

Te Amo, Argentina

Antonio Lysy



 YARLUNG RECORDS
BOB ATTIEH, PRODUCER

Antonio Lysy at The Broad: Music from Argentina

- | | | |
|---|---|-------|
| 1 | José Bragato
Graciela y Buenos Aires
Antonio Lysy 'cello, Pablo Motta bass, Capitol Ensemble | 07:20 |
| 2 | Alberto Ginastera
<i>Puneña No. 2</i> , op. 45
Antonio Lysy 'cello | 08:15 |
| 3 | Astor Piazzolla, arranged by José Bragato
<i>Milonga del ángel</i>
Phillip Levy violin, Antonio Lysy 'cello, Bryan Pezzone piano | 04:53 |
| 4 | Osvaldo Golijov
<i>Omaramor</i>
Antonio Lysy, 'cello | 08:05 |
| 5 | Alberto Ginastera
<i>Cinco Canciones Populares Argentinas</i> op. 10
<i>Zamba</i>
Antonio Lysy 'cello, Bryan Pezzone piano | 01:26 |



The Merging Technologies Quartet

Merging Technologies has done the recording industry a great favor. The Swiss company, not much larger than Yarlung Records, is run by a small group of dedicated engineers and designers who took the original Direct Stream Digital (DSD) technology developed by Philips and Sony and made it usable for record labels. To Claude Cellier, Dominique Brulhart, Loïc Andrieu, Bertrand Van Kempen (at Merging Technologies near Lausanne) and Chris Hollebhone (in London) we say a most hearty thank you.

Not only did Merging create the first user-friendly method of recording in 256fs (or Quad DSD as music writer David Robinson affectionately calls it) using Horus or Hapi converters, but they created the Pyramix software bundle that enables us to create tracks and adjust volume in Native DSD.

Yarlung is indeed grateful to Merging Technologies. Not only did David Robinson loan us his Hapi and Pyramix software keys to make these transcriptions from our SonoruS Series of analog tapes, but Merging Technologies generously sponsored our second quartet of albums: the Merging Quartet.

We are “analog people” at Yarlung Records. Our assistant producer Jacob and I well remember a live concert recording session at The Broad Stage in Santa Monica during which the lights went out and we lost power briefly in the middle of the concert. The orchestra did not pause. Our primary analog tape recorders kept rolling through the short blackout but the high resolution digital system we were using at the time crashed. By contrast, we used the Pyramix software on a simple desktop computer for over a week without a single instability or freeze or need to reboot. Stable computer technology is important to us and we are grateful to the thinkers at Merging Technologies for putting so much effort into the details of their system.

And for engineers (like Morten Lindberg at 2L in Norway) who prefer to work in high resolution PCM, Merging Technologies created “DXD,” which samples the music at 352.8 kHz with 24 bit depth.

Engineers have been vocal in their support of the sound quality they get using Merging equipment. George Gilliam, for example, who records the Dallas Symphony writes:

I still cannot believe the sound quality improvement in the audio control room, all due to the fine microphone preamps and converters in Hapi/Horus. These are the highest quality I’ve experienced. This is an incredible system that perfectly meets the needs for classical music recording and production. I can’t imagine using anything else.

David Robinson writes bluntly and enthusiastically:

This is the best Quad DSD A/D and D/A out there.

From the Grammy® Award winning team at 5/4 Productions:

Taking DSD from 2.8 MHz to 11.2 MHz doesn’t just step it up to the next level, it catapults it!

Let’s end with a comment from Tim Martyn, a 4-time GRAMMY winning engineer:

Merging Technologies’ Horus brilliantly combines all three requirements any engineer would expect from such a device: pristine sonics, an elegant yet simple user interface, and rock solid reliability.

The Horus handles up to 48 analog channels, and the Hapi (using the same circuitry as the Horus) handles 16 channels.

Thank you Merging!

Bob Attiyeh, producer



Producer's Notes:

Yarlung first released this music on the album *Antonio Lysy at The Broad: Music from Argentina*. It won Yarlung's first GRAMMY® Award and earned a spot on *The Absolute Sound's* list of the 40 best sounding recordings of all time, along with *Kind of Blue*, *Famous Blue Raincoat* and *Ella and Louis*.

Since our recording, Antonio created a touring multimedia sensation with this music called **Te Amo, Argentina**; the show includes tango dancers, still photography and video. After performances in the Americas and Europe with various ensembles and dancers, **Te Amo, Argentina** returned again to the Broad Stage in Los Angeles for another sold-out performance.¹

Argentina is a land of myth as much as a land of history. It was here that Maria Callas and Enrico Caruso sailed for such memorable performances at the Teatro Colón in Buenos Aires during their summer vacations. European musicians flocked to Argentina during the Second World War as a safe haven and because they felt at home with the elegance of the European-styled theaters, audiences, and ambiance. Additionally the vastness of the landscape and the huge Argentine ranches gave the country a cultural aspect reminiscent of the famed "American West" of the 1890s. But the open ranges still exist in Argentina today.

Antonio Lysy captures the cultural range of this country in our recording. He chose these particular works because they all draw inspiration from the folk music traditions of Argentina. Like Bartok in Europe and Copland in the United States, Ginastera served as the Argentine grandfather of a generation of composers who turned folk tunes into concert music that became known as quintessentially Argentine. Ginastera focused on Inca and Gaucho rhythms and melodies, much as Bartok drew inspiration from folk tunes from Eastern Europe. All of the composers on this album follow Ginastera's lead. And Antonio evokes the atmosphere of smoke-filled urban dance bars in works by Golijov, Bragato and Piazzolla. All of these works celebrate the 'cello as a soloistic and virtuosic instrument.

This music champions the rich soul of Argentina, and Antonio makes excellent use of his heritage in this recording. Antonio is the son of famed Argentine violinist Alberto Lysy, who entered the European musical scene as a laureate

¹ For tour and concert information please visit www.antoniolysy.com

of the Queen Elizabeth Competition when he was twenty years old. Alberto Lysy later became the protégé of the legendary violinist Yehudi Menuhin. They remained close friends and colleagues until Menuhin's death in 1999. In addition to his many solo performances around the world, Alberto Lysy had the pleasure of performing with distinguished musicians such as Pablo Casals, Benjamin Britten, Jaqueline DuPré and Nadia Boulanger. Alberto lived in Argentina and Switzerland, and it is in appreciation of his father that Antonio Lysy wishes to dedicate this album.

Antonio continues to perform with orchestras and chamber ensembles around the world, but dedicates time for touring **Te Amo, Argentina**. Antonio Lysy's performances, both in recital and in concertos, include concerts in Royal Festival Hall, Concertgebouw, Tonhalle, Salle Pleyel, Wigmore Hall, Royce Hall, Sala Verdi, Berlin Philharmonie, Teatro Colón, and now The Broad Stage in Santa Monica (www.thebroadstage.com). He has appeared with orchestras such as the Royal Philharmonic and Philharmonia Orchestras of London, Camerata Academica of Salzburg, Zurich Tonhalle, the Zagreb Soloists, Orchestra di Padova e il Veneto, Israel Sinfonietta, and in Canada with the Montreal and Toronto Symphony Orchestras, and Les Violons du Roy. He has collaborated with distinguished conductors such as Yuri Temirkanov, Charles Dutoit, Sir Yehudi Menuhin, and Sandor Vegh. Antonio Lysy founded the *Incontri in Terra di Siena* chamber music festival in Tuscany in 1989 (www.itslafoce.org), and chaired the Strings Department at the UCLA Herb Alpert School of Music. Antonio has recorded extensively for CBC Radio, BBC Radio, Classic FM and other European radio networks. In addition, he has released albums with the Claves, Dinemec Classics, Fonè, and Pelléas labels. His live recording of solo 'cello repertoire by Bach, Berio, Henze and Walton was released on the Pelléas label to high critical acclaim: "...some of the most beautiful Bach ever heard" – *La Presse*, Montreal.



photo: Paul Flanagan

Yarlung Records recorded this concert repertoire on June 8th and 9th, 2009, at The Broad Stage. We have the honor of releasing the first commercial recording made in this new concert hall. Our sincere thanks to Suzanne & David Booth, Audrey & Arthur Greenberg, Mari & Ed Edelman, Dale Franzen and The Eli and Edythe Broad Stage, The Italian Cultural Institute, Merle & Peter Mullin, Lalo Schiffrin, and Elizabeth & David Wright.

Notes by Antonio Lysy:

Introduction to the music

The music we chose for this recording highlights the 'cello as a solo instrument and illustrate the impact of pre-Hispanic Amerindian traditions and Spanish based Creole influences as well as the effect of more modern musical developments like the tango on Argentine composers.

My personal interest in this music comes from my father Alberto, to whom I lovingly and respectfully dedicate this album. On my first journey to Argentina with him when I was a young performing 'cellist, he introduced me to the sounds and textures of a fascinating and colorful country, one I had only previously known as a child on vacation. All of a sudden this music filled me, from Ginastera's rhythmically contrasting works to the sentimental and passionate Tangos played over the radio, to the rich repertoire of folk songs performed by Eduardo Falú. On each successive return I discovered more about the wonders of the land extending from the icebergs beyond Tierra del Fuego in the south, to the jungle and waterfalls of Iguazú in the north. I learned more about the fabulous and simultaneously tragic history of the many peoples of Argentina, drinking *Yerba mate* and discussing the *Guardia Vieja* (the first generation of tango players) with the *Porteños* (people from Buenos Aires), riding horses with friends in the Pampas, the rich Argentine grasslands. Unforgettable events included playing in the large, ornate, Italianate opera house, the Teatro Colón, going to the many post concert *asados* (Argentine barbecue feasts) at country estancias or ranches. Over the years I continued to search for Argentine music written for my instrument, and I asked composers and arrangers to create more works for 'cello. It is my privilege to be presenting some of these works in this recording. Two of these works are commissions very dear to me, and this is how they came about:

I very much enjoyed the opportunity to get to know Osvaldo Golijov. After we decided to include *Omaramor* on this recording, Golijov gave me valuable advice about how to play the piece. After our first meeting, I sent him



a live recording of my first performance of the work. His comments were revealing and extremely helpful, and allowed me to probe deeper into his thoughts and desires about his music, especially for this piece, which he wrote early in his career. I eventually sent him the final version on this album to which he kindly responded: "I LIKE IT A LOT. It's definitely dirty enough, especially as it gets into the tough tango section. It's a beautiful interpretation. I'm grateful that you include it in the CD along with music from composers I admire so much!" Golijov writes:

Carlos Gardel, the mythical tango singer, was young, handsome, and at the pinnacle of his popularity when the plane that was carrying him to a concert crashed and he died in 1935.... *Omaramor* is a fantasy on "My Beloved Buenos Aires" [by Gardel]: the 'cello walks, melancholy at times and rough at others, over the harmonic progression of the song, as if the chords were the streets of the city. In the midst of this

wandering the melody of the immortal song is unveiled.
-Osvaldo Golijov

We include two works by Alberto Ginastera on this album, his famous *Puneña 2*, and a song from his *Cinco Canciones Populares Argentinas: Zamba* op. 10 No. 3. Bryan and I play the lyrical transcription for 'cello and piano by Pierre Fournier. *Zamba* is a dance originally from Peru and is an Argentine national dance as well, performed by couples who circle each other waving elegant white handkerchiefs. Its delicate 6/8 meter for the vocal ('cello) line recalls the rural dance festivals at which this song is still popular.

For a 70th birthday tribute to the distinguished Swiss conductor and generous patron Dr. Paul Sacher, Mstislav Rostropovich invited twelve of Sacher's composer friends (including Berio, Dutilleux, Lutoslawski and Ginastera) to collaborate in writing a set of variations based on his name (SACHER making E-flat, A, C, B, E, and D).² *Puneña No. 2*, op. 45, is Ginastera's contribution to the birthday party. "*Puna*," from which *Puneña* takes its name, is a Kechuan word for the Andean highland plain, which like the Tibetan Plateau, starts at about 12,000 feet above sea level. This region was the Inca empire heartland. For the first movement, *Harawi*, Ginastera wrote a melancholy love song using two melodies, the notes associated with Sacher's name, plus an ancient melody from Cuzco, Peru. *Wayno Karnavalito*, the second movement, he fashioned into a wild carnival dance also made from the notes in Sacher's name, full of the sound and atmosphere of drums, native corn alcohol, and the *charango*, or South American version of the guitar. I especially enjoyed imitating the mysterious quena bamboo flute, the furious strumming of the *charango* and I imagined myself at a traditional Kechua carnival.

Astor Piazzolla's music evokes a rich kaleidoscope of city images in Buenos Aires, the bright colors of La Boca and the night life, but also the unique and haunting tones of the *bandoneón* which Piazzolla played so eloquently. One can hear the sounds of the origins of Tango, and the transformation of this seductive musical form. At one point in his career Piazzolla struggled to find his musical identity and through his search eventually redefined the Tango as the world knew it. We have chosen some of his most celebrated works for our album, arranged supremely by his long-time friend and musical collaborator, José Bragato.

José Bragato was born in Italy in 1915, and dedicated his life to both classical and popular music. During his long career Bragato discovered, revived and published important collections of Argentine and Paraguayan folk music. In 1946, Bragato won the position of principal 'cellist with the Philharmonic Orchestra of Buenos Aires, which in turn led to a new position in 1948 as the substitute 'cello soloist of the *Orquesta Estable* of the Teatro Colón. Despite an increasingly busy career as a soloist and chamber musician with the *Buenos Aires Quartet*, the *Pessina Quartet*, and many other respected chamber quartets in Argentina, he never stopped composing music. In addition to his career as a classical performer, Bragato celebrated his love of the tango. He played with some of Argentina's most

² The Yarlung Records album *Dialoghi* includes both Britten's *Tema Sacher* and Lutoslawski's *Sacher Variation*, commissioned by Rostropovich, as well as the world premier recording of Steven Stucky's *Dialoghi-studi su un nome*, which also uses this *soggetto cavato* compositional technique. *Soggetto cavato* means "carved subject" and is a Renaissance compositional technique often used to honor a friend or benefactor by incorporating his or her name into the notes of the music. This technique is known to contemporary audiences in Robert Schumann's piano compositions, including the *Abegg Variations*, for example, or Donati's *ESA (In cauda V)*, which Esa-Pekka Salonen introduced at the Los Angeles Philharmonic in February 2001.

outstanding tango orchestras, such as those led by Francini Pontiers, Anibal Troilo, and Atilio Stampone, the latter two with which he recorded. In 1954, Bragato accepted Astor Piazzolla's challenge to assemble the *Octeto Buenos Aires*. From that moment on, he and Piazzolla remained close friends. Piazzolla convinced Bragato to join *Sextango* in 1989. Among other aspects of Bragato's long and illustrious career for which I am grateful, Bragato included the 'cello in the typical tango orchestra. Before this evolution, it was only to the violin that composers would assign the leading voice. Moreover, Bragato encouraged Argentine composers to write tangos that featured the 'cello, not just the bandoneón or the violin. His *Graciela y Buenos Aires* became a classic in the symphonic tango repertoire.

-Antonio Lysy

Collaborative Artists:

Pianist **Bryan Pezzone** plays often with the Los Angeles Chamber Orchestra, the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, and works regularly with composers and conductors John Adams, John Harbison, Oliver Knussen and Pierre Boulez. Bryan's prior recordings include classical, jazz, and avant-garde works such as Mel Powell's *Settings* and John Harbison's song cycle, *The Natural World*, on New World Records. Yarlung Records fans will remember Bryan's recordings with Martin Chalifour in Walt Disney Concert Hall.

Argentine bass player and composer **Pablo Motta** lives in Buenos Aires and Los Angeles, and plays with Trio Tangáble, The Los Angeles Tango Quartet, The Pablo Motta Trio, Forever Tango, Justo Almario Quartet, The Bobby Rodriguez Latin Jazz Big Band, Patrice Quinn, Ronald Muldrow, Ark Sano Trio, Santa Barbara Symphony, Mládí Chamber Orchestra, Birdie Mendoza, Julio Andrade and Capitol Ensemble.

The Capitol Ensemble members Phillip Levy and Julie Gigante violins, Robert Brophy viola, and David Low 'cello, perform music from the Baroque era to the Twenty First Century. They have collaborated individually with some of the world's most renowned artists including Mstislav Rostropovich, Neville Marriner, Michael Tilson Thomas, Yehudi Menuhin, Janos Starker and Leonard Bernstein. The ensemble has performed live on National Public Radio, and premiered and recorded new works by myriad California composers. They also perform as soloists and chamber musicians in many international festivals and are the resident ensemble for the *Sundays Live* radio program at the Los Angeles County Museum of Art.

We recorded this album using Agfa 468 tape and an AKG C-24 stereo microphone with its original brass surround CK12 tube, made available to us by Gearworks Pro Audio. We used five-foot long Yarlung-Records-designed stranded silver interconnects, customized vacuum tube preamplifiers and no mixer. The signal path was as short as we could make it, with as few electronics between performer and final product as possible. With this minimalist recording technique we believe we give you the closest sound possible to the live event with our musicians in this beautiful acoustic environment. We hope you enjoy the results.

Recording at The Broad Stage is a terrific experience. The 499 seat concert hall offers friendly and adjustable acoustics, an inspiring setting and a cool invigorating breeze off of the Pacific Ocean when one steps outside for a break. Our sincere thanks to Dale Franzen, Artistic Director of The Broad Stage, and to Denise Stoeber and Mitch Heskell, who made it possible to make this recording in the new concert hall. It is also thanks to Dale that Yarlung Artists presented pianist Ryan MacEvoy McCullough for the opening concert at The Broad Stage (following several galas), on October 16th, 2008. Finnish violinist Petteri Iivonen (also a Yarlung artist) joined Ryan for a surprise Ravel Sonata, and for encores.

So The Broad Stage feels like home. And even though the theater opened recently, it has already established itself as an important and integrated part of the performing arts community in the greater Los Angeles area.

-Bob Attiyeh, producer

Layout: Eron Muckleroy

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Cover dancers: Miriam Larici & Leonardo Barrionuevo

TE AMO, ARGENTINA

ANTONIO LYSY AT THE BROAD: MUSIC FROM ARGENTINA

ANTONIO LYSY, 'CELLO
THE CAPITOL ENSEMBLE
BRYAN PEZZONE, PIANO
PABLO MOTTA, BASS

Our sincere thanks to
The Eli and Edythe Broad Stage
The Mari and Ed Edelman Foundation
The Italian Cultural Institute

Suzanne and David Booth
Audrey and Arthur Greenberg
Merle and Peter Mullin
Lalo Schifrin
Elizabeth and David Wright

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Recording Engineer: Bob Attiyeh
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Steinway Technician: Fred Fehl

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| 1 | Bragato | <i>Graciela y Buenos Aires</i> |
| 2 | Ginastera | <i>Puneña No. 2</i> |
| 3 | Piazzolla | <i>Milonga del ángel</i> |
| 4 | Golijov | <i>Omaramor</i> |
| 5 | Ginastera | <i>Zamba</i> |



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