



EDUCATION AND PRINCIPAL TEACHERS

DMA—COMPOSITION, 2003

Boston University—Boston, Massachusetts
Lukas Foss and Charles Fussell, composition

MM—COMPOSITION, 1986

Northwestern University—Evanston, Illinois
Alan Stout, composition

BM—COMPOSITION/HORN PERFORMANCE, 1983

DePaul University—Chicago, Illinois
Raymond Wilding-White and Darleen Cowles-Mitchell, composition; Ethel Merker, horn

WORKS AND PERFORMANCE HIGHLIGHTS

All scheduled performances for 2020 and 2021 were canceled due to the COVID pandemic.

UPCOMING PERFORMANCES

Five Impromptus

Moonhee Hwang, piano, Friday, 30 June, 2023, Sejong University, Seoul, Korea.

WORK IN PROGRESS

Sonata for Trombone and Piano

For Brittany Lasch, trombone (Jacobs School of Music—Indiana University) and Thomas Weaver, piano (Curtis Institute of Music); *Expected Completion*—Summer, 2023.

CHAMBER MUSIC—STRINGS

String Quartet No. 2 (2020)

Written for and premiered by the Arneis String Quartet at St. Paul's Church (Brookline, Massachusetts), 21 May, 2022.

String Quartet No. 1, “*pale reflections...*” (1999)

Written for and premiered on a Chicago Composers' Consortium concert by the Chicago-based Nouvelle Lumière Quartet at the Chernin's Center for the Arts (Chicago, Illinois), 27 April, 1999; performed on a Boston University Composers' Forum concert (Boston), 7 December, 1999; performed by the Arneis String Quartet on a Boston University Faculty Recital (Boston), 19 September, 2014, Winsor Music Chamber Series concert (Somerville, Massachusetts), 23 March, 2015, Belmont Public Library Concert Series (Belmont, Massachusetts), 25 April, 2015, The Fifth Floor Collective concert (Somerville, Massachusetts), 28 April, 2015, and on the Classical at the Cabot Series at the Cabot Performing Arts Center (Beverly, Massachusetts), 13 November, 2016; recorded by the Arneis String Quartet for a 2016 Centaur Records release, **JOHN H. WALLACE—PALE REFLECTIONS...**, (CRC 3483).

Piano Quintet (1991)

Written for and premiered on a DePaul Faculty Composers Concert (Chicago, Illinois), 15 April, 1992; performed on a Chicago Composers' Consortium concert, (Chicago), 10 June, 1998; performed on a New Music DePaul concert (Chicago), 26 February, 1999; performed by the Vilnius String Quartet (Audrone Vainiunaite



and Arturas Silale, violin, Girdutis Jakaitis, viola, Augustinas Vasiliauskas, cello, and guest artist, Rokas Zubovas, piano) on a three-city tour of Lithuania, (Siauliai), 5 January, 2000, (Plunge), 6 January, 2000, and (Vilnius), 7 January, 2000; performed by the Arneis String Quartet and pianist Victor Cayres on a Boston University Faculty Recital (Boston), 19 September, 2014; recorded by the Arneis String Quartet and Victor Cayres for a 2016 Centaur Records release, **JOHN H. WALLACE—PALE REFLECTIONS...**, (CRC 3483).

CHAMBER MUSIC—WINDS

Gloaming in perpetuum for wind quintet (2007)

Written for the Boston-based Arcadian Winds, by whom the work was premiered in Boston, 1 June, 2008; performed by the Arcadian Winds at Boston University, 17 March, 2009, and at Clark University (Worcester, Massachusetts), 24 March, 2009; performed by the New England Chamber Players at the Brookline Public Library (Brookline, Massachusetts), 19 March, 2018.

Summer Mosaics for saxophone quartet (2004)

Written for Richard A. Schwartz and the Boston University Tanglewood Institute saxophone ensemble, by whom the work was premiered in the West Street Theatre (Lenox, Massachusetts), 30 July, 2004; performed by the Southeastern Louisiana University Saxophone Quartet at the 34th Annual International Saxophone Symposium hosted by the United States Navy Band at George Mason University, (Fairfax, Virginia), 7 January, 2011; performed by the Boston Conservatory Saxophone Ensemble, Boston Conservatory (Boston), 12 November, 2012; performed by the Boston University Tanglewood Institute saxophone ensemble in the West Street Theatre (Lenox, Massachusetts), 3 July, 2015; performed by the Eastern New Mexico University Saxophone Quartet on tour at Eastern New Mexico University (Portales, New Mexico), 8 March, 2016, Temple University (Philadelphia, Pennsylvania), 17 March, 2016, Boston University (Boston), 16 March, 2016, and the New England Conservatory of Music (Boston), 15 March, 2016; performed by the Pharos Saxophone Quartet at Boston University's Marsh Chapel, 27 January, 2018; performed by the Boston University Saxophone Ensemble at New England Conservatory's Burnes Hall, 28 April, 2019 and at Boston University, 30 April, 2019; performed by the Pharos Saxophone Quartet at Fitchburg State University's Weston Auditorium, 7 November, 2022; recorded by the Pharos Saxophone Quartet for an upcoming release.

Clarinet Trio for Eb, A, and bass-clarinet (2001)

Written for and premiered by the Chicago Clarinet Trio, Julie DeRoche, Larry Combs, and John Bruce Yeh, on a DePaul School of Music Faculty Recital (Chicago), 26 February, 2001; performed on a Boston University Composers' Forum concert (Boston), 1 May, 2001, and a Boston University Doctoral Composition Recital, 25 October, 2003.

CHAMBER MUSIC—MIXED ENSEMBLE

Triskele for oboe, viola and piano four-hand (2015)

Written for the Virtuoso Soloists, by whom it was premiered on a three-city tour of Italy, at the Auditorium Ex Convento di San Francesco (Pordenone), 2 August, 2015, Sala Oriana Fallaci at the Centro Comunale "Bresanin-Sicher" (Venezia), 5 August, 2015, and Foyer della Magnolia at the Teatro Comunale L. Russo (Portogruaro), 7 August, 2015; performed on a New Music DePaul concert (Chicago), 20 May, 2016; performed by the Virtuoso Soloists on a three-city East-Coast tour at the Caffè Vivaldi (New York, New York), 26 May, 2016, Lyric Hall (New Haven, Connecticut), 27 May, 2016, and the Lilypad (Cambridge, Massachusetts), 31 May, 2016; performed on the Classical at the Cabot Series at the Cabot Performing Arts Center (Beverly, Massachusetts), 19 February, 2017.

Four Bagatelles for flute, oboe, clarinet, bassoon, horn, piano, two violins, viola, cello and bass (2012)

Written for the Time's Arrow New Music Ensemble at the Boston University School of Music, by whom it



was premiered, 27 March, 2014; performed at the Greenwood Music Camp, Greenwood Performance Centre (Cummington, Massachusetts), 22 July, 2017.

Five Miniatures for flute, clarinet, percussion, piano, violin, viola, cello and bass (2011)

Commissioned by ALEA III, Contemporary Music Ensemble in Residence at Boston University, and premiered by that ensemble with the composer conducting at the Tsai Performance Center (Boston), 1 February, 2012.

Structures for flute, bassoon, violin, viola and cello (2010)

Commissioned by Music at Eden's Edge, by whom it was premiered on their 2010 Summer Concert Series at the Peabody Institute Library (Peabody, Massachusetts), 21 June, 2010, North Shore Unitarian Universalist Church (Danvers, Massachusetts), 22 June, 2010, and North Shore Arts Association (Gloucester, Massachusetts), 26 June, 2010; funded in part by grants from the Massachusetts Cultural Council, New England Foundation for the Arts (NEFA), and Meet the Composer/New England; broadcast live on WGBH—FM 95.5 during their All Classical Festival hosted by Laura Carlo and Ray Brown, (Boston, Massachusetts), 19 June, 2010; the third movement, “First Religious Society (Newburyport—1801),” was previewed on the Music at Eden's Edge 2010 Family Benefit Concert *in* the First Religious Society building for which it was named (Newburyport, Massachusetts), 21 March, 2010, and was part of the ensemble's 2010 Youth Chamber Concert Program, which included lecture/demonstrations of live classical chamber music, including 36 performances of this movement in nine north-shore Essex County, Massachusetts, public schools, February–June, 2010; performed on a Boston University Faculty Recital by members of the Arneis String Quartet & Friends (Boston), 19 September, 2014, and recorded by them for a 2016 Centaur Records release, **JOHN H. WALLACE—PALE REFLECTIONS...**, (CRC 3483).

Foss Epigram for flute, oboe, clarinet, bassoon, horn, trumpet, trombone, 2 percussion, 2 violins, viola, cello and bass (2010)

Written for and premiered by Theodore Antoniou and ALEA III as part of a joint commissioning project for a multi-movement work by former students of Lukas Foss (1922–2009) for a memorial concert at the Tsai Performance Center (Boston), 2 March, 2010.

The Wind Sall Blaw for Evermair for flute, bassoon, harp and piano (2008)

Written for pianist Shiela Kibbe and harpist Barbara Poeschl-Edrich, by whom the work was premiered, along with Linda Toote, flute, and Richard Ranti, bassoon, at the Tsai Performance Center (Boston), 18 November, 2008.

SOLO PIANO

Five Impromptus (2019)

Written for composer/pianist, Thomas Weaver, by whom the work was premiered on a Boston University Tanglewood Institute Faculty Performance Series concert (Lenox, Massachusetts), 3 July, 2019; performed by Weaver on a Guest Artist Concert Series program, All Saints Parish (Brookline, Massachusetts), 10 November, 2019. Korean premiere scheduled for 30 June, 2023; Moonhee Hwang, Sejong University, Seoul, Korea.

SOLO VOCAL

While Autumn Scatters His Departing Gleams for mezzo-soprano and piano (2021–2022)

While Autumn Scatters His Departing Gleams is the second in a series of five-song seasonal sets for mezzo-soprano and piano of excerpts from *The Seasons* by the 18th-century Scots poet and playwright, James Thomson. Encapsulating the bittersweet quality of Autumn, when the abundance of harvest marks the end of the growing season and the slow transition to Winter, the text delves into the richness of the bounty and the gradual waning of light and vigor through a picturesque exploration of its effects on flora and fauna.



While the Drowsy World Lies Lost in Sleep for mezzo-soprano and piano (2013–2018)

The last three songs of this set of excerpts from the “Winter” section of James Thomson’s *The Seasons*, were written for a New Music DePaul concert commemorating the centennial of the DePaul University School of Music, and were premiered by mezzo-soprano Julia Bentley and pianist Kuang-Hao Huang at the DePaul University Concert Hall (Chicago), 3 May, 2013; the complete five-song set was premiered by mezzo-soprano Christina English and pianist Konstantinos Papadakis on an ALEA III concert at the Tsai Performance Center (Boston), 20 March, 2018; this ongoing work will eventually consist of a five-song set for each of the four seasons.

How Curious the Light Behaves for soprano, clarinet, violin, viola, cello and piano four-hand (2016)

Written for the Virtuoso Soloists, by whom it was premiered on a five-city tour of Portugal with guest soloist Luiza Dedisin, at the Casa da Musica da Bendada, Avenida da Casa do Povo (Bendada), 16 July, 2016, Igreja Matriz de Malcata, Rua da Fontainha (Malcata), 17 July, 2016, Auditório Fernando Lopes Graça at Fórum Romeu Correia, Praça da Liberdade (Almada), 22 July, 2016, Fórum Cultural do Seixal, Quinta dos Franceses (Seixal), 23 July, 2016, and Casa Fernando Pessoa, Rua Coelho da Rocha 16 (Lisboa), 29 July, 2016; performed by the Virtuoso Soloists with guest soloist Emily Jaworski on the Classical at the Cabot Series at the Cabot Performing Arts Center (Beverly, Massachusetts), 2 April, 2017.

Sangis off Wyntir for mezzo-soprano, flute, viola and harp (2004)

Written for Chicago-based ensemble, Pinotage and mezzo-soprano Julia Bentley, by whom the work was premiered on a Chicago Composers’ Consortium concert at the Sherwood Conservatory (Chicago), 29 February, 2004; performed on an MIT Affiliated Artists Recital by mezzo-soprano Penelope Bitzas and pianist Matthew Guerrieri at Killian Hall (Cambridge, Massachusetts), 17 May, 2005; performed on a Boston University Faculty Recital [Franziska Huhn, harp] with mezzo-soprano Christina English (Boston), 22 January, 2018.

CHORAL

Thus Winter Falls for SATB chorus (2006)

Written for and premiered by Ann Howard Jones and the Boston University Chamber Chorus at Boston University’s Marsh Chapel (Boston), 3 April, 2009.

ORCHESTRAL

Essex Evocations for string orchestra (2016)

Commissioned by the Cabot Performing Arts Center to inaugurate their “Classical at the Cabot” series; written for Donald Palma and Symphony by the Sea, who premiered the work at the Cabot Performing Arts Center (Beverly, Massachusetts), 26 March, 2017.

Symphony for large orchestra [2+picc.2+Eng hn.2+bcl.2+cbn | 4.2.2+btrb.1 | timp.2 perc | strings] (2014)

Written for David Hoose and the Boston University Symphony Orchestra, by whom the work was premiered at the Tsai Performance Center (Boston), 29 October, 2015.

Arboreal Memories for large orchestra [2.2.2(2. also bcl).2 | 4.2.2+btrb.1 | timp.2 perc | strings] (2010)

Written for David Hoose and the Boston University Symphony Orchestra, by whom the work was premiered on a concert in memory of Lukas Foss (1922–2009) at the Tsai Performance Center (Boston), 4 March, 2010.

Symphonia for large orchestra [3.2+Eng hn.3.2+cbn | 4.3.2+btrb.1 | 4 perc | piano | strings] (1986)

Written as my Northwestern University master’s thesis, this work was one of three winners of the Civic Orchestra of Chicago’s 1990 Illinois Composer’s Reading Sessions, coordinated by John Corigliano, Chicago Symphony Orchestra Composer-in-Residence, and conducted by Michael Morgan.



ORCHESTRAL—WITH VOICE

Frank Lloyd Wright: Act III—Finale for baritone and orchestra (2003)

Written as my Boston University doctoral dissertation, the *Cavatina*, *Recitativo* and *Passacaglia* portions were premiered in a piano reduction version on an MIT Affiliated Artists Recital by baritone Gary Durham and pianist Matthew Guerrieri at Killian Hall (Cambridge, Massachusetts), 17 May, 2005.

Light and Shadow for mezzo-soprano and orchestra (2002)

Premiered on a Boston University Doctoral Composition Recital in a piano reduction version by mezzo-soprano Krista River and pianist Matthew Guerrieri (Boston), 25 October, 2003.

WIND ENSEMBLE

The Vacant Shore for large wind ensemble [2+picc.2+Eng hn.Eb+2+bcl.alto sax.2+contra | 4.4.2+btrb.euph.1 | bass | harp | timp.3 perc] (2017)

Written for David J. Martins and the Boston University Wind Ensemble, by whom the work was premiered at the Tsai Performance Center (Boston), 13 April, 2017; performed by Martins and the Boston University Tanglewood Institute Young Artists Wind Ensemble at Seiji Ozawa Hall (Lenox, Massachusetts), 15 July, 2018; recorded at the WGBH studios in Boston by Martins and the Boston University Wind Ensemble for a 2019 Summit Records release, **EXPANDING SPACES**, (DCD 738).

Music for Winds, Percussion and Piano [1+alto.1+Eng hn.1+bcl.1+contra | 2 | 4 perc | piano] (1994)

Written for Donald DeRoche and the DePaul University Wind Ensemble, by whom the work was premiered, DePaul University Concert Hall (Chicago), 27 May, 1994.

DRAMATIC

Incidental Music to *Tiger at the Gate* seven cues of various lengths for electronic media (2017)

Original music for Jean Giraudoux's play, *Tiger at the Gate*; written for a Boston University School of Theatre production directed by Sidney Friedman; five performance run at the Lane-Comley Studio 210 (Boston), 3–7 May, 2017.

Temp-Track Score to the Documentary “*Topless America*” media production (2012)

Working temp-track for the film, “Topless America,” a feature-length documentary chronicling the environmental movement to end mountaintop-removal coal mining.

RECORDINGS, RADIO BROADCASTS, REVIEWS AND PRESS

RECORDINGS

Summer Mosaics

Recording by the Pharos Saxophone Quartet, Spring 2019; Jennifer Bill, soprano saxophone; Amy McGlothlin, alto saxophone; Emily Cox, tenor saxophone; Zach Schwartz, baritone saxophone

Release Date—TBA

Expanding Spaces: *The Vacant Shore*

Album release on Summit Records—DCD 738

Recording by the Boston University Wind Ensemble, Donald J. Martins, conductor; Jesse Lewis, recording engineer/producer; all session work at WGBH Studios, Boston, Massachusetts, 20 April, 2017

Release Date—Spring 2019



John H. Wallace: *pale reflections...*

Album release on Centaur Records—CRC 3483

String Quartet No. 1, "*pale reflections...*," Piano Quintet, and *Structures*, with the Arneis Quartet & Friends—Heather Braun, Rose Drucker, violin; Daniel Doña, viola; Agnes Kim, cello; Victor Cayres, piano; Vanessa Holroyd, flute; Sujie Kim, bassoon; Michael Culler, recording engineer; John H. Wallace, producer; all session work at Futura Productions, Roslindale, Massachusetts, 20–21 September, 2014

Release Date—8 July, 2016

RADIO BROADCASTS

String Quartet No. 1, "*pale reflections...*"

Centaur Records (CRC 3483)—"John H. Wallace: "*pale reflections...*"

Minnesota Public Radio—Classical Music Network

Minneapolis/St. Paul (KSJN–FM 99.5); Albert Lea (K224–DM 92.7); Appleton (KRSU 88.5); Austin (K277–AD 103.3); Bemidji (KCRB–FM 88.5); Blue Earth (K222–BA 92.3); Brainard (KBPR 90.7); Duluth (WSCD–FM 92.9); Ely (K211–FR 90.1); Fergus Falls (KCMF 89.7); Grand Marais (WMLS 88.7); Grand Rapids (K281–AB 104.1); Granite Falls (K206–EF 89.1); Hinkley (WGRH 88.5/W226–AY 93.1); International Falls (K249–BK 97.7/KITF–HD2 88.3); La Crescent (MN)/La Crosse, Wisconsin (K201–BW88.1); Mankato (KGAC 91.5); Moorhead (MN)/Fargo, North Dakota (KCCM–FM 91.1); Oliva (K280–ET 103.9); Owatonna (K289–AE 105.7); Rochester (KLSE–FM 90.7/KZSE–HD2 91.7); Roseau/Warroad (W215–AI 90.9/K264–AR 100.7/KRXW–HD2 103.5); Sleepy Eye (K276–EV 103.1); St. Cloud (KSJR–FM 90.1); St. James (K295–BD 106.9); Thief River Falls (KQMN 91.5); Virginia/Hibbing (WIRR 90.9); Winona (W297–AW 107.3); Worthington (KRSW 89.3/KNSW 91.7); Decorah, Iowa (KLCD 89.5); Brookings, South Dakota (K238–AX 95.5); Sioux Falls, South Dakota (KRSB 88.1)

Broadcast Date—October, 2017

String Quartet No. 1, "*pale reflections...*"

Centaur Records (CRC 3483)—"John H. Wallace: "*pale reflections...*"

Interlochen Public Radio (Michigan)—Classical IPR

Interlochen (WIAA–FM 88.7); Mackinaw City (WIAB–FM 88.5); East Jordan (WICV–FM 100.9)

Broadcast Date—October, 2017

String Quartet No. 1, "*pale reflections...*"

Centaur Records (CRC 3483)—"John H. Wallace: "*pale reflections...*"

Classic FM (Central New York)

Society for New Music—Fresh Ink Broadcasts: *Music on the Edge*

Neva Pilgrim, Host/Program Advisor/Producer

Syracuse, New York (WCNY–FM 91.3); Utica/Rome (WUNY–FM 89.5); Watertown (WJNY–FM 90.9)

Broadcast Date—24 September, 2017

Structures, Mov. III, "First Religious Society" (Newburyport—1801)

Centaur Records (CRC 3483)—"John H. Wallace: "*pale reflections...*"

Radioactivity—*The Floating Head of Zsa Zsa*

Burlington, VT (WRUV–FM 90.1)

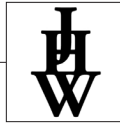
Broadcast Date—30 August, 2017

String Quartet No. 1, "*pale reflections...*"

Centaur Records (CRC 3483)—"John H. Wallace: "*pale reflections...*"

Tallahassee, Florida (WFSQ–FM 91.5)

Broadcast Date—June, 2017



String Quartet No. 1, “*pale reflections...*”

Centaur Records (CRC 3483)—“John H. Wallace: *“pale reflections...”*”

Classics with Brian Hannah

Erie, Pennsylvania (WQLN–FM 91.3)

Broadcast Date—June, 2017

Structures, Mov. III, “First Religious Society” (Newburyport—1801)

Live Performance Broadcast—All Classical Festival, hosted by Laura Carlo and Ray Brown

Music at Eden’s Edge—Maria Benotti, violin; Mark Berger, viola; Sarah Freiberg, cello; Orlando Cela, flute; Neil Fairbairn, bassoon

Boston, Massachusetts (WGBH–FM 95.5)

Broadcast Date—19 June, 2010

REVIEWS

Clarke, Colin. Review of “*Expanding Spaces*,” CD release on Summit Records (DCD 738). *Fanfare*, 43, No. 1, (September/October 2019): 447.

Clarke begins by declaring that this “disc of music by Boston University Composers, *Expanding Spaces*, is a remarkable testament to the high standard of compositions today for large wind ensemble.” Specifically addressing Wallace, he asserts that his contribution to the album, *The Vacant Shore*, is “a complex meditation on feelings of grief and loss.” Continuing, he says Wallace “has a fine-tuned ear (even the densest passages are not over-scored); sonorities in the quiet central plateau are so effective because of Wallace’s carefully wrought constructs. The Boston ensemble seems perfectly attuned to the nuances of Wallace’s sound world; perhaps the key to this performance’s success is that they find beauty in that grief. I for one would like to hear the Centaur disc of Wallace’s String Quartet No. 1, Piano Quintet, and *Structures* on Centaur (reviewed *Fanfare* 40:2).”

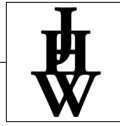
Canfield, David DeBoor. Review of “*John H. Wallace: pale reflections...*,” CD release on Centaur Records (CRC 3483). *Fanfare*, 40, No. 2, (November/December 2016): 196–197.

In summarizing the works on this album, Canfield states that “Wallace has a distinctive compositional voice, characterized by uncompromising but elegant dissonances, long flowing lines, and consistent forward direction. This is mesmerizing music, superbly rendered by the Arneis Quartet and their colleagues. It may not be for all tastes, but will pay rewards for the adventurous listener whose ears have been tuned by composers such as Sessions, Carter, Berg (especially in a work such as his *Lyric Suite*), and others with a similar aesthetic. Accordingly, warmly recommended.”

Clarke, Colin. Review of “*John H. Wallace: pale reflections...*,” CD release on Centaur Records (CRC 3483). *Fanfare*, 40, No. 2, (November/December 2016): 195.

Stating that Wallace’s music, “from the very first note, draws the listener in and never releases its grip,” is how Clarke begins his comments. Assessing the overall quiet nature of *Structures*, he writes that in “keeping the dynamic level low, one’s attention becomes focused on detail,” continuing that the second movement in particular is “terrifically written and receives the perfect realization; the rehearsal that went into getting this movement so well coordinated must have been huge, and really does present the score in the very best light.” Continuing with “another aspect of Wallace’s writing that is striking is his way with harmony. Not only are his simultaneities carefully considered; there is a true feeling for the beauty of intervallic relationships here, a trait perhaps reflected in his overall preference for the lower dynamic levels (which tend to emphasize the beauty of his sound structures).” He concludes with the declaration that this is “fascinating music; I for one want to hear more by this composer.”

Dent, Huntley. Review of “*John H. Wallace: pale reflections...*,” CD release on Centaur Records (CRC 3483). *Fanfare*, 40, No. 2, (November/December 2016): 195–196.



In discussing how Wallace brings something “new and personal” to his music, Dent writes, “he has two notable talents to reach this end: structure and expression. Neither is an abstract term in Wallace’s case. For structure, he has devised a soundscape where counterpoint and balance (including musical palindromes) create a settled, inward, mood by drawing us into small details that stand out like snowflakes suspended in slow motion.” Continuing, Dent states that “Wallace’s meticulous craftsmanship produces variations extracted from a narrow range of notes or motifs,” noting how this sounds “schematic—never a quality that promises enjoyment—but here is where his second talent, for expression, enters. In all three works the carefully, sometimes tightly, organized progression has emotional overtones. The ear is never lost, because a steady stream of expression—generally calm but at times sensual, nostalgic, elegiac, and (rarely) disruptive—envelops us.”

Grames, Ronald E. Review of “*John H. Wallace: pale reflections...*,” CD release on Centaur Records (CRC 3483). *Fanfare*, 40, No. 2, (November/December 2016): 194–195.

Comparing Webern’s use of the BACH motive in his Op. 28 to Wallace’s in the Piano Quintet, Grames asserts that “it is a remarkable structure for a composition, and Wallace uses it quite differently and effectively over a longer time scale, while suggesting the austere otherworldliness of the quartet.” Continuing, he summarizes “it is Charles Ives’s use of strings which comes to mind in the long-held chords of the first movement. The second movement is more Pointillist, almost mechanical at times, but with the bell-like lightness of gamelan. The combination in the third movement of the Ivesian string chords from the first and the Pointillist piano from the second is really quite exquisite and unexpectedly moving.”

PRESS

Line, Geoffrey. “The Story Behind the BU Wind Ensemble’s New Album, *Expanding Spaces*.” *BU Today*, 28 June, 2019, <http://www.bu.edu/today>.

Feature story on the release of the CD, *Expanding Spaces*, on the Summit Records label, with David J. Martins conducting the Boston University Wind Ensemble, with works by John H. Wallace (*The Vacant Shore*), Ketty Nez (*Four Scenes from Juliet*), Rodney Lister (*Squares and Oblongs*), and Richard Cornell (*Solar Prominences*).

Sackett, Shelley A. “Chamber music ensemble debuts new ‘Classical at the Cabot’ series.” *Wicked Local—Salem* (Salem, MA), 10 February, 2017, <http://salem.wickedlocal.com>.

Feature story on the premiere performance by the Virtuoso Soloists in the Classical at the Cabot series at the Cabot Performing Arts Center in Beverly, Massachusetts, as a resident ensemble. The article features an interview with Virtuoso Soloists’ violist Yoni Avi Battat, who discusses the ensemble as well as the role of John H. Wallace as Composer-in-Residence at the Cabot and upcoming performance of his work, *Triskele*.

Schulslaper, Robert. “Radio Days: A Conversation with John H. Wallace,” *Fanfare*, 40, No. 2, (November/December 2016): 190–194.

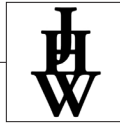
Feature interview on John H. Wallace’s background, education and influences as a composer.

Powers, Keith. “The Cabot goes Classical.” *Wicked Local—Beverly* (Beverly, MA), 9 September, 2016, <http://beverly.wickedlocal.com>

Feature story on the appointment of John H. Wallace as the first composer-in-residence at the Cabot Performing Arts Center in Beverly, Massachusetts, and the theatre’s expansion of classical programming with the introduction of a chamber music series.

Powers, Keith. “Arneis Quartet to perform ‘pale reflections’ at Cabot Theatre on Sunday.” *Wicked Local—Hamilton* (Hamilton, MA), 9 September, 2016, <http://hamilton.wickedlocal.com>.

Feature story and interview with Rose Drucker, second violinist with the Arneis Quartet, on their appointment as an ensemble-in-residence at the Cabot Performing Arts Center in Beverly, Massachusetts, and their collaboration with John H. Wallace, Cabot Theatre composer-in-residence.



Scarborough, Eamon. “ENMU music departments entertaining.” *Portales News-Tribune* (Portales, NM), 23 February, 2016.

Feature story on upcoming concerts, including an 8 March, 2016, performance by the Eastern New Mexico University Saxophone Quartet in Portales, and subsequent East-Coast tour, citing the opportunity for the students to meet composer John H. Wallace as one of the reasons for the tour.

Tucker, Franklin B. “‘This Weekend’: American String Quartets, Rummage Sale, Taking on Homelessness.” *Belmontonian* (Belmont, MA), 24 April, 2015.

Article on upcoming events in Belmont, including the Arneis Quartet’s performance at the Belmont Public Library on 25 April, 2015, with a program that includes John H. Wallace’s “*pale reflections...*”

Hoyer, Katie. “Meet the Arneis Quartet.” *Winsor Music*, 20 March, 2015, <http://winsormusic.org>.

Interview with the Arneis Quartet on the formation and development of the quartet, their relationship with Peggy Pearson, Winsor Music, and composer John H. Wallace, including programming his music on a Winsor Music series and recording his music for an upcoming Centaur Records release.

McCarthy, Gail. “There’s plenty to do outside of the Fiesta Events.” *The Gloucester Times* (Gloucester, MA), 23 June, 2010.

Article in the column, “Around Cape Ann,” on the premiere of *Structures*, a work commissioned by Music at Eden’s Edge.

McGregor, Amanda. “Construction & Composition.” *The Salem News* (Salem, MA), 18 June, 2010.

Feature story on the premiere of *Structures*, a work commissioned by Music at Eden’s Edge, and its association with historical buildings found in Essex County, Massachusetts.

Cornuelle, Kimberly. “Historic Architecture Inspires CFA Prof: North Shore chamber group premieres *Structures*.” *BU Today*, 18 June, 2010, <http://www.bu.edu/today>.

Feature story on the premiere of *Structures*, a work commissioned by Music at Eden’s Edge, and its association with historical buildings found in Essex County, Massachusetts.

“Port’s FRS [First Religious Society] among buildings honored in composition.” *Wicked Local—Newburyport* (Newburyport, MA), 18 June, 2010, <http://newburyport.wickedlocal.com>.

Feature story on the premiere of *Structures* by Music at Eden’s Edge, and its association with historical buildings found in Essex County, Massachusetts.

“Music appreciation; Eden’s Edge seeks to hit the right note with all ages.” *The Newburyport Daily News* (Newburyport, MA), 18 March, 2010.

Feature story on the premiere of *Structures*, a work commissioned by Music at Eden’s Edge, and the group’s preview of the movement, “First Religious Society (Newburyport—1801),” on their 2010 Family Benefit Concert, with guest host Ray Brown, 21 March, 2010 at the First Religious Society, Newburyport, Massachusetts.

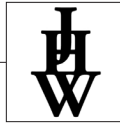
Smith, Ken. “Speak For Yourself! A Hyper-History of American Composer-Led New Music Ensembles.” *NewMusicBox*, 1 May, 1999, <https://nmbx.newmusicusa.org>.

Interview published in the premiere edition of the American Music Center’s webzine, NewMusicBox, discussing the Chicago Composers Consortium.

PROFESSIONAL PRESENTATIONS

Presentation—Boston University Tanglewood Institute

Presentation for BUTI composition students of recent compositions and personal approach to composition,



(Lenox, Massachusetts), 21 July, 2021.

Joint Presentation—Boston University Composers' Forum

Joint presentation with composer/pianist, Thomas Weaver (Curtis Institute of Music), for BU composition students; presentation of my *Five Impromptus* for solo piano and the collaboration process between composer and performer, (Boston, Massachusetts), 12 November, 2019.

Masterclass and Presentation—Boston University Tanglewood Institute

Masterclass for BUTI composition students; presentation of recent compositions and personal approach to composition, as well as a critique of student's work, (Lenox, Massachusetts), 9 July, 2018.

Masterclass—Massachusetts Music Educators Association

Presentation and critique of recent compositions by Massachusetts student composers selected by the MMEA for inclusion in their 2018 MMEA All-State Conference, (Boston, Massachusetts), 2 March, 2018.

Guest Lecture and Presentation—Ithaca College

Guest lecture and presentation for two classes, First-Year Composition, discussing writing for voice and piano, and Composers Forum, discussing small- and large-scale form in my String Quartet and Symphony, (Ithaca, New York), 30 January, 2018.

Masterclass and Presentation—University of New Orleans

Masterclass for UNO composition students; presentation of recent compositions and personal approach to composition, as well as a critique of student's work, (New Orleans, Louisiana), 10 November, 2017.

Masterclass and Presentation—Boston University Tanglewood Institute

Masterclass for BUTI composition students; presentation of recent compositions and personal approach to composition, as well as a critique of student's work, (Lenox, Massachusetts), 18 July, 2017.

Presentation—Bentley Academy Charter School

Discussion with students about making a career as a composer and life as a university professor in advance of a school trip to Boston University in support of their mission of "to and through college," (Salem, Massachusetts), 21 June, 2017.

Masterclass—Massachusetts Music Educators Association

Presentation and critique of recent compositions by Massachusetts student composers selected by the MMEA for inclusion in their 2017 MMEA All-State Conference, (Boston, Massachusetts), 9 March, 2017.

Masterclass and Presentation—Boston University Tanglewood Institute

Masterclass for BUTI composition students; presentation of recent compositions and personal approach to composition, as well as a critique of student's work, (Lenox, Massachusetts), 20 July, 2016.

Presentation and Project Scholar—Peabody Institute Library

Project Scholar for *America's Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway*, a six-week program series featuring documentary film screenings and scholar-led presentations and discussions of twentieth-century American popular music. America's Music is a project by the Tribeca Film Institute in collaboration with the American Library Association, Tribeca Flashpoint, and the Society for American Music. America's Music has been made possible by a major grant from the National Endowment for the Humanities: *Exploring the Human Endeavor*, (Peabody, Massachusetts).

18 September, 2013—No. 1—The Blues and Gospel Music

25 September, 2013—No. 2—Broadway and Tin Pan Alley

2 October, 2013—No. 3—Swing Jazz

9 October, 2013—No. 4—Country and Bluegrass

16 October, 2013—No. 5—Rock

23 October, 2013—No. 6—Latin Rhythm from Mambo to Hip Hop



Presentation—Really Open Rehearsal—Salem Athenæum

Lecture/demonstration and open rehearsal of *Structures* with Music at Eden's Edge; Maria Benotti, violin; Mark Berger, viola; Sarah Freiberg, cello; Orlando Cela, flute; Neil Fairbairn, bassoon, (Salem, Massachusetts), 13 June, 2010.

Presentation—Online Learning at BU: Innovations, Outcomes and Insights

Presenter in an interactive conference on distance learning sponsored by the Provost's Faculty Advisory Board for Distance Education, the Office of Distance Education and the Center for Excellence in Teaching, (Boston, Massachusetts), 13 May, 2009.

Presentation—National Association of Schools of Music (NASM)—2008 Annual Meeting

Presenter/panelist on a round-table for Associate Deans/Assistant Directors focusing on curriculum creativity, "Teaching Music Theory in the Online Environment," (Seattle, Washington), 22 November, 2008.

Visiting Composer and Presentations—Duquesne University—Mary Pappert School of Music

Presented a series of three lectures featuring a number of recent compositions, and discussion of the integration of midi realizations with live voice, (Pittsburgh, Pennsylvania), Fall 2005.

PROFESSIONAL ORGANIZATIONS, SERVICE AND AWARDS

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

American Society of Composers, Authors and Publishers (ASCAP)

Member as composer and publisher; elected to membership, 5 May, 2010

Pi Kappa Lambda

National Music Honor Society—elected to membership in the ZETA ETA chapter, DePaul University; elected to membership in, and transferred membership to, the ALPHA KAPPA chapter, Boston University, 2008

College Music Society

Member, Northeast Regional Chapter, since 1 April, 2013

Chicago Composers' Consortium

Composer-led non-profit organization dedicated to creating new music in Chicago

Chair—1996–1998; Member—1996–2004

SERVICE TO THE PROFESSION

Massachusetts Music Educators Association—Council for Music Composition

Member, 2017–2019; this council of the MMEA seeks to promote and improve the teaching of composition in school settings, and supports two NAFME (National Association for Music Education) composition contests: The Student Composers Competition and the Electronic Music Composition Competition

College Music Society

Member of a three-person committee to review and recommend compositions for the 2015 CMS Northeast Regional Conference at Boston University, 20–21 March, 2015; Composers' Concert, 20 March, 2015

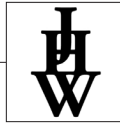
Boston Youth Symphony Orchestra (BYSO)

Served on a three-person panel to adjudicate the 2008–2009 Concerto Competition, 25 October, 2008

AWARDS

American Society of Composers, Authors and Publishers

Recipient of an annual ASCAP Plus+ Awards for 2017–2020



United States Distance Learning Association (USDLA)

Recipient of a 2009 Excellence in Distance Learning Teaching Award for the design and implementation of MU-400–Graduate Theory Review

Boston University—College of Fine Arts Certificate of Appreciation

Recipient of a Class of 2007 Gift Program

Civic Orchestra of Chicago

Winner of the 1990 Reading Session Competition organized by Chicago Symphony Orchestra Composer-in-Residence John Corigliano, conducted by Michael Morgan, 16 March, 1990

EMPLOYMENT

BOSTON UNIVERSITY—COLLEGE OF FINE ARTS—SCHOOL OF MUSIC

Assistant Professor (2007–2023; *Emeritus*)

Director of Undergraduate Studies (2010–2015)

Coordinator of Online Music Theory (2007–2015)

Full-Time Lecturer (2006–2007)

Adjunct Faculty (2004–2006)

Doctoral Teaching Assistant (2000–2002)

CABOT PERFORMING ARTS CENTER

Composer-in-Residence (2016–2017)

MASSACHUSETTS INSTITUTE OF TECHNOLOGY (CAMBRIDGE, MASSACHUSETTS)

Affiliated Artist (Adjunct Faculty) (2002–2006)

PRIVATE INSTRUCTION (BOSTON, MASSACHUSETTS)

Music Theory and Music History Tutor (2002–2006)

THE BOSTON CONSERVATORY (BOSTON, MASSACHUSETTS)

Guest Lecturer (2003–2006)

MIDDLESEX COMMUNITY COLLEGE (BEDFORD, MASSACHUSETTS)

Substitute Instructor (2003)

BOSTON YOUTH SYMPHONY ORCHESTRA

Music Theory Instructor (2002–2003)

DEPAUL UNIVERSITY SCHOOL OF MUSIC (CHICAGO, ILLINOIS)

Adjunct Faculty (1998–1999)

Business Manager (1991–1999)

ADMINISTRATIVE SERVICE AT BOSTON UNIVERSITY

ADMINISTRATIVE POSITIONS

DIRECTOR OF UNDERGRADUATE STUDIES (2010–2015)

First point of contact for School of Music students and faculty in dealing with undergraduate curricular issues, ranging from general questions to petitions for course substitutions and program deviations. Supervised the



advising process for undergraduate majors and minors, working with all relevant faculty advisors. Responsible for the approval process of student curricular petitions, referring cases to the UGSC as needed, and for equating and approving all external music course transfer requests. Worked with the School of Music Student Services Coordinator and CFA Manager of Student Records to clear undergraduates for graduation. Also served as the School of Music representative to the University Program Learning Outcomes Assessment Committee organized by the Associate Provosts for Graduate and Undergraduate Affairs, tasked with initiating a university-wide process for creating, tracking, and reporting on program learning outcome goals.

COORDINATOR OF ONLINE MUSIC THEORY (2010–2015)

Advisor for all music theory related matters for students in the online program, fielding routine questions related to classes, diagnostic exams, and the Music Theory Qualifying Exams. Responsibilities included writing the Qualifying Exams and answering specific preparation and post-mortem questions. Post-mortem sessions typically involved a phone call of 45 minutes to one hour, detailing specifics of how students performed on the exam, and suggestions for further preparation. Grading of exams was done with the chair of the Composition/Music Theory Department. Average enrollment in the program was 194 MM and 275 DMA students.

COURSES TAUGHT

ON-CAMPUS

MU995–DMA Dissertation	MT421–Senior Composition 7	MT202–Music Theory 4
MU890–Independent Study (G)	MT401–Graduate Theory Review	MT201–Music Theory 3
MT799–Master’s Thesis	MT322–Composition 6	MT105–Elementary MT 1
MT701–Doctoral Proseminar 1	MT321–Composition 5	MT122–Basic Composition 2
MT621–Graduate Composition	MT302–Music Theory 6	MT121–Basic Composition 1
MT601–Analytical Techniques 1	MT301–Music Theory 5	MT102–Music Theory 2
MT499–Independent Study (UG)	MT222–Composition 4	MT101–Music Theory 1
MT422–Senior Composition 8	MT221–Composition 3	

ONLINE

MU779–Orchestration (Developed/Taught)
MU600–Analytical Techniques 1 (Revised/Taught)
MU400–Graduate Theory Review (Developed/Taught)

COMMITTEE WORK

UNIVERSITY COMMITTEES

University Program Learning Outcomes Assessment Committee, member, (2013–2015)
University Council–Executive Committee, member, (2011–2013)
University Council–Committee on Curriculum and Degrees, chair, (2011–2013)
University Council–Committee on Admissions and Enrollment Policies, member, (2010–2011)
Faculty Council–Executive Committee, member, (2011–2013)
Faculty Council–Curriculum and Academic Policies Committee, chair, (2011–2013)
Faculty Council–CFA Representative (2009–2011)
Faculty Council–Credentials and By-laws Committee, member, (2009–2011)
Faculty Council–Nominating Committee, (2009–2010)

COLLEGE OF FINE ARTS COMMITTEES

CFA Task Force, member, (2015–2017)
Curriculum Steering Committee, member, (2011)



SCHOOL OF MUSIC COMMITTEES

Study Abroad Committee, chair, (2017–2019)

Executive Committee, member, (2011–2015)

Undergraduate Studies Committee (Chair, 2010–2015; Member, 2009)

Policy Committee, member, (2010–2015)

Merit Review Committee, member, (2009–2010)

Student Life and Honors Committee, member, (2007–2008)

Search Committees (Associate Professor of Piano (2011–2012); Assistant Director of the School of Music for Admissions/Student Affairs (2009–2010))

Faculty Teaching Observation (Daniel Doña, Fall, 2019)

External Evaluator (J. David A. Keffe—*Repurposing Material and Idiom in New Music*, PhD Dissertation, The University of Melbourne–Conservatorium of Music, 2018)

Doctoral Dissertation Committees, served on 25+, 2010–present, 10 as chair/1st reader

Doctoral Orals Committees, served on 50+, Fall 2006–present

DMA Lecture/Recital–Faculty Observer, served on 8, Spring 2009–present

Masters Theses Committees, served on 3, 2010–present, 1 as chair/1st reader

Masters Orals Committees, served on 7, 2011–present

GUEST LECTURES

MP502–Wind Ensemble; conducted rehearsals of *The Vacant Shore*, 23 & 30 March, and 6 April, 2017

MP333–Song Literature 3; *Composing for Voice: A Personal View*, 2 December, 2015, 4 December, 2017

MH202/212–History and Literature of Music 2; *Arvo Pärt–Tabula Rasa–Silentium & Post-Minimalism*, 26 April, 2013; *John Adams–Short Ride in a Fast Machine and Post-Minimalism*, 25 April, 2011, 23 April, 2012

Music Career Management Workshops; *Searching for an Academic Teaching Job*, 27 September, 2012, 16

October, 2014, 23 February, 2015, 24 February, 2016; *Chorale Harmonizations: A Tonal Setting of a Modal Melody-2*, 4 November, 2013; *Chorale Harmonizations: A Tonal Setting of a Modal Melody-1*, 16 September, 2013

ADVISING

Advisor to Residence Life “Music House” (2009–2010)

Music Minor Advisor (2008–2009)

OTHER SERVICE

Service to the Composition/Music Theory Department

- Participated in the preparation and grading of Music Theory Qualifying Exam questions.
- Participated in the review of composition admission application portfolios.
- Initiated and maintained an annual departmental e-flyer beginning in 2013, featuring faculty and student activities for distribution to students interested in the undergraduate composition program.
- Managed the initial migration of the Music Theory Proficiency Exam from a paper to an online format.
- Initiated a new set of advising PDFs in 2012 for all undergraduate and graduate offerings in Music Theory and Musicology for each semester.

WEB PRESENCE

<http://www.jhwallace.com>