

Lansing McLoskey, composer

Described as "**a major talent and a deep thinker with a great ear**" by the American Composers Orchestra and "**an engaging, gifted composer writing smart, compelling and fascinating music...with a bluesy edge and infectious punch**" by Gramophone Magazine, Lansing McLoskey has had his music performed to critical acclaim across the U.S. and in twelve other countries on six continents. His music has an emotional intensity that appeals to academic and amateur alike, defying traditional stylistic pigeonholes. He has won numerous national and international awards, and in 2009 he became the first composer in the 43 year history of the ISU Contemporary Music Festival to win both the Indianapolis Chamber Orchestra Composition Competition and the "Music Now" Competition, both blind-juried national competitions with two independent juries. Among his other awards are the 2009 newEar First Annual Composition Competition, the 2009 American Composers Forum/LA National Composition Competition, the Omaha Symphony International New Music Competition (First Prize), the Kenneth Davenport National Competition for Orchestral Works (First Prize), Charles Ives Center Orchestral Composition Competition, Lee Ettelson Composers Award, the Paris New Music Review International Composition Competition (First Prize), and the SCI/ASCAP 2000 National Student Composition Competition (First Prize). He was awarded the distinguished Charles Ives Scholarship from the American Academy of Arts & Letters, and in 2002 received an Astral Career Grant from The National Foundation for Advancement in the Arts. In 2004 he was appointed to a five-year term on the Board of Advisors of the Barlow Endowment for Music Composition.



McLoskey has received dozens of commissions and grants, including from Meet The Composer, the National Endowment for the Arts, Pew Charitable Trusts, The Fromm Foundation (as part of a special grant to Composers in Red Sneakers), ASCAP, the Barlow Endowment, Music At The Anthology for The New Millennium Ensemble, violist Leticia Oaks Strong of the Los Angeles Philharmonic, King's Chapel (Boston), Tapestry, the American-Scandinavian Foundation, and many others. McLoskey's music has been performed at nearly two dozen music festivals, including the Piccolo Spoleto Festival where he was one of the Composers-in-Residence. He received fellowships to the Wellesley Composers Conference and the Advanced Masterclass at the Aspen Music School. Recent performances include those at Tanglewood, the International Contemporary Art Festival in León, Mexico, the Aspen Institute, the XVIII International Jazz Festival in Lima, Peru, a performance in Rome by The Freon Ensemble, and premieres in Boston, Chicago, Miami, New York, and Melbourne, Australia. Recent commissions include those from Dinosaur Annex Music Ensemble, and The Crossing Choir as part of the Philadelphia Music Project.

McLoskey completed a Ph.D. at Harvard University, where he directed The Harvard Group for New Music. He holds degrees with honors from UC Santa Barbara and the USC Thornton School of Music, with additional studies at The Royal Danish Academy of Music. His principle teachers were Mario Davidovsky, Stephen Hartke, and Bernard Rands. His book *Twentieth Century Danish Music* remains the only comprehensive research guide on the topic, and he was awarded the Haug Prize for Scandinavian Studies in recognition of his contributions to the field.

Currently McLoskey is an Associate Professor at the University of Miami Frost School of Music. From 2004-2009 he was Co-President of Composers in Red Sneakers, one of the oldest composer consortiums in the country. His music is released on Albany, Wergo Schallplatten, Capstone, Tantara, and Beauport Classics, and available from Subito Music Corp. and ACA Publishing. A monograph CD of his music - *Sixth Species* - was released to critical praise in 2008, and two CD releases are slated for 2010, including his award-winning orchestral work *Prex Penitentialis*.

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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. ... *Sixth Species* offers a bracing sampler from 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, Oct. 2008)

"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. ... Upon hearing [his work] saxophonists will probably be awaiting future compositions from this fine composer. McLoskey's compositions on this CD present contemporary music that engages the listener with a variety of styles and instrumentation."

— Benjamin Faris. *The Saxophone Symposium*, May 2009.

"...one of the most exceptional and inspiring concerts I have ever attended.... [In McLoskey's *blur*] I found the relationship between consonance and dissonance to be the most striking aspect of this multi-layered piece. Jarring dissonances often resolved to satisfying consonances, making those instances where they did not resolve even more noticeable. In other places, due to their musical context, consonant intervals sounded dissonant and vice versa, effectively blurring the boundary between the two sonorities. This work was my favorite of the concert, inspiring me to be more critical when thinking about musical sonority, form and thematic development in the future."

— Elizabeth Perten, *Boston Musical Intelligencer*, April 7, 2009.

"...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

"McLoskey's *Wild Bells*, was in many ways a striking composition. ... McLoskey's emphasis on vivid, uncompromising textures and extremes of tempo reminded me of Ives' sometimes-maddening experiments along these lines."

—Jules Langert, *San Francisco Classical Voice*

"Most of all I enjoy the novel sound of Lansing McLoskey's *Breake, Blowe, Burn*: something like Varese's *Nocturnal* meets Stephen Hartke's *Tituli*; rhythmic percussion accompanies a chorus singing quartal harmonies. Its suggestive text combines writings of the 17th Century "bad-boy" John Donne with Psalm 54."

—Josh Mailman, *American Record Guide*

"The evening concluded with a reprise of Lansing McLoskey's ruminative and emotionally intense *Requiem, v.2.001*..."

—Jeremy Eichler, *The Boston Globe*

"...one of the best composers of [his] generation."

—Frank LaRocca, Composers Inc.