

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

27th Season

Concert Program

Concerto Grosso Op. 6 No. 4 in A Minor (1739)

George Frideric Handel

Larghetto affettuoso

(1685 - 1759)

Allegro

Largo e piano

Allegro

Mary Brown and Walter Romanko, Violins

Karen Foster Cason, Cello

El Roble (The Oak Tree) Concerto for Flute (2026)

Adrienne Inglis

World Premiere

(b. 1960)

1. Tango

2. El Llanto del árbol (The Tree's Lament)

3. Danza (Dance)

Adrienne Inglis, Flute

Symphony No. 4 in A Major, Op. 90 (Italian) (1834)

Felix Mendelssohn

Allegro vivace

(1809 - 1847)

Andante con moto

Con moto moderato

Salterello (Presto)

May 17, 2026 4:00 p.m.

Episcopal Church of the Resurrection

2200 Justin Lane

Austin, TX 78757



Our Soloist
Adrienne Inglis, Flute



Adrienne Inglis has played principal flute with the Central Texas Philharmonic since its founding in 2008 as the Round Rock Symphony. She also is the founding flutist for the flute/harp duo Chaski, with five albums released, three continents toured, and celebrating its fortieth anniversary in 2025. She has a Bachelor of Music in Flute from Lewis and Clark College and a Master of Music in Flute from the University of Texas at Austin. She has recorded on numerous film soundtracks, including *Kill Bill 2*; *Spy Kids 2*, *Ride Around the World*, *The Children's War*, *Boneyard Alaska*, *I Hate You, But It's Killing Me*, and more. She taught flute and led the flute ensemble at Southwestern University for many years.

Passionately striving to connect people to nature through music, Adrienne Inglis serves as founder, composer, and performer with Inversion Ensemble of Austin, Texas. As an award-winning Latina composer, her music has enjoyed performances in North and South America, Europe, and Australia and reflects her strong environmental mission and love of birds. Passionately striving to connect people to nature through music, Adrienne Inglis serves as founder, composer, and performer with Inversion Ensemble of Austin, Texas. As an award-winning Latina composer, her music has enjoyed performances in North and South America, Europe, and Australia and reflects her strong environmental mission and love of birds. She also frequently draws on her Ojibwe, Venezuelan, and Scottish ancestral roots, with many of her pieces in Spanish and Native American languages. She lives in the rural hill country of Central Texas, inspired by the natural beauty to listen, learn, and create music that cherishes wild places.



Dr. Robert Radmer
Music Director/Conductor

Robert Alan Radmer is the founder and Music Director of the Balcones Community Orchestra, now in its 27th season. He has worked with youth orchestras and adult ensembles in six states. For twelve years he served as Music Director and Conductor for the Central Texas Medical Orchestra, and he has been a faculty member of the Austin Chamber Music Center since 2010.

Radmer has appeared as a violist with chamber ensembles and orchestras in over two thousand performances since 1981 in 21 states and ten countries, and he was awarded the Doctorate in Viola Performance from the University of Southern Mississippi in 1993. For ten years he served on the faculty of St. Edward's University teaching strings and conducting the orchestra, and has been a member of the music faculties of Texas State University, the College of St. Scholastica, Eastern New Mexico University, and Southwest Texas State University. Radmer was honored by being named Teacher of the Year in 1996 by the New Mexico Chapter of the American String Teachers Association.

Radmer teaches viola, violin, 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. In 2022 he accompanied the Eagles with 37 of Austin's finest in concert at the Moody Center.

Program Notes

by Robert Radmer

George Frideric Handel flourished in the first half of the 18th century but he is one of the all-time musical giants. Working primarily in London, he made and lost fortunes while achieving international fame as a composer. This incredible individual created more than 40 operas along with odes and oratorios by the dozens, and sacred and secular cantatas by the score. Handel composed quickly, and his inexhaustible imagination allowed him to fill his art with endless variety, surprise, and delight. The simple listing of his works takes some 22 pages of fine print in the New Grove Dictionary of Music and Musicians.

The concerto grosso was a popular Baroque framework in which a small group of soloists is set against a larger force of musicians as a means of creating contrast. The 12 works of the Op. 6 Concerti Grossi appeared in the 22 days between September 29 and October 20, 1739, 166 minutes of music spread across 61 movements, each movement a unique testament to original inspiration and transcendent craft. The A minor concerto is cast in four movements in the usual Slow-Fast-Slow-Fast framework, opening with a repeated “sighing” motive conveying an air of deep melancholy. The Allegro which follows employs the technique of “fugue,” which like “Row, Row, Row Your Boat” uses a tune to harmonize itself. The emotional tension which results provides a stirring contrast, still sad but with a forward-moving sense of resolve. The third movement is fugal as well, but here the main theme is upward-leaping, still plaintive but with an underpinning of good cheer. The Finale dispels the prevailing sombre state with a declaration that it be gone, much as a stern father might impose his will to make his fighting children behave.

El Roble Program Notes by Adrienne Inglis

I thought about writing the first movement, “Tango,” in honor of the tree’s root system, the second movement, “El llanto del árbol,” as the trunk, and the third, “Danza,” as the canopy. but it’s so much more complicated than that. Of course. The piece does start with a very earthy tango dance, celebrating the quiet strength and busy work of the mostly unseen roots. Below ground, the mycelia (fungus) carry out their hidden role in communicating, protecting, and nourishing the roots. The tango dissolves into a soft rain created by the orchestra using finger snaps, hand-rubbing, key-clicking, and instrument-tapping. The rain soaks through the duff and into the thirsty roots.

The second movement is in the style of a Bolivian yaraví, an indigenous lament with a traditional drum rhythm shared with the low strings. Environmental degradation and the catastrophic effects of climate change inspire the sorrow expressed here. The dissonance reflects the angst of the lament and the deep anxiety of the existential threat presented by human-caused destruction. The canonic treatment of the theme offers hope that one voice inspires another to speak out and take action, and then another and another. *continued on p. 6*

Balcones Community Orchestra Players



Violin I

Mary Brown,
Concertmaster
Walter Romanko
Bowie Lin
Elizabeth Jackson
Lucia Woodruff
Alexandra Stabrawa
Francesca Kelinsky

Violin II

Andrea Gore
Nancy Hoagland
Simran Mayadas
Joe Lloyd
Ellie Coleman
Lynn Lo

Viola

Mike Domjan
Jen Moon

Cello

Karen Foster Cason
Vitalie Morrison
Nancy Phan
Melissa Zentgraf

Bass

Ann Smith
James Lemuel

Flute

Kyndra Cullen
Byron Gifford

Oboe

Herson de la Garza
Andy Ross

Clarinet

Raylin Hooks
Richard Davis

Bassoon

Chuck Hazlewood
Lori Willoughby

Horn

Joanne Delk
Emily Quinn

Trumpet

Eric Bittner
Jose Yznaga

Tympani and Percussion

Jamar Gooden



The BCO thanks
Episcopal Church of the Resurrection
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to perform in their lovely facility

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27th Season

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Program Notes cont.

The third movement is in the style of a joropo from my mother's homeland of Venezuela. As you might expect in the tree canopy, you hear a cacophony of bird and insect sounds played by the flute and a few string players, as well as a percussion instrument that imitates the sound of a woodpecker pecking. The lilting melody hops around the orchestra like butterflies on blossoms. Don't tell anyone, but there's a Chilean protest song embedded in the orchestral accompaniment: El derecho de vivir en paz (The right to live in peace). The solo flute never plays the protest song because, well, it's hidden, right? So the orchestra gets to shine with its own theme. The joyous dance extols the huge amount of bird, insect, mammal, flower, lichen, and seed activity in the tree's canopy, uplifting the well-being of the entire tree community. Oak trees especially offer a rich habitat and food source, a true Wood Wide Web, if you will.

Mendelssohn composed his A Major Symphony upon returning to Berlin after a trip to Italy during the winter of 1832. He employed the Classical four-movement framework and wrote for an orchestra of Classical proportions. The first movement revolves around a joyous upward-leaping theme set against a sunny background of repeated triplets in the woodwinds. A second theme using the triplet idea in a more serious way serves as a balance to the unbounded youthful enthusiasm of the main theme. The Andante begins with a recurring, serious two-bar motto which punctuates a set of variations on a sombre, almost funeral march in the key of D minor. A constant walking bass supports a tune which falls downward, recovers and crawls stepwise upwards, only to slide back to bottom in resignation. In the third movement Mendelssohn uses the regular form and meter of the Classical minuet to serve as a foundation for a triple-time tune which although dance-like is more melancholy than festive. The Finale is based on the Saltarello, an Italian jumping dance. The composer builds on a rapid, triple-time repetition of a single note, overlaying this with nervous, non-repeating triplet figures. High energy, high delight!

