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Eleven new contributing authors include Vanessa Cornett Murtada, Jo Ellen De-Vilbiss, Lee Evans, Carol Flatau, Steven Hesla, Pete Jutras, Karen Koch, Karen Krieger, George Litterst, Suzanne Schons, Paul Sheftel and Ruth Slencznka. Their discussion of current topics includes community music schools, jazz, pedaling, adult students, performance anxiety, technology and brain research, among others.

The 48 chapters and 617 pages of the “new and expanded” *Creative Piano Teaching* encompass the broad overview of teaching the young pianist, the advancing pianist and the adult pianist. The added sections on research and historical perspectives, and specific topics such as teaching technique, fingering and memorizing allow the text to be an all-encompassing resource for piano pedagogy teachers and students. Independent teachers will also find the text an invaluable resource for their teaching and performing. —Reviewed by Barbara Fast, NCTM, University of Oklahoma

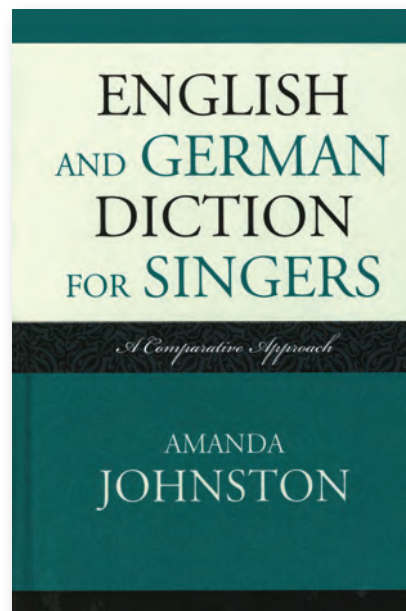
📖 *English and German Diction for Singers: A Comparative Approach*,

by Amanda Johnston. Scarecrow Press, 2011. [www.rowman-littlefield.com](http://www.rowman-littlefield.com); 295 pp., \$49.95.

“It is through lyric diction that singers are able to communicate the wishes and desires of the poet, as well as the composer.” With this important opening statement Amanda Johnston leads us on a journey through a significant aspect of singing: lyric diction. Canadian collaborative pianist Johnston is on the faculty of the University of Mississippi and is a vocal coach and specialist in comparative diction. She is also on the faculty at Lied Austria, an intensive international summer program for singers in Austria. This book shows Johnston’s extensive background in lyric or singing diction and also in the German language.

An important aspect of *English and German Diction for Singers* is that it explains the *Neue Rechtschreibung*, the complete overhaul of the German language, completed in 2006, which modernizes the German language. Most texts are centuries old, yet singers must be familiar with the different manners of pronunciation to perform in German. As a singer, living and performing in Germany and teaching both German and American students, I particularly appreciate this excellent source of diction.

The book is divided into two sections: English and German, comparing the two languages along with information on matters such as commonalities, syllabification, word stress and linguistic history, and a glossary of terms. Each



section provides an accessible guide to the principles of English and German diction. There are various exercises in pronunciation. Clear and useful explanations are made of aspects of diction, such as vowel placement and execution, emphasis on the characteristics of vowel length, and the differences between spoken and sung sounds. This is combined with IPA exercises, which logically progress through the complicated field of lyric diction. The IPA examples and exercises help provide an excellent reference source for IPA symbols and practice. A delightful section is also the tongue twisters in English and German, which are excellent practice. A section on German opera diction is also included which helps in strategies for projecting the voice over an orchestra and in a large hall.

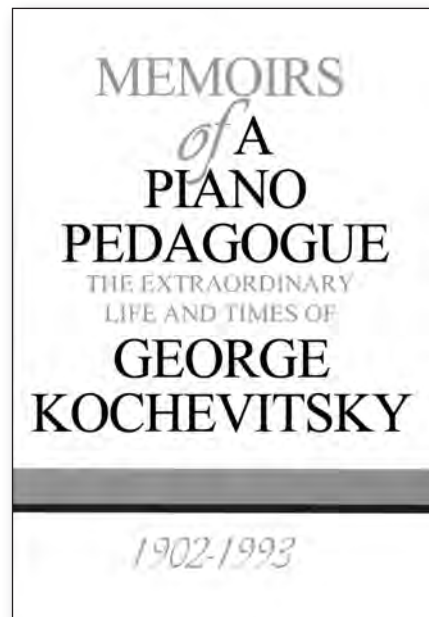
This book can be used for various courses of study for singers and is also a good reference work to possess for any singer or coach as a valuable tool for preparing a vocal performance. In addition it can be used by ESL students and also for undergraduate and graduate studies either in separate English and German diction courses or

as a combined course. —Reviewed by Donald George, *The Crane School of Music*


*Memoirs of a Piano Pedagogue: The Extraordinary Life and Times of George Kochevitsky*, by Albert Squillace. Albert Squillace-Primavera Books for the George A. Kochevitsky Estate, 2010; 495 pp., \$35.00.

George Alexandrovich Kochevitsky was considered by many musicians to have been one of the greatest piano pedagogues of the 20th century. His life story was truly remarkable. The story behind the creation of this book is intriguing. Photographer Albert Squillace was asked to take a series of photos of Kochevitsky, then age 83. After several sittings, Kochevitsky began to talk about his life. Squillace found his story so compelling that he began recording his life recollections onto 35 cassette tapes over the course of seven years.

The book is a truly fascinating set of remembrances of Kochevitsky's life in Russia, Germany and America. Each tape represents one chapter and is transcribed verbatim; through the frequent



grammatical errors, the reader can imagine being in the room and hearing Kochevitsky. The chapters are loosely arranged in chronological order; however, Kochevitsky often changes from one subject to another. The verbatim format reveals many strengths as well as weaknesses. Very valuable are such important historical and musical details



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