

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

Les Bostonades

www.bostonades.org

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

Brandenburg No. 6, BWV 1051
(Transcription by Kenneth Gilbert)

Johann Sebastian Bach
(1685 - 1750)

- I (Allegro)
- II Adagio ma non tanto
- III Allegro

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**Apothéose composé à la mémoire
immortelle de l'incomparable Monsieur
de Lully, Paris, 1725**

François Couperin
(1668 - 1733)

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Double Concerto in C-Major, BWV 1061a

J. S. Bach

- I Allegro
- II Adagio ovvero Largo
- III Fuga

Hank Knox studied harpsichord with John Grew at McGill University in Montreal and with Kenneth Gilbert in Paris. He has given numerous harpsichord recitals, and is a founding member of Ensemble Arion, with whom he has toured Canada, the United States, Europe, Japan, South America and Mexico. He has performed, recorded and toured with the Tafelmusik Baroque Orchestra and le Studio de musique ancienne de Montréal; he plays regularly with the Orchestre symphonique de Montréal. He has recorded for Radio Canada and the CBC, and appears on recordings with Arion on the early-music.com, Atma, Analekta, CBC, Titanic and Collegium labels. He has released a recording of Frescobaldi's keyboard works performed on an Italian harpsichord of 1677 on the Atma label, and a recording of works by D'Anglebert performed on an upright harpsichord for early-music.com. A second recording of harpsichord works of Frescobaldi on the 1677 Italian harpsichord has just been released on the early-music.com label; a recording of Handel opera arias and overtures in transcriptions for harpsichord by Babell and Handel on instruments from the Benton Fletcher collection at Fenton House in London is due for release in the spring of 2009.

Hank Knox directs the Early Music program at McGill University, where he teaches harpsichord and figured bass accompaniment, coaches chamber music ensembles, and conducts the McGill Baroque Orchestra. He has been a William Dawson Scholar in recognition of his work in Early Music since 2003, and was awarded the Thomas Binkley prize for an outstanding university collegium director by Early Music America in 2008. In collaboration with Opera McGill, he has directed productions of Purcell's *Dido & Aeneas*, Handel's *Giulio Cesare*, *Alcina*, *Semele* and *Radamisto*, Lully's *Thésée*, Monteverdi's *Il ritorno d'Ulisse in patria*, Telemann's *Don Quichotte*, Les sauvages from Rameau's *Les indes galantes*, and Peri's *Euridice*.

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.