

# La Spagna

Italian and Spanish music from the 16<sup>th</sup> and 17<sup>th</sup> centuries

Margaret Little, viola da gamba  
Antoine Malette-Chénier, triple harp



Mediterranean songs and dances for bass viol and harp: plucked and bowed strings unite in a bouquet of vivid colors and funky rhythms! Margaret et Antoine created this program as well as the exciting new arrangements. Both musicians enhance the performance with comments and anecdotes, for the greatest pleasure of the audience.



# La Spagna

Italian and Spanish music from the 16<sup>th</sup> and 17<sup>th</sup> centuries

Margaret Little, viola da gamba  
Antoine Malette-Chénier, triple harp

## PROGRAMME

Recercadas primera, quarta, ottava Diego Ortiz (1510-1570)

La Spagna – 3 versions Diego Ortiz

Recercada quinta Diego Ortiz  
Recercada primera sobre « O felici occhi miei »  
Recercada secunda

"Ancidetemi pur per l'arpa" Giovanni Maria Trabaci (c. 1575 – 1647)

Torneo / Marionas Lucas Ruiz de Ribayaz (1626 - ?)  
Canarios Gaspar de Sanz (1640-1710)  
La Tarantella Lucas Ruiz de Ribayaz (1626 - ?)

\* \* \*

Ricercata per viola bastarda Aurelio Virgiliano (c. 1540-c. 1600)  
Vestiva i Colli Bartolomeo de Selma e Salaverde  
(ca. 1595 – après 1638)

« Ancor che col partire » Antonio de Cabezón (1510-1566)  
Diminutions sur « Ancor che col partire » Giovanni Bassano (c. 1561 – 1617)  
Diminutions sur « Ancor che col partire » Ricardo Rogniono (c.1555 – c.1620)

Un Sarao de la Chacona Juan Arañés (¿ - c. 1649)  
Ciaccona Bernardo Storace (c. 1637 – c. 1707)

Cypriano XXVIII

Anchor che col partire to mi sento morire: partir uorret ogn'hor ogni momento tan-  
t'è il piacer ch'io sento ij de la uita ch'acquisto nel ritorno et così'

## MARGARET LITTLE

Margaret Little is one of the leading figures on the viola da gamba scene in Canada and internationally. Renowned for her deep artistic commitment, musical intelligence, and expressive clarity of playing, she has devoted her career to promoting the viola da gamba, both as a soloist and in ensembles. She also plays the baroque viola.



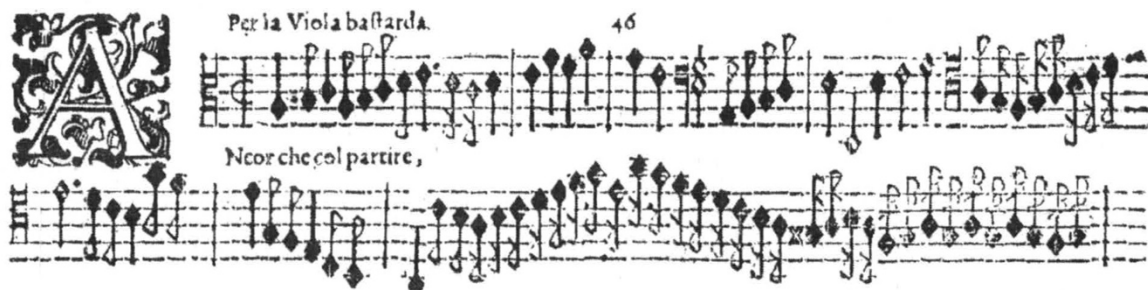
In the 1990s, Margaret founded the viola da gamba ensemble Les Voix humaines with Susie Napper. Together for more than thirty years, they have redefined the art of the viola duo, recording over forty albums and performing on stages around the world. Their musical complicity has made them outstanding ambassadors for the viola repertoire. They have earned critical acclaim and several prestigious awards (Prix Opus, Adisq, Diapason d'Or, etc.).

More recently, Margaret has been playing in a duo with Christophe Gauthier (harpsichord), Sylvain Bergeron (lute), and Antoine Malette-Chénier (harp). She has explored the dialogue between music and dance with Stéphanie Brochard and contributed to the creation of the show *Atempor/elle*. She performs frequently on both sides of the Atlantic, either as a soloist or with ensembles such as the Studio de musique ancienne de Montréal, Clavecin en Concert, Les Violons du Roy, Les Boréades, Pallade Musica, Les Idées Heureuses, the Spinoza and Poiesis ensembles, and Capriccio Stravagante. She has performed in concert with renowned soloists such as Skip Sempe, Jordi Savall, Wieland Kuijken, Barthold Kuijken, Charles Daniels, Suzie LeBlanc, and Daniel Taylor. She is regularly invited to perform the viola da gamba solos in J. S. Bach's Passions with various orchestras.

Margaret has recorded over a hundred albums (mainly on the ATMA label), including three solo albums, the most recent of which is devoted to J. S. Bach's sonatas for viola da gamba and obbligato harpsichord with Christophe Gauthier.

She has taught viola da gamba at Concordia University, Cegep Saint-Laurent, and Université de Montréal, where she has trained several young up-and-coming violists. In the summer, she teaches at the CAMMAC Music Centre. She gives workshops and master classes in Canada, the United States, Australia, Japan, and Mexico. Margaret regularly serves on juries for the Conseil des Arts et des Lettres du Québec, the Conseil des Arts de Montréal, Musicaction, and the Matthieu Duguay Competition in Lamèque.

Margaret Little plays a seven-string bass viol made by Judith Kraft and Bernard Prunier in Paris (1982) based on Colichon. Her bows are made by Quebec bow maker Louis Bégin.





## ANTOINE MALETTE-CHÉNIER

An innovative and creative harpist, Antoine Malette-Chénier plays a repertoire ranging from the Renaissance to contemporary creations. He has won many awards, including the Audience Awards and the Festival Montréal Baroque Award from the Concours international de musique baroque Mathieu-Duguay 2017, the Jury's Award at the Concours du Prix d'Europe 2017, a first prize at the 2013 OSM Standard Life Competition, and the 2014 Michael Measures prize from the Canada Council for the Arts.

Principal harp of the Orchestre symphonique de Trois-Rivières, Antoine has performed as a soloist, chamber, basso continuo and orchestral player in Canada, France, and the United States with ensembles such as the Nouvel Ensemble Moderne, the Orchestre Métropolitain and the Studio de Musique ancienne de Montréal. Antoine holds degrees from the Yale School of Music, McGill University, the Université de Montréal and the Conservatoire National Supérieur de Musique et de Danse de Lyon.

Ancidete mi pur, Per l'Arpa.

trillo doppio.

e.doppio

### TECHNICAL SPECIFICATIONS

- Access to the rehearsal room: four hours before the concert.
- A straight-backed chair with a flat seat or an adjustable piano bench
- We will bring our own music stands
- Adequate stage lighting to see our scores, but we can also bring music stand lights.
- Light lighting in the hall so that we can see the audience.