Michael Wall

About

With diverse influences ranging from Miles Davis, Tom Waits, Glenn Gould, and Brad Mehldau to Aphex Twin, Squarepusher, Radiohead, and Steve Reich, Michael Wall has established a reputation as one of the most innovative and impactful voices in the world of music and dance.

An in-demand composer, Michael writes approximately 200 new commissions a year for leading international dance organizations, music licensing, and collaborative projects including the Grammy-nominated album "Spirit Song" by Kenny Barron. Michael also organized, performed, recorded, mixed, and mastered the recording "Music for Changing Parts" by Phillip Glass with the Salt Lake Electronic Ensemble, which was released on Glass's record label Orange Mountain Music.

But it's not just his commercial success that sets him apart from the rest, Michael is passionate about mentoring the next generation as a highly respected educator, holding positions as faculty, lecturer, and staff at prestigious institutions such as Princeton University, Rutgers University, NYU, Ohio State University, the University of Utah, The American Dance Festival, and the Bates Dance Festival.

Born in the complex heart of the Mississippi Delta, in the small town of Sunflower, MS, Michael had to immediately forge his own path. With both parents finishing sentences in the infamous Parchman Prison, Michael found solace in music and began playing trumpet at the age of 9. He quickly excelled and over time found a way to support himself through gigs such as playing taps for military funerals, midnight masses, dinner gigs, and playing bugle for horse racing tracks in New Jersey.

After a damaged embouchure forced Michael to put down the trumpet, he quickly picked up the piano as his main instrument. He studied jazz piano and composition under the mentorship of Kenny Barron and Kenny Werner, while also beginning to work as an accompanist in ballet classes. He learned how to become a musician for dance from"Robert "Tigger" Benford, and it quickly became the focus of his career.

Michael has been distributing music since 1999, and has amassed a library of 53 albums with over 500 tracks of music. He is currently developing online educational resources to teach composing for dance, accompanying dance classes, and teaching music for dance to dance educators. This is an industry first and will be available through his website www.soundformovement.com

Flockworks Pilobolus Shen Wei Helen Simoneau Charles Anderson The Jose Limon Company Jesse Zarrit David Dorfman Jennifer Nugent Irina Bashuk GroundWorks Bebe Miller Katie Sherman Pacific Northwest Ballet Donald McKayle Doug Varone Hussein Smko Doug Elkins Jennifer Camp Pearl Lang Jessica Pearson David Grenke Leah O'Donnell David Parsons Ririe/Woodbury K.J. Holmes Bashaun Williams Meghan Durham Wall Tristian Gifford South Dakota Ballet Jaclynn Villamil James Healy Sean Curran Maxine Flasher-Duzgunes Pam Pietro Regina Klenjoski Melissa Younker William Forsythe Robert Battle James Healy Penny Saunders Madison Olandt Hillary Pearson Eun-me Ahn Carlos Orta Doug Neilson Emma Portner Diablo Ballet Neta Pulvermacher Rerpratory Dance Theater Jennifer La Curan James Morrow Bruce McKormick Tammy Standford Ballet West Sonia Plumb Randy James Rosalynde LeBlanc Kelsey Gerber Kristen Alexander LJ Projects Hannah Millar Dana Lawson Jenny Stulberg Lauren Simpson Eric Handman Gabriel Mata ShaLeigh Comerford Gaspard Louis Shonach Mirk Robles Natasha Adorlee Kathy Dunn Hamrick Martha Torney Gaspard Louis Jennifer Mabus

Collaberators

Sound for Movement

Founded in 2013, www.soundformovement.com quickly became a popular platform for discovering, purchasing, and licensing music specifically made for dance. Remote collaborations have produced over 200 new scores per year. In 2020, a monthly membership platform was launched, with the primary focus now being on creating educational materials for composing, accompanying, and teaching/learning music for dance. The pedagogy is designed to be taught or experienced individually by dancers and choreographers, and is grounded in the embodied knowledge of music that each dancer organically processes.

Music

Social