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Nota di contenuto	Cover; Title; Copyright; Contents; Preface: A Few Words Before; Acknowledgments; Part One: A Life in Teaching; One A Brief Biography; Two The Studio; Three Pressler's Early Training; Four The Debussy Competition; Five Opportunities in America; Six Bloomington; Seven General Aspects of Pressler's Teaching; Eight The Technical Approach; Nine Principles of Expressive Performance; Ten Guides for Practicing; Eleven Technical Instructions; Twelve Pressler's Humor; Thirteen Pressler at the Met: Beethoven's Sonata Op. 110; Fourteen Pressler at the TCU/Cliburn Piano Institute; Part Two: The Music Fifteen Johann Sebastian Bach Sixteen Bela Bartok; Seventeen Ludwig van Beethoven; Eighteen Johannes Brahms; Nineteen Frederic Chopin; Twenty Claude Debussy; Twenty-One Joseph Haydn; Twenty-Two Franz Liszt; Twenty-Three Wolfgang Amadeus Mozart; Twenty-Four Serge Prokofiev; Twenty-Five Maurice Ravel; Twenty-Six Franz Schubert; Twenty-Seven Robert Schumann; Twenty-Eight Peter Ilyich Tchaikovsky; Twenty-Nine Carl Maria von Weber; Appendix A. Menahem Pressler's Musical Ancestry; Appendix B. Lineage of Pressler's Piano Teachers; Appendix C. Tributes to Pressler Appendix D. Pressler's Studio Rosters, 1955-2008 Bibliography; Index of Compositions; Index of Names and Concepts
Sommario/riassunto	As soloist, master class teacher, and pianist of the world-renowned

Beaux Arts Trio, Menahem Pressler can boast of four Grammy nominations, three honorary doctorates, more than 80 recordings, and lifetime achievement awards presented by France, Germany, and Israel. Former Pressler student William Brown traces the master's pianistic development through Rudiakov, Kestenberg, Vengerova, Casadesus, Petri, and Steuermann, blending techniques and traditions derived from Beethoven, Chopin, Liszt, and J. S. Bach. Brown presents Pressler's approach to performance and teaching, including techn
