

David Wallace

Musician, Composer, Teaching Artist



www.DocWallaceMusic.com

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Biography



A Juilliard Professor and a New York Philharmonic Senior Teaching Artist, Dr. David Wallace is an internationally-touring musician, an award-winning composer, and a master teaching artist. David's concert appearances include solo performances with the Chamber Music Society of Lincoln Center and the New York Philharmonic, as well as international tours with the *Teaching Artist Ensemble of the New York Philharmonic*. David concertizes regularly with his flute-violin-harp trio Hat Trick, his downtown composer collective KNOT, and his Texas-style swing band *The Doc Wallace Trio*. David has been broadcast as a soloist and chamber musician on NPR, WQXR, KTV (Korea), CBS, ABC, PBS, Tokyo-MX, and NHK television. The New York Times compares his

solo improvisations to "Jimmy Page fronting Led Zeppelin."

Known for his mastery of eclectic styles ranging from all classical genres to fiddling, rock, and free jazz, David has also gained widespread acclaim for his ability to connect with audiences in diverse community settings, including schools, hospitals, psychiatric facilities, houses of worship, and prisons. *Symphony* magazine hails his book *Reaching Out: A Musician's Guide to Interactive Performance*, as "an invaluable manual for all musicians, classical or otherwise."

As a composer, David has received commissions from Carnegie Hall, the New York Philharmonic, the Juilliard School, violinist Rachel Barton Pine, and the Marian Anderson String Quartet. Through the New York Philharmonic's radical Very Young Composers program, he has mentored over a hundred children whose original compositions were performed by members of the orchestra.

David received his D.M.A from the Juilliard School where he served as a Morse Teaching Artist Fellow and as Teaching Assistant to legendary violist and pedagogue Karen Tuttle. He currently teaches violin and viola at Nyack College, Mark Wood Rock Orchestra Camp, Mark O'Connor / Berklee College of Music Summer String Program, and MyTalentForge.com. Learn and hear more at www.docwallacemusic.com.

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What the Press Says:

“Powerful and moving.”

-Kenneth P. Neilson, *The New York Voice*

“[Wallace solos] as if he were Jimmy Page fronting Led Zeppelin”

-Bruce Weber, *The New York Times*

“[Wallace] is right on the cutting edge of what it means to be a joyful, bold, entrepreneurial, creatively satisfied, successful, wide-awake 21st-century musician.”

-Eric Booth, *Symphony Magazine*

“Wallace fiddled up a storm- to much applause.”

-Joan Bunke, *The Des Moines Register*

“Extremely engaging.”

-Fred Volkmer, *The Southampton Press*

“Mr. Wallace expressed such joy in talking about his subject matter that even the most reluctant child could easily buy into the presentation.”

-David Swickard, *The East Hampton Star*

“Wallace combines teaching and mentoring, administration and decision-making, and performing in a seemingly flawless union of interests.”

-Leah Hollingsworth, *Strings*

What Musicians & Presenters Say:

“On behalf of all the artists, staff and board of the Chamber Music Society, we would like to thank you for playing so beautifully on the [Beethoven] marathon in January. Your artistry helped make the event, the first of its kind undertaken by the Society, a great success.”

-David Shifrin; Artistic Director, the Chamber Music Society of Lincoln Center

“David Wallace can seriously jam.”

-Mark O'Connor; internationally-touring soloist, composer, recording artist

“Quite simply, this was one of the best performances I've heard at Juilliard.”

-Dr. Richard Hervig; composer, graduate studies faculty, the Juilliard School

What Musicians & Presenters Say ctd.:

"David Wallace is the artist of the future: a world musician with no boundaries or limitations."

-Edward Bilous; Producer, Director Juilliard Center for Innovation in the Arts

"Your solo on *Dance of Maya* totally killed! You slayed it!" It was like I was standing right next to 70s-era Jerry Goodman, complete with the facial hair!"

-Joe Deninzon; rock violinist, band leader *Stratospheerius* and Metro Strings.



"We could not have been more pleased with your residency. Your professionalism was appreciated by all from students to teachers and hosts. It was a real pleasure to work with you during your two week stay."

-Nancy Koepke; Director, Saginaw Community Enrichment Commission

"You are the 'secret weapon' that really can change hearts and minds! Thanks so much for all your contributions to our field."

-Polly Kahn; Vice President, the American Symphony Orchestra League

What the Audience Says:

"You know that piece you wrote- *Scheherazade Takes a Trip*? That's the best kind of music. That's the best music I ever heard."

-Alex Flores; 4th grader P.S. 165 Manhattan

"That waltz could make a glass eye cry!"

Bobby Christman; retiree, Texan guitarist, music lover

"You need to make a studio recording of your version of *In the Pines*. I loved that. I just listened to Kurt Cobain's version. . . very good, but yours was way cleaner and had something different to it."

-Brooks Brower; 10th grader, Hutchinson, KS

"That piece [*Nahum: an Apocalyptic Prophecy*] scared the \$#&+ out of me!"

-Luke; college student, San Diego, CA

"I have terminal cancer, and your concert just did me more good than all of my chemotherapy treatments combined!"

-Anonymous Septuagenarian Episcopal Priest

"[The concert] was truly inspiring. So much that I have taken up private lessons again and am looking into attending Juilliard."

-Amal, 10th grader, Saginaw Bay Youth Orchestra

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Current Season Highlights:

- Commissions in progress: a 5-movement solo violin suite for virtuoso Rachel Barton Pine; additional movements for the Marian Anderson String Quartet; *Tar*, a chamber work for banjo, violin, bass, and narration based on C. K. Williams' Pulitzer-prize winning poem of the same title; expanded, revised version of *A William Blake Rhapsody* for soprano & chamber orchestra to be premiered at the New York Philharmonic's 2014 *Biennial*.
- Continuing workshops and performances for the New York Philharmonic, The Juilliard School, Carnegie Hall, the New World Symphony, and the National Arts Centre Orchestra, Canada
- Sept. 12, 2013 – The Cornelia Street Café: Doc Wallace Trio concert for new, live CD
- Sept. 16, 2013 – Berklee College of Music: faculty concert to include movements from Wallace's *String Quartet No. 1: In Honor of Marian Anderson*
- Sept. 25, 2013 – Columbia University, Miller Theater *John Zorn at 60*
- Nov. 18, 2013 – St. Francis College, New York City: *Hat Trick* recital
- May 31, 2014 – Merkin Hall, New York City: New York Philharmonic Ensembles world premiere performance of Wallace's revised *A William Blake Rhapsody* as part of the Philharmonic Biennial
- Jun. 5-7, 2014 – Avery Fisher Hall: New York Philharmonic pre-concert talks
- Jun. 8 – Hudson View Gardens, NYC: Doc Wallace Trio concert
- Jul. 13-19, 2014 – Performances at *The Bell Center, KS* for *Mark Wood Rock Orchestra Camp*
- Dec. 17-19, 2014 – CD recording session at the *American Academy of Arts & Letters* with *Hat Trick* & Grammy-winning Producer, David Frost. Works by Debussy, Gubaidulina, Takemitsu.
- Additional concert dates and projects to be announced.

Highlights from Last Season:

- Jul. 14-19, 2013 – The Bell Center; Olathe, KS: solo, chamber, & orchestral concerts for Mark Wood Rock Orchestra Camp
- Jul. 4, 2013 – Masterworks Festival; Winona Lake, IN: violin master class
- Jul. 2, 2013 – Interactive lecture performance for Carnegie Hall's National Youth Orchestra
- Jun. 26, 2013 – Berklee Performance Center, Boston: Brahms String Quintet in G major, Op. 111
- Jun. 24, 2013 – Club Passim, Boston: solo concert featuring legendary fiddler Bruce Molsky
- Jun. 23, 2013 – David Friend Recital Hall, Boston: premiere performance of *My Lord, What a Mornin'* from *String Quartet No. 1* feat. Daniel Bernard Roumain, Patrice Jackson, & Melissa Howe
- Jun. 17, 2013 – Avery Fisher Hall: New York Philharmonic *Composers' Bridge* culminating concert
- Jun. 8, 2013 – Avery Fisher Hall: New York Philharmonic *Composers' Bridge* benefit concert
- Jun. 5, 2013 – Cornelia Street Café, NY: Jeff Lederer CD release concert, feat. music of Eric Dolphy, Charles Mingus, Albert Ayler, Ornette Coleman
- Jun. 2, 2013 – Hudson View Gardens, NYC: Doc Wallace Trio concert
- May 30-June 1, 2013 – Avery Fisher Hall: New York Philharmonic pre-concert talks
- May 23-24 – Avery Fisher Hall: New York Philharmonic School Day Concerts – premiere performances of *Notes of Musical Coolness* by Wallace's ten-year-old student Ashanti Espiritusanto
- May 15, 2013 – P.S. 11 Brooklyn: New York Philharmonic *Very Young Composers* concert
- Apr. 29, 2013 – National Arts Centre, Canada: Coaching, *National Arts Centre Orchestra*
- Apr. 13, 2013 – Avery Fisher Hall: New York Philharmonic Kidzone Live
- Apr. 8, 2013 – The Juilliard School: interactive performance on Benjamin Britten's *Lacrymae*
- Apr. 1, 2013 – Texas A & M University Kingsville: performance, lecture, and master class
- Mar. 17, 2013 – Westport Public Library, CT: Doc Wallace Trio concert

Highlights from Last Season ctd.:



Keynote Speech: National Conference,
American String Teachers Association

- Mar. 14-16, 2013 – Avery Fisher Hall: New York Philharmonic pre-concert talks
- Mar. 1-15, 2013 – New York City: 23-concert school tour with the Teaching Artist Ensemble of the New York Philharmonic; concert included Wallace's *Scheherazade Takes a Trip*
 - Feb. 26, 2013 – University of Delaware: outreach master class
 - Feb. 19, 24; 2013 – Secret Theater, Queens: Wired Arts Fest, performances of Stephanie Sleeper's *White (with some color)* featuring seven dancing violists & Tony Prabowo's *Doa Persembunyian* arr. Stephanie Griffin
 - Feb. 11, 2013 – Dimenna Center, NY: interactive performance master class, Ensemble ACJW
 - Jan. 28, 2013 – New London, CT: interactive performance master class U.S. Coast Guard Band
 - Jan. 26, 2013 – Avery Fisher Hall: New York Philharmonic Kidzone Live
 - Jan. 22, 2013 – P.S. 22 Manhattan: New York Philharmonic *Very Young Composers* concert
 - Jan. 14-16, 2013 – Miami, FL: New World Symphony residency
- Jan. 11, 2013 – National Arts Centre, Canada: performance and interactive performance workshop, National Arts Centre Orchestra
- Jan. 7, 2013 – St. Peters Church, NY: David S. Ware memorial feat. music of William Parker
- Dec. 22, 2012 – The Stone, NYC: debut concert of *KNOT*, featuring world premiere of Wallace's original viola, electric guitar, double bass, and janggo version of *Sokcho Blues*.
- Dec. 14, 2012 – Mt. Carmel / Holy Rosary Church: premiere concert of NY Philharmonic *REMIX*, a teen orchestra which composes & performs its own music
- Nov. 10, 2012 – Avery Fisher Hall: New York Philharmonic Kidzone Live
- Oct. 29, 2012 – Dimenna Center, NY: interactive performance master class, Ensemble ACJW
- Sept. 29, 2012 – Concerts at The Lounge, NYC: *Hat Trick* recital
- Sept. 18-19, 2012 – Miami, FL: workshops for New World Symphony
- Sept. 11, 2012 – Bellvue Atrium, NYC: duo recital with Richard Carrick
- Aug. 30-31; Sept. 15, 22; 2012 – Juilliard School: lead *Teaching Artist Intensive*
- Aug 21-24, 2012 – Tokyo, Japan: New York Philharmonic Learning Overtures residency
- Aug. 6-11, 2012 – Orchestra Engagement Lab; Burlington, VT: Teaching Artist in Residence
- Jul. 24-28, 2012 – Soai University Osaka, Japan: New York Philharmonic Learning Overtures
- orchestral concerts for Mark Wood Rock Orchestra Camp. Performances include world premiere performances of *I Will Arise! (version 4.1)* and *Sokcho Blues* for string trio.
- Jul. 11, 2012 – Recording session, Daniel Levy's *The Martian Chronicles*
- Jun. 29, 2012 – Berklee Performance Center, Boston: Mendelssohn Octet and an improvised klezmer jam with Yale Strom, Ben Sollee, Rachel Barton Pine, & Gillian Gallagher
- Jun. 28, 2012 – Berklee Performance Center, Boston: solo performance with Berklee Roots Orchestra; world premiere of Wallace's *Sokcho Blues* for solo viola and string orchestra
- Jun. 13, 18, 19; May 22, 2012 – New York Philharmonic *Very Young Composers* concerts
- June 14-16, 2012 – Avery Fisher Hall: New York Philharmonic pre-concert talks
- Jun. 3 – Hudson View Gardens, NYC: Doc Wallace Trio concert
- May 31-Jun. 2 – Avery Fisher Hall: New York Philharmonic pre-concert talks
- May 24-25 – Avery Fisher Hall: soloist & co-host, New York Philharmonic School Day Concerts



Performing Brahms with cellist Eugene Friesen

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Repertoire:

The below list primarily reflects repertoire from current or recent seasons. Additional works, both standard and otherwise, are welcome.

Unaccompanied (Viola, Violin, Mandola, Electric Viola, Vocals):

Bach: Suites for Solo Viola BWV 1007-1012

Biber: Passacaglia

Jenkins: Big Wood, Viola Rhapsody

Moondog: All is Loneliness

O'Connor: Appalachia Waltz, Poem

Stravinsky: Elegie

Traditional: American fiddle tunes, Improvised hymn caprices, Songs

Various: jazz, folk, and popular favorites

Wallace: All Things Must Work Together, I Will Arise!, Polyrhythmic

Etude No. 1 (The Lion Sleeps Tonight), Nahum: An Apocalyptic

Prophecy, 3 Sacred Caprices, Electronic Hymn Variations

Chamber Music:

J.S. Bach – Sonatas for Viola Da Gamba and Clavier BWV 1027-1029

Beethoven – any string quartet or string trio; Piano Quartet, Septet

Brahms – Piano Quartets, Piano Quintet, Sonatas, Op. 120

Clarke – Duo for Viola and Clarinet, Sonata for Viola and Piano

Debussy – Sonata for Flute, Viola, and Harp

Haydn – Any string quartet or Baryton trio

Hindemith – Sonata für Bratsche und Klavier, Op. 11 no. 1 and Op. 25 no. 4

Gubaidulina – Garten von Freuden und Traurigkeiten

Mozart – Trio for Clarinet, Viola, and Piano, K. 498 “Kegelstatt”

Mozart – Any string quartet, piano quartet, or duo for violin and viola

O'Connor – Appalachia Waltz, Chief Sitting in the Rain, College Hornpipe, Poem, Vistas

Rochberg – Sonata for Viola and Piano

Schumann – Märchenbilder, Op. 113; Piano Quartet in Eb Major, Op. 47; Piano Quintet in Eb Major, Op. 44

Shostakovich-Sonata, Viola & Piano, Op. 147; String Quartet No. 3, Op. 73; String Quartet No. 8, Op.110

Takemitsu – And then I Knew 'twas Wind

Wallace – I Will Arise!, Piano Quintet (cl, vl, vla, vc, pno), String Quartet No. 1, “In Honor of Marian

Anderson,” Sokcho Blues (standard string trio, or viola-electric guitar-double bass-percussion), ‘Tis So

Sweet (viola & harp), William Blake Rhapsody

Solo Viola with Orchestra:

Bach – Brandenburg Concerto No. 6 in Bb major, BWV 1051

Bartok – Concerto for Viola and Orchestra

Hindemith – *Der Schwanendreher*

Mozart – Sinfonia Concertante K. 364

Schnittke – Concerto for Viola & Orchestra (1985)

Telemann – Concerto in G major for Viola and Orchestra

Wallace – Sokcho Blues for Viola & String Orchestra

Walton – Concerto for Viola & Orchestra



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Audience Engagement & Reaching Out to Communities:

David Wallace literally wrote the book on audience engagement: *Reaching Out a*



David Wallace performs as soloist and co-host in the New York Philharmonic School Day Concerts in Avery Fisher Hall

Musician's Guide to Interactive Performance (McGraw-Hill). David has performed, toured, led workshops, written curriculum, scripted concerts, given keynote addresses, and consulted for dozens of arts organizations, including the Tanglewood Music Festival; Carnegie Hall; the New York Philharmonic; the Los Angeles Philharmonic; the Pittsburgh Symphony; the Virginia Symphony; the New World Symphony; the Hudson Valley Philharmonic; the League of American Orchestras; Chamber Music America; Midori & Friends; Young Audiences, Inc.; UNESCO; ASTA; Korean Arts and Cultural Educational Services (Korea); Life with Music Project (Japan); the Orchestra Engagement Lab; the Eastman School of Music; the Longy School of Music; the Manhattan School of Music; Ohio University; the Bridgehampton Chamber Music Festival; the Chamber Music Society of Lincoln Center; and the Lincoln Center Institute for the Arts in Education.

In 2002, David's creative contributions were honored with the inaugural *Robert Sherman Award for Music Education and Community Outreach*, created by McGraw-Hill and The Juilliard School to honor musicians who have distinguished themselves both as artists and as educators. Wallace's combination of sheer virtuosity with commitment to engaging audiences, reaching out to communities, and training other musicians to connect is unprecedented, unparalleled, and unsurpassed.

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Residency Models:

David Wallace is available for short-term, as well as long-term residencies, both as an independent artist, and as a member of his flute-violoncello-harp trio *Hat Trick*, his downtown fusion composers' collective *KNOT*, and his Texas-style fiddling ensemble, *The Doc Wallace Trio*. All residencies are custom-tailored to the specific needs and budget of the hiring organization.

Artist Residencies- Collegiate, High School, Community, and Orchestral:

Residencies may include: recitals, solo appearances with orchestra, community performance, lectures and workshops, instrumental master classes, outreach and interactive performance master classes, chamber music coaching, instrumental lessons, compositional coaching and master classes, sectionals, workshops for Suzuki and strings programs, improvisation workshops, curriculum writing, administrative consulting, and compositional projects. Duration can range from as short as a day or long weekend to multi-week festival residencies or long-term relationships featuring multiple visits.

Composer-in-Residence:

David Wallace is available for compositional residencies with orchestras, chamber music organizations, schools, performing arts centers, and houses of worship. The typical residency includes performances of Wallace's existing works, as well as commissions or co-commissions of new work(s) to be performed. Residency can be as brief as events surrounding one concert or as expansive as multiple events across seasons. Residencies may include components of his collegiate & artist residencies, such as workshops, master classes, recitals, and community engagement.

Spiritual Enrichment Retreats:

Since 2007, David has worked as Teaching Artist in Residence in conjunction with Rev. James Hodsden (Presbyterian Church USA) to create spiritual enrichment retreats for congregations seeking to deepen their spiritual walk and understanding. The retreats have typically included musical vespers, music workshops for children, workshops around specific spiritual topics and disciplines, and a culminating interactive concert focusing on liturgical themes or retreat topics. Past themes have included *What is Your Only Hope in Life and in Death?*; *Spiritual and Religious: Developing Discipleship in Community*; *Fully Human: Tuning Our Hearts to Sing God's Grace*.



Hiking in Korea during a residency sponsored by the New York Philharmonic, UNESCO, and Korean Arts and Culture Educational Services

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