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Art of Piano Playing, Paperback by Neuhaus, Heinrich; Leibovitch, K. A. (TRN), ISBN 1871082455, ISBN-13 9781871082456, Brand New, Free shipping in the US Neuhaus taught at the

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Gilels, Sviatoslav Richter, Nina Svetlanova, Alexei Lubimov and Radu Lupu. His legacy continues today and many teachers around the world regard this book as the most authoritative on the subject of piano playing.

"This classic was written by a student of Godowsky and legendary piano teacher whose practical advice on tone, technique, teaching, and other subjects is seasoned with personal experiences and leavened with humor"--

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So many of the great pianists and teachers have come out of Poland and Russia (Rubinstein, Anton as well as Arthur, Leschetizky, Paderewski, the Lhevinnes, Gilels, Richter, and others), yet we know little about their methods of learning and teaching. George Kochevitsky in *The Art of Piano Playing* supplies some important sources of information previously unavailable in the United States. From these sources, tempered by his own thinking, Kochevitsky formulated a scientific approach that can solve most problems of piano playing and teaching. George Kochevitsky graduated in 1930 from

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Leningrad Conservatory and did post-graduate work at Moscow Conservatory. After coming to the U.S., he taught privately in New York City, gave a number of lectures, and wrote for various music periodicals.

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29.693 cm). "The Art of Piano Fingering - Traditional, Advanced, and Innovative" is a new book by virtuoso concert pianist Rami Bar-Niv. The 212-page book was first published in February 2012 and it is the first of its kind and scope in the history of piano playing. The book is intended for anyone who plays the piano, from children to college students, from adult amateur to professional piano teachers and performing pianists. The book teaches how to create your own efficient and injury-free piano fingering, starting with traditional, continuing with advanced, and concluding with innovative fingering. The book

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offers useful exercises and in addition to fingering issues it also deals with related piano playing techniques, phrasing, and interpretation. The text is illustrated with countless score samples, pictures, and diagrams. Endorsements/Reviews:\*\*\*"The Art of Piano Fingering by Rami Bar-Niv, fills a tremendous void in the realm of the pianistic world. Published in 2012, it is the first book of its kind in the 303 year history of the piano. Order a copy; you will be immensely grateful you did."Dr. Walden Hughes, Professor of Piano, Northwest Nazarene University.\*\*\*"Bar-Niv's book is superbly

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indexed and valuable as a reference source... he also analyzes difficulties, formulates solutions, and even suggests exercises to help us master difficult solutions... Bar-Niv suggests ingenious fingering solutions... Anyone who plays the piano with serious intentions can benefit from reading and studying this book." Lyn Bronson, CA Music Teacher, Summer 2012. \*\*\*"This book is truly the first of its kind, and it is perhaps three hundred years overdue. The depth of coverage will surprise even the most accomplished pianists."Jeremy Todd, adult piano student.\*\*\*"Rami's new book on

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fingering is a "must have"! I highly recommend it to everyone."Kevin Coan, Moderator of the E-group "Piano-Teachers". \*\*\*"I highly second that recommendation.Linda Kennedy, piano teacher." \*\*\*"Bar-Niv gives many wonderful fingering tips for students, teachers, and perofrmers.Becky Hughes, MTNA's "American Music Teacher".\*\*\*"You must not miss this outstanding book on piano fingering. Rami Bar-Niv's comprehensive coverage of the subject belongs in every piano teacher's library. Reward yourself with this gem. We have waited 300 years for this book on piano fingering so read this review

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and then order it promptly. You will not only be richly rewarded with a resource you will refer to frequently but also take great pleasure in reading its clear, intriguing text. Highly recommended. Though this is the first known book devoted to this essential aspect of achieving beautiful, artistic, comfortable study and performance, it sets a high standard with its clear, comprehensive coverage of the subject. Do not hesitate to purchase this book for you will use it often to find a storehouse of solutions to keyboard puzzles. The Art of Fingering is an adventure into the resources of the human hand as well



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as how to teach these explorations inventively and thoroughly from the elementary to the advanced levels. The piano has been with us for three centuries now, making this first book that is devoted to fingering a most valuable and much needed resource." Mary Gae George, NCTM, Co-author of *Artistry at the Piano*.

In *Off the Record*, author and pianist Neal Peres Da Costa explores Romantic-era performance practices through a range of early sound recordings--acoustic, piano roll and electric--that capture a generation of

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highly-esteemed pianists trained as far back as the mid-nineteenth-century.

INTRODUCTION The early Chinese believed that jade had an immortality of its own and was impervious to decay. For them there was no substance nobler, purer, more durable, more pre-eminently suitable for the fashioning of religious emblems and the embodiment of dogma. Round jade, as round a kernel, the whole body of early Chinese civilisation crystallised. And yet they were not the first

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discoverers or users of jade, for the Babylonians made seal cylinders of jade, and Professor Elliott Smith believes that the Turkestan jade mountains and rivers were first worked by miners from Mesopotamia who, passing on legends about the magical qualities of jade, infected the Chinese with their beliefs. From the third millennium he says, the mines on the S.E. of the Caspian were being exploited and contact was established between Babylonians, Elamites, and the population of Turkestan. But however early the contacts, assumed or established, we can state truthfully that the Chinese made

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jade particularly and everlastingly their own, embodying in it their traditions, their religion, their administrative system. They may have derived their belief in the life-giving properties of jade from the Elamites, or have come to attach a magical value to its presence from the Babylonian miners, but for neither of these peoples was it the vehicle of supernatural beliefs, and, penetrate as far back as we may into pre-history, we cannot find a time in China in which jade was not used for religious purposes. What perhaps emphasises the peculiar position of jade in Chinese culture is the fact that other early

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peoples used jade, although for them it had no significance greater or even as great as gold or pearls. Jade was dug and worked in many parts of Europe. Hatchets have been found in Switzerland, nephrite celts in South Italy and France, Germany, Dalmatia, and Hungary. Jade celts, too, were discovered by Schliemann at Hissarlik, but by no people save the Chinese has jade been made the nucleus and the shrine of a civilisation—although its use was distributed in Turkestan, Persia, Siberia, India, Lake Baikal, and Japan, and to a minor degree the substance was prized by most Asiatic peoples.

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It is only during the last two decades that collectors have begun to realise the enormous importance of jade. Dr. Laufer broke new ground when, in 1912, he published his great work, *xde*, *A Study in Chinese Archzology and Religion*. His object in writing this book was rather ethnological than artistic. He himself calls it a contribution to the *l* *Anthropology, Encyclopzdia Britannica.....*

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