

# Balcones Community Orchestra

Dr. Robert Radmer, Conductor

## *Concert Program*

Piano Concerto No. 19 in F Major, K.459 (1784)

W. A. Mozart

Allegro

(1756 - 1791)

Allegretto

Allegro assai

Anton Nel, Piano

Symphony No. 2 in D Major, Op. 36 (1802)

Ludwig van Beethoven

Adagio molto - Allegro con brio

(1770 - 1827)

Larghetto

Scherzo (Allegro)

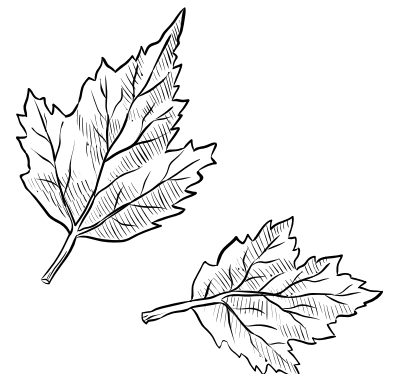
Allegro molto

Oct 22, 2023 4:00 p.m.

St. Matthew's Episcopal Church

8134 Mesa Dr.

Austin, TX 78759



BCOrchestra.org

*Our Soloist*  
*Anton Nel, Piano*



Winner of the 1987 Naumburg International Piano Competition at Carnegie Hall, Anton Nel continues to tour internationally as recitalist, concerto soloist, chamber musician and teacher. Highlights in the U.S. include performances with the Cleveland Orchestra, and the Chicago, San Francisco, Dallas, Seattle, and Detroit Symphonies (he has a repertoire of more than 100 works for piano and orchestra.) In addition to recitals in virtually every U.S. state he has appeared overseas at the Wigmore Hall in London, the Concertgebouw in Amsterdam, Suntory Hall in Tokyo, as well as major venues in China, Korea, and South Africa. Much sought after as a chamber musician he regularly appears with some of the world's finest instrumentalists and singers at festivals on four continents. He holds the Joe R. and Teresa Lozano Long Endowed Chair at the University of Texas at Austin and also gives an annual series of masterclasses at the Manhattan School of Music and the Glenn Gould School in Toronto. During the summers he is on the artist-faculties at the Aspen Music Festival and School, the Steans Institute at the Ravinia Festival, and the Orford Music Academy in Quebec.

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# **Program Notes**

## **by Robert Radmer**

The concerto form is based on the idea of a small group of players (or a single player) sharing a musical conversation with a larger group. The word concerto is based on the Italian word *concertare*, an internally contradictory word (an oxymoron) with roots related to “playing together” and “warring against.” This is the basis for our solo work today. Mozart’s Piano Concerto No. 19 opens with the main theme of the movement, a 5-times repeated note followed by an upward leap and a falling figure returning to the original note. Mozart spins a web of musical meaning, incorporating related ideas which continue to vary and develop throughout the movement in the manner of a most-pleasant conversation. The second movement is built around a smooth and warm triple-time tune. The soloist and orchestra each contribute equally to its flow, with the soloist gently embellishing ideas while the full orchestra declaims its thoughts. The third movement opens with the orchestra and soloist in an joyous dialogue around a sometimes leaping and sometimes falling three-short note figure. Immediately the simple mood of joy is followed by a complex, contrapuntal passage in which all the voices are of the same importance. Mozart toys with our sensibilities as he brings us along on a ride which alternates between these emotional states, all the while adding a spicy array of delightfully varied musical ideas.

Though by 1802 Beethoven had established himself as an independent artist, with a wide range of successful compositions and performances to his credit, it was at this time that he began to lose his hearing. However, while his Second Symphony was composed under that black cloud it bears no mark of sadness or despair. Each movement is a testament to an inner confidence and joy. The work opens with a stately introductory Adagio which seems to poke fun at the old Classical style of empty ornamentation and rapid scale passages over static bass lines.

*continued on p. 7*

# Balcones Community Orchestra Players



## **Violin I**

Mary Brown,  
*Concertmaster*  
Walter Romanko  
Melissa Ruof  
Catherine van Zanten  
Elizabeth Jackson  
Ellie Hunt  
Deb Weltzer

## **Violin II**

Andrea Gore  
Nancy Hoagland  
Kay Mueller  
Laurie Peckins  
Susan Versluys

## **Viola**

Mike Domjan  
Jen Moon  
Charles Stolze  
Lucia Woodruff

## **Cello**

Karen Foster Cason  
John Cox  
Mary Beth Widhalm  
Johannes Brinkmann  
Steve DuPrez

## **Bass**

Ann Smith

## **Flute**

Christina Baird  
Kyndra Cullen Severance

## **Oboe**

Herson de la Garza  
Summer McCurdy

## **Clarinet**

Lesley Hastings  
Byron Gifford

## **Bassoon**

Susan Kacmarczik  
Dara Smith

## **Horn**

Noah Ruhl  
Joanne Delk

## **Trumpet**

Rick Kutcher  
David Jones

## **Tympani**

Tony Gilliam

# *Dr. Robert Radmer*

Music Director/Conductor

Robert Alan Radmer is the founder and Music Director of the Balcones Community Orchestra, now in its twenty-third season. He has worked with youth orchestras and adult ensembles in six states, and for ten years was on the faculty of St. Edward's University conducting the orchestra and teaching strings. In addition he serves on the faculty of the Austin Chamber Music Center. He is the Music Director and Conductor for the Central Texas Medical Orchestra working closely with Executive Director Walter Laich to raise funds for Austin area medical non-profit groups.

Radmer has appeared as a violist with chamber ensembles and orchestras in over two thousand performances since 1981 in 21 states and ten countries. He was awarded the Doctorate in Viola Performance from the University of Southern Mississippi in 1993, and has served on the music faculties of Texas State University, the College of Saint Scholastica, Eastern New Mexico University, and Southwest Texas State University. Radmer was honored by being named Teacher of the Year in 1996 by the American String Teachers Association (New Mexico Chapter).



Radmer teaches violin, viola and guitar in his private studio, and in his spare time he is a composer of concert music and is also an active member of the popular music scene in Austin. He performs and records as a guitarist, singer, songwriter and improvising violist with Jack Jensen in their band, Reel Sheboygan, and in 2022 he accompanied the Eagles with 37 of Austin's finest in concert at the Moody Center. He has started a new orchestra at Austin Community College and is excited about making music with the Northridge String Orchestra.

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Susan Versluys

Walter Romanko

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Patricia Lebo

Judy Trejo

Simone Lister Guidry

Walter Romanko

Ann Smith

Melissa Ruof

Stephen Peckham

Suzannah Cox

Donna David

Harold Gilliam

Carol Adams

APD Mourelatos

Amy Crandell

Karen Foster Cason

Mary Brown

Ann Smith

Catherine Van Zanten

John Taylor

Jennifer Moon

Sidney South

Charles Smaistria

Brian Eubanks

Katherine Spencer

Steven Schwartzman

Gregg & Stephanie Brown

Anne & Ray Ellison

John Nutting

Kevin Guico

Cathryn Mueller

William Schwartz

Debra Lewis

**FRIEND (25+)**

Elizabeth Jackson

Marlene Moon

Jennifer Moon

Judy Harrison

Katie Bennett

Ann Goff

Laura Dicarlo

Virginia Montgomery

Patricia Turner

Anita Brunsting

Stephen Peckham

Diedra Paczkowski

Herb Gellis

Alan Garcia

Juanita Painter

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Martha Krones

## *Our Soloist, continued*

Mr. Nel also frequently performs as harpsichordist and fortepianist. His recordings include four solo CDs, chamber music recordings (including the complete Beethoven and Brahms cello/piano works with Bion Tsang) , and works for piano and orchestra by Franck, Faure, Saint-Saens and Edward Burlingame Hill. The Johannesburg-born Mr. Nel is a graduate of the University of the Witwatersrand, where he studied with Adolph Hallis, and the University of Cincinnati where he worked with Bela Siki and Frank Weinstock. His website is [antonnell.com](http://antonnell.com).



## **Program Notes, continued**

Of course, in Beethoven's hands these simple gestures build into a moment of great tension which releases with a final, falling jubilant scale into the Allegro. A short climbing figure becomes the foundational motive for the rest of the movement, interrupted occasionally by a longer tune fit for royalty out on a hunt. The second movement Larghetto employs a long, smooth melody in what is essentially a set of variations. Here Beethoven mixes and matches bits of ideas from that tune and creates a characteristic structure filled with humor, drama, and pathos. In the third movement Beethoven leaves the Classic world behind, remaking the staid old Minuet into the bawdy joke of the Scherzo. In the Finale Beethoven drives a final rusty nail into the coffin of Classicism with a short, angular, buzzy motive spanning almost three downward octaves in a humorous depicting of what might be called in polite company "gastric distress." A warm, stepwise climbing tune serves as relief from the almost non-stop comic energy. Listen closely, and you can hear the call of the new-born Romantic 19th century.

## Acknowledgements

The BCO thanks St. Matthews Episcopal Church and staff for the opportunity to perform in their lovely facility

Promotion: Libby Bryer  
Recording Engineer: Mike Koetting



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We have not always had the City of Austin's support, but when they did begin supporting small non-profit organizations like us it was very helpful. Then it stopped! There has been a three-year suspension of City of Austin funding for the arts according to the Austin Creative Alliance which advocates for the arts. Our dynamic city has grown, and our artistic and cultural vitality depends on the City Manager, Mayor and Council Members. Much work lies ahead to ensure advocating for the artists, cultural workers and community driven organizations like us. Until then, your donations mean more to us than ever.

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*Thank you!*