

*University of Maryland School of Music's Maryland Voice-Opera Division Presents*

**NEW COLORS FOR THE CANON:  
A CELEBRATION OF AFRICAN AMERICAN AND  
HISPANIC SONG COMPOSERS**



**February 8, 2023**

**GILDENHORN RECITAL HALL**

**AT THE CLARICE SMITH PERFORMING ARTS CENTER**



**SCHOOL OF  
MUSIC**

This evening's performance is the brainchild of the entire Voice/Opera Division. It was conceived as an integral mid-point of the "New Colors For The Canon" mini festival. Our goals were threefold. First, was a sincere desire to expand not only our students' appreciation for this music, but our faculty's awareness of its existence, and commitment of expanding the repertoire we teach. Secondly, we wanted our students of color to see and hear a successful group of singers who look like them, and who once walked these halls just as they now do. And thirdly, we wanted our alumni to truly feel they have a caring and supportive "alma mater," where they are appreciated and always welcomed to return.

This festival is possible because of the volunteered brilliance of Professors Mai-Linh Pham and Steven Bailey, whose piano skills and musicianship inspire us daily. And we owe the highest debt of thanks to Ashley Pollard, who in addition to her demanding role of organizing and overseeing schedules and operations for our Maryland Opera Studio, spent hours aiding us in putting together this rather daunting task of mounting the festival. If ever there were an "angel" to the Arts, it is she.

All the divisions within the School of Music have been charged with putting diversity and inclusivity at the forefront, and our Director Greg Miller made sure we were given a budget to launch endeavors to foster that goal. So, this is really an aural affirmation of our entire faculty's desire to honor that charge through the pursuit of excellence, and a lasting passion for singing of our alumni, who we honor this evening.

—Gran Wilson, on behalf of the Voice/Opera Division

University of Maryland School of Music Presents

# NEW COLORS FOR THE CANON: A CELEBRATION OF AFRICAN AMERICAN AND HISPANIC SONG COMPOSERS

Daren Jackson, MC

Judy Yannini, *soprano*  
Mai-Linh Pham, *piano*

*Te Quiero Dijiste* ..... Maria Grever  
(1885-1951)

*Despedida* ..... Maria Grever  
(1885-1951)

*Júrame* ..... Maria Grever  
(1885-1951)

*Las Carceleras* ..... Ruperto Chapi  
from *Las Hijas del Zebedeo* (1851-1909)

*En mi Terra Extremeña* ..... Frederico Moreno Torroba  
from *Luisa Fernanda* (1891-1982)

With Alex Alburquerque, *baritone*

Jazmine Olwalia, *mezzo soprano*  
Mai-Linh Pham, *piano*

*Three Dream Portraits* ..... Margaret Bonds  
Minstrel Man (1913-1972)  
Dream Variations  
I, too

*Lit'l Boy* ..... arr. Roland Hayes  
(1887-1977)

*Decisions* ..... Adolphus Hailstork  
(b. 1941)

Adia Evans, *soprano*  
Mai-Linh Pham, *piano*

- For you there is no song* ..... Leslie Adams  
(b. 1932)  
Poetry by Edna St. Vincent Millay
- No Images* ..... Robert Owens  
(b. 1961)  
Poetry by Waring Cuney
- Soliloquy* ..... John W. Work  
(1901-1967)  
Poetry by Myrtle Vorst Sheppard
- I am Moses the Liberator ..... Nkeiru Okoye  
from *Harriet Tubman* (1885-1951)

### INTERMISSION

Alex Alburquerque, *baritone*

- Del Cabello Más Sutil* ..... Fernando J. Obradors  
(1897-1945)
- La Flor de la Canela* ..... Maria Isabel “Chabuca” Granda  
(1920-1983)
- En Mi Ausencia y en Mis Duelos ..... Francisco Asenjo Barbieri  
from *El Diablo en el Poder* (1823-1894)
- La Roas y el Sauce* ..... Carlos Guastavino  
(1912-2000)
- Siboney* ..... Ernesto Lecuona  
(1895-1963)
- Granda* ..... Agustín Lara  
(1897-1970)

Steven Bailey, *piano*  
Adia Evans, *soprano*  
Eric Kutz, *Cello*

- Song of the Seasons* ..... Valerie Capers  
Spring (1823-1894)  
Summer Poetry by Valerie Capers  
Autumn  
Winter



Peruvian native baritone **ALEX ALBURQUEQUE** studied Vocal Performance at the University of Maryland under the guidance of renowned American baritone Dominic Cossa. He has worked alongside Gregory Buchalter from The Metropolitan Opera, Lucy Arner from New Jersey Verismo Opera and Carlos Palacios from Teatro Argentino de la Plata. He has portrayed the roles of Figaro in *Il barbiere di Siviglia*, Papageno in *Die Zauberflöte*, Escamillo in *Carmen*, Dandini in *La Cenerentola*, Belcore in *L'elisir d'amore*, Marcello in *La bohème*, Vidal Hernando in *Luisa Fernanda*, Dr. Falke in *Die Fledermaus*, King Melchior in *Amahl and the Night Visitors* and Don Hilarion in *La Verbena de la Paloma*, among others. He has worked with Washington National Opera, Maryland Lyric Opera, Washington Concert Opera, GALA Theatre, Opera Camerata of Washington DC, Opera Barranquilla, In Series, Opera Bel Cantanti, Teatro Lirico DC and Opera NOVA.



Praised for her “big, beautifully projected voice with an attractive edge and sparkle” (Arts Knoxville) soprano **ADIA EVANS** is quickly establishing herself as an up-and-coming talent in the opera and concert world. An avid competitor, Evans was named a District Winner in the Tusla District of the Metropolitan Opera Laffont Competition, and to close 2022, she was named a William Matheus Sullivan Award Winner. Evans is currently a Hattie Mae Lesley Resident Artist with Fort Worth Opera and will spend the summer as an Apprentice Artist at Santa Fe Opera. She is a recent participant in the Merola Opera Program in San Francisco. Her performance in the Merola Grand Finale was praised as “vivid, beautiful, and sweeping” (Opera Tattler). Evans holds a Bachelor of Music degree from the University of Maryland College Park. During her time at UMD, she was a member and soloist in Chamber Singers, Opera Chorus, Summer Chorus, OperaTerps and the Bach Cantata Series. She also holds a Master of Music degree from the University of Tennessee Knoxville as part of the Knoxville Opera Studio. She is also a proud alumna of the Baltimore School for the Arts.



**DAREN JACKSON** was born and raised in Wilmington, NC, and received his undergraduate degree in vocal training at University of North Carolina School of the Arts, before receiving his Masters of Music degree from UMD in 2016. Since then, he has garnered an online fanbase for his internet show “Rap Critic”, a comedy review show of past and present hip-hop songs, as well as occasionally returning to live theater for productions such as last year with *La bohème* here and in Winston-Salem, NC for Piedmont Opera’s rendition of *Ragtime*.



Mezzo-soprano **JAZMINE OLWALIA** has been described as a “powerhouse” that brings “humor and spunk” to her roles. A current member of the Pittsburgh Opera Young Artists Program, she is heard this season as the Third Wood Sprite in *Rusalka*, Cherubino in *Le nozze di Figaro*, the title role in Handel’s *Ariodante* and Girl in *Denis and Katya* which will be featured at the Opera America conference in May 2023. In 2022, the mezzo joined The Opera Theatre of St. Louis as a Gerdine Young Artist, singing Mercedes in *Carmen*, and covering Miriam in the world premiere of Tobias Picker’s *Awakenings*. She then made a role and company debut with West Edge Opera as Miss Forcible in *Coraline*, based on the award-winning children’s novel. In 2021, Olwalia made her Portland Opera debut as Sharonne Salaam in Anthony Davis’s *The Central Park Five*. 2020 credits include *Porgy and Bess* at the Metropolitan Opera and a new work reading of *Sunder* with Annapolis Opera. Third-prize winner of the Houston Gilbert and Sullivan Career Grant Competition, Olwalia was a semi-finalist in the 2021 Metropolitan Opera National Council auditions. She returned to Wolf Trap for her second year as a studio artist in 2021, performing in *Cendrillon/Savitri* and a concert version of *Sweeney Todd*, where she covered the role of Mrs. Lovett. In 2019-2020, Olwalia portrayed the title role in *Ariodante* with the Maryland Opera Studio and made a role debut with Bel Cantanti Opera as Giovanna in *Rigoletto*.

A finalist in the 2020 Dallas Opera Guild Biennial Lone Star Vocal Competition, she was also awarded third place in the Pre-Professional Division of the George Shirley Vocal Competition, and won the Hilda Harris Mezzo-Soprano prize in 2019. Recent roles include Iman/Xochitl in the world premiere of *Hajar* with the Maryland Opera Studio, Ayah in *The Secret Garden* as well as Princess Peyai in *Amazing Grace* with Utah Festival Opera. Other credits include Tituba in *The Crucible*, Agafia Milhailovna in *Anna Karenina*, and Grace Ansley in *Roman Fever* with the Moores Opera Center. A participant in the National Music Festival’s 2019 Voice Apprentice Program, she performed scenes and arias from *Così fan tutte* and *Carmen*.

Olwalia is a graduate of the University of Maryland’s Maryland Opera Studio and received her BM degree in Vocal Performance from the University of Houston



Mexican soprano **JUDY YANNINI** joined Portland Opera’s Resident Artist program in 2022, where she made her company and role debut as Frasquita in *Carmen*. This year, Yannini also made her Kennedy Center debut singing the role of Sara Morales in IN Series’ world premiere of Brian Arreola and Anna Deeny Morales’s *ZAVALA-ZAVALA*. She was also recently seen with IN Series as Mimí in a Spanish-language reimagining of Puccini’s *La Bohème*, *Bohème in the Heights*. She will return in 2023 to sing the role of Consuelo in John Adams’s *I was Looking at the Ceiling and Then I Saw the Sky*. In 2021, Yannini was named a District Winner in the Metropolitan Opera National Council Auditions. In 2020, she won first prize in the American Opera Idol Competition with Opera Connecticut, and she was also named the overall winner of the Hartt Vocal Division Competition in 2018. Before immigrating to the United States, Yannini made a name for herself singing onstage with internationally renowned Mexican tenor Fernando de la Mora in the 122nd Anniversary Concert in her native Tijuana, Mexico. Yannini holds degrees from the University of Maryland - Maryland Opera Studio as well as from University of Hartford -The Hartt School.



Pianist **MAI-LINH PHAM** has performed throughout the United States and abroad. Her concerts range from performances at the John F. Kennedy Center for the Performing Arts in Washington D.C. to the Presidential Palace in Tegucigalpa, Honduras and feature solo works as well as collaborations with both singers and instrumentalists. Recent engagements included performances at the Palace of Fine Arts in San Francisco and the Mondavi Center for Performing Arts, as well as multiple duo piano appearances with pianist Steven Bailey throughout

the San Francisco Bay Area. She has been a faculty member at the Bay Area Summer Opera Theater Institute, Classical Singing in New York and has served as music director of the opera workshop program at Notre Dame de Namur University. She has worked in master classes and coachings with such diverse artists as Elly Ameling, Frederica Von Stade, Barbara Bonney, Leon Fleisher, Menahem Pressler and composers Jake Heggie, John Harbison and Libby Larsen. Prior to joining the faculty of the University of Maryland, College Park, she held the position of Principal Coach and Associate Chair of the Voice Department at the San Francisco Conservatory of Music, where she taught for 22 years. Her students have appeared onstage at prestigious opera houses throughout the world such as the Metropolitan Opera, Chicago Lyric Opera, San Francisco Opera and Deutsche Oper Berlin. She received her B.M. from Oberlin Conservatory where she studied piano and fortepiano. She went on to earn an M.M. from San Francisco Conservatory of Music and a D.M.A. in Collaborative Piano and Coaching from the University of Minnesota. Her major teachers include Margo Garrett, Timothy Bach and Peter Takács.



**STEVEN BAILEY** is a pianist of wide-ranging versatility. He has performed extensively throughout the United States and abroad as a soloist and collaborative musician in repertoire from the Baroque era through the present. Bailey has appeared in concert with singers such as Deborah Voigt, Frederica von Stade, Susanne Mentzer, Elsa van den Heever, Christine Brewer and Thomas Moser. He has performed as concerto soloist with Symphony Parnassus, Diablo Valley Symphony, UC-Davis Symphony and other orchestras and has regularly been

featured in America on Bach Soloists performances as guest soloist and continuo organist. Recent engagements have found him in Abu Dhabi, New York City, Boston and Philadelphia, as well as solo performances in San Francisco for the Wagner and Liszt Societies. His acclaimed solo recording "The Art of the Opera Transcription" includes seven virtuosic arrangements by Franz Liszt. He often collaborates with composers, including Jake Heggie, David Conte, Elinor Armer, John Corigliano, Mark Adamo and Vartan Aghababian, in premieres and performances of their music. He is a co-founder of the vocal chamber music ensemble CMASH and is featured with CMASH soprano Ann Moss on her CDs "Currents" and "Love Life", both recorded at Skywalker Sound and produced by Grammy Award-winning producer Leslie Ann Jones. Bailey was musical director for San Francisco Parlor Opera's productions of Mozart's *Don Giovanni* and *Così fan tutte*, Gounod's *Faust*, Puccini's *Tosca* and Floyd's *Susannah*. He was also a long-time faculty member of the Bay Area Summer Opera Theater Institute. Bailey holds degrees from the University of Wisconsin-Madison and Boston University. He was previously Principal Coach for the Voice Department at San Francisco Conservatory of Music where he taught for 28 years. He now joins the faculty at the University of Maryland, College Park as Principal Coach of the Maryland Opera Studio.



University of Maryland Associate Professor of Cello **ERIC KUTZ** has captivated audiences across North America, Asia and Europe. His diverse collaborations cut across musical styles, and have ranged from cellist Yo-Yo Ma to jazz great Ornette Coleman. Kutz is active as a teacher, a chamber musician, an orchestral musician and a concerto soloist. Kutz joined the UMD School of Music in 2015, where he holds the Barbara K. Steppel Memorial Faculty Fellowship in cello, and performs as a member of the Left Bank Quartet. Previously, he was a professor at

Luther College, where he served on the faculty from 2002–2015, and prior to that, Kutz was the cellist of the Chester String Quartet for four years. The Quartet, called “one of the best and brightest of the country’s young string quartets” by the Boston Globe, was in residence at Indiana University South Bend. The Quartet gave two tours of Europe during Kutz’s tenure, and performed from coast to coast. Kutz is a founding member of the Murasaki Duo, a cello and piano ensemble formed at the Juilliard School in 1996. In 2017, the Duo gave its second tour to Europe and Asia. Advocates for new music, the Duo actively commissions new works, in addition to performing the classics. Hailed by New York Concert Review as having “an easy virtuosity, and an unusually high level of ensemble playing” after its Carnegie Hall debut, the Duo regularly performs on chamber music series throughout the nation. Kutz holds degrees from the Juilliard School and Rice University. He performs on a cello by Raffaele Fiorini (Bologna, 1877), and a bow by François Voirin (Paris, 1880).