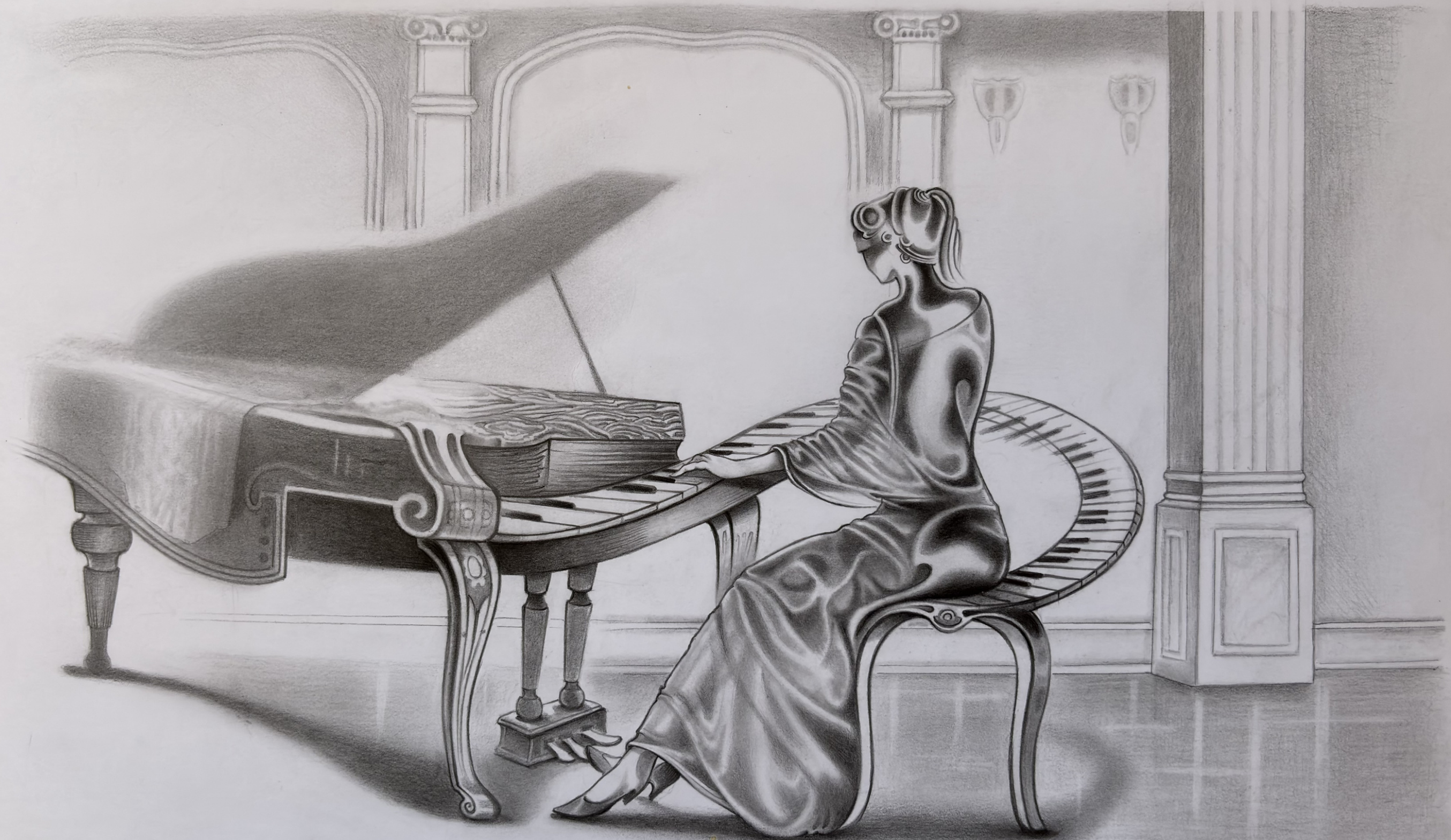


Mirian Conti

Circle of Fifths



Dibujo: Miguel Conti

VIRTUOSO
r e c o r d s

**Samuel Zyman: 4 Preludes 1 - Lento molto espressivo 2 -Allegro molto
3 -Largo molto espressivo e rubato 4 -Allegro molto**

**Michael White: 5 Miniatures 1 -Allegro molto 2 -Adagio 3 -Allegro molto
4 -Adagio 5 -Allegro**

**Eric Ewazen: Suite from The Cloud Forest: 1 The Resplendent Quetzal
2 Gumbo Limbo - 3 Poor Man's umbrella - 4 Kiskadee**

**Michael White: Wintergreen Variations for Solo Piano: 1 Theme
2 Allegro spiritoso- 3 Adagietto affetuoso - 4 Allegro scherzando-
5 Allegro cantábile- 6 Allegro molto con brio- 7 Adagio con abbandono**

**Larry Alan Smith: Suite, in Memoriam -1 Maestoso - 2 Con spirito
3 Moderato - 4 Andante con moto - 5 Allegro- 6 Andante espressivo**

**Michael White: NaniZu (4 hands) with pianist Marguerita Oundjian Smith
1 NaniZu sings a lullaby
2 Marching through the tall trees
3 NaniZu among the birds and butterflies
4 Dancing with NaniZu
5 Farewell, NaniZu**

**In honor of Professor and Composer Michael White (1931-2022),
who loved teaching the Circle of Fifths.**

Why Circle of Fifths? Five colleagues who shared many experiences with Michael White while studying and working at The Juilliard School. Circle of Fifths pays tribute to the composer and great teacher Michael White: Marguerita Oundjian Smith, Eric Ewazen, Samuel Zyman, Larry Alan Smith, and Mirian Conti. Michael was a friend and colleague to each of them.

When Michael passed away in 2022, I decided to continue recording some of the works he composed for me that we never got around to recording (Volume 1 was recorded on Albany Records). He was one of my teachers and mentors at The Juilliard School, where Eric, Samuel, and Larry also served as Michael's assistants and currently hold faculty positions and are distinguished as renowned composers. Marguerita, who studied at Juilliard during those years, is my duet partner for Michael's four-hand works.

Finally, the CD's title, Circle of Fifths, refers to Michael's obsession with teaching the circle of fifths in his classes.

En homenaje al profesor y compositor Michael White (1931-2022)

¿Por qué Circle of Fifths? Cinco colegas que compartieron muchas experiencias con Michael White mientras estudiaban y trabajaban en la Juilliard School. Circle of Fifths rinde homenaje al compositor y gran maestro Michael White: Marguerita Oundjian Smith, Eric Ewazen, Samuel Zyman, Larry Alan Smith y Mirian Conti. Michael fue amigo y colega de cada uno de ellos.

Cuando Michael falleció en 2022, decidí seguir grabando algunas de las obras que compuso para mí y que nunca llegamos a grabar (el volumen 1 fue grabado en Albany Records). Él fue uno de mis profesores y mentores en la Juilliard School donde también Eric, Samuel y Larry fueron ayudantes de Michael y actualmente ocupan posiciones de profesorado y se distinguen como compositores de renombre. Marguerita, quien estudió en la Juilliard durante esos años, es mi compañera de dúo para las obras a 4 manos de Michael.

Por último, el título del CD, Circle of Fifths, hace referencia a la obsesión de Michael por enseñar el círculo de quintas en sus clases.



Graduate Studies faculty member Michael White was born in Chicago. He was the recipient of three Ford Foundation Fellowships, a Guggenheim Fellowship, awards and grants from the Soros Foundation, Fell Foundation, William Penn Foundation, Columbia University, UNESCO, Oberlin Conservatory, and ASCAP. He gave lectures for the New York Philharmonic, the New York Youth Symphony, and for festivals in Bowdoin, Maine; Charlottesville, Va.; and Rockport, Mass., among others. He was a former faculty member of the Oberlin Conservatory and the Philadelphia Musical Academy, where he was chairman of the theory and composition department. Operas he has composed have been produced in Seattle (The Dybbuk), in Philadelphia (The Metamorphosis), in London (Through the Looking Glass), and in Riga, Latvia (Diary of a Madwoman). There have been many performances of his chamber and vocal works in New York, Boston, Philadelphia, Seattle, and Chicago. White studied at Oberlin Conservatory and Chicago Musical College. He received his bachelor's and master's degrees in composition from Juilliard, where his composition teachers included Peter Mennin and Vincent Persichetti. White was a Juilliard faculty member since 1979 and an Evening Division faculty member since 1991 until his death on January 24, 2022.

Michael White nació en Chicago en 1931 y fue profesor del departamento de Estudios de Posgrado en la Juilliard School. Ha sido galardonado con tres becas de la Fundación Ford, una beca Guggenheim, así como con premios y subvenciones de la Fundación Soros, la Fundación Fell, la Fundación William Penn, la Universidad de Columbia, la UNESCO, el Conservatorio de Oberlin y la ASCAP. Ha impartido conferencias para la Filarmónica de Nueva York, la Sinfónica Juvenil de Nueva York y en festivales de Bowdoin (Maine), Charlottesville (Virginia) y Rockport (Massachusetts), entre otros. Fue miembro del cuerpo docente del Conservatorio de Oberlin y de la Academia Musical de Filadelfia, donde fue director del departamento de teoría y composición. Las óperas que ha compuesto se han representado en Seattle (The Dybbuk), en Filadelfia (The Metamorphosis), en Londres (Through the Looking Glass) y en Riga, Letonia (Diary of a Madwoman). Sus obras de cámara y vocales se han interpretado en numerosas ocasiones en Nueva York, Boston, Filadelfia, Seattle y Chicago. White estudió en el Conservatorio de Oberlin y en el Chicago Musical College. Obtuvo su licenciatura y su máster en composición en Juilliard, donde tuvo como profesores de composición a Peter Mennin y Vincent Persichetti. White fue miembro del cuerpo docente de Juilliard desde 1979 y de la División Nocturna desde 1991 hasta su fallecimiento el 24 de enero de 2022.

This new recording of three previously unheard works by Michael White reveals him to be a composer of immediate appeal. The pieces are mostly tuneful and based on interesting rhythmic material.

'The Wintergreen Variations' is a set of six variations based on a somewhat dreamy and cerebral theme, which was originally the epilogue of his solo piano piece 'Scenes from A Midsummer Night's Dream'. The main theme is carried throughout the piece in contrasting colors. White wrote this piece in homage to the Wintergreen Summer Festival in Virginia, where he taught every summer since 2007.

The Preludes, also known as 'Miniatures', comprise five short pieces, each with its own character. They vary in tempo, alternating between fast and slow in quick succession. There is no particular program for these pieces as they are simply objective musical character studies. In contrast, 'The Stories of NaniZu' is a programmatic piece based on a story by Edith Fariña Conti that vividly depicts scenes from NaniZu's adventures. Written for four hands, this piece adds to the sonority of the piano part and enhances the work's pictorial nature. The piece begins with a Lullaby, followed by 'Marching Through the Tall Trees', which has an almost Gershwin-like character. We could imagine 'NaniZu in Paris'. In 'NaniZu Among the Birds and Butterflies', we hear the birds' calls as they fly around the butterflies. The penultimate movement is dance-like and depicts 'Dancing with NaniZu'. The piece concludes with a final farewell to NaniZu.

Notes: G. Richard Glasford



**Four Preludes for Solo Piano -
Theodore Presser Company y registradas con BMI**

Samuel Zyman

"I wrote my Four Preludes for Solo Piano in 2019. This work was commissioned by the wonderful Mexican pianist Fernando Saint Martin, who has since performed it on several occasions. This recording by the extraordinary Argentinian pianist Mirian Conti is the world premiere recording of the piece, and I'm extremely gratified to see it be a part of a project that honors the late Michael White. Michael was not only one of my dearest friends for many decades, but he was also a lifelong teacher, mentor, and inspiration to me, all the way to his death in early 2022 at the age of 90. Prelude No. 1, marked Lento molto espressivo, is slow and introspective, yet intense. Prelude No. 2, Allegro molto, is fast, rhythmic, energetic, and full of syncopations. Prelude No. 3 is slow, plaintive, and passionate, and Prelude No. 4, Allegro vivace, is fast, virtuosic, and breathless. I tried to explore in these preludes some of the technical and expressive possibilities of the piano, an instrument I regard as being truly central for the understanding of all music."

Samuel Zyman, a long-time Professor of Music Theory and Analysis at the Juilliard School in New York City and, more recently, also at Vanderbilt University's Blair School of Music in Nashville, is one of the leading Mexican composers on the international scene today. Zyman was born in 1956 in Mexico City, where he studied piano and conducting at the National Conservatory of Music with María Teresa Castrillón and Francisco Savín, respectively. He also studied counterpoint and analysis privately with the Mexican composer Humberto Hernández Medrano, and he studied classical piano with the legendary Mexican jazz pianist Juan José Calatayud and with Héctor Jaramillo. Zyman earned MM and DMA degrees in composition at the Juilliard School in New York City, where he studied with the American composers Stanley Wolfe, Roger Sessions, and David Diamond.



**Suite from the Cloud Forest" –
Published by Theodore Presser Company (ASCAP)**

Eric Ewazen

"A Suite from the Cloud Forest" was inspired by the beautiful and evocative scenery of the Tropical Cloud Forest. The first movement, "The Resplendent Quetzal" is a Bird of Paradise, beautiful, colorful, and magical. The music here is filled with changing musical colors, evoking flight, from gentle and peaceful chords to sweeping and swirling arpeggios. The 2nd movement is a tree found in the tropics -- the Gumbo Limbo, with intricate limbs and branches, and the music here is dance-like and playful. The 3rd movement, "Poor Man's Umbrella" has large green leaves, which gently float, and which can indeed serve as an umbrella! The 4th movement, "Kiskadee" is a Bird of paradise -- and its call has the sound and rhythm of "kis-ka-dee", and throughout the movement that rhythm is heard evoking this delightful bird, and bringing the piece to a lively, playful finale. I am honored to be on a recording with my Juilliard colleagues, with special thanks to Mirian Conti with her great artistry, enthusiasm and friendship. I'm also honored and moved to be on a recording which includes the music of Michael White, our wonderful friend and colleague who influenced all of us with his passion for music and teaching and inspiring all of us with his ebullient friendship and zest for life."

Eric Ewazen has been a faculty member of The Juilliard School since 1980, teaching music theory and composition. His music, particularly for Brass Instruments, has become standards of the Repertoire, and is performed by distinguished performers from around the world. He was president of the League of Composers - ISCM, and most recently The famous Paul Taylor Dance Company has been performing "Concertiana", choreographed to his Violin Concerto and it was the last work choreographed by Paul Taylor before he passed away.



Suite (2024)

Larry Alan Smith

Tallow Tree Music Publishing - Exclusive Worldwide Distribution: Theodore Presser Company (ASCAP)

"Suite (2024) was written for pianist Mirian Conti and is dedicated to the memory of my dear friend, composer Michael White (1931-2022). It is a six-movement work that is loosely modeled on the instrumental suites of the Baroque era. I abandoned the traditional dance movement forms, and instead, I opted to write a series of character pieces with dance-like qualities. Michael loved the music of Johann Sebastian Bach, and we had countless discussions about the Bach suites. I knew that doing something in this genre would be an ideal way for me to honor him. Michael and I met in 1980 when I joined the faculty of The Juilliard School. From the start, we shared an office, and we quickly became very close friends. That friendship of 42 years meant the world to me and my wife, pianist Marguerita Oundjian Smith. Michael was a part of our family, and we shared so much. Although he is no longer with us, I feel his presence every day."

Larry Alan Smith is an internationally recognized composer who has had a multi-faceted career as a conductor, pianist, educator, arts executive, arts entrepreneur, and poet/writer. Dr. Smith holds three degrees from The Juilliard School where he studied with Vincent Persichetti. He was also a student of Nadia Boulanger in Paris. His music is published and represented by the Theodore Presser Company. This relationship also includes exclusive worldwide distribution and representation of the Tallow Tree Music Publishing catalog. His leadership roles have included serving as President of the School of American Ballet, Dean of The Hartt School at the University of Hartford (twice), Dean of the School of Music at the North Carolina School of the Arts, and Artistic and Executive Director of the Wintergreen Summer Music Festival. Dr. Smith, a dual citizen of the United States and Italy, is Professor Emeritus of Music Composition at The Hartt School.

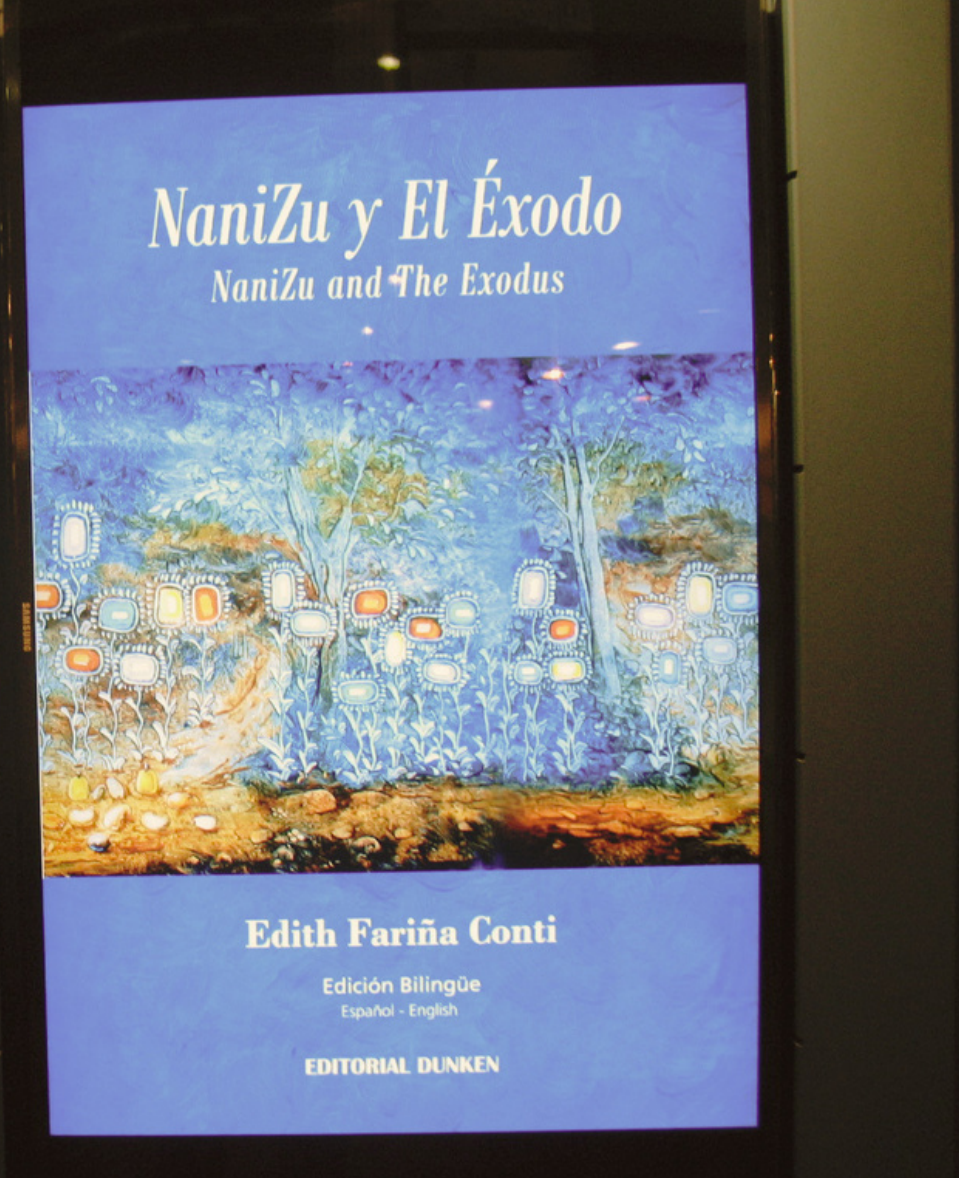


Marguerita Oundjian Smith

She began her piano studies in London, continued in Paris, and later graduated from The Juilliard School with her Bachelor and Master of Music degrees. Her teachers included Jacob Lateiner, Irwin Freundlich, Yvonne Lefebure, and Peter Wallfisch. Winner of the Debussy Competition in St. Germain-en-Laye and the Khatchaturian Competition in New York, she has performed as a soloist and chamber musician in Europe, the United States and Canada. Marguerita has many years of teaching experience in various institutions and is currently in the music faculty of The Ethel Walker School in Simsbury, Connecticut, where she serves as both piano teacher and collaborative pianist.



Farewell, NaniZu



Edith Fariña Conti (1932-2013)

Her book of short stories of “NaniZu”, transmits the free and generous spirit that spreads to the reader. “NaniZu”: a Being that varies her experience in each magical circumstance and reminds Man of the love for Nature.

Escritora y Poeta

Edith Fariña Conti (1932-2013), born in Corrientes, Argentina, felt closer to Poetry since it has always been her natural fountain of inspiration to find the simple echo of sensations and experiences enriched by the surroundings of her family.



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Mirian Conti, pianista concertista argentina-estadounidense, nacida en Itati, Corrientes, es artista de Yamaha y Yamaha Master Educator, egresada de la prestigiosa Juilliard School de New York donde obtuvo su licenciatura y maestría en Piano y donde es actualmente profesora de la Extension Division en Literatura Pianística. La producción discográfica y los conciertos internacionales de Mirian Conti han cosechado elogios y premios. En reconocimiento a su extraordinario talento, la Fundación Edwin Bachman creó en Juilliard una beca en su honor. Además, fue seleccionada como una de los 100 Alumnos Destacados para celebrar el centenario de Juilliard en 2005-2006. Fue alumna becada de Richard Fabre y Josef Raieff. Entre sus otros profesores se encuentran Genny Blech, Edmundo López, Freda Rosenblatt y Byron Janis. Conti ha actuado como solista y con numerosas orquestas en Europa, Asia, África, América Central y del Sur, Canadá y Estados Unidos: Alice Tully Hall, el Merkin Concert Hall, el Weill Recital Hall del Carnegie Hall de Nueva York y el Dorothy Chandler Pavilion de Los Ángeles, así como en salas de conciertos de Argentina, Polonia, Vietnam, Letonia, Marruecos, España, Inglaterra, Francia, Italia, Montenegro, Colombia, Uruguay, Ecuador, México y China. Conti ha grabado 22 discos para Albany, Koch International, Toccata Classics, Island, Parnassus, XLNT, Steinway & Sons, y Naxos Grand Piano. Fue galardonada con la Medalla Albéniz por su interpretación de la Iberia completa en Camprodon, España. Sus conferencias-recitales y clases magistrales sobre la música de España, Latinoamérica, y los Estados Unidos se han presentado en los principales conservatorios y universidades de los EE. UU., América del Sur y China. Ha organizado y dirigido numerosos concursos y festivales para promocionar a jóvenes pianistas. Conti fue la directora de 5º en DiMenna, 6º en Yamaha, Maestros del Norte Pianistas del Sur, y la Serie de Clases Magistrales Grandes Maestros Argentinos. Conti es presidente y creadora de la “Fundación PianoSolo”, y dirige “Piano a Piano” auspiciado por Yamaha (un programa que utiliza el piano Yamaha Disklavier para conectarse a distancia en toda América Latina para promover jóvenes pianistas y artistas)

Mirian Conti is an Argentine-American concert pianist and Yamaha artist. She is also a Yamaha Master Educator and a graduate of the prestigious Juilliard School in New York, where she earned her bachelor's and master's degrees in piano. She currently teaches Piano Literature courses at the Extension Division of the Juilliard School.

Conti's recordings and international concerts have earned her praise and awards. In recognition of her extraordinary talent, the Edwin Bachman Foundation established a scholarship in her name at Juilliard. She was also selected as one of 100 outstanding alumni to celebrate Juilliard's centennial in 2005-2006. She has appeared as a soloist and with numerous orchestras worldwide, including in Europe, Asia, Africa, Central and South America, Canada, and the United States. She has performed in renowned venues such as Alice Tully Hall, Merkin Concert Hall, and Weill Recital Hall at Carnegie Hall in New York; the Dorothy Chandler Pavilion in Los Angeles; and concert halls in Argentina, Poland, Vietnam, Latvia, Morocco, Spain, England, France, Italy, Montenegro, Colombia, Uruguay, Ecuador, and Mexico. She has recorded 22 albums for Albany, Koch International, Toccata Classics, Island, Parnassus, XLNT, Steinway & Sons, and Naxos Grand Piano. She was awarded the Albéniz Medal for her performance of the complete Iberia in Camprodon, Spain. Conti organizes numerous competitions and festivals to promote young pianists. She directed “5º at DiMenna” and “6º at Yamaha” in New York City, as well as the USA-Argentina project “Teachers del Norte-Pianists del Sur” and the “Great Argentine Masters Master Class Series”. She is the president and founder of the Fundación PianoSolo, where the main program uses the Yamaha Disklavier piano to connect with young pianists and artists throughout Latin America.