

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 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.



“Galileo Images of the Moon,” NASA Center: Jet Propulsion Laboratory. Image: PIA00130. Date: 12/14/1992.

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Through Leaves for Percussion and Digital Playback (2004)



Instrumentation:

Percussion* and Digital Playback (2-, 4-, and 8-Channel versions available) with Optional Live Processing

*Percussion: Timpanum (28"), F-2 Nipple Gong, Marimba (5), Large Concert Bass Drum, O-daiko, Bongos, 3 Temple Blocks, Suspended Cymbal, Sizzle Cymbal, Wind Gong
[Note: substitutions may be made in collaboration with the composer]

Program Note:

Through Leaves (2004) for Percussion and Digital Playback was commissioned by, and is dedicated to, percussionist Jay Bordeleau who premiered the work on February 13, 2004 at the University of Michigan Duderstadt Center (Ann Arbor).

Through Leaves draws inspiration from nature for the formal and aural elements used in this piece. As in a tree, whose large-scale structures (trunk separating into branches and roots) are mimicked on the small-scale (petiole separating into veins and capillaries), simple melodic and rhythmic materials build into larger phrases. The dynamic range of percussion and electronic sounds further underscore the unfolding of this drama.

The digital accompaniment was realized in the composer's home studio and at the University of Michigan Electronic Music Studios. The electronics feature percussionist Jay Bordeleau in addition to field recordings made by the composer. Many thanks to the following for their artistic support: Jay Bordeleau, Evan Chambers and Greg Laman who wrote the MAX patch for live processing.

- Andrea Reinkemeyer

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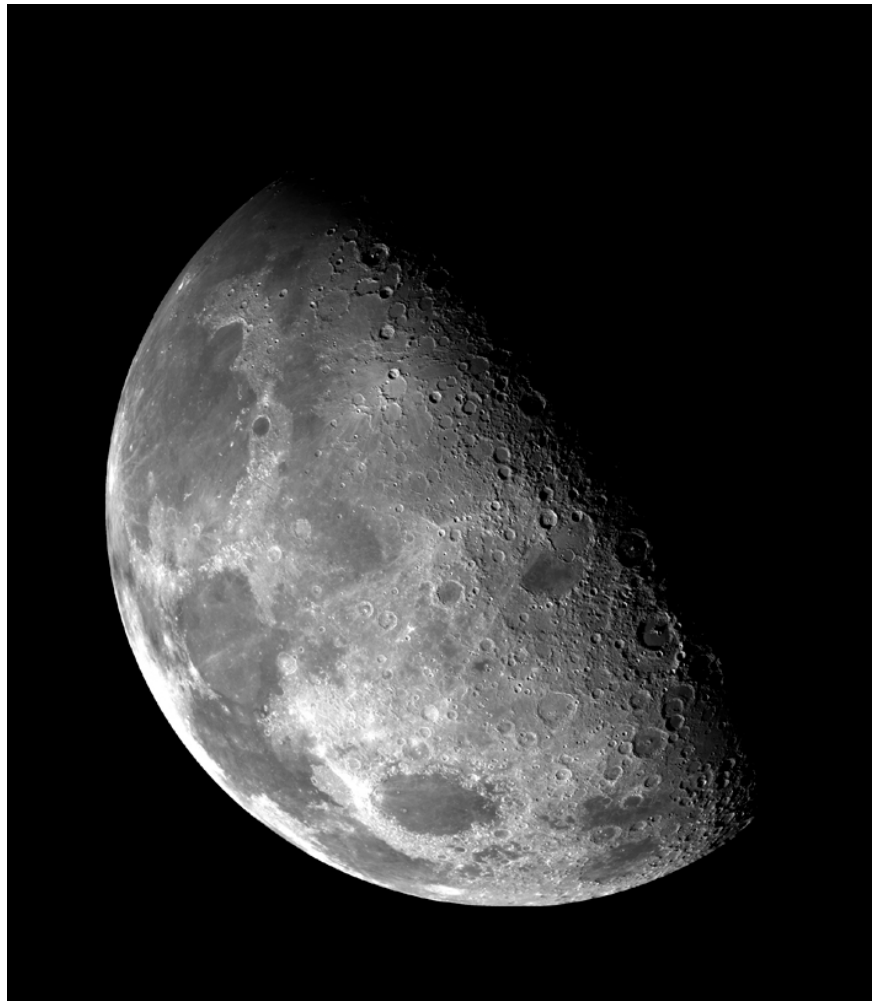
Over the Moon for Digital Playback (2000)

Instrumentation:

2-Channel Digital Playback

Program Note:

Over the Moon (2000) for 2-Channel Digital Playback is an exploration of my interest in children's poetry and songs through music. I used a selection from the nursery rhyme, "The Cat and the Fiddle" as a basis for the work. It was realized in the electroni Music Studios at the University of Michigan using ProTools, Sound Designer II, and Sound Hack. Duration 4:16.



Sound Sources:

Melanie Sorenson, alto flute; Franklin Alvarez, viola

Nathan Linscheid, mandolin; Andrea Reinkemeyer, vocals and violin

Crystal Glasses: Jonas Pologe, Rachel Dorfman, Huck Hodge & David Rhodes.

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