



*Multiple  
voices for  
One*

**DAVID GREENBERG**  
BAROQUE & OCTAVE VIOLINS



**M**ULTIPLE VOICES FOR ONE was born during a winter forest walk just before the pandemic. It came from a conversation about the many layers that are built into Bach's music and which are also present in folk music. 'Multiple Voices' refers not only to playing more than one musical line at a time (melody, harmony, or bassline), but also to the intermingling of different musical aesthetics—Baroque, Cape Breton, and my own tunes. The transitions help tie together these different voices, including preludes I created to introduce several of the sets. My musical intuition adds its own voice, inspired by feelings arising in each moment.

**WHAT I ESPECIALLY LOVE** about these baroque-folk pairings are the surprising things that one genre learns from the other—the music's emotional range increases dramatically. Their combined story feels spontaneous and capable of expressing both profound melancholy and wild joy. Unconventional musical techniques and expressive vocabulary become newly available as one world meets another. They inhabit very

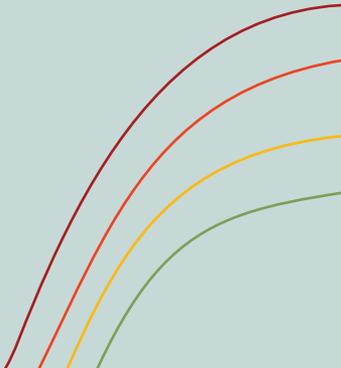
different places on the rhythmic spectrum: where Baroque rhythmic impulse is more refined and initiated by a larger body motion, the Cape Breton ictus tends more toward a hot-edged dance groove and syncopation. The joyful and elemental rhythmic drive of Cape Breton music meets the wondrous fantasy of Bach's musical tapestry. They meet in living moments that are imagined spontaneously into existence through experimentation, often trying something out that the composer didn't have in mind, unleashing out-of-the-box creativity and a sense of fun or naughtiness. To capture the creation of living moments, these tracks were recorded in complete takes. There are only two edits in the entire recording.

**THESE PIECES ARE STORIES** about vulnerability, longing, and joy. They touch a soft, sacred place inside where we heal and connect. I hope you enjoy these living moments of music. I continue exploring these ideas and playing techniques in words and music on my website and Patreon.

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- 1 McG & G (4:40)** Minuet in A with variations (William McGibbon 1690-1756, arr D Greenberg for solo violin) / Grateful for These Gifts (D Greenberg b 1965) || *I really enjoyed arranging McGibbon's fun minuet! In "Grateful for These Gifts," I experimented with creating a tune that has just two main melody notes. It is surprisingly satisfying with the help of the bassline.*
- 2 SLEEPY MAGGIE'S MESSENGER (8:12)** Allemande & Double from Partita No 1 in B minor (J S Bach 1685-1750) / Mo Chuachag Laghach (The Gentle Milkmaid) old Scottish/Cape Breton reel (Trad) / Sleepy Maggie reel (Trad Cape Breton setting) / Sleepy Maggie reel (set by James Oswald 1710-1769, The Caledonian Pocket Companion, 1747) / Messenger Reel (Owen Greenberg b 1993 and D Greenberg) || *I learned "Mo Chuachag Laghach" from a recording from Cape Breton violinist Bill Lamey. The second time through "Sleepy Maggie" is a wild setting from James Oswald (who might be the composer of this old favorite). My son Owen and I exchange tune ideas from time to time, and "Messenger Reel" began with him sending me a hummed version of the first half of the tune via Facebook Messenger.*
- 3 GLOOMY AND ENTHRALLED (7:59)** Lord Balgonie's Favorite air (from Niel Gow 1727-1807, A Fourth Collection of Strathspey Reels, 1800) / Adagio from Sonata No 2 in A minor (J S Bach) / Enthralled (Oliver Schroer 1956-2008) || *Here is the first of two sets played on the octave violin. It's called "octave" because it sounds a full octave lower than a normal violin, even though it's the same size, resulting in a delightfully funky sound. The first tune appears in many books as "Gloomy Winter" or "Gloomy Winter's Now Awa," and that's how I think of it—deliciously gloomy. In Gow's setting, he notes it is "a very old Highland tune" and suggests playing it "Slow, with much expression." Bach's "Adagio" feels even more melancholy than usual when played on the octave fiddle. Oliver Schroer's "Enthralled" is one of my all-time favorite tunes. One day when we were both living in Toronto, we happened to meet on the subway, and we ended up trading tunes in his apartment. I still feel the pull of his warm, creative spirit.*
- 4 SUSAN'S KLEZMER CORRENTE (5:01)** Corrente from Partita No 2 in D minor (J S Bach) / Susan's Reel (D Greenberg) || *The second tune is for Susan Hunter. A few years ago I was living at Susan and John's house in Halifax (which I still think of as my Canadian home). One day I was doodling this tune into existence in the dining room, and I found out that Susan had been dancing to it in the kitchen the whole time.*
- 5 JOHN'S A-JIVIN' (8:17)** Sarabande & Gigue from Partita No 2 in D minor (J S Bach) / Deer John, a Cautionary Tail bluesy tune (D Greenberg) || *I wrote the second tune for John Siemens of Halifax NS to commemorate his near-deer disaster. He likes blues and jazz, so I thought I'd try making a jazzy jig, and this is what came out. It's really not a jig at all, but it's kinda fun to play!*
- 6 MERRY BE AT FOUR IN THE MORN (9:05)** The Merry Miss Mary D march (D Greenberg) / Siciliana & Presto from Sonata No 1 in G minor (J S Bach) / Four in the Morn reel (Owen Greenberg) || *Mary Doeringer was a fellow member of Stanley Ritchie's student Baroque orchestra at Indiana University, circa mid-80s. Mary entertained us all with a running summary of Stanley's teaching quotes, which were a remarkable combination of hilarious and enlightening. This march for her was one of my first attempts at making a Cape Breton-style tune.*
- 7 ALLEMANDE JOY (7:46)** Allemande from Partita No 2 in D minor (J S Bach) / Joy Go With My Love jig (from Neil Stewart collection, 1761) / Andrew Carr slip jig (from Niel Gow's collection, The Complete Repository, 1799) / Marching to Mimbastica march (D Greenberg) / Doug MacPhee's Reel (D Greenberg) || *This set includes tunes for two of the most important people in my life — Maria Blair, my life partner, and Doug MacPhee, my Cape Breton brother. Maria's initials are MIMB, so I think of her domain as Mimbastica. Doug took me under his wing early in my Cape Breton music exploration. I am so grateful for his friendship and mentorship. He has been an important part of my entire adult life.*
- 8 CALEDONIA'S CORRENTE (7:13)** Caledonia's Wail for Niel Gow Her Favorite Minstrel air (Simon Fraser collection, 1816) / Corrente & Double from Partita No 1 in B minor (J S Bach)
- 9 SAVAGE SARABANDE (6:32)** Sarabande from Partita No 1 in B minor (J S Bach) / Mrs Savage's Whim triple hornpipe (from Young's Dancing Master vol 1, 1713) / Young Damon's Flight triple hornpipe (from Young's Dancing Master vol 2, 1718) || *Another set on the octave violin. John Young took over the updates to The Dancing Master series of books from John & Henry Playford. These triple hornpipes were published at roughly the same time (1713/1718) that Bach's B minor partita was composed (1720). Bach probably didn't know these English triple hornpipes though.*
- 10 BARBARA'S (5:47)** Barbara's Reverse Passacaille (D Greenberg) || *Barbara Butler has been one of Nova Scotia's most important concert presenters for many years, and she is also one of the most warm-hearted people I have ever met. When she retired recently, I wrote this piece for her. A passacaille usually has a repeated descending bassline; this is a "reverse passacaille" because the bassline goes up instead of down!*

\*Extended notes on these sets are available from my website.



**F**OR OVER 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 (now called Historical Performance 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, Musica Pacifica, Ferintosh, Chris Norman, Suzie LeBlanc, and Doug MacPhee. 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.

He enjoys sharing his passion and knowledge about Baroque and Cape Breton music in workshop settings, including his intensive online courses *Cape Breton Deep-Dive*, *Making Tunes with Intention*, and *Cape Breton-Baroque Integration*.





*To be truly in your heart, you have to be a little out of your mind.*  
~dg



**FOR** Maria Blair, who listens to my dreams and doesn't take any nonsense.  
I love sharing my life with you.

**THANK YOU** to the many people who made this project possible!  
Julie Wyrick, Mark De Silva, Geneviève Gilardeau, David McGuinness,  
Wendy Greenberg, Owen Greenberg, Sara Greenberg, Jeanette Greenberg,  
Howard Booster, Marcia Thumma, Susan Hunter & John Siemens,  
Oliver Schroer's estate, Kathleen Lavengood & George Fox University,  
Jeremy VanSlyke & Leaf Music.

**RECORDED** June 2022 in complete takes at Bauman Auditorium,  
George Fox University, Newberg OR

#### CREDITS

PRODUCER: David Greenberg

SOUND ENGINEER: Jason Fick

GRAPHIC DESIGN: Adam Agee

COVER PHOTO: David Greenberg

PHOTOS: Randall Lee Milstein and Maria Blair

LINER NOTES: David Greenberg with Maria Blair

#### INSTRUMENTS (PITCH: A = 415 HZ)

BAROQUE VIOLIN (1-2, 4-8, 10): Masa Inokuchi, Toronto, 1997

OCTAVE VIOLIN (3, 9): Shep Jones (Fiddarci Lutherie),  
Helena AL, 2009 (Octave violin design by Don Rickert)

BAROQUE BOW: Daniel Latour, France, 1985

TRANSITIONAL BOW (for octave violin): Stephen Marvin, Toronto, 1992

**TOTAL PLAYING TIME: 70:32**



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*We acknowledge the support of the Canada Council for the Arts.*

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