



The Friends of St Cecilia's Hall
present the Sounds of St Cecilia's

Wednesday 19 August 2026 *at 3pm*



Spanish Flavours: Dance, Fire and Elegance On Two
Harpsichord

Duo Coku-Ebi & Kejsi Çoku



In collaboration with the

**KEYBOARD CHARITABLE TRUST for
YOUNG PROFESSIONAL PERFORMERS**

SPANISH FLAVOURS for two harpsichords

Padre Antonio Soler (1729–1783): Concerto No. 2 in A minor from the Six Concertos for two Organs:

1. *Andante*

2. *Allegro*, 3.

3. *Tempo de Minuet*

François Couperin (1668-1733): from ‘Les Nations’ - L’Espagnole:

2. *Allemande (gracieusement)*

3. *Courante (noblement)*

7. *Gavotte (tendrement, sans lenteur)*

10. *Chaconne (noblemen et marque)*

Luigi Boccherini (1745-1805): Fandango from Quintet No.4 in D major, G 448 arr. for two harpsichords from Andreas Staier .

Our grateful thanks go to Jonathan Santa Maria Bouquet for all the hard work preparing the instruments, and to Jenny Nex and the staff of St Cecilia’s Hall for facilitating these Fringe Festival Concerts.

HARPSICHORD DUO ÇOKUS DUO

Ebi & Kejsi Çoku – Harpsichord Duo

Sisters Kejsi (1998) and Ebi Çoku (2000) were born in Tirana, Albania, and began their musical journey at the age of six. Their first artistic steps were shaped at the Artistic Lyceum in Tirana under the guidance of Nadjezhda Porodini, where a shared sensitivity at the keyboard quickly became evident. They continued their studies at the University of Arts in Tirana with Merita Rexha Tërshana and Marin Gjollma, while also discovering the harpsichord with Jusuf Beshiri an encounter that would decisively influence their artistic path.

From 2019 to 2020, the sisters pursued studies in harpsichord and basso continuo at the Johann-Joseph-Fux Conservatory in Graz with Konstanze Rieckh. Since 2020, they have continued at the University of Music and Performing Arts Graz (KUG) in the class of Prof. Michael Hell, graduating with distinction in 2025. Since March 2025, they have further refined their artistic voice in the class of Prof. Catalina Vicens.

Their musical formation has been enriched by encounters with leading figures of the early music world, among them Skip Sempé, Olivier Fortin, Olivier Baumont, Blandine Rannou, Justin Taylor, and Catalina Vicens. In 2025, they were selected to participate in one of the most renowned masterclasses in Montisi, working on the exceptional historical harpsichords of Bruce Kennedy under the guidance of the distinguished harpsichordist Jean Rondeau an experience that further deepened their exploration of sound colour, rhetoric, and historical performance practice.

The duo quickly established themselves as versatile and sensitive continuo players and have been performing regularly since 2020 in a wide range of institutional and concert projects. Highlights include the “Advent Calendar” project (2020–2022), the opera project *Im Fluss* (2022), and acclaimed performances of François Couperin’s *Le Parnasse ou L’Apothéose de Corelli* for two harpsichords, where their refined dialogue and expressive subtlety were particularly celebrated.

In July 2022, Kejsi and Ebi Çoku were awarded First Prize at the Wanda Landowska Competition. Further international recognition followed with

their appearance as semi-finalists at the Schmelzer Competition (2024) and invitations to perform at the Festival Oude Muziek Utrecht (Fringe Programme, 2024 and 2025). They were also invited to perform in two consecutive seasons (2024 and 2025) of the Lunch Concert Series at the University of Music and Performing Arts Graz, presenting the programmes *Spanish Flavours* and *Galant "à quatre mains"*.

In these performances, the duo explored the sensual colours of Iberian repertoire and the refined elegance of the gallant style, revealing a distinctive artistic voice shaped by intimacy, dialogue, and stylistic imagination.

An Erasmus semester at the Conservatoire National Supérieur de Musique et de Danse de Paris further deepened their immersion in the French early music tradition, refining their stylistic awareness and broadening their artistic perspective.

Kejsi is also a student at the Mozarteum University Salzburg, where she continues to expand her musical horizons alongside her duo activities.

At the heart of their artistic identity lies a particular devotion to four-hand repertoire on historical keyboard instruments harpsichord, clavichord, and fortepiano. With curiosity and refinement, they explore the expressive possibilities of these instruments, crafting performances that unite historical insight with poetic immediacy. Their playing is marked by a rare unity of breath and gesture, a shared musical instinct that transforms dialogue into a living, vibrant art form.

Luigi Baillon Harpsichord (1755)

At a time when most French harpsichords were produced in Paris, Luigi Baillon made this instrument in a small village known for its Cistercian monastery. Baillon, who may have moved to Cîteaux because of religious reasons, originally produced a simply decorated instrument. The sumptuous gold stand and painted decoration were added in the 19th century. An imposing sight in the gallery, this provincial French instrument is the only known example by its maker. At the end of the 19th century the instrument was extensively altered by Louis Thomasini, including the alteration of the compass which was restored to its original form in 1963. The case construction shows both Saxon and Italian influences, the outer case is elaborately decorated with chinoiserie scenes, while the lid features a fine painting depicting Venus and Neptune. (Rodger Mirrey Collection)

Pascal Taskin Harpsichord (1769)

This harpsichord is the real deal. Instruments described as 'Taskin 1769s' have been gracing international concert halls since at least 1882, but this is the French original, produced over a century before. All because of its splendid sound and the elegance of its decoration, this instrument is probably now the most copied and famous harpsichord in the world. Pascal Taskin was the court harpsichord builder to both Louis XV and Louis XVI, and was the best-known French instrument maker of his day. Taskin studied instrument making with Blanchet and subsequently married his widow to take control of the business. The registration is typical of French instruments having 2 x 8', 1 x 4' choirs with a buff batten for both 8's. (Raymond Russell Collection).

Audience members are kindly requested not to climb on to the stage before, during, or after the performance.

THE KEYBOARD CHARITABLE TRUST

for Young Professional Performers

Patron: SIR ANTONIO PAPPANO

Founded in 1991, the Keyboard Charitable Trust's mission is to help young keyboard players reduce the element of chance in building a professional musical career. The Trust identifies the most talented young performers (aged 18-30) and assists their development by offering them opportunities to perform throughout the world. For the most gifted, this means débuts in London, New York, Rome and other music capitals.

In collaboration with its partners worldwide, the Keyboard Trust has developed a circuit of some fifty venues in seven principal countries, from the most prestigious concert halls to locations where classical music is rarely heard. Over the past thirty-four years, the Trust has presented over 300 young international pianists, historic keyboard players and organists in over 900 concerts worldwide.

With such notable musicians as the late Claudio Abbado, Alfred Brendel and Evgeny Kissin among its Trustees, this formula has proved its worth: many Trust artists receive an offer of a new engagement, a broadcast, a recording or management. Nearly half of the artists have subsequently made serious professional musical careers.

Recent years have seen a further expansion of the Trust's work in Germany, Italy and France as well as in the USA where the late Lorin Maazel invited the Trust to present its artists at his Festival Theatre in Virginia.

Recent highlights include Sasha Doronin winning the Hong Kong International Piano Competition in 2025; Vitaly Pisarenko being made a Professor at the RCM in 2025; and Emanuel Ivanov being made the first Sulamita Aronovsky Laureate at the RAM in 2025.

The Keyboard Charitable Trust is funded entirely by voluntary donations. Detailed information about the Trust, how to become a Friend, join the One Thousand Club or to provide corporate support, may be found on our website.

TRUSTEES

Sir Antonio Pappano (Patron)

Nicola Bulgari (Hon. President) Sir Geoffrey Nice KC (Interim
Chairman)

Christopher Axworthy Dr Moritz von Bredow Gerrit Glaner Sasha
Grynyuk

Prof. Leslie Howard Evgeny Kissin Rufus Stilgoe Dr Elena
Vorotko Hao Yao

ARTISTIC DIRECTORS

Dr Leslie Howard Dr Elena Vorotko Christopher Axworthy

ADMINISTRATION

Sarah Biggs (CEO): Email: sarahbiggs01@btinternet.com

Richard Thomas (Senior Executive): Email: richard@keyboardtrust.org

www.keyboardtrust.org

Registered Charity No. 1017036

The Friends of St Cecilia's Hall and Museum

St Cecilia's Hall, Edinburgh, the oldest purpose-built concert hall in Scotland, houses the University of Edinburgh's Musical Instrument Collection, including the Anne Macaulay Collection of plucked stringed instruments, the Shackleton Collection of wind instruments, and the Raymond Russell and Rodger Mirrey Collections which illustrate the development of keyboard instruments from the sixteenth century onwards.

The Friends

- *Sponsor bursaries and a scholarship to music students*
- *Enjoy exclusive Friends concerts and events*
- *Publish Soundboard an award -winning journal*
- *Organise a concert series during the Fringe*
- *Publish historical books and instrument plans*
- *Help to buy instruments for the Museum*
- *Volunteer at concerts and other events*

The Friends of St Cecilia's Hall warmly invite you to join their association. *Benefits of being a Friend include: Social events and volunteering opportunities, reduced prices for FoSCHM Fringe concerts, copies of 'Soundboard' magazine, and reduced prices on selected publications and recordings.*

The FoSCHM have been a registered charity since 1971.

