

LANSING MCLOSKEY, COMPOSER

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...with a bluesy edge and infectious punch**" by Gramophone Magazine, and "**a unique musical voice which is clear and distinctive**" by the American Academy of Arts & Letters, 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, most recently the prestigious 2011 Goddard Lieberman Fellowship from the American Academy of Arts and Letters, awarded to a "composer of exceptional gifts"; the International Music Prize™ for Excellence in Composition 2011 for his concerto for brass quintet and wind ensemble, *What We Do Is Secret*; and the 2011 International Joint Wind Quintet Project Commission Competition. In 2009 he became the only composer in the 45 year history of the ISU Contemporary Music Festival to win both the Indianapolis Chamber Orchestra Composition Competition and the "Music Now" Chamber Music Competition, both blind-juried national competitions with two independent juries. Among his other awards are the 2009 newEar Composition Competition, the Omaha Symphony International New Music Competition (First Prize), the Kenneth Davenport National Competition for Orchestral Works (First Prize), the Charles Ives Center Orchestral Composition Competition, Lee Ettelson Composers Award, Paris New Music Review International Composition Competition (First Prize), the SCI/ASCAP 2000 National Student Composition Competition (First Prize), the Charles Ives Scholarship from the American Academy of Arts & Letters, and an Astral Career Grant from the National Foundation for Advancement in the Arts.



Among his many commissions are those 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, MATA, violist Leticia Oaks Strong of the Los Angeles Philharmonic, King's Chapel (Boston), and many others. He has written for such ensembles as The New Millennium Ensemble, The Hilliard Ensemble, Speculum Musicae, and The Crossing Choir. McLoskey's music has been performed at more than two dozen music festivals, including the Piccolo Spoleto Festival, where he was a Composer-in-Residence. Recent performances include *premieres* in Italy, Boston, New York, Philadelphia, Chicago, Miami, and Melbourne, Australia, and performances at Aspen (where he was a Guest Composer), and the XVIII International Jazz Festival in Lima, Peru. Commissions for 2011/12 alone include a concerto for Triton Brass and a consortium of wind ensembles; the International Joint Wind Quintet Project; Cincinnati Vocal Arts Ensemble; Chatham Baroque (Pittsburgh); the newEar Ensemble (Kansas City) for their 20th season; the New Spectrum Foundation for violinist Miranda Cuckson; and the 2013 soundSCAPE Festival in Italy where he was the 2011 Composer-in-Residence. He was recently named as the Composer-in-Residence for the 2012 Missouri Chamber Music Festival, and was a MacDowell Colony fellow in 2011.

McLoskey completed a Ph.D. at Harvard University, and 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, Bernard Rands, and Donald Crockett.

Currently McLoskey is an Associate Professor at the University of Miami Frost School of Music. From 2005-2009 he was President of Composers in Red Sneakers, and he served a five-year term on the Board of Advisors of the Barlow Endowment for Music Composition. His music is released on Albany, Wergo Schallplatten, Capstone, Tantara, and Beauport Classics, and available from Subito Music and ACA Publishing. A monograph CD of his music - *Sixth Species* - was released to critical praise in 2008, and his award-winning orchestral work *Prex Penitentialis* was released on Albany Records in the spring of 2011.

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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)

"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*, Spring 2009.

"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*

"*Burning Chariots* ...showed clearly how good he is. He culled graphically unflinching antiwar texts, many of them Old Testament, and had them sung over dronelike effects that morphed in and out of aurally disturbing quarter tones - with great visceral effect."

—David Patrick Stearns, *Philadelphia Inquirer*, July 19, 2010

"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

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

—Frank LaRocca, Composers Inc.