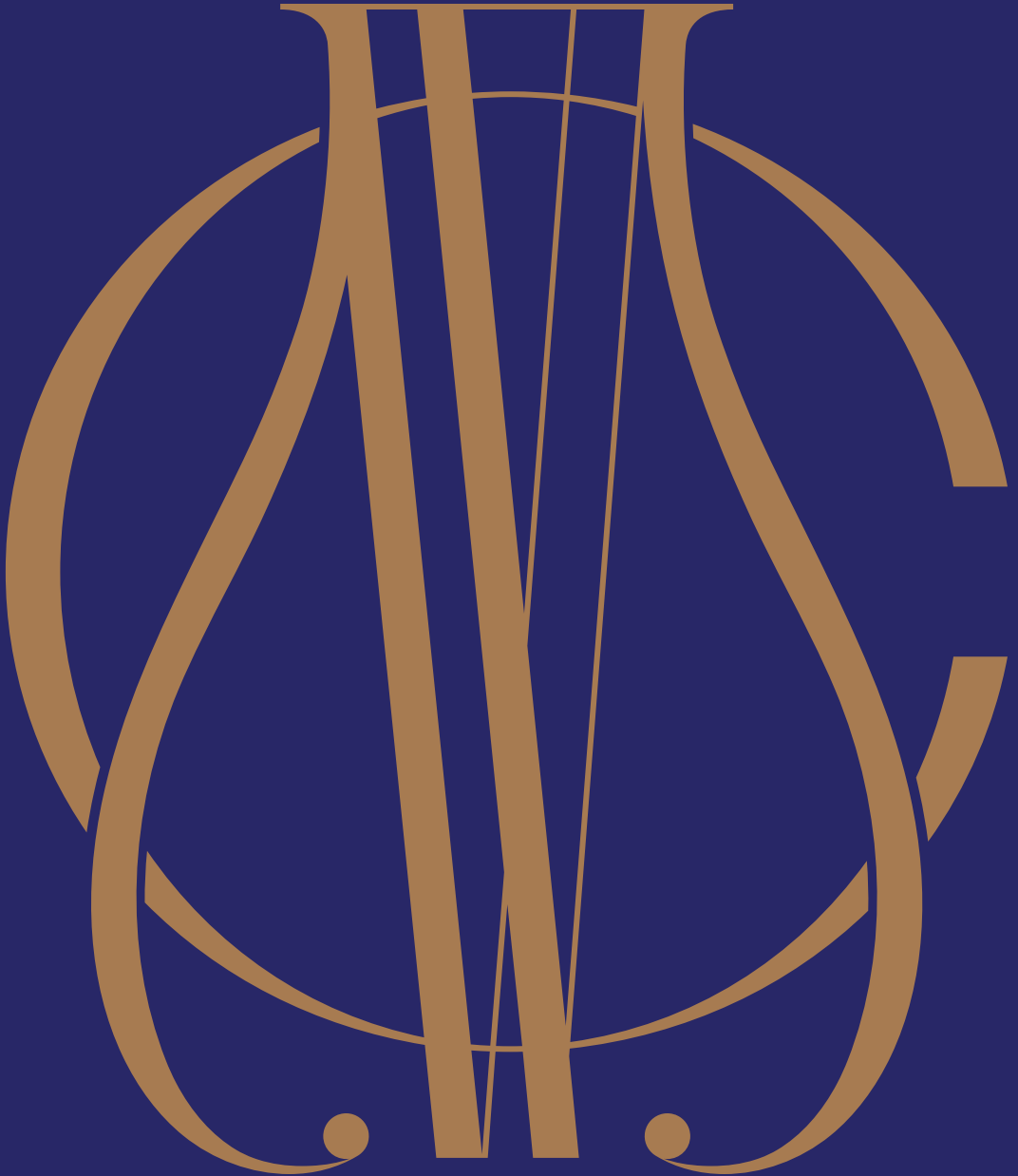


Céleste Music
Early Keyboard
Festival

June 1-30, 2026
Serpa Galleries,
Old Town Hall





Welcome to
the Céleste
Community

On behalf of everyone at Céleste Music, it is a sincere pleasure to welcome you to this realization of our vision: a month-long celebration of historical keyboards, brought to life in the beautiful Old Town Hall in Newmarket.

I invite you to savour the full variety of events described in this program—performances by inspired artists, thoughtfully curated programs, and the vibrant activities of the Céleste Music Academy.

Céleste Music is especially thrilled to debut several newly acquired historical keyboards, presented for the very first time in North America. I encourage audiences to listen, to ask questions, to come close to the instruments, and to discover their unique stories.

Welcome, and enjoy this celebration of art, music, and discovery!

Warmly,

ABotticelli

Andrea Botticelli
Artistic and Executive Director



Beethoven @1800

June 5, 2026
7:00 PM

Artists

Andrea Botticelli, Fortepiano
Daniel Ramírez Escudero, Oboe
Jean-François Normand, Clarinet
Yoni Kahn, Natural Horn
Dominic Teresi, Bassoon

Featuring an original Viennese
fortepiano by Rosenberger,
built in ca. 1800

Works Performed

Sonata in C-sharp Minor, Op. 27 No. 2
“Moonlight”
I. Adagio sostenuto
II. Allegretto
III. Presto agitato

Sonata for Pianoforte with Horn, Op. 17
I. Allegro moderato
II. Poco adagio, quasi Andante
III. Rondo. Allegro moderato

Q&A with Audience

—Intermission—

Quintet for Piano and Winds in E-flat
major, Op. 16
I. Grave – Allegro ma non troppo
II. Andante cantabile
III. Rondo. Allegro ma non troppo

Program Notes by
Andrea Botticelli

Our opening concert, *Beethoven @1800*, invites audiences to step directly into Beethoven’s world at a moment when his voice was both deeply rooted in Viennese Classicism and beginning to push beyond it. The year 1800 stands as a defining point in his career: the year of his first *Akademie* concert, where he premiered his First Symphony, and the year of the Op. 18 String Quartets—works that established him as a formidable and original force in Vienna.

At the heart of this program is a rare original Viennese fortepiano built around 1800 by Michael Rosenberger—the very kind of

instrument Beethoven himself would have known and played. More than a historical artifact, this instrument forms the unifying voice of the evening, shaping the sound, balance, and expressive world of every work on the program.

The concert opens with the Sonata in C-sharp minor, Op. 27 No. 2, whose well-known slow movement—later nicknamed “Moonlight”—sets a mysterious and strikingly original tone. On a Viennese fortepiano, this music emerges not as a blurred wash of sound, but as something fragile and searching, its harmonies shifting with improvisatory intimacy. Playing this music on a fortepiano, the performer can restore the quicker tempo and long pedal markings that Beethoven originally notated. The movement of the sonata serves as a poignant opening to an evening of varied and virtuosic music.

In the Horn Sonata in F major, Op. 17, Beethoven explores a different kind of dialogue—one of wit, virtuosity, and theatrical interplay. Written for the celebrated horn player Giovanni Punto, the work captures the natural horn’s unique character: noble, agile, and at times daringly exposed. On the fortepiano, the balance between instruments becomes more conversational, each line emerging with clarity and spontaneity.

The program culminates in the Quintet for Piano and Winds in E-flat major, Op. 16, a charming and varied three-movement work that reflects Beethoven at the height of his Classical style. Its slow and serious introduction opens the work with a sense of suspense and grandeur, before giving way to music of elegance, humour, and brilliance. Scored for fortepiano, oboe, clarinet, bassoon, and horn, the quintet unfolds as a lively conversation among equals, with the fortepiano weaving seamlessly into the texture.

Most exciting of all, this performance marks the first-ever concert on this original Rosenberger fortepiano on this continent—a truly historical musical moment. More than a historical curiosity, it offers a rare opportunity to experience Beethoven’s music through the very medium for which it was conceived—restoring a sense of immediacy, risk, and discovery that lies at the heart of his art.



Elegy and Fantasy

June 14, 2026
2:00 PM

Artists

Riko Fukuda
Charlotte Tang

Featuring an original English
Broadwood & Son (1807)
and an original Viennese
Conrad Graf (1835)



Works Performed

Sonata in F-sharp minor, Op. 61
Jan Ladislav Dussek
“Élégie harmonique”
I. Lento patetico
II. Tempo agitato
III. Tempo vivace e con fuoco

Sonata in A-flat major, Op. 64
Jan Ladislav Dussek
“Le Retour à Paris”
I. Allegro non troppo ed espressivo

Riko Fukuda
Broadwood & Son, 1807

Grand Rondo in A Major, D 951
Franz Schubert

Charlotte Tang, Riko Fukuda
Conrad Graf, 1835

Q&A with Audience

—Intermission—

Fantasie, Op. 17
Robert Schumann
I. Durchaus phantastisch und
leidenschaftlich vorzutragen –
Im Legendenton – Erstes Tempo –
Adagio – Im Tempo
II. Mässig. Durchaus energisch. –
Etwas bewegter. – Viel bewegter
III. Langsam getragen. Durchweg
leise zu halten. – Etwas bewegter.
– Nach und nach bewegter und
schneller. – Adagio

Program Notes by
Andrea Botticelli, Riko Fukuda,
and Charlotte Tang

Elegy and Fantasy brings together two extraordinary artists for an evening of passion, poetry, and dramatic musical storytelling. Ontario-based fortepianist Charlotte Tang joins Japanese-Dutch fortepianist Riko Fukuda in a rare dialogue between performers, instruments, and eras. This concert unveils the expressive power of early Romantic keyboard music through the voices of two remarkable historical instruments: an original English Broadwood & Son (1807) and a Viennese Conrad Graf (1835).

The program is shaped around music born in an age of upheaval. Jan Ladislav Dussek travelled and concertized throughout Europe, was a favourite of Marie Antoinette, collaborated with the piano maker John Broadwood in London, accompanied Prince Louis Ferdinand of Prussia from one battlefield to another, and finally returned to Paris during the reign of Napoleon, forging a bold new emotional language for the piano. A very handsome man, ‘le beau Dussek’ was the first pianist in history to position the instrument so that the audience could admire his profile—a practice that remains standard today. Riko Fukuda performs movements from the haunting *Élégie harmonique* and the dramatic *Le retour à Paris*, works filled with longing, exile, and return.

With Franz Schubert’s *Grand Rondo in A major, D 951*, the focus shifts toward collaboration and conversation. Written for piano four hands, the Rondo was composed the summer before Schubert’s death. It is an “elegy” that radiates a sublime transcendence and warmth, but it is also a “fantasy” that contains passionate dreams and thunderous storms: the work is at once brilliant and intimate.

The evening culminates in Schumann’s monumental *Fantasy*—one of Romanticism’s most poetic and deeply personal masterpieces—performed by Charlotte Tang. Here, music becomes confession, dream, and transcendence. Composed in 1836 and deeply connected to Schumann’s longing for Clara Wieck, the work transcends conventional form, unfolding instead as a poetic and deeply personal statement. The opening movement is impassioned and dreamlike; the second, a grand and triumphant march; and the final movement, a quiet, inward elegy of remarkable stillness.

In Illustrious Company at the Graf Piano

June 21, 2026
2:00 PM

Artists

Patricia Garcia Gil

A Romantic salon gathering inspired by the portrait *Liszt at the Piano*, featuring music by Ludwig van Beethoven, Franz Liszt, Clara Wieck Schumann, and Delphine von Schauroth



Works Performed

Sonata in C major, Op. 53 'Waldstein'
Ludwig van Beethoven
I. Allegro con brio
II. Introduzione: Adagio molto
III. Rondo: Allegretto moderato—Prestissimo

An die ferne Geliebte, S. 469
Franz Liszt
Transcription for solo piano after Beethoven's
An die ferne Geliebte (Op. 98)

Q&A with Audience

—Intermission—

Soirées musicales, Op. 6
Clara Wieck Schumann
I. Toccatina
II. Notturmo
III. Mazurka
IV. Ballade
V. Mazurka
VI. Polonaise

6 Lieder ohne Worte, Op. 18
Delphine von Schauroth

Selection of "Songs Without Words"

Program Notes by Patricia Garcia Gil

At the heart of the concert is the distinctive voice of the Conrad Graf piano and the world it conjures. Painted by Josef Danhauser and commissioned by Graf, the image is a symbolic portrait of an era: an eclectic, international salon where literature, virtuosity, and conversation collide.

The musical arc begins with Beethoven's *Waldstein* Sonata—echoing the painting's own focal point: the bust of Beethoven poised above the keyboard like a presiding spirit. From there, Franz Liszt's transcription of *An die ferne Geliebte* turns the piano into a vehicle for declamation, translating the intimacy of sung text into a single, continuous cantabile line in an act of reverence.

The second half turns toward two remarkable women connecting German pianism to Parisian circles. Clara Wieck Schumann is represented by *Soirées musicales*, music that evokes the salon from within: intimate, quicksilver, and socially alive. Her bond with the Graf sound-world was also tangible—she received a Graf grand as a gift during her Viennese triumphs, a telling marker of how closely instrument, reputation, and artistic identity intertwined.

Finally, Delphine von Schauroth—a brilliant, little-heard voice active in the same cosmopolitan networks—brings the program full circle in her *Lieder ohne Worte*. Completing a deliberate parallel with Liszt, these pieces invite the piano to sing without words; in both gestures, the Graf becomes not just an instrument, but an orator.

Voyage to Versailles

June 28, 2026
2:00 PM

Artists

Borys Medicky, Harpsichord
Alison Melville, Flute
Cristina Prats-Costa, Violin
Felix Deak, Viola da gamba

Featuring an exquisite 18th century French Hemsch harpsichord (built by Marc Ducornet, 2025)



Works Performed

Trio Sonata No. 1 in G minor
Élisabeth Jacquet de La Guerre
I. Grave
II. Presto
III. Adagio
IV. Allegro
V. Adagio
VI. Presto
VII. Aria affettuoso
VIII. Allegro

L'art de toucher le clavecin, Prélude No. 7
François Couperin

Pièces de clavecin, Sixième ordre
François Couperin
I. Les Barricades mystérieuses
II. Les Bergeries
III. Le Moucheron

Flute Sonata in D major, Op. 91 No. 1
Joseph Bodin de Boismortier
I. Sicilienne
II. Gayement
III. Gracieusement
IV. Gayement

Q&A with Audience

—Intermission—

Pièces de viole
Antoine Forqueray
I. La buisson – Chaconne (Gratieusement)

Pièces de clavecin, Livre 3
Jacques Duphly
I. La Forqueray
II. Chaconne

Pièces de clavecin en concert, Troisième concert
Jean-Philippe Rameau
I. La Lapoplinière
II. La Timide : 1^{er} Rondeau, 2^e Rondeau
III. Premier tambourin, Deuxième tambourin en Rondeau

Program Notes by Luke Arnason

This grand finale concert is the debut of our French double-manual Hemsch harpsichord, built in 2025 by Marc Ducornet and decorated by the Canadian artist Alison Woolley. This newly made harpsichord is an exquisite illustration of the lush, rich sounds of the French Baroque—a sonic “voyage” to the palace of Versailles and music of the 18th century French salon. The oil painting on the lid of the harpsichord is a masterpiece of creativity and historical reconstruction, based on an 18th century painting by the French painter Nicolas Lancret. This performance marks its first appearance in a public concert since its arrival in Toronto. The instrument is a stunning work of art, craft, and sound: a true gem in the Canadian musical landscape.

The program opens with the *Trio Sonata in G minor* by Élisabeth Jacquet de La Guerre, a pioneering composer at the court of Louis XIV. Her music blends Italianate intensity with French elegance, creating a voice both expressive and poised.

François Couperin’s music is astride the gravity of the 17th century and the optimistic brilliance of the 18th century Enlightenment. Regarded as the greatest harpsichord composer of the French school, his compositional style is highly evocative. This is best illustrated in *Les Bergeries*, which paints a soundscape of bucolic, pastoral life. Similarly, *Le Moucheron* adapts the lively gigue dance form into a humorous vignette of a gnat tormenting cattle. The most famous piece from the suite, *Les Barricades mystérieuses* (the mysterious barricades), is also the most enigmatic, and its meaning and relationship to the rest of the pastorally-themed suite is not clear, giving an air of playful mystery to the whole set.

The *Flute Sonata in D major, Op. 91 No. 1* by Joseph Bodin de Boismortier is the musical exemplification of the Rococo aesthetic, perfectly matching the style of the harpsichord itself. In this piece, the harpsichord enters into playful dialogue with the flute in a fully realised accompaniment, rather than following the standard practice of improvising a *basso continuo* accompaniment, as it does in the Jacquet de La Guerre sonata, or in Forqueray’s

Program Notes by
Luke Arnason

La Buisson. The keyboard music of Jacques Duphy similarly illustrates the Rococo approach to solo keyboard music. *La Forqueray* is a musical homage to the celebrated composer and player of the viola da gamba, Antoine Forqueray, which descends into the lusciously deep tessitura of that instrument, while the dramatic *Chaconne* draws inspiration from the dramatic orchestral dance numbers one might have heard at the Paris Opéra.

The journey culminates in the *Troisième concert* from *Pièces de clavecin en concert* by Jean-Philippe Rameau. The foremost operatic composer of his day, Rameau's music is dramatic and energetic. As in the Boismortier, the pieces are written for obligato harpsichord with the other instruments acting as more of an accompaniment; flipping on its head the usual practice, and the disposition of the opening sonata.

Voyage to Versailles is both a celebration and an invitation: to encounter a newly born instrument inspired by the past, to hear the voices of the French Baroque brought vividly to life, and to step—if only for an evening—into a world where art, elegance, and imagination are inseparable.



Our Artists



Andrea
Botticelli



Daniel Ramírez
Escudero



Jean-François
Normand



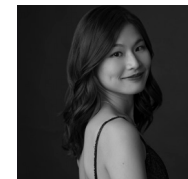
Yoni
Kahn



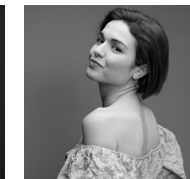
Dominic
Teresi



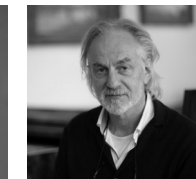
Riko
Fukuda



Charlotte
Tang



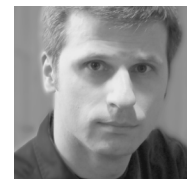
Patricia
Garcia Gil



Edwin
Beunk



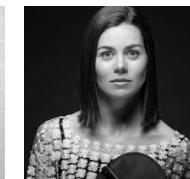
Charlotte
Nediger



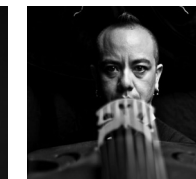
Borys
Medicky



Alison
Melville



Cristina
Prats-Costa



Felix
Deak

Céleste Music Academy Festival

Schedule of Events

June 6-7 10:00 AM	Masterclasses with Andrea Botticelli
June 18-19 10:00 AM	Céleste Music Academy Festival Competition classes
June 20 2:00 PM	Keyboard Workshop with Edwin Beunk
June 26 10:00 AM	Masterclass with Charlotte Nediger
June 26 2:00 PM	Adult Performance Class
June 27 2:00 PM	Céleste Music Academy Festival Showcase Concert

We gratefully acknowledge the following partners for their support.

Richard and Diane Ross are delighted to support the Céleste Music Early Keyboard Festival, together with the generous contributions of:

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About Céleste Music

Céleste Music inspires musicians and audiences to embrace a vibrant, diverse, creative approach to interpreting Classical music. Through performance, research, recording, education, and mentorship, we renew classical music as an exploratory art form, reconnecting modern listeners with the expressive worlds composers originally imagined. Céleste Music is a registered charity that assembles a unique historical keyboard instrument collection in Canada.

Stay Connected with Céleste Music through Instagram, Threads, YouTube, TikTok @celestemusic1835

Céleste Music Team

Andrea Botticelli
Artistic and Executive Director
& Co-Founder

Richard Ross
Chairman & Co-Founder

Luke Arnason
Director & Secretary

Adrian Luces
Director

Paul Whittam
Director & Treasurer

Jacob Pozin
Festival Manager and
Digital Marketing Specialist

Keyboard Technicians:
Edwin Beunk
Jessica Lombardi
Andrew Novosky

Graphic Design:
Underline Studio

A Tradition Renewed



Céleste
Music