

Pièces de clavecin, Livre I (1748) La de Caze. Overture	Claude Balbastre (1724-1799)
Pièces de clavecin (Bauyn MS, compiled ca. 1690)) Prélude Passacaille	Louis Couperin (ca. 1626-1661)
Dix-septième Ordre, Troisième Livre (1722) La Superbe, our la Forqueray Les Petits Moulins à vent Les Timbres Courante Les petites Chrémieres de Bagnolet	François Couperin (1668-1733)
Pause	
Pièces de clavecin (1689) Prélude	Jean Henry D'Anglebert (1629-1691)
Pièces de clavecin (1747) La Couperin La Portugaise	Jean-Baptiste Antoine Forqueray (1699-1732)
Sonata in D Minor, BWV 964, after the Violin Sonata in A Minor, BWV 1003 (1720) Adagio Allegro	Johann Sebastian Bach (1685-1750)
Pièces de clavecin (1751) L'Arlequine, ou la Adam La Chéron La Blanchet	Armand-Louis Couperin (1727-1789)

Like his contemporaries, François Couperin wrote program music but, in his hands, the pieces were more than convention. His are musical portraits, offering psychological profiles of the people in his sphere. Jane Clark notes: "Couperin was acutely sensitive to human feelings and human foibles, our own feelings and foibles in fact, perennial human conditions, which is what lifts his miniatures on to a universal plane."

In the *Dix-Septième Ordre*, Couperin pays tribute to Antoine Forquery, a celebrated viol player. The portrait is at once deferential and dignified, yet subtly derogatory.

*La Superbe, ou la Forqueray*

The suite begins with an allemande, entitled *La Superbe, ou la Forqueray*. Here, Couperin exploits the lowest range of the harpsichord to evoke Forqueray's personality, known to be haughty, proud, and somewhat pompous.

*Les petits Moulins à Vent*

The title of the next movement, *Les petits Moulins à Vent* (the little windmills), is an expression for "idle chatterboxes." In this piece, the hands chase one another down the keyboard in rapid dialogue, possibly a hint at Forqueray's vapid conversational style.

*Les Timbres*

*Les Timbres*, meaning hand-struck bells, is used here in another sense, that is, insane: “One says of a madman that his timbre is not sane.” (Furetière). The piece probably refers to Forqueray, who was unpredictable. Beautiful suspensions in the couplets of this rondeau, written in *style brisé* (broken or arpeggiated style) paint a picture of Forqueray’s “broken timbre” or instability.

*Courante*

This is the only dance movement in Couperin’s *Third Book*, possibly meant as a reference to Forqueray’s by now old-fashioned musical style.

*Les Petites Chrémères de Bagnolet*

The title means “the little dairymaids of Bagnolet.” At the Château de Bagnolet, the Duchess of Orléans and her friends played at being peasants. This is possibly also a reference to Forqueray, who gave gamba lessons to the Duc d’Orléans. Mordents decorate nearly every beat of this gigue. Perhaps this is Couperin’s social commentary on the artificiality and decadence of the nobility in France, in the era just before the French Revolution.