

Guidelines for Presenters and Discussion Leaders

Thank you for volunteering to give a presentation on a soloist and/or a conductor. Your role is an important part of our class. We are here to help you make it as good as can be. Do not hesitate to contact us for help. lkshamoon@gmail.com < NLNpianist88@gmail.com >

Here are **general guidelines for your presentation or discussion.** Specific directions for each presentation theme is found below.

- *Keep the time limit in mind as you prepare your content.*
- There is a lot of content available in established sources like online encyclopedias, specialists' sources, and video (YouTube, etc.). Your challenge is to select the most relevant and narrow it down so that it fits within your time limit.
- As you develop your content, please work up an outline instead of an essay. Please do not read to us, word by word.
- You may develop a slideshow, but this is not a requirement. Alternatively, you could have a series of video clips or a handout that we can xerox for you.
- Finally, be sure to *rehearse your presentation aloud*. Only then will you know if it is within the time limit.

Guidelines for Presentations on Composers

For one of the composers listed below, tell us:

1. A very brief, barebones outline of the composer's life, plus this information.
 - The most famous pieces and most notable musical achievements?
 - The main musical style and era?
 - The influence on other composers—or not?
2. The composer's piece in the upcoming concert. Their life at that moment; their approach to music, and a few crucial things we should keep in mind while we listen to the piece:

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| Tchaikovsky | Tuesday March 10 - Class #2 | 20 minutes |
| Michael Haydn | Tuesday March 14 - Class #3 | 15 minutes |
| Mozart | Tuesday March 31 - Class #4 | 30 minutes |
| Mozart in Prague | Tuesday April 7 - Class #5 | 15 minutes |
| Unsuik Chin | Tuesday April 14 - Class #6 | 10 minutes |
| Rachmaninoff | Tuesday April 21 - Class #7 | 30 minutes |
| Beethoven | Tuesday April 28 - Class #8 | 30 minutes |

Guidelines for Presentations on Conductors and Soloists

Pick a conductor or a soloist from the list below tell us:

- A few highlights of the life and career that seem significant to you.
- A few highlights from interviews.
- A couple of comments from articles and reviews about the individual.
- Your responses to video performances posted to *YouTube* and elsewhere.
- What you will be listening and watching for during the concert.

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| Pianist Joyce Yang and | Tuesday, March 10 - Class #2 | 20 minute presentation |
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| Conductor Marcello Lehninger | | |
| Pianist Robert Levin | Tuesday, March 31- Class #4 | 15 minute presentation |
| Conductor Ken-Davi Mazur | Tuesday, April 7 - Class #5 | 15 minute presentation |
| Conductor Ruth Reinhardt | Tuesday, April 14 - Class #6 | 20 minute presentation |

Guidelines for a Presentation the Tone Poem

Suggestions for content about the tone poem:

- During what historical period and in which countries did this style flourish?
- Why did it arise, especially in relation to the symphony form?
- Which composers composed tone poems and why?
- What are the typical *musical qualities* of a tone poem?
- What circumstances inspired Rachmaninoff to write the *Isle of the Dead*?
- In brief, outline the story (or scene) of the *Isle of the Dead* to go with the music.
- How did the critics respond when first performed? Is it respected today?

Guidelines for Leading a Post-Concert Discussions

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| For RI Phil concert of April 11, 2025 | Post-concert discussion on Tuesday, April 14 - Class #6 | 30 - 40 minutes |
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- The leaders of post-concert discussions should see themselves as facilitators. They may share their own responses and insights, but the goal is to give everyone a chance to express their responses.
- Prepare a list of specific questions about the concert, following the order of the program, itself.
- It is helpful to have a few follow-up questions that invite others to comment on the same topic.
 - For example, you might ask, “What did you think of the Levin’s performance of the piano concerto? Was there a movement that you thought came off particularly well?” After a classmate’s response, you might then ask, “Who else feels that way?” Or “Does someone disagree?” Then, “What about the other movements?” etc.

Outline:

- You might start the discussion by taking a quick census of classmates’ response to the concert in general. Thumbs up – Thumbs down, or in-between? Or their rating overall: 1 – 10, etc.
- Then ask for your classmates’ responses **to specific moments during the concert**, including responses to specific pieces or parts of a piece, to the soloist’s performance, to the conductor’s presence, gestures, and apparent interpretation, etc.
- Share your thoughts on the same items.
- To close, you might give a summary of the gist of our responses. You might also share what you are looking forward to in the next concert.