

# Balcones Community Orchestra

Dr. Robert Radmer, Conductor

## *Concert Program*

Brandenburg Concerto No. 3 in G Major (1718) Johann Sebastian Bach  
(1685 - 1750)  
(Allegro)  
Adagio  
Allegro

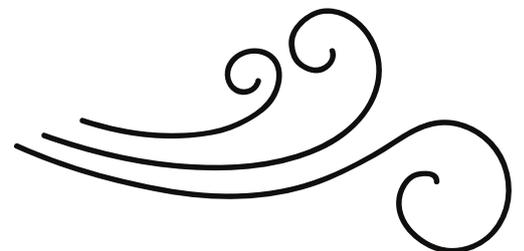
String Sinfonia No. 4 in C minor (1821) Felix Mendelssohn  
(1809 - 1847)  
Grave - Allegro  
Andante  
Allegro vivace

Serenade for String Orchestra Op. 20 (1892) Edward Elgar  
(1857 - 1934)  
Allegro piacevole  
Larghetto  
Allegretto

Violin Concerto No. 2 in G Major (1769) Franz Joseph Haydn  
(1732 - 1809)  
Allegro moderato  
Adagio  
Allegro

Carlysta Tran, Violin

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



*Our Soloist*  
*Carlysta Tran, Violin*



Carlysta Tran is a fourth year student at the University of Texas at Austin studying Violin Performance under Professor Sandy Yamamoto. At the age of 8, Carlysta began learning the violin under Karen Khanagov at Oklahoma City University and debuted her first solo performance that same year with the Oklahoma City University Symphonia. Since then, Carlysta has had the opportunity to be concertmaster of multiple youth orchestras and has gained extensive experience in chamber playing. At the Butler School of Music, she plays for the University of Texas Symphony Orchestra. Outside of school, she plays for the Central Texas Philharmonic. She has worked with many world renowned artists including, but not limited to, Julia Bushkova, Felix Olschofka, Paul Kantor, Kathleen Winkler, Blair Milton, Gerardo Ribeiro, Stephen Miahky, Cornelia Heard, Amy Schwartz-Moretti, Emmanuel Borok, Pasha Sabouri, Mark Kaplan, David Perry, Soh-Hyun Park-Altino, Janet Sung, Bayla Keyes, Elizabeth Chang, Alexandra Kazovsky, Danielle Belen, Stefan Jackiw, Carolyn Huebl, Daniel Jordan, Philip Setzer, Jinjoo Cho, Daniel Ching, and William Fedkenheur. On weekends when she is back in her hometown, Oklahoma City, Carlysta plays violin for the mass services at St. Anne's Retirement Center.

# Program Notes

Around the year 1600 the word “concerto” was applied to almost any aggregation of voices and instruments. By 1700 it had narrowed its meaning to a work involving a small group of instrumentalists playing with, and in contrast to, a larger group. The typical framework at that time employed by Vivaldi, Handel and other composers placed two violins and a cello against a larger group of string players. This setup came to be referred to as a “Concerto Grosso,” and it was extremely popular until around 1750. In 1721 **Johann Sebastian Bach** titled a grouping of six works “concertos” and sent them as a gift to the Margrave of Brandenburg, whose name identifies them today. Each of the six Brandenburg Concertos calls for wildly differing groups of instruments; the Third is written for nine separate string parts along with a supporting bass line. The first movement bears no tempo marking, but tradition has it as a stately *Allegro*. It is built around a short-short-long rhythmic motive, with all nine of the solo lines participating on an equal basis. A curious middle movement, marked *Adagio*, consists of just two sustained chords which traditionally have been seen as a moment for a short bit of improvisation. The third movement *Allegro* revolves around a swirling 12-note figure amongst a repeated climbing motive. The unusual instrumental texture exhibits Bach’s contrapuntal skill in a fascinating and joyous work.

As a child **Felix Mendelssohn** studied literature, landscape painting, foreign languages and music. As a 12-year-old he composed a dozen “sinfonias” for string orchestra. These pieces are essentially tonal experiments in which he fuses his new-found knowledge of Baroque and Classical techniques and styles in a search for his own, personal approach to composition. Today’s work, Sinfonia No. 4 in C Minor, is an enchanting window into the mind of the budding composer. The first of its three movements opens with a serious *Grave* characterized by a slow, short-long rhythm. This introduces a lively *Allegro* built around a rapid six-note motive over a two-note leaping idea. The second movement *Andante* is a flowing stream of chordal arpeggios accompanying a calm and floating tune. The *Allegro vivace* closes the work in a stern and serious mood delivered by a rapid trilling-and-falling motive. Listen closely and hear the young man incorporate still-living musical spirits from generations before.

*Continued on p. 7*

# *Balcones Community Orchestra Players*



## **Violin I**

Melissa Ruof,  
*Concertmaster*  
Walter Romanko  
Lucia Woodruff  
Catherine van Zanten  
Elena Montepinto  
Tony Stedge

## **Violin II**

Andrea Gore  
Nancy Hoagland  
Kay Mueller  
Laurie Peckins  
Olive Forbes

## **Viola**

Mike Domjan  
Jennifer Moon

## **Cello**

Karen Foster Cason  
John Cox  
Vitalie Morrison

## **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 by Robert Radmer continued...

**Sir Edward Elgar** was born into a musical family, learned the violin and bassoon, and as a young man worked as an organist and a bandmaster. Although he had no formal compositional training, his compositions for orchestra were esteemed internationally and laid the foundation for a generation of successful English composers. The Serenade, Op. 20, was dedicated to Elgar's wife, and the work remained a personal favorite of his. The first of three movements is marked *Allegro piacevole* (Italian: Cheerful, pleasant). A recurring, murmuring, staccato motive opens the movement, and sets the stage for a calm, melancholy tune. A middle section highlights an octave-leaping, falling tune in contrast. The second movement *Larghetto* is built around a slow, "yearning" melody of great warmth and passion. The melodic material of the closing *Allegretto* evokes a gentle questioning, concluding in a memory of the very first bars of the Serenade.

**Franz Joseph Haydn** is most famous for his symphonies and string quartets, but he was successful in many other genres such as opera and sacred music. His 17 concertos for solo instruments date mostly from the 1760s while he was employed by Prince Esterhazy after two decades of supporting himself with freelance work. The Esterhazy court had an ensemble of highly-trained professional musicians who required an astounding amount of freshly composed music to entertain the Prince and his guests. Consequently Haydn had the opportunity to develop his technique and style. Receiving immediate feedback on the success or failure of his pieces from his musicians and the prince was invaluable in perfecting his art. The Violin Concerto in G Major is in the usual three-movement Fast-Slow-Fast frame. The first movement *Allegro moderato* exhibits a sprightly, yet comfortable, feeling. The melodic material is first given out by the orchestral violins over a simple accompanying bass. The solo violin enters, giving out the main themes with just the right amount of virtuosic decoration. The middle movement *Adagio* again opens with the orchestral violins presenting the main melody over an unobtrusive bass accompaniment, and the solo violin enters with gentle comments on the themes. Each of the first two movements pauses for a *cadenza* which allows the soloist to engage in intimate flights of musical fancy for a few moments. The third movement *Allegro* brings the listener from calm reverie into a joyous two-beat dance. Leaping tunes and infectious rhythms close the concerto in a most pleasing, satisfying manner.

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



*Yeyoung Yoo, Cello*  
Haydn: Concerto in C Major  
Sunday, April 24th, 2022  
St. Martin's Lutheran Church



**2022 BCO Concert  
Sunday 4:00 pm**

- **May 22 Artina McCain, piano - St. Matthew's Episcopal Church**