

# EMPORIUM

MUSIC OF ALDO LÓPEZ-GAVILÁN



**BOULDER PHILHARMONIC ORCHESTRA**  
MICHAEL BUTTERMAN, MUSIC DIRECTOR  
ALDO LÓPEZ-GAVILÁN, PIANO | RICARDO MORALES, CLARINET

HIGH-RESOLUTION 24-BIT 192KHZ RECORDING

*Dear Listener,*

With immense joy and gratitude, I share this album with you—  
a labor of love made possible by the support of many.

Special thanks to Michael Buttermann, Susan Olenwine,  
Neil Birnbaum, David Fulker, the talented musicians of  
the Boulder Philharmonic, and the technical team.

To my family, friends, and management office...  
your encouragement and sustained support fuels my passion.

And to you, dear listener, thank you for being part  
of this adventure. I hope you enjoy it!

Un abrazo,

A handwritten signature in white ink, appearing to read 'Aldo', with a long, sweeping flourish that extends upwards and to the right.

Aldo López-Gavilán Junco



# EMPORIUM

WORLD PREMIERE RECORDING

*Performing forces: two flutes, two oboes, two clarinets, two bassoons, four French horns, three trumpets, two trombones, bass trombone, timpani, vibraphone, chime, snare drum, bass drum, cymbals, and strings*

Born out of love, Aldo López-Gavilán first conceived this work during an improvisation session in his studio. He wanted to create a birthday gift for his daughters, Adriana and Andrea, both dynamic musicians in their own right. His improvisation evolved into this full-scale piano concerto, through which he wished to convey a great emporium where his daughters could discover “beautiful things from all around the world and beyond, not only in matter, but also in spirit.”

In Movement I, the marking *Allegro Spiritoso* evokes not only a lively, energetic manner but also something more poetic: the expression of a wondrous, metaphysical spirit journey. Innocent, sweet, and full of sunshine, the movement begins with the piano alone, weaving a rhythmic ostinato texture. Pizzicato cellos then join in to punctuate the rhythm in the piano's bass register. Still aligned with the central rhythm, a vibraphone presents an ascending melodic figure. The piano then introduces the heart of the work, a melodic arch motif reminiscent of the tune found in López-Gavilán's solo piano work *Shona*. Here, however, the motif takes on a larger scale. With broad brushstrokes, López-Gavilán paints an expansive tapestry, effortlessly soaring on vast, luminous arches while the orchestra skillfully supports and elevates his flight.

## CONCERTO FOR PIANO AND ORCHESTRA COMPOSED BY ALDO LÓPEZ-GAVILÁN

Movement II opens with a stunning moment of tranquil transcendence as the orchestra evokes a still, vivid horizon. This creates the backdrop for a lone trumpeter's call, followed by the solo entrance of the piano. Here, the arch motif from Movement I becomes lyrical, introspective, and almost hymn-like, alternating between solo piano statements and orchestral responses. The melodic warmth is interrupted by another moment of transcendence, signaled by repeated notes in the piano that gradually ascend to an astonishing cadenza, like butterflies in flight. Following the cadenza, the "hymn" is restated and vibrantly expands into a breathtakingly beautiful rainbow of sonority, bringing the movement to a luminous close.

Movement III boldly bursts forth with an exuberant percussive statement shared by all but the horns. López-Gavilán's playing bustles with Lisztian virtuosity and ecstatic rhythmic vitality. The bass drum and timpani help build the raw excitement of this movement, and a clave-style piano cadenza pushes the momentum to a fever pitch. Every note of this piece exudes love, and the final climactic return of the "rainbow arch motif" makes the heart want to burst with joy.

López-Gavilán seemingly composes just as he plays, with an unhindered, natural ease that flows like water. This is evident in his *Emporium* Piano Concerto, which thrills with heartfelt, vibrant energy. It is a testament to love, masterfully presented through artistic virtuosity, imagination, and fresh inventiveness. The piece is at once personal and, at the same time, universal. A true journey of the spirit.

# CONCERTO

## WORLD PREMIERE RECORDING

*Performing forces: flute, oboe, clarinet, bassoon, French horn, trumpet, timpani, vibraphone, marimba, snare drum, bass drum, suspended cymbal, gong, harp, and strings*

Aldo López-Gavilán wrote his clarinet concerto as a moving tribute in honor of his grandfather, the legendary Cuban clarinetist Juan Jorge Junco. It is also dedicated to Jorge Junco's grandnephew, Alejandro "Coqui" Calzadilla, who was a student of Jorge Junco's son, Arnoldo Junco. Thus, this dynamic work is, at once, a cultural portrait of a nation and a personal depiction of a family, highlighting and honoring the contributions of four generations of musical influence. Considered one of the country's greatest clarinetists, Jorge Junco performed as a soloist with many important ensembles, bands, and orchestras throughout Cuba and was also a renowned teacher, providing inspiration and guidance for students across the country. A versatile virtuoso, Junco moved effortlessly among classical, jazz, and Afro-Cuban styles. Fittingly, López-Gavilán masterfully weaves those elements together to honor his grandfather's legacy.

Movement I begins with a heartfelt and powerful adagio introduction, followed by a solo cadenza for the clarinet. This gives way to a lively scherzando section featuring an Afro-Cuban clave rhythm punctuated by finger snaps from the orchestra. López-Gavilán's unique orchestration includes suspended cymbals, bass drums, harp, vibraphone, gong, and marimba, and even a shekere, creating a distinct Afro-Cuban flavor. Juxtaposed with the rhythmic sections, the introductory four-note head motif returns throughout the work to provide sweep and create meaningful points of culmination.

## CONCERTO FOR CLARINET AND ORCHESTRA COMPOSED BY ALDO LÓPEZ-GAVILÁN

Movement II is marked *Ballad*, here not referring to the literary-inspired musical works à la Chopin or Brahms that a classical listener might expect. Instead, with rich, warm orchestration, the clarinet appropriately takes on the role of singer for this exquisite jazz ballad. To further reference its jazz influence, this song without words for the clarinet concludes elegantly with light, idiomatic improvisations and filigrees.

Movement III is rhythmic, playful, and humorous. The opening rhythmic figure might be a tongue-in-cheek reference to Stravinsky's *Rite of Spring*. A chromatic rising-and-falling figure follows, offset and punctuated by Cuban-style syncopations, evolving figurations by the clarinet, and even a humorous descending horn glissando. Whether or not it was the composer's intention, we can hear Bartók, Gershwin, and even Bernard Herrmann's *Psycho* in these rollicking passages. In a magical moment of brilliant orchestration, the composer brings back the four-note head motif from Movement I over a vibraphone and harp backdrop. Moving right along, the percussive energy whimsically drives forward to ultimately reach a spellbinding moment of thematic transformation, suggesting a grandiose ending. Instead, that splendor is teasingly interrupted by the clarinet for a lighthearted final statement.

This important work documents great musical traditions of Cuba and highlights a family's cross-generational contributions to those traditions while maintaining a modern freshness and youthful playfulness.

# HECHIZOS

WORLD PREMIERE RECORDING



Aldo López-Gavilán is not simply a composer. He is a *pianist*-composer. This harkens back to the golden era of classical music when the terms ‘pianist’ and ‘composer’ were one and the same. While López-Gavilán is at home playing works of any style and composer, he frequently performs full recitals of his own excellent music.

One such example is his new suite on this album, evocatively titled, *Hechizos*. The three *Hechizos* are firmly rooted but, as the title suggests, exude an otherworldly quality. This dichotomy calls to mind the Magical Realism aesthetic where the dream world is indistinguishable from waking life.

With the first piece in the set, *Mariposas Nocturnas*, López-Gavilán portrays the mystical, metamorphosing flutter of delicate

## SUITE FOR PIANO COMPOSED BY ALDO LÓPEZ-GAVILÁN

wings with his right hand, while the left remains grounded. The juxtaposition of ostinato bass repetitions against the fluid, colorful upper figurations creates a feeling of elevation and three-dimensional space.

Part Two, *Hipnosis*, suggests a different type of landscape; this time, of skewed, disorienting reflections. It hypnotizes and beguiles, but also threatens. López-Gavilán coaxes listeners to explore an abyssal labyrinth where both beauty and danger lurk.

Wonderfully sinister, Part Three, *Conjuros*, is pure witchcraft. Here López-Gavilán relishes in the macabre. At first sinuous, the work organically materializes into a bold and wicked waltz which serves as a rousing finale for this enchanting triptych.

Performed with sorcerer-like mastery, Aldo López-Gavilán's wonderfully pianistic new *Hechizos* are terrifically *charming*.

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### — PROGRAM NOTES BY STEPHEN COOK, DMA

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*Dr. Stephen Cook is a pianist, composer and Founder/Artistic Director of Oracle Piano Society. He trained at DePaul University, Northwestern University and Arizona State University, where he earned his Doctor of Musical Arts degree. Dr. Cook was a student of luminary pianists Ursula Oppens, Robert Hamilton and Eteri Andjaparidze.*

— [stephencookpianist.com](http://stephencookpianist.com)

## MESSAGE FROM THE MUSIC DIRECTOR

Aldo's music is a perfect reflection of the inner joy that seems to animate his very being. Its positivity is unmistakable and deeply impactful. In fact, it stopped me in my tracks when I first heard *Emporium* on a *Performance Today* broadcast a few years back. That experience led to multiple engagements for Aldo with orchestras I conduct, each of them creating a sensation in the audience (and among the musicians!). His signature blend of melodic appeal and rhythmic energy resonates deeply.

I've since been privileged to conduct Aldo's music several times in Havana, and while doing so have enjoyed the company of patrons from various US cities, including Boulder. It was our remarkable cohort from Boulder





who determined that Aldo's music deserved to be heard by a global audience and set about planning to make that possible. What a thrill it was to have both Aldo and the equally brilliant Ricardo Morales join us on stage for these performances captured on this recording!

Chief among my memories of that weekend are the smiles that illuminated the faces of our musicians, soloists, audience members and myself. I'm confident that you, too, will find yourself smiling as you experience this extraordinary music.

*Michael Butterman*

— Michael Butterman



# ALDO LÓPEZ-GAVILÁN | COMPOSER | PIANIST

Aldo López-Gavilán is a Cuban pianist and composer whose exceptional talent, innovative compositions, and captivating performances have left an indelible mark on the world of music. Born on December 20, 1979, in Havana, Cuba, López-Gavilán's musical journey began early, and his profound connection to the piano and composition became evident from a young age.

His formal musical education was nurtured in prestigious institutions. He commenced his studies at the Manuel Saumell and Amadeo Roldán conservatories, where he honed his technical prowess and developed a deep understanding of classical music's nuances. López-Gavilán's thirst for musical exploration led him to the Trinity Laban Conservatoire of Music in London, England, where he further refined his craft and expanded his horizons.

Early in his career, López-Gavilán's prodigious talent gained international recognition. He emerged as a laureate in over a dozen international competitions, showcasing his extraordinary skills as a pianist and composer. Notably, his debut album *En el ocaso de la hormiga y el elefante* captured the prestigious Cubadisco Award in 2000, a testament to his innovative approach to music that seamlessly melded diverse influences.

López-Gavilán's ability to traverse genres is a hallmark of his artistry. Drawing inspiration from his Cuban roots, he masterfully weaves elements of jazz fusion into his compositions, creating a unique and captivating musical tapestry. This fusion of genres is not merely a stylistic choice but a reflection of his diverse musical palette and his commitment to pushing the boundaries of traditional music.

As a pianist, López-Gavilán's accomplishments are equally impressive. He captured top honors at esteemed competitions such as the Trinity College of Music Piano Competition in England and the International Piano Competition for Spanish Composers sponsored by SGAE in Spain. His interpretations of both classical and contemporary pieces have consistently captivated audiences and judges alike, showcasing his remarkable versatility and profound emotional expression.

In 2002, López-Gavilán's exceptional talent reached a pinnacle when he won the First Prize in the Soloist Competition at the International Piano Competition organized by Trinity College in London. His rendition of Sergei Prokofiev's Piano Concerto No. 3, accompanied by the Symphony Orchestra of the Institution under the baton of Peter Stark, solidified his status as a pianist of exceptional caliber.

Throughout his career, López-Gavilán has collaborated with esteemed conductors such as Claudio Abbado, Ken-David Masur, Piotr Gajewski, Michael Francis, Scott Speck, Michael Buttermann, Joel Revzen, Jonathan Darlington, Josep Caballé-Domenech, Brett Mitchell, James Ross, Sebrina Alfonso, Steven Sanders, and Anna Wittstruck. These partnerships have brought his compositions to life and allowed him to showcase his versatility as a musician.

He has also collaborated with various orchestras, including the Chicago Philharmonic, The Florida Orchestra, South Florida Symphony Orchestra, Milwaukee Symphony Orchestra, The National Philharmonic, Colorado Springs Philharmonic, Boulder Philharmonic, Central Texas Philharmonic, Alexandria Symphony Orchestra, Lancaster Symphony Orchestra, Northwest Sinfonietta, West Michigan Orchestra, Festival Orchestra Napa, Williamsburg Symphony, Mobile Symphony Orchestra, and Tahoe Classical Orchestra.



López-Gavilán has performed at some of the world's most prestigious venues, such as New York's Carnegie Hall and Jazz at Lincoln Center, Miami's Adrienne Arsht Center for the Performing Arts, the Kennedy Center, and the Kreeger Museum in Washington, DC. His artistry has also been appreciated by audiences at the Chamber Music Society of Detroit, the Wallis Annenberg Center for the Performing Arts in Los Angeles, the Edmonds Center for the Arts, and Seattle's Benaroya Hall.

Aldo López-Gavilán stands as a paragon of musical excellence, whose contributions as a pianist and composer continue to inspire and captivate audiences worldwide. His dedication to his craft and his innovative spirit ensures that his legacy will endure for generations to come.

— [aldomusica.com](http://aldomusica.com)

## RICARDO MORALES | CLARINETIST

Ricardo Morales is one of the most sought-after clarinetists of today. Mr. Morales's performances have been met with critical acclaim. The *Philadelphia Inquirer* hailed his appointment to The Philadelphia Orchestra, stating that "... in fact, may represent the most salutary personnel event of the orchestra's last decade." He was praised by the *New York Times* as having "... fleet technique, utterly natural musical grace, and the lyricism and breath control of a fine opera singer." Mr. Morales was also singled out in the *New York Times* review of the Metropolitan Opera's production of Berlioz's *Les Troyens*, describing his playing as "exquisite" and declaring that he "deserved a place onstage during curtain calls."

He joined The Philadelphia Orchestra as principal clarinet in 2003. Prior to this, he was principal clarinet of the Metropolitan Opera Orchestra, a position he assumed at the age of 21.



His virtuosity and artistry as a soloist, chamber, and orchestral musician have been hailed and recognized in concert halls around the world. He has been asked to perform as principal clarinet with the New York Philharmonic, Chicago Symphony Orchestra, and as guest principal clarinet with the Berlin Philharmonic. He also performs as principal clarinet with the Saito Kinen Festival Orchestra and Mito Chamber Orchestra, at the invitation of Maestro Seiji Ozawa.

A native of San Juan, Puerto Rico, Mr. Morales began his studies with Mr. Leslie López at the Escuela Libre de Musica along with his five siblings, who are all distinguished musicians. He continued his studies at the Cincinnati Conservatory of Music and Indiana University, where he received his Artist Diploma.

Mr. Morales has been a featured soloist with many orchestras, including the Metropolitan Opera Orchestra, Chicago Symphony, Cincinnati Symphony, Indianapolis Symphony, Seoul Philharmonic, and Flemish Radio Symphony. During his tenure with the Metropolitan Opera Orchestra, he soloed in Carnegie Hall and on two European tours. He made his solo debut with The Philadelphia Orchestra in 2004 and has since performed as soloist on numerous occasions. He gave the world premiere performance of the Clarinet Concerto by Jonathan Leshnoff, as well as the Clarinet Concerto by Jacob Bancks, both commissioned for him by The Philadelphia Orchestra.

An active chamber musician, Mr. Morales performed in the MET Chamber Ensemble series at Carnegie Hall's Weill Recital Hall, at the Santa Fe Chamber Music Festival, the Philadelphia Chamber Music Society, the Seattle Chamber Music Summer Festival, and the Saratoga Chamber Music Festival, on NBC's *The Today Show*, and with the Chamber Music Society of Lincoln Center. He has performed with many distinguished ensembles, such as the Juilliard Quartet, Pacifica Quartet, Miró Quartet, Leipzig Quartet, and the Kalichstein-Laredo-Robinson Trio. He has also collaborated with Christoph Eschenbach, André Watts, Emanuel Ax, Jean-Yves Thibaudet, James Ehnes, Gil Shaham, and Kathleen Battle. Mr. Morales is highly sought after for his recitals and master classes, which have taken him throughout North America, Europe and Asia. In addition, he currently serves on the faculty of Temple University.

— [ricardomorales.com](http://ricardomorales.com)

## MICHAEL BUTTERMAN | MUSIC DIRECTOR



Music Director of four American orchestras and a sought-after guest conductor, Michael Butterman is acclaimed for his creative artistry and innovative programming. Foundational to his dynamic career is a deep commitment to audience development and community engagement. He is the Music Director of the Boulder Philharmonic Orchestra, which he has led to national prominence, resulting in an invitation to open the Kennedy Center's inaugural Shift Festival of American Orchestras in 2017, as well

as the Shreveport Symphony, which has experienced an unprecedented era of artistic growth under his leadership. Beginning in 2022, Mr. Butterman assumed the role of Music Director of the Williamsburg Symphony and Lancaster Symphony orchestras, as well. A passionate advocate for music education, Mr. Butterman was the founding Music Director of the Pennsylvania Philharmonic, and recently completed a 19-year association with the Rochester Philharmonic Orchestra as Principal Conductor for Education and Community Engagement. Concurrently, he enjoyed a 15-year tenure with the Jacksonville Symphony.

As a guest conductor, Mr. Butterman has led many of the country's preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony, and Houston Symphony. Other recent performances include the Fort Worth Symphony, Colorado Symphony, Oregon Symphony, Phoenix

Symphony, Kansas City Symphony, Charleston Symphony, Syracuse Symphony, New Mexico Symphony, California Symphony, Pensacola Opera, and Victoria Symphony (British Columbia). Summer appearances include Tanglewood, the Bravo! Vail Valley Music Festival, Colorado Music Festival, and the Wintergreen Music Festival in Virginia. He has also been a frequent guest conductor for Cuba's renowned Havana Chamber Orchestra.

Mr. Butterman gained international attention as a diploma laureate in the Prokofiev International Conducting Competition and as a finalist in the prestigious Besançon International Conducting Competition. As the recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula, and Maestro Ozawa, with whom he shared the podium to lead the season's opening concert.

For six seasons, Mr. Butterman served as Music Director of Opera Southwest in Albuquerque, NM. During much of that time, he was also Director of Orchestral Studies at the LSU School of Music and

was Principal Conductor of the LSU Opera Theater. As its Associate Music Director, he led the Ohio Light Opera through two festivals, conducting over 35 performances each summer.

At Indiana University, Mr. Butterman conducted a highly acclaimed production of Leonard Bernstein's little-known *1600 Pennsylvania Avenue* in a series of performances at the Kennedy Center in Washington, DC, receiving unanimous praise from such publications as *The New York Times*, *Washington Post*, *Variety*, and *USA Today*. He was subsequently invited to New York at the request of the Bernstein estate to prepare a performance of a revised version of the work.

Michael Butterman's work has been featured in more than two dozen nationwide broadcasts on public radio's *Performance Today*. He can be heard on two recordings on the Newport Classics label and on an album in which he conducts the Rochester Philharmonic and collaborates with actor John Lithgow.

— [michaelbuttermanconductor.com](http://michaelbuttermanconductor.com)



# Boulder Philharmonic Orchestra

Michael Buttermann, Music Director



The **Boulder Philharmonic Orchestra** is recognized as one of the leading regional orchestras in the United States, known for its creative programming and deep connections to its hometown. These qualities led to an invitation to open the inaugural SHIFT Festival of American Orchestras at the Kennedy Center, where it presented a sold-out performance in 2017. Other recent accolades include grants from the National Endowment for the Arts, New Music America, the Futures Fund of the League of American Orchestras, and Midori's Orchestral Residencies Program.

Under the vision and leadership of Michael Buttermann since 2007, the Phil annually reaches audiences of more than 30,000 and presents its main concert series at Macky Auditorium, a grand historic hall on the University of Colorado campus. From multi-genre productions featuring dance, choral and visual elements, to concerts with a unique local flavor, the Phil's imaginative programming has resulted in increasing numbers of sold-out concerts and regular recognition as the "Best of Boulder" from the readers of *Boulder Weekly*.

— [boulderphil.org](http://boulderphil.org)

## MUSIC DIRECTOR

Michael Buttermann

## ASSISTANT CONDUCTOR

Renee Gilliland

## VIOLIN I

Jubal Fulks

*GUEST CONCERTMASTER*

Annamaria Karacson

*ASSISTANT CONCERTMASTER*

Rinat Erlichman

Mary Evans

Chris Leonard

Gyongyver Petheo

Veronica Sawarynski

Takanori Sugishita

Malva Tarasewicz

Yenlik Weiss

## VIOLIN 2

Leah Mohling

*PRINCIPAL*

Autumn Pepper

*ASSISTANT PRINCIPAL*

Stephanie Bork

Hilary Castle-Green

Evan DeLong

Kina Ono

Ava Pacheco

Susie Peek

Robyn Sosa

Caitlin Stokes

## VIOLA

Margaret Dyer-Harris

*PRINCIPAL*

Aniel Caban

*ASSISTANT PRINCIPAL*

Lee Anderson

Matthew Dane

Matthew Diekman

Claire Figel

Aimee McNulty

Allyson Stibbards

## CELLO

Charles Lee

*PRINCIPAL*

Chas Barnard

*ASSISTANT PRINCIPAL*

Sara Fierer

Joey Howe

Amanda Laborete

Yoriko Morita

Erin Patterson

Adam Riggs

## BASS

David Crowe

*PRINCIPAL*

Brian Knott

*ASSISTANT PRINCIPAL*

Ernie Glock

Isaiah Holt

Logan Nelson

Jason Thompson

## FLUTE

Elizabeth Sadilek

*PRINCIPAL*

Olga Shilaeva \*

## OBOE

Sarah Bierhaus

*PRINCIPAL*

Brittany Bonner \*

## CLARINET

Lauren Jacobson

*PRINCIPAL*

Michelle Orman \*

## BASSOON

Frankie Delgado

*PRINCIPAL*

Sun Im \*

## HORN

Michael Yopp

*PRINCIPAL*

DeAunn Davis \*

Devon Park \*

*ASSOCIATE PRINCIPAL*

Daniel Skib \*

Lauren Varley \*

*ASSISTANT*

## TRUMPET

Leslie Scarpino

*PRINCIPAL*

Noah Lambert \*

Rebecca Ortiz \*

Derek McDonald

*ASSISTANT*

## TROMBONE

Owen Homayoun \*

*PRINCIPAL*

Sterling Tanner \*

Jeremy Van Hoy \*

*BASS TROMBONE*

## TIMPANI

Doug Walter

*PRINCIPAL*

## PERCUSSION

Nena Lorenz

*PRINCIPAL*

Lizzie Galvan

Justin Doute

Andrew Ferdig

Paul Finchel

## PERSONNEL MANAGER

Bron Wright

## ORCHESTRA LIBRARIAN

Aspen McArthur

*\*Performed on Emporium only*

## GLENDALÉÓN | VISUAL ARTIST



**Glenda León** (Havana, 1976) lives and works in Havana and Madrid. Her work expands from drawing to video art, including installation, object, sound, photography and performance. She received a BA in Art History from the University of

Havana (1999; Cuba) and an MFA from the Kunsthochschule für Medien, Cologne (2007; Germany). She has received several awards such as the 2024 CIFO Grants and Commissions Award in Mid-Career Artist category (2023); the Pilar Juncosa and Sotheby's Biennial Prize (2021), DKV Prize (2020), the Pollock-Krasner Foundation Grant (2020, 2005), and the LARA Prize (2017). Recent solo exhibitions included ÖK Linz (2024; Austria); Museo Nacional de Bellas Artes, Havana (2024; Cuba); the Museo Amparo, Puebla (2023; Mexico);

Fundación Miró Mallorca, Balearic Islands (2023; Spain); Museo de Arte Contemporáneo de Vigo, Pontevedra (2021; Spain). Recent group exhibitions include the Galleria Nazionale d'Arte Moderna e Contemporanea, Rome (2022; Italy); The Museum of Modern Art, New York (2019; USA); and The Bronx Museum of the Arts, New York (2017; USA) and invited to the Aichi Triennale, Tokoname (2022; Japan); the 15th Cuenca Biennial, Cuenca (2021; Ecuador); Guangzhou Image Triennial, Guangdong (2021; China). Her work can be found in public collections worldwide including Centre Georges Pompidou, Paris; Pérez Art Museum Miami; The Hammer Museum, Los Angeles and The Museum of Fine Arts, Houston. Her work has also been reviewed in magazines such as *Bomb Magazine*, *Art in America*, *Artforum*, *Flash Art*, *Art Nexus* and *Artcubano*. Glenda León has written also essays on art, such as the book *La Condición Performática* (Pinos Nuevos, Havana, 2000), translated into French by Éditions Nota Bene, Montréal (2010).

## FEATURED ART COURTESY OF ESTUDIO GLENDA LEÓN

glenda-leon.com

**FRONT COVER:** *Música concreta (piano)* [*Concrete Music (Piano)*] 2019.  
Ebony and ivory keyboards from a piano, wood. 16 x 18 x 16 cm.

In *Concrete Music (Piano)*, the artist assumes manipulation of the piano keys from their visuality. Thus, this new sculpture, although silent, maintains a certain sound vibration in the mind of spectators due to their cultural memory (from so much listening to pianos sounding, there is something that it is activated in their mind and in their body when seeing an instrument, even if it is not being played). The title is a game that sets a relationship between the musical genre of the same name and the abstract painting trend known as concrete art. The latter is emphasized with the cube shape in which the piano keys have been arranged building a sort of music box.

**PAGE 8 & BACK COVER:** *Objeto mágico encontrado n.5* [*Magical found object n.5*]  
(details 1 & 2) 2005. Piano, flores artificiales / Piano, artificial flowers, 175 x 173 x 175 cm

*Magical Found Objects* series plays with the idea of the Dadaist *object trouvé*, while trying to subvert the artist's notions of authority and anonymity, in order to give, in a certain way, the power to whom uses the object and not to the object itself. Love is behind the story that accompanies every object, as the great secret of everything. The objects are exhibited in the style of classical museums, with a history of its appearance or use. *Magical Found Object n.5* is the last of this series of objects and the only one without a written story, because its better described with sound instead of words. As in the rest of the series, the flowers are a symbol of beauty and happiness, but the element of sound adds the mystery of the unsaid things. It is a metaphor of music flourishing in our souls. A broken, abandoned piano is also a reference to the fact that even in the most discouraging moments we can find some signs of hope.



*Boulder Philharmonic is grateful for the vision  
of the following community leaders whose  
generous support made this recording possible.*

David Fulker & Nicky Wolman  
Jeannie and Jack Thompson  
Anjali & Stefan Maus  
Lynn Streeter  
Robert Dixon

Jan Burton  
Becky Roser & Ron Stewart  
Michael Butterman & Jennifer Carsillo  
Michele & Michael Ritter  
Susan Olenwine and Frank Palermo  
Laurie Hathorn and Peter Spear  
Judy and Stephen Knapp  
Rodolfo and Margaret Perez  
Daniel and Boyce Sher  
Thomas Riis  
Kathleen Fry  
Marilyn Gallant  
Celia and John Waterhouse



Left to Right: Ricardo Morales, Aldo López-Gavilán, Keith O. Johnson, Marcia Gordon Martin, Michael Butterman, Neil Birnbaum, Jonathan Galle, Kevin Harbison, JoAnn Nunes, Sean Royce Martin, Donald J. McKinney

# EMPORIUM

MUSIC OF ALDO LÓPEZ-GAVILÁN

## CREDITS

### **Boulder Philharmonic Orchestra**

Recorded Live January 6–7, 2024

### **Macky Auditorium Concert Hall,**

University of Colorado, Boulder, Colorado

RECORDING PRODUCER: Donald J. McKinney

RECORDING ENGINEER: Sean Royce Martin

ASSISTANT ENGINEERS: Kevin Harbison  
Jonathan Galle

EDITING: Sean Royce Martin  
JoAnn Nunes

MASTERING ENGINEER: Sean Royce Martin

SACD AUTHORIZING ENGINEER: Graemme Brown, Zen Mastering

TECHNICAL NOTES: Sean Royce Martin

ART DIRECTOR: JoAnn Nunes

SESSION PHOTOS: Neil Birnbaum

EXECUTIVE DIRECTOR: Marcia Gordon Martin

EXECUTIVE PRODUCER: Neil Birnbaum

REFERENCE RECORDINGS TECHNICAL DIRECTOR: Keith O. Johnson

ALDO LÓPEZ-GAVILÁN'S MANAGEMENT OFFICE: Graffiti Music Group Ltd.

Toronto, Ontario, Canada

Telephone: +1 (416) 854-3448. Email: [manager@aldomusica.com](mailto:manager@aldomusica.com)



# EMPORIUM

MUSIC OF ALDO LÓPEZ-GAVILÁN

## WORLD PREMIÈRE RECORDINGS

### **EMPORIUM** for Piano and Orchestra

- 1 I. Allegretto spiritoso 9:15
- 2 II. Liberamente 11:40
- 3 III. Presto 6:54

### **CONCERTO** for Clarinet and Orchestra

- 4 I. Adagio 10:33
- 5 II. Ballad 5:33
- 6 III. Allegro 6:09

### **HECHIZOS (SPELLS)** for Piano

- 7 I. Mariposas Nocturnas (Nocturnal Butterflies) 6:44
- 8 II. Hipnosis (Hypnosis) 6:02
- 9 III. Conjuros (Incantations) 7:42

*TOTAL TIME: 70:32*

 **BOULDER PHILHARMONIC ORCHESTRA**  
MICHAEL BUTTERMAN, MUSIC DIRECTOR  
ALDO LÓPEZ-GAVILÁN, PIANO | RICARDO MORALES, CLARINET

