

Fondation Mécénat Musica

Si vous désirez appuyer l'Ensemble Poiesis par le biais du programme de la Fondation Mécénat Musica, veuillez visiter notre site Internet www.poiesis.fr/appuyez-nous/ et écrire à notre président, Jason D'Aoust à l'adresse jason.daoust@poiesis.ca pour plus de détails.

If you are interested in supporting Ensemble Poiesis through the Mécénat Musica Foundation's program, please visit our website www.poiesis.ca/en/donate/ and write to our president, Jason D'Aoust, at jason.daoust@poiesis.ca for further details.

Remerciements

Fondation Mécénat Musica Foundation

Suzie LeBlanc
Louise Lapointe
Dave H. Benson

Poiesis

présente

Louis XV

Musique de François Couperin

Le jeudi 1 juin 2017 à 20h00

La Chapelle Saint-Louis
4230 rue Drolet Montréal, QC

www.poiesis.ca

Poiesis (poi-'ē-səs) is an early music ensemble founded in 2017 and based in Montreal, Quebec. Its artistic director, the Canadian harpsichordist and organist Mark Edwards, heads the ensemble. Mr. Edwards is one of the preeminent harpsichordists of his generation. In 2012, he won First Prize at the Bruges Musica Antiqua Competition. In 2016, he was appointed Professor of Harpsichord at Oberlin Conservatory.

The underlying artistic vision that informs the ensemble's mission is that music, as a performance art, is in a constant state of re-creation. This is especially true of music prior to the 19th century, written before the roles of performer and composer were so clearly demarcated. The historically informed performances of Poiesis take into account this tension between musical practice and musical scores by revisiting the rich tradition of musical improvisation in the 16th, 17th and 18th centuries.

We are dedicated to the presentation of early music concerts that explore this potential of improvisation in its many forms to inform engaging and exciting performances. Hence the ensemble's name: the word poiesis is a transliteration from Ancient Greek that means to make something, especially in relation to art. It describes perfectly the act of musical performance as understood by members of the ensemble: a never-ending re-creation of music.

Poiesis

Joanna Marsden, flûte traversière / baroque flute

Alexis Rislér, luth / lute

Mark Edwards, clavecin / harpsichord

Sixième concert

I. Gravement et mesuré

II. Allemande: Vivement et les croches égales et marquées

III. Sarabande mesurée: Noblement

IV. Air de Diable: Tres viste

V. Siciliéne: Tendrement et loûré

François Couperin

(1668-1733)

Ordre 24ème (extraits)

Les vieux seigneurs

Les jeunes seigneurs

Les dars-homicides

Les guirlandes

L'amphibie

François Couperin

Le Rossignol-en-Amour

François Couperin

Neuvième concert: Ritratto d'Amore

François Couperin

I. Le Charme: Gracieusement et gravement

II. L'Enjouement: Gayement

III. Les Grâces: Courante Française

IV. Le Je-ne-sçay-quoy: Gayement

VI. La noble Fierté: Sarabande gravement

VII. La Douceur: Amoreusement

VII. L'etcetera