



SONOKLECT

A CELEBRATION OF MODERN MUSIC

Terry Vosbein, director

Soul House

HUB New Music

October 6, 2018

8:00 PM

Wilson Concert Hall

DEPARTMENT OF MUSIC
WASHINGTON AND LEE UNIVERSITY

*Members of the audience should turn off all
electronic devices for the duration of the program.*

PROGRAM

Anna Clyne, 1987 (2008)

Yevgeniy Sharlat, Divertissement (2006)

INTERMISSION

Robert Honstein, *Soul House* (2017)

i. Bay Window

ii. Stairs

iii. Alcove

iv. Hallway

v. Backyard

vi. Driveway

vii. Copper Beech

viii. Landing

ix. Secret Place



THE PERFORMERS

Anna Clyne, 1987

Memories tucked away and tangled in threads of beads in the corner of her glass box. The tape part for 1987 comprises a melody and winding sounds from a music box that my father gave my mother in their early days of courting, and the sounds of the carousel and pebbles at Brighton Beach in the South of England—a place of fond memories.

Yevgeniy Sharlat, Divertissement

The title “Divertissement” is half-cynical. The piece is meant to be trivially entertaining to neither the performers nor the listeners. It is closer in meaning to the divertissements in French ballets – as dance numbers that display a dancer’s technical skill without advancing the plot. All four instruments are showcased separately in their respective caprices. The short canzone – the only slow movements – are intended to provide a degree of lyrical relief. Due to their strong motivic alliance, it is the canzone that perhaps sequentially carry the real plot, while the caprices persistently “divert” our attention away from it.

Robert Honstein, Soul House

In the ancient world a ‘Soul House’ was a model home buried with the dead. Intended as a vessel for the soul to inhabit in the afterlife, often stocked with clay food, tiny furniture, and even small servant figurines, these otherworldly structures provided sustenance and comfort, a connection to loved ones, and a spiritual home as the soul moved beyond the material world. While writing Soul House I thought about these ancient funerary objects and began to think of my own childhood home as a Soul House. Not for my soul, but rather for memories of family and childhood. Walking through the house now, it’s impossible not to feel decades of memory infusing the house itself, seeping into the walls and floorboards, the air and soil. It is a constant reminder of all that life and living we shared. With that feeling in mind, I wrote this piece: a love letter to the house I grew up in.

Cast in nine movements the piece is a series of vignettes depicting various parts of the house with little dramas unfolding along the way. Each movement is a fragmented story representative of feelings and memories from that part of the house: a contemplative nook in a sun filled Bay Window; a cozy Alcove; the rush of action through the Hallway down the Stairs and a triumphal arrival on the Landing; the running, chasing play of the Backyard; the morning rush (and endless struggle for the ‘front seat’) of the Driveway; a stately old Copper Beach, majestic and noble in its rooted splendor; and finally a Secret Place, somewhere just for myself where all the dreams and frustrations of childhood mingle in private, a wondrous cocktail of confusion and delight.



LENFEST CENTER *for the ARTS*

Box Office and Ticket Information

The Lenfest Box Office is accessible from either the fan parking lot in front of the building on the corner of Nelson and Glasgow Streets or from the W&L parking garage. The Box Office will be open from 9 a.m.–11 a.m. and 1 p.m.–3 p.m. Monday through Friday, and one hour prior to any performance where tickets are required or sold. The Lenfest Box Office follows the University Academic Calendar.

Individual tickets for upcoming events will go on sale approximately six weeks prior to opening night. All sales are final. There are no refunds or exchanges. Seating for events is by general admission. There is no reserved seating; however, patrons may call the Box Office to reserve handicapped seating. Our goal is to start all performances at the time indicated. Latecomers will be seated in the nearest seats available at a suitable pause in the performance.

Patrons are encouraged to call the Box Office for information concerning the suitability of events for children.

Parking

Parking is reserved in the Lenfest Center fan for drop-offs and handicapped parking only. The W&L parking garage is open to all patrons for Lenfest Center event parking.

Assisted Listening System

An assisted listening system has been installed in the Keller Theatre, Johnson Theatre and the Concert Hall. The receivers can be coupled to headphones or neck-loops to accommodate the widest variety of users possible. Receivers and headphones are available for all programs in the Lenfest Hall. Please see the House Managers at least 15 minutes prior to the performance.

Tours

Tours of the Lenfest Center are available upon request.

Lost and Found

Articles should be reported or turned into the Box Office.

Wheelchairs

Patrons in wheelchairs will find Lenfest Center entrances easily accessible. There is also handicapped parking in the fan.

Contact Information

100 Glasgow Street, Lexington, VA 24450
(540) 458-8000

LENFEST CENTER *for the* ARTS

UPCOMING MUSIC EVENTS

Sona Jorbarteh Concert

Thursday, October 18, 2018 at 8:00 PM

No tickets are required.

Classic Strings Duo in Concert: Kevin and Bryan Matheson

Saturday, October 20, 2018 at 8:00 PM

No tickets are required.

Fall Choral Concert

Tuesday, October 23, 2018 at 8:00 PM

Tickets are required, but free.

Marlbrook Chamber Players

A Twentieth-Century Potpourri

Sunday, October 28, 2018 at 3:00 PM

No tickets are required.

Bluegrass Ensemble Concert

Saturday, November 3, 2018 at 8:00 PM

No tickets are required.

Concert Guild: Antioch Chamber Ensemble

Saturday, November 10, 2018 at 8:00 PM

Tickets are required, but free.

All events take place in Wilson Concert Hall unless otherwise noted.

A complete schedule can be found online at lenfest.wlu.edu.