

## Outline for the session with musicians:

In this order, I indicate the passage, the philosophical approach, the extramusical element, the musical manipulation, and the set-up of the audience.

1. *Sibelius' violin concerto, beginning* – *Levinson's imagination* – **normal set-up**
2. *Bach's Chaconne, beginning* – *Kivy's beauty of music* – **normal set-up**
3. *Tchaikovsky's violin concerto, beginning* – *Davies' contagion* – **normal set-up**
4. *Prokofiev's violin concerto No.1, second theme ('recitando')* – *Choosing* – **normal set-up**
5. *Saariaho's Nocturne for violin solo, beginning* – *Choosing* – *no lights* – **semicircle**
6. *Bach's Chaconne* – *Levinson's imagination* – *Sound of bells of a cathedral sound* – *slower* – **semicircle**
7. *Prokofiev's violin concerto No.1, beginning* – *Choosing* – *without looking* – **isolated**
8. *Bach's Chaconne, fragment in Major Mode* – *Kivy's beauty of music* – *picture of an ancient building* – **isolated**
9. *Bartok's First Rhapsody for violin and piano, beginning* – *Davies' contagion* – *Historical recording* – **on the floor**
10. *Mozart's 4<sup>th</sup> violin concerto, coda of the reprise* – *Choosing* – *with 'improvised' ornaments* – **on the floor**
11. *Tchaikovsky's violin concerto, beginning* – *Choosing* – *flower or stone* – *improvising dynamics* – **circle**
12. *Sibelius' violin concerto, beginning* – *own story* – **circle and walking**
13. *Prokofiev's violin concerto No.1, second theme ('recitando')* – *own story* – **normal set-up**