Jeffrey Biegel was in love with sound even before he could hear.

As a toddler, he would stare at the vibrating stereo cabinet in his family’s Farmingdale home — but he wouldn’t sing along. Instead of talking, he would grunt and point.

The pediatrician pooched his parents’ concerns — even suggesting that their son’s muteness could be psychological. “But Jeffrey needed his tonsils out,” his mother, Janet Biegel, 79, recalled, “and when we went to a specialist, his exact words were, ‘Does he talk?’”

The doctor said their 3-year-old didn’t talk because he couldn’t hear. After surgery on both ears, a new world was opened to the boy. When his older sister, Pamela, had piano lessons, “Jeffrey would listen and then play what he heard,” his mother explained. “He would play by ear . . . and that’s how it all started.”

By “all,” she means a career as a concert pianist, performing for audiences across the globe in Tokyo and Paris and closer to home in places like Dayton, Ohio. A career buoyed by support from a Lynbrook High School sophomore named Jeffrey Biegel, who turned 50 in May, lives in Farmingdale with his wife, Sharon, a piano teacher, and sons Craig, 19, who’s studying to be a surgeon at Brooklyn College, his brother, Evan, 15, a high school sophomore who favors the drums.

In their spacious home is a music room with two Steinway concert grand pianos. “This one I’ve had since 1984,” Biegel said, caressing its keys. “It knows me better than anybody else.”

By age 15, Biegel had surpassed his local music teachers and begun studying at The Juilliard School in Manhattan with famed pianist Adele Marcus. In 1988, he played at a dinner honoring conductor/composer Leonard Bernstein at a benefit concert for the Orchestra of St. Luke’s at Lincoln Center and at Carnegie Hall and at venues too numerous to list.

His next gig is local: Tomorrow, he’ll give a full recital at Huntington’s Cinemas Arts Centre — pieces by Vivaldi, Gershwin, Chopin, Bach and more. (See box for details.)

Biegel has given his career continuous momentum by being a kind of matchmaker — persuading composers to write for him and then convincing multiple orchestras to commission the pieces. The first collaboration was in 2000, when he organized a consortium of 25 orchestras to commission “Millennium Fantasy for Piano and Orchestra” by Ellen Taaffe Zwilich, the first woman to receive a Pulitzer Prize in music. The most recent was “Prometheus: a dramatic piece for solo piano and orchestra,” a Pulitzer Prize winner, William Bolcom, for which Biegel signed up nine orchestras.

“Jeffrey is very entrepreneurial,” said Bolcom, who has also won the National Medal of Arts and multiple Grammys. “I’ve never known such a go-getter as Jeffrey in the piano world.”

Pop composer Simon非要den composed a piece for Biegel, and they discovered a common mentor — Sedaka also has studied to be a concert pianist with Adele Marcus. Later, at a party for singer Andrea Bocelli, Jeffrey suggested that if he ever wrote a piano concerto, he would love to perform it, Sedaka said in a recent email interview. In September, Biegel played Sedaka’s “Manhattan Intermezzo” with the Boston Pops and Orchestra de la Suisse Romande in Norway and Paris.

“It’s a very hard piece,” Biegel said. “It has a bravura performance using his virtuosic pianistic abilities.”

“Jeffrey has been extremely shrewd in the best sense of the word,” said Dubal, the pianist and wwfmn.org host. “He’s done much better than his generation — in his generation, there are absolutely no concert pianists who are making a living,” Dubal said that with a wink.

Last month, Biegel performed Liszt’s Piano Concerto No. 1 in E-flat in a recital of Hungarian music at Carnegie Hall, accompanied by the cake’s conservatory, with whom he has known him for years.

Newborn said he booked the pianist for tomorrow’s concert because he wanted “to show him off . . . before he goes off again to concertize in Norway, Turkey or Peru.”

Backstage afterward, student musicians circled Biegel in admiration. “It’s such an honor to play with him,” said sophomore Melissa Danas. 20. “I’ve heard a lot of interpretations of this piece.”

added Danas, who plays French horn, “but his interpretation was what my heart wants most.”

**Melissa Danas, 20.**

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