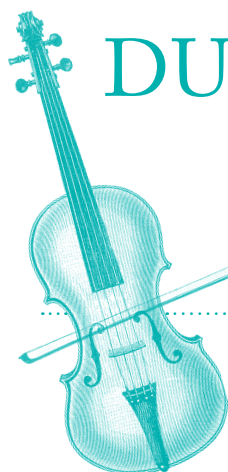


Early Music Afternoons



DUO MARESIENNE & special guests

TWENTY-SECOND SEASON, 2010-2011

As to the playfully tumbling arpeggios that came from Olav Chris Henriksen's guitar, and the burnished sound and sense of fantasy Carol Lewis loosed from her viola da gamba – was this class or not?

☛ THE BOSTON GLOBE

I was impressed by Henriksen's powerful and vibrant technique. He seems to get a lot more volume out of his instrument than most players, but without sacrificing tone. ☛ LUTE SOCIETY OF AMERICA QUARTERLY

Henriksen's technical and musical accomplishments in the solos, as well as in the ensemble pieces, were remarkable. The listeners witnessed a performance which was perfectly transparent in tone and consistently correct in style. ☛ BASELLANDSCHAFTLICHE ZEITUNG, SWITZERLAND

The audience had to pay quiet attention to hear the melodic and vocal craftsmanship of Henriksen's artistry...It was wonderful to hear the continuo part realized by gambist Carol Lewis and theorbo performer Henriksen...Lewis gave a fine, consistent, clearly voiced bass line to all the works to which she contributed throughout the concert...There was a fine balance between the theorbo and gamba. ☛ THE LEXINGTON MINUTE MAN



By the end of her recital, Carol Lewis had instilled in this listener a heightened regard for the viola da gamba – that rich, protean instrument she plays so winningly...How lucky [Hume and Corkine] were in having so zestful and passionate a champion as Carol Lewis. ☛ THE BOSTON GLOBE

Early Music Afternoons

TWENTY-SECOND SEASON, 2010-2011



I. Sunday, October 3, 2010

In the Wake of Corelli: 18th-century Italian music for viola da gamba and Baroque lutes.

Duo Maresienne (Carol Lewis, viola da gamba; Olav Chris Henriksen, Baroque lutes) perform late Baroque and early classical works by Corelli, Zamboni, Mascitti, Fontanelli, and others.

II. Sunday, November 21, 2010

From the Parlor to the Blue: the Guitar in America 1776-1930.

Olav Chris Henriksen performs music from the early days of English and Spanish guitars to the dawn of jazz and slide guitar styles, including works by Coupa, Buckley, Holland, Bickford, Lang, Tampa Red and others.

III. Sunday, January 30, 2011

Semper Dowland, Semper Dolens: Music of John Dowland.

Michael Collver, countertenor, and **El Dorado Ensemble** (Carol Lewis, Janet Haas, Mai-Lan Broekman, Paul Johnson and Alice Mroszczyk, violas da gamba; Olav Chris Henriksen, lute) perform consort songs, *Lachrimae*, lute solos and other works by Dowland.

IV. Sunday, March 27, 2011

The Royall Harp Consort: Music by William Lawes and his Contemporaries.

Works by Lawes, Butler, Jenkins, Hely, Lawrence and others, performed by **Barbara Poeschl-Edrich**, harp; **Lisa Brooke**, violin; **Olav Chris Henriksen**, theorbo and lute; **Carol Lewis**, viola da gamba.

V. Sunday, May 8, 2011

Terpsichore: Renaissance Dance Music from Northern Europe.

El Dorado Ensemble (Carol Lewis, Janet Haas, Mai-Lan Broekman, Paul Johnson and Alice Mroszczyk, violas da gamba; Olav Chris Henriksen, lute and cittern), perform a Mother's Day concert of instrumental fantasies, dances and solos by Praetorius, Moritz Landgraf von Hessen, Widmann, Cato and others.



All concerts take place at the Somerville Museum, One Westwood Road (at Central St.), Somerville, MA, and begin at 3:00 p.m. For further information, call (617) 666-9810. Admission is \$17 for the general public, \$12 for students, seniors and Museum members.



The Somerville Museum is supported by a grant from the Massachusetts Cultural Council and by generous contributions from the membership of the Somerville Museum

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Somerville Museum

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One Westwood Road
Somerville, Massachusetts 02143

DUO MARESIENNE
& special guests



Join us!

*for the 22nd Annual Season of Early
Music at the Somerville Museum*

Please join Duo Maresienne and their special guests for the 2010-2011 Season of Early Music in the intimate setting of the Somerville Museum.

ABOUT DUO MARESIENNE

Duo Maresienne is no ordinary instrumental duo. From the intricate Italian and English fantasies of the 15th and 16th centuries to the most spectacular French and German showpieces of the 18th century, this ensemble treats its audiences to a rich variety of music for some fascinating and elegant instruments – the lute, theorbo, viola da gamba and early guitars. Named for the great French Baroque composer and gambist Marin Marais, **Duo Maresienne** explores the musical spirit of Renaissance and Baroque Europe. **Carol Lewis** and **Olav Chris Henriksen** are two of America's leading early musicians. They have a unique repertoire, and unusual range, appearing individually and together, and collaborating with internationally acclaimed ensembles including the **Boston Camerata**, **Tafelmusik Baroque Orchestra** and **Hespèrion**. Recent performances by the Duo include an appearance at the *New Music Festival 2008* of the Boston Classical Guitar Society. They have recorded on Astrée, EMI, Harmonia Mundi, Nonesuch, Erato, Decca, Telarc and Koch International. Daniel Pinkham's "Sagas" (1998) was composed for **Duo Maresienne**. Perhaps the most enlightening and effective description of the Duo comes from the **Early Music Review** (England): "We were treated to a display of dazzling technical virtuosity and passionate playing of gut-gripping intensity that held the audience frozen still in its seats."

OLAV CHRIS HENRIKSEN, acclaimed throughout Europe and North America as a soloist on lute, theorbo and early guitars, is a much sought-after ensemble player, performing and recording with the **Boston Camerata**, **Handel & Haydn Society**, **Waverly Consort**, **Boston Baroque**, **Emmanuel Music**, **Ensemble Chaconne**, and **Musicians of the Old Post Road**, among others. Recent performances include Handel's *Water Music* with the **Boston Symphony Orchestra** and Bach's *St. John Passion* with **Emmanuel Music**. His new solo recording, *Guitar of the North*, will be released on the Centaur label in 2011; his first solo recording, *La Guitarre Royale: French Baroque and Classical Guitar Music*, is on the Museum Music label; he has also recorded for Nonesuch, Erato, Pro Musica, Telarc and Decca. He

performs and lectures frequently at the Museum of Fine Arts, Boston, playing musical instruments from the Museum's own collection. He has also lectured at Harvard University, Cambridge; Nelson Atkins Museum, Kansas City; Musikkhøgskolen, Oslo; Aston Magna Academy, Rutgers University; and Lincoln Center Institute, New York. He teaches at the Boston Conservatory and the University of Southern Maine. The **Boston Herald** praised his playing of Dowland and Kapsberger, saying, "Henriksen was able to dazzle with his virtuosity in the fantastical figurations of John Dowland's solo *Fantasy* for lute and Kapsberger's similarly brilliant *Toccata prima*."

CAROL LEWIS has been called a "wonderfully vivid, brilliantly florid viola da gamba performer." She has demonstrated her musical virtuosity and versatility as a soloist in recitals in the U.S. and abroad, and in performances of cantatas and Passions by Bach and others. A former student of Jordi Savall, Ms. Lewis holds a soloist diploma in the performance of renaissance and baroque music from the Schola Cantorum Basiliensis (Basel, Switzerland). She is an accomplished ensemble musician, having toured and recorded extensively with **Hespèrion**, the **Boston Camerata**, and **Capriccio Stravagante**. Recent performances include appearances with **Hespèrion** at Lincoln Center (New York) and the Boston Early Music Festival concert series (Cambridge, MA), as well as with the **Boston Camerata** at Calvin College (Grand Rapids, MI), St. Louis Cathedral, the Ringling Museum (Sarasota, FL), and the Radio France Auditorium (Paris). She has recorded on Astrée, EMI, Lyricornd, Harmonia Mundi, Nonesuch, Erato, Atma Classique and Koch International. Ms. Lewis has taught at New England Conservatory, Amherst Early Music, and the annual summer conclave of the Viola da Gamba Society of America. She is current president of the Viola da Gamba Society-New England, and is a co-founder of the Society for Historically Informed Performance. The **Boston Globe** called her playing "fiery, incisive," and the **Centre Presse** (Poitiers, France) admired her "technique and musicality, her breathtaking dexterity."

At the corner of Central Street and Westwood Road, the Museum is centrally located in Somerville and a short drive, bicycle ride, or walk from many Somerville, Cambridge, and Medford neighborhoods.

MBTA Bus #83 from Central Square or Porter Square
MBTA Bus #85 from Kendall Square or Union Square
MBTA Bus #87/#88 from Davis Square or Lechmere Station

