

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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Wild Silk for Baritone Saxophone, Percussion & Piano (2009)



Instrumentation:

Baritone Saxophone,
Percussion*, Piano

*Percussion: Glockenspiel,
Marimba (4.3), Large
Concert Bass Drum,
Bongos, 2 Woodblocks or
Temple Blocks, China
Cymbal, Sizzle Cymbal

Program Note:

Wild Silk (2009) for Baritone Saxophone, Percussion and Piano was commissioned by Jeffrey Heisler for The Primary Colors Trio who premiered the work during the thirtieth annual Bowling Green State University New Music Festival in Bryan Recital Hall (Bowling Green, Ohio) on 24 October, 2009. While composing this work, I found inspiration in the strikingly beautiful and elusive Luna Moth. The form of this piece loosely follows the three stages of its life: caterpillar, pupa and adult. Duration: ca. 10:00.

Many thanks to Jeffrey Heisler, Isabelle Huang, I-Chen Yeh, and Brian Amer for their artistic support.

- Andrea Reinkemeyer

News:

Wild Silk was recognized with an Honorable Mention for the 2011 Theodore Front Prize by the International Alliance of Women in Music's Search for New Music.

Photo: Luna Moth (*Actias luna*) - Mike McCaffrey, Permission (GFDL)

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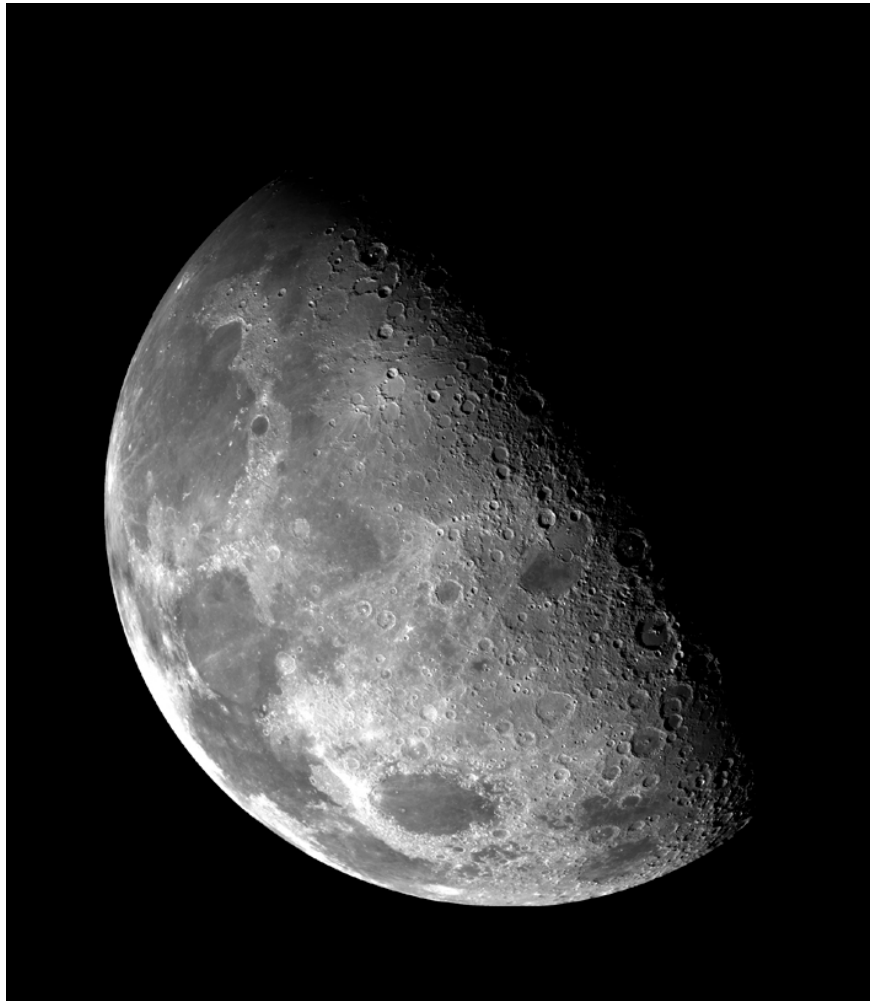
Half Moon Nocturne for Mixed Octet (2007)

Instrumentation:

Clarinet in B-flat, Bassoon, Horn in F, Piano,
Violin, Viola, 'Cello, Double Bass

Program Note:

Half Moon Nocturne (2007) for Mixed Octet was commissioned by, and is dedicated to, H. Robert Reynolds and The Detroit Chamber Winds and Strings. The first performance, conducted by Miller Asbill, was given by the ensemble on 21 October, 2007 in the Birmingham Unitarian Church (Birmingham, Michigan).



Half Moon Nocturne is a sonic exploration of the beautiful Pinckney Recreation Area in Southeast Michigan. I have enjoyed numerous hikes with my husband around the Half Moon and Silver lakes, yet I am continually amazed by the unique beauty and subtle transformation of familiar objects with the change of season. Winter's stark, dry lines draw a nice contrast with summer's lush palette of varying greens amidst hot, humid swamps and the din of toads.

While this is my first piece about Michigan's natural beauty, it follows in a long line of pieces inspired by nature. *Half Moon Nocturne* combines disparate musical elements to create an aural synthesis of visual and emotional cues drawn from my experiences there. Duration ca. 8:45.

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(expletive deleted)
for Percussion Quartet

#@&%!* (expletive deleted) for Percussion Quartet (2000)

Instrumentation:

4 Percussion:

1. Timpani, Roto-toms, Bass Drum, Bongos, Small Cowbell, Mounted Tambourine, Suspended Cymbal
2. Marimba (4.3), Bass Drum with Pedal, Mounted Tambourine, Temple Blocks, Large Cowbell, Hand Chimes, China Cymbal, Sizzle Cymbal, Chinese Gong, Hi-hat, Suspended Cymbal
3. Xylophone, Timbales, Cowbell
4. Floor Toms, Congas, Wood Block, Triangle

Program Note:

#@&%!* (expletive deleted) (2000) for Percussion Quartet was premiered in Ann Arbor, Michigan in December 2000. This dynamic piece exhibits a heightened state of frenetic energy through explosive outbursts and a bubbling undercurrent of churning rhythmic figures. It explores disparate musical influences like popular and world music, while highlighting the flexibility and virtuosity of the percussion ensemble. The title reflects the demanding physicality of the individual parts and the tricky ensemble work. In fact, I was once told the expletive should have been inserted!

Many thanks to Evan Chambers, Kristin Kuster, Roland Vazquez, Miller Asbill, Jay Bordeleau, Carrie Magin, Jason Markzon, and André Dowell for their artistic support. Duration ca. 6:15.

- Andrea Reinkemeyer