

Pols and Reiner Zipperling. Currently based in Toronto, he has performed with Folia, Scaramella, Tafelmusik and Opera Atelier, as well as with the Boston-based Arcturus Chamber Ensemble and Les Bostonades. He is also a founding member of the newly formed baroque chamber ensemble, L'Indiscrete. Justin's interest in the viola da gamba includes the history and construction of the instrument itself. After making the viol he currently plays on, he was awarded a Shaw traveling fellowship to study instrument making in London and to explore the great Northern European viol collections. He maintains an atelier in Boston, USA, where he is curator of Harvard's historical instrument collection.

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 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.

Concert Royal

Music for Two harpsichords

by

F. Couperin and J. S. Bach

Hank Knox

Akiko Enoki Sato

Tuesday, June 9th at 5:00 pm
Lindsey Chapel at Emmanuel Church
15 Newbury Street, Boston

**This program is sponsored by
the Schulich School of Music of McGill University**

Les Bostonades

La Morte di Lucretia

Teresa Wakim - soprano

Sarah Darling - violin

Laura Gulley - violin

Kate Bennett Haynes - cello

Justin Haynes - viola da gamba

Akiko Enoki Sato - harpsichord

Tuesday, June 9th at 2:30 pm
Lindsey Chapel at Emmanuel Church
15 Newbury Street, Boston

La Morte di Lucretia **Michel Pignolet de Montéclair**
from the Third Book of Cantatas, (1667 - 1737)
Paris, 1728

Recitativo - *Ferma Tarquinio*

Aria - *Dove vai*

Recitativo - *Ma folle*

Aria - *Coraggio miei spiriti*

Recitativo e aria - *Assistete mi*

Recitativo - *Così morì*

* * * * *

Trio Sonata Op. 5 no. 4 **George Frideric Handel**
in G-Major (1685 - 1759)

Allegro

A Tempo Ordinario - Allegro

Passacaille

Gigue

Menuett

* * * * *

La Lucrezia **G. F. Handel**

Recitativo - *O Numi eterni*

Adagio - *Già superbo del mio affanno*

Recitativo - *Ma voi, forse nel cielo*

Allegro - *Il suol che preme*

Recitativo/Furioso - *Ah! che ancor*

/Questi la disperata anima mia

Larghetto - *Alla salma infedel*

Recitativo - *A voi, a voi padre*

Arioso/Furioso - *Già nel seno*

/Ma se qui non m'è dato

Lauded as a “fine baroque stylist,” soprano **Teresa Wakim** enjoys a successful career as soloist in opera and oratorio. A graduate of the Oberlin Conservatory and Boston University, she has received praise from such publications as *Early Music America*, *Miami Herald*, and the *Boston Globe*. She is featured on two Grammy-nominated recordings of Lully operas, *Thésée* and *Psyché* with the Boston Early Music Festival, and appears with them at this summer's festival as Diane in Charpentier's *Actéon*. Recent engagements include the role of Lisbeth in Mendelssohn's opera *Son & Stranger* with Masterworks Chorale, soloist in the premiere of Paul Crabtree's *Sedebat Mater* in Florida with Seraphic Fire, Boccherini's *Stabat Mater* with Bourbon Baroque in Louisville, and several solo appearances this season with the Handel & Haydn Society, including Bach's *Magnificat* and Purcell's *Dioclesian*.

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 Portland and Rhode Island Symphonies, BMOP, the Callithumpian Consort, White Rabbit, the Sarasa Ensemble, Boston Hausmusik, Musicians of the Old Post Road, and the chamber orchestra A Far Cry. She is also a founding member of the Rosetta Trio, the Sanssouci Quartet, and the Arcturus Chamber Ensemble.

Laura Guley holds a B.S. in music and mathematics from Brown University. In the past two years she has performed on Baroque violin in the Boston area with Boston Baroque, the Boston Early Music Festival Orchestra, the Newport Baroque Orchestra, Renaissance, the women's baroque orchestra Foundling, and La Donna Musicale. She appears on two recordings of psalms by Antonia Bembo released by La Donna Musicale in 2004 and 2006, the Renaissance CD "Carols for Dancing" released in 2006 by WGBH, and three Boston Baroque recordings released by Telarc. Laura is also on the faculty of the Music School of the Rhode Island Philharmonic and is a member of the orchestra.

Kate Bennett Haynes studied modern cello with Laurence Lesser at the New England Conservatory and baroque cello with Jaap ter Linden at the Royal Dutch Conservatory in the Hague, after completing a bachelor's degree in Scandinavian studies at Harvard College. She now enjoys an international musical life dedicated to historical performance of all periods. In addition to her work with baroque orchestras such as Toronto's Tafelmusik and Aradia, Montreal's Arion, and Belgium's B'Rock, Kate has an active interest in classical and romantic performance practice, which she has pursued as a founding member of Boston Hausmusik, the Arcturus Chamber Ensemble, the Rosetta String Trio, and the newly formed Sanssouci Quartet. She has also recently joined forces with Amsterdam-based fortepianist Yi-heng Yang to explore the rich cello and keyboard sonata repertoire of the late 18th and 19th centuries. Kate has performed at chamber music festivals such as Yellow Barn, Sarasota, Taos and Norfolk, and has collaborated with a wide range of musicians, among them Eric Hoeprich, Donald Weilerstein, Anthony Marwood, Bobby McFerrin and the Ying Quartet. She lives in Toronto, Canada.

Justin Haynes studied cello and viola da gamba at Harvard and the Royal Dutch Conservatory in the Hague where his principal teachers were Philippe Pierlot, Anneke