

Conservatory and the Longy School of Music, and his former students now fill the ranks of many top groups across the country. He is an acknowledged expert in historical reed techniques and examples of his work are on permanent display at the Metropolitan Museum of Art. His recording of the Bach Orchestral Suites has received a 2009 Grammy nomination.

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.

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Next Concert

Night of French Cantatas

Music by Rameau, Blamont and Couperin
with Soprano **Teresa Wakim**

Saturday, April 10th, 2010 at 8:00 p.m.

Lindsey Chapel at Emmanuel Church
15 Newbury Street, Boston

www.bostonades.org

Les Bostonades

Inverno Caldo

Sarah Darling - baroque violin

Tatiana Daubek - baroque violin

Gonzalo X Ruiz - baroque oboe

Kate Bennett Haynes - baroque cello

Akiko Enoki Sato - harpsichord

Saturday, December 19 th. 2009
8:00 p.m.

Cambridge Friends Meeting House
5 Longfellow Park, Cambridge

**Concerto No. 9 for recorder, 2 violins
and continuo in a minor** **Alessandro Scarlatti**
(1660 - 1725)

Allegro - Largo - Fuga - Largo - Allegro

**Sonata for violin, oboe, harpsichord
and Continuo in C Major RV779** **Antonio Vivaldi**
(1678 - 1741)

Andante - Allegro - Largo e cantabile - Allegro

**Violin Sonata Op. 1 No. 1
in g minor** **Francesco Maria Veracini**
(1690 - 1768)

Overtura (Largo-Allegro-Adagio)

Aria (Affettuoso)

Paesana (Allegro)

Minuet (Allegro)

Giga del Postiglione (Allegro)

* * * Intermission * * *

**Cello Sonata Op. 14 No. 4 RV45
in B-flat Major** **Antonio Vivaldi**

Largo - Allegro - Largo - Allegro

Oboe Sonata Op. 13 No. 5 in g minor **Giuseppe Sammartini**
Andante - Presto - Minuetto I and II (1695 - 1750)

Violin Sonata Op. 5 No. 4 in F Major **Arcangelo Corelli**
Adagio - Allegro - Vivace - (1653 - 1713)
Adagio - Allegro

**Trio Sonata Op. 5 No. 17 RV76
in B-flat Major** **Antonio Vivaldi**

Preludio (Andante)

Allemanda (Allegro)

Corrente (Allegro)

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 Laurel Quartet, and the Arcturus Chamber Ensemble.

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 has been seen with various period ensembles throughout the country including Boston Baroque, Handel and Haydn Society, Concert Royal, the Orchestra of New Spain, Musica Maris, La Riche and Co., L'Academie, and is a founding member of Cambridge Concentus, a newly formed period ensemble.

Kate Bennett Haynes was educated at the New England Conservatory, Harvard College, and the Royal Dutch Conservatory in the Hague, where she studied baroque cello with Jaap ter Linden. She now enjoys an international musical life dedicated to historical performance of all periods. She has toured in North America and Europe with baroque orchestras such as Tafelmusik and B'Rock, and she has recorded for the Naxos, ATMA, Artemis/Vanguard, and Early-Music labels with ensembles such as Arion, Aradia, and Tempo Rubato. Especially passionate about classical and romantic performance practice, Kate is a founding member of Boston Hausmusik, the Rosetta String Trio, the Sanssouci Quartet, and a newly formed duo with Amsterdam-based fortepianist Yi-heng Yang. 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.

Gonzalo X. Ruiz, oboe and recorder, is one of America's most sought after historical woodwind soloists and was recently appointed to the faculty of The Juilliard School. In recent seasons he has appeared as principal oboist and soloist with leading groups the U.S. and Europe under such conductors as McGegan, Savall, Manze, Antonini, Huggett, Goodwin, and Egarr. Critics have called him "one of only a handful of truly superb baroque oboists in the world" (Alte Musik Aktuell) and "a master of expansive phrasing, lush sonorities, and deft passagework" (San Francisco Chronicle). For years he has taught at Oberlin