

Format: To meet Classical music

place? Coffee room of Cultural Centre

how? Take in /Let people buy tickets at that place.

were? Where people still are.

duration? 1 our.

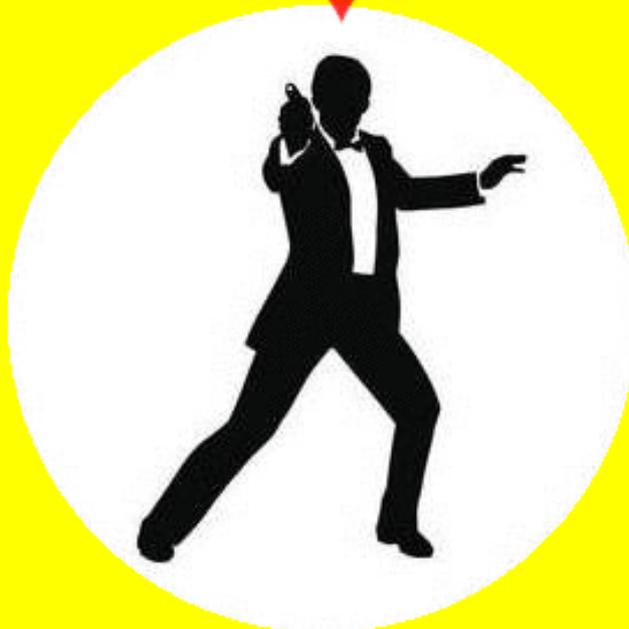
concerning content ? Situated round myself. An 'Act' about classical music.

Theme in this case; LOVE

general and technical services? A beamer



-Titel: **“From the WOOLF** (my name; 'De Wolf' in Dutch)



With LOVE...”



I say in the beginning: 'I am maybe a Wolf (that's my name; 'De Wolf' in Dutch) but come still with love. Will not consume you as defenseless sheeps...' Then: 'At the other hand I have a present for you that contains a lot of things!' (I let see it on the beamer; under)



Compositions played by me:

1. **'Last rose of summer by Ernst. Déjà vu...** The nostalgia to a love experience in the past. I play then the Theme. During the play, people see on the beamer picture *above* (the rose garden of Monet).



Arrangement;

- a) with the fast Introduction 'Last rose of summer'; I show picture of Paganini *above*.
- b) with the Theme after that; the 'rose garden'. (Monet. Look earlier.)

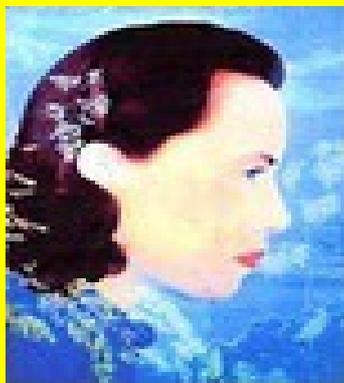


- c) with the arpeggio 's part (*on all strings*), a variation on the theme; show Turners Aquarel *above*; sunset.

2. **Allemande Bach.** Will do little dance with e.g. old woman of the audience. Kind of 'Slowdance'.



(still *bit* faster than 'Slowdance'). Lovely and galant. This dance as metaphor for the *begin of a love affair*. 6/8 bar, beat in 2. I play it while beamer shows the picture, *under*.



3. **Paganini Caprice nr. 4.** Undersigned shows '*macho*' (!) attitude in love. Sex-appeal. Stays i.a. in c-minor; something else (!), the tonality of *the lover who takes revenge*.

Then I come with some news: 'Do you like a present more?' The viola; I explain. Play on it. Question and answer play with the public about character of the viola (comparative of the violin e.g.)

4. **Hindemith opus 25. nr 1** I play next. Speak then about the character of the piece; the duality in it, stoical *and* you feel pain. *Pain of love...A howling Woolf.*



5. Next **Erlkönig' of Ernst/ Schubert.** I explain about motive *galloping horse.* Undersigned plays then the accompaniment that immitates the gallop. Here *the Love for the child by the father,* although the child dies. I play the threat motive.

Tell maybe also about the my activities at AZC Bergen aan Zee at the time (2016/ 2017) related to Syrian refugees. The threat then. On the viola I played that moment for them. Gave comfort:

THE QUALITY OF THE CLASSICAL MUSIC.

6. As last composition, the **Chaconne of Bach.** 'Dance of intercourse or man dance'. The *Sensual love.* *De Wolf (my name, a Woolf) who does the dance of intercourse.*

