

ANDREA L. REINKEMEYER

<http://andreareinkemeyer.com/>
andrea.reinkemeyer@gmail.com

The music of American composer **Andrea Reinkemeyer** has been described as, “haunting,” “clever, funky, jazzy and virtuosic” (Detroit Free Press, Schenectady Daily Gazette). She is interested in the interplay of visual metaphors, nature and sound to create lush textures and long melodic lines against churning rhythmic figures.

Ms. Reinkemeyer is a free-lance composer, enjoying recent collaborations with and commissions from: Albany (NY) Symphony Orchestra, H. Robert Reynolds and The Detroit Chamber Winds & Strings, Jeffrey Heisler and the Primary Colors Trio, Miller Asbill and the Texas Tech University Concert Band, The Wild Swan Theater, Iowa Music Teachers’ Association, Jay Bordeleau, Carol Jacobsen, Patricia Olynik, Alan Huckleberry, Tayva Singer, and Kathryn Hallor.

Her music has been performed both nationally and internationally, by the American Composers Orchestra Underwood New Music Readings, North-South Consonance Chamber Orchestra, The Fire Wire Ensemble, Great Noise Ensemble, the University of Michigan Symphony Orchestra and Concert Band, Northern Arizona Percussion Ensemble, Pacific Rim Gamelan, and new music ensembles at Bowling Green State University, University of Wisconsin-Whitewater, and Susquehanna University. Her electroacoustic music has been performed on the SEAMUS Conference, Spark Electronic Music Festival, University of Central Missouri New Music Festival, Electronic Music Midwest Festival, and Threshold Electronic Music Festival. Her music has also received recognition from the International Alliance of Women in Music.

Ms. Reinkemeyer served as a Part-Time Lecturer in the Mahidol University International College, Thailand (2011-12). From 2005-2010, she was an Adjunct Assistant Professor of Composition, Theory and Technology at Bowling Green State University (Ohio). Reinkemeyer has been the Composer-in-Residence with the: Michigan Philharmonic’s “The Composer in Me!” education pilot program (2010-11), American-Romanian Festival’s Fusion Project (2011), and Burns Park Elementary School (2004, 2005, 2010). She has also mentored public school students through outreach programs with The Detroit Chamber Winds & Strings (2007) and Michigan Mentorship Program (2002, 2004). Her work with young musicians has been supported by a Meet the Composer/MetLife Creative Connections Grant.

While studying at the University of Michigan, she was the recipient of a Rackham Predoctoral Fellowship, Regents’ Fellowship, Christine Rinaldo Memorial Scholarship, and Graduate Student Instructor position in electronic music composition. As an undergraduate at the University of Oregon, she received both the Ruth Lorraine Close Musical Fellows and Outstanding Creativity in Composition Awards. Her primary composition teachers include: Michael Daugherty, Bright Sheng, Evan Chambers, Susan Botti, James Aikman, Robert Kyr, Jack Boss and Harold Owen.

Born 1976 in Portland, Oregon, she lives in Bangkok, Thailand with her family.



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Dos Danzas for Concert Band (2010)

1. *Tangential Tango*
2. *Gallo fino*

Instrumentation:

Piccolo, 3 Flutes, 2 Oboes, 2 Bassoons, 3 B-flat Clarinets, 1 Bass Clarinet, 2 Alto Saxophones, 1 Tenor Saxophone, 1 Baritone Saxophone / 3 B-flat Trumpets, 4 Horns in F, 3 Trombones, 1 Euphonium, 1 Tuba, 1 Double Bass (optional) / Timpani (+Suspended Cymbal), 5 Percussion*, Piano

*Percussion: 1. Xylophone; 2. Vibraphone, Marimba (4.3); 3. Bongos, Claves; 4. Congas, Tambourine, Triangle; 5. Bass Drum, China Cymbal, Suspended Cymbal, Triangle

Program Note:

Dos Danzas (2010) for Concert Band was commissioned by, and is dedicated to, Miller Asbill for The Texas Tech University Concert Band who premiered the work on 25 April, 2010 at Hemmle Recital Hall (Lubbock, Texas).

As if emerging from a fog, the first movement, *Tangential Tango*, is a sultry bitonal dance utilizing long melodic lines that pulse with the tango rhythm. The two keys are attracted to one another, yet sensually push apart like magnets of the same polarity.

Gallo fino literally translates from Spanish as, “fine rooster”; in the colloquial, however, it refers to a cocky, finely-dressed man. The uneven time signature supports the imagery of a strutting rooster preened to impress.

Many thanks to Miller Asbill, the music students at Texas Tech University, and Brian Amer for their artistic support.

- Andrea Reinkemeyer