

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

Concert Program

Marriage of Figaro Overture (1786)

Wolfgang Amadeus Mozart
(1756 - 1791)

Symphony No. 99 in E-flat (1793)

Franz Joseph Haydn
(1732 - 1809)

Adagio - Vivace assai

Adagio

Allegretto

Vivace

Violin Concerto in A Minor, Op. 53 (1879)

Antonin Dvorak
(1841 - 1904)

Allegro ma non troppo

Adagio, ma non troppo

Allegro giocoso, ma non troppo

Bryan Hall, Violin

Nov 19, 2023 4:00 p.m.

Episcopal Church of the Resurrection

2200 Justin Lane

Austin, TX 78757



Our Soloist
Bryan Emmon Hall



Hailed by Cincinnati City Beat as “extraordinarily evocative” for his performances and reviewed by the Salisbury Post as playing with “great beauty and extraordinary brilliance,” for his Sibelius Violin Concerto, Dr. Bryan Emmon Hall has performed extensively in the United States and abroad as a chamber, orchestra, violinist, violist, and conductor. Bryan has performed in such venues as the Kennedy Center in Washington D.C., the Palace of Fine Arts in San Francisco, and the Forbidden City Concert Hall in Beijing, China. He has also appeared as a soloist with over 30 orchestras such as the Fairbanks Symphony Orchestra, Shasta Symphony Orchestra, Balcones Symphony, Salisbury Symphony Orchestra, Winston-Salem Piedmont Triad Symphony Orchestra, Austin Civic Orchestra, Central Texas Orchestra, Piedmont Wind Symphony, Juneau String Ensemble, Cincinnati Accent Festival Orchestra, and many others. Dr. Hall served on the faculty of The University of Alaska Fairbanks as Associate Professor of Upper Strings.

He was Concertmaster of the Fairbanks Symphony Orchestra, conductor of the Northern Lights Symphony Orchestra, and conductor of the Fairbanks Youth Symphony Orchestra. He was visiting Concertmaster of the Juneau Symphony Orchestra 2018-2019. His articles are published in publications like String Magazine. Bryan Hall is currently the Assistant Professor of Upper Strings and Orchestra Conductor at Georgia College and State University.

Program Notes

by Robert Radmer

Mozart's overture to the opera "The Marriage of Figaro" opens with a quiet murmur that is answered by a rousing fanfare. Quick, energetic figures appear among exciting falling and rising scales, bits of melody, and an unstoppable forward momentum. Meant to simply announce the beginning of the hours-long opera, Mozart wastes no time in getting the evening started. Listen as we employ the work a quarter of a millennium later to the same end.

Haydn's Symphony No. 99 opens with a curious *Adagio* that although not fast employs an unsettling use of varied note values - seven different lengths in the first six beats. This gives a sprightly sense of forward motion further heightened by a melodic leap of ten notes in the first measure answered by a 12-note leap in bar three. Haydn plays more rhythmic, melodic and harmonic tricks before revealing the main building blocks of the rest of the movement: a long-short-short motive and a quick, turning figure. The 2nd movement *Adagio* tune hovers closely around the tonic note of the surprising key of G major. Beautiful sections for solo winds and again for solo strings feature this tune in varied harmonizations, each a prime example of Haydn's phenomenal inventiveness, while the tremendous force of the whole group provides weighty contrast to the airy melody.

In the *Menuetto* Haydn brings rhythmic humor and off-beat accents to the old dance. Rhythmic simplicity appears in the middle section, or Trio, but displaced accents once again abound with the return of the opening material. The *Vivace* finale features a melody combining a leaping figure with a simple ascending scale, answered with a gesture of repeated descending scales. Haydn finds the most ingenious ways to re-introduce a tune that really ought to seem over-familiar, but instead always seems to freshly reveal itself. Haydn's invention and re-invention entertains and delights the listener all the way to the last, satisfying, chord.

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Balcones Community Orchestra Players



Violin I

Mary Brown,
Concertmaster
Walter Romanko
Melissa Ruof
Catherine van Zanten
Elizabeth Jackson
Deb Weltzer

Violin II

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

Viola

Mike Domjan
Jen Moon
Charles Stolze
Emma Strub
Lucia Woodruff

Cello

Karen Foster Cason
John Cox
Mary Beth Widhalm
Steve DuPrez

Bass

Ann Smith

Flute

Kyndra Cullen Severance
Sally Grant

Oboe

Herson de la Garza
Steve Peckham

Clarinet

Byron Gifford
Candace Kimbrough

Bassoon

Lori Willoughby
Dara Smith

Horn

Noah Ruhl
Joanne Delk
Rusty Holmes

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. He has started a new orchestra at Austin Community College and is excited about making music with the Northridge String Orchestra.

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Program Notes, continued

Dvorak's Violin Concerto begins with only a few seconds of a declaration of the home key, and the soloist announces the movement's main motive of a long note followed by a triplet figure and another long note. The opening is repeated, now extended with a bit more melody and decorated with a bit of rapid, virtuosic figuration. Again the declaration appears, and again it is followed by the soloist. Now the charm of the "third time" pays off as the full orchestra delivers a complete exposition of the movement's melodic material in a varied and powerful conversation with the solo violin. Later, a slowing, calming moment of woodwinds and violin allow a transition without pause into the middle movement, *Adagio, ma non troppo* (Slowly, but not too). The main melodic material is built around a three-note rising-then-falling figure. The soloist and orchestra commune and expound on this idea for the remainder of the movement, with the soloist embellishing in virtuosic brilliance. The third movement is built around a double-time tune over a triple-time accompaniment. The over-riding emotional feel is wrapped around the word in the movement's title *giocoso* (playful). Again, the soloist and orchestra converse, discuss, declare, and contend, until finally all concerned are on the same page, driving toward the same goal, in complete and utter accord.



We take a break for the holidays after this concert and start up again in January 2024. But be sure and check our website for other events we may be involved with throughout the rest of 2023. For now, mark your calendars to attend the January 21, 2024 concert featuring our soloist:

Jessica Mathaes, Violin



Acknowledgements

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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.

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Thank you!