

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

Concert Program

Concert in Sextour No. 5 in D Minor (1741) Jean Phillippe Rameau
La Forqueray (1683 - 1764)
La Cupis
La Marais

Concerto Grosso Op. 6 No. 1 in D Major (1739) Georg Frederic Handel
A tempo giusto (1681 - 1759)
Allegro
Adagio
Allegro
Allegro

Melissa Ruof, Andrea Gore, Violins
Karen Foster Cason, Cello

Brook Green Suite (1933) Gustav Holst
Prelude (Allegretto) (1874 - 1934)
Air (Andante)
Dance (Allegro)

Piano Concerto No. 1 in G Minor Op. 25 (1831) Felix Mendelssohn
Molto allegro con fuoco (1809 - 1847)
Andante
Presto

Jonathan Tsay, Piano

May 22 2022 4:00 p.m.

St. Matthew's Episcopal Church

8134 Mesa, Austin, TX 78759



Our Soloist *Jonathan Tsay, piano*

As a collaborative pianist, chamber musician, producer, and arts administrator, Jonathan Tsay maintains an artistic career as diverse as his interests. Jonathan has served numerous roles in the music community including Head of Collaborative Piano at Conservatory Music in the Mountains, Head of Piano at the Chloé Trevor Music Academy, Co-Director of the Memphis International Piano Festival and Competition, Presenter and Artist for Cliburn in the Classroom (which serves over 50k under-served 2nd-4th graders in the DFW area per year) and Artistic Director of Ensemble75, a chamber music series based in the North Texas area.

A recent multi-city tour of Taiwan included solo recital stops at the National Recital Hall in Taipei, Kaohsiung Music Hall, and the Pingtung Arts Center. Other recent engagements include performances for Cliburn at the Modern, International Stretto Piano Festival, Festival Pianissimo (Pasto, Colombia), Blanco Performing Arts, and Fine Arts Chamber Players.

A sought-after collaborator, Jonathan has also performed alongside some of the world's premier musicians, including Chee-Yun, David Cooper (Principal Horn, Chicago Symphony), Jing Wang (Concertmaster, Hong Kong Philharmonic), dramatic soprano Alessandra Marc, the Cézanne Quartet, and Nathan Olson (Concertmaster, Dallas Symphony Orchestra). As a solo recitalist, Jonathan has performed throughout the United States, Canada, and Taiwan.

Jonathan earned a Bachelor's of Music under the tutelage of Dr. Carol Leone at Southern Methodist University and his doctorate at l'Université de Montréal with Marc Durand.

Jonathan's performances have been broadcast on WRR Classical, KMFA Classical, and are featured in the companion CD to "Brahms - A Listener's Guide: Unlocking the Masters Series." Jonathan's album, "Harmonic Allusions," was named in the "Top 5 Albums of 2017" by TheaterJones, and his YouTube collaboration with Chloé Trevor performing "Danse Macabre" has garnered over 1.3 million views. Jonathan is currently Assistant Professor of Piano at the Rudi E. Scheidt School of Music at the University of Memphis. www.jonathantsay.com

Program Notes

Jean Phillippe Rameau was the leader of the French musical establishment during the middle of the 18th century. A composer of opera, ballet, chamber and orchestral music, he also wrote some 65 works for harpsichord, 22 of which he later expanded to include a violin or flute and cello. Most of these he named, often after friends or family, sometimes employing names suggested by others. Four years after his death a friend collected some of these pieces into *Six Concerts* arranged for three violins, one viola and two cellos. The first piece of the fifth Concert is named after a friend, and is built upon an octave-leaping figure followed by a descending scale. The second piece of the collection is named in honor of a friend's newborn child, and employs a four-note "sighing" figure of over climbing arpeggiated chords. The third and final piece is named after a famous musician friend, and it revolves around a non-stop leaping melody. The overall tone of the pieces depicts the delicate, transparent mood of the Parisian Baroque style.

The twelve works that comprise **Georg Phillip Handel's** Opus 6 Concerti Grossi all use the popular Baroque framework in which a small group of soloists is set against a larger force of musicians as a means of creating contrast. The first movement of today's work opens with a swaggering descending motive that reappears in several guises. The second movement *Allegro* takes the descending idea and adds a further jaunty upward turn, and two episodes of repeated-note excitement get the whole ensemble involved in the musical conversation. The *Adagio* is a sweet, three-voiced interchange around still another falling motive in the solo violins, which is answered by the solo cello's rising figure. Yet another descending motive characterises the fourth-movement *Allegro*, given out first by the solo violins in fugal format, answered amusingly in the middle of the movement by the bass voice announcing the same tune now turned upside-down in a sort of here-comes-the-cavalry moment. All this compositional cleverness is brought to a close with final *Allegro*, a triple-time dance employing simple scales and arpeggios in G Major revelry.

Continued on p. 7

Balcones Community Orchestra Players



Violin I

Melissa Ruof,
Concertmaster
Tony Stedge
Elizabeth Jackson
Elena Montepinto
Lucia Woodruff
Catherine van Zanten

Violin II

Andrea Gore
Nancy Hoagland
Ellie Hunt
Laurie Peckins
Olive Forbes

Viola

Mike Domjan
Jennifer Moon
Deb Weltzer

Cello

Karen Foster Cason
Vitalie Morrison
Marguerite Clayton
Howard Clayton

Bass

Ann Smith
Ray Fisher

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 39 of Austin's finest in concert at the Moody Center.



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Balcones Community Orchestra

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Program Notes by Robert Radmer continued...

The music of **Gustav Holst** incorporates styles from a variety of countries, traditions and his contemporary composers. He made his living as a young musician playing trombone, and at the age of 30 became a music teacher at a girl's school. Just a year before his death he created a work to be played at that girl's school, located on Brook Green in London. The Brook Green Suite is in three movements. The Prelude showcases an extended song-like melody of youthful cheer and gentle exuberance. The middle movement Air is again built around a song, but now the mood is one of contemplation interrupted by a moment of rising excitement. The closing movement Dance is features a triple-time effusion of non-stop joy.

Felix Mendelssohn was just 21 years old when he returned to Germany from a trip to Italy. He met along the way a charming young female pianist who inspired him to compose his Piano Concerto No. 1 in G Minor. It is in the usual Fast-Slow-Fast framework, but Mendelssohn elides the movements together using a repeated-note figure at the end of the first movement and the same figure again at the beginning of the third so as to create a work which flows non-stop from first note to last. The piece opens with the orchestra exclaiming a short and powerful introduction. The pianist takes over to deliver the climbing main theme, and soloist and orchestra engage in an exciting back-and-forth conversation. The second movement begins with the soloist giving a hint of the main melody, then the orchestra takes over to complete the tune. Continuing to alternate roles of melody and accompaniment, the movement quietly evanesces before the muscular third movement begins. The solo voice delivers a whirlwind of notes, as all drive toward the spectacular and satisfying G Major finish.



*Your support has been amazing
and the BCO is most grateful!*

Acknowledgements

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Promotion: Libby Bryer
Recording Engineer: Mike Koetting



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2022-2023 BCO Concerts

Sunday 4:00 pm

We are excited to resume our regular schedule in September 2022. Look for invitations to summer events and other musical fun with Dr. Radmer in your email or on our website: BCOrchestra.org