

ANDREA L. REINKEMEYER

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Biography

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 and intersection of visual metaphors, nature, and sound to create lush melodic lines and textures teeming with new timbres set 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 for the Primary Colors Trio, Miller Asbill and the Texas Tech University Concert Band, The Wild Swan Theater, Iowa Music Teachers’ Association, Natalie Haworth-Liu, Jay Bordeleau, Carol Jacobsen, Patricia Olynyk, 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 Chamber Orchestra, The Fire Wire Ensemble, Great Noise Ensemble, the University of Michigan Symphony Orchestra and Concert Band, Northern Arizona University Percussion Ensemble, Pacific Rim Gamelan, and new music ensembles at: Bowling Green State University, University of Wisconsin-Whitewater, and Susquehanna University. Her electroacoustic compositions have 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 enjoys exploring music with students of all ages. She served as a Part-time Lecturer in the Mahidol University International College, Thailand (2011-12) and as an Adjunct Assistant Professor of Composition, Theory and Technology at Bowling Green State University, Ohio (2005-10). 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 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.

She holds degrees from the University of Oregon (BM 1999) and University of Michigan (MM 2001, DMA 2005). Her primary composition teachers include: Michael Daugherty, Bright Sheng, Evan Chambers, Susan Botti, James Aikman, Robert Kyr, Jack Boss and Harold Owen. While a student, her work was recognized with a Rackham Predoctoral Fellowship, Regents’ Fellowship, Christine Rinaldo Memorial Scholarship, Graduate Student Instructor position in electronic music composition, the Ruth Lorraine Close Musical Fellows and Outstanding Creativity in Composition Award.

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



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Through Leaves for Percussion and Fixed Media (2004)



Instrumentation:

Percussion*, Fixed Media (2-, 4-, and 8-Channel versions available) and 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