



Orquestra Simfònica de Balears 'Ciutat de Palma'

The Orquestra Simfònica de Balears 'Ciutat de Palma' was established through the Fundació Pública de les Balears per a la Música, an organization formed in 1988 at the behest of the Balearic Government, the City of Palma and the Consell de Mallorca, to promote music in the Balearic Islands. The first principal conductor of the orchestra from its inception until 1994 was Luis Remartínez. He was followed by Philippe Bender (1994-1997), Salvador Brotons (1997-2000), Geoffrey Simon (2001-2002), Edmon Colomer (2002-2005), Philippe Bender (2005-2009) and currently Salvador Brotons. In addition to its subscription season in Palma, the orchestra participates in the opera season of the Fundació Teatre Principal de Palma and the Friends of the Opera of Mao, and the Festival de Música Castell de Bellver. It also offers school and family concerts. The orchestra has performed in all cities and villages of the Balearic Islands and in the main cities of Spain, Perpignan, Cannes, Marseille and Vienna.

First Violins

Smerald Spahiu, leader
Gina Nicola,
associate leader
Jennifer Peck,
assistant leader
Gloria Grati
Gabriel Martí
Andrei Melkumov
Luis Mizrahi
Roberto Moragón
Maria Lluïsa Payeras
Francisco Sard
Beth Super
Leonid Yakon

Second Violins

Barbara Walus, principal
Agustí Aguiló
Carme Fullana
László Fulop
Paula Marquès
Nery Monterroso
Eugen Nichta
Sebastià Pou
Ferenc Rácz
Christine Schedukat

Violas

Sonia Krasnova, principal
Marta Hatler, assistant principal
Miguel Arola
Jun Kuroki
Junjo Kuroki
Filippo Maschio
Lluis Oliver
Elisabeth Romero

Cellos

Emmanuel Bleuse, principal
Ibolya Rózsás, assistant principal
Luis Correa
Fedor Medina
Bisser Tchernokjev
Felipe Ternes
Manuela Torres

Double Basses

Martin Gregg, principal
Jozef Szafranski,
assistant principal
Baltasar Clar
Philip Dawson
Iana Dimitrova
Wojciech Sobolewski

Flutes

Josep Miralles, principal
Mayte Abarques,
assistant principal
Enrique Sánchez,
assistant principal

Piccolo

Enrique Sánchez

Oboes

Javier Arnal, principal
Carlos Fortea, assistant principal
Jordi Miralles, assistant principal

Cor anglais

Carlos Fortea

Clarinets

Eduardo Bernabeu, principal
Silvia Insa, assistant principal
Juan José Pardo,
assistant principal

Bass Clarinet

Silvia Insa

Bassoons

José Vicente Tatay, principal
Gerardo Beltrán,
assistant principal
Joana Rullan, assistant principal

Contrabassoon

Joana Rullan

French Horns

Nigel Carter, principal
Miriam Merino, principal
Joan Barceló, assistant principal
José Francisco Fortea,
assistant principal
César Guillem, assistant principal

Trumpets

Michel Herment,
assistant principal
Cyril Pouillet, assistant principal
Samuel Garcia,
assistant principal

Trombones

Jean C. Brunet, principal
Patrick Guillaume,
assistant principal

Tuba

Tobies Isern, principal

Timpani

Armando Lorente, principal

Percussion

Juan C. Murgui,
assistant principal
Susana Pacheco,
assistant principal

Harp

Cristina Badia, principal

Salvador Brotons



Photo: Paul Quackenbush

Superior de Música de Barcelona, where he teaches orchestra conducting and composition. In 2002 he received the Florida State University Alumni Award for his professional achievements. Brotons has been invited to guest-conduct many orchestras around the world. He has guest-conducted the National Symphony Orchestra of South Africa, the Moscow Virtuosi, the RTVE Orchestra and Orquesta Sinfónica de Málaga in Spain, the Barcelona Symphony Orchestra, the Simon Bolívar Orchestra in Venezuela, the Filharmónica de Montevideo in Uruguay, I Pomeriggi Musicali in Milan (Italy), the Orchestre des Guides in Belgium, the Württembergische Philharmonie Reutlingen and Wuppertal Orchestra (Germany), the Orquesta Sinfónica de la UANL (Monterrey, Mexico), the Beijing Symphony Orchestra (China) and the Bucheon Symphony and Wonju Symphony in South Korea. He also appears regularly as a guest conductor with the Raanana Symphonette and the Kibutz Orchestra in Israel. From September 2008 he has been Music Director of the Barcelona Symphonic Band, and from September 2009 of the Orquestra Simfònica de Balears Ciutat de Palma.



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Salvador BROTONS

(b. 1959)

Symphony No. 5 'Mundus Noster'

Oboe Concerto

Four Pieces for String Orchestra

Javier Arnal González, Oboe

Orquestra Simfònica de Balears 'Ciutat de Palma'

Salvador Brotons



Salvador Brotons (b. 1959): Symphony No. 5 'Mundus Noster', Op. 117
Oboe Concerto, Op. 115 · Four Pieces for String Orchestra – Suite, Op. 14

Symphony No. 5 'Mundus Noster', Op. 117

Composed during the summer of 2010 and commissioned by the Orquestra Simfònica de Barcelona Nacional de Catalunya, *Symphony No. 5 'Mundus Noster'* has a form nearer to that of a symphonic poem than to pure music. With the intention of establishing a closer communication with the listener, I have chosen to present situations of our contemporary world in a musical context. In the first three movements I have sought to represent objective realities and situations of our contemporary society. The last movement, however, is a more personal vision on how to confront our surroundings from an individual perspective.

Instead of labelling the movements with Italian expressions of tempo, I have preferred to encapsulate the situations by expressing them through specific titles. Thus, in the first movement I set forth separately the first incongruence of our world: power (wealth) and misery (poverty). I present "power" in the brass and the timpani with a solemn character. The answer from "poverty" comes, at first, from the static strings, but they become mournful with a melody which grows in tension under a lament in the violas. The "ambition" creates a vivid space in time, where the themes of power and misery are manipulated frenetically within a great agitated *crescendo* which tries to grow bigger and bigger. The accumulated energy is such that in the end it suddenly explodes.

The second movement starts with a slow introduction, as a sort of reflection, in the low register of the cellos, accompanied by the diaphanous and consonant harmonies of the harp and the vibraphone. Suddenly, the musical language changes to set forth the "hypocrisy" in a grotesque polka following a waltz of false and deceitful lyricism. The harmonies are dissonant (clusters) and seek to express the hypocritical world which is so common nowadays.

The third movement, like the second one, also starts in a slow and reflective space, but this time in the high

register of the strings (violin and viola solos) with a more elevated and contemplative vision. Contrast arrives with the violence of the percussion in the fast tempo of the music. With an insistent, continuous rhythm, the violence of our world is illustrated by the wars and aggressive conflicts of humanity. In its central part, heroic sounds of the personal "egos" are represented in more triumphal music.

Finally, in the last movement a more positive resolution is foreseen. It is an entire slow movement with diverse phases of evolution. It starts in an atmosphere of the deepest depression with a lament where the oboe stands out supplicating justice beneath a chaotic world in the strings and brass. Once the chaos dissipates, hope appears with a peaceful new melody in the strings and the harp. The harmonic texture and counterpoint become gentle and tonal. The music rises and arrives at a transparent space (glockenspiel, harp and vibraphone) which later culminates in the individual excelling over the environment. Distant chords, in C major, can be heard in the strings which are finally taken up by the brass in a more affirmative and vehement end.

Oboe Concerto, Op. 115

Written during the winter of 2009-10, I thought of this piece as a Sonata as well as a Concerto. It works well either way but in the Concerto form, the orchestra adds a lot more colour and richness of timbre. The piece is conceived in three movements which can also be performed as three separate pieces: *Obertura*, *Berceuse* and *Tarantella*. The overture is in sonata form with all its thematic structure. Without being an atonal piece, it does not follow any traditional tonal plan in its sections. Nevertheless it retains clearly the three sections of sonata-form, Exposition, Development and Recapitulation. In the *Obertura*, *Allegro* in tempo, the soloist maintains a varied

dialogue with the orchestra, which often acquires a prominent rôle. A culminating point is achieved towards the end of the development as well as in the brilliant Coda. The *Berceuse* is a very lyrical and expressive piece with a touch of melancholy, in which the oboe sings in all its registers, from the from the dark, lower register to the sweet, higher register. The *Tarantella*, as its title suggests, is a rapid, entertaining dance, in which the soloist displays his/her virtuoso abilities in the first theme, and expressive qualities in the second theme. Before the Cadenza, and in order to let the soloist rest, the orchestra opens up an ample space of tension in the form of an interlude. A shorter and modified re-exposition of the two combined themes leads to a thrilling end.

Four Pieces for String Orchestra – Suite, Op. 14

Written in the spring of 1977, when the composer was seventeen, the *Four Pieces* received the award of the Spanish National Orchestra Composition competition and was given its première in November of the same year in Madrid by the aforementioned orchestra. It was revised in 2010. The première received unanimous acclaim from both the audience and the press and brought the composer public recognition.

Elegy is a deeply felt piece in "mountain" form: it starts in the low register (pp), growing in intensity and register to a loud climax (ff) before returning to the initial texture with a double bass solo. *Humoresque* is an intense and fast movement in 5/4 *alla breve* with several metre changes and with great dynamism and lightness. *Nocturn* is a lyrical piece, peaceful and evocative with beautiful colour and expressiveness. *Dance* is a fast movement on a repeated note rhythmic motif with great excitement and drive.

Salvador Brotons

Javier Arnal González



Photo: Josef Szafranski

Born in Valencia, the oboist Javier Arnal González studied at the Conservatorio Superior de Música with Jesús and Francisco Fuster Salanova, concluding his studies with the highest honours and special awards and specializing in chamber music. He took courses with L. Koch, I. Goritzky F. Salanova and A. Mayer, and was a member of the country's leading youth ensembles, including the National Youth Orchestra of Spain (JONDE). He performs regularly in chamber groups such as the Amati Ensemble, Camerata Sa Nostra, and Palma Chamber Players, of which he is a founding member. He teaches orchestral repertoire in the class of T. Indermühle at the Conservatorio Superior de Baleares. As an orchestral musician he has collaborated with many national orchestras and has been a member of the Orquesta de la Comunidad de Madrid. He is currently principal oboist of the Orquestra Simfònica de Balears 'Ciutat de Palma'.



Photo: Josef Szafranski