

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

Concert Program

-
- Symphony No. 31, K. 297 "Paris" (1778) W.A. Mozart
Allegro assai (1756 - 1791)
Andantino
Allegro
- Overture "The Hebrides" (Fingal's Cave) (1830) Felix Mendelssohn
(1809 - 1847)
- Symphony No. 3 in D Major, D. 200 (1815) Franz Schubert
Adagio maestoso - Allegro con brio (1797 - 1828)
Allegretto
Menuetto (Vivace)
Presto vivace

April 21, 2024 4:00 p.m.
Episcopal Church of the Resurrection
2200 Justin Lane
Austin, TX 78757



Program Notes

by Robert Radmer

Wolfgang Amadeus Mozart was in Paris during the summer of 1778. He had recently been in Mannheim, and had heard there what was generally recognized as the best orchestra in Europe. He composed his new piece, the “Paris” symphony, in such a way as to allow the Parisian orchestra to demonstrate its own achievement as a great ensemble. The work begins with an accelerating series of long notes that lead to a lightning-like scale, and after a breath, follows with a gently bouncing descending arpeggio. After this revelation of contrasts, Mozart precedes with his usual cornucopia of tunes and closes with another bolt of D-Major lightning. The Andantino opens with an orchestral exhale, and continues as if this were going to be a day spent walking through a sun-drenched countryside. The last movement of this three-movement work opens not in the loud and boisterous manner of the usual Finale, but instead very quietly, with a falling, sighing motive over a murmur in the violins. The usual crashing chords jump in as if they were surprised that the party had started, and 240 measures later all is right with the musical world.

The 19th Century abounded with examples of “program” music, that is, music embodying the intellectual and sensual nature of a particular place or mood. Today we hear **Felix Mendelssohn’s** lovely and mysterious sonic depiction of the rocky basalt shores of the Hebrides Islands off the coast of Scotland. Originally entitled “The Lonely Island,” the work is also known as “Fingal’s Cave.” It opens with a haunting theme in the violas and cellos, and expands in texture and energy as the visitor encounters a wild and unfettered Nature from a small boat traversing tumultuous waves and surf, navigating rock-strewn channels through the awesome Scottish coastline.

By the Fall of 1814 **Franz Schubert**, in the face of family pressure, had given up his youthful dream of being a musician and begun a career as a schoolmaster. However, he filled the evenings of his school-teaching days with an astonishing outpouring of music: 145 songs, four operas, and the completion of his Third Symphony by July of 1815. This work features a profusion of melodic material, all placed in the service of four tightly-constructed symphonic movements.

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Balcones Community Orchestra Players



Violin I

Mary Brown,
Concertmaster
Walter Romanko
Melissa Ruof
Elizabeth Jackson
Lucia Woodruff
Ellie Hunt

Violin II

Andrea Gore
Nancy Hoagland
Kay Mueller
Laurie Peckins
Susan Versluys
Olive Forbes

Viola

Mike Domjan
Jen Moon
Deb Weltzer

Cello

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

Bass

Ann Smith

Flute

Kyndra Cullen
Sally Grant

Oboe

Herson de la Garza
Summer McCurdy

Clarinet

John Parr-Culver
Byron Gifford

Bassoon

Lori Willoughby
Chuck Hazelwood

Horn

Chris Simpson
Joanne Delk

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-fifth 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).

Robert 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 group at Austin Community College and is excited about making music with the Northridge String Orchestra.

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Ann Smith
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John Erler
Suzannah Cox
Donna David
Harold Gilliam
Carol Adams
APD Mourelatos
Karen Foster Cason
Mary Brown
Catherine Van Zanten
John Taylor
Jennifer Moon
Sidney South
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Melissa Ruof

FRIEND (25+)

Johnathan Kwok
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Jennifer Moon
Judy Harrison
Katie Bennett
Ann Goff
Laura Dicarolo
Virginia Montgomery
Patricia Turner
Anita Brunsting
Stephen Peckham
Diedra Paczkowski
Herb Gellis
Alan Garcia
Juanita Painter
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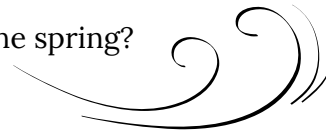
Thank you!

Program Notes, continued

The opening Adagio is built upon a lightning-stroke upward scale, and this combines in the Allegro with a falling two-note motive to propel the piece forward. The second movement revolves around a tune your favorite uncle might whistle, while the third movement is built on an off-beat motive making fun of the formal dance steps of the Minuet. The Finale explores the excitement and tension provided by a light-hearted melody, with the violins skipping over nervous strings while chased by a group of angry wind players. Think Little Red Riding Hood on three cups of coffee.



Have you ever been to Texas in the spring,
Where the flowers bloom
and birds are on the wing
Where bluebonnets wave in air,
and there's friendship everywhere
While the busy bees are humming
and the the banjos are a-strumming?
Have you walked on velvet carpets in the spring,
Made of flowers whose subtle odor memories bring?
Have you seen those sunsets gay,
as they glorify the day?
Have you ever been to Texas in the spring?



Mary Daggett Lake - 1928

Dear Friend of the BCO -

Your donations are greatly appreciated and help us continue, as we have for the past 25 years, to provide Austin and surrounding communities with eight free live classical music performances annually.

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.

Thank you, Robert Radmer

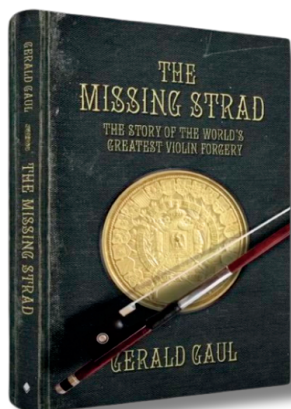
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CENTRAL TEXAS MEDICAL ORCHESTRA CONCERT

SATURDAY MAY 4TH, 2024 - 7:30 PM

WESTOVER HILLS CHURCH OF CHRIST

Benefitting *Austin Soundwaves* a nonprofit that serves student musicians across the Greater Austin area providing diverse opportunities for learners of all ages, backgrounds, and experiences. Guest virtuoso *Benjamin Kronk* will perform a violin concerto and soloist *Jeska Forsyth* will close out the concert with opera, rock and Phantom of the Opera featuring *Guy Forsyth*.

A reception will follow the concert including mariachi from Austin Soundwaves students, light bites, good company and a visit with the soloists.

A concert poster for the Central Texas Medical Orchestra. It features a woman playing a white electric guitar. Text on the poster includes: "Saturday, May 4th 2024 7:30 PM", "featuring Jeska Forsyth", "Special Guest Benjamin Kronk", "Westover Hills Church of Christ 8332 Mesa Dr. Austin, TX 78759", "austin soundwaves", and "www.ctmorchestra.org". There is also a small inset photo of a violinist.

Saturday, May 4th 2024
7:30 PM

featuring
Jeska Forsyth

Special Guest
Benjamin Kronk

Westover Hills
Church of Christ
8332 Mesa Dr.
Austin, TX 78759

austin soundwaves
www.ctmorchestra.org



What is a community orchestra?

Strings, Woodwinds, Brass, Percussion. The all-volunteer group draws its repertoire from the masterworks for small orchestra, and presents live concerts in venues that approximate the conditions under which these works were first performed and heard. Thus, you may find our concerts casual, as this orchestra plays for everyone.

Conductor, Dr. Robert Radmer's philosophy is "Let them play, so that the world can hear!"

So, this is your first live classical music concert?

Prepare to be delighted! Give yourself up to the music as these wonderful performers and their lively Conductor intend to soothe your soul and fire your imagination.

Take time to read the program notes, as they give insight into the composer's intentions and how those aims are to be accomplished in the music.

When should I clap?

Unlike pop concerts where we clap, yell, whoop and whistle at any given time, classical concerts are about being silent so that each detail is heard. Celebrating the orchestra comes at the beginning when the Conductor approaches the stage and again at the end of the pieces when all the sections (movements) are completed. There is usually a pause between movements and the Conductor will remain facing the orchestra as they prepare for the next wonderful round.

When it's over, the Conductor will face the audience with a smile. The music is designed to deeply move you. Feel free to express your joy!

Are children welcome?

More than ever our young minds are welcome to experience cherished music from our time and generations before. Every child should have the opportunity to hear and learn to play an instrument. Studies have shown that children who participate in music learning generally perform better in other studies.

So, yes, bring on the kiddos. Please keep in mind that your child should be ready to listen quietly for the magical hour-long concert.

Let Go, Relax and Enjoy!