

Stravinsky's *'The Rake's Progress'* was given critical acclaim by the Montreal Gazette. Akiko has often performed at the Christ Church Cathedral concert series (Montreal), and has been featured in recital at the Quebec City Bach Festival. Akiko earned Master's Degrees in Organ Performance and Sacred Music from the Cleveland Institute of Music and Southern Methodist University, respectively. Akiko currently resides in the Boston area, where she often plays continuo for graduate students in the Early Music programs at the Longy School of Music and the Historical Performance Department in Boston University. She is a founder of Les Bostonades.

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Next Concerts

Leclair et plus

Sarah Darling - violin
Tatiana Daubek - violin
Angus Lansing - viola da gamba
Akiko Enoki Sato - harpsichord

Saturday, April 4th, 2009
at 8:00 p.m.
Cambridge Friends Meeting House
5 Longfellow Park, Cambridge

Music for Two Harpsichords

Hank Knox (Montreal)
Akiko Enoki Sato

Friday, May 8th, 2009
at 8:00 p.m.
First Church in Cambridge, Congregational
11 Garden Street, Cambridge

www.bostonades.org

Les Bostonades

Pastorella

Italian Cantatas

Elizabeth Anker - contralto
Sarah Darling - baroque violin
Tatiana Daubek - baroque violin
Juliana Soltis - baroque cello
Akiko Enoki Sato - harpsichord

Saturday, December 6th, 2008
8:00 p.m.

Cambridge Friends Meeting House
5 Longfellow Park, Cambridge

Pastorella

Cantata “Vicino a un rivoletto”

Antonio Caldara

Recitativo - Vicino a un rivoletto

(ca.1670 - 1736)

Aria - Zeffiretto amorosetto

Recitativo - Ma, o ciel, che infin le piante

Aria - Aime, sento il mio core

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Trio Sonata Quinta in C-major

Antonio Caldara

Largo-Allegro-Allegro-Presto

Cantata “Nel dolce tempo”

George Frideric Handel

Recitativo - Nel dolce tempo

(1685 - 1759)

Aria - Pastorella, coi bei lumi

Recitativo - Di pallido color

Aria - Senti, dite, ben mio

* * * Intermission * * *

Trio Sonata Op. 5 no.4 in G major

G. F. Handel

Allegro - A Tempo Ordinario - Passacaille - Gigue - Menuett

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Cantata “Siedi Amarilli”

Giovanni Battista Bononcini

Preludio - Allegro

(1670 - 1747)

Aria -Siedi Amarilli with 2 interspersed recitatives

Recitativo - Ah si che I tuoi begl'occhi

Aria con spirito - Se scherza e ride

Contralto **Elizabeth Anker's** wide repertoire spans from medieval chant to contemporary pieces written for her unique voice. She has performed with the San Francisco Symphony Orchestra (the premiere of John Adams's *Grand Piano Music*), Philharmonia Baroque (*Messiah*), Boston's Handel and Haydn Society (*Messiah*, Vivaldi's *Gloria*), Boston Bach Ensemble (Bach's *Christmas Oratorio* and chamber music), Boston Cecilia (Bach programs), Back Bay Chorale, Emmanuel Music, and at Bach festivals in San Francisco and France. She has toured with Sequentia of Koln and the Boston Camerata. In the field of Baroque opera, she sang the title role in the modern revival of Cesti's *Semiramide* and the role of Galatea in Handel's *Aci, Galatea e Polifemo*. She is on the voice faculty of the New England Conservatory of Music, Extension Division, and the Longy School of Music.

A native of Boston, **Sarah Darling** takes enthusiastic part in the city's tradition of playing music of all ages and styles. Sarah studied at Harvard, Juilliard, Amsterdam, and Freiburg and is currently in the doctoral program at NEC with Kim Kashkashian. She is the concertmaster and co-director of the Harvard Baroque Chamber Orchestra, assisting to Phoebe Carrai and previously Robert Mealy. Sarah can be seen playing with a diverse spectrum of Boston groups - the Symphony, the Pops, Boston Baroque, the Handel and Haydn Society, the Portland and Rhode Island Symphonies, BMOP, the Callithumpian Consort, White Rabbit, the Sarasa Ensemble, Boston Hausmusik, and the uncondacted chamber orchestra A Far Cry. She is also a founding member of several chamber groups - the Rosetta Trio, the Conspiro Quartet, and the Arcturus Chamber Ensemble, which she directs.

Tatiana Daubek, from Pound Ridge, New York, holds degrees from the University of North Texas and Boston University where she studied both modern and baroque violin. Tatiana's principal teachers/mentors have included Julia Bushkova, Cynthia Roberts, Dana Mazurkevich, and Elizabeth Blumenstock. As a free-lance artist, Tatiana plays with various period ensembles throughout the country including Boston Baroque, Concert Royal, the Orchestra of New Spain, Musica Maris, La Riche and Co., L'Academie, and is currently working on promoting Cambridge Concentus, an upcoming period ensemble comprised of instrumentalists and singers based in the Boston area.

Raised amidst the rich musical traditions of Appalachia, cellist **Juliana Soltis** was originally trained in the modern style, studying with both Yeesun Kim and Richard Aaron before making the switch to Baroque cello in 2006 following a summer spent under the mentorship of the Tafelmusik Baroque Orchestra in Toronto. An engaging and dynamic performer, Ms. Soltis has soloed with the Harvard Baroque Chamber Orchestra and is pleased to be making her premiere appearance with Les Bostonades. Juliana holds a Bachelor of Music from the New England Conservatory, a Master of Music from Ball State University, and has studied at the Early Music Institute at Indiana University. She is currently pursuing a Graduate Performance Diploma in Baroque cello at the Longy School of Music under the tutelage of renowned Baroque cellist Phoebe Carrai. Ms. Soltis is privileged to play on an antique instrument dated 1677 by Andreas Ferdinand Mayr, recently restored by Warren Ellison of Jericho, Vermont.

Akiko Enoki Sato received advanced training in harpsichord and figured bass with Hank Knox at McGill University's Early Music Program. While in Montreal, Akiko was heard regularly as soloist and continuo player with the McGill Baroque Orchestra and Opera McGill. Her performance in McGill University's production of