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Moving early music: Improvisation and the work-concept in seventeenth-century French keyboard performance

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Citation

Edwards, M. T. C. (2021, January 7). *Moving early music: Improvisation and the work-concept in seventeenth-century French keyboard performance*. Retrieved from <https://hdl.handle.net/1887/138943>

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Issue Date: 2021-01-07

Curriculum Vitæ

First prize winner in the 2012 Musica Antiqua Bruges International Harpsichord Competition, Canadian harpsichordist and organist Mark Edwards is recognized for his captivating performances, bringing the listener “to new and unpredictable regions, using all of the resources of his instrument, [...] of his virtuosity, and of his imagination” (*La Libre Belgique*). Since 2016, he has been Assistant Professor of Harpsichord at Oberlin Conservatory.

Edwards has given solo recitals at a number of prominent festival and concert series, including the Utrecht Early Music Festival, Bozar (Brussels), and the Montreal Baroque Festival. He has had concerto performances with a number of award-winning ensembles, including Il Gardellino (Belgium), Neobarock (Germany), Ensemble Caprice (Canada), and the Montreal Symphony Orchestra. Also an active chamber musician, he is the artistic director of *Poiesis*, and collaborates regularly with Les Boréades de Montréal and Les Délices (Cleveland).

His début solo CD, *Orpheus Descending*, was released in 2017 on the *early-music.com* label and was reviewed warmly. *Passaggi* (ATMA 2013), his CD with the Canadian recorder player Vincent Lauzer, was nominated for an ADISQ award. His performances have been broadcast by American Public Media, the Canadian Broadcasting Corporation, Klara (Belgium), and Radio 4 (Netherlands).

He is the recipient of academic grants from the Social Sciences and Humanities Research Council of Canada and the German Academic Exchange Service. He studied at the Eastman School of Music in Rochester, NY, where he earned his Bachelor of Music with highest distinction, and completed graduate degrees at McGill University and the Hochschule für Musik Freiburg. His former teachers include Robert Hill, William Porter, Hank Knox, and David Higgs.