

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

Concert Program



Symphony No. 41 in C Major K.551 ("Jupiter")
(1788)

W. A. Mozart
(1756 - 1791)

Allegro vivace

Andante cantabile

Allegretto

Molto allegro

Violin Concerto in E Minor, Op. 64 (1844)

F. Mendelssohn
(1809 - 1847)

Allegro molto appassionato

Andante

Allegretto non troppo - Allegro molto vivace

Bryan Hall, Violin

November 20, 2022 4:00 p.m.
Episcopal Church of the Resurrection
2200 Justin Lane Austin, TX 78757





Our Soloist
Bryan Hall, Violin

Hailed by Cincinnati City Beat as “extraordinarily evocative” for his performances, Dr. Bryan Emmon Hall has enjoyed success as both a performer and teacher. He has performed in such venues as the Kennedy Center in Washington D.C., the Palace of Fine Arts in San Francisco, and the Forbidden City Concert Hall in Beijing, China. He has also appeared as a soloist with the Fairbanks Symphony Orchestra, Winston-Salem Piedmont Triad Symphony Orchestra, Austin Civic Orchestra, Cincinnati Accent Festival Orchestra, Central Texas Orchestra, Salisbury Symphony Orchestra, and many others. Dr. Hall has performed extensively in the United States and abroad as a chamber, orchestra, violinist, violist, and conductor. In 2010, Bryan gave his Austin debut recital in collaboration with UT faculty pianist Anton Nel at The University of Texas at Austin. Dr. Hall previously served as the violin/viola professor at The University of Alaska Fairbanks, concertmaster of the Fairbanks Symphony Orchestra, and conductor of the Fairbanks Youth Symphony Concert Orchestra. Dr. Hall is a deeply committed teacher who began teaching privately while still in high school. In Cincinnati, he taught violin and school orchestra for numerous elementary, middle, and high schools in the area where he started over 200 new violin students. Dr. Hall performs regularly with the Charlotte Symphony, North Carolina Symphony and Charleston Symphony and is currently the Director of Orchestral Activities at Georgia College and State University in Milledgeville.

Program Notes

As a child **Felix Mendelssohn** studied literature, landscape painting, foreign languages and music. As a 12-year-old he began composing a series of a dozen “sinfonias” for string orchestra, and by the age of 15 he had written his first full-scale symphony. His reputation as a musician and scholar grew quickly across Europe, and at the age of 20 he was able to organize and conduct a concert of music by the long-forgotten composer Johann Sebastian Bach, laying the groundwork for a general revival of Bach’s works. Mendelssohn wrote his Violin Concerto in E Minor for Ferdinand David, a childhood friend and one of the leading violinists of the world. The work opens not with the usual extended orchestral expression of the movement’s themes but instead with the soloist taking over after just a brief moment of introduction. A long-short rhythmic motive unifies the whole movement, and a soaring melody contrasting with rapid virtuosic passages provides the musical framework. The second movement follows without pause from the first, and a few moments of calm sets the stage for a long-lined Romantic melody given out by the soloist. The dramatic discussion between the soloist and orchestra resolves into a peaceful conclusion. Again following without pause, the third movement opens with a contemplative introduction before the orchestral brass announces the arrival of a sprightly tune delivered by the soloist in a whirlwind of violinistic fireworks. Enjoy the delights of the aural feast as the soloist and orchestra joyously race to a gratifying musical finish.

Wolfgang Amadeus Mozart wrote his first symphony in 1764 when he was just eight years old. The word ‘symphony’ and its earlier form “sinfonia” had been in use for many decades, but its meaning as the focus of what came to be called “Classical style” was still approaching its full development. Scholars use the year 1730 as an informal marker for the beginning of “Classicism,” in which all the elements of a musical work are subject to “a skillful, elegant arrangement and adjustment of these elements,” with each element contributing appropriately to the overall effect of the piece.

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Balcones Community Orchestra Players



Violin I

Melissa Ruof, *Concertmaster*

Ellie Hunt

Andrea Gore

Elizabeth Jackson

Avery Largent

Violin II

Kay Mueller

Nancy Hoagland

Laurie Peckins

Olive Forbes

Greg Shields

Kate Spencer

Viola

Mike Domjan

Charles Stolze

Cello

Karen Foster Cason

John Cox

Marguerite Clayton

Howard Clayton

Bass

Ann Smith

Flute

Martha Krones

Christina Baird

Oboe

Herson de la Garza

Fred Behning

Clarinet

Byron Gifford

Susan Rives Horridge

Bassoon

Lori Willoughby

Amy Crandell

Horn

Evelyn Webber

Jeffrey Campos

Trumpet

Eric Bittner

Jose Yznaga

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.



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Program Notes by Robert Radmer continued...

Over the course of the next 24 years Mozart composed a succession of symphonies which exemplify the maturing of this Classical style. His last symphony, No. 41 in C Major, follows the usual four-movement framework. It opens with rising and falling “lightning” strokes presenting a sense of excitement and nobility. A broad leaping-then-descending tune appears, accompanied by a murmuring-then-leaping motive. After a moment of silence another rising melody is heard which grows in range and duration as the earlier ideas re-appear in contrapuntal glory. A light-hearted repeated eighth-note melody rounds out the melodic cast of characters, and Mozart mixes and matches them all until the movement’s rousing end. The second movement *Andante cantabile* begins with a gentle melodic fragment that is answered immediately by a full-orchestral exclamation mark. Rapid serpentine figures wind among simple accompaniments and powerful short motivic figures in an always forward-moving yet spacious emotional roller-coaster. The third movement *Allegretto* is in the simple form of a dance. Eight-bar phrases and repeated sections provide a sense of serene comfort before the arrival of the non-stop high-energy last movement. The *Molto allegro* opens with a tune consisting just of whole-notes, soon to be followed by four other melodic motives: a long-short-long repeated note figure; a downward-leaping half-note idea; a leaping-then scrambling thought; and a rising six-note scale. These five ideas appear in various combinations until a magic moment just before the close when they are heard simultaneously in a blaze of compositional brilliance. Let your ear follow them all, and enjoy this highlight of the Classical idiom.



James Shields
Clarinet
Sunday, Jan 22, 2023

“ **Acknowledgements**
 The BCO thanks the Episcopal Church of the Resurrection and staff for the opportunity to perform in their lovely facility
 Promotion: Libby Bryer
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Central Texas Medical Orchestra
Concert

Dr. Robert Radmer, Conductor
 Saturday, Dec 3, 2022
 7:30 PM
 Westover Hills Church of Christ
 8332 Mesa



2023 BCO Concerts
Sundays 4:00

- January 22 *James Shields, Clarinet* - St. Matthew's Episcopal Church
- February 19 *Ian Davison, Oboe and Daris Hale, Bassoon* - Episcopal Church of the Resurrection
- March 19 *Husan Yoo, Violin* - St. Martin's Lutheran Church
- April 23 *Francesco Mastromatteo, Cello* - Episcopal Church of the Resurrection
- May 21 *Jonathan Tsay, Piano* - St. Matthew's Episcopal Church