

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 "5th 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

