

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

27th Season

Concert Program

Symphonie No.1 in G Minor (1808)

Allegro

Andante

Allegro moderato

Allegro agitato

Etienne-Nicolas Méhul

(1763 - 1817)

Concerto for Violin and Orchestra, Op. 61 (1806)

Allegro, ma non troppo

Larghetto

Rondo

Ludwig von Beethoven

(1770 - 1827)

Jordan Bartel, Violin

Our next concert is February 22nd 4:00 pm

Wesley Fu, Cello

performing

Tschaikovsky: Variations on a Rococo Theme

The orchestra will also perform a

World Premiere, The Silk Purse Overture

by Lars Jensen

Episcopal Church of the Resurrection

2200 Justin Ln. 78757

February 8, 2026 4:00 p.m.

Episcopal Church of the Resurrection

2200 Justin Lane

Austin, TX 78757

BCOrchestra.org



Our Soloist

Jordan Bartel, Violin



Described as playing with “delirious ecstasy” (Seen and Heard International), violinist Jordan Bartel is currently pursuing his Doctorate of Musical Arts in Violin Performance at the University of Texas at Austin under the tutelage of Sandy Yamamoto, serving as her teaching assistant.

An avid chamber musician, Jordan is 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 University of Nevada, Las Vegas, Texas Chamber Music Institute, Redfish Music Festival, the Castleman Quartet Program, Lyricafest, and have had multiple performances in Germany as a part of a collaboration between UMS and the Berlin Philharmonic. They have recent collaborations performing with Charlie Castleman, Fritz Gearhart, and Laura Bossert.

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 the summer, he serves as Young Artist Faculty at Arts Ahimsa Chamber Music Festival, and with the Austin Chamber Music Center. 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

Etienne-Nicolas Méhul was a celebrated opera composer and the strongest and most individualistic French symphonist before Berlioz. The Symphony No. 1 in G minor opens with an octave leap and a dramatic downward arpeggio. His operatic roots reveal themselves in the silences of a singer taking breaths after each of the first two statements, but then the symphonist takes over as the piece moves forward in a non-stop blaze of inspired contrapuntal drama. The tension is relieved by a stepwise rising tune in G major, only to return again in the powerful G minor counterpoint. The second movement Andante is a set of variations (now in the major key of B-flat) based on a gently swaying-yet-rising, then stepwise-falling scale of more than an octave. Here the typical opera procedure of melody with simple accompaniment has vanished, as the non-stop counterpoint brings to mind the Baroque approach from half a century earlier. The third movement Minuet in G minor along with the fourth movement Allegro Agitato recalls instead the style of Beethoven, who premiered his famous Fifth Symphony in C minor in Vienna a month after Méhul first presented his G Minor Symphony in Paris. Enjoy the insistent three-repeated-note figure in its almost infinitely varied guises, and marvel at the simultaneous arrival across all of Europe of the Romantic realization of the power inherent in the most unpretentious of musical themes.

Ludwig von Beethoven's Violin Concerto in D Major was composed during a period of prodigious productivity following a year-long fallow period caused by a failed relationship with Josephine von Brunsvik and the depression brought on by his increasing deafness. The concerto follows the overall framework usual since the time of Vivaldi a century before - three separate movements in a fast-slow-fast pattern. However, Beethoven brings a new and expansive approach to the composition of his concerto, enlarging the structure, slowing its pace, and employing a style that avoided merely showy and virtuosic displays, instead emphasizing calm profundity throughout the work. The Violin Concerto opens with the main theme of four repeated notes given out by the timpani alone. This repeated motto serves to unify the movement while several other ideas provide variety and forward motion. These ideas are generally stepwise climbs and falls, imparting a simple serenity to the entire movement. After the movement's themes are presented by the orchestra the violin enters in a similar mood of gentle tranquility. The soloist makes musical comments on the orchestral proceedings, always with a sense of quiet restraint. The 2nd movement Larghetto involves a rising figure of grave nobility. The solo violin again comments with decorative figures and takes over with long-lined statements in a delicate, reserved style. The third movement Rondo begins without pause as the soloist gives out the main, leaping triple-time dance tune which the orchestra answers in a boisterous fashion. The ensuing musical conversation revolves around a wide variety of topics, but soloist and orchestra faithfully return to the opening idea, each restatement bringing an increasing sense of completion to the whole work.

Balcones Community Orchestra Players

38

Violin I

Mary Brown,
Concertmaster
Walter Romanko
Bowie Lin
Dixie Addington
Lucia Woodruff
Simran Mayadas

Flute

Kyndra Cullen
Byron Gifford

Violin II

Andrea Gore
Nancy Hoagland
Joseph Lloyd
Param Bajaj
Ellie Chubb
Lynn Lo

Oboe

Herson de la Garza
Brittany Toll

Clarinet

Raylin Hooks
Richard Davis

Bassoon

Chuck Hazlewood
Lori Willoughby

Horn

Genevieve Rucker
Joanne Delk

Trumpet

Eric Bittner
Jose Yznaga

Cello

Karen Foster Cason
John Cox
Johannes Brinkmann
Mary Beth Widhalm
Marguerite Clayton
Steve Duprez

Tympani

Jamar Gooden

Bass

Ann Smith
James Lemuel

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

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 John Taylor
 Redford Hazlewood
 Gregory Shields

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We thank you and to all that give at the door!

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

Gifts can be made at www.BCOOrchestra.org
 Or by mailing a check to:
 Balcones Community Orchestra
 3920 Shavano Dr. 78749

Or bank-to-bank with Zelle
 using BCOAustin@gmail.com

BCOrchestra.org

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

St. Matthew's Episcopal Church
8134 Mesa



Nov 16 - 4:00 pm
Devin Cornacchio, Cello

Episcopal Church of the Resurrection
2200 Justin Ln 78757



Feb 8 - 4:00 pm
Jordan Bartel, Violin

Episcopal Church of the Resurrection
2200 Justin Ln 78757



Feb 22 - 4:00 pm
Wesley Fu, Cello

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

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. Thus, 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!