



## Historical Keyboards: Musick Making From the Past Into the Future

HKSNA Regional Meeting Co-Sponsored by WEKA  
Saturday, October 4, 2025, 9:30am-4:30pm & 7:00-8:30pm  
Reed College, Portland, Oregon, U.S.A.

This meeting is dedicated to all aspects of music making with historical keyboards throughout the centuries.

### MORNING PRESENTATIONS - 9:30am-12:00pm - Reed College Performing Arts Building, Room 320

- 9:00 Registration & Refreshments
- 9:30 Announcements
- 10:00 Carol lei Breckenridge – *A New Cantabile Aesthetic: The 18th-Century Clavichord and Early Piano* – Clavichord and Fortepiano
- 10:30 Artem Markaryan – *Unlocking Reicha's Variations: The Impact of Historical Keyboards on Interpretation* – Fortepiano
- 11:00 Tung Nguyen – *The Keyboard Concertos in the 18th Century: An Historically Informed Approach* – Fortepiano
- 11:30 Lark Powers – *From Fandango to Joropo* – Italian Harpsichord

### LUNCH BREAK & HANDS-ON SESSION - 12:00-1:15pm - Reed College Performing Arts Building, Room 320

- 12:00 Play the clavichord, fortepiano and harpsichord yourself with supervision!

### AFTERNOON PRESENTATIONS - 1:30-4:30pm - Reed College Eliot Hall Chapel (3<sup>rd</sup> Floor)

- 1:30 Announcements
- 1:40 Yago Mahúgo - *Between Devotion and Desire: The Enigma of Soler's Fandango* – French Harpsichord
- 2:10 Barbara Baird – *Understanding the Allemandes of J.S. Bach* – French Harpsichord
- 2:40 Faythe Vollrath – *Reflections: Inspirations from the Past* – French Harpsichord
- 3:10 Break & Refreshments
- 3:30 Sonia Lee – *Performing the Concerts Royaux on Solo Harpsichord* – French Harpsichord
- 4:00 Joyce Chen – *Singing & Chirping: Birdsongs & Harpsichord Performance Practice* – French Harpsichord

### DINNER BREAK - 4:30-7:00pm

### EVENING GUEST ARTIST RECITAL - Byron Schenkman - 7:00pm – Reed College Eliot Hall Chapel (3<sup>rd</sup> Floor)

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*Link to this conference booklet*

## ABOUT HKSNA

<https://www.hksna.org>

The Historical Keyboard Society of North America (HKSNA) is a United States-based non-profit organization comprised of members who love and promote early keyboard instruments and the music written for them. Formed in 2012 by the merger of the Midwestern Historical Keyboard Society (MHKS, est. 1984), and the Southeastern Historical Keyboard Society (SEHKS, est. 1980), its members include instrument builders, players, teachers, and scholars, as well as many who merely love the looks and sounds of these beautiful instruments. HKSNA sponsors an international harpsichord performance competition for young performers (the Mae and Irving Jurow International Harpsichord Competition) and a composition competition, promoting new music for early keyboard instruments (the Aliénor International Harpsichord Composition Competition). HKSNA also publishes the peer-reviewed *Early Keyboard Journal* and a newsletter.

### **Officers and Board of Directors:**

Ruta Bloomfield, President (2026); Kathryn Cok, Vice President (2026); Marcos Krieger, Secretary (2025); Mark Kain, Treasurer (2025); David C. Kelzenberg, Immediate Past President; Maria Luisa Baldassari (2027); Patricia Garcia Gil (2027); Maria Rose (2027); Paul Carmona (2026); David Chung (2026); Silvanio Reis (2026); Michael Delfin (2025); Sonia Lee (2025); Ian Pritchard (2025). Early Keyboard Journal, Interim Editors: Sonia Lee and Maria Rose. Jurow Competition Director: Sonia Lee. Aliénor Project Director: Daniel Lessler. Newsletter Editor: Sonia Lee. Registered Agent (NC): Karen Hite Jacob.

### **Annual Meetings**

Many members attend our Annual Meeting/Conference, held in the spring of each year in various locations around the USA. These exciting events feature concerts, lectures, scholarly paper readings, and exhibits of scores, books, recordings, and beautiful early keyboard instruments, as well as much convivial collegiality. During 2025, HKSNA is sponsoring eight, one-day regional meetings in place of the annual, multi-day conference. The next conference in 2026 will be the first held outside the USA, in Italy.

### **HKSNA CONFERENCE - 2026 - Keyboard Pedagogy: From the Renaissance through the First Viennese School - June 10- 13, 2026 in Bologna and Florence, Italy**

The 2026 conference will take place in Bologna and Florence with the cooperation of the Conservatorio Giambattista Martini in Bologna and the Accademia Bartolomeo Cristofori in Florence. The Accademia Bartolomeo Cristofori, founded in Florence in 1989, is Italy's only center dedicated entirely to the fortepiano, fostering both performance on historical instruments and in-depth study of historical interpretation. With an extensive collection of restored original fortepianos, a specialized restoration lab, and a vibrant concert season featuring world-renowned artists, the Accademia is a leading institution in historical performance practice.

## ABOUT WEKA

<https://www.wekaweb.org>

Western Early Keyboard Association (WEKA) was founded in 1998 as a non-profit organization to promote mutual interests, foster communication, and share resources and expertise among harpsichord, clavichord, fortepiano, and organ enthusiasts, both professional and amateur, in the western United States. WEKA was established in Berkeley 1998-2008, moved to Seattle 2008-2014, and has been centered in Portland since 2015. In Portland, WEKA offers live recitals and workshops, provides hands-on opportunities for keyboard teachers and students, maintains a growing library of recorded live events on YouTube, and publishes a monthly newsletter.

### **Officers and Board of Directors**

Lynn Hanson, President/Treasurer/Publicity; Paul Irvin, Vice President; Carol lei Breckenridge, Secretary; Paul Hanau, Video Producer; Barbara Baird; Angeline Case-Stott; Sonia Lee

### **Conference Program Committee and Staff**

Barbara Baird, Carol lei Breckenridge, Angeline Case-Stott, Lynn Hanson, Paul Irvin, Sonia Lee, Paul Hanau, Thomas Mock, Barbara Ulman, Karen Hudson-Brown, Jane Mendenhall, Mary Hewitt, Joyce Bradshaw

WEKA is a 501(c)(3) non-profit organization and deeply appreciates your memberships and donations to support our early keyboard programs. Many Thanks to our recent donors: Alan Bostrom, Jillon Dupree, David Edwards, Bonnie Garrett, C. David Harris, Elizabeth Hays, Sue Jensen, Jeff Olliff, Spencer Reynolds, Richard Smiraglia, Scott Smith, Barbara Ulman.

### **Next WEKA Programs for 2025-26**

**Wesley Leffingwell (harpsichord)** - February 28, 2026, 2pm - St. John the Baptist Episopal Church at Oregon Episcopal School, Portland.

**David Belkovski (fortepiano)**- April 25, 2026, 4pm (*note later time*) - St Michael & All Angels Episopal Church, Portland.

## **CONFERENCE INSTRUMENTS**

### **Clavichord Courtesy of Carol lei Breckenridge**

An unfretted, 5-octave clavichord after Christian Gottfried Friederici (1765) made by Paul Irvin in 1995. Paul Irvin has recently restrung the clavichord with Stephen Birkett's historical wire, repinned with softer material, and annealed the tangents.

### **Double Harpsichord Courtesy of Carol lei Breckenridge**

The double harpsichord was built in 2006 by the Zuckermann shop, modeled after early 18th century French instruments by Blanchet and Taskin. It has recently been extensively voiced by Paul Irvin, including restringing with Stephen Birkett's historical wire.

### **Fortepiano Courtesy of Portland Baroque Orchestra <https://pbo.org>**

This fortepiano, built by Donald Makinnon of London in 1987, is a Stein type fortepiano. Johann (Georg) Andreas Stein (1728–1792), was critical to the development of the “Viennese” fortepiano, for which so much Classical-era piano music was written. The instrument has a walnut-veneered case with a range of FF-f’; it is primarily bichord strung with the top fourteen notes having three strings. A right knee lever lifts the dampers and a left knee lift activates a “moderator” stop which pulls a layer of cloth between the strings and hammers, mellowing the sound. Paul Irvin has recently restrung the fortepiano in Stephen Birkett's historical wire and repinned using softer material.

### **Reed College Early Keyboard Collection: Italian Harpsichord**

Owen Daly constructed this harpsichord after one by Sicilian builder Carlo Grimaldi, 1697, with the outer case painted by PBO cellist Lori Presthus and a keyboard range of GG, AA-d’’. This harpsichord’s two choirs of brass

strings can be transposed to play at either A=415 or 392. Paul Irvin has restrung, repinned and revoiced this instrument according to recent research on historical practices.

**Bonnie Garrett** held music teaching and administrative positions at Reed College for over thirty years in addition to sustaining an active performing career as fortepianist and harpsichordist. Also at Reed, Bonnie produced the concert series, *Bach in High Places* and *Friday at Four*, and arranged numerous musical collaborations with the Cooley Gallery. Bonnie was instrumental in creating the **Reed College Early Keyboard Collection** (See <https://www.reed.edu/music/keyboards/>) as a working laboratory, and it is only thanks to her efforts that these instruments are available to us at this conference, and for WEKA's other events. WEKA offers our sincere tribute to Bonnie Garrett for her contribution to early keyboard opportunities in Portland. Read an interview with Bonnie at this QR link, scroll down to find the interview:



**Paul Irvin, Curator of the Reed College Early Keyboard Collection (EKC)**, has built, repaired, and overhauled harpsichords and clavichords for over fifty years in the Chicago and Portland regions. He has served in many capacities on various early music nonprofit boards and has written for various early music publications. He has worked extensively to maintain and improve the EKC since moving to Portland in 2012.

## PRESENTATIONS

**MORNING PRESENTATIONS - 9:30am-12:00pm**  
**Reed College Performing Arts Building, Room 320**

**9:00 Registration, Refreshments**

**9:30 Announcements**

**10:00 Carol lei Breckenridge – *A New Cantabile Aesthetic: The 18th-Century Clavichord and Early Piano – Clavichord and Fortepiano***

*Handout link*



A new aesthetic emerged around 1700, expressly emphasizing cantabile music-making. As Johann Sebastian Bach advocated, “above all to achieve a cantabile style of playing ...” (Preface, 1723 Inventions/Sinfonias) The new aesthetic promoted more vocal type melodic lines, I believe particularly relying upon: (1) greater use of legato and (2) nuanced dynamics within a phrase. As some evidence for increased legato usage, in the 18th century unfretted clavichords (better enabling unlimited legato) became more frequently built than fretted ones (Bernard Brauchli, *The Clavichord*, 145). Nuanced dynamics by touch were only possible in the 18th century on clavichord or early piano. We clearly hear cantabile lines in J.S. Bach’s *Allemande in D Major* from *Partita No. 4* (pub. 1731). Although Bach did not notate dynamics or articulation, the clearly vocal nature of its three independent melodies seems to call for nuanced dynamics, as well as vocally-inspired legato. With the appearance of the first pianos, Bartolomeo Cristofori having around 1700 invented a “*Gravicembalo col piano e forte*,” the clavichord’s nuanced dynamic capabilities now became possible on an instrument rivaling the harpsichord’s louder tone; indeed, the newly invented piano gradually took over the harpsichord’s public domain. Classical composers such as Haydn and Mozart naturally gravitated to the piano for public performances, which easily projected cantabile singing lines, though they continued to use clavichords for private composition. Mozart’s *Rondo in A Minor*, K. 511, (composed 1787), uses dynamics to create expressive effects, with extensive notated dynamic changes and shadings. Especially notable are frequent crescendo phrases culminating in piano, and a diminuendo before a Rondo return. Also unusual are two pianissimo

markings, one at the end before a fermata over the final bar, perhaps inspired by the clavichord's intimate spirit. Mozart also employs extensive legato slurring, some quite long and extending over bar lines.

**10:30 Artem Markaryan – *Unlocking Reicha's Variations: The Impact of Historical Keyboards on Interpretation* – Fortepiano**

This presentation explores the influence of historical keyboard instruments on the interpretation of Anton Reicha's (1770-1836) *L'art de varier* (Op. 57), a complex set of 57 variations composed in the early 19th century (1802-4). Reicha's work, rich in contrasting techniques and intricate rhythmic patterns, presents unique challenges for modern performers. The research presented here investigates how historical keyboards, particularly those from Reicha's time, shape the expressive possibilities and interpretation of his music. By analyzing the specific instruments available during Reicha's compositional period, including the early Viennese fortepiano, this study reveals how the instrument's design, tonal qualities, and technical limitations influence both the execution and the interpretation of the piece. The presentation emphasizes the importance of referencing various sources on historical performance practice to better understand the interpretive choices available to performers of Reicha's work. Through performance experiments on a historical fortepiano, combined with theoretical analysis, the research emphasizes the importance of understanding historical instrument context in shaping a more authentic interpretation of 19th-century works. The findings encourage performers to reconsider the role of the instrument in unlocking the true character of the piece and offer a fresh perspective on Reicha's contribution to the development of the variation form.

**11:00 Tung Nguyen – *The Keyboard Concertos in the 18th Century: An Historically Informed Approach* – Fortepiano**

In the 21st century, a well-rounded concert pianist's repertoire typically includes significant piano concertos, with W.A. Mozart's works remaining central to this tradition and as representatives of the 18th-century keyboard concertos. The role of the keyboard evolved from an accompaniment instrument to a prominent solo voice during the 18th century, as exemplified by J.S. Bach's Brandenburg Concerto No. 5. Mozart's approach to the keyboard concerto genre was heavily influenced by the works of J.S. Bach's sons, Johann Christian and Carl Philipp Emanuel Bach, whose manuscripts often included figured bass notation in the tutti sections, indicating the keyboardist's role in realizing these figures alongside the orchestra. While Mozart's manuscripts also reflect this figured bass tradition, modern editions frequently omit these notations, leading pianists to focus solely on the written solo passages. As a result, the historically significant practice of continuo realization in keyboard concertos has been largely overlooked. This paper investigates the role of figured bass in keyboard concertos by Mozart, J.C. Bach, C.P.E. Bach, and J.S. Bach, proposing a historically informed approach that reintroduces the practice of continuo realization, offering fresh interpretative possibilities for modern performances. Excerpts from concerti by:

Johann Christian Bach (1735-1782)

Ludwig van Beethoven (1770-1827)

Carl Philipp Emanuel Bach (1714-1788)

Johann Nepomuk Hummel (1778-1837)

Wolfgang Amadeus Mozart (1756-1791)

**11:30 Lark Powers – *From Fandango to Joropo* – Italian Harpsichord**

The Fandango is the ultimate expression of passion. In 1767, Giacomo Casanova, visiting Madrid, wrote about Fandango "The expression of love is displayed from beginning to end, from the first sign of desire to the height of ecstasy." This courtship dance has shown longevity since its first mention in 1705, and its ability to blend elements from varied cultures highlights its presence as living music. Fandango may have

originated with enslaved Africans in the Americas, and shows complex cultural influences. It remains musically relevant in Spain and Latin America, and captures vibrant rhythm, exciting intensity, and universal appeal. Traditionally the form includes harmonic alternation between tonic and dominant, an ostinato pattern, and ends inconclusively on the dominant. Fandango often functions as variations, with figuration that grows in elaboration, like the footwork of the dancers. This presentation will explore cultural influences on Fandango and demonstrate examples for harpsichord, including not only Soler, but also lesser known Fandangos by Díaz, Carr, and Gallo. Two traditions which grew from Fandango will be explored. Veracruz, the closest port in Mexico to Spain, is a “broker of culture.” There, Fandango evolved into the Veracruz Huapango, with multiple dancers, vibrant movements, and colorful costumes. Huapango is part of the style *son jarocho*, the word originally referring to people of African or indigenous descent who helped developed this music as a form of protest. Some of the gestures and steps in the dance will be demonstrated, and John Bowles’ *Huapango No. 1* will be played. In Venezuela, Fandango evolved into the Joropo. It originated in the Llanos region in the 18th century, with African, European, and Indigenous influences. In 1882, the form became Venezuela’s national music, and llaneros (Venezuelan or Columbian herders) started using the word *joropo* instead of *fandango*. Moleiro’s *Joropo* will be performed to demonstrate the style.

Excerpts from the following pieces:

Antonio Soler (1729-1783): *Fandango in D minor*, R. 146

Francisco Díaz (18<sup>th</sup> century): *Fandango Nuevo*

Benjamin Carr (1768-1831): *Applicazione adolcita*, Op. 6: No. 2, *Spanish Fandango as a Rondo*

Domenico Gallo (1723-c.1781): *Fandango*

Paul Bowles (1910-1999): *Huapango No. 1*

Moisés Moleiro (1904-1979): *Joropo*

#### **LUNCH BREAK & HANDS-ON SESSION - 12:00-1:15pm**

**Reed College Performing Arts Building, Room 320**

Assisted by: Carol lei Breckenridge, Fortepiano; Karen Hudson-Brown, Clavichord;  
Jane Mendenhall, Italian Harpsichord

#### **AFTERNOON PRESENTATIONS - 1:30-4:30pm**

**Reed College Eliot Hall Chapel (3<sup>rd</sup> Floor)**

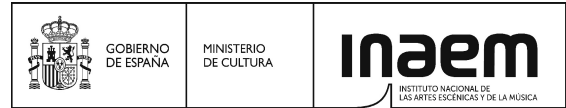
##### **1:30 Announcements**

**1:40 Yago Mahúgo - *Between Devotion and Desire: The Enigma of Soler’s Fandango* - French Harpsichord**  
The fandango is a captivating fusion of classical and popular music traditions, emerging as a lively Spanish dance that gained widespread popularity in the 18th century. Characterized by a quick tempo, repetitive rhythm and harmony, and a melody that builds tension to a final resolution, the fandango holds a uniquely dynamic and expressive power. This dance form was often viewed ambivalently in Baroque society—sensual, attractive, and at times even lascivious—provoking fascination as well as controversy. A central enigma of the fandango’s written tradition is its attribution to Father Antonio Soler (1729–1783), an Augustinian priest and virtuoso keyboardist at the Abbey of San Lorenzo de El Escorial. The manuscript containing Soler’s harpsichord fandango, labeled explicitly with his name and ending cryptically with “LD” (Laus Deo, praise be to God), symbolizes a rare and complex intersection between sacred devotion and profane expression. While musicologists debate whether Soler was truly the first to formalize the fandango as a concert piece, his work stands as a landmark blending the spiritual and the worldly. Soler’s fandango employs a hypnotic 12-note ostinato across approximately 450 measures, deploying a rich array

of harmonic, rhythmic, and textural variations. These elements, together with its emotionally charged crescendo and resolution, reflect both the dance's sensual nature and the tension it created within religious and social contexts. This presentation will explore my interpretative decisions in performing and recording this evocative and historically layered piece. I will share how I navigated its rhythmic challenges, expressive ambiguities, and the delicate balance between its sacred associations and lascivious character, aiming to bring this remarkable Spanish Baroque gem vividly to life for modern audiences.

Antonio Soler (1729-1783): *Fandango in D minor, R. 146* (arr. Mahúgo)

Prof. Dr. Mahúgo's presentation is sponsored  
by INAEM (Ministerio de Cultura de España)



## 2:10 **Barbara Baird – Understanding the Allemandes of J.S. Bach – French Harpsichord**

The Allemande began as a dance in the Renaissance, and by the end of the 17th century it became one of the four standard dances of the suite. Comparing and contrasting the Italian and French styles of the Allemande, this recital is a presentation of the six Allemandes from Bach's French Suites.



*Handout link*

J.S. Bach (1685-1750) - French Suites BWV 812–817: *No. 1 in D minor; No. 2 in C minor; No. 3 in B minor; No. 4 in Eb Major; No. 5 in E Major; No. 6 in G Major.*

## 2:40 **Faythe Vollrath – Reflections: Inspirations from the Past – French Harpsichord**

Inspired contemporary composers often draw on early pieces to influence their works. Particularly, this appeals to those writing for the harpsichord, an instrument that embodies the juxtaposition of old and new through its unique history of distinguished past and current revival. In this presentation, two modern pieces will be featured, by Nissim Schaul and Elinor Armer. Both of these composers chose to base their compositions on a particular historic piece, by Frescobaldi and Sweelinck, respectively. These pieces, written specifically to pair with their Baroque counterparts, celebrate the narrative of harpsichord repertoire over the centuries.

Nissim Schaul: *Retouchage* (2013) - based on Girolamo Frescobaldi (1583-1643 ): *Toccata Settima, Book II*

Elinor Armer: *Variations on "Mein junges Leben hat ein End"* (1973) - Commissioned by Laurette Goldberg, based on Jan Pieterszoon Sweelinck (1562-1621): *Mein junges Leben hat ein End*

## 3:10 **Break & Refreshments**

## 3:30 **Sonia Lee – Performing the Concerts Royaux on Solo Harpsichord – French Harpsichord**

The Concerts Royaux by François Couperin (1668–1733), published at the end of the *Troisième livre de clavecin* (1722), are commonly known as a collection of chamber music suites for flexible instrumentation, but little do performers know that solo harpsichord is an option mentioned by the composer in the preface. This lecture-recital will provide observations and discuss interpretation issues in connection with the performance of the suites on the harpsichord and will offer a solo performance of Concert no. 4 in E major (*Prélude – Allemande – Courante Française – Courante à l'italienne – Sarabande – Rigaudon – Forlane*).

## 4:00 **Joyce Chen – Singing & Chirping: Birdsongs & Harpsichord Performance Practice – French Harpsichord**

The concept of 'mimesis,' or representation, originates from ancient Greek philosophical thoughts, and is manifested in art and music. Plato insisted that musical mimesis was "not a mere imitation of sound" but has the "capacity to affect ethos." In addition, Greek philosophers believed in the power of music to influence emotions, social behaviors, and morals. It is evident that Greek philosophers – such as Plato and

Aristotle – highly valued the mimesis of nature, and this notion has influenced the arts, philosophy, music, and many other disciplines for generations until today. My lecture demonstration will highlight a few ways harpsichord performance practice will help music come alive by imitating the sounds and movements of birds in nature. In particular, I will discuss using *tempo rubato*, accelerated cadential figures, and *stile brisé* (the broken style). First, *tempo rubato* must be applied throughout Poglietti's Rossignolo suite, as the score is descriptive and offers the performers liberty to be flexible with timing and pulse. In addition, (accelerating) cadential figures can be added to imitate the 'chirping' gesture in F. Couperin's *Le Rossignol-en-amour* from the 14th Ordre. Lastly, *stile brisé*/staggering technique can be used for almost any piece to imitate either movement between birds, the echoes of the birdsongs, or a combination of both.

François Couperin (1668-1733): *Le Rossignol-en-Amour; Les Fauvêtes plaintives*

Jean-Philippe Rameau (1683-1764): *Le Rappel des Oiseaux; La Poule*

### DINNER BREAK - 4:30pm-7:00pm

**EVENING RECITAL, Byron Schenkman - 7:00pm - Reed College Eliot Hall Chapel (3<sup>rd</sup> Floor)**

See the recital program on on Page 11

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### PRESENTER BIOGRAPHIES

*Dr. Barbara Baird was a member of the University of Oregon music faculty for over 35 years, teaching organ, piano, and harpsichord. A critically acclaimed performer, Barbara has concertized throughout the United States, as well as in Germany, France, Holland, Switzerland, Argentina, Brazil, and Australia. A frequent adjudicator and clinician, she regularly conducts workshops and master classes for keyboardists, particularly on Baroque and Classical Period Performance, and Keyboard Pedagogy. Dr. Baird has been a presenter and recitalist at both national and regional conventions of the American Guild of Organists, and for the Southeastern Historical Keyboard Society, the Western Early Keyboard Association, the Organ Historical Society, the Historical Keyboard Society, the Oregon Bach Festival, several chapters of the American Guild of Organists, and for piano teachers' guilds in the United States and Australia.*

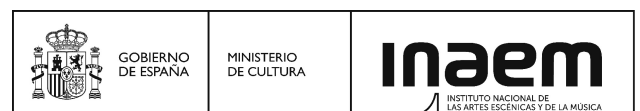
*Carol lei Breckenridge <https://www.carolleibreckenridge.com> specializes in eighteenth-century music on clavichord, harpsichord, and fortepiano. With early study and degrees in modern piano, in the 1980's she began to acquire historic keyboard copies, in order to discover how they illuminate repertoire of their time. Additionally, she studied Classical style and fortepiano under a 1997-98 Fellowship with Malcolm Bilson at Cornell University, and had lessons/masterclasses on harpsichord with Edward Parmentier and clavichord with Joan Benson. Her collection presently includes: Paul Irvin, five-octave unfretted clavichord based on the 1765 instrument in Leipzig; 1784 Hubert fretted clavichord copy built by her husband, Michael Herrick, and Edward Kottick; custom-built Zuckermann/Paul Irvin double manual harpsichord after Blanchet/Taskin; Thomas and Barbara Wolf fortepiano of the 1789 Dulcken at the Smithsonian; and in 2022 she was honored to receive a 1749 Silbermann piano copy by Kerstin Schwarz of Zerbst, Germany. In 2022, Dr. Breckenridge was the recipient of Early Music America's Joan Benson Clavichord Award. Past early keyboard performances include: C.P.E. Bach Symposium at Cornell University; International Clavichord Symposium in Magnano, Italy; National Music Museum in Vermillion, South Dakota; Dutch Clavichord Society; several programs for the Historical Keyboard Society of North America and the Western Early Keyboard Association, as well as numerous workshops and masterclasses. Dr. Breckenridge has recorded all her keyboard instruments, which can be heard at Soundcloud.com under her artist name. The Western Early Keyboard Association has recorded and published several of her videos on its YouTube Channel.*

**Dr. Joyce Wei-Jo Chen** <https://www.joycechenmusic.com/biography> is Assistant Professor of Historical Keyboards at the University of Oregon. She is also a Ph.D. candidate in the Department of Music (Historical Musicology) and the Interdisciplinary Doctoral Program in Humanities at Princeton University. Under the guidance of Wendy Heller, Dr. Chen is currently working on her dissertation, “Musica Experientia/Experimentum: Acoustics and Artisanal Knowledge in the Global Seventeenth Century,” which explores the intersection between science, music, and aesthetics involving instrument-making, sensory experience, and the development of acoustical theory. For this project, Dr. Chen spent 4 months working as an apprentice at Zuckermann Harpsichords International—the last harpsichord manufacturing factory in the United States—in Stonington, Connecticut. In addition, she just finished building her first harpsichord from a Troubadour Virginal Kit. As a solo harpsichordist, Dr. Chen has performed throughout the United States, Europe, and her native Taiwan. Dr. Chen received the 2018 Individual Artist Fellowship from the Delaware Division of the Arts and was a featured soloist in the 2019 Emerging Artist Showcase by Early Music America. She has performed as a soloist in the Musica Antica Festival in Belgium (2018), the International Normandy Baroque Competition in France (2018), and the Prix Annelie de Man in Amsterdam (2023). In addition, Dr. Chen is releasing her first solo harpsichord album featuring English virginalist music in 2025. Dr. Chen holds a Doctor of Musical Arts in Harpsichord Performance from Stony Brook University and a Bachelor of Science in Mechanical Engineering from UC Berkeley.

**Sonia Lee** <https://www.sonialeemusic.com> is a multi-instrumentalist, scholar, and pedagogue who has given solo and collaborative performances on different keyboard instruments and masterclasses in more than 150 cities on four continents. Highlights include the Nordic Historical Keyboard Festival, Milwaukee Museum of the Pianoforte, Tagliavini Collection at San Colombano, and the early music festivals of Boston, Costa Rica, Hong Kong, and Utrecht. Her discography includes collaborations with the Classical Chamber Players and La Donna Musicale featuring the first recordings of music by Antonia Bembo, Joseph Weigl, and Leopold Kozeluch. As director or guest director, she has led the University of Illinois Collegium Musicum, Dulces Exuviae, Musicerend Gezelschap, the Phantasie String Orchestra, and La Réunion Musicale. Lee is a past president of the Historical Keyboard Society of North America. She has contributed articles to publications such as EMAG, Musicians and Composers of the 20th Century, and Great Lives from History: Latinos. She holds graduate degrees in music from McGill University and the University of Illinois. She is lecturer in music at California State University, San Bernardino, interim editor of the peer-reviewed Early Keyboard Journal, director of the Jurow International Harpsichord Competition, and music director and principal organist at two Episcopal parishes in the Greater Los Angeles area.

Madrid-born **Yago Mahúgo** <https://yagomahugo.net> is acclaimed as one of Spain’s foremost experts in historically informed performance. A disciple of Prof. Dr. Robert Hill, he holds a degree in Historical Keyboard Instruments and master’s degrees in Harpsichord and Fortepiano from the University of Freiburg, as well as a cum laude PhD in Arts from Rey Juan Carlos University, Madrid. He has furthered his training with renowned artists Christophe Rousset and Malcolm Bilson. Mahúgo has earned top prizes at major international competitions, including those in Budapest and Bruges. His career has taken him to prominent venues across Europe and the Americas, including celebrated debuts at New York’s Carnegie Hall and the Frick Collection Concert Series. As a soloist and continuo player, he is a frequent guest with leading European orchestras. An influential teacher, Mahúgo lectures on harpsichord and historical performance at conservatories in Spain and abroad. He has released 13 critically acclaimed solo harpsichord CDs, lauded by major magazines and recognized with honors such as “CD of the Year” by El País and “Spanish Artist of the Year 2013” by El Mundo. Most recently, he won three Gold Medals (Best of Show, Best Instrumentalist, Best Sound Mixing) at the US Global Music Awards for his recording of François Couperin’s First Harpsichord Book. Currently, Mahúgo is a full professor at the Royal Conservatory of Madrid and is a former Member of Parliament in the Madrid Regional Assembly.

Prof. Dr. Mahúgo’s presentation is sponsored by INAEM (Ministerio de Cultura de España)



**Artem Markaryan** is a pianist and researcher specializing in historical and modern performance practices. He graduated from the Moscow Conservatory, where he studied piano under Prof. Yuri Slesarev and Vyacheslav Gryaznov, and continued his education at the Lucerne University of Applied Sciences and Arts with Konstantin Lifschitz. In 2023, Artem began his PhD in Artistic Research under the academic supervision of Prof. Antonio Baldassarre and the artistic supervision of Yasuyo Yano. His dissertation explores the interpretation of L'art de varier by Anton Reicha on both historical and modern keyboard instruments, investigating the stylistic and technical nuances of performance across different instrument types. Artem maintains an active concert career in Switzerland and throughout Europe. As part of festivals and masterclasses, he has worked with renowned musicians such as Brigitte Meyer, Eliso Virsaladze, Evgeni Koroliov, Jeremy Menuhin, Werner Bärtschi, Cédric Pescia, Wen-Sinn Yang, and Valeriy Sokolov. He is also a laureate of international music festivals and competitions, performing both solo and chamber music recitals, as well as concertos with distinguished orchestras. Artem's artistic and academic work bridges historical and contemporary performance perspectives, contributing to the evolving understanding of interpretation on historical keyboards.

**Dr. Tung Nguyen** has taught piano for over ten years to students of all ages and levels. He holds a DMA degree in Piano Performance and a concurrent master's degree in Collaborative Piano, specializing in Historical Performance Practice and Piano Pedagogy at the University of Oregon. Before coming to the US, Tung received his undergraduate and master's degrees in piano performance from the Liszt Academy in Budapest, Hungary. Tung has performed in numerous concerts in Europe and Oregon as a soloist and collaborative pianist. He is the laureate of national and international piano competitions, notably the Barletta International Music Competition in Italy and the MTNA Young Artist Competition in Oregon and the Northwest region. Tung's musical journey is not limited to solo performances. He has also collaborated with major orchestras and ensembles in Eugene and Oregon, including the Oregon Bach Festival, Oregon Mozart Players, Eugene Symphony, Oregon Bach Collegium, and all the major ensembles at the University of Oregon. His repertoire spans from the Baroque era to Contemporary music, showcasing his versatility and adaptability as a musician. Tung is currently Instructor of Piano at Oregon State University. During his time as a graduate student at the University of Oregon, Tung taught private piano lessons, group piano lessons, harpsichord lessons, and chamber music lessons as a Graduate Instructor. He also taught at the UO Community Music Institute as a piano teacher and guest coach for chamber music classes.

**Dr. Lark Powers** <https://lark.jimdofree.com/about-1> is in demand as a performing artist as well as an adjudicator and presenter, pianist and harpsichordist. She has performed at venues including Philadelphia's Kimmel Center, the 92nd Street Y in New York City, the Library of Congress in Washington, D.C., and internationally, in Europe, Mexico and Canada. Along with collaborations with ensembles, such as the Tacoma Symphony, Olympia Symphony, and Colorado's Baroque Chamber Orchestra, she appears in two-piano concerts as part of Duo Powers-de la Torre. Recently they were soloists with the Bainbridge Symphony. She has been heard on King FM's NW Focus Live, and on Colorado Public Radio with Seicento Baroque Ensemble. She is a frequent performer on recitals throughout the Puget Sound, and participated in the 7th Jurov International Harpsichord Competition Semi-finals. Lark teaches at Pacific Lutheran University where she coordinates the group keyboard program. She is a frequent presenter, having spoken at regional, state, and international conferences, including appearances at WSMTA conferences, OMTA meetings, the 2022 GP3 conference, the International Festival of Spanish Keyboard Music Diego Fernandez, and the NCKP 2025 conference. She can be heard with the Pan Pacific Ensemble on Albany records, and has recorded the works for two pianos of Miguel del Aguila. Lark received her DMA from the University of Colorado Boulder, and holds three Master's degrees (in harpsichord, theory pedagogy, and piano) from the Peabody Institute. Her undergraduate studies occurred at the University of the Pacific, and she attended the Conservatoire National de Région de Paris, winning a premier prix.

**Byron Schenkman** <http://byronschenkman.com> (they/them) is a Queer Jewish keyboard player and scholar with a background in Historical Performance and a passion for connecting people through music. They are the Artistic Director of Sound Salon, based in Seattle. In addition to performing live on harpsichord, piano, and fortepiano, Byron can be heard on more than forty

CDs, including recordings on historical instruments from the National Music Museum, Vermillion, and the Museum of Fine Arts, Boston. They can also be heard in numerous online performances with Sound Salon. A founding director of the Seattle Baroque Orchestra, Byron received the Erwin Bodky Award from the Cambridge Society for Early Music "for outstanding achievement in the field of early music" and they were voted "Best Classical Instrumentalist" by the readers of Seattle Weekly. Byron has been a featured artist at the Boston Early Music Festival and the Vancouver Bach Festival, and has premiered new works by Damien Geter, Caroline Shaw, and Jonathan Woody. Caroline Shaw's Concerto for Harpsichord and Strings (2023) was dedicated to Byron. They are a graduate of the New England Conservatory of Music and received a master's degree with honors in performance from the Indiana University Jacobs School of Music.

**Faythe Vollrath** <https://faythevollrath.com> harpsichordist, is actively heard as a soloist and chamber musician throughout the United States. Hailed by the Wall Street Journal for her "subtly varied tempo and rhythm that sounds like breathing," her solo performances include venues such as MusicSources in Berkeley, CA, Gotham Early Music in New York City, and Bruton Parish Church in Colonial Williamsburg, VA. Other unique experiences include a solo performance pairing Japanese harpsichord works with Japanese art at the Crocker Art Museum in Sacramento, CA, and performing in a columbarium as part of the Garden of Memory in Oakland, CA. Enamored with the contrast of new music written for historic instruments, Faythe combines these new vs. old elements in many of her performances. Concerts dedicated specifically to this pursuit include the Festival of New American Music in Sacramento, CA, and the Center for New Music in San Francisco, CA. She has performed concerts of new music in both Serbia and France, introducing new American composers to the audience.

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## **From the Court at Versailles to the Parisian Salons with Byron Schenkman, Harpsichord**

Saturday, October 4, 2025, 7:00pm

Reed College Eliot Hall Chapel, Portland Oregon

YouTube premiere, Saturday, October 18, 2025, 2pm - @westernearlykeyboardassoc

Louis Couperin, attrib. (1626-1661) - Pieces in F Major

*Prelude - Allemande Grave - Courante - Sarabande - Branle de Basque - Gaillarde - Chaconne*

Élisabeth Jacquet de le Guerre (1665-1729) - Suite in G Minor

*Prelude - Allemande - Courante - Courante - Sarabande - Gigue - Gigue - Menuet*

Ennemond Gaultier (c1575 -1651) - Tombeau de Mézangeau

Nicolas Lebègue (c1631-1702) - Petite Chaconne

Marie-Emmanuelle Bayon (1745-1825) - Sonata in E-flat: *Allegro - Presto*

Joseph Bologne (1745-1799) - Adagio in F Minor

Jacques Duphly (1715-1789) - Chaconne in F Major

## Portland Baroque Orchestra - Harpsichord Events 2025-2026



NOVEMBER 2025 SUBSCRIPTION SERIES

### *Father vs. Son:* Two Bachs & Two Harpsichords

NOV 15 | 2:00 PM | Sanctuary Hall (All Ages Concert)  
NOV 15 | 7:00 PM | Sanctuary Hall at First Congregational  
NOV 16 | 3:00 PM | Kaul Auditorium

PORTLAND  
BAROQUE  
ORCHESTRA



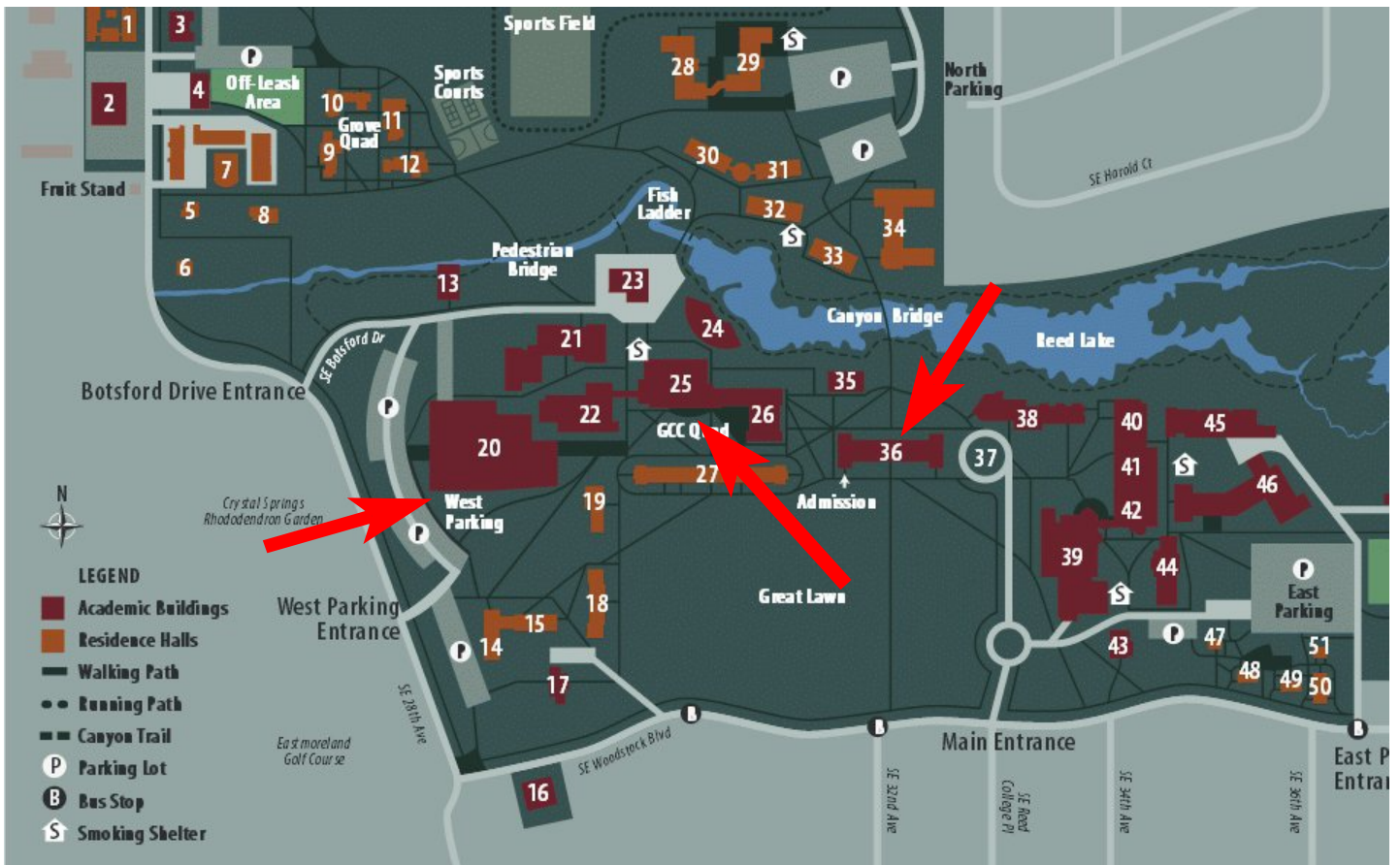
MARCH 2026 CHAMBER ADD-ON

### *Bach's Goldberg Variations*

MAR 7 | 3:00 PM  
Sanctuary Hall at First Congregational

PORTLAND  
BAROQUE  
ORCHESTRA

## Reed College Campus Map



### #20 - Performing Arts Building, Room 320 on Third Floor

Next to West Parking lot on SE 28<sup>th</sup> between SE Botsford to the north and SE Woodstock to the south.

### #25 - Campus Center and Cafeteria

### #36 - Eliot Hall, Chapel on Third Floor

9/23/25 LH