TWENTY-SEVENTH SEASON 2015–2016

I. Sunday, November 1, 2015
Concert Spirituel: Instrumental Music of the French Baroque. Recorder virtuoso Aldo Abreu joins Duo Maresienne (Carol Lewis, viola da gamba; Olav Chris Henriksen, theorbo & Baroque guitar) in suites, chaconnes, and pièces de caractère by Philidor, Hotteterre, de Visée, Marais and others.

II. Sunday, November 29, 2015
From Fantasy to Fandango: Early Guitar Music from Spain. Olav Chris Henriksen (vihuela, Renaissance & Baroque guitars) will play some of the finest Spanish music for early plucked instruments, including works by Milan, Narvaez, Mudarra, Valderrábano, Sanz, Santa Cruz and de Murcia.

III. Sunday, January 10, 2016
The Return of the King: Music of the English Restoration. Ensemble Très Maresienne (Lisa Brooke, violin; Olav Chris Henriksen, theorbo & Baroque lute; Carol Lewis, viola da gamba) perform sonatas, fantasias and grounds by Purcell, Finger, Locke, Mace, Simpson, Young and others.

IV. Sunday, February 7, 2016
A Masque of Flowers: 17th-century English Dances & Fantasias. El Dorado Ensemble (Carol Lewis, Janet Haas, Mai-Lan Broekman, Paul Johnson, Alice Mroszczyk, violas da gamba; Olav Chris Henriksen, lute) perform renaissance court and theater music from the golden age of the English viol consort, with works by Bradle, Simpson, Johnson, Corentin, Bateman and Adson.

V. Sunday, May 8, 2016
Sonate e Cantate: From Legrenzi to Vivaldi. Mezzo-soprano Pamela Dellal joins El Dorado Ensemble in original, rarely-heard Italian Baroque works for voice and viols, including music by Vivaldi, Stradella, Marcello, Handel, Legrenzi, G. Strozzi.

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 Kühnel did reveal the full range of the combination’s textural possibilities in the skilled hands of Lewis and Henriksen.

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.

Particularly noteworthy (was) the wonderful soprano gamba work by Jordi Savall and Carol Lewis… “Ludi Musici from Germany” (composed by Samuel Scheidt in the early seventeenth century) was gorgeous, suggesting bouncy shadows of melancholy and included imitation between gumbas that finally burst into a joyful chorus in “Galliard Battaglia XXI”.

These are first-class performers, and the pleasures they afforded were subtle, keen and real.

We were treated to a display of dazzling technical virtuosity and passionate playing of gut-grapping 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.

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In 18th-century France. Late in November, Olav Chris Henriksen will bring along three very different types of guitars to play some exquisite music from Spain. In January we’ll welcome back violinist Lisa Piccioni for a program of English Baroque music (be prepared for some surprises!). Renaissance court and theater music from England is the theme for our February concert. Music-sororities Pamela Dellal returns for our Mother’s Day concert, singing some beautiful Italian music that probably hasn’t been heard in Somerville before… Come along with us once again as we celebrate our rich musical heritage, brought to us from European courts, countryside, and from the homes of people like us.

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 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 appear individually and together, and collaborating with internationally acclaimed ensembles including the Boston Camerata, Tafelmusik Baroque Orchestra and Hespèrion. They have recorded on Astrée, EMI, Harmonia Mundi, Naumachia, Erato, Ceturt, Decca, Telarc and Koch International. Daniel Pinkham’s “Sagas” (1998) was composed for Duo Maresienne.

Olav Chris Henriksen, acclaimed throughout Europe and North America as a soloist on lute, theorbo and early guitars, has also performed and recorded with the Boston Camerata, Handel & Harpsichord Society, Waverly Consort, Boston Baroque, Ensemble Chaconne, L’Archet Nu, and Musicians of the Old Post Road, among others. Recent performances include appearances at the American Antiquarian Society (Worcester MA), Library of Congress (Washington DC), and the Wadsworth Atheneum (Hartford CT). His latest solo recording, Guitar of the North, is on the Centaur label; his first solo recording, La Guitarre Royalle: French Baroque and Classical Guitar Music, is on the Museum Music label. Mr. Henriksen performs and lectures frequently at the Museum of Fine Arts, Boston, playing musical instruments from the Museum’s collection. He has also lectured at Harvard University, Cambridge, Northwestern University, Boston, Northeastern University, Boston; Nelson Atkins Museum, Kansas City; Musikkhögskolen, Oslo; Amor Musica Academy, Rutgers University; and Lincoln Center Institute, New York. He teaches at the Boston Conservatory and the University of Southern Maine.

Carol Lewis has been called a “zestful and passionate champion” of the viola da gamba. She has frequently demonstrated her musical virtuosity and versatility as a soloist in recitals in the United States and abroad. A former student of Jordi Savall, Ms. Lewis holds a soloist diploma from the Schola Cantorum Basiliensis (Basel, Switzerland). She is an accomplished ensemble musician, having toured and recorded with Hespèrion, the Boston Camerata, Ensemble Chaconne and Capriccio Stravagante. She most recently appeared with Boston Camerata at Hamilton College (New York), with Capella Chaconne at Providence College (Rhode Island), and with Ensemble Chaconne at Denzel College (Iowa). Ms. Lewis has taught at Festival dei Saraceni (Pamparado, Italy), Milano Civica Scuola di Musica (Italy), New England Conservatory of Music, Amherst Early Music, and the annual summer conclave of the Viola da Gamba Society of America. She is the current president of the Viola da Gamba Society of America. She was a co-founder of the Society for Historically Informed Performance.

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 #84 from Kendall Square or Union Square