Guest Artist Recital

2019–20 Season
24th Concert
Friday 20 September 2019
Dalton Center Recital Hall
8:00 p.m.

SPEKTRAL QUARTET
Clara Lyon, Violin
Maeve Feinberg, Violin
Doyle Armbrust, Viola
Russell Rolen, Cello

Mark DeChiazza, Director/Choreographer

Lisa Renée Coons
The Space Between (2019) Preview Performance

This performance is supported by the Kalamazoo Artistic Development Initiative (KADI) from the Arts Council of Greater Kalamazoo.

The Space Between was supported by a grant from the Faculty Research and Creative Activities Award (FRACAA), Western Michigan University (WMU).

Sound reinforcement and technology coordinated and set up by Multimedia Arts Technology (MAT) students in the Live Sound Reinforcement class under the direction of Dr. Carter Rice.

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.
The twice-Grammy nominated SPEKTRAL QUARTET actively pursues a vivid conversation between exhilarating works of the traditional repertoire and those written this decade, this year, or this week. Since its inception in 2010, Spektral is known for creating seamless connections across centuries, drawing in the listener with charismatic deliveries, interactive concert formats, an up-close atmosphere, and bold, inquisitive programming.

With a tour schedule including some of the country’s most notable concert venues such as the Kennedy Center, Miller Theater, Library of Congress, and NPR’s Tiny Desk Concerts, the quartet also takes great pride in its home city of Chicago: championing the work of local composers, bridging social and aesthetic partitions, and cultivating its ongoing residency at the University of Chicago.

Named “Chicagoans of the Year” by the Chicago Tribune in 2017, Spektral Quartet is most highly regarded for its creative and stylistic versatility: presenting seasons in which, for instance, a thematic program circling Beethoven seamlessly coexists with an improvised sonic meditation at sunrise, a talent show featuring Spektral fans, and the co-release of a jazz album traversing the folk traditions of Puerto Rico.

MARK DECHIAZZA is a director, filmmaker, designer, and choreographer. Many of his projects explore interactions between music performance and media to discover new expressive possibilities. His work can bring together composers, ensemble and musicians with visual artists, dancers, music ensembles, and makers of all types. Recent projects include: direction and design of Olagón, by Dan Trueman with words by Paul Muldoon, featuring Iarla Ó Lionáird, and Eighth Blackbird; co-creation of Quixote with Amy Beth Kirsten in a two-year development at Peak Performances at Montclair State University; direction and design for rock song-cycle Black Inscription, in collaboration with Carla Kihlstedt; co-creation of Orpheus Unsung, with composer Steven Mackey; direction, video projection and set design for My Lai, an opera monodrama by Jonathan Berger featuring Kronos Quartet, traditional Vietnamese instrumentalist Van-Ahn Voh, and actor/tenor Rinde Eckert; direction and editing of the film Hireath, which partners with performance of Sarah Kirkland Snider’s 35-minute orchestral work of the same name, commissioned by North Carolina Symphony and Princeton Symphony Orchestra; choreography and design for Pulitzer-winning composer John Luther Adams’ Sila, a massive site-determined piece for 80 musicians commissioned by Lincoln Center; design and staging of SS15 and AW15 NYC fashion week installation/events for Japanese fashion label pas de calais; DeChiazza’s film Colloquy with God for New York Polyphony, and his interpretive concert video of So Percussion performing Steven Mackey’s It Is Time have been featured on NPR Music, and American Composers Orchestra and The Crossing premiered his film installation for Amy Beth Kirsten’s strange pilgrims premiered at Carnegie Hall in February 2014.

LISA R. COONS is a composer and sound artist with a special affinity to noise composition and experimentation. She is attracted to the sound palettes inherent in simple materials and creates welded sculptural instruments from found and salvaged objects. Her portfolio includes music for acoustic and electronic instruments, turntables, traditional ensembles and welded percussion sculptures. Coons is Assistant Professor of Composition at Western Michigan University.

Coons received her Ph.D. in composition from Princeton University in 2011. Prior music degrees include a master’s from SUNY Stony Brook and a bachelor’s from the University of Missouri in Kansas City. Her primary teachers were Barbara White, Steven Mackey, Paul Lansky, James Mobberley and Chen Yi.