

LANSING D. MCLOSKEY, COMPOSER

Lansing D. McLoskey (b.1964) 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 B's" 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 San Francisco in the early 1980's. 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 eighteen 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," and The American Prize for Composition 2016, for his work [...] *Qumran Psa* [lms...]. In 2009 he became the only composer in the 52 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 Competition for Composers, the International Joint Wind Quintet Project Commission Competition, the 2014 Red Note Festival Composition Competition, Grand Prize in the Chatham Baroque Composition Competition, the Omaha Symphony International New Music Competition, Kenneth Davenport National Competition for Orchestral Works, Charles Ives Center Orchestral Composition Competition, Paris New Music Review International Composition Competition, Lee Ettelson Composers Award, an Aaron Copland Recording Grant, and the Charles Ives Scholarship from the American Academy of Arts and Letters.

McLoskey has been commissioned by the Barlow Endowment, the Fromm Foundation, the National Endowment for the Arts, Pew Charitable Trusts, Meet The Composer, ASCAP, MATA, King's Chapel (Boston), and many others. Commissions in the last two years alone include works for Ensemble Berlin PianoPercussion, ensemblerlino vocale (Berlin), TAWA Sax (Peru), Axiom Brass, The Silver Duo, Transient Canvas, oboist ToniMarie Marchioni, renowned violinist Miranda Cuckson, and an 80-minute oratorio for The Crossing Choir in Philadelphia. Recent performances include concerts in France, Berlin, Spain, Finland, Italy, Colombia, the UK, Chicago, New York, Philadelphia, St. Louis, and Miami, among many others. He has lectured and given Masterclasses at over 30 schools and festivals, including Aspen, the Tanglewood Institute, Universität der Künste Berlin, and two dozen universities.

Professor at the University of Miami Frost School of Music, McLoskey's music is released on Albany Records, Wergo Schallplatten, Capstone, Tantara, and Beauport Classics, and published by Theodore Presser Company, American Composers' 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. ... *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)

"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.** ... Upon hearing [his work] saxophonists will probably be awaiting future compositions from this fine composer."

– Benjamin Faris. *The Saxophone Symposium*.

"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

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

–Frank LaRocca, Composers Inc.