

**A New 18th - Century Cantabile Aesthetic:
Nuanced Dynamics and Legato
On the Unfretted 18th-Century Clavichord and Early Piano**

**Carol lei Breckenridge, Clavichord and Fortepiano Lecture-Recital
HKSNA/WEKA Conference
October 4, 2025, Reed College, Portland, Oregon**

Pieces performed:

Allemande in D Major from *Partita No. 4* (pub. 1731) Johann Sebastian Bach
(1685-1750)

Unfretted Clavichord by Paul Irvin after C. G. Friederici 1765

Rondo in A Minor, K. 511 (1787) Wolfgang Amadeus Mozart
(1756-1791)

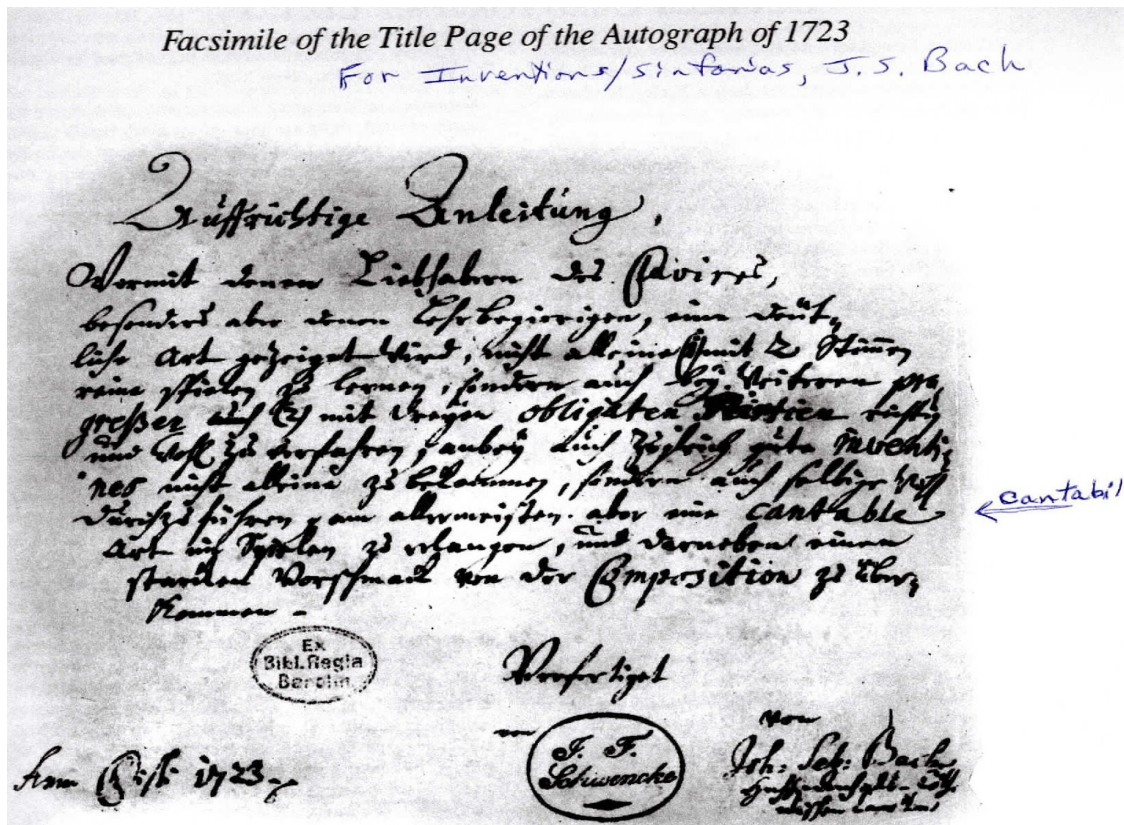
Fortepiano by Donald Makinnon after A. Stein 1770's

Excerpts:

Facsimile in Bach's hand of the Title Page for the *Inventions/Sinfonias*, published 1723

Facsimile of the *Allemande* from *Partita No. 4*, first publication of 1731, 3 *cantabile* voices

Autograph of Mozart's *Rondo in A Minor, K. 511*, March 1787, showing nuanced dynamic notations: *crescendo* to *piano*, *diminuendo* to *pianissimo*, as well as assumed *legato* indications, including long slurs over bar lines.



37 J.S. Bach, Partita No. 4, 1st publication, 1731
Allmande.

Mozart, Rondo in A Minor, Autograph (March, 1787)

Diminuendo
to p