

# epulse

**Classical Concert of the week.**

**December 19, 2003**

**By EDITH EISLER**

MANHATTAN, NY --"He who can, does; he who cannot, teaches" --a popular adage as old as it is fallacious. Indeed, it is self-contradictory: how can you teach something that you cannot do? Imagine a swimming instructor who cannot swim. Yet in music, people actually seemed to believe that only failed performers turn to teaching, until someone coined the term "artist-teacher," implying that performing experience and analytical passion enhance each other. Violinist **Sylvia Rosenberg's** recital at Weill Hall on November 9 proved that she inspires affection and admiration both as teacher and performer. The enthusiastic overflow audience included, along with friends, colleagues and fans, many young people who, hanging on her every fingering, had to be her devoted students.

Currently on the faculty of New York's Manhattan School of Music and the Aspen Music Festival in Colorado, she has held professorships at numerous prestigious universities and conservatories, conducts master classes in America and Europe, and serves on juries of international competitions. She performs with major orchestras and in recital and chamber music world-wide: this was her seventh Weill Hall concert. Her playing was technically masterful, musically: expressive, thoughtful and communicative, tonally pure, warm and beautiful. Mozart's Sonata K. 481 was courtly and gracious; Beethoven's Sonata No.7 ominous and dramatic; both slow movements sang with heavenly serenity. Bartok's formidably difficult Sonata No.1 has always been one of Rosenberg's specialties: she seems to get deeper into the music with each performance. Two Szymanowski pieces cast a shimmering, colorful spell; the encore was one of Dvorak's Romantic Pieces. "Her frequent pianist **Anton Nel** was a splendid collaborator."