

September 1, 1981

Peter Philips: Amarilli di Julio Romano

Leonhardt terms this piece, "sweet, almost sentimental. For the opening chord, in particular, he suggests a full but quite gentle sound. The chords for the word, "Amarilli," should be ever so slightly arpeggiated.

Overall, GL suggests arpeggiated releases of chords, so that one never knows where the sound stops, a kind of "sfumato" in his terms.

He also was quite concerned that block chords as well as chains of notes all fit into a hierarchy of strong/weak ("good/bad"), and suggested that I make up exercises of repeated or changing chords, in equal and dotted rhythms.

François Couperin: Prelude No. 5 (L'Art du toucher)

GL doesn't object to rhythmic freedom in this piece, but is concerned about places like the 3rd beat of measure 4: the appoggiatura can become a "5<sup>th</sup> sixteenth note" if the new line doesn't come in on time.

He also suggested practicing schleifers in right hand with bass (in octaves) in left—making a big sweep, with a

warm, full sound.

GL does something strange with the  $\text{ol } \frac{1}{x}$  in bass:  
holding tied note into beat?

### Couperin: Fifth Ordre

Allemande: with much confidence; "this is so because I say so!" GL says it must be played on 2 - 8's, especially following the prelude.

Beginning of B section everything is "bad" until the dot in m. 17. Appoggiaturas followed by  $\text{ff}$  should be short. In m. 21 and onwards eighth notes in l.h. should be short and definite.

Overall, GL wanted things more graceful. Inégal should be cross-rhythmical (tied into beat).

Courante: Written out appoggiaturas (ending sections) are never to be played inégal.

Groups of notes, within a larger beat, should all be taken under the hand, so that only the first receives an accent. The hand should curve around to get these notes gently, and less finger movement should be used.

Seconde Courante: GL liked how F. played this a lot. Particularly the weak, appoggiated beginning of the B section, which contrasts with

the explosions that follow. Also the well-articulated leaps in m. 13-14. He wanted the quarter notes in the A section lighter and more even, with only the downbeats getting an accent.

Sarabande: This movement was worked on heavily, again for "sfumato" effects, maximum warmth and continuity.

Les Agréments see music.

According to GL, the dynamic consideration must come first. Notes must be heard as swelling and then dying off suddenly or gradually