

Balcones Community Orchestra

Dr. Robert Radmer, Conductor

26th Season

Concert Program

Violin Concerto No. 5 in A Major, K.219 (1772) Wolfgang Amadeus Mozart
Allegro aperto (1756 - 1791)
Adagio
Rondo: Tempo di Menuetto

Chloe Yofan, Violin

Symphony No. 3 in D Major, D.200. (1815) Franz Schubert
Adagio maestoso - Allegro con brio (1797 - 1828)
Allegretto
Menuetto (Vivace)
Presto vivace

Our next and final concert of the season presents SungEun Park, Piano
Sunday - June 1, 2025 - 4:00 pm
Hope Presbyterian Church
11512 Olson Dr. 78750

April 27, 2025 4:00 p.m.
Episcopal Church of the Resurrection
2200 Justin Lane
Austin, TX 78757



BCOrchestra.org

Our Soloist
Chloe Yofan, Violin



A native of Pittsburgh, Pennsylvania, Chloe Yofan is currently pursuing her Master of Music degree in Violin Performance at the University of Texas at Austin while serving as the Teaching Assistant to Sandy Yamamoto. Chloe is currently a member of the Austin Symphony Orchestra in their second violin section, and since moving to Texas in 2023, Chloe has performed with the Dallas Symphony Orchestra and the San Antonio Philharmonic as a substitute violinist. In September 2024, Chloe performed alongside UT Austin faculty members Sandy Yamamoto, Daniel Ching, and Bion Tsang as part of the Sandy Yamamoto and Friends concert series.

Chloe received her Bachelor of Music in Violin Performance from the Eastman School of Music under Oleh Krysa. In 2023, Chloe received a Certificate of Achievement in Chamber Music from Eastman as well as the Peter Salaff Award for Excellence in Chamber Music. During her time at Eastman, Chloe held principal positions of the Eastman Philharmonia, including performing as concertmaster for their 2022 performance of Strauss's *Ein Heldenleben*. In the summers, Chloe has attended festivals such as the Green Mountain Chamber Music Institute, Encore Chamber Music Institute, and the Aspen Music Festival and School, where she was a violin fellow.

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 composed five violin concertos and did not revisit the form again. The works demonstrate a significant increase in his confidence and abilities during just six months of his 19th year. The A Major concerto, the last of the group, shows Mozart maturing in his handling of the soloist's relation to the orchestra and to the thematic materials. The work opens with the orchestra giving out the main tune in a lively, yet not driven, feel. The rising A-major arpeggio is echoed and elaborated with the entry of the soloist, but surprisingly in a very gentle and spacious adagio tempo. After this introduction by the work's two collaborators, soloist and orchestra initiate a conversation revealing a seemingly endless succession of Mozartean tunes.

The second movement paints in sound a calm and always graceful motion, like breeze-blown ripples on a placid stream. The soloist and orchestra engage in a dialogue more murmured than declaimed, and mere virtuosic display is absent.

The Finale revolves around a leaping melody in the familiar Menuet style. However, we find out in a few moments Mozart has turned his simple dance into a fully-fledged Rondo, that is, a relatively simple tune repeated verbatim but with contrasting episodes between each statement of the main tune. Charming ideas abound, and the central episode reveals a dramatic explosion of Byzantine passion which inspired the nickname "Turkish" for this concerto. A return of Classical figuration leads to a last statement of the Rondo tune, and the work ends with the same A-major arpeggio that opened the first movement of the work.

By the Fall of 1814 **Franz Schubert**, in the face of family pressure, had given up his youthful dream of being a musician and had begun a career as a schoolmaster. However, he filled the evenings of his school-teaching days with an astonishing outpouring of music: 145 songs, four operas, and the completion of his Third Symphony by July of 1815. This work features a profusion of melodic material, all placed in the service of four tightly-constructed symphonic movements. The opening Adagio is built upon a lightning-stroke upward scale, and this combines in the Allegro with a falling two-note motive to propel the piece forward.

The second movement revolves around a tune your favorite uncle might whistle, while the third movement is built on an off-beat motive making fun of the formal dance steps of the Minuet. The Finale explores the excitement and tension provided by a light-hearted melody, with the violins skipping over nervous strings while chased by a group of angry wind players. Think Little Red Riding Hood on three cups of coffee.

Balcones Community Orchestra Players



Violin I

Mary Brown,
Concertmaster
Walter Romanko
Melissa Ruof
Elizabeth Jackson
Lucia Woodruff
Ellie Chubb

Violin II

Andrea Gore
Nancy Hoagland
Susan Versluys
Kay Mueller
Lynn Lo

Viola

Mike Domjan
Jen Moon

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

Raylin Hooks
Richard Davis

Bassoon

Chuck Hazlewood
Dara Smith

Horn

Emily Quinn
Joanne Delk

Trumpet

Eric Bittner
Jose Yznaga

Tympani

Jamar Gooden



The BCO thanks the 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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FRIEND (25+)

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Diedra Paczkowski
Herb Gellis
Donna & Paul Kreuzer
Alan Garcia
Juanita Painter
Susan Rubino
Adrienne Inglis
Martha Krones
Judith Trejo
Melissa Ruof
Susan Kotara
Johnathan Kwok
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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

Thank you!

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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. 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!

Pieces of April

by David Loggins

performed by
Three Dog Night

April gave us springtime
And the promise of the flowers
And the feeling that we both shared
And the love that we called ours



We knew no time for sadness
That's a road we each had crossed
We were livin' a time meant for us
And even when it would rain
We would laugh it off

I've got pieces of April
I keep them in a memory bouquet
I've got pieces of April
It's a mornin' in May

We stood on the crest of summer
Beneath an oak that blossomed green
Feeling as I did in April
Not really knowin' what it means

But it must be then that
You stand beside me now
To make me feel this way
Just as I did in April
But it's a mornin' in May



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orchestra for your next
event?**

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