

Landscapes: Music of David Wallace and Thomas Cabaniss

Seully Hall, The Boston Conservatory at Berklee

April 26th, 2022, 8pm

Sokcho Blues (2012)

David Wallace

Castillejas (Paintbrushes) (2013)

David Wallace

I Will Arise (2010)

David Wallace

Trinity Pass (2020)

Thomas Cabaniss

I. Swoop

II. Broom

III. Games of Catch

IV. Cathedral Ceiling

Intermission

Passages (2001)

Thomas Cabaniss

Three Sacred Caprices (2001, 2000, 1999)

David Wallace

Number 1: Sangre de Cristo

Number 2: Were You There?

Number 3: Amazing Grace—And Can It Be?

Alive in Death Valley (1998-2021)

David Wallace

I. Overture: Moonrise

II. Scherzo: Salt Creek (Pupfish and Pickleweed)

III. Aria: Desert Five Spot

IV. Rondo: Desert Gold (Resurrection Morning)

Musicians:

Matthew Marsit: Clarinet

George Lernis: Percussion (Riq)

Michael Shinn: Piano

Jessica Chow Shinn: Piano

Sara Caswell: Violin, Hardanger d'Amore

David Wallace: Viola, Boss Phrase Sampler

Patrice Jackson: Cello

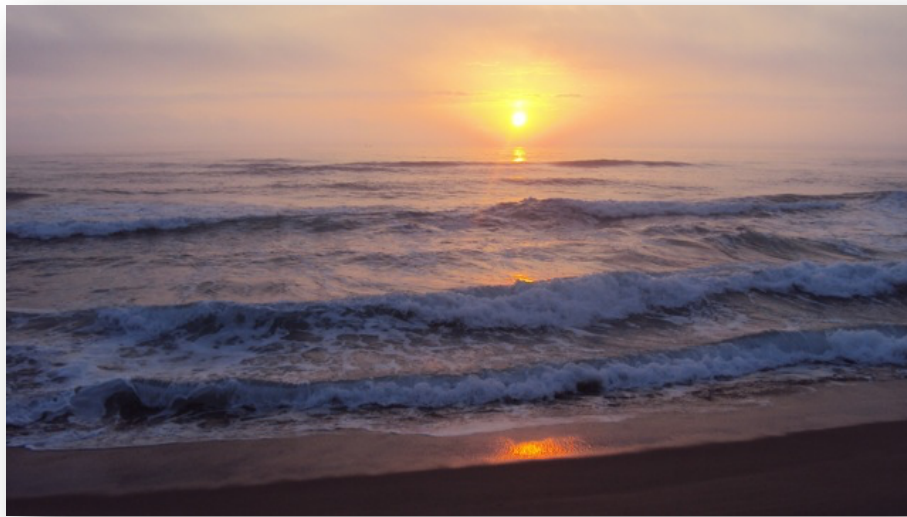


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Welcome! Tonight's concert marks the culminating project of my spring 2021 sabbatical. During my "rest" from Berklee, I prepared several scores for publication, but primarily immersed myself in composing two major chamber music works: *Alive in Death Valley: Quintet for Clarinet, String Trio, and Piano*, and *In Honor of Marian Anderson*, commissioned by the Marian Anderson String Quartet. Both works had been "back-burnered" after I became Chair of the Berklee College of Music String Department in September 2014.

Originally scheduled for tonight's concert, *In Honor of Marian* will be performed by the Marian Anderson String Quartet this Friday, April 29th at 8pm at Twelfth Baptist Church (160 Warren Street) in Roxbury. In its stead, I am pleased to bring you two wonderful compositions (*Trinity Pass* and *Passages*) by Thomas Cabaniss, a dear friend, collaborator, former boss, and compositional mentor. *Alive in Death Valley* is a better piece for Tom's encouragement and feedback on my finished draft.

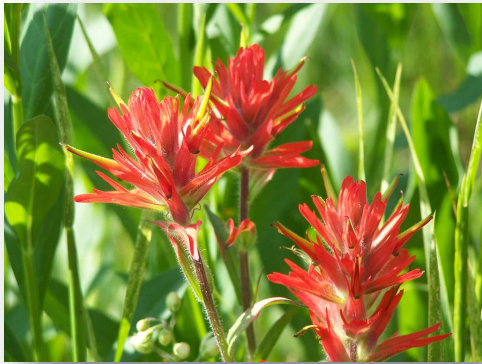
-David "Doc" Wallace, April 26, 2022



SOKCHO BLUES (2012) Sokcho is a port town located about 20 miles south of the border between North and South Korea. It's something of a crossroads; it's where the mountains meet the sea. During the Korean war, it was part of the ever-shifting border between North and South. Some of the heaviest fighting happened nearby, and some of Sokcho's families are still separated from relatives who live in the North.

Sokcho Beach is one of the greatest places in the world to watch the sunrise. The waves are full, and pleasing to the ear. The sand and the water reflect the sunlight, and for about an hour and a half, the sun appears to be dancing with the sea.

When I experienced a glorious sunrise in Sokcho in May of 2010, I realized that at any crossroads, there may be risk, danger, and suffering, but there are also opportunities, surprises, and tremendous potential for beauty. To explore those ideas, a recurring twenty-six-bar blues head alternates with free improvisations and vamps. All arrangements of *Sokcho Blues* are dedicated to the great free jazz violinist, Billy Bang, whose *Vietnam: The Aftermath* provided additional inspiration.



CASTILLEJAS (PAINTBRUSHES) (2013) is a Texas-style fiddle waltz, written as a birthday gift for my sister. The harmony and voice-leading are deeply inspired by the Texas swing of Johnny Gimble and the twin fiddling of Buddy Spicher and Billy Contreras. Sara Caswell (on hardanger d'amore, a five-string fiddle with five sympathetic strings) and I will be playing from a fully realized lead sheet. After playing the tune in entirety, each of us will improvise a solo on the A section while the other one comps. —Just another day in the Berklee String Department.

I WILL ARISE! (VERSION 4.0) (2010)

combines Arabic percussion (performing *masmudi* rhythmic cycles) with strings playing canonic variations, improvisations and sampled phrase loops on the American shape-note hymn tune “Restoration.” This pentatonic melody was popularized during the nineteenth century as a primary melody for “Come Ye Sinners, Poor and Needy,” a hymn exhorting listeners to exchange sickness, poverty, sin, pain, and suffering for compassion, healing, and redemption. All of my renditions of “I Will Arise!” are dedicated to my late friend and improvisational mentor, Leroy Jenkins. Thank you, Leroy.



TRINITY PASS (2020) for two pianos was written by Thomas Cabaniss for Jessica Chow Shinn and Michael Shinn and premiered in Santa Rosa, CA in the summer of 2021. It is inspired by observations of nature in Pound Ridge, NY. The following four poems suggested a musical idea for each of the movements:

I. SWOOP - a mother bird protects her nest

My heart falls with you
As you make your daredevil drop
From nest to ground.
It all happens too fast to calculate.
Unknown to me,
I must believe you will die.
In that division of the secondhand
Lost now in the flight path
Away from the point of impact,
I must believe you will not save yourself.
Why else lose breath?
Why else step backwards
To make room for a tragic end?



Once balance is regained,
I marvel in the beauty of your swoop,
Admire the steadfast attention to your young
As you circle, dipping from branch to branch,
Singing nervously, as if that will make me behave,
Keep me from the ruin of your home.
As it is, I am little threat,
But how would you know?

In that precipitous drop
Do you know the angle of escape by heart?
Or is it an improvisation,
A brilliant misdirection
Fueled by panic,
Tempered by pure aeronautic talent?
I want to reassure you,
Let you know I mean no harm.
But you do not listen,
You circle and sing,
Circle and sing.

II. Broom - clearings in the woods

The tool is temporary –
Disappears with use,
Loses itself to earth,
Clears.

The surface is temporary, too –
Erodes with time,
Surrenders to water,
Holds.

The man is foolish –
Shrinks with age,
Aligns with fire,
Dreams.

He is the sweeper of the forest floor
But there is no clearing,
Only a momentary parting
Of the canopy's afterthoughts,
Enough to see what falls next:
Petal to leaf to seed to nut,
Snow to ice to fallen branch –
Only the rain cleanses,
Only the rain sweeps, too.



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III. Games of Catch - the way trees catch leaves from other trees

a chain of tiny agreements
holds us together
released when those
fragile bonds give way
all is air
there is no effort in descent
but there are no clear paths either

freefall
updraft
turn
spin



new resting place, caught,
who has me now?
who holds my changing form
until the next searching breeze
sets me free?

hundreds of upside down umbrellas
perched on as many branches –
whoever thought that trees
only held their own?

perhaps the solitary copper beech
stays pure
the rest of us play catch

the parts of myself i discard
you keep longer than i know
the leaves of you i gather
i won't let go

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IV. Cathedral Ceiling - the way trees create a natural
kind of sacred space

Look up – see where there is still sky.

Soon the forest will converge
On all that blue,
Trading the sun high branches for grass.

Years ago a clearing was made,
A neat oval drawn with compass-like precision
Around a barn,
Trees cleared, grass seeded,
Human claim in modest form.

The trees stood at attention,
Eager for their new assignment,
Guarding the clearing,
Standing in definition,
Making place.



Now they bend, the oval closing –
Not from below but from above,
A heliotropic dance:
Hundreds of arms, decked with leaves
Stretch to find the light,
Inch by inch they yearn for discovery,
Year by year they move closer.
Like a circle of Matisse dancers,
They are seen with multiple foregrounds
And in every season,
Still nearer, still in seeming motion,
Fueled by longing,
Time on their side.

And so love of light
Creates its scarcity.
So love of one another
Diminishes freedom.
We grow in our longing
Still closer,
Still reaching,
Ever more tightly knit,
Always longing to touch,
Aching to trade the space between
For communion.

Thomas Cabaniss's **PASSAGES (2001)** for solo viola takes its inspiration from two main ideas: the rites of passage that we experience as we come into adulthood and the musical version of passages, which is represented by the use of ascending and descending scales. More lyrical than virtuosic, it has a central melody that permeates everything. It ends quietly, coming to a rest after all the effort of singing.

THREE SACRED CAPRICES (2001, 2000, 1999) are the three favorite caprices I composed when I was regularly improvising on hymns for worship services.

No. 1 Sangre de Cristo was begun while stranded in Memphis and unable to return home to New York City following the 9/11 attacks. This caprice is also partly inspired by a conversation with CCM artist, Aaron Benward, who shared how a west-coast megachurch had forbidden him to sing any song containing the word "blood." Gospel hymn aficionados will recognize strains of "There is a Fountain," "Nothing but the Blood of Jesus," and "Power in the Blood."

No. 2 Were You There? was premiered at a Good Friday service at The Lamb's Manhattan Church of the Nazarene's soup kitchen for the homeless. It was the first composition selected for inclusion in the American Viola Society's *JAVS Scores*, and was first published in my Journal of the American Viola Society article, "Walking in Mozart's Shoes: Master the Art of Improvised Variation."

No. 3 Amazing Grace – And Can It Be? still hasn't been committed to paper, sometimes includes additional improvised variations, and once tempted me to quote mixed meter riffs from RUSH's "Tom Sawyer," but I resisted.

ALIVE IN DEATH VALLEY: QUINTET FOR CLARINET, STRING TRIO, AND PIANO (2021)

Over Easter weekend in 1998, my family visited Death Valley National Park. The cracked, parched desert floor was bursting with wildflowers, as El Niño rains had produced "the bloom of the century." While I'm not really a synesthete, I couldn't help but hear music as I hiked and marveled at the colorful, visible affirmation of life amidst otherwise desolate and morbid circumstances.



I completed the third movement in August 2009 during a week of proving that I was well ["quarantine"] in Japan during the H1N1 pandemic. The remaining three movements were composed in Boston from January through May of 2021, while isolated during the Covid-19 pandemic.

In one sense, *Alive in Death Valley* represents program music inspired by nature. In another, this quintet represents a bold proclamation of the ultimate triumph of life, beauty, and faith, regardless of how morbid things appear around us.

Alive in Death Valley is dedicated to my family in every sense of the word, past, present, and future.



I. Overture: Moonrise

In Death Valley, the moon looms large and brilliant. Nocturnal animals awaken to the cooling air, interrupting the stillness. On a rare evening, random raindrops fall as the moon rises higher.

This movement is largely through-composed, though themes and motives do recur. The opening chords establish the harmony for the entire quintet, and will recur,

in some form, in all four movements.

II. Scherzo: Salt Creek (Pupfish and Pickleweed)

Salt Creek is a highly saline low-elevation stream, home to small, playful, ferocious fish who dart about, hover in place, fight for territory, and seek mates. Mineral-encrusted, segmented pickleweed grows on the streambanks. Pickleweed can be green, sometimes with new pink growth, or can appear dead, while being very much alive. Nothing should be living here, nonetheless, Salt Creek exudes abundant life year-round.

The glint of sunshine— combined with bends in the creek and the pupfish capriciously changing direction— creates an optical illusion that the stream itself sometimes reverses flow. If you look up, you see mountains, canyons, and sand dunes rising above the vast horizon.



III. Aria: Desert Five Spot

One of the rarer, delicate, yet rugged wildflowers of the Mojave Desert, the desert five spot is a pinkish-purplish flower with five crimson blotches on the inside. This movement allows all instruments, and especially the clarinet, to sing.

The high piano countermelody during the clarinet's final melodic reprise came as a gift, as I watched a white butterfly flit past Yutaki Falls in Japan's Nikko National Park in 2009. The better part of composing is simply receiving.



IV. Rondo: Desert Gold (Resurrection Morning)

During my 1998 visit to Death Valley, I attended an Easter sunrise service on the sand dunes. The movement starts with a “sunrise” of the cello playing an ornamented doxology over the piano’s “moonrise” chords from the first movement. This movement is a sonata rondo, which develops and expands material from the first three movements, while introducing the music of another wildflower: desert gold.

Desert gold is one of the commonest flowers to appear in Death Valley’s lower elevations. Yellow-petaled, gold-centered, fortified with a sturdy, springy stem, these hearty blooms reach toward the sun and dance in the wind. If

you watch closely enough, you can recognize the rhythms and meter of a standard 6/8 jig. Or is it a triple-meter slip jig in 9/8? Or have the flowers suddenly traveled to Turkey, mixing 7/8 bars and 5/8 bars? Regardless, these flowers DANCE, and on a wet year, they carpet the desert floor and direct their praise toward the heavens.

As you or I walk or sit through deserts and valleys, we may encounter drought or rain, but the flowers and creatures ultimately proclaim life, not death. Selah.

THE MUSICIANS:



Thomas Cabaniss (composer) writes for opera, theater, dance, film, and the concert stage. Recent commissions include *Double Rainbow*, a concerto for two pianos and orchestra (Wisconsin Chamber Orchestra), *One Silken Thread* for Bay Chamber Concerts in Rockport, Maine; four works for Carnegie Hall’s orchestra education program (LinkUp!), and *My Song Is a Fire*, an oratorio for the Fairfield County Chorale. Other works include *The Sandman*, a chamber opera based on a story by E.T.A. Hoffmann, which was premiered at the Connelly Theater in New York in over 30 performances.

He helped to create Moving Star, a vocal improvisation laboratory in residence at the Resnick Education Wing at Carnegie Hall, and over the last five years it has produced an opera for babies (*Otoyotoy*) with libretto by Zoe Palmer and *Blessing*, an interactive singing experience. In 2019, it premiered a new opera for babies: *Nooma*; *Camille’s Rainbow* premieres in Fall 2022.

He has written for The Young People’s Chorus of New York City and those commissions have been performed around the country. He serves on the theory faculty of The Juilliard School and as a consultant for the Weill Music Institute at Carnegie Hall, where he helped to create The Lullaby Project, collaborating with young parents in shelters, hospitals, and prisons.



Sara Caswell (violin, hardanger d'amore) 2018 Grammy®

Nominee Sara Caswell is recognized as one of today's foremost jazz violinists through her lyricism and technical facility. Voted into the DownBeat Magazine Critics and Readers Polls every

year since 2013, Sara has released two highly-acclaimed albums - *First Song* and *But Beautiful* - and is slated to release her third in 2022. In addition, she and her sister, vocalist Rachel Caswell, have released a project entitled *Alive in the Singing Air* featuring Fred Hersch. Sara has been part of groups led by such artists as Esperanza Spalding, Linda Oh, David Krakauer, and Chuck Owen, and has performed and/or recorded with such artists and ensembles as the WDR Big Band, Brian Blade, John

Patitucci, Brad Mehldau, Regina Carter, Fabian Almazan, Roseanna Vitro, and Gene Bertoncini. Currently on faculty at the Berklee College of Music, Manhattan School of Music, The

New School, and New York University, Sara regularly appears as a guest artist and clinician at schools and festivals around the world.



George Lernis (percussion: riq) is a drummer, hand percussionist, composer and educator who was born and raised in Nicosia Cyprus and who currently resides in the U.S. He has recorded and collaborated with prominent figures such as: John Patitucci, Antonio Sanchez, Dave Liebman, Anat Cohen, and A Far Cry String Orchestra just to name a few. In addition, George performs regularly in venues such as Carnegie Hall and Lincoln Center, and gives workshops and lectures at higher education institutions such as the Berklee College of Music and Emerson College. Furthermore, George is currently working at the Berklee College of Music - *Global Jazz Institute* where he works closely with master pianist Danilo Pérez.

George holds a bachelor degree in Jazz Performance from the prestigious Berklee College of Music and two masters degrees: one from the Longy School of Music and one from the Berklee College of Music - *Global Jazz Institute* where he was awarded a full scholarship.

Finally, George is the president and founder of the *Anatoliana INC* non-profit whose mission is to preserve the musical traditions of Greece around the U.S. and the world in the form of concerts and educational workshops. Currently, George is getting ready to release his new album "*Between Two Worlds*" which features world renowned bass player John Patitucci.



Patrice Jackson (cello) The brilliant and gifted cellist Patrice Jackson is carving a name for herself as a gifted and charismatic soloist. The Detroit News has described her as a "big-toned, boldly projected soloist" and the Hartford Courant stated that Ms. Jackson "wowed the audience with effortless facility, playful phrasing and a sense of spontaneity that one hears usually only from the highest caliber of musicians." A native of St. Louis, Ms. Jackson began piano lessons with her mother at the age of three and cello lessons with her father at the age of eight. At thirteen she made her debut with the Belleville Philharmonic Orchestra,

performing the Elgar Cello Concerto. In 2002 Ms. Jackson was awarded first place in the Senior Laureate Division of the nationally renowned Sphinx Competition, and was the recipient of the 2002 Yale University Aldo Parisot Prize awarded to a "gifted cellist who shows promise for a concert career." Since then she has performed with the Atlanta, Detroit, Dallas, New Jersey, Milwaukee, Omaha, Cincinnati, St. Louis, Grand Rapids, Nashville, Hartford, Chautauqua, Colorado and Mississippi Symphonies, as well as with the Philadelphia Orchestra. Ms. Jackson also made her international orchestral and recital debuts in South Africa in 2002.

Highlights of the 2018-2019 season included performances with Berklee's World Strings, Boston Conservatory at Berklee's Chamber Orchestra and Boston Conservatory's Faculty Recital Series.



Matthew Marsit (clarinet) is an active conductor and clarinetist that has led ensembles and performed as a solo, chamber, and orchestral musician throughout the United States. He became chair of instrumental studies at Boston Conservatory at Berklee in 2018, and also serves as artistic director of the Charles River Wind Ensemble. Marsit has previously held conducting positions at Dartmouth College, Ithaca College, Cornell University, Drexel University, Symphony Nova, Chestnut Hill Orchestra, Bucks County Youth Ensembles, Performing Arts Institute of Wyoming Seminary, and Eastern U.S. Music Camp.

A champion for new music and advancing the wind ensemble repertoire, Marsit has led premiere performances of works by Christopher Marshall, Louis Andriessen, Daniel Basford, Christopher Theofanidis,

Richard Marriott, Michael Gandolfi, Matthew Herman, Edward Green, and Thomas Miller, among others.

As a clarinetist, Marsit has performed with many ensembles including The Chamber Orchestra of Philadelphia, Fairmont Chamber Orchestra, and Cornell University's Ensemble X, and has made solo appearances with the Keene State College Concert Band, Dartmouth College Wind Ensemble, Handel Society of Dartmouth College, Cornell University Jazz Ensemble, Performing Arts Institute of Wyoming Seminary, Drexel University Symphony

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Orchestra, and Chestnut Hill Orchestra. Marsit has served as clarinet faculty at Plymouth State University.

An advocate for the use of music as a vehicle for service, Marsit has led ensembles on service missions that collect and donation instruments to schools, as well as performing concerts and workshops to benefit struggling arts programs. His work at Dartmouth College allowed him to complete outreach projects with rural schools in New Hampshire and Vermont. This work included stimulating interest in performing arts programs like the highly successful Dartmouth Youth Wind Ensemble, where members of the Dartmouth College Wind Ensemble mentor and perform alongside middle school students throughout the region. In 2014, Marsit led the Dartmouth College Wind Ensemble on their first international service and performance tour to San José, Costa Rica. This tour partnered with the National Institute of Music in Costa Rica and the University of Costa Rica, as well as several Sistema Nacional de Educación Musical Schools throughout the country. Students were allowed to share and exchange with young students in low-income communities. Following the first tour in 2014, the Dartmouth College Wind Ensemble returned again in 2017.

A native of Hazleton, Pennsylvania, Marsit first completed his studies in music at Temple University in Philadelphia, where he graduated summa cum laude. He studied clarinet performance under the tutelage of Anthony Gigliotti and Ronald Reuben, and conducting with Luis Biava and Arthur Chodoroff. Additionally Marsit has studied conducting with some of the world's most prominent instructors, including Mark Davis Scatterday at the Eastman School of Music, Timothy Reynish at the Royal Northern College of Music in the United Kingdom, and Gianluigi Gelmetti at the Accademia Musicale Chigiana in Italy. Marsit completed a M.M. in conducting from Boston Conservatory in 2012.



Michael Shinn (piano) joined the Conservatory in 2017 as dean of music. In this capacity, he oversees the Music Division faculty and students, directs artistic planning and strategizing for the division, and works closely with the vice president for Academic Affairs in leading curricular innovation. As the voice of the division, Shinn represents all matters pertaining to the community in Berklee-wide committees, as well as in all external partnerships.

One of the first collaborations Shinn brought to the Conservatory was with the Silkroad Ensemble, which has impacted the student experience in myriad ways ranging from performance collaborations at Symphony Hall to artistic risk-taking in the classroom. This long-term residency has been especially beneficial for students during the pandemic, as Silkroad artists have led modules connecting health, wellness, and mindfulness with artistry and creativity. To support both students

and faculty during remote work, Shinn also established relationships with industry leaders in music technology and audio and video production. As a result, Boston Conservatory students are now at the cutting edge in their career preparation for a new normal in the performing arts.

Shinn's diverse career in music reflects his deep passion for performance, education, entrepreneurship, and innovation in the arts. Prior to this appointment at Boston Conservatory at Berklee, he was chair of keyboard studies at the Juilliard School, where he taught piano, chamber music, piano pedagogy, and keyboard skills for both pianists and conductors. He also served as senior advisor for artistic and educational programs at Juilliard Global Ventures, where he was the professor for Juilliard's first online course, Juilliard Piano Class: Sharpen Your Artistry.

Based on the belief that musicians must successfully communicate through spoken word in addition to performance, Shinn launched the Speaking from the Stage initiative at Juilliard, which prepares students to speak to their audiences at their graduation recitals and engage with arts lovers and future supporters. As a spokesperson for the arts, he has presented and moderated panels about the future of arts education and the role of the arts in society at SXSW EDU, the Pebble Beach Authors and Ideas Festival, Sphinx Connect, and the Yamaha Educational Leader's Summit.

Shinn has designed innovative lectures and courses on a variety of subjects, often focusing on his specialty, the music of Franz Liszt. In 2011, he was the artistic director of the Liszt Festival at Juilliard, a series of lecture-recitals celebrating the composer's bicentennial that brought together world-class artists and pedagogues including Jerome Lowenthal and Margo Garrett.

Together with his wife, Jessica (also a pianist and faculty member at the Conservatory), Shinn cofounded and codirects the pianoSonoma Music Festival. Having just finished its tenth season, this unique festival brings together artists in residence, young musicians on the cusp of major concert careers, and adult musicians of all backgrounds to collaborate and perform at the Green Music Center in Sonoma County, California. For the 2020 edition, the Shinns led

the festival in pivoting to a virtual experience, pianoSonoma at Your Doorstep, which was rich with artistic engagement, analysis courses, artist exchange talks, and both private and livestreamed public performances.

Michael and Jessica Shinn are both Yamaha Artists and duo pianists who passionately advocate for new music, having given world premieres by composers such as Adam Schoenberg and Thomas Cabaniss. They commissioned the latter to write a major two-piano concerto, *Double Rainbow*, that will be the centerpiece of a forthcoming album featuring entirely the music Cabaniss has written for the duo.

Shinn is also a marathon runner and triathlete.



Jessica Chow Shinn (piano) joined the Conservatory in 2018 and is an associate professor of collaborative piano.

She was a faculty member at the Juilliard School in the College and Evening divisions from 2012–2017. She is the cofounder and coartistic director of the pianoSonoma Music Festival, which brings together artists in residence and adult musicians to collaborate and perform in private and public concerts and community workshops across the country.

Passionate advocates of new music, Shinn and her husband, pianist and Conservatory Dean of Music Michael Shinn, have given world premieres by composers such as Adam Schoenberg and Thomas Cabaniss. In April 2017, they performed the world premiere of *Double Rainbow*, a two-piano concerto by Cabaniss, with the Wisconsin Chamber

Orchestra. Shinn's other performing engagements have included recitals in Alice Tully Hall, Weill Hall at the Green Music Center, the Peter Jay Sharp Theater, Trinity Church in Lower Manhattan, Chapelle historique du Bon-Pasteur in Montréal, and Salle Cortot in Paris. The Shinn's have been invited to speak about the role of the arts in society and to perform at the Pebble Beach Authors and Ideas Festival.

Shinn's interest in the integration of theater and song led to her appointment as music director of an innovative New York University production of Schumann's *Frauenliebe und -leben*.

Shinn received her Doctor of Musical Arts at Juilliard, where she studied with Margo Garrett, Jonathan Feldman, and Brian Zeger. She received her Master of Music from New England Conservatory of Music and her Bachelor of Music and Bachelor of Arts from Oberlin College. She is a Yamaha artist.



David "Doc" Wallace (composer, viola electronics)

Whether playing classical viola with the Chamber Music Society of Lincoln Center, Texas fiddle with *The Doc Wallace Trio*, electric violin at heavy metal shows, or contemporary compositions with his flute-violaharp trio, *Hat Trick*, David "Doc" Wallace is at home in front of an audience. Around the globe, musicians have widely adopted his ground-breaking approaches to audience engagement and interactive performance.

David's broadcast credits include NPR, PBS, KTV (Korea), Tokyo MX, WQXR, CBS, and ABC. He has recorded for Bridge Records, BIS, Innova, Tzadik, Resonance Records, and Mulatta Records. An award-

winning composer, David's commissions for original compositions and arrangements include the New York Philharmonic, Carnegie Hall, Suntory Hall, the Marian Anderson String Quartet, and violinist Rachel Barton Pine.

As a Teaching Artist, David has worked for dozens of arts organizations, including Young Audiences, Lincoln Center Education, and big five orchestras. His Berklee Press book, *Engaging the Concert Audience* has been deemed "a must read for all musicians, classical or otherwise" by *Symphony Magazine*.

Currently Chair of Berklee College of Music's String Department, David previously enjoyed a fourteen-year tenure as a Juilliard professor and seventeen years as a New York Philharmonic Teaching Artist. Learn and hear more at www.docwallacemusic.com