opera.

Making several debuts in the 2021/22 season, Ollarsaba debuted with New Zealand Opera as Figaro in their national touring production of “Le nozze di Figaro,” Opera Grand Rapids and Opera Carolina in the title role of “Don Giovanni,” the Jacksonville Symphony in their performances of Puccini’s “La bohème” in his role debut as Schaunard, the Palm Beach Symphony as the bass soloist in Mozart’s “Requiem,” and returned to Virginia Opera in his role debut as Count Almaviva in Mozart’s “Le nozze di Figaro.”

Recent season credits include a debut in the title role of “Don Giovanni” with Opera Hong Kong and Minnesota Opera, and Escamillo in “Carmen” with Kentucky Opera, Minnesota Opera, North Carolina Opera, Tulsa Opera, Annapolis Opera and the Barharbor Music Festival. Ollarsaba has been a repeat featured soloist with the Pittsburgh Symphony Orchestra notably in performances of Haydn’s “Mass in Time of War” and Handel’s “Messiah.”

While at the Ryan Opera Center at Lyric Opera of Chicago, Ollarsaba’s tenure included productions of “La Traviata,” “Capriccio,” “Anna Bolena,” “Tosca,” “The Passenger,” “Otello,” “Madama Butterfly,” “Parsifal” and the title role in “Don Giovanni” – stepping into the iconic part with a few hours’ notice. Other operatic engagements include Asdrubale in Rossini’s “La pietra del paragone,” Fallito in Gassmann’s “L’opera seria,” Angelotti in “Tosca,” and Luciano in Musto’s “Bastianello” with Wolf Trap Opera; the title role in “Don Giovanni” with Intermountain Opera Bozeman; Timur in “Turandot” and Rochefort in “Anna Bolena” with Minnesota Opera; Ferrando in “Il trovatore” with North Carolina Opera, Colline in “La bohème” and Reverend John Hale in Ward’s “The Crucible” with Piedmont Opera, Pistola in “Falstaff” with Opera Omaha and Antonio in “Le nozze di Figaro” with Opera Cleveland.

In addition to performances on the operatic stage, Ollarsaba appears regularly in concert and recital. He has been the bass soloist with the Mainly Mozart Festival in a rare performance of Mozart’s “Thamos, König in Ägypten,” Handel’s “Messiah” with the St. Paul Chamber Orchestra, Phoenix and Kansas City Symphonies, Bach’s “St. John’s Passion” with the Madison Bach Musicians, Dvorak’s “Te Deum” with Apollo Chorus of Chicago, Bernstein’s “Songfest” at the Ravinia Festival, Beethoven’s Ninth Symphony with the Macon Symphony Orchestra, Verdi’s “Requiem” with the Salisbury

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Symphony, and Beethoven's "Choral Fantasy" in his debut with the Boston Symphony Orchestra at Tanglewood. That concert was a gala celebration of the venerable festival's 75th birthday and was telecast nationally on PBS.

A native of Tempe, Arizona, Ollarsaba received his Bachelor of Music from the Cleveland Institute of Music and his Master of Music and post-graduate certificate from the A.J. Fletcher Opera Institute at the University of North Carolina School of the Arts where he studied with Marilyn Taylor. In addition to the Ryan Opera Center at Lyric Opera of Chicago, he trained at Minnesota Opera, Music Academy of the West, Chautauqua Opera, Aspen Music Festival, Tanglewood and Wolf Trap Opera.

CRAIG TERRY

The American pianist, Craig Terry, has an international performance career and recently won a Grammy Award for "Best Classical Solo Vocal Album" for the recording he made with Joyce DiDonato, "Songplay." He has served as the Jannotta Family Endowed Chair music director of Lyric's Ryan Opera Center since 2013, after having previously spent 11 seasons with the company as an assistant conductor. Before coming to Lyric, he was an assistant conductor at the Metropolitan Opera after joining its Lindemann Young Artist Development Program.

Terry has performed extensively with such esteemed artists as Jamie Barton, Stephanie Blythe, Lawrence Brownlee, Renée Fleming, Susan Graham, Brian Jagde, Joseph Kaiser, Quinn Kelsey, Kate Lindsey, Ana María Martínez, Susanna Phillips, Luca Pisaroni and Patricia Racette, among others. He has collaborated as a chamber musician with members of the Metropolitan Opera Orchestra, the Lyric Opera Orchestra, Leipzig's Gewandhaus Orchestra and the Pro Arte String Quartet. Terry is artistic director of Beyond the Aria, a recital series presented by the Harris Theater in collaboration with Lyric Opera of Chicago. His discography includes "Diva on Detour" with Patricia Racette, "As Long As There Are Songs" with Stephanie Blythe and "Chanson d'Avril" with Nicole Cabell.

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Integrative **ART EDUCATION** from an early age sparks a lifetime of creative thinking, powerful self-expression, and innovative problem solving.

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REMANENCE

Sandbox Percussion: Seven Pillars

Sept. 8 at 7:30 p.m.

FREEDMAN THEATRE

Guest ensemble Sandbox Percussion will perform “Seven Pillars,” a boldly genre-defying audio and video collaboration for percussion quartet, by critically acclaimed composer

Andy Akiho. Called “a lush, brooding celebration of noise” by The New York Times, the recording of the work was nominated for a Grammy Award for best classical composition and best chamber music performance.

Guest Artist Latonia Moore, Soprano, in Recital with Allison Gagnon, Piano

Sept. 10 at 7:30 p.m.

WATSON HALL

Internationally acclaimed soprano Latonia Moore, recently seen as Billie in “Fire Shut Up in My Bones” and as Serena in “Porgy & Bess” at the Metropolitan Opera, will present a recital featuring the music of Verdi, Rachmaninoff, Katherine Davis, Roger Quilter and Strauss with faculty artist Allison Gagnon at the piano. The recital is part of Moore’s residency with the A.J. Fletcher Opera Institute during the 2022-23 season, also including public and private master classes.

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