

Phantasm

Friday, January 17, 2025 at 7:30 pm
St. John the Divine Church

Dulce Somnium	Georg Muffat (1653-1704)
Sonata: Grave	
Sarabanda: Grave	
Grave - Adagio	
Aria: Allegro	
Borea: Alla breve un poco grave	
Serenada à cinque, "Der Nachtwächter"	Heinrich Ignaz Franz Biber
Serenada	(1644-1704)
Allamanda	
Aria	
Ciacona	
Gavotte	
Ritirada	
Fairy Queen Suite	Henry Purcell (1659-1695)
Overture	
Song tune: If love's a sweet passion	
Aire - Rondeau - Jigg	
Dance for the Fairies	
Dance for the Followers of the Night	
Song tune: Sing While We Trip it upon the Green	
Aire	
Chaconne	
	Intermission
Avezzo non è il core	Antonio Vivaldi (1678-1741)
From All'ombra di sospetto, RV 687	
Concerto in G minor, RV 104, "La Notte"	Vivaldi
Largo	
Fantasmi. Presto	
Largo-Andante	
Presto	
Il Sonno. Largo	
Allegro	
Su la Cetra Amorofo	Tarquinio Merula (1595-1665) arr. David Greenberg
	Arr. David Greenberg
In the Darkest Month" (medley of Celtic tunes)	
Let Me In This Ae Night - reel (trad, Robert Mackintosh collection, vol. 3, 1796)	
Graveyard of the Gulf - air (Paul Cranford)	
An Oidhche Roidh na Phosadh [The Night Before the Wedding] - reel (trad, from Simon Fraser 1816 collection)	
Fàinne Geal an Lae [The Dawning of the Day] - air (trad, James Goodman MMS, mid-19th-century)	
I Wish You a Merry New Year - jig (trad, James Aird collection, vol. 2, 1782)	

Thro' the Muir at Night - slip jig (trad, Caledonian Museum collection,
vol. 2, c1810)

The Stilly Night - strathspey (trad, Kerr's Collection of Merry Melodies,
vol. 3, c1875)

An Oidhche a Bha Bhainis Ann [The Night There Was a Wedding] - reel
(trad, Cape Breton setting)

David Greenberg, guest director and violin

Soile Stratkauskas, flute

Paul Luchkow, Christi Meyers*, Elyssa Lefurgey-Smith, Kathryn Wiebe, violins

Mieka Michaux*, Kirsty Money, violas

Katrina Russell, bassoon

Christina Mahler, cello

Natalie Mackie, violone

Christina Hutten, harpsichord

*principal player

David Greenberg

For over three decades, David 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 primarily in North America and Western Europe, as well as in 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, including his online courses and monthly in-person & streamed Hobbit House CB teaching sessions. His current solo touring program is called *Multiple Voices for One* (also the name of his new recording, released on Dec 2, 2022).

Victoria Baroque

Christina Hutten, artistic director

Now in its fourteenth season, Victoria Baroque presents dynamic, personal, and engaging performances of music from the Baroque and Classical periods. The ensemble brings together early music specialists from Vancouver Island and beyond for explorations of chamber, orchestral, vocal, and choral works. Playing on instruments of the eighteenth century, Victoria Baroque brings audiences closer to the sound world of the period, embracing the dance-driven rhythmic vitality, as well as the lyrical and conversational aspects of baroque music.

Besides self-presented concerts, Victoria Baroque has performed as guest artists for Early Music Vancouver, Early Music Society of the Islands, Artspring, and the Cowichan Symphony Society. Outreach and education are integral to Victoria Baroque's mission, and its educational initiatives have included community workshops and collaborations with the Victoria Conservatory of Music, University of Victoria School of Music, and the Greater Victoria Youth Orchestra.