

VANGUARD REED QUINTET

ENSEMBLE BIO

The Vanguard Reed Quintet (VRQ) is committed to breaking new musical ground, increasing the depth and diversity of the reed quintet's core repertoire, and engaging audiences with innovative, adventurous, and inspiring musical experiences. The ensemble was founded at the University of Michigan in 2016. Its current membership includes Sagar Anupindi (oboe), Mickayla Chapman (clarinet), Sean Meyers (saxophone), Nico Chona (bass clarinet), and Joseph Swift (bassoon).

Since 2016, VRQ has commissioned new compositions from seven young composers including Douglas Hertz, whose work *From Lidless Eyes (Time Knows No Bounds)* was recently featured at the 2017 Midwest Composers' Symposium. The ensemble's commitment to deep collaboration with fellow musicians and artists results in performances that elevate the reed quintet's versatility, sensitivity, and power and "connect [the] audience with the intentions of the composer." VRQ also performs reed quintet standards ranging from original works by Nico Muhly and David Biedenbender to arrangements of Mozart and Ravel.

The Vanguard Reed Quintet was awarded the Silver Medal in the Senior Winds Division at the 2018 Fischhoff National Chamber Music Competition. In addition, VRQ took second place at the Dale & Nancy Briggs Chamber Music Competition in 2017, where they received an award for the best performance of a work by a current U of M student or graduate. In 2017, the ensemble was featured at the School of Music, Theatre, and Dance's (SMTD) Annual Scholarship Showcase and at the A-maize-ing SMTD concert in honor of the university's bicentennial celebration. VRQ will perform on a concert of premieres at National Sawdust in August 2018.

The ensemble is recording its debut album in 2018, which will feature world premiere recordings of VRQ-commissioned works by Karalyn Schubring, Nina Shekhar, Gala Flagello, Karl Ronneburg, Douglas Hertz, and Daniel Zlatkin.

PRESS & AWARDS

"Every gesture, cue, eye contact, movement and body language seemed not only organic and effortless, but served to enhance the music and connect [the] audience with the intentions of the composer."

-Dr. William King, Michigan Opera Theatre Orchestra, U of M SMTD Wind Chamber Music Coordinator

Silver Medalist, 2018 Fischhoff National Chamber Music Competition

2nd Place, 2017 Dale & Nancy Briggs Chamber Music Competition



PROGRAM OFFERINGS

Concert Program 1: Stories

Rob Deemer	<i>Gallimaufry</i>
Douglas Hertz	<i>From Lidless Eyes (time knows no bounds)</i>
Nico Muhly	<i>Look for Me</i>
Maurice Ravel (arr. Hekkema)	<i>Le Tombeau de Couperin</i>

Concert Program 2: Colors

David Biedenbender	<i>Refraction</i>
Douglas Hertz	<i>From Lidless Eyes (time knows no bounds)</i>
Marc Mellits	<i>Splinter</i>
Maurice Ravel (arr. Hekkema)	<i>Le Tombeau de Couperin</i>
Erik Satie (arr. Anupindi)	<i>Gymnopédies</i>

Concert Program 3: VRQ Commissions

Douglas Hertz	<i>From Lidless Eyes (Time Knows No Bounds)</i>
Gala Flagello	<i>Self-Talk</i>
Duncan Petersen-Jones	<i>Devastation Deconstruction</i>
Karl Ronneburg	<i>be that empty</i>
Karalyn Schubring	<i>Red Leaf Collection</i>
Nina Shekhar	<i>red</i>
Daniel Zlatkin	<i>Untitled</i>

Concert programs will be selections from these lists. Additional programming options are available depending on presenting organizations' interests. The Vanguard Reed Quintet invites presenters, festivals, and universities to consider the ensemble for collaborations with disciplines both within and outside of music, including collaborations with composers, dancers, actors, visual artists, film directors, and more.

PHOTO BY CURTIS NOBORIKAWA III



EDUCATIONAL PROGRAMS

VRQ offers classes and presentations in chamber music, instrumental performance, and arts entrepreneurship for preprofessional students and general audiences. These programs can be offered individually as stand-alone events or as part of a larger VRQ residency with a college, university, or secondary school.

V-CoLab: New Music Collaborative Workshop

A two-part educational residency that introduces young composers to the process of commissioning and producing new work through the composition of reed quintets.

Part 1: VRQ presents a demonstration and lecture on instrument techniques, arranging for reed quintet, and the process of commissioning new works. Additional topics covered may include idiomatic writing for individual instruments, common reed quintet-specific instrumentation techniques with examples from the core repertoire, the use of auxiliary instruments and extended techniques, side-by-side comparison with similar woodwind ensembles, and drafting commissioning contracts. University faculty will select three to four student composers to write short pieces for reed quintet.

Part 2: VRQ returns several months later to read and workshop the new pieces, give a concert of the students' new compositions, and record the compositions for the students to add to their portfolios.

For Elementary Students

Do You Hear What I Hear?

"Close your eyes. What color do you imagine going along with this music? What emotion does that color you chose remind you of? Draw a picture of the story you hear in the song?" These questions will challenge children's critical listening and thinking skills to analyze what they are hearing. VRQ performs fun and engaging music and leads a discussion with the class. Students will choose colored construction paper and writing utensils to participate in this activity.

For Middle School Students

VRQ loves beginning band students! Whether it's talking about practice techniques, fundamentals of playing, discussing starting a chamber music group, or working with the whole band, we are here to help! Discuss with VRQ how we can best suit your program.





For High School Students

Chamber music workshops to help ensembles prepare for Solo & Ensemble festivals

Individual instrument lessons, sectionals, & masterclasses

Clinics for large ensembles—using chamber music concepts to enrich large ensemble playing

Q & A sessions on various topics

Intro to chamber music concepts, arranging, etc.

"So You Want to be a Music Major?"

Soundpainting

Soundpainting is a universal multidisciplinary live composing sign language for musicians actors, dancers, and visual artists. Created by Walter Thompson in 1974, *Soundpainting* is an artistic medium that allows performers to harness creativity, nurture self-discovery, practice deep listening, encourage risk taking, and challenge preconceptions in a fun and artistically safe environment. The *Soundpainting* language is easy to learn and can be taught to students at any level of musical training. We offer sessions in 15, 30, 45, or 1 hour increments for all ages.

For Performers

Chamber Music Workshops

Available for reed quintets, woodwind quintets, saxophone quartets, clarinet quartets, and other ensembles

Presented as private coachings OR masterclasses

Individual instrument lessons and masterclasses in saxophone, clarinet, oboe, and bassoon

Individual instrument lecture/demo of techniques and contemporary solo repertoire

For All Students

Arts entrepreneurship & professional development talks

Survive & Thrive: Starting and sustaining your chamber music ensemble

Other topics upon request

For General Audiences

Pre-concert talks

Post-concert Q & A sessions

Pop-Up Concerts