

# Balcones Community Orchestra

Dr. Robert Radmer, Conductor

## *Concert Program*



Concerto for Oboe and Bassoon (ca.1725)      Antonin Reichenaur  
Allegro      (1694 - 1730)  
Adagio  
Allegro

Ian Davidson, Oboe  
Daris W. Hale, Bassoon

*Titus* Overture K. 621      (1791)      W. A. Mozart  
(1756 - 1791)

Petite Suite      (1886-9)      Claude Debussy  
En bateau (Sailing): Andantino      (1862 - 1918)  
Cortege (Retinue): Moderato  
Menuet: Moderato  
Ballet: Allegro giusto

Symphony No. 1, Op. 21      (1800)      Ludwig von Beethoven  
Adagio molto - Allegro con brio      (1770 - 1827)  
Andante cantabile con moto  
Menuetto: Allegro molto e vivace  
Finale: Adagio - Allegro molto e vivace

February 19, 2023 4:00 p.m.  
Episcopal Church of the Resurrection  
2200 Justin Ln.-Austin, TX 78757



BCOrchestra.org

*Our Soloists*  
*Daris W. Hale, Bassoon*  
*Ian Davidson, Oboe*



**Daris W. Hale** - One bassoon, 11 orchestras, 7 countries, 47 world premieres, TV, film, commercials, DVD's, CD's; life long learner with one heart, one soul, one loving husband, two sweet kids, hundreds of brilliant students, or rather teachers; 7 billion friends; always manifesting music and art. Her hat is currently hanging at Texas State University.



**Ian Davidson** - has appeared as soloist and chamber musician on six continents as part of forty-six international concert tours. He is Principal Oboe of the Austin Opera Orchestra and Solo English Horn and Associate Principal Oboe of the Austin Symphony Orchestra. With massive concerto appearances, festival appearances, film credits, and awards, Ian has been recognized for outstanding contributions in teaching, service, and scholarly and creative activity. In 2014 Dr. Davidson was named University Distinguished Professor by Texas State University and Regents' Professor by the Board of Regents of the Texas State University System.

# Program Notes

**Antonin (or Johann Anton) Reichenaur** was a Czech Baroque composer, now relatively unknown but whose music has been preserved in many libraries and collections across Central Europe. He wrote primarily for sacred purposes, although he also composed concertos for winds and strings as well as concert overtures and chamber music. His Concerto for Oboe, Bassoon in B-flat opens with a jaunty, leaping tune in the style of Vivaldi. The soloists take over with a virtuosic section of scales and arpeggios, and a convivial conversation ensues between the large group and the two solo players. The middle movement Adagio is a peaceful episode in the manner of a trio sonata. The closing Allegro opens with another melody featuring leaps and flashy scale passages. The soloists and the orchestra share in the fun, and a reappearance of the opening tune brings the piece to a satisfying close.

Two of **Mozart's** operas, "The Coronation of Titus" and "The Magic Flute," each received their premieres in September of 1791, only weeks before his death on December 5. The Overture to Titus begins with a series of flourishes which return just before its end; in between Mozart presents us with two very Italianite and sprightly tunes in C major which surround a very serious and Germanic contrapuntal section in F minor. He fills out the remainder of this short curtain-raiser with a flurry of delightful running scale passages, setting the scene for the story to come.

**Claude Debussy's** Petite Suite was originally composed as a four-hand piano work, presumably intended for skilled amateur players, and given its premiere performance by Debussy and his publisher in 1889. This version of the Suite was re-worked for orchestra in 1907 by Debussy's friend Henri Bussard and is the edition heard today. Debussy's Suite sounds in many ways like the established Parisian styles of his elders, as his idiomatic personal style was still to be developed in the future. The first movement, En Bateau (In a Boat) opens with a long, floating line in the flute answered by a dance tune given in the rich sound of the unison violins. These two ideas commence a conversation which seems to drift off into the distance.

continued on p. 7

# Balcones Community Orchestra Players



## **Violin I**

Mary Brown,  
*Concertmaster*  
Walter Romanko  
Melissa Ruof  
Catherine van Zanten  
Ellie Hunt  
Elizabeth Jackson

## **Violin II**

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

## **Viola**

Mike Domjan  
Jen Moon  
Charles Stolze  
Paula Blaha

## **Cello**

Karen Foster Cason  
John Cox  
Mary Beth Widhalm

## **Bass**

Amanda Aubrey

## **Flute**

Martha Krones  
Emma Cranford

## **Oboe**

Herson de la Garza  
Fred Behning

## **Clarinet**

Byron Gifford  
Samara Morris

## **Bassoon**

Amy Crandell  
Lori Willoughby

## **Horn**

Rachel Koen  
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-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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Elizabeth Jackson  
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The second movement, *Cortege* (Procession) is a slow, stately march. A feeling of ceremony among lush beauty pervades the air - imagine a line of bridesmaids clutching bouquets of gaily-colored flowers, smiling serenely as they unhurriedly make their way to the altar. The *Menuet* provides a hint of the attitude of Parisian high society: Dance if one must, but never forget that above all, be elegant. The *Finale, Ballet*, is an homage to the French classical dance. Light, controlled, lively, bordering on humorous but always remaining simply good-humored.

In the years prior to the turn of the 19th century **Beethoven** had left his native Bonn and settled in Vienna. He had become known as the best pianist in the city, famous for his ability to improvise in addition to his accomplishments as a composer. In April of 1800 he presented his first "benefit" concert (that is, any profits from ticket sales would accrue to Beethoven himself), in which his *Symphony in C Major* was given its first performance. The work opens with a broad *Adagio*, and Beethoven bends Classical custom from the very beginning as he colors and energizes the first chord by adding the unsettling flat-seventh tone to the expected simple tonic triad. The usual, "Here are the main notes of this piece" has mutated to "Can you guess what the main notes of this piece will be?" Beethoven is notifying his public that, although much of the new symphony will sound familiar, nothing should be taken for granted. The *Allegro* revolves around a static-then-climbing motive in the strings relieved by a gentle falling figure in the winds. The *Andante* harkens back to an earlier time in its contrapuntal approach to a simple tune, but again Beethoven invigorates the movement with a short-long motive which is given out even by the drums. In the *Menuetto* Beethoven takes what had been an elegant courtly dance and turns the form into a whirling triple-time frenzy. The middle section allows a moment to catch one's breath before the breathlessness resumes. After a short introduction the *Finale* takes off with a tune full of twists and insistent repetition that may remind the listener of taunting schoolyard calls. With a powerful finish Beethoven announces his arrival as a symphonist. Haydn and Mozart would have recognized what had transpired throughout the symphony, but neither would have created such a sustained blaze of energy. Welcome to the 19th Century!

“ **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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**Join us  
for our  
March 19  
2023  
concert**



**Hasun Yoo, Violin**

**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 *Hasun 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