

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

27th Season

Concert Program

Overture to "The Magic Flute," K. 620 (1791) Wolfgang Amadeus Mozart
Adagio - Allegro (1756 - 1791)

Violin Concerto in D Major, Op. 77, (1st movement) (1878) Johannes Brahms
Allegro non troppo (1833 - 1897)

Dr. Bryan Emmon Hall, Violin

Symphony No. 1 in C Minor, Op. 11 (1824) Felix Mendelssohn
Allegro di molto (1809 - 1847)
Andante
Menuetto - Allegro molto
Allegro con fuoco

Our next concert

Jan Davidson, Oboe

performing

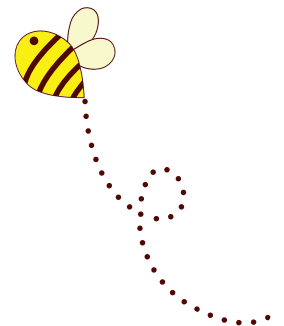
Peter von Winter

Oboe Concerto No. 2 in F major

Sunday, April 19 - 4:00 pm

Episcopal Church of the Resurrection
2200 Justin Ln. 78757

March 22, 2026 4:00 p.m.
Episcopal Church of the Resurrection
2200 Justin Lane
Austin, TX 78757



Our Soloist

Dr. Bryan Emmon Hall, Oboe



Hailed by Cincinnati City Beat as “extraordinarily evocative” for his performances and reviewed by the Salisbury Post as playing with “great beauty and extraordinary brilliance,” for his performance of Sibelius Violin Concerto, Dr. Bryan Emmon Hall has performed extensively in the United States and abroad as a chamber, orchestra, violinist, violist, and conductor. Bryan Hall is the recent winner of the prestigious 31st International Conductors Workshop and Competition held in Atlanta, Georgia in 2023. Bryan 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 over 30 orchestras such as the Fairbanks Symphony Orchestra, Shasta Symphony Orchestra, Balcones Symphony, Salisbury Symphony Orchestra, Winston-Salem Piedmont Triad Symphony Orchestra, Austin Civic Orchestra, Central Texas Orchestra, Piedmont Wind Symphony, Juneau String Ensemble, Cincinnati Accent Festival Orchestra, and many others.

Dr. Hall is a very passionate 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. He currently supervises a violin program in Milledgeville Early Learning Center that starts around 250 students a year, taught by Georgia College string students. Dr. Hall served on the faculty of The University of Alaska Fairbanks as Associate Professor of Upper Strings. He was Concertmaster of the Fairbanks Symphony Orchestra, conductor of the Northern Lights Symphony Orchestra, and conductor of the Fairbanks Youth Symphony Orchestra. He was visiting Concertmaster of the Juneau Symphony Orchestra 2018-2019. His articles are published in publications like String Magazine. Bryan Hall is currently the Assistant Professor of Upper Strings and Orchestra Conductor at Georgia College and State University. He frequently performs in the violin sections of the Atlanta, North Carolina, Charleston, and Charlotte Symphony Orchestras.



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 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. In 2022 he accompanied the Eagles with 37 of Austin’s finest in concert at the Moody Center.

Program Notes by Robert Radmer

The Magic Flute is an opera in the form of “Singspiel,” a framework involving musical numbers as well as conversational dialogue. This form was, and still is, very popular as it bridges the emotional differences between theater and pure opera, allowing, perhaps, for the best aspects of each to bring a story most effectively to its listeners. The story is, on one level, a simple fairy tale of a maiden in distress rescued by a handsome prince, but underneath this run themes involving enlightened thinking and the value of wisdom in a world of aristocratic and royal power. **Mozart’s** Overture begins with a slow, pompous moment given out by the winds, leading to the main tune consisting of six repeated notes followed by a rapid five-note turning figure. This motive is given out in seemingly endless variations, interrupted just for a moment when the opening reappears. The main theme takes over once again, energizing the piece to the close.

The 19th Century is known as the Age of Romanticism, with the arts mirroring the various expansions and developments accompanying the industrial revolution. **Johannes Brahms** was viewed by his contemporaries as a conservative composer, who held on to Classical principles of balance, clarity, and economy of means. His Violin Concerto exemplifies these characteristics. He writes for a Classical-sized orchestra rather than the 100-plus musicians required by his contemporaries, and uses melodic and harmonic schemes that are reminiscent of Beethoven rather than leading toward Stravinsky. The Concerto’s first movement opens with a whispered declamation of the main theme, followed by a contrasting forceful leaping tune demonstrating all the power of the full orchestra. A gentle falling motive, a rising “questioning” idea, and a vigorous long-short figure set the scene for the appearance of the solo violin. An intense, dramatic dialogue ensues between the lone violin and the various instruments of the full orchestra, climaxing with an extended solo cadenza before the tranquil re-entry of the full group leads toward the movement’s satisfying conclusion.

At the age of 15 **Felix Mendelssohn** completed his Symphony No. 1 in C Minor, and it became his calling card as he traveled the European continent meeting the great musicians of his time. It opens with a powerful falling-yet-climbing motive that imparts fire and forward thrust to the whole movement. Gentle descending lines interrupt, but even the bright burst of a C Major passage cannot stay the coming dramatic, minor-key close. Relieving the tension, the Andante opens with a pastoral tune given out by the strings in the sunny key of E-flat Major. Strings and winds engage in a lovely dialogue revolving around bits of this melody, sometimes in a calm setting, sometimes a nervous one, presenting in sound the variety of emotions underlying many a conversation. The Menuetto presents a brooding, syncopated two-bar minor-key tune that brings to mind something far from the delicate elegance of the 18th century courtly dance. It is interrupted, however, by a most curious contrasting section, an organ-like chorale supported by understated string arpeggios.

continued on p. 6

Balcones Community Orchestra Players



Violin I

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

Violin II

Andrea Gore
Nancy Hoagland
Kay Mueller
Joseph Lloyd
Ellie Chubb
Lynn Lo

Viola

Mike Domjan
Jen Moon
Bethany Wharton

Cello

Karen Foster Cason
John Cox
Devin Cornacchio
Mary Beth Widhalm
Johannes Brinkman
Marguerite Clayton

Bass

Ann Smith
Amanda Aubrey

Flute

Kyndra Cullen
Byron Gifford

Oboe

Brittany Toll
Andy Ross

Clarinet

Raylin Hooks
Richard Davis

Bassoon

Chuck Hazlewood
Lori Willoughby

Horn

Joanne Delk
Genevieve Rucker

Trumpet

Eric Bittner
Jose Yznaga

Tympani

Jamar Gooden



The BCO thanks
Episcopal Church of the Resurrection
and staff for the opportunity
to perform in their lovely facility

Promotion: Libby Bryer
Recording: Mike Koetting
Performance Capture Austin



Recognizing Donors

27th Season

VIRTUOSO (\$2500+)

Richard & Kay Radmer
Johanness & Liza Brinkman
Dr. Gerald Gaul
Anonymous
Anonymous

SOLOIST (1,000+)

Ira Baxter
Marc Tarabbia
John Blewett
Anonymous
Charles Wortz
Craig H. Smith
Brian and Beverly Crozier

CONDUCTOR (\$500+)

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Steven Duprez
Anne M. Ellison
Charles Smaistrila
John Taylor
Redford Hazlewood
Gregory Shields
Elena Chubb

CONCERTMASTER (\$250+)

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John Cox
Judy and Tom Morris
Lucia Woodruff

Michael Domjan
Joanne Delk
John Howard & Byron W. Gifford
Susan Versluys
Ann Smith
Walter Romanko
Michael Corley
Nancy Hoagland
Sue Jane Brown

PRINCIPAL (100+)

Lucas Bryer Construction
Donna David
Rich & Catherine Spainhour
Dara Smith
Albert Lo
Catherine Van Zanten
Cathryn Mueller
William Schwartz
Martha N. Ovando
Joan H. Kerr
Archie Smith
Sharon Roberts
Kay Hastings
Olive Forbes
Karen Foster Cason
Susan B Ledenham
John Roselli
Steve Grimes
Austin International School
Trish and Bo Lebow

PRINCIPAL (100+)

Mary Saikin
Jennifer Inglis Hudson
Enrique Spindel
Joan Kerr
Steven Schwartzman
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Susan Rubino
Judith & Paul Trejo

FRIEND (25+)

Mark Weber
David Margulis
Susan Kaczmarczik
Sandy Gaskamp
Laura Dicarlo
Wallace Prugh
Marina Draper
Jose Yznaga
Elizabeth Jackson
Wynnell E. Noelke
Ann Smith
Devin Cornacchio
Monika Spindel
Russell Babbitt
Jamar Gooden
Yan Ling Lo
Deborah Weltzer
Mary Widhalm
Jennifer Moon
Stanley Adelman

We thank you and to all that give at the door!

The BCO is a non profit organization supported by donations from our members, our audience, and classical music enthusiasts.

Gifts can be made at www.BCOchestra.org

Or by mailing a check to:
Balcones Community Orchestra
3920 Shavano Dr. 78749

Or bank-to-bank with Zelle
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Program Notes

by Robert Radmer, continued

This calm, almost meditative passage leads back to the unsteady syncopations of the opening, which are firmly resolved with the blazing rhythm of the 16th-note scales and arpeggios which characterize the Finale. Mendelssohn's youthful imagination creates amongst the movement's flames and lightning bolts plenty of room for contrasting sections of serenity as well as intricately constructed fugal passages. Enjoy this marvelous work left to us by an astonishing teenager.



Do you need a string quartet or small orchestra for your next event?
BCOrchestra.org

2025-2026 Concert Calendar



Sept 21 - 4:00 pm
Jordan Bartel, Violin
Episcopal Church of the Resurrection
2200 Justin Ln 78757



Oct 19 - 4:00 pm
Michelle Schumann
St. Matthew's Episcopal Church
8134 Mesa



Nov 16 - 4:00 pm
Devin Cornacchio, Cello
Episcopal Church of the Resurrection
2200 Justin Ln 78757



Feb 8 - 4:00 pm
Jordan Bartel, Violin
Episcopal Church of the Resurrection
2200 Justin Ln 78757



Feb 22 - 4:00 pm
Wesley Fu, Cello
Episcopal Church of the Resurrection
2200 Justin Ln 78757



March 22 - 4:00 pm
Bryan Hall, Violin
Episcopal Church of the Resurrection
2200 Justin Ln 78757



April 19 - 4:00 pm
Ian Davidson, Oboe
Episcopal Church of the Resurrection
2200 Justin Ln 78757



May 17 - 4:00 pm
Adrienne Inglis, Flute
Episcopal Church of the Resurrection
2200 Justin Ln 78757