

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

Concert Program



“Egmont” Overture, Op.84	(1810)	Ludwig von Beethoven (1770 - 1827)
Romanze in F-Major, Op. 50	(1798)	Ludwig von Beethoven
Polonaise Brilliante in D Major, Op. 4	(1852)	Henri Wieniawski (1835 - 1880)

Thomas Gougeon, Violin

Symphony No. 103 in E-Flat Major	Josef Haydn (1732 - 1809)
Adagio - Allegro con spirito	
Andante	
Menuetto	
Finale (Allegro con spirito)	

March 17, 2024 4:00 p.m.
Episcopal Church of the Resurrection
2200 Justin Lane
Austin, TX 78757



Thank you for 25 years!

Our Soloist
Thomas Gougeon, violin



Thomas Gougeon started the violin at the age of 3 with the Suzuki Program. Through this program, Thomas performed in many local Toronto festivals and trained for multiple Royal Conservatory of Music (RCM) Exams. After leaving the Suzuki program, Thomas studied with Eri Kosaka from the Toronto Symphony Orchestra and played in a small ensemble called the Moordale Orchestra. Thomas then moved to Houston, Texas at the age of 14 where he attended the Kinder High School for the Performing and Visual Arts. During this time, Thomas studied with Rodica Gonzalez and later with Dr. Kirsten Yon.

Thomas made his Region Orchestra all four years of high school and attended TMEA All State his senior year. Recently, Thomas was concertmaster of the Roundtop Symphony Orchestra in the summer 2023 season and has performed alongside world renowned artists including Daniel Ching, Bion Tsang and Sandy Yamamoto, Thomas has also performed masterclasses for many notable artists such as Kim Chee Yun, Aloysia Friedmann, Li-Mei Liang, Rachel Ostler and Zach DePue. Thomas now attends the University of Texas at Austin with a Butler Excellence Scholarship and a Taylor Endowed Presidential Scholarship under the direction of Sandy Yamamoto.

Sunday, April 21 - 4:00 pm

**Full Orchestra
Performance**

Episcopal Church
of the Resurrection

2200 Justin Lane 78757

Program Notes

by Robert Radmer

Ludwig von Beethoven was living in Vienna when Napoleon invaded Austria and overran the city in 1809. During the chaos surrounding the community's society and economy Beethoven received a commission to compose incidental music to a production of Goethe's tragic play "Egmont," the story of a hero in the struggle for the liberation of the Netherlands from Spanish rule. The introductory Overture opens in a dark, ponderous mood, moves on to a forward-leading, yet falling tune bringing a sense of excitement together with a sombre undercurrent, and closes with a powerful martial tune implying a coming victory.

The term Romance in late 18th and early 19th century instrumental music generally referred to a piece embodying a lyrical melody in a relatively simple framework. This melody would be repeated and embellished, always over an uncomplicated accompaniment. The main melody would reappear among other musical ideas in a variety of key and mood, but never overly showy. Beethoven composed two of these Romances, and dedicated them to his violinist friend Ignaz Schuppanzigh. Romanze No. 2 in F-Major opens with a very calm, expressive melody in the solo violin, echoed in the orchestra a moment later as the two musical forces begin to engage in a very gentle, thoughtful conversation.

In the middle of the 19th century the "fantasia" was a very popular form for solo artists in which melodies from successful operas were performed in a sort of potpourri, each with a bit of virtuosic embellishment given out by the soloist. "Faust," a play by Goethe, was one of the most frequently employed opera stories, and the opera by Gounod was perhaps the most famous and successful of these. **Henri Wieniawski** opens the work with a noble-sounding trumpet call, and then introduces a muscular leaping tune that serves as a transition between sections. Enjoy the stylings of a musician exploring the combined work of a great poet, a magnificent composer and a wonderful violinist.

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Balcones Community Orchestra Players



Violin I

Mary Brown,

Concertmaster

Walter Romanko

Melissa Ruof

Catherine van Zanten

Lucia Woodruff

Ellie Hunt

Violin II

Andrea Gore

Nancy Hoagland

Kay Mueller

Laurie Peckins

Susan Versluys

Viola

Mike Domjan

Jen Moon

Charles Stolze

Deb Weltzer

Cello

Karen Foster Cason

John Cox

Mary Beth Widhalm

Johannes Brinkmann

Steve DuPrez

Bass

Ann Smith

Flute

Kyndra Cullen

Byron Gifford

Oboe

Herson de la Garza

Steve Peckham

Clarinet

John Parr-Culver

Keven Schaffter

Bassoon

Lori Willoughby

Chuck Hazelwood

Horn

Noah Ruhl

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-fifth 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).

Robert 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 group at Austin Community College and is excited about making music with the Northridge String Orchestra.

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and classical music enthusiasts.**

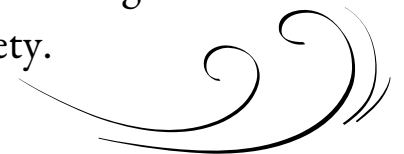
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Balcones Community Orchestra
8206 Issac Pryor Dr. 78749**

Thank you!

Program Notes, continued

F.J. Haydn had been employed for 28 years as a musician and composer by Prince Esterhazy, and had lived all this time at the Prince's estate in what is now rural Hungary. The Prince died in 1789, and his son, being uninterested in music, dismantled the elaborate musical establishment that Haydn had developed. Haydn was kept on staff at full salary, but without any duties. He moved to Vienna, and when he was invited to London for two extended visits he was free to accept this offer, spending some four years in England between 1790 and 1795. As part of his London responsibilities he composed 12 symphonies (his last), one of which we hear today. Symphony No. 103 acquired the nickname, "Drumroll," in response to the novel opening of the work given to the solo tympani. An even-paced, out-of-the-depths introduction leads to a lively triple-time tune with misplaced accents that is curiously dance-like yet undanceable. Haydn builds the whole movement from bits and pieces of these first four bars. The Andante is a set of variations on a tune filled with mystery and foreboding. The Menuetto takes the old elegant dance out of the ballroom and into the woodshed. The middle section makes a quick stop in the Alps before the foot-stomping dance returns. The Finale opens with a classic horn call, answered in the strings with a motive consisting of four repeated notes. From these simple ideas Haydn's genius emerges, providing us with the satisfaction of comfortable familiarity among endless variety.



Dear Friend of the BCO -

Your donations are greatly appreciated and help us continue, as we have for the past 25 years, to provide Austin and surrounding communities with eight free live classical music performances annually.

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.

Thank you, Robert Radmer

The BCO thanks Episcopal Church of the Resurrection and staff for the opportunity to perform in their lovely facility

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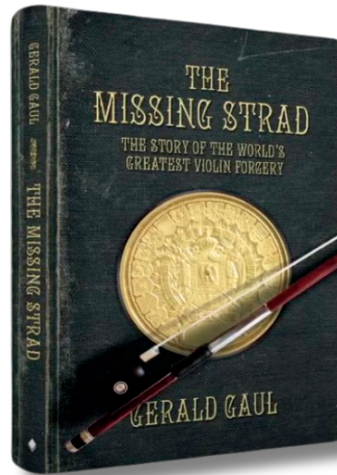
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So, this is your first live classical music concert?

Prepare to be delighted! Give yourself up to the music as these wonderful performers and their lively Conductor intend to soothe your soul and fire your imagination.

Take time to read the program notes, as they give insight into the composer's intentions and how those aims are to be accomplished in the music.

When should I clap?

Unlike pop concerts where we clap, yell, whoop and whistle at any given time, classical concerts are about being silent so that each detail is heard. Celebrating the orchestra comes at the beginning when the Conductor approaches the stage and again at the end of the pieces when all the sections (movements) are completed. There is usually a pause between movements and the Conductor will remain facing the orchestra as they prepare for the next wonderful round.

When it's over, the Conductor will face the audience with a smile. The music is designed to deeply move you. Feel free to express your joy!

Are children welcome?

More than ever our young minds are welcome to experience cherished music hundreds of years old. Every child should have the opportunity to hear and learn to play an instrument. Studies have shown that children who participated in music learning generally performed better in other studies.

So, yes, bring on the kiddos. Please keep in mind that your child should be ready to listen quietly for the magical hour-long concert.

Let Go, Relax and Enjoy!