

François Couperin published two collections of chamber music – the *Concerts Royaux* in 1722 and *Les Nations* in 1726 – in what today would be called open scoring, so that they could be performed by whatever instruments were to hand. But he confessed in the preface to a later publication that he himself preferred to perform them on two harpsichords, although that suggestion had to wait for this two-album series to be taken up in recordings. Here *Les Nations* and movements from the *Concerts Royaux* are presented with a number of his *Pièces de clavecin*, also in rarely heard realisations for two harpsichords.



TOCC 0258

## FRANÇOIS COUPERIN Music for Two Harpsichords, Volume Two

<u>1</u>	<i>Concerts Royaux, Quatrième Concert</i> (1722): Forlane	3:01
<u>2</u>	<i>Les Nations, Premier Ordre: La Françoise</i> (1726)	22:23
<u>11</u>	<i>Pièces de Clavecin, Second Livre, Neuvième Ordre</i> (1717): Allemande à deux Clavecins*	4:26
<u>12</u>	<i>Pièces de Clavecin, Troisième Livre, Quinzième Ordre</i> (1722): Muséte de Choisi – Muséte de Taverni*	5:14
<u>14</u>	<i>Les Nations, Troisième Ordre: L'Impériale</i> (1726)	30:59

Jochewed Schwarz and Emer Buckley, harpsichords

TT 66:03

ALL EXCEPT \* FIRST RECORDINGS

### Comments on Volume One

'The playing by harpsichordists Jochewed Schwarz and Emer Buckley is finely matched. Both blend well with each other and provide a strong, virile performance that brings the nuances and ornaments of Couperin's music to life. One can see through their interplay why the composer considered this his ideal performance medium.' *Fanfare*

'engaging interpretations by congenial partners'

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