

ANDREA L. REINKEMEYER

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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 Olynk, 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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Lured by the Horizon for Orchestra (2005)

1. *Growth*
2. *Rust*
3. *Currents*
4. *Cut*
5. *Return*

Instrumentation:

Piccolo, Flute, 2 Oboes, 2 B-flat Clarinets (Bass), 2 Bassoons (Contra) / 4 Horns in F, 3 Trumpets in C, 3 Trombones, 1 Tuba / Timpani, 3 Percussion, Piano (Celesta) / Strings

*Percussion: 1. Marimba (4.3), Vibraphone, 5 Temple Blocks; 2. Glockenspiel, Crotales, Xylophone, Mark Tree, Claves, Bongos, Bass Drum; 3. Chimes, Slap Stick, Suspended Cymbal, Large Ratchet, Tambourine, China Cymbal, Congas, Tam-tam, Vibraslap



Program Note:

Lured by the Horizon (2005) for Orchestra is in five movements or “snapshots” of the Pacific Northwest. It was premiered by the University of Michigan Symphony Orchestra, conducted by Nikolas Caoile on 14 March, 2006 at Hill Auditorium (Ann Arbor, Michigan).

Growth examines the adaptability, hopeful nature, and adventurous spirit of the people who lived in the region during the late nineteenth- and early twentieth-centuries. Since the 1840s and into the present, people have moved west with the hope of building a better life. This led to boomtowns throughout the region during the gold rush period (1848-56) and logging camps during the Depression-era (1929-41). My own maternal grandparents left Minnesota for Southwest Washington in the late 1930s, while my paternal grandparents left Missouri in the mid-1940s.

Rust is based on a set of photographs taken by the composer in 2004 that examine the contrast between the rich, natural beauty of the region with evidence of the dire economic depression that follows the collapse of an exploitative industry. Images of oxidizing machinery enmeshed by thorny brambles are especially evocative of these ideas.

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Currents considers the Columbia River Basin that extends from Oregon to Canada, and from the Pacific Ocean to Idaho; it provides food, commerce, hydroelectric power, and recreational entertainment for the region. The river's magnificent beauty and surprisingly treacherous undercurrents inspire two musical motives that guide the listener through the movement.

Cut focuses on the dual nature of the logging industry as both an employer of thousands of people and the catalyst for severe environmental changes in the region. This drama is underscored by juxtaposing a dissonant harmonic language against stark woodwind interjections and string pizzicati.

Return is inspired by my emotional reactions to photographs I took in 2004 of abandoned barns being re-absorbed by nature. Framed within a tonal harmonic language, I combine musical materials from the previous four movements to evoke how the end of one entity can foster and enrich that which follows.

This piece was generously funded by a Predoctoral Fellowship granted by the University of Michigan Horace H. Rackham Graduate School. It is lovingly dedicated to my parents, Carl and Linda Reinkemeyer. Duration: ca. 15:15.

- Andrea Reinkemeyer

To view more photographs related to this work, please see my InstantEncore [page](#).

