

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

Concert Program

Concerto Grosso in G Minor, Op. 6, No. 6 (1739)

George Frideric Handel
(1685 - 1759)

Larghetto e affettuoso

Allegro, ma non troppo

Musette

Allegro

Allegro

Melissa Ruof, Andrea Gore, Violins

John Cox, Cello

String Sinfonia No. 10 in B Minor (1821)

Felix Mendelssohn
(1809 - 1847)

Adagio - Allegro

Crisantemi (1890)

Giacomo Puccini
(1858 - 1924)

Violin Concerto in C Major (ca. 1765)

Joseph Haydn
(1732 - 1809)

Allegro moderato

Adagio

Presto

Yeonkyung Kim, Violin

Feb 20, 2022 4:00 p.m.

Episcopal Church of the Resurrection

2200 Justin Lane, Austin, TX 78757



Our Soloist
Yeonkyung Kim, Violin



Yeonkyung Kim was born in Seoul, South Korea. She earned her Bachelor of Music degree from Kyunghee University in South Korea. For her Master of Music degree and Graduate Diploma, she studied with Ayano Ninomiya at the New England Conservatory.

She has been recognized in many competitions; 1st prize in Eumak-Chunchu Competition, 2nd prize in Sejong music competition, and 3rd prize in Sung Jung Music Competition, etc. She also participated in the 31st Young Musicians Festival. In addition, she performed as a concertmaster of Kyunghee Philharmonic Orchestra in Seoul Arts Center, and performed as a soloist with Kyunghee philharmonic Orchestra. She participated in the “Sonata Night” at NEC coached by Pie-shan Lee and Paul Katz. Lastly, she has had masterclasses with James Buswell, Steven Copes, Kathy Winkler, and Erin Keefe.

Yeonkyung is a member of the Korea Artbility Chamber, and is currently pursuing her Doctorate of Music degree at the University of Texas at Austin with Professor Daniel Ching.

Program Notes

Italian opera had been falling out of favor in late 1730s London, and **George Frideric Handel** had begun to turn to composing works based upon Biblical stories and characters. These unstaged works, known as oratorios, achieved great popularity in part because Handel began inserting orchestral music between sections of the larger work. Ten of these *concerti grossi* were written and performed during the winter of 1739 - 40, and feature an astonishing variety of form and execution. Concerto Grosso Op. 6 No. 6 in G Minor begins with a lament of deep melancholy, and is followed by a formal fugue in which Handel displays his musical erudition with a descending-then-ascending chromatic statement. The Musette serves as the centerpiece of the work, and became one of his most famous and cherished pieces. It is based upon the plaintive, pastoral drone of the ancient peasant bagpipe, and Handel constructs a marvelous large-scale movement around a simple, yet profoundly moving tune. This is followed by a movement in the style of Vivaldi featuring a solo violin, and the work closes with short and lightweight triple-time dance.

Felix Mendelssohn was born into a family of wealth, societal connection and Enlightenment thought. His musical education began when he was six, and the study of classical languages when he was nine. He was 10 years old when he began music composition studies with the famous composer Carl Zelter, and by the age of 12 he had begun a series of pieces for string orchestra entitled "Sinfonias." Sinfonia No. 10 in B Minor reveals his indebtedness to the Classical style of string writing along with a love of Baroque contrapuntal textures. The work is written in a single movement, opening with a slow and quiet Adagio which leads to an energetic Allegro. A repeated eighth-note rhythm is the foundation for rising and falling scales among endlessly varied leaping figures.

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Balcones Community Orchestra Players



Violin I

Melissa Ruof,
Concertmaster
Walter Romanko
Katie Hobson
Catherine van Zanten

Violin II

Andrea Gore
Nancy Hoagland
Kay Mueller
Laurie Peckins
Olive Forbes

Viola

Deb Weltzer
Jen Moon
Mike Domjan
Melissa Vetter

Cello

John Cox
Johannes Brinkmann
Craig Casper

Bass

Ann Smith

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.



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Program Notes continued...

Giacomo Puccini composed *I Crisantemi* (The Chrysanthemums) upon hearing of the death of a close friend. The single, short movement is a melancholy remembrance, with an overall slow, anguished demeanor. An opening phrase seems to move forward, but then pulls back, hesitates, exhales, and proceeds. A middle section attempts to recall a happier time, but falls back again into tragic, and final, darkness.

Joseph Haydn wrote his violin concertos during the five years he held his first real position after years of struggle trying to earn a living as a composer. These years were also the period of his early symphonies, all of which exemplify the old Baroque style morphing into the new Classical idiom; that is, dense contrapuntal textures moving toward clarity, balance, and simplicity. The first movement *Allegro moderato* of his Violin Concerto in C Major opens with the orchestra delivering the main thematic material built around variations of long-short rhythmic motives. The soloist enters with a re-statement of those motives, and a dialogue between the solo voice and the orchestra ensues, with the soloist contributing delightful musical pyrotechnics to the discussion. The second movement *Adagio* is a calm meditation on extended melodic material, all given out in the solo violin over a most unusual non-stop chordal plucking in the accompanying strings. The final movement *Presto* abandons all sense of calm, instead plunging headstrong into a spirited triple-time romp. Enjoy the thrill of hearing this great piece come to life.

Program Notes by Dr. Robert Radmer

“ **Acknowledgements**
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 Promotion: Libby Bryer
 Recording Engineer: Mike Koetting ”



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This project is funded and in part by a grant from the City of Austin through the Economic Development/Cultural Arts Division



Carlysta Tran, violin

Haydn: Violin Concerto in G Major
 Sunday, March 20th, 2022
 Episcopal Church of the Resurrection



2022 BCO Concerts
Sundays 4:00 pm

- **Apr 24** *Francesco Mastromatteo* - St. Martin's Lutheran Church
- **May 22** *Artina McCain, piano* - St. Matthew's Episcopal Church