

LANSING MCLOSKEY, COMPOSER

Lansing McLoskey has been described as "**a major talent and a deep thinker with a great ear**" by the American Composers Orchestra, "**an engaging, gifted composer writing smart, compelling and fascinating music**" by Gramophone Magazine, and "**a distinctive voice in American music.**" McLoskey came to the world of composition via a somewhat unorthodox route. The proverbial "Three Bs" for him were not Bach, Beethoven and Brahms, but rather The Beatles, Bauhaus and Black Flag. His first experiences at writing music were not exercises in counterpoint, but as the guitarist and songwriter for punk rock bands in the San Francisco Bay Area in the early 1980s. It was actually through these years in the visceral world of punk that he first developed a love for classical music (but that's another story).

McLoskey's music has been performed in 21 countries on six continents, and has won more than two dozen national and international awards, including the prestigious Goddard Lieberman Fellowship from the American Academy of Arts and Letters, awarded to a "composer of exceptional gifts," the 2016 American Prize for Choral Composition, the 2018 Boston Choral Ensemble Composition Competition, and the 2018 Aaron Copland House Residency Award and commission. Most recently he was named a 2019 Boglasco Foundation Fellow. In 2009 he became the only composer in the 53 year history of the ISU Contemporary Music Festival to win both the orchestral and chamber music competitions, both blind-juried national competitions with two independent juries. Among his other awards are the 2016 Robert Avalon International Composition for Composers, the International Joint Wind Quintet Project Competition, the Red Note Festival Composition Competition, Grand Prize in the Chatham Baroque Composition Competition, Omaha Symphony International Orchestral Music Competition, Kenneth Davenport International Competition for Orchestral Works, Charles Ives Center Orchestral Composition Competition, Lee Eteelson Composers Award, Paris New Music Review International Composition Competition, an Astral Career Grant from NFAA, and the Charles Ives Scholarship from the American Academy of Arts and Letters.

McLoskey has been commissioned by the Barlow Endowment, the N.E.A., Fromm Foundation, Pew Charitable Trusts, Meet the Composer, SCI/ASCAP, King's Chapel (Boston), and many others. Commissions in the last four years along include Ensemble Berlin Piano Percussion, ensemblerlino vocal (Berlin), Passepartout Duo (Berlin), Transient Canvas, Kammerkoret NOVA (Oslo, Norway), the Silver Duo, the New Spectrum Foundation for violinist Miranda Cuckson, an 80-minute oratorio for The Crossing, and a full-length opera for Guerilla Opera (Boston) for 2019/20. Recent performances include concerts in Belgium, Italy, Iceland, Cuba, Chile, Berlin, Finland, the UK, and the premiere of a piano work at Carnegie Hall in June of 2018. He has lectured and given Masterclasses at over 30 schools and festivals, including Aspen, the Tanglewood Institute, Universität der Künste Berlin, Conservatorio Nacional de Música (Mexico) and two dozen universities. He has been the Composer-in-Residence at the 2017 Alba Music Festival (Italy), the soundSCAPE Festival (Italy), Piccolo Spoleto Festival, Missouri Chamber Music Festival, Charlotte New Music Festival, Carolina Chamber Music Festival, and the Webster University Young Composers' Workshop

Professor at the Frost School of Music at the University of Miami, McLoskey's music is released on Albany Records, Innova, Wergo Schallplatten, Capstone, Tantara, Equilibrium, and Beauport Classics, and published by Theodore Presser Co., American Composer's Press, Mostly Marimba, Subito Music, and Odhecaton Z Music.



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REVIEWS:

"Smart, compelling and fascinating music that gives strong hints of a punk-band past....a chaotic collision of exuberant populist style with a bluesy edge and infectious punch. ...an engaging, greatly gifted composer I hope to hear more from."

— Lawrence A. Johnson, *Gramophone Magazine*. (review of Lansing's CD *Sixth Species* in the annual Awards Issue)

"Lansing McLoskey composes music that is keenly heard and deeply felt. His music reveals a remarkable sensitivity...resulting in works of emotional intensity. Avoiding any allegiance to "isms" he has developed a **unique musical voice which is clear and distinctive.**"

— The American Academy of Arts and Letters, on the occasion of his receiving the 2011 Goddard Lieberman Fellowship.

"Lansing McLoskey's is a **distinctive voice in present day American music.** This CD offers a fascinating cross-section of his vocal and instrumental chamber music and bears witness to McLoskey's sharp ear for instrumental sonorities."

— Carlos María Solare. *The Journal of the American Viola Society*.

"Lansing McLoskey's *Specific Gravity: 2.72* ...is a **magnificent work.**"

— Lee Harman, *KC Metropolis*.

"McLoskey's musical interests have evolved from being a guitarist and songwriter for punk rock bands to a composer of some of **the most unique and engaging contemporary music written today.**"

— Benjamin Faris. *The Saxophone Symposium*.

"**The world needs this piece...**" [writing about *Zealot Canticles*]

— David Patrick Stearns, *The Philadelphia Inquirer*.

"Now and again some contemporary vocal works come along that create story and meaning, [and] synthesize a contemporary state-of-the-art view of where the Progressive Modern world has come so far. ...**[Zealot Canticles] is a work of extraordinary beauty, filled with knowing worldliness and inner certainty. Outstanding.**"

— Gapplegate *Classical-Modern Music Review*.

"McLoskey's *Prex Penitentialis* is **an evocative and inspired work** that does a great job of connecting the centuries old script with today's troubled psyche. It is a modern work which resonates with the listener and doesn't attempt to alienate the audience. It achieves this by simply reaching into the meaning behind the words in the text, and emphasizing it's intent through powerful and emotive music. **A rare skill that Lansing McLoskey has obviously mastered.**"

—Jean-Yves Duperron, *Classical Music Sentinel*,

"...**one of the most exceptional and inspiring concerts I have ever attended.**... [McLoskey's *blur*] inspired me to be more critical when thinking about musical sonority, form and thematic development in the future."

— Elizabeth Perten, *Boston Musical Intelligencer*.

"...**THIS IS REAL MUSIC**, with rhythm, melody, harmony, and form, which the listener can perceive, but definitely is from the twentieth century."

—Thomas Hall, *Journal of the American Viola Society*

"**A major talent ... and a deep thinker with a great ear.** ... His *Requiem, ver.2.001x* is distinctive, fascinating, and compelling."

—American Composers Orchestra press release

"The other standout on the program, *McLoskey's Requiem*...[is] a beautiful piece, one that conveys both ethereal solemnity and wrathful reckoning."

—Michael Manning, *The Boston Globe*

"But in fact the heart of the concert, for this listener, was an unassuming piece [*Rosetta stone*] by **Lansing D. McLoskey** - the "D" standing perhaps for dense, demanding, daring. ... The opening was an explosively metric movement of terrifying complexity and jagged irregularity. Balancing it was a second movement of rounded, mantralike piano clusters interspersed with lyrical lines in the treble instruments. **McLoskey... created a magical sonority throughout this mysterious but thought-provoking piece.**"

—Paul Horsley, *The Kansas City Star*

"*Moraine*...immediately grabs hold of the listener's attention with as commanding a statement by the orchestra as found in any other work. With textures that vary from single-voiced solos to a harmony heavy with polytonality, the composer reveals here the talent that helped him win the prize."

—Marcus Kalipolites, *The Times Herald Record*

"Drawing on Black Flag, the Beatles and Bauhaus for inspiration, McLoskey writes experimental new classical music for solo instruments, chamber and orchestra. Pieces are extremely rhythmic at times, loose and ghostly at others, marked by considerable control over instrumental range, combination and dynamics. Countermelodies run in different directions and keys, remaining listenable and exciting despite dissonant piano jabs and extreme tension. **It's no wonder this young artist is winning awards and grants -- he's drawing on modern masters, injecting Punk's energy, and finding new ways to convey emotion without disassociating himself with his audience.**"

—Jesse Terry, Listen.com

LANSING MCLOSKEY: ONE-PAGE CAREER SUMMARY

- **Winner of 13 national and international awards and prizes since 2009;** most notably the 2011 Goddard Lieberman Fellowship from the American Academy of Arts and Letters, awarded to a “composer of exceptional gifts,” the 2016 American Prize for Composition, and the 2016 Robert Avalon International Competition for Composers. In 2009 McLoskey won First Prize in the Indianapolis Chamber Orchestra Composition Competition, and became the only composer in the 53 year history of the ISU New Music Festival to win both the orchestral and chamber music competitions; both blind-juried, national competitions with two independent juries.
- Recipient of **40** awards/honors and **21** grants and fellowships to date. Most recently McLoskey was named a 2019 Bogliasco Foundation Fellow and a 2018 Aaron Copland House Fellow, and chosen as the recipient of their annual commission. McLoskey has received highly competitive grants from the Aaron Copland Fund (2013) and Meet The Composer (2010), and was a Fellow at The MacDowell Colony in 2011 and 2015.
- McLoskey's music has been **performed in 21 countries on six continents**, and at more than 35 music festivals since 2009.
- **16 commissions in the last six years alone**, seven of which were for international organizations or ensembles. Highlights include commissions from The Barlow Endowment; Pew Charitable Trusts; the New Spectrum Foundation for Miranda Cuckson; the Alba Music Festival (Italy); Passepartout Dudo (Berlin); The Crossing; oboist ToniMarie Marchioni; the soundSCAPE Festival in Italy; Ensemble Berlin PianoPercussion; ensemblerlino vocale (Berlin); the International Joint Wind Quintet Project, and Guerilla Opera (Boston) for a full length opera for 2019/20.
- **25 international performances in the last five years**, including in Berlin and at international music festivals in Iceland, Denmark, the UK, Finland, Colombia, Mexico, Cuba, two festivals in Chile, two festivals in Spain, two festivals in Belgium and four festivals in Italy.
- **35 works published** by Theodore Presser Company, Mostly Marimba, and American Composers Press. **13** works distributed by Subito Music Publishing.
- **15 commercially released CDs**, including two monograph (solo) CDs and two “feature” CDs. **Seven** of these discs were released from 2009-2018. Another two slated for 2018 release.
- **15 world premieres in the last six seasons**, with three more already scheduled for 2018.
- Of the **more than 150 performances from 2011-present (50 in 2016 alone)**, only **11** were associated with the University of Miami, demonstrating that I am active in the outside musical world and not reliant upon students and colleagues at my own institution to perform my work.
- **More than 30 invited-lectures/masterclasses** at universities, conservatories, and music festivals in the last five years. Highlights include the Aspen Music Festival and the Tanglewood Institute (twice), the National Conservatory of Music of Mexico, Universität der Künste Berlin, and being the Composer-in-Residence at the 2017 Alba Music Festival (Italy), the Webster University Young Composers Workshop, the Charlotte New Music Festival, the Carolina Chamber Music Festival, the Missouri Chamber Music Festival, the Missouri State University Festival for Composers, and the soundSCAPE Festival (Italy).
- Regularly serve as an adjudicator for national composition competitions & juries.