

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

Concert Program

Concerto Polonois (ca. 1705) Georg Phillip Telemann
(1681 - 1767)
Dolce
Allegro
Largo
Allegro

Violin Concerto in A Minor (BWV 1041) (ca. 1720) J.S. Bach
(1685 - 1750)
Allegro moderato
Andante
Allegro moderato

Bryan Hall, Violin

Divertimento in B-flat K.137 (1772) Wolfgang Amadeus Mozart
(1756 - 1791)
Andante
Allegro di molto
Allegro assai

Meditation on an Old Bohemian Chorale op. 35 (1914) Josef Suk
(1874 - 1935)

St. Paul's Suite (1913) Gustav Holst
(1874 - 1934)
Vivace
Ostinato
Intermezzo
Finale (The Dargason)

Nov. 21, 2021 4:00 p.m.
Saint Martin's Lutheran Church
606 W. 15th - Austin, TX 78701

Our Soloist
Bryan Hall, violin



Hailed by Cincinnati City Beat as “extraordinarily evocative” for his performances, Dr. Bryan Emmon Hall has enjoyed success as both a performer and teacher. He 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 the Fairbanks Symphony Orchestra, Winston-Salem Piedmont Triad Symphony Orchestra, Austin Civic Orchestra, Cincinnati, Accent Festival Orchestra, Central Texas Orchestra, Salisbury Symphony Orchestra, and many others. Dr. Hall has performed extensively in the United States and abroad as a chamber, orchestra, violinist, violist, and conductor.

In 2010, Bryan gave his Austin debut recital in collaboration with UT faculty pianist Anton Nel at The University of Texas at Austin. Dr. Hall is currently the violin/ viola professor at The University of Alaska Fairbanks, where he also serves as concertmaster of the Fairbanks Symphony Orchestra and conductor of the Fairbanks Youth Symphony Concert Orchestra. www.bhallviolin.com

Program Notes

Telemann was a self-taught musician who achieved fame by creating a tremendous number of charming and musically satisfying works. His graceful melodies coupled with supple and inventive harmonies were performed and loved all across Europe. Today's Concerto Polonois, written after a visit to Poland and one of some 130 similar works, is a good example of his style. The first movement, Dolce ("Sweetly") features a quiet and smoothly flowing melody. The second movement Allegro is forceful and strongly rhythmic, built upon repeated notes and scales which are contrasted with leaping figures. The Largo shifts again into a quiet, gentle dance, while the fourth movement Allegro concludes the work in an exhilarating two-step frolic.

J.S. Bach generally drew his influences from all over Europe, but his concertos were in the Italianate, more modern three-movement form Fast-Slow-Fast rather than the four movements with a slow opening typical elsewhere at the time. However, the intense counterpoint and tightly organized thematic and harmonic structures that are the hallmarks of Bach's style are always in evidence in all of the forms in which he composed. The Violin Concerto in A Minor opens with a two-note declarative leaping figure that reappears throughout the movement in a variety of guises and musical meanings. An energized climbing idea introduces a syncopated leaping motive which gives way to a gradual lowering of the orchestral energy as the large group begins a rather serious conversation with the soloist, discussing the opening ideas in seemingly endless variety. The middle movement is built upon a foundational idea of three repeated notes followed by a rising figure while the solo violin gives out gentle, melancholic Arabesques. The final movement opens in a feast of contrapuntal excitement in the four voices of the string band, then contrasts with simple accompaniments under the single violin.

Program notes by Robert Radmer

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Balcones Community Orchestra Players



Violin I

Melissa Ruof,
Concertmaster
Walter Romanko
Katie Hobson
Elena Montepinto
Lucia Woodruff
Avery Largent

Violin II

Andrea Gore
Nancy Hoagland
Celebrindal Roberts
Kay Mueller
Laurie Peckins
Olive Forbes

Viola

Charles Stolze
Jen Moon
Deb Weltzer

Cello

Karen Foster Cason
John Cox
Marguerite Clayton
Howard Clayton
Johannes Brinkmann
Josh Saldivar

Bass

Amanda Aubrey
Kevin Guico
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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Program Notes continued...

The rhythmic buzz of three beats to a bar subdivided with three notes to each beat provides a forward thrust that now allows the soloist to show off with some spectacular string-crossing acrobatics. All come together in a re-statement of the opening tune to bring the work to a satisfying conclusion.

The term Divertimento as used in the late 18th century indicated a musical work of a light character intended to entertain and amuse its players as well as its listeners. **Mozart** composed about 50 works in this spirit including many with such names as Serenade, Cassation or Notturmo. The Divertimento that we perform today was one of a group of three that Mozart composed in 1771 when he was about 15 years old. The first movement opens with an uncertain, introductory minor-key figure that soon settles down into the home key of B-flat, with a general mood of a stroll in the park. The second movement is a melodic riot over the Classical trommel (drum) bass. The almost-constant beating in the lower voices exudes a sense of giddy expectancy, answered by the graceful and melodic final movement.

In his Meditation on an Old Bohemian Chorale **Josef Suk** quotes only fragments of the original tune, instead presenting a commentary on its emotional and philosophical meaning. The Chorale, known now as "St. Wenceslas," is undeniably ancient, being mentioned in a 13th century text as "old and well-known." Its mood is a very sombre prayer to Saint Wenceslas, Duke of Bohemia and the patron saint of the Czech people. It asks him "to intercede for his nation in God to help them from injustice and ensure salvation," and it was considered at the end of World War I as a possible national anthem. Suk employs a highly contrapuntal style within the unity of a texture using only strings to display the emotional complexity and intellectual profundity of that plea from an entire nation to the Almighty.

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“ **Acknowledgements**
 The BCO thanks the Saint Martin's Lutheran Church and staff for the opportunity to play in their lovely facility

Promotion: Libby Bryer
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Program notes continued....

In 1905 **Gustave Holst** was appointed Music Director at St. Paul's Girl's School. As a young music student the grandeur of the music of Richard Wagner was his ideal, but later he developed an interest in the simple directness of English folksong. When the school built a new music wing with a sound-proof rehearsal hall Holst responded by composing St.Paul's Suite. The piece opens with a lively double-time Jig. The second movement is built around a simple, endlessly repeating figure (ostinato) that creates a meditative mood. A hint of nervousness makes itself felt as the smooth triple time tune has a plucked, double time accompaniment. The Intermezzo features a sombre melody interrupted by a lively and humorous dance. The last movement is subtitled The Dargason, referring to a powerful, raucous 16th century dance tune. Holst beautifully weaves the gentle folk song "Greensleeves" into the texture providing a marvelous sonic treat to the listener.

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