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**Celebrating More Than 50 Years of  
Inspiring a Global Community with Classical Music**

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Si-Yo Music Society Foundation and the  
International Music Institute of China™ Present  
**“Symphonic Reflections”**  
Shai Rosenboim in his New York Debut Recital



Photo by Lisa He

June 27, 2018 7:30 pm Bruno Walter Auditorium  
New York Public Library for the Performing Arts at Lincoln Center

*Guest Artist Concert*  
*Amati Music Festival 2018*

\*This event is not endorsed by the New York Public Library

June 27, 2018



Dear Friends:

On behalf of the trustees of Si-Yo Music Society Foundation, it is my great pleasure to welcome you to this evening's solo New York debut recital of Si-Yo Artist™ Shai Rosenboim.

I came to know Maestro Rosenboim when we began building the International Music Institute of China™'s teaching program in Beijing in 2010. Born and educated in Tel Aviv, he is fluent in Hebrew, Chinese, and English; has an encyclopedic knowledge of music; and maintains an active teaching and international performance schedule. Mo. Rosenboim is truly representative of our Foundation's mission to "inspire a global community with classical music."

It is the steadfast encouragement and generosity of our friends and supporters that enable us to present accomplished artists like Mo. Rosenboim on important stages like the New York Public Library's Bruno Walter Auditorium at Lincoln Center. We are deeply grateful to all of you.

Sincerely,

A handwritten signature in black ink, appearing to read "Eva Lerner-Lam".

Eva Lerner-Lam, Chairwoman and President  
Si-Yo Music Society Foundation, Inc.

June 27, 2018



Dear Friends:

On behalf of the International Music Institute of China, I am honored to present our Beijing Director, Shai Rosenboim, in his New York debut recital. Tonight he is concluding his concert tour of The Americas here at Lincoln Center's Bruno Walter Auditorium. Earlier this month he performed Mozart and Brahms concertos as well as the solo recital he will present tonight.

Mr. Rosenboim is not only a respected colleague but also a dear, long-time friend. Please enjoy this evening of brilliant pianism and inspired artistry.

Sincerely,

A handwritten signature in black ink, appearing to read "Tara Hofmeister-Sheng".

Tara Hofmeister-Sheng, Co-Founder and Artistic Director  
The International Music Institute of China



Si-Yo Music  
Society Foundation

OVER 50 YEARS  
1966-2018

**MORE THAN 50 YEARS of**  
**INSPIRING A GLOBAL COMMUNITY**  
*with CLASSICAL MUSIC*



Photo by E. Lerner-Lam

*In recent years, the Foundation's mission was re-energized.*

*It has lent musical instruments to gifted young artists, provided a public recital venue for a doctoral candidate, and hosted master classes by seasoned professionals.*

**CULTURAL EXCHANGE**



Photo by E. Lerner-Lam

**MUSICIANSHIP**

*For more than half a century, the Foundation has been nurturing young artists under the experienced mentorship of professional artists and renowned teachers.*

*We present Si-Yo Artists™ in the Americas, Asia and Europe*

**LEGACY**

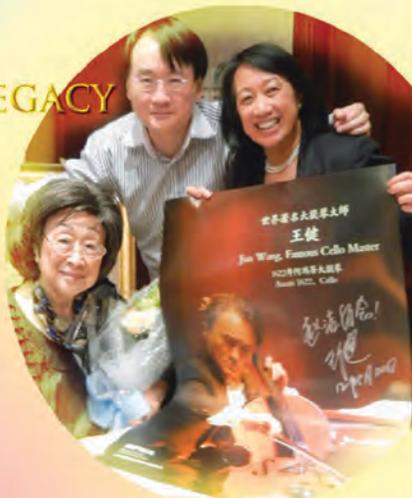


Photo by K. Lerner-Lam

*We believe in the universality of music, which speaks from and to the souls of all of us.*

*And we have been actively uniting cultures through a shared love of music.*

**Si-Yo Artists™**

Our Si-Yo Artists™ are aspiring and professional musicians from Asia, the Americas, and Europe. Through their performances, teaching, and community service, they are our Western classical music ambassadors. The Foundation supports them with international teaching and performance opportunities as well as an instrument lending program.

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Cho-Liang Lin (China–USA)

**Cello**

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The Foundation provides Si-Yo Artists™ with administrative, marketing, and promotional support tailored to the needs of each individual artist. Membership is based on reputation, experience, and commitment to the mission of the foundation, "Inspiring a Global Community with Classical Music."

AMATI MUSIC FESTIVAL 2018 GUEST ARTIST CONCERT

**Symphonic Reflections**

featuring pianist **Shai Rosenboim, Si-Yo Artist™**,

in his *New York Debut Recital*

Wednesday, June 27, 2018 at 7:30 p.m.

Bruno Walter Auditorium

New York Public Library for the Performing Arts at Lincoln Center

411 Amsterdam Avenue, New York, NY

PROGRAM

*Sonata No 3 in C Major*, Op. 2 No 3 Ludwig van Beethoven  
I. *Allegro con brio* (1770–1827)  
II. *Adagio*  
III. *Scherzo – Allegro*  
IV. *Allegro assai*

*Ballade No 4 in f minor*, Op. 52 Frédéric Chopin  
(1810–1849)

• intermission •

*Sonatina*, Op. 58 Paul Ben-Haim  
I. *Allegretto grazioso* (1897–1982)  
II. *Improvvisazione – Andantino liberamente rubando*  
III. *Molto vivo*

*Symphonic Études*, Op. 13 Robert Schumann  
THEMA. *Andante* (1810–1856)  
VARIATION I. *Un poco più vivo*  
VARIATION II.  
ÉTUDE III. *Vivace*  
VARIATION III.  
VARIATION IV.  
VARIATION V. *Agitato*  
VARIATION VI. *Allegro mollo*  
VARIATION VII.  
ÉTUDE IX. *Presto possibile*  
VARIATION VIII.  
VARIATION IX.  
FINALE. *Allegro brillante*

**PROGRAM NOTES**

by Shai Rosenboim, June 2018

**Ludwig van Beethoven — Sonata No 3 in C Major, Op. 2 No 3**

In 1790, the young composer Ludwig van Beethoven was introduced to the great Joseph Haydn; two years later they met again. Beethoven presented two new pieces to the elderly Haydn, who was greatly impressed and invited the young genius to come to Vienna and become his student. Highly encouraged by Haydn's invitation, Beethoven went to Vienna at the end of 1792 with the blessing of his supporter Count Waldstein, who told him that he was about to "receive the spirit of Mozart from Haydn's hands."

However, the two great composers apparently didn't get along very well. Haydn was tremendously busy writing a new set of symphonies (known as the "London Symphonies") and had to take a trip to London that lasted a year and a half; in addition, he had difficulty understanding young Beethoven's radical style.

Despite their disagreements, there is an obvious influence of Haydn on Beethoven's compositions from his early period; Beethoven cherished Haydn's contribution to his musical development and dedicated his first three published piano sonatas to his teacher.

The *Sonata in C Major*, the last of the three, absorbed quite a lot of Haydn's influence. Like many of Haydn's sonatas it can easily be conceived as a piano reduction of a larger orchestral work, and just like a typical symphony of that time, it consists of four movements: a fast *sonata-allegro* movement, a slow movement, a rapid *scherzo*, and a fast finale in *rondo* form. The orchestral mindset can be easily spotted in the differences between a large *forte* sound, which resembles a large orchestral sound (*tutti*) as opposed to the quieter sections that resemble the sound of smaller groups of instruments in the orchestra. Another notable influence is Beethoven's tendency to present certain musical material in several different keys. However, there are signs in the piece of his later style, with frequent bursts of anger and the mystical lyricism of the slow movement.

**Frédéric Chopin — Ballade No 4 in f minor, Op. 52**

Adam Mickiewicz is regarded as the national poet of Poland. Being a principal figure of Polish Romanticism, he is often compared to Byron and Goethe. The great Polish composer Frédéric Chopin was deeply attached to his Polish roots and used poems by Mickiewicz as an inspiration of his four *Ballades*.

The *Ballade*, as conceived by Chopin, is a musical translation of a poetic narrative. Chopin used the triple meters of  $\frac{3}{4}$  and  $\frac{3}{8}$  in his *Ballades* in order to resemble the dactyl poetic meter and give the music a deeper sense of storytelling.

The *Ballade No 4 in f minor* was composed in 1842 in Paris and Nohant. It was inspired by a Mickiewicz poem titled "The Three Budrys." The poem tells the story of three brothers sent by their father to look for treasures, and ends with the three brothers returning home bringing three Polish brides. The piece combines the *rondo* and *variation* forms; the quiet introduction describes the father gathering his sons and sending them on their mission. The main theme, with two variations, represents the three brothers followed by a quiet theme that represents the brides. The piece ends with the thunderous return of the three

### Paul Ben-Haim — *Sonatina*, Op. 38

The central European musical repertoire can be considered the core of the classical music known to the public. The largest part of the world's most famous instrumental music pieces such as symphonies, sonatas, and chamber music was written in German-speaking countries while many of the world's most famous operas were written in Italy. The German and the Italian composers crafted and standardized most of the classical music genres known to us today.

Musical Nationalism was a musical movement that combined standard central European musical genres with folk music elements from the composers' native countries. Mussorgsky, Dvořák, De Falla, and Bartók are examples of composers who wrote such pieces.

With the rise of Zionism and the establishment of the state of Israel, a group of Jewish composers immigrated to Israel from central and east Europe. Born and raised in European countries, they were well trained in the central European tradition; however, after immigrating to Israel, they all looked for an individual style and a new musical identity. Acknowledging their historic connection to the Levant, they started absorbing the musical language of the Jewish immigrants from countries around the Middle East and created the so-called "Mediterranean School" of Israeli music.

Paul Ben-Haim (1897-1984) was born in Germany. He studied with Paul Hindemith and was assistant conductor to Bruno Walter. He immigrated to Israel in 1933 dedicated himself to the Mediterranean style. The *Sonatina for Piano* (1946) is a perfect example of a combination of the classical sonata form and Mediterranean Jewish folk music.

### Robert Schumann — *Symphonic Études*, Op. 13

The term "étude" refers to a musical exercise usually written for a solo instrument in order to master certain technical skills. There are no examples of études written for larger groups of instruments.

Then why did Schumann name the piece this way? Its full title is "Symphonic Études—Études in the Form of Variations;" the term "variations" represents a theme that undergoes many changes while keeping its original harmonic scheme. These changes, which include fast passages and which become more and more technically demanding, often allow the performer to demonstrate virtuosic skills and turn each variation into a small étude.

During Schumann's time, the piano had already undergone various changes since its invention in 1724, becoming a much bigger and stronger instrument. At the beginning of the 19<sup>th</sup> century the piano could already resemble the sound of a symphonic orchestra. Franz Liszt (who was one year younger than Schumann) is an example of a composer who was fascinated by the grand sound of the newly developed piano and transcribed all Beethoven's symphonies for piano solo. In these symphonic études, all variations and exercises require the pianist to create a large orchestral sound and to turn the piano into a symphonic instrument.

The theme on which Schumann wrote these variations was composed by Baron von Fricken, the father of Schumann's first fiancée, Ernestine von Fricken. However, Schumann's associations and musical imagination produced a wonderful set of variations written using his own individual musical language.

### Performer Biography



**Shai Rosenboim** is one of the most versatile Israeli pianists of his generation. His international appearances include concerts in Scotland, England, Portugal, Germany, Belgium, Switzerland, Italy, Poland, Romania, South America and China. As early as the age of 17, he performed at the Palais de Beaux Arts in Brussels. Since then, Mr. Rosenboim has appeared as a soloist

with the orchestras of Haifa, Be'er-Sheva, Rubin Academy, Golden Sail Symphony, Kibbutz Chamber Orchestra and Transylvania State Philharmonic Cluj, amongst others. His musical partners include Maestri En Shao, Gal Alterovich, Itay Talgam, Dariusz Mikulski and Noam Zur.

In addition to his performances of the standard repertoire, Mr. Rosenboim is also highly requested for contemporary music. His recordings in this field include several of his own compositions as well as pieces by leading Israeli Composers such as Ami Ma'ayani and Tzvi Avni.

After having graduated with distinction from the Givataim Conservatory and the Rubin Academy of Music in Tel-Aviv, he received further tutelage from Prof. Li Qifang of the Central Conservatory of Music, Beijing. Critics have described him as a "highly sensitive and thoughtful pianist". Shai Rosenboim is currently the director of the International Music Institute of China.

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