I. Sunday, October 27, 2013
The Enchanted Palace: Italian Baroque Music from the Age of Pope Urban VIII
Lisa Brooke, violin, Barbara Poeschl-Edrich, triple harp, Olav Chris Henriksen, theorbo & archlute, and Carol Lewis, viola da gamba perform canzonas, sonatas, toccatas and capricci by Trabaci, Frescobaldi, Rognoni, Kapsperger and others.

II. Sunday, November 24, 2013
L’Accord Nouveau: Lute Music of the French Baroque
Olav Chris Henriksen, lute, explores the many “new” lute tunings created by Ballard, Mesangeau, Dufault, Ennemond Gaultier and others.

III. Sunday, January 26, 2014
Lachrimae, or Seaven Teares: Music of John Dowland
El Dorado Ensemble (Carol Lewis, Janet Haas, Mai-Lan Broekman, Paul Johnson, Alice Mroszczyk, violas da gamba; Olav Chris Henriksen, lute) perform masterpieces of renaissance consort music, including pavans, galliards and almains by Dowland.

IV. Sunday, April 6, 2014
Concerti, Sonate e Partite: Music by the Kühnels
Duo Maresienne (Carol Lewis, viola da gamba; Olav Chris Henriksen, theorbo and Baroque lute) perform works by father and son Baroque virtuoso performers and composers August and Johann Michael Kühnel.

V. Sunday, May 11, 2014
The Masque of Beauty: Italian Musical Dynasties at the English Court
Mezzo-soprano Pamela Dellal joins El Dorado Ensemble (Carol Lewis, Janet Haas, Mai-Lan Broekman, Paul Johnson, Alice Mroszczyk, viola da gamba, Olav Chris Henriksen, lute) in a Mother’s Day concert of songs and instrumental music by Ferrabosco, Lupo, Bassano, and other Italian musicians who lived in Elizabethan and Jacobean England.

For further information, please call 617-666-9810 or visit www.somervillemuseum.org.

All concerts take place at the Somerville Museum, One Westwood Road (at Central St.), Somer-

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

The Somerville Museum presents Early Music Afternoons twenty-fifth season 2013-2014
The Sarabande was a special highlight, beautiful and stately. Lewis’s many double stops were silken, and her “bridge” between phrases (almost miniatures cadenzas), whether indicated on the printed page or not, sounded like spontaneous ornamentation by an inspired player.

Henriksen’s technical and musical accomplishments in the solo, as well as in the ensemble pieces, were remarkable. The listeners witnessed a performance which was perfectly transparent in tone and consistently elegant in style.

Duo Maresienne lavished great skill and enthusiasm... a wealth of prismatic, keenly-phrased playing of instruments once thought to be archaic, historic and dull.

We were treated to a display of dazzling technical virtuosity and passionate playing of gut-grasping intensity that held the audience frozen still in its seats. The ensemble between Carol Lewis (who really did make the viol sing) and Olav Chris Henriksen was perfect — and had the polish of long practice.

For her part, the gambist Carol Lewis offered us a brilliant demonstration of her instrument. Her technique and her musicality, her breathtaking dexterity transported us, in Marin Marais’ Grand Ballet, to a distant time, where music was not noise but elegance and discretion...

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Henriksen’s mastery of the archlute was illustrated in Saracini’s Toccata seconda... Henriksen’s solos on the Baroque guitar on Giovanni Battista Granata’s three dances were exemplary.

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Please join Duo Maresienne and their special guests for the 2013-2014 Season of Early Music in the intimate setting of the Somerville Museum.

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