

ANTONIO LYSY & TOM BEGHIN

Tracing Beethoven's Genius through the
Sonata Cycle for Piano and Cello

SUN / DEC 17 / 2:00 PM

Antonio Lysy, *cello*

Tom Beghin, *fortepiano*



Photo credit: Cooper Bates Photography



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Pianos:

Philip R. Belt, 1977, after Anton Walker, c. 1780, courtesy of UCLA
John Broadwood & Sons, 1816, restored by Robert Portillo

PROGRAM

Ludwig van Beethoven (1770–1827)

Sonata in C Major, Op. 102 No. 1 (1815)

I. Andante – Allegro vivace

II. Adagio – Tempo d'Andante – Allegro vivace

Ludwig van Beethoven

Sonata in F Major, Op. 5 No. 1 (1796)

I. Adagio sostenuto – Allegro

II. Rondo. Allegro vivace

Ludwig van Beethoven

Sonata in A Major, Op. 69 (1808)

I. Allegro ma non troppo

II. Scherzo. Allegro molto

III. Adagio cantabile – Allegro vivace

Intermission

Ludwig van Beethoven

Sonata in G Minor, Op. 5 No. 2 (1796)

I. Adagio sostenuto e espressivo – Allegro molto più tosto presto

II. Rondo. Allegro

Ludwig van Beethoven

Sonata in D Major, Op. 102 No. 2

I. Allegro con brio

II. Adagio con molto sentimento d'affetto

III. Allegro

BIOS

ANTONIO LYSY, cello, is an artist of international stature and dedicated pedagogue and has performed as a soloist in major concert halls worldwide. He has collaborated with distinguished conductors including Yuri Temirkanov, Charles Dutoit, Sir Yehudi Menuhin, Sandor Vegh and Kees Bakels and continues to perform regularly both as a solo and chamber music artist. Lysy has recorded extensively for CBC Radio, BBC Radio, Classic FM and other European

radio networks. His love and commitment to chamber music is demonstrated by his musical directorship and founding, in 1989, of the annual Incontri in Terra di Siena Chamber Music Festival in Tuscany, Italy (www.itslafoce.org). Lysy enjoys exploring the versatility of the cello's voice, from Baroque to electric, and is committed to projects which enrich his diverse interests in music. The touring show he produced and directed, *Te Amo, Argentina*, a personal journey through the heart and soul of Argentina's fascinating culture, featuring solo cello

and chamber works, dance, film and spoken word, has met with widespread acclaim. *Te Amo, Argentina* is based on Lysy's Latin GRAMMY® Award-winning CD on the Yarlung Records label *Antonio Lysy at the Broad – Music From Argentina*, featuring the works of Piazzolla, Golijov, Ginastera, Bragato and Schifrin. The CD won the Best Classical Contemporary Composition award for Pampas, a piece he commissioned from Lalo Schifrin. Antonio Lysy returned to The Broad Stage to perform a sold out concert of the six Bach solo Suites, ornamenting the setting with visual projections, inviting the audience to a new "delight of spirit" through the art of photography. In 2003, Lysy accepted the position of Professor of Cello at University of California, Los Angeles. Prior to moving to the United States, he held a professorship at McGill University in Montréal. For more detailed information, please visit www.AntonioLysy.com.

TOM BEGHIN, *fortepiano*, has been widely praised for his originality and eloquence. His release on Blu-ray of the complete solo Haydn for keyboard was hailed as "one of the most audacious recording enterprises in recent memory" (Jeffrey Kaufmann, blu-ray.com) and

won a 2011 Juno nomination for Music DVD of the Year. With classicist Sander Goldberg he co-edited *Haydn and the Performance of Rhetoric*, winner of the 2009 AMS Ruth Solie Award. Recent publications include an EPR-Classic CD of Beethoven's three last piano sonatas on a replica of Beethoven's 1817 Broadwood, Schubert's *Winterreise* (with the tenor Jan Van Elsacker; on the same label) and his monograph *The Virtual Haydn: Paradox of a Twenty-First-Century Keyboardist* (The University of Chicago Press, 2015). Recognized for his expertise in eighteenth- and early-nineteenth-century music, he is frequently invited to give concerts, workshops and lectures throughout North America and Europe. An alumnus of the HIP doctoral program at Cornell University, he first taught at UCLA and since 2003 has been professor at McGill University. Currently, he's the principal investigator of a research cluster at the Orpheus Institute in Ghent, Belgium, entitled "Declassifying the Classics." With a team of author-researchers he's studying the implications of Beethoven's 1803 Erard Piano, which, as part of the artistic research project, has been rebuilt as a replica for the first time. www.INSIDEtheHEARINGMachine.com