# Balcones Community Orchestra

## Dr. Robert Radmer, Conductor

28th Season

# Concert Program

Concerto for Clarinet and Orchestra (1791) — Wolfgang Amadeus Mozart (1756 - 1791)
Allegro (1st Movement only)

Raylin Hooks, Clarinet

Petite Suite (1886-9) — Claude Debussy (1862 - 1918)
Arr. Henri Busser
I. En Bateau
II. Cortege
III. Menuet
IV. Ballet

Symphony No. 1 in C Minor, Op. 11 (1824) — Felix Mendelssohn (1809 - 1847)
Allegro di molto
Andante
Menuet (Allegro molto)
Allegro con fuoco

Our next concert
Sunday Jan 24, 2027 - 4:00 pm
**Jordan Bartel, Violin**
Episcopal Church of the Resurrection
2200 Justin Ln 78757




Nov 15, 2026 4:00 p.m.
Episcopal Church of the Resurrection
2200 Justin Ln.
Austin, TX 78757

# Our Soloist

## Raylin Hooks, Clarinet

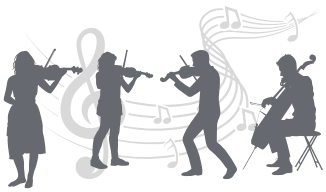


Raylin Hooks joined the Balcones Community Orchestra in 2025 and currently resides in Austin, Texas. She holds both a Bachelor and Master of Music degree in clarinet performance from the University of North Texas, where she studied with Phillip O. Paglialonga, Kimberly Cole Luevano, and Gregory Raden of the Dallas Symphony Orchestra.

During her time at UNT, Ms. Hooks performed and recorded with the North Texas Wind Symphony, Opera Orchestra, and Concert and Symphony Orchestras, and participated in numerous summer orchestral festivals. Her honors include receiving the prestigious Stanley Drucker Award, presented by Buffet Crampon CEO François Kloc, and winning First Prize in the Lamar University Young Soloist Competition.

Professionally, she has performed with and served as a substitute musician for the Austin Symphony Orchestra, McKinney Philharmonic Orchestra, Symphony of Southeast Texas, and Lone Star Wind Orchestra. An active member of the International Clarinet Association and Texas Music Educators Association, Ms. Hooks maintains a select private studio of clarinet students and is passionate about mentoring young musicians.

Outside of music, she enjoys hiking Texas trails, reading, exploring Austin coffee shops, and spending time with her shih-tzu, Lucy. In addition to her musical pursuits, she proudly serves as a Budget Analyst for the State of Texas.



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# *Dr. Robert Radmer*

## Music Director/Conductor

Robert Alan Radmer is the founder and Music Director of the Balcones Community Orchestra, now in its 27th 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 was a faculty member of the Austin Chamber Music Center for 16 years.

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 viola, violin, 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. In 2022 he accompanied the Eagles with 37 of Austin's finest in concert at the Moody Center.



# Program Notes
# by Robert Radmer

**Mozart** wrote his Clarinet Concerto for his good friend Anton Stadler, who had inspired Mozart to create this and other works by the quality of his musicianship and the beauty of his clarinet tone. In 1787, at a time when that instrument was just beginning to be recognized as a standard member of the orchestra, Stadler and his brother Joseph became the first pair of clarinet players to be engaged by the Viennese court orchestra. Mozart's concerto is in the standard three-movement form of Fast-Slow-Fast, and features long melodic lines and elegant, flowing virtuosity. Notable is the A-Major tonality, a key Mozart used primarily in his operatic love duets because in his mind it was associated with "soft and warm textures."

**Claude Debussy's** Petite Suite was originally composed as a four-hand piano work, presumably intended for skilled amateur players, and given its premiere performance by Debussy and his publisher in 1889. The piano four-hand version of the Suite was re-worked for orchestra in 1907 by Debussy's friend Henri Bussard and is the version heard today. Debussy's Suite sounds in many ways like the established Parisian styles of his elders, as his idiomatic personal style was still to be developed in the future. The first movement, En Bateau (In a Boat), opens with a long, floating line in the flute answered by a dance tune given in the rich sound of the unison violins. These two ideas commence a conversation which seems to drift off into the distance. The second movement, Cortege (Procession) is a slow, stately march. A feeling of ceremony among lush beauty pervades the air - imagine a line of bridesmaids clutching bouquets of gaily-colored flowers, smiling serenely as they unhurriedly make their way to the altar. The Menuet provides a hint of the attitude of Parisian high society: Dance if one must, but never forget that above all, be elegant. The Finale, Ballet, is an homage to the French classical dance. Light, controlled, lively, bordering on humorous but always remaining simply good-humored.

At the age of 15 **Felix Mendelssohn** completed his Symphony No. 1 in C Minor, and it became his calling card as he traveled the European continent meeting the great musicians of his time. It opens with a powerful falling-yet-climbing motive that imparts fire and forward thrust to the whole movement. Gentle descending lines interrupt, but even the bright burst of a C Major passage cannot stay the coming dramatic, minor-key close. Relieving the tension, the Andante opens with a pastoral tune given out by the strings in the sunny key of E-flat Major. Strings and winds engage in a lovely dialogue revolving around bits of this melody, sometimes in a calm setting, sometimes a nervous one, presenting in sound the variety of emotions underlying many a conversation. The Menuetto presents a brooding, syncopated two-bar minor-key tune that brings to mind something far from the delicate elegance of the 18th century courtly dance. It is interrupted, however, by a most curious contrasting section, an organ-like chorale supported by understated string arpeggios. This calm, almost meditative passage leads back to the unsteady syncopations of the opening, which are firmly resolved with the blazing rhythm of the 16th-note scales and arpeggios which characterize the Finale. Mendelssohn's youthful imagination creates amongst the movement's flames and lightning bolts plenty of room for contrasting sections of serenity as well as intricately constructed fugal passages. Enjoy this marvelous work left to us by an astonishing teenager.

# Balcones Community Orchestra Players

**Violin I**
Walter Romanko,
*Concertmaster*
Elizabeth Jackson
Mallory Matsumoto
Alexandra Stabrawa
Dixie Addington
Francesca Kelinsky

**Violin II**
Andrea Gore
Nancy Hoagland
Kay Mueller
Joseph Lloyd
Ellie Coleman
Param Bajaj

**Viola**
Mike Domjan
Jen Moon
Deb Weltzer

**Cello**
Karen Foster Cason
John Cox
Johannes Brinkmann
Mary Beth Widhalm
Marguerite Clayton
Howard Clayton
Steve DuPrez

**Bass**
Amanda Aubrey

**Flute**
Byron Gifford
Sally Grant

**Oboe**
Herson de la Garza
Mary Jackson

**Clarinet**
Raylin Hooks
Richard Davis

**Bassoon**
Chuck Hazlewood
Betty Thompson

**Horn**
Genevieve Rucker
Joanne Delk

**Trumpet**
Eric Bittner
David Jones

**Tympani**
Jamar Gooden

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28th Season

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