

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

27th Season

Concert Program

Violin Concerto No. 1 in B-flat (1773)

Allegro moderato

Adagio

Presto

Wolfgang Amadeus Mozart

(1756 - 1791)

Jordan Bartel, Violin

Symphony No. 2 in D Major (1802)

Adagio molto - Allegro con brio

Larghetto

Scherzo (Allegro)

Allegro molto

Ludwig von Beethoven

(1770 - 1827)

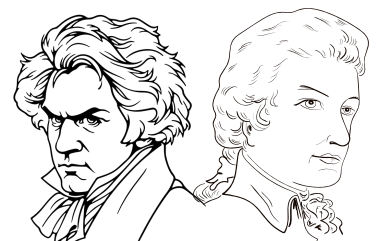
Our next concert is October 19th 4:00 pm

Michelle Schumann, Piano

St Matthew's Episcopal Church

8134 Mesa 78759

September 21, 2025 4:00 p.m.
Episcopal Church of the Resurrection
2200 Justin Ln.
Austin, TX 78757



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Our Soloist
Jordan Bartel, Violin



Described as playing with “delirious ecstasy” by Seen and Heard International, violinist Jordan Bartel is currently pursuing his DMA in Violin Performance at the University of Texas at Austin under the tutelage of Sandy Yamamoto.

An avid chamber musician, Jordan is currently a member of Trio Laval, prize winners in MTNA and Briggs Chamber Music competitions, a semi finalist in the Plowman Competition, and recipient of the 2025 Binkow Grant for Chamber Music Performance. The trio has had residencies teaching and performing at Texas Chamber Music Institute, Redfish Music Festival, and the Castleman Quartet Program, as well as multiple performances in Germany as a part of a collaboration between UMS and the Berlin Philharmonic. They have recent collaborations performing with Fritz Gearhart, Laura Bossert, and Andrew Smith.

Jordan was part of the Lyrica Chamber Orchestra Citizen’s Artist Orchestra from 2016-2020. The orchestra is intensely dedicated to community outreach, serving a residency at Boston’s Healthcare for the Homeless Program, and multiple performances across the east coast of the US. Other highlights include an NPR debut at WQXR’s McGraw Hill Financial Young Artist Showcase with Robert Sherman.

In 2022 he was named one of Garth Newel Music Center’s Emerging Artist Fellows, and in 2023 one of Green Mountain Chamber Music Festival’s inaugural fellows.



Dr. Robert Radmer
Music Director/Conductor

Robert Alan Radmer is the founder and Music Director of the Balcones Community Orchestra, now in its 26th season. He has worked with youth orchestras and adult ensembles in six states. For twelve years he served as Music Director and Conductor for the Central Texas Medical Orchestra, and he has been a faculty member of the Austin Chamber Music Center since 2010.

Radmer has appeared as a violist with chamber ensembles and orchestras in over two thousand performances since 1981 in 21 states and ten countries, and he was awarded the Doctorate in Viola Performance from the University of Southern Mississippi in 1993. For ten years he served on the faculty of St. Edward’s University teaching strings and conducting the orchestra, and has been a member of the music faculties of Texas State University, the College of St. Scholastica, Eastern New Mexico University, and Southwest Texas State University. Radmer was honored by being named Teacher of the Year in 1996 by the New Mexico Chapter of the American String Teachers Association.

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.

Program Notes

by Robert Radmer

Mozart was 16 years old when he and his father embarked on an extended trip to Italy to introduce Wolfgang to the sophisticated culture there. The ten-month sojourn ended in March of 1773, and during the following four-month stay in their own home in Salzburg the now 17-year-old Mozart composed four symphonies, a Mass and several other works. One of these, the Violin Concerto in B-flat, was the first of some 49 works for various solo instruments with orchestra which he would create over the next 18 years. Today's concerto opens with a stately falling-then rising theme which provides the building blocks for constructing the rest of the movement. A conversation ensues in which the soloist provides contrasting material in friendly discourse with the accompanying players. A few moments before the close of the movement the soloist embraces an opportunity to re-state and embellish the discussion with some improvisatory thoughts, although still allowing the orchestra to have the last word. The Adagio second movement is constructed in a similar fashion, although in a more serious, almost sombre mood, while the Presto third movement features lightning-like falling figures and sparkling virtuosic displays in both the solo voice and the accompaniment which provide delight to the listener. Enjoy the result as this teenager explores this fresh musical framework to bring pleasure to the listening world.

Though by 1802 **Beethoven** had established himself as an independent artist, with a wide range of successful compositions and performances to his credit, it was at this time that he began to lose his hearing. However, while his Second Symphony was composed under that black cloud it bears no mark of sadness or despair. Each movement is a testament to an inner confidence and joy. The work opens with a stately introductory Adagio which seems to poke fun at the old Classical style of empty ornamentation and rapid scale passages over static bass lines. Of course, in Beethoven's hands these simple gestures build into a moment of great tension which releases with a final, falling jubilant scale into the Allegro. A short climbing figure becomes the foundational motive for the rest of the movement, interrupted occasionally by a longer tune fit for royalty out on a hunt. The second movement Larghetto employs a long, smooth melody in what is essentially a set of variations. Here Beethoven mixes and matches bits of ideas from that tune and creates a characteristic structure filled with humor, drama, and pathos. In the third movement Beethoven leaves the Classic world behind, remaking the staid old Minuet into the bawdy joke of the Scherzo. In the Finale Beethoven drives a final rusty nail into the coffin of Classicism with a short, angular, buzzy motive spanning almost three downward octaves in a humorous depicting of what might be called in polite company "gastric distress." A warm, stepwise climbing tune serves as relief from the almost non-stop comic energy. Listen closely, and you can hear the call of the new-born Romantic 19th century.

Balcones Community Orchestra Players



Violin I

Melissa Ruof,
Concertmaster
Walter Romanko
Elizabeth Jackson
Bowie Lin
Lucia Woodruff
Mallory Matsumoto

Violin II

Deb Weltzer
Nancy Hoagland
Param Bajaj
Ellie Chubb
Susan Versluys
Lynn Lo

Viola

Jen Moon
Dixie Addington
Bethany Wharton

Cello

Karen Foster Cason
Johannes Brinkmann
Mary Beth Widhalm
Steve Duprez

Bass

Ann Smith
James Lemuel

Flute

Kyndra Cullen
Byron Gifford

Oboe

Herson de la Garza
Steve Peckham

Clarinet

Raylin Hooks
Gustavo Diaz

Bassoon

Chuck Hazlewood
Dara Smith

Horn

Joanne Delk
Genevieve Rucker

Trumpet

Eric Bittner
David Jones

Tympani

Jamar Gooden

“

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

Promotion: Libby Bryer
Recording: Mike Koetting
Performance Capture Austin

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27th Season

VIRTUOSO (\$2500+)

Richard & Kay Radmer
Johanness & Liza Brinkman
Dr. Gerald Gaul
Anonymous
Anonymous

SOLOIST (1,000+)

John Blewett
Anonymous
Charles Wortz
Craig H. Smith

CONDUCTOR (\$500+)

Steven Duprez
Charles Smaistrla
John Taylor
Redford Hazlewood
Gregory Shields

CONCERTMASTER (\$250+)

Tom Haider
Michael Domjan
Joanne Delk
John Howard & Byron W. Gifford
Susan Versluys
Redford Hazlewood
Steven Duprez
Charles Wortz
Ann Smith
Walter Romanko
Michael Corley
Nancy Hoagland

PRINCIPAL (100+)

Albert Lo
Catherine Van Zanten
Cathryn Mueller
William Schwartz
Martha N. Ovando
Joan H. Kerr
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Elena Chubb
Kay Hastings
Olive Forbes
Karen Foster Cason

FRIEND (25+)

Wallace Prugh
Bethany Wharton
Jose Yznaga
Travis Hill
Elizabeth Jackson
Wynnell E. Noelke
Ann Smith
Devin Cornacchio
Monika Spindel
Russell Babbitt
Enrique Spindel
Jamar Gooden
Yan Ling Lo
Deborah Weltzer
Mary Widhalm
Jennifer Moon

Thank you and to all that give at the door!

**The BCO is supported by donations from our members,
our audience, and classical music enthusiasts.**

Gifts can be made at www.BCOchestra.org

Or by mailing a check to:

Balcones Community Orchestra
3920 Shavano Dr. 78749

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What is a community orchestra?

Strings, Woodwinds, Brass, Percussion. Our all-volunteer group draws its repertoire from the masterworks for small orchestra, and presents live concerts in venues that approximate the conditions under which these works were first performed and heard. You may find our concerts casual, as this orchestra plays for everyone. Conductor Dr. Robert Radmer's philosophy is "Let them play, so that the world can hear!"

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 from our time and generations before. Every child should have the opportunity to hear and learn to play an instrument. Studies have shown that children who participate in music learning generally perform 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!

2025-2026 Concert Calendar



Sept 21 - 4:00 pm
Jordan Bartel, Violin
Episcopal Church of the Resurrection
2200 Justin Ln 78757



Oct 19 - 4:00 pm
Michelle Schumann, Piano
St. Matthew's Episcopal Church
8134 Mesa 78759



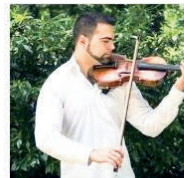
Nov 16 - 4:00 pm
Devin Cornacchio, Cello
Episcopal Church of the Resurrection
2200 Justin Ln 78757



Jan 25 - 4:00 pm
Olga Kossovich, Violin
Episcopal Church of the Resurrection
2200 Justin Ln 78757



Feb 22 - 4:00 pm
Alexander Smith, Viola
Episcopal Church of the Resurrection
2200 Justin Ln 78757



March 22 - 4:00 pm
Bryan Hall, Violin
Episcopal Church of the Resurrection
2200 Justin Ln 78757



April 19 - 4:00 pm
Ian Davidson, Oboe
Episcopal Church of the Resurrection
2200 Justin Ln 78757



May 17 - 4:00 pm
Adrienne Inglis, Flute
Episcopal Church of the Resurrection
2200 Justin Ln 78757



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