

# Balcones Community Orchestra

Dr. Robert Radmer, Conductor

## *Concert Program*

Piano Concerto No.14 in E-Flat, K.449 (1784)

W.A. Mozart

Allegro vivace

(1757 - 1791)

Andantino

Allegro ma non troppo

Jonathan Tsay, Piano

Symphony No. 4 in B-Flat, Op. 60 (1806)

Ludwig von Beethoven

Adagio - Allegro vivace

(1770 - 1827)

Adagio

Allegro vivace

Allegro ma non troppo

May 21, 2023 4:00 p.m.

St. Matthew's Episcopal Church

8134 Mesa Dr. - Austin, TX 78759



*Our Soloist*  
*Jonathan Tsay, Piano*



Soloist, collaborative pianist, chamber musician, producer, and arts administrator Jonathan Tsay maintains an artistic career as diverse as his interests. A multi-city tour of Taiwan included solo recital stops at the National Recital Hall in Taipei, Kaohsiung Music Hall, and the Pingtung Arts Center. Other recent engagements include performances for The Cliburn, Blanco Performing Arts, Longview Symphony, the Mahogany Chamber Series at Crosstown Arts, and Fine Arts Chamber Players.

A sought after collaborator, Jonathan has also performed alongside some of the world's premier musicians, including Chee-Yun, David Cooper (Principal Horn, Chicago Symphony), Jing Wang (Concertmaster, Hong Kong Philharmonic), dramatic soprano Alessandra Marc, the Cézanne Quartet, and Nathan Olson (Concertmaster, Dallas Symphony Orchestra).

Jonathan's performances have been broadcast on WRR Classical, the CBC, KDFW Dallas-Fort Worth, KMFA Classical, and are featured in the companion CD to "Brahms - A Listener's Guide: Unlocking the Masters Series." Jonathan's album, "Harmonic Allusions," was named in the "Top 5 Albums of 2017" by TheaterJones, and his YouTube collaboration with Chloé Trevor performing "Danse Macabre" has garnered over 1.4 million views.

# Program Notes

**Wolfgang Amadeus Mozart's** Piano Concerto No. 14 in E-Flat was composed during what were possibly the happiest months of his life. His marriage was in its second year, comfortable and satisfying. In a letter he proudly recounted all of his recent performances, about 19 in the month of March alone, most at the homes of Viennese nobility but several for his own benefit. A sure sign of settling-down, he began to keep a formal list of his compositions. K.449 is the first work on Mozart's list, and it reflects this aura of wholesome contentment. The first movement revolves around a jocosely triple-time fall-and-rise melody that bounces from a peculiar off-beat trill. This energetic figure pops up amongst the usual plentitude of melody, providing unity to the entire movement. The Andantino features a long-lined tune, and the solo part is calm, not showy or virtuosic. The Finale is unusual for Mozart in that it revolves almost entirely around one jaunty melody instead of his usual profusion of ideas. It seems almost to be a set of variations, so much so that he closes the movement with a typical variation-style ending in six-eight time. Enjoy and appreciate the musical thought of the young Mozart at the very moment he matures.

**Ludwig von Beethoven** composed his Symphony No. 4 during a very productive period of his life; the three Opus 59 "Razumovsky" String Quartets, the Violin Concerto, the "Appassionata" Sonata and the Fourth Piano Concerto all date from the year 1806. The 4th Symphony opens mysteriously in the key of B-Flat minor, arriving at the Allegro with hammered chords in a powerful major key statement that clears the air of any uncertainty. A chirping sort of tune follows, developing into the main idea of the movement. Beethoven varies textures and rhythms endlessly, always holding things together by veiled references to the hammered chords and the chirping figure. In the spacious second movement Beethoven again uses a simple long-short rhythmic figure to create unity. A lovely long-lined melody reveals itself in contrast to this figure, and an elaborate yet profound discussion ensues between the two.

In the third movement Beethoven plays with the traditional Minuet style, creating rhythmic excitement with a duple-time motive over the triple-time dance. The players with the "twos" war unceasingly against those with the "threes" in a humorous and wild folk celebration. As is frequently the case with Beethoven, he cannot resist inserting calm and bucolic sections to further heighten the rhythmic playfulness of the movement's main ideas.

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# Balcones Community Orchestra Players



## **Violin I**

Mary Brown,  
*Concertmaster*  
Walter Romanko  
Elizabeth Jackson  
Catherine van Zanten  
Ellie Hunt

## **Violin II**

Andrea Gore  
Nancy Hoagland  
Kay Mueller  
Laurie Peckins  
Susan Versluys  
Olive Forbes

## **Viola**

Charles Stolze  
Jen Moon  
Mike Domjan  
Emma Strub

## **Cello**

Karen Foster Cason  
Mary Beth Widhalm  
Johannes Brinkmann  
Josh Saldivar  
Marguerite Clayton  
Howard Clayton

## **Bass**

Ann Smith

## **Flute**

Christina Baird

## **Oboe**

Herson de la Garza  
Steve Peckham

## **Clarinet**

Byron Gifford  
Susan Horridge

## **Bassoon**

Lori Willoughby  
Joelle Wagner

## **Horn**

Jeffrey Campos  
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-third 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).

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.



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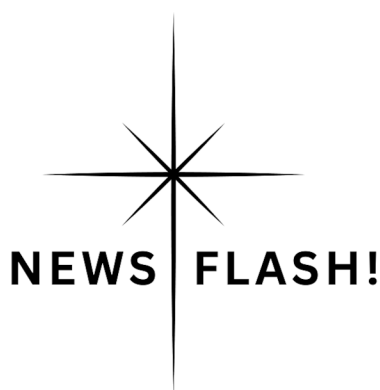
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## **Program Notes by Robert Radmer continued...**

As is frequently the case with Beethoven, he cannot resist inserting calm and bucolic sections to further heighten the rhythmic playfulness of the movement's main ideas. The last movement begins with a quiet scurrying statement given out in the strings interrupted by three strong chords in the winds. A moment later the winds announce a second idea, contrasting the scurrying string motive with a simple, child-like tune. Beethoven infuses these ideas with tremendous vitality, and the movement plunges ahead in a breathless race to the finish.



**Summer fun is around the corner, and many of our players will be looking for places to play during the orchestra break. If you're looking for a string quartet to enhance your event, please consider some of our finest players in the BCO.**

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**Contact Rob Radmer at [BCOAustin@gmail.com](mailto:BCOAustin@gmail.com)**

**[BCOrchestra.org](http://BCOrchestra.org)**

“ **Acknowledgements**

The BCO thanks St. Matthew's Episcopal Church and staff for the opportunity to perform in their lovely facility

Promotion: Libby Bryer  
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This project is funded and in part by a grant from the City of Austin through the Economic Development/Cultural Arts Division

Dear Friend of the BCO

Your donations are greatly appreciated and help us continue, as we have for the past 24 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.

A heartfelt thanks for your generous support. We are excited about celebrating our 25th season beginning in September. Keep up with us over the summer for musical events that may spin off from the BCO. We look forward to seeing you in our audience in the fall. Have a happy summer!

Rob Radmer  
Libby Bryer