



ELEKTRA

WOMEN'S CHOIR

creating • exploring • celebrating

Elektra's mandate is to inspire and lead in the choral art form through excellence in performance and the creation, exploration, and celebration of women's repertoire.

I Am in Need of Music

Listener's Guide

by Morna Edmundson, Artistic Director

Saturday, May 4, 2019

Shaughnessy Heights United Church, Vancouver

Elektra Women's Choir

Morna Edmundson, Artistic Director

Stephen Smith, piano

with special guest, Suzie LeBlanc, soprano

and with David Greenberg, violin

Welcome! This "Listener's Guide" is meant to give you insight into Elektra's season programming and to make the concert experience richer and more meaningful. I'll be sharing my thoughts on the music we're singing on May 4, 2019 in Vancouver and May 5 at ArtSpring on Salt Spring Island. Here you'll also find poems and translations.

My days are spent either making music or planning for it to be made, and sometimes I forget because I am so close to it what a privilege it is to be surrounded by the beauty of voices, notes, and words on a daily basis. Our May program celebrates the ineffable mystery of music both with brand new pieces and also arrangements of songs that may connect you to past experiences.

It is a treat to welcome our special guest, Canadian soprano [Suzie LeBlanc](#), CM. This is our first-ever collaboration with her, although she and I have known each other for a long time. The concert weaves together many of her passions - baroque music, Acadian music, and the poetry of Elizabeth Bishop. It stands to be a rare insight into a consummate performer who was recently made a member of the Order of Canada for "contributing to the development of early-period music and Acadian culture as a singer and teacher". [David Greenberg](#) is a central figure in Suzie's two Acadian CDs. We're grateful he was able to be with us tonight. Their biographies are at the end of this guide.

The program opens a cappella in the Estonian language, asking the question, "Where did the first musical sound happen?" Estonian composer [Pärt Uusberg](#) has made an impression across the world's choral circles in recent years with stunningly beautiful works such as this one. For those who heard Elektra at World New Music Days 2017 at Christ Church Cathedral, you may remember Elektra's performance of Tõnu Kõrvits' suite, *Laulud, Laulude Laulust*. Uusberg studied composition with Kõrvits, and one can hear the similarities in texture and approach.

Muusika (“music”) Pärt Uusberg (b. 1986)
Poem by Juhan Liiv (1864-1913), translation by Peter Lohuaru

Somewhere there must be the first harmonic sound,
somewhere in the vastness of nature, hidden.
It is in its mighty spread and breadth,
in the distances between galaxies,
it's in the brilliance of the sun,
in small flowers, in the breezes through forests,
in a mother's voice speaking the music of the heart,
or in the water of tears.
Somewhere there must be immortality.
Somewhere the first harmonic sound exists.
How else into the heart of a person
could it have arrived as
music?

American composer [Gwyneth Walker](#) composed our second work, one that picks up on the wonder and curiosity of *Muusika*. It was commissioned by the American Choral Directors Association in 1999 for the first-ever ACDA National Women's Honor Choir in Chicago. The co-conductors of that choir were Diane Loomer and myself. I remember clearly Gwyneth coming from Vermont for the world premiere. After giving a brief introduction to the work in rehearsal, she was swamped by singers wanting her to autograph their scores. It made a lasting impression on me as to the significance of performers meeting the composers whose work they are singing. As you may know, I try to make this happen several times each season for *Elektra* and our audiences.

I Thank You God has since gone on to be performed thousands of times around the world, both in its original treble voicing as you will hear by *Elektra*, but also for mixed choir SATB. The sweeping opening on the piano anticipates the grandeur of this piece which expertly combines naïveté befitting the simple references to nature in the text and the poet's overjoyed response. Many of Gwyneth's signature musical elements are present here: repeated notes that pass from section to section of the choir, very specific instructions for the many shifts in tempo and momentum, and a huge and very exciting finish. I'm grateful to my highest sopranos when we reach this point!

I Thank You God Gwyneth Walker (b. 1947)
Poem by E. E. Cummings (1894 – 1962)

i thank You God for most this amazing
day:for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes
(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)
how should tasting touching hearing seeing
breathing any—lifted from the no
of all nothing—human merely being

doubt unimaginable You?
(now the ears of my ears awake and
now the eyes of my eyes are opened)

Edmonton composer [Allan Bevan](#) has contributed many fine pieces to the choral repertoire for choirs of all types. His signatures are beautiful lyricism, harmonic interest, and outstanding choice of texts. *Harp of Wild* is a natural inclusion in this program because, again, it asks a question about music, wondering why songs that brought us pure joy in our youth bring sadder feelings as we age.

Harp of Wild was composed in May 2003, and was written especially for the 2003-2004 Association of Canadian Choral Conductor's Composition Competition. It was named as the winning number in the treble-voice category of the competition and was premiered by The National Youth Choir of Canada, Kathryn Laurin, conductor, Tim Shantz, associate conductor at the biennial conference of the ACCC, Podium 2004 in Winnipeg, May 20, 2004.

Harp of Wild sets a text by Emily Bronte (1818-1848) who wrote her poetry in a kind of "white heat". Perhaps as a result of the speed at which she wrote, the poem exhibits improvisatory and ephemeral qualities that I wanted to somehow capture in my setting. The theme of the text describes how the sound of the poet's harp is perceived by the writer, both now and in the past. She remembers the "good old days" and the beautiful and happy sounds that the harp used to produce. She contrasts this sharply with how the harp only seems able to elicit disillusionment, and "sounds of sorrow" now.

The piano in my setting is used to suggest the harp and it helps to provide support for the divergent colourings of each of her stanzas. With its insistent repetition of small figures the piano suggests the 'stubbornness' of the recurring memories that the writer experiences throughout the poem. The conflict between 3/4 and 6/8 in the choral parts describes the unsettled feeling of the narration and the duality of bittersweet emotion that the poem exhibits. The 6/8 meter and the nature of the opening choral melody with its repetition of the melodic third is another important element in conveying the writer's intense nostalgia for the untroubled times of the past.

Harp of Wild Allan Bevan (b. 1951)
Poem by Emily Brontë (1818-1848)

Harp of wild and dreamlike strain,
When I touch thy strings,
Why does thou repeat again
Long-forgotten things?

Harp, in other earlier days,
I could sing to thee;
And not one of all my lays
Vexed my memory.

But now, if I awake a note
that gave me joy before,
Sounds of sorrow from thee float,

changing evermore.

Yet still steeped in memory's dyes,
they come sailing on.
Darkening all my summer skies,
shutting out my sun.

At this point we welcome guest Suzie LeBlanc to the stage. My goal across the entire concert was to give us all - performers and listeners - a chance to experience many aspects of her musical personality. This first, baroque music, is undoubtedly where most of us have encountered Suzie in Vancouver. She has spent many happy summers in performances for Early Music Vancouver, including operas co-presented with MusicFest Vancouver. ***Music for a While*** is a widely-known and exquisite solo song by Purcell written as incidental music to Dryden and Lee's play *Oedipus*. In Elektra's version, an arrangement by Swedish composer and conductor Gunnar Eriksson, a *cappella* voices take the role of the accompanying instruments. Eriksson's SATB original was reworked by Norwegian conductor Maria Gamborg Helbekkmo, with whom Elektra performed it in 2013. [Alecto](#) is one of the Furies of Greek mythology, who castigated the moral crimes, including anger, of mortals.

Music for a While [Henry Purcell](#) (1659-1695), arr. [Gunnar Eriksson](#) (b. 1936)

Text by John Dryden (1631-1700) and Nathaniel Lee (c. 1653 – 1692) from their play *Oedipus, A Tragedy*

Music for a while
Shall all your cares beguile:
Wond'ring how your pains were eas'd
And disdain'g to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

Stephen Smith joins Suzie for another Purcell song. The first line is the opening line of Shakespeare's *Twelfth Night*, spoken by lovesick Duke Orsino. The rest of the poem is by Colonel Henry Heveningham (1651-1700).

If Music Be the Food of Love Henry Purcell

Text by Colonel Henry Heveningham (1651-1700), based on the first line of Shakespeare's *Twelfth Night*)

If music be the food of love,
Sing on till I am fill'd with joy;
For then my list'ning soul you move
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music ev'rywhere.

Pleasures invade both eye and ear,

Chelsea Morning (world premiere) words and music by [Joni Mitchell](#) (b. 1943) arr. [Laura Hawley](#) (b.1982)

Woke up, it was a Chelsea morning, and the first thing that I heard
Was a song outside my window, and the traffic wrote the words
It came a-ringing up like Christmas bells and rapping up like pipes and drums
Oh, won't you stay
We'll put on the day
And we'll wear it 'till the night comes
Woke up, it was a Chelsea morning, and the first thing that I saw
Was the sun through yellow curtains, and a rainbow on the wall
Blue, red, green and gold to welcome you, crimson crystal beads to beckon
Oh, won't you stay
We'll put on the day
There's a sun show every second
Now the curtain opens on a portrait of today
And the streets are paved with passers-by
And pigeons fly
And papers lie
Waiting to blow away
Woke up, it was a Chelsea morning, and the first thing that I knew
There was milk and toast and honey and a bowl of oranges, too
And the sun poured in like butterscotch and stuck to all my senses
Oh, won't you stay
We'll put on the day
And we'll talk in present tenses
When the curtain closes and the rainbow runs away
I will bring you incense owls by night
By candlelight
By jewel-light
If only you will stay
Pretty baby, won't you
Wake up, it's a Chelsea morning

To close the first half, we are proud to give the world premiere of ***Voices of the Universe*** by Penticton-based composer [Nicholas Ryan Kelly](#). We first met Nick and this work at our October 2018 Reading Session of New Compositions, where his inspired skill in choral writing was amply evident. He sets a short excerpt from Walt Whitman's extended poem, *Proud Music of the Storm*, in which the poet extols in energetic, vital words the virtues of all kinds of music, exclaiming that he "...*would take them all.*" Nick's new work brims with excitement and adventure. Our thanks to him for a fabulous addition to Canadian repertoire for women's voices.

Voices of the Universe (world premiere) Nicholas Ryan Kelly (b. 1986)
poem *Proud Music of the Storm* (excerpt) by [Walt Whitman](#) (1819-1892)

Give me to hold all sounds, (I, madly struggling, cry,)
Fill me with all the voices of the universe,
Endow me with their throbbings—Nature's also,

The tempests, waters, winds—operas and chants—marches and dances,
Utter—pour in—for I would take them all.

intermission

The second half of the program gives Suzie LeBlanc a large canvas on which to paint the picture of her musical interests outside of baroque music. It's rare for an Elektra concert to feature the same poet across many musical works, but we return after intermission to explore the writings of Pulitzer Prize-winning American poet and short story writer [Elizabeth Bishop](#) (1911-1979). Not only has Suzie commissioned and premiered the two Hatzis pieces that start the set, but she is Honorary Patron of the [Elizabeth Bishop Society of Nova Scotia](#) and shares an affinity for this writer and her maritime connections. We start with Suzie together with pianist Stephen Smith on two solo songs written by Toronto-based composer, [Kristos Hatzis](#).

Here's his introduction to the the suite of four songs and the first and title piece of the concert:

My relationship with Elizabeth Bishop started rather abruptly. I must confess that I was not familiar with her or her poetry before Suzie LeBlanc, the great Canadian soprano, asked me to set some of these poems to music for a Bishop centennial event with Symphony Nova Scotia in February 2011. I accepted the invitation without checking out the poetry first but, as I read the poems Suzie sent me, I realized that they would be a challenge to set to music. My philosophy about poetry turned into song is that, if the setting obscures more of the structure and meaning of the poem than it elucidates, the poem is best left alone. The music ought to serve the poem, not obscure it or appropriate it in any way. At first, Bishop's complex and often non-periodic rhythms and occasionally inscrutable meanings show a brilliant intellect at work that needs no assistance from a composer. At other times, however, her disciplined verse allows glimpses of lyrical abandon overtly or implicitly "in need of music." Elizabeth Bishop loved music and refers to it often in her work: classical, jazz, popular—hers was an eclectic but uncompromising ear. My starting point in the setting of these four poems was a decision to visit musical worlds that Bishop might have experienced during her lifetime but only if these worlds could be argued for by the poetry itself. My quest was to discover the song inside each poem by searching for symmetries behind the convoluted asymmetries of each poem's surface: a rhythm implied by punctuation, a change of mode implied by a peculiar indentation in the text, a sequence of words which are reminiscent of lyrics of a popular music genre or a sound image in the text (like the "whistles from a factory" in Anaphora) which can convincingly be paired with a particular genre of music.

In I am In Need of Music, the first song, an appropriately romantic (almost "new-agey") treatment of the text gives way to music reminiscent of big band era pop songs, back to lyricism in "there is a magic made by melody" and eventually to musical impressionism as the music attempts to painterly depict the "subaqueous stillness of the sea." Set in C major, the music is either tonally still or modulates methodically before it settles on the supertonic key of D major for the "big band" segment of the song returning to C major for its conclusion. The supertonic acts as a strange attractor in the second song too, Four Song on Poems by Elizabeth Bishop is dedicated to Suzie LeBlanc, Symphony Nova Scotia and its conductor Bernhard Gueller.

I am in Need of Music

from *Four Songs on Poems by Elizabeth Bishop* Christos Hatzis (b. 1953)

I am in need of music that would flow
Over my fretful, feeling fingertips,
Over my bitter-tainted, trembling lips,
With melody, deep, clear, and liquid-slow.
Oh, for the healing swaying, old and low,
Of some song sung to rest the tired dead,
A song to fall like water on my head,
And over quivering limbs, dream flushed to glow!

There is a magic made by melody:
A spell of rest, and quiet breath, and cool
Heart, that sinks through fading colors deep
To the subaqueous stillness of the sea,
And floats forever in a moon-green pool,
Held in the arms of rhythm and of sleep.

And Hatzis has this to say about the second of the four:

Insomnia (She is a Daytime Sleeper.) This poem's peculiar structure has the first four lines of the first two six-line stanzas match in rhyme and rhythm implying pop lyrics, while this predictable symmetry is offset by the two remaining lines in each stanza which do not rhyme. Borrowing from folk/pop music idioms of the 1960's (the Beatles were particularly in my mind as I was writing this song), the two "free" lines end suspended on the supertonic and are answered by an instrumental line in the tonic which could be sung to the words "she is a daytime sleeper" (the listener is invited to imagine these lyrics as s/he hears this repeated instrumental line.) Bishop's extravagant wit in this poem, particularly the closing and surprising "and you love me," is driven home musically, resulting in a strophic pop song which deceptively appears to be appropriating the poem. The fact is that, in spite of its "catchiness," the song follows the semantics of the poem closely and even engages in word painting by associating the "inverted world" of the third stanza with eighth-note displacements of the beat, precipitously toying with the listener's rhythmic perception of strong and weak beats.

Insomnia

from *Four Songs on Poems by Elizabeth Bishop* Christos Hatzis

The moon in the bureau mirror
looks out a million miles
(and perhaps with pride, at herself,
but she never, never smiles)
far and away beyond sleep, or
perhaps she's a daytime sleeper.

By the Universe deserted,
she'd tell it to go to hell,
and she'd find a body of water,

or a mirror, on which to dwell.
So wrap up care in a cobweb
and drop it down the well

into that world inverted
where left is always right,
where the shadows are really the body,
where we stay awake all night,
where the heavens are shallow as the sea
is now deep, and you love me.

At this point in the program, we switch composers to our own Stephen Smith, who has set one of Bishop's deliriously happy poems as a solo song for Suzie. [Marianne Moore](#) was a real person, a fellow writer on the East Coast. Writes Stephen:

[The poem] describes how she and (fancifully) the entire city of Manhattan are abuzz with excitement awaiting a visit from her friend. The song is fast, fun, and thrilling, like the poem!

Invitation to Miss Marianne Moore (world premiere) Stephen Smith
Poem by Elizabeth Bishop

From Brooklyn, over the Brooklyn Bridge, on this fine morning,
 please come flying.
In a cloud of fiery pale chemicals,
 please come flying,
to the rapid rolling of thousands of small blue drums
descending out of the mackerel sky
over the glittering grandstand of harbor-water,
 please come flying.

Whistles, pennants and smoke are blowing. The ships
are signaling cordially with multitudes of flags
rising and falling like birds all over the harbor.
Enter: two rivers, gracefully bearing
countless little pellucid jellies
in cut-glass epergnes dragging with silver chains.
The flight is safe; the weather is all arranged.
The waves are running in verses this fine morning.
 Please come flying.

Come with the pointed toe of each black shoe
trailing a sapphire highlight,
with a black capeful of butterfly wings and bon-mots,
with heaven knows how many angels all riding
on the broad black brim of your hat,
 please come flying.

Bearing a musical inaudible abacus,
a slight censorious frown, and blue ribbons,
please come flying.

Facts and skyscrapers glint in the tide; Manhattan
is all awash with morals this fine morning,
so please come flying.

Mounting the sky with natural heroism,
above the accidents, above the malignant movies,
the taxicabs and injustices at large,
while horns are resounding in your beautiful ears
that simultaneously listen to
a soft uninvented music, fit for the musk deer,
please come flying.

For whom the grim museums will behave
like courteous male bower-birds,
for whom the agreeable lions lie in wait
on the steps of the Public Library,
eager to rise and follow through the doors
up into the reading rooms,
please come flying.

We can sit down and weep; we can go shopping,
or play at a game of constantly being wrong
with a priceless set of vocabularies,
or we can bravely deplore, but please
please come flying.

With dynasties of negative constructions
darkening and dying around you,
with grammar that suddenly turns and shines
like flocks of sandpipers flying,
please come flying.

Come like a light in the white mackerel sky,
come like a daytime comet
with a long unnebulous train of words,
from Brooklyn, over the Brooklyn Bridge, on this fine morning,
please come flying.

To close the set of four pieces on Elizabeth Bishop's poetry, we come full circle back to the poem of the first piece, this time in a new treatment by Stephen Smith. This is a reworking of a piece Smith wrote originally for the Vancouver Men's Chorus and string quartet. In its new form, Suzie LeBlanc has the solo melody and the voices of Elektra replace the string quartet in a sombre and inspiring work.

I am in Need of Music (world premiere)
Poem by Elizabeth Bishop (see above)

Stephen Smith

We could not paint an accurate picture of the musical interests of our special guest, Suzie LeBlanc, without giving space for her long standing interest in the traditional music of her roots - Acadian Canada. Suzie grew up in New Brunswick and has produced two CDs as a result of her investigations into this repertoire. We invited violinist David Greenberg, a vital collaborator on those recordings, to perform in this set with us. Together with pianist Stephen Smith, they make up “the band” evoking the colours of this traditional music. I asked Montreal-based composer Marie-Claire Saindon, who was with us with three works in the March 2019 concert, to create new choral accompaniments specifically for this concert. We are calling this set “Chansons traditionnelles d’Acadie”. It opens with a haunting song about true love.

En montant la rivière

choral arrangement by Marie-Claire Saindon (b. 1984)

C’est dans le mois de mai, En montant la rivière, C’est dans le mois de mai Que les filles sont belles,
Que les filles sont bell’s, O gai !
Que les filles sont belles.
Et que tous les amants,
En montant la rivière,
Et que tous les amants
Y changent leurs maîtresses, Y changent leurs maîtress’s, O gai !
Y changent leurs maîtresses.
Pour moi, je n’changerai pas... Car la mienne est trop belle...
Elle a de beaux yeux bleus... Une bouche vermeille...
Oh ! qu’il me serait doux... Doux de vivre avec elle...
Dans un petit logis...
Tout près d’une fontaine...
Et où tous les matins... La mariée se baigne...
Ell’ s’y est tant baignée... Qu’un jour elle s’est noyée...
Le libéra chanté...
Un cantiqu’ de Marseille...

Another Canadian composer whose work is new to us is [Meghan Quinlan](#). I have been waiting for the right opportunity to program her stunning, a *cappella* arrangement of **La belle se promène**. From the publisher’s website, we learn:

“La belle se promène” tells the story of an encounter between a beautiful girl and a sailor on the banks of a river. Originally a French folk song—an alternative lyric places the strangers’ meeting on the Loire river—it was brought to Canada by French settlers, where it was absorbed and adapted into Acadian culture. This arrangement casts the story in a dream-like atmosphere: its opening evokes the banks of a more solitary river, hidden away in green forests. Moving from the charged stillness of the girl’s encounter with nature to the thrill of meeting a stranger—and sailing away with him—the arrangement provides a full palette of expressive colours. In order to join the sailor on his journey, the girl asks him to teach her the song he’s singing. For the girl, singing is a means of both getting to know and of escaping into the unknown, leaving her past life behind like a dream.

La belle se promène arranged by Meghan Quinlan *

Suzie, David, and Stephen take the next song to themselves, a medley of several pieces.

Laridé / Jour de mariage / reels arranged by David Greenberg

We close the concert with a boisterous song in which a young woman complains that her parents have married her off to a dull, old lawyer. She's getting tired of waiting for him to die and leave his fortune to her and is considering asking for forgiveness for what she has in mind...

Avec un avocat choral arrangement by Marie-Claire Saindon *

Thank you for reading this *Listener's Guide*. I hope it brings a deeper understanding of how this program was conceived and balanced. We are so looking forward to singing with Suzie LeBlanc and David Greenberg in this eclectic celebration of music itself. We look forward to welcoming you on May 4.

Sincerely,
Morna

Guest artist biographies

Suzie LeBlanc – biography

Born in Acadia, the charismatic soprano is well-known for her passionate performances of Early Music, art song, contemporary music and Acadian traditional repertoire. She has sung with many of the world's leading early music ensembles in concert and opera performances as well as on film and on disc. Performances have taken her to festivals all over the world as well as several opera houses : De Nederlandse Opera, Festival de Beaune, Opéra de Montréal, the Boston Early Music Festival, Tanglewood, Festival Vancouver and Early Music Vancouver.

In 2011 she co-chaired the Elizabeth Bishop Centenary Festival in Nova Scotia, and as a legacy project, commissioned and recorded Canadian works by Christos Hatzis, John Plant, Alasdair MacLean and Emily Doolittle, in honour of this great poet. She then co-produced the album called "I am in need of music" on which she recorded these works. The CD won an ECMA for Best Classical Album and was a finalist for the Lieutenant Governor of Nova Scotia Masterworks Award.

Her other recordings appears on ATMA, Hyperion, Chandos, Harmonia Mundi, Teldec, Analekta, Pasacaille and Das Alte Werk. She has recorded over 75 recordings including the Grammy award winning album *Thésée* by Lully with the Boston Early Music Festival.

In 2019, she premiered *MOUVANCE*, a multidisciplinary work on Acadian poetry, set to music by Canadian composer Jérôme Blais, a project supported by New Chapter at the Canada Council. She also made her debut as a conductor with the Studio de Musique Ancienne in a programme of music from 17th century Italian convents. She received a scholarship from the Conseil des arts et des lettres

du Québec to study conducting with Yannick Nezet-Seguin, Nathalie Stutzmann and Paul Agnew (Les Arts Florissants). Other concerts in 2019/20 include performances with Mark Edwards, Lucas Harris and Alexander Weimann for Early Music Vancouver, Constantinople, Elinor Frey and Les Boréades.

The film « Lost Song » directed by Rodrigue Jean, in which she plays the lead character, premiered at the Toronto International Film Festival (TIFF) and won the City TV Best Canadian Feature Award (2010). She can also be seen in two other films, “More than a thousand kisses” and “Suzie LeBlanc and a man named Quantz” by the late Robert Chesterman for Prometheus Productions as well as “Suzie LeBlanc : a musical Quest” by Donald Winkler.

Suzie is vocal coach and director of Cappella Antica at McGill University and artistic director of Le Nouvel Opéra in Montreal. Appointed to the Order of Canada in 2015, she has earned four honorary doctorates for her contribution to Early music and Acadian culture.

David Greenberg – biography

For three decades, David Greenberg has enjoyed a double career as a Baroque violinist and Cape Breton fiddler. His fluency and experience in these two genres makes him uniquely qualified to interpret the wild music of 18th-century Scotland. David is a graduate of Indiana University’s Early Music Institute, where he studied with Stanley Ritchie. He has performed, taught, and recorded in North America, Europe, Australia, New Zealand, and the Far East. David has performed with Tafelmusik, Red Priest, Les Musiciens de Saint-Julien, Concerto Caledonia, Apollo’s Fire, Ensemble Caprice, La Nef, Toronto Consort, Seattle Baroque, Les Voix humaines, Chris Norman, Suzie LeBlanc, Doug MacPhee, and Musica Pacifica. He has performed as guest soloist/director with several orchestras, including the Calgary Symphony Orchestra and Symphony Nova Scotia. He has recorded over 80 CDs, including with most of these ensembles and collaborators, as well as three groundbreaking Scottish-Cape Breton-Baroque recordings with his own ensemble Puirt A Baroque in the 1990s. David co-authored *The DunGreen Collection* (1996), an influential treatise on Cape Breton fiddling. He is also a composer and arranger. Many of his tunes have been recorded by Cape Breton musicians such as Buddy MacMaster, Carl MacKenzie, Jerry Holland, and The Rankins. David enjoys sharing his passion and knowledge about Baroque and Cape Breton music in workshop settings. His current solo touring program is called *Bach & Tunes*. davidgreenbergviolinist.com