



OPUS 11

PRESENTED BY BAY AREA ARTS ALLIANCE

HORN CONCERTO No.1, op.11 (1882/83)

STRAUSS (1864-1949)

ARR. VANCE MAVERICK (1965-)

I. ALLEGRO

II. ANDANTE

III. ALLEGRO

**MEGAN CULLEN, HORN
JULIAN LEON, VIOLIN
KEELEY BROOKS, VIOLIN
KODY DUNFORD, VIOLA
NATE WHITE, CELLO**

INTERMISSION

THREE ANCIENT IRISH POEMS (1958)

BOYLE (1889-1967)

I. EVE'S LAMENT

II. LAMENT FOR YOUTH

III. WINTER SONG

**ALLEGRA KELLY, SOPRANO
KODY DUNFORD, VIOLA
ZANE MALLET, HARP**

STRAUSS



PHOTO OF RICHARD STRAUSS, AGE 22
(OCT 20 1886)

WHEN RICHARD STRAUSS (1864-1949) BEGAN WORK ON HIS FIRST CONCERTO FOR THE HORN, HE MAY HAVE BEEN ONLY 18 YEARS OLD, BUT HE ALREADY HAD LITERALLY A LIFETIME OF EXPERIENCE IN VIRTUOSO HORN PLAYING. HIS FATHER, FRANZ JOSEPH STRAUSS, WAS PRINCIPAL HORN AT THE MUNICH COURT ORCHESTRA AND HAD BEEN SINCE WELL BEFORE RICHARD WAS BORN. DOUR AND CONSERVATIVE IN MUSICAL AND PERSONAL ISSUES, THE ELDER STRAUSS WAS NONETHELESS ALMOST UNIVERSALLY ADMIRED IN GERMAN MUSIC CIRCLES FOR HIS FLAWLESS TECHNIQUE AND IMPECCABLE ARTISTRY. HE BECAME FAMOUS, FOR EXAMPLE, FOR HIS GLORIOUS PLAYING IN WAGNER'S OPERAS, COMPOSITIONS - AND A COMPOSER - HE DESPISED. "STRAUSS IS A DETESTABLE FELLOW," WAGNER RETORTED, "BUT WHEN HE PLAYS THE HORN YOU CAN'T BE ANGRY WITH HIM."

THIS MAGICAL PLAYING, AND THE LONG HOURS OF PRACTICE THAT SUPPORTED IT, WERE SURELY AMONG RICHARD STRAUSS' FORMATIVE MUSICAL EXPERIENCES. CERTAINLY A LOVE FOR THE FRENCH HORN AND A KEEN EAR FOR ITS EFFECTIVE USE IS APPARENT IN ALL OF RICHARD'S MUSIC, FROM THIS EARLY CONCERTO THROUGH THE TONE POEMS - THINK OF THE MARVELOUS CALLS IN DON JUAN AND TILL EULENSPIEGEL, FOR JUST A FEW EXAMPLES - THE OPERAS, THE SECOND HORN CONCERTO OF 1942 (DEDICATED "TO THE MEMORY OF MY FATHER"), AND EVEN THE AUTUMNAL FOUR LAST SONGS.

RICHARD STRAUSS WOULD COME TO DISAGREE WITH HIS FATHER ON THE SUBJECT OF WAGNER'S OPERAS, BUT IN 1882 AND 1883 - WHEN HE WAS COMPOSING THIS CONCERTO - HE HAD NOT YET FALLEN UNDER THE WAGNERIAN SPELL. THIS IS A VERY CONSERVATIVE WORK IN ITS HARMONY AND A YOUTHFUL

ONE IN ITS MELODIC ARDOR AND PROFLIGACY, THOUGH EVEN IN HIS FINAL YEARS, DEPRESSED AND DISCOURAGED BY THE VASTLY CHANGED POST-WAR WORLD AROUND HIM, STRAUSS STILL HAD BIG TUNES IN HIM.

THIS CONCERTO IS CAST IN THE THREE MOVEMENTS TRADITIONAL TO EUROPEAN CONCERTOS, THOUGH AS MENDELSSOHN DID IN HIS E-MINOR VIOLIN CONCERTO, STRAUSS LINKS THE FIRST TWO MOVEMENTS. AND ALSO LIKE MENDELSSOHN, HE WASTES NO TIME INTRODUCING THE SOLOIST: ONE CHORD FROM THE ORCHESTRA AND THE HORN JUMPS IN WITH AN ENERGETIC FANFARE.

STRAUSS PROVIDES THE THEMATIC CONTRASTS EXPECTED OF A LATE-ROMANTIC OPENING MOVEMENT, LONG-WINDED LYRICISM VERSUS DARK DRAMA. HE DEFTLY SLIPS INTO THE SLOW MOVEMENT, A SOMBER, SOFT-GRAINED PLACE OF SWEETLY HAUNTED TUNES, ELEGANTLY ACCOMPANIED. THE FINALE IS ONE OF THOSE ROBUST MOVEMENTS FULL OF HUNTING CALLS SO TYPICAL OF HORN WRITING. THERE ARE OMINOUS DEVELOPMENTS TOWARDS THE END, BUT IT CLOSES WITH BRAVE DISPLAY. ALL THREE MOVEMENTS ARE LINKED BY VARIED MANIPULATION OF THE OPENING FANFARE.

- HOWARD POSNER

BOYLE

INA BOYLE'S THREE ANCIENT IRISH POEMS (1958) IS A VOCAL WORK FOR VOICE, VIOLA, AND HARP. THIS LATE-PERIOD COMPOSITION SHOWCASES IMPRESSIONIST INFLUENCES, CHARACTERIZED BY AMBIGUOUS TONALITY, NARROW VOCAL RANGES, AND THEMATIC MOTIFS THAT REFLECT THE ATMOSPHERIC NATURE OF THE ANCIENT TEXTS.

THE SONGS ARE NOTED FOR THEIR ATMOSPHERIC, IMPRESSIONISTIC STYLE, WITH RHYTHMIC INSTABILITY AND A FOCUS ON COLOR, LIKELY INFLUENCED BY HER MENTOR, VAUGHAN WILLIAMS, AND HIS INTEREST IN DEBUSSY. THEY ARE ONE OF BOYLE'S FINAL COMPLETED VOCAL WORKS, REPRESENTING HER MATURE STYLE. THIS PIECE IS OFTEN INCLUDED IN DISCUSSIONS OF IRISH ART SONG AND MODERN IRISH MASTERS.



INA BOYLE

I. EVE'S LAMENT

TRANSLATED BY KUNO MEYER (1858-1919)

I AM EVE, GREAT ADAM'S WIFE.
'TIS I THAT OUTRAGED JESUS OF OLD;
'TIS I THAT ROBBED MY CHILDREN OF HEAVEN,
BY RIGHTS 'TIS I THAT SHOULD HAVE GONE UPON THE CROSS.
THERE WOULD BE NO ICE IN ANY PLACE,
THERE WOULD BE NO GLISTENING WINDY WINTER,
THERE WOULD BE NO HELL,
THERE WOULD BE NO SORROW,
THERE WOULD BE NO FEAR,
IF IT WERE NOT FOR ME.

II. LAMENT FOR YOUTH

TRANSLATED BY MEYER

EBBTIDE TO ME AS OF THE SEA!
THE WAVE OF THE GREAT SEA TALKS ALOUD,
WINTER HAS ARISEN.
YOUTH'S SUMMER IN WHICH WE WERE
I HAVE SPENT WITH ITS AUTUMN,
WINTER AGE, WHICH OVERWHELMS ALL MEN,
TO ME HAS COME ITS BEGINNING.

THE FLOODWAVE AND THE SECOND EBBTIDE
THEY HAVE ALL REACHED ME,
SO THAT I KNOW THEM WELL.
OH HAPPY THE ISLE OF THE GREAT SEA
WHICH THE FLOOD REACHES AFTER THE EBB.
AS FOR ME, I DO NOT EXPECT FLOOD AFTER EBB TO COME TO ME.
THERE IS SCARCE A LITTLE PLACE TODAY THAT I CAN RECOGNISE.
WHAT WAS ON FLOOD IS ALL ON EBB.

III. WINTER SONG

TRANSLATED BY MEYER

MY TIDINGS FOR YOU;
THE STAG BELLS
WINTER SNOWS,
SUMMER IS GONE.
WIND HIGH AND COLD,
LOW THE SUN,
SHORT HIS COURSE,
SEA RUNNING HIGH.
DEEP RED THE BRACKEN,
ITS SHAPE ALL GONE.
THE WILD GOOSE HAS RAISED ITS WANTED CRY,
COLD HAS CAUGHT THE WINGS OF BIRDS,
SEASON OF ICE,
THESE ARE MY TIDINGS.



HORN PLAYER MEGAN CULLEN HAS RECENTLY RETURNED TO PLAYING AFTER A LONG HIATUS. SHE HAS WORKED AS AN OPERA SINGER FOR MORE THAN 20 YEARS AND HAS BEEN PRIVILEGED TO PERFORM ALL OVER THE WORLD. RETURNING TO THE HORN HAS BEEN INCREDIBLY REWARDING AND SHE HAS STARTED TO GARNER SUCCESS IN HER LITTLE PART OF THE WORLD - NORTHERN CALIFORNIA (BASED IN SAN JOSE). MEGAN IS PRINCIPAL HORN OF THE WINCHESTER ORCHESTRA LED BY JAMES BEAUTON. SHE ALSO PERFORMS AS A GUEST SECTION PLAYER WITH THE SAN FRANCISCO PHILHARMONIC, LED BY JESSICA BEJARANO. ADDITIONALLY, MEGAN SERVES AS PRINCIPAL HORN WITH THE SAN FRANCISCO COMPOSERS' CHAMBER ORCHESTRA, AN INNOVATIVE GROUP OF COMPOSER/PERFORMERS THAT EXCLUSIVELY PERFORM NEW WORKS; THIS ENSEMBLE IS LED BY JOHN KENDALL BAILEY AND WAS FOUNDED BY MARK ALBURGER. AS A YOUNG HORN PLAYER, MEGAN STUDIED AT JUILLIARD WITH THE LATE GREAT JEROME ASHBY. SHE WAS LUCKY ENOUGH TO TOUR THE WORLD WITH THE AMERICAN RUSSIAN YOUNG ARTISTS' ORCHESTRA LED BY LEON

BOTSTEIN. SHE ALSO SPENT A FESTIVAL SEASON AT THE ROUND TOP MUSIC FESTIVAL, WHERE SHE WAS MENTORED BY MICHELLE BAKER AND STUDIED WITH WILLIAM VERMEULEN. ALONG THE WAY, MEGAN PLAYED IN MASTERCLASSES WITH SUCH GREATS AS JULIE LANDSMAN OF THE METROPOLITAN OPERA, PHIL MYERS OF THE NEW YORK PHILHARMONIC, AND ACCLAIMED SOLOIST ERIC RUSKE. A FIXTURE OF THE OPUS PROJECT, THIS IS MEGAN'S SECOND TIME PLAYING HORN ON THIS SERIES.

FROM CURATING ENSEMBLES FOR CULTURAL ENGAGEMENT EVENTS TO CHAMPIONING UNDERREPRESENTED VOICES, VIOLINIST **JULIAN LEON** USES MUSIC AS A BRIDGE TO BRING COMMUNITIES TOGETHER. A DEDICATED PERFORMER AND ADVOCATE, HE IS A MEMBER OF MUSIQUE SUR LA MER ORCHESTRAS, WHERE HE HAS PLAYED IN NUMEROUS GALAS AND BENEFIT CONCERTS SUPPORTING NONPROFITS ACROSS ORANGE COUNTY AND SOUTHERN CALIFORNIA. JULIAN'S MUSICAL EXCELLENCE HAS BEEN RECOGNIZED THROUGH MULTIPLE AWARDS, INCLUDING HONORS FROM THE NAACP ACT-SO COMPETITION AND THE CITY OF LONG BEACH. AS AN ACTIVE FREELANCER IN THE SAN FRANCISCO BAY AREA, HE BALANCES HIS TIME BETWEEN TEACHING BUDDING VIOLINISTS AND PIANISTS, WHILE PERFORMING WITH THE STOCKTON AND GOLDEN GATE SYMPHONIES. BEYOND MUSIC, JULIAN FINDS INSPIRATION IN THE OUTDOORS - WHETHER IT'S PRONE PADDLE-BOARDING, HIKING, OR CAPTURING MOMENTS THROUGH PHOTOGRAPHY. HE THRIVES ON LONG DAYS BY THE OCEAN AND SLOW, QUIET MORNINGS. CURRENTLY, HE IS PURSUING A BACHELOR OF MUSIC AT THE SAN FRANCISCO CONSERVATORY OF MUSIC, CONTINUING HIS JOURNEY OF ARTISTIC GROWTH AND COMMUNITY IMPACT.



KEELEY BROOKS IS A VIOLINIST, LIBRARIAN AND EDUCATOR. SHE CURRENTLY WORKS AT THE SAN FRANCISCO CONSERVATORY OF MUSIC AS THEIR INSTITUTIONAL PERFORMANCE LIBRARIAN IN ADDITION TO PERFORMING FREQUENTLY ON HER VIOLIN AROUND THE BAY AREA. ORIGINALLY FROM A SMALL, MOUNTAIN TOWN IN WASHINGTON STATE, KEELEY FELL IN LOVE WITH THE VIOLIN AFTER WATCHING AN ELEMENTARY SCHOOL STRINGS CLASS. SHE ATTENDED YALE UNIVERSITY AND RECEIVED A BACHELOR'S IN MUSIC. AT YALE, KEELEY STUDIED WITH WENDY SHARP AND RECEIVED CHAMBER MUSIC COACHING FROM THE TERRA STRING QUARTET. SHE ALSO TOURED INTERNATIONALLY AS A MEMBER OF THE YALE SYMPHONY ORCHESTRA, WORKING AS PRESIDENT OF THE ORGANIZATION HER SENIOR YEAR. OUTSIDE OF HER PERFORMING CAREER, KEELEY HAS ALSO INTERNEED WITH THE UNITED STATES FOREST SERVICE WORKING ON WILDFIRE ACOUSTICS, AND COMPLETED AN ORAL HISTORY ON VIOLIN PEDAGOGUE DOROTHY DELAY THAT IS NOW AVAILABLE FOR PUBLIC VIEWING AS PART OF YALE'S ORAL HISTORY OF AMERICAN MUSIC.

KODY DUNFORD IS A PASSIONATE AND INNOVATIVE ARTIST BASED IN THE SF BAY AREA. KODY HAS COLLABORATED WITH ESTEEMED ARTISTS INCLUDING ALEXI KENNEY, NOBUKO IMAI, KRISTEN LEE, AYANE KOZASA, AND THE KRONOS QUARTET, PERFORMING IN HALLS RANGING FROM CINCINNATI'S MEMORIAL HALL TO ORANGE COUNTY'S SEGERSTROM CENTER. HE HAS PARTICIPATED IN MASTERCLASSES WITH MILENA PAJARO-VAN DE STADT, KIRSTEN DOCTER, AND PIERREE-HENRI XUEREB, AS WELL AS IN CHAMBER MASTERCLASSES WITH MEMBERS OF THE DANIEL, ST. LAWRENCE, AIZURI, AND KRONOS QUARTETS. KODY WAS THE TEACHING ASSISTANT TO AYANE KOZASA AT THE CINCINNATI COLLEGE-CONSERVATORY OF MUSIC WHERE HE EARNED HIS MASTERS DEGREE. HE COMPLETED HIS BACHELORS DEGREE AT THE SAN FRANCISCO CONSERVATORY OF MUSIC. HIS PRINCIPAL TEACHERS INCLUDE AYANE KOZASA, DIMITRI MURRATH, AND JERZY KOSMALA. IN ADDITION TO PERFORMING AROUND THE BAY, KODY TEACHES PRIVATE VIOLIN AND VIOLA LESSONS IN SF AND SAN MATEO.



NATHANIEL WHITE IS A PASSIONATE CELLIST FROM LEXINGTON MASSACHUSETTS, CURRENTLY STUDYING WITH JENNIFER CULP AT THE SAN FRANCISCO CONSERVATORY OF MUSIC. DURING HIS COLLEGIATE STUDIES, HE HAS PERFORMED IN MASTERCLASSES AND WORKSHOPS FOR ERI SNOWDEN-RODRIGUEZ, GUY JOHNSTON, JOHANNES MOSER, AND MICHAEL TILSON THOMAS, AS WELL AS PLAYING SIDE-BY-SIDE WITH THE SF BALLET ORCHESTRA. AN AVID CHAMBER MUSICIAN, HE HAS SPENT SUMMERS AT THE ZODIAC MUSIC ACADEMY AND FESTIVAL IN SOUTHERN FRANCE, THE FRANCONIAN CELLO ACADEMY IN NUREMBERG GERMANY, AS WELL AS THE GREEN MOUNTAIN CHAMBER MUSIC FESTIVAL IN BURLINGTON VERMONT. PREVIOUS TEACHERS INCLUDE GREG HESSELINK, ARIEL BARNES, MICHAEL REYNOLDS, JENNIFER KLOETZEL, AND BARBARA PASCHKE.

VANCE MAVERICK IS A COMPOSER IN THE BAY AREA. HE HOLDS DEGREES IN LINGUISTICS AND COMPUTER SCIENCE, AND HAS WORKED FOR DECADES AS A PROGRAMMER. HE HAS STUDIED COMPOSITION INTERMITTENTLY, AT UNIVERSITY, PRIVATELY, AND AT THE COMMUNITY MUSIC CENTER. SINCE HE RETURNED TO COMPOSITION IN 2015, HIS CHAMBER MUSIC, ORCHESTRAL PIECES, AND SONGS HAVE BEEN PERFORMED LOCALLY AND AROUND CALIFORNIA. HIS OPERA "AT THE HAWK'S WELL" WAS PREMIERED BY BAY AREA ARTS ALLIANCE IN SUMMER 2024.





NATIVE SAN FRANCISCAN ALLEGRA KELLY IS A CLASSICAL SOPRANO PRAISED BY THE BAY AREA REPORTER FOR “SOPHISTICATION BEYOND HER YEARS.” HER REPERTOIRE SPANS FROM BAROQUE TO CONTEMPORARY WORKS. HER RECENT OPERATIC APPEARANCES INCLUDE LA BADESSA IN SUOR ANGELICA WITH PRAGUE SUMMER NIGHTS, AND LA SORELLA INFERMIERA AND IL NOTAIO IN LAMONT OPERA THEATRE’S DOUBLE BILL OF SUOR ANGELICA AND GIANNI SCHICCHI. SHE HAS ALSO BROUGHT VIVID CHARACTER TO THE SAILOR AND FIRST WITCH IN DIDO AND AENEAS, AND HAS COVERED ZERLINA IN MOZART’S DON GIOVANNI WITH PRAGUE SUMMER NIGHTS AND ACIS IN HÄNDEL’S ACIS AND GALATEA WITH THE SAN FRANCISCO CONSERVATORY OF MUSIC. AS A MEMBER OF THE OPERA CHORUS, SHE APPEARED IN OPERA PARALLÈLE’S PREMIERE OF HELLO STAR. EQUALLY AT HOME ON THE CONCERT STAGE, MS. KELLY HAS BEEN FEATURED AS A SOLOIST WITH THE SAN FRANCISCO CONSERVATORY OF MUSIC WIND ENSEMBLE IN JOHN ADAM’S GRAND PIANOLA MUSIC AND AS A YOUNG ARTIST WITH SONGFEST. HER CHAMBER WORK INCLUDES PERFORMANCES OF MUSIC FOR 18 MUSICIANS AND THE DENVER PREMIERE OF THREE ANCIENT IRISH POEMS BY 20TH CENTURY IRISH COMPOSER INA BOYLE. ALLEGRA HAS COLLABORATED WITH DISTINGUISHED ENSEMBLES INCLUDING SAN FRANCISCO OPERA, KRONOS QUARTET, THE PHILIP GLASS ENSEMBLE, THE KNIGHTS (NYC), AND V

OICES OF MUSIC. MS. KELLY HOLDS DEGREES FROM THE SAN FRANCISCO CONSERVATORY OF MUSIC AND THE UNIVERSITY OF DENVER’S LAMONT SCHOOL OF MUSIC. A LOVER OF LANGUAGE, SHE SPEAKS GERMAN AND STUDIES JAPANESE. SHE CURRENTLY STUDIES INDEPENDENTLY WITH WORLD-RENOWNED DRAMATIC SOPRANO HEIDI MELTON.

SAN FRANCISCO–BASED HAPIST ZANE MALLETT IS THE PRINCIPAL HAPIST OF THE HAWAII SYMPHONY ORCHESTRA. HE HAS APPEARED AS GUEST PRINCIPAL HAPIST WITH THE CHICAGO, SAN FRANCISCO, OREGON, UTAH, BUFFALO, AND ROCHESTER SYMPHONIES, AND HAS ALSO PERFORMED WITH THE TORONTO, CHARLOTTE, AND WINNIPEG SYMPHONIES. IN 2025, HE WAS NAMED WINNER OF THE CORCORAN CONCERTO COMPETITION. HE HAS SPENT SUMMERS AT THE SPOLETO, ASPEN, AND ROUND TOP MUSIC FESTIVALS. ORIGINALLY FROM DALLAS, ZANE BEGAN STUDYING THE HARP AT AGE SIXTEEN. HIS PRIMARY TEACHERS INCLUDE NAOKO NAKAMURA, PAULA PAGE, AND JUDY LOMAN.



THANK YOU SO MUCH FOR JOINING US THIS EVENING!

OUR GOAL IS TO ENRICH YOUR LIFE WITH ART, AND BREAK DOWN THE BARRIER OF “FORMALITY” THAT SOMETIMES EXISTS IN A CONCERT SETTING. WE HOPE YOU HAVE LEARNED SOMETHING INTERESTING, AND HAD AT LEAST ONE MOMENT OF BREATH- TAKING RESPITE FROM THE GRIND OF DAILY LIFE.

THE OPUS PROJECT IS THE FLAGSHIP EVENT PRODUCED BY BAY AREA ARTS ALLIANCE. IT IS MEANT TO BE ENJOYED AS A SERIES - MEANING EACH OPUS CONCERT WILL RELATE TO THE NEXT, ALMOST LIKE THE STORY ARC IN YOUR FAVORITE TV SHOW. FOR EXAMPLE, OPUS 5 FEATURED A SETTING OF POETIC TEXT THAT YOU HEARD IN OPUS 2, THAT IS BASED ON THE SAME STORY AS AN ARIA YOU HEARD IN OPUS 4! IT’S ALSO VERY INTERESTING TO SEE HOW A PARTICULAR COMPOSER’S SKILLS GROW OVER TIME - FOLLOWING THEIR OEUVRE FROM THE EARLY DAYS TO THEIR LATER YEARS IS TRULY FASCINATING.

WATCH OUR SOCIAL MEDIA FOR NEXT SEASON’S CONCERT DATES!

BAY AREA ARTS ALLIANCE IS A 501(C)(3) ORGANIZATION OF MUSICIANS, COMPOSERS, ARTISTS, DANCERS, AND OTHER PERFORMERS WHO ARE PASSIONATE ABOUT BRINGING LIFE-CHANGING, LIVE PROGRAMMING TO THE SF BAY AREA. WE ARE DEDICATED TO PRESENTING WORKS OF LIVING ARTISTS AND HISTORICAL WORKS FROM ARTISTS THAT ARE LESSER KNOWN IN THE REPERTORY. OUR GOAL IS TO CREATE A CONCERT ENVIRONMENT THAT INCLUDES AND ENGAGES THE PUBLIC – LESSENING THE FORMALITY OF THE TYPICAL “CLASSICAL” PRESENTATION AND CONNECTING WITH EACH AUDIENCE MEMBER ON A DEEPLY PERSONAL, HUMAN LEVEL.

WE RELY ON THE GENEROSITY OF SUPPORTERS LIKE YOU TO BE ABLE TO PUT ON SHOWS LIKE THIS. PLEASE HELP US CONTINUE IN OUR MISSION BY MAKING A DONATION TODAY. NO AMOUNT IS TOO SMALL AND YOUR DONATION IS TAX-DEDUCTIBLE! YOU MAY DONATE ELECTRONICALLY USING THE QR CODE BELOW, BY CASH OR CHECK TO ONE OF OUR TEAM MEMBERS AT AN EVENT, OR, IF YOU JOINED US ON THE LIVESTREAM, YOU MAY DONATE DIRECTLY THROUGH THE STREAM HOST, PAYBEE. PLEASE INQUIRE WITH A TEAM MEMBER IF YOU WOULD LIKE AN ADDRESS WHERE YOU CAN MAIL A DONATION.



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