

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

Concert Program

Concerto Grosso in B-flat Op. 6 No. 5 (1714) Archangelo Corelli
Adagio - Allegro (1653 - 1713)
Adagio
Allegro
Largo - Allegro

Mary Brown, Walter Romanko - Violins John Cox, Cello

Viola Concerto in G Major (ca.1720) Georg Phillpp Telemann
Largo (1681 - 1757)
Allegro
Andante
Presto

Robert Radmer, Viola

Divertimento No. 2 in D Major (1755) Franz Josef Haydn
Presto (1732 - 1809)
Menuetto
Largo cantabile alla breve
Menuetto
Presto

Suite in F ("Lady Radnor's Suite") (1894) Hubert Parry
Prelude (1848 - 1918)
Allemande
Sarabande
Bouree
Slow Minuet
Gigue

Oct 24, 2021 4:00 p.m.
Episcopal Church of the Resurrection
2200 Justin Lane - Austin, TX 78757

Our Soloist
Robert Radmer, viola



Robert Radmer has performed 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, Southwest Texas State University, and St. Edward's University. Radmer was honored by being named Teacher of the Year in 1996 by the American String Teachers Association (New Mexico Chapter).

As the conductor of the Balcones Community Orchestra for 23 seasons, his philosophy is a clear and simple one - "Let the players play." More information is available on the Conductor's page of this program.

Program Notes

Arcangelo Corelli was the foremost violinist of his day, and the earliest Classical composer whose music has never fallen out of fashion, holding the concert stage for more than three hundred years and now regularly appearing in film scores. He is most famous for the Concerto Grosso, a genre featuring two solo violins and a solo cello accompanied by a larger group of strings. The Grove Dictionary of Music and Musicians indicates that the word concerto probably comes from the Latin concertare, “to contend, dispute, debate,” but the primary Italian meaning of concertare is to “arrange, agree, get together.” These two conflicting meanings exactly describe the activity of two distinct groups of players holding forth in conversation, each body having something to say, sometimes in agreement, sometimes in contrast. Corelli’s Op. 6 comprised 12 such Concerti Grossi, and our concerto today shares the style, drama, pleasing conversation and musical delight of the other evergreen eleven.

Georg Phillip Telemann was the most famous musician of his day, and he served as an important link from the old Baroque method of contrapuntal writing to the new, more transparent Classical style. His approach to clarity is evident in each movement of his Viola Concerto in G Major as he sets the solo against a Baroque style of animated bass, while the orchestra in the new Classical style is either silent or supports the solo with simple accompaniment. At important points he brings in the whole ensemble for brilliant punctuation, energizing the piece by this dramatic contrast. The work opens with a stately triple-time dance which is followed by a lively Allegro built around a simple upward-leaping figure. The slow third movement Andante revolves around a mournful long-short motive, while the Presto Finale opens with a brilliant descending scale balanced by an extended climbing idea.

Program notes by Robert Radmer

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Balcones Community Orchestra Players



Violin I

Mary Brown,
Concertmaster
Walter Romanko
Melissa Ruof
Lucia Woodruff

Violin II

Catherine van Zanten
Nancy Hoagland
Laurie Peckins
Elizabeth Jackson

Viola

Charles Stolze
Jennifer Moon
Deb Weltzer

Cello

John Cox
Josh Saldivar
Marguerite Clayton
Howard Clayton

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 on the faculty of St. Edward's University conducting the orchestra and teaching strings. In addition he served 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 performed 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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Balcones Community Orchestra

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Program Notes continued...

Franz Josef Haydn was working as a court musician and composer in the 1770s, employed by Prince Anton Esterhazy. The Prince preferred his country palace over his Vienna home, and so Haydn was very much without outside influences as he produced two evenings of music for the Prince each week. Opera was the most popular of musical forms at the time, but opera did not appeal to the Prince - he preferred intimate concerts involving small ensembles. In response Haydn developed several new styles of music, one of which was the "string quartet," performed by two violins, a viola and a cello. Within the first dozen or so works Haydn created in this format is the Divertimento in D Major, today expanded to a larger ensemble. The opening Presto is fast and brilliant; the second movement is in the dance style of the minuet, except in a humorous set of 10-bar phrases, rather than the usual eight for dancing. The middle movement presents a contrasting, calm feeling, almost of a lullaby. The next Menuetto is in the more usual eight-bar framework and the piece closes with a light and rapid "fiddle" tune.

Sir Hubert Parry was a composer, teacher, philosopher, scholar and author, whose "ethical and aesthetic standards influenced not only his students but the whole artistic life of his time," according to *The Grove Dictionary of Music and Musicians*. Helen, Countess of Radnor, commissioned this work and others which she then conducted in performance. *Lady Radnor's Suite* is organized in the Baroque manner of a series of movements in various dance styles, preceded by a Prelude. The overall work honors that contrapuntal compositional style as well, with each voice given a part of the musical conversation. The work opens in an air of gentle affability, and the following dances maintain that feeling while nodding in courtesy to earlier composers such as Purcell, Bach and Handel. The Allemande, slow and dignified; the Sarabande, serious and weighty; the Bourree, lively but elegant; the Slow Minuet, smooth and stately; and the Gigue, smiling and joyous.

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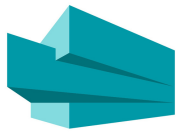
Acknowledgements

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2021 - 2022 BCO Concerts Sundays 4:00 pm

- Nov 21 *Bryan Hall, violin* - St. Martin's Lutheran Church
- Jan 23 *SungEun Park, Piano* - St. Matthew's Episcopal Church
- Feb 20 *TBA* - Episcopal Church of the Resurrection
- Mar 20 *Alexander Smith, viola* - Episcopal Church of the Resurrection
- Apr 24 *Francesco Mastromatteo* - St. Martin's Lutheran Church
- May 22 *Artina McCain, piano* - St. Matthew's Episcopal Church