

IVAN BOŽIČEVIĆ

summer in the world



MONIKA WOŹNIAK

čembalo — harpsichord

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1. **Summer In the World**, toccata za čembalo | toccata for harpsichord (2012.) — 5:34

Microgrooves, suita za čembalo | suite for harpsichord (2011.)
2. *Micro Oro* — 2:29
3. *Micro Blues* — 2:52
4. *Micro Poem* — 3:39
5. *Micro Waves* — 1:38
6. *Micro Romp* — 2:22

7. **Willows Are Green, Flowers Are Crimson**, za amplificirano čembalo i računalno kontrolirane orgulje | for amplified harpsichord and computer-controlled organ (2021.) — 6:48

If There Is a Place Between, tri skladbe za čembalo | three pieces for harpsichord (2014.)
8. *Intrada* — 2:53
9. *Aria* — 4:30
10. *Fandango* — 2:33

White Birds, za amplificirano čembalo i elektroniku | for amplified harpsichord and electronics (2023.)
11. *Calmo* — 8:38
12. *Vivace* — 4:32

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čembalo — harpsichord

Ukupno trajanje | Total time — 48:28

Čembalo je instrument vrlo neobične povijesti. U periodu glazbenog baroka bilo je to jedno od najpopularnijih glazbala, da bi tijekom zrelog klasicizma i romantizma palo u potpuni zaborav. U 20. stoljeću došlo je do obnovljenog zanimanja za gradnju i sviranje čembala, tako da je koncertantna i solistička literatura za ovaj instrument u posljednjih stotinjak godina obogaćena djelima u rasponu od Francisa Poulenca, preko Györgyja Ligetija i Iannis Xenakisa do Philipa Glassa. Zvuku tog instrumenta nisu odoljeli ni pop i rock glazbenici pa se pojavljuje u pjesmama Beatlesa, Rolling Stonesa, Björk, Eltona Johna i mnogih drugih. Zajedničko obilježje svim tipovima čembala – kako onom modernom, tako i baroknim podvrstama (francuskom, flamanskom, talijanskom, engleskom, njemačkom) – jest kratko trajanje tona i nemogućnost dinamičke kontrole. Skladatelji su ove nedostatke nastojali prevladati ponajprije bogatim ornamentiranjem, a u moderno se doba služe i amplifikacijom, prepariranjem čembala te drugim proširenim tehnikama sviranja. Glazba na ovom CD-u snimljena je na instrumentu suvremenog poljskog graditelja Krzystofa Kulisa, rađenog kao kopija instrumenta baroknog francuskog graditelja Pascala Taskina. Notacija skladbi i izvedbena tehnika su standardne, a upotreba amplifikacije i kombiniranje čembala s elektronikom i računalno kontroliranim orguljama jedina su sredstva kojima se u dvije skladbe donekle mijenja priroda zvuka ovog glazbala.

Do suradnje skladatelja **Ivana Božičevića** i čembalistic **Monike Woźniak** došlo je – slučajno: upisavši vlastito ime u Google, Božičević je naišao na videosnimku svoje skladbe *Summer In the World* koju je izvela i objavila Monika Woźniak. Oduševljen izvedbom, kontaktirao ju je te su ubrzo dogovorili suradnju na CD-u, koji je – nakon dugih priprema – snimljen u

Poznaću u rujnu 2023. godine. O odabiru skladbi za ovaj je CD Božičević zapisao: „Čvrsti sam pobornik glazbenog recikliranja. Situacija u glazbenom životu već je desetljećima takva da su izvedbene prigode koje stoje na raspolaganju skladatelju suvremene glazbe vrlo rijetke. Čak i skladbe koje publika, kritika i izvođači ocijene vrlo vrijednima svoj koncertni put često završe nakon samo nekoliko izvedaba. Prerađivanjem za različite sastave borim se protiv takve situacije te zato ne treba čuditi da sve skladbe s ovog CD-a (osim *Willows are Green, Flowers are Crimson*) imaju alternativne verzije, a često i više njih.“

Tako je i prva skladba, ***Summer In the World***, originalno napisana 2009. za klavir solo, da bi ju autor kasnije preradio za kvartet gitara, za orgulje solo i za kvartet klarineta, a postoji i njezina jazz verzija. Obrada za čembalo datira iz 2012. godine. Djelo je nadahnuto haikuom legendarnog japanskog majstora Matsua Bashôa, napisano je u A-B-A formi, a glazbeni jezik sadrži utjecaje američke minimalističke škole uz prisutnost jazz harmonija. Repetitivni motiv postupno se uspinje uz sve gušću harmonizaciju, da bi se ponovno pojavio nakon kratkog B dijela koji donosi srodan materijal, ali drukčiji ugođaj. Pred samim završetkom motiv koji podsjeća na japanski koto jasno ukazuje na skladateljevo nadahnuće. U ovoj je verziji *Summer In the World* ušao u uži izbor za nagradu natjecanja British Harpsichord Society, a 2013. ga je u Londonu prizvela Elaine Funaro.

Suita za čembalo solo ***Microgrooves*** pobjedničko je djelo s Međunarodnog natjecanja skladbi za čembalo Aliénor 2012. godine. Tema natjecanja bio je Bartókov *Mikrokosmos* te su skladatelji prema propozicijama morali napisati kratku suitu od nekoliko kontrastnih stavaka. Pojedini stavci ove suite pojavljuju se u ranijim i kasnijim Božičevićevim radovima, a čitavo

je djelo 2016. obradio za orgulje. Prvi stavak, *Micro Oro*, nepravilnim se ritmom (9/8) i melodijom oslanja na narodni ples oro, prisutan u Srbiji, Makedoniji, Crnoj Gori i Bugarskoj. *Micro Blues* temelji se na sve gušćoj harmonizaciji rastavljenih akorda koji se kreću u progresijama tipičnima za jazz i blues glazbu. Lirski *Micro Poem* također donosi rastavljene akorde, nad kojima tek sredinom stavka počinje lebdjeti jednostavna melodija, dok ugođajno potpuno drukčiji, kratki stavak *Micro Waves* ispunjavaju brzi motivi koji se u malim intervalima prepliću u lijevoj i desnoj ruci, isprekidani dugim, držanim tonovima. Zadnji stavak, *Micro Romp*, nepravilnim ritmom (5/4) zaokružuje cjelinu, no za razliku od početnog *Micro Ora* u njemu nema asocijacija na folklor, već spaja minimalizam s rockerskim zvukom. *Microgrooves* je praisveo James Dorsa u Cincinattiju (SAD) 2012. godine.

Skladbu ***Willows Are Green, Flowers Are Crimson*** za amplificirano čembalo i računalno kontrolirane orgulje Božičević je napisao 2021. kako bi istražio mogućnosti kombiniranja ovih dvaju instrumenata. Kako je napisao sam skladatelj: „Dionica orgulja temelji se na iznimno kratkom dvanaesttonskom nizu koji se kroz cijelu skladbu neumorno ponavlja kao *perpetuum mobile*, bez ikakvih ritmičkih ili melodijskih promjena, samo uz primjenu klasičnih dodekafonijskih postupaka. U takvoj glazbenoj postavci ključnu ulogu u razvoju forme dobiva pažljivo promišljena registracija, koja osigurava raznovrstan dinamičko-koloristički tok. Dionica amplificiranog čembala na improvizacijski način dodaje slojeve orguljskom repetitivnom zvučanju.“ Djelo je nagrađeno na natjecanju Prix de Man 2021., a iste ga je godine u Amsterdamu praisvela Jane Chapman.

Trostavačna suita ***If There Is a Place Between*** datira iz 2014. godine. U prvom stavku, *Intradi*, poletna je tema tretirana kontrapunktski te prolazi

kroz fugata i imitacije, dok smirenijim srednjim dijelom dominiraju uzlazni i silazni rastavljeni akordi. Drugi je stavak, *Aria*, lirskog karaktera s vrlo jednostavnom melodijom iznad tonalitetne pratnje te podsjeća na pop-baladu, no oštar zvuk čembala daje mu snažan otklon od šlagerskog prizvuka. Skladba završava žestokim i virtuoznim *Fandangom* kojim dominira ritmička, plesna komponenta. Božičević je ovim djelom 2015. pobijedio na Međunarodnom natjecanju skladbi za čembalo Aliénor, a prouzveo ga je James Dorsa u Montréalu, također 2015. godine.

Posljednje djelo na ovom CD-u, ***White Birds***, nadahnuto stihovima japanskog pjesnika Saigyōa, ujedno je i najnovije: napisano je 2023. na narudžbu ansambla Black Pencil, koji ga je u izvornoj verziji (za blok-flautu, panovu flautu, violu, harmoniku, udaraljke i računalno kontrolirane orgulje) prouzveo u Amsterdamu. Pred nama je – koncertno još neizvedena – verzija za čembalo, u kojoj su računalno kontrolirane orgulje zamijenjene elektronikom. U prvom stavku, nazvanom *Calmo*, repetitivnom motivu s vrpce suprotstavlja se moćno i izražajno čembalo, čija se dionica ubrzo počinje nadopunjavati s elektronikom. Stavak postupno poprima sve izraženiji ritam, elektronicu se dodaju perkusionistički efekti, a tekstura postaje sve gušća da bi se nakon kulminacije ponovio početak, ali obogaćen novim zvukovima. Drugi stavak, *Vivace*, duhovita je mješavina repetitivnih motiva i pop-ritmova, tonalitetnosti i atonalitetnosti, u kojoj su čembalo i elektronika u neprekidnom dijalogu, a najveći dio stavka inzistira na dominantu koja se nikad ne razrješava, nego se na kraju skladbe jednostavno izgubi u odjeku.

Alenka Bobinsky

IVAN BOŽIČEVIĆ

Skladatelj, orguljaš, pijanist, aranžer i jazz glazbenik **Ivan Božičević** (1961.) diplomirao je i magistrirao kompoziciju na Fakultetu muzičke umjetnosti u Beogradu u klasi Aleksandra Obradovića. Orgulje je diplomirao na Visokoj školi za glazbu u Frankfurtu kod Edgara Krappa. U izvođenju rane glazbe usavršavao se u Salamanci kod Guya Boveta i Monserrat Torrent, a u kompoziciji na ljetnim tečajevima Nove glazbe u Darmstadtu. Od 1992. do 2001. bio je docent na FMU u Beogradu i na Akademiji umetnosti u Novom Sadu, a od 2002. živi i radi u Splitu, gdje je isprva djelovao kao samostalni umjetnik, a od 2017. kao profesor kompozicije na Odjelu za glazbenu teoriju Umjetničke akademije u Splitu. Pored priznanja u Srbiji i Hrvatskoj (Hristićeva nagrada, Srebrna medalja Univerziteta umjetnosti u Beogradu, Zlatna katedrala Cro Patria, nagrade Hrvatskog sabora kulture), Božičević je dobitnik brojnih inozemnih skladateljskih nagrada. U Sjedinjenim Američkim Državama osvojio je ArtsLink Fellowship Award, Garth Newel Composition Award, Third Millenium Ensemble Award, Asylum Saxophone Quartet Prize, AGO/ECS Publishing Prize, Random Access Music Award, ICA Award i Ithaca College Jazz Composition Competition Prize; dobitnik je britanskih nagrada John Clare Society Award te Invitation to Composers Project, zatim australske nagrade Trio Anima Mundi Prize te nagrada na natjecanjima Zbora praške filharmonije (Češka), ansambla Sofijski solisti (Bugarska) te orkestra Ciudad de Orihuela (Španjolska). Napisao je pet simfonijskih skladbi te brojna komorna, solistička, zbarska i djela za elektroniku. Zanimaju ga različiti žanrovi (barokna i elektronička glazba, jazz i world music) i mogućnosti njihovih međusobnih prožimanja. Djela mu se izvode i snimaju diljem Europe i SAD-a, objavljena su na 19

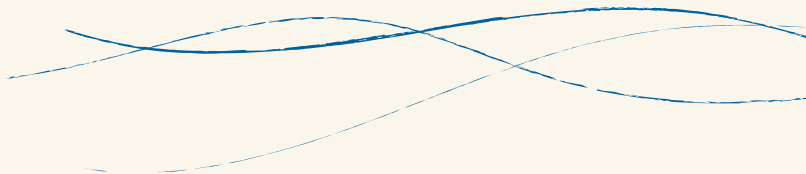
nosača zvuka i tiskana kod nekoliko američkih izdavača (Walton Music, EC Schirmer, Abundant Silence) te kod njemačkog Schotta. Universal Music nedavno je objavio njegov peti autorski CD – *LP Duo plays Božičević*; prije toga objavljen mu je album jazz glazbe *Sotto mare, sopra aria* (Best Music, 2005.), zatim album komorne glazbe (*Cantus*, 2017.) te *The Moonpiper* (glazba za orgulje solo, 2018.) i *The Hut of the Phantom Dwelling* (glazba za klavir solo, 2019.), oba kod američkog izdavača Edition Lilac.

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MONIKA WOŹNIAK

Poljska čembalistica i pijanistica **Monika Woźniak** svestrana je instrumentalistica specijalizirana za izvođenje na povijesnim instrumentima s tipkama. Na Muzičkoj akademiji u Poznańu diplomirala je čembalo u klasi Marije Banaszkiwicz-Bryła i klavir u klasi Joanne Marcinkowske. U klaviru se usavršavala u Malmöu kod Hansa Pålssona, a u povijesnim izvedbenim praksama na Janačekovoj akademiji glazbene umjetnosti u Brnu kod Barbare Marije Willi. Muzikologiju je diplomirala na Sveučilištu Adam Mickiewicz u Poznańu, a trenutno pohađa doktorski studij na Školi za povijesne izvedbene prakse na Muzičkoj akademiji, također u Poznańu. Među osvojenim nagradama ističu se pobjeda na Nacionalnom čembalističkom natjecanju Wanda Landowska in memoriam (Poznań, 2021.), Zlatna medalja na Glazbenom natjecanju Grand Metropolitan (2022.), Platinasta medalja na Međunarodnom glazbenom natjecanju u Québecu (2022.), drugo mjesto na 8. glazbenom natjecanju Odin

Online (2022.) te pobjeda na 5. nacionalnom natjecanju U baroknom stilu (2022.). Godine 2020. osvojila je Nagradu regije Zlin za izvanserijski talent na Ljetnoj akademiji u Kroměřížu (Češka). Monika Woźniak vrlo je aktivna u izvođenju suvremene glazbe te često prouzvodí nova djela, uključujući i ona za povijesne instrumente; glazba 20. i 21. stoljeća redovni je dio njezinog repertoara. Stalna je čembalistica Baroknog orkestra Accademia dell'Arcadia, a surađuje i s brojnim poljskim orkestrima. Predavanjima i člancima o glazbi za čembalo i klavir od baroka do danas sudjeluje na nacionalnim i međunarodnim skupovima, a bavi se i pedagoškom djelatnošću. Kao predsjednica poznaárske Udruge umjetničkih i kulturnih entuzijasta uključena je u promociju glazbene kulture i organizaciju nekoliko festivala. Za svestranu umjetničku aktivnost nagrađena je brojnim poljskim stipendijama i priznanjima, a u ožujku prošle godine izdavač Prelude Classics objavio je album sonata za violinu i klavir W. A. Mozarta, koje izvodi s violinisticom Aleksandrom Bryłom.





The history of the harpsichord is very peculiar. It was one of the most popular instruments during the Baroque musical period, only to fall into complete oblivion during the peak of Classicism and Romanticism. In the 20th century, the interest in building and playing the harpsichord was revived, leading to the enrichment of concert and soloistic literature for this instrument over the past hundred years with compositions from composers like Francis Poulenc, György Ligeti, Iannis Xenakis, and Philip Glass. Even pop and rock musicians could not resist the sound of this instrument, appearing in the songs by the Beatles, the Rolling Stones, Björk, Elton John, and many others. What all types of harpsichords have in common, both modern and Baroque (which is further divided into French, Flemish, Italian, English, and German subtypes), is the short note duration and the impossibility of dynamic sound control. Composers have sought to overcome these limitations primarily through rich ornamentation, and in modern times also through amplification, preparing the harpsichord, and using other extended playing techniques. The music on this CD is recorded on a harpsichord made by the contemporary Polish builder Krzysztof Kulis, who used the instruments of the French Baroque builder Pascal Taskin as his model. Notation and the playing technique are standard. The amplification of the harpsichord and its combination with electronics and computer-controlled organs are the only measures used in two of the compositions that somewhat alter the nature of the sound of this instrument.

The collaboration between composer **Ivan Božičević** and harpsichordist **Monika Woźniak** happened by chance: while searching his own name on Google, Božičević came across a video of his composition *Summer*

In the World performed and published by Monika Woźniak. Impressed by her performance, he contacted her and they quickly arranged to collaborate on a CD. The recording took place in Poznań in September 2023 after thorough preparations. Regarding the selection of pieces for this CD, Božičević wrote: "I am a strong advocate of musical recycling. In the music world, performance opportunities for contemporary composers have been scarce for decades. Even compositions that are highly esteemed by the audience, critics, and performers often conclude their concert life after just a few performances. I take a stand against this situation by arranging for various ensembles, which is why it's not surprising that every composition on this CD (except *Willows are Green*, *Flowers are Crimson*) has alternative versions, frequently more than one."

The first composition, ***Summer In the World***, was initially written in 2009 for piano solo. Later, the author rearranged it for guitar quartet, organ solo and clarinet quartet. There is also a jazz version of it. The arrangement for the harpsichord dates back to 2012. Drawing inspiration from haiku written by the legendary Japanese master Matsuo Bashō, this piece is structured in the A-B-A format and incorporates the influences of the American Minimalism and jazz harmonies into its musical style. The recurring theme builds up with more complex harmonies, only to reappear after a brief B section that presents similar material in a different atmosphere. Just before the end, a motif reminiscent of the Japanese *koto* clearly shows the composers's inspiration. This version of *Summer In the World* was shortlisted for the British Harpsichord Society competition, and Elaine Fundaro premiered the piece in London in 2013.

The suite for the solo harpsichord, **Microgrooves**, was the winning piece at the Aliénor International Harpsichord Composition Competition in 2012. The competition theme was Bartók's *Mikrokosmos*, and composers were required to write a short suite with several contrasting movements following the given specifications. Some movements of this suite appeared in earlier and later works by Božičević, and he arranged the whole piece for organ in 2016. The first movement, *Micro Oro*, with its irregular rhythm (9/8) and melody, is inspired by the folk dance *oro*, commonly found in Serbia, Macedonia, Montenegro and Bulgaria. *Micro Blues* is based on the increasingly dense harmonization of broken chords that move in progressions typical of jazz and blues music. The lyrical *Micro Poem* also features broken chords, over which a simple melody begins to emerge only halfway through the movement. In contrast, the mood of the short movement *Micro Waves* is completely different. It is filled with fast motifs that are intertwining between the left and the right hand in small intervals, interrupted by long, sustained tones. The final movement, *Micro Romp*, completes the suite with its irregular (5/4) rhythm. Unlike the initial movement, *Micro Oro*, it doesn't draw from folk music, but combines minimalism with a rock sound. *Microgrooves* was premiered by James Dorsa in Cincinnati (USA) in 2012.

Božičević composed the piece **Willows Are Green, Flowers Are Crimson** for amplified harpsichord and computer-controlled organ in 2021 to explore the possibilities of combining these two instruments. The composer himself wrote: "The organ section is based on an extremely brief dodecaphonic series that repeats continuously throughout the entire composition like a *perpetuum mobile*, without any rhythmic or

melodic variations, using only classical dodecapronic techniques. In this musical context, carefully considered registration is crucial for shaping the structure, ensuring a diverse dynamic and coloristic flow. The amplified harpsichord adds improvisational layers to the repetitive organ patterns. The piece won an award at the Prix de Man competition in 2021, and had its premiere in Amsterdam the same year, performed by Jane Chapman.

The three-movement suite ***If There Is a Place Between*** dates back to 2014. In the first movement, *Intrada*, vivacious theme is treated contrapuntally, passing through fugatos and imitations. The calmer middle section is characterized by ascending and descending broken chords. The second movement, *Aria*, features a lyrical character with a simple melody over tonal accompaniment. While it may evoke a pop ballad, the sharp sound of the harpsichord sets it apart from typical popular songs. The composition ends with a vigorous and virtuous *Fandango*, characterized by a rhythmic, dance element. Božičević won at the Aliénor International Harpsichord Composition Competition with this piece in 2015. It also premiered the same year by James Dorsa in Montréal.

The final composition on this CD, ***White Birds***, inspired by the verses of the Japanese poet Saigyō, is also the most recent. It was written in 2023 on commission from the ensemble Black Pencil, who premiered the original version (for recorder, pan flute, viola, accordion, percussion and computer-controlled organ) in Amsterdam. Here presented is the version for the harpsichord in which the computer-controlled organ is replaced with electronics; this version has not been publicly performed yet. In the first movement, entitled *Calmo*, a repeating motif from the tape contrasts with the powerful and expressive harpsichord, whose part

soon begins to complement the electronics. The movement gradually adopts a more pronounced rhythm, percussion effects are introduced to the electronics, and the texture thickens, culminating before returning to the initial stage, now enriched with additional sounds. The second movement, *Vivace*, is a witty blend of repetitive motifs and pop rhythms, tonality and atonality, in which the harpsichord and electronics engage in a continuous dialogue. The greater part of the movement stays on a dominant that is never resolved. It simply fades in the echo at the end of the composition.

Alenka Bobinsky



IVAN BOŽIČEVIĆ

Ivan Božičević, born in 1961, is a composer, organist, pianist, arranger, and jazz musician. He graduated and earned his Master's degree in Composition from the Faculty of Music in Belgrade in the class of Aleksandar Obradović. He studied organ at the *Hochschule für Musik* in Frankfurt with Professor Edgar Krapp. He continued his studies in early music performance in Salamanca with Guy Bovet and Montserrat Torrent, and in composition at the *Darmstadt Summer Courses for New Music*. From 1992 to 2001, he was an associate professor at the Faculty of Music in Belgrade and at the Academy of Arts in Novi Sad. Since 2002, he has been living and working in Split, where he initially worked as a free-lance musician, and since 2017 as a professor of composition at the Department of Music Theory of the Arts Academy in Split. Not only has Božičević been recognized in Serbia and Croatia (*Hristić Award*, Silver Medal of the Belgrade University of Arts, *Cro Patria Golden Cathedral*, awards from the *Croatian Cultural Parliament*), but he has also won numerous international composition awards. In the United States, he has received the *ArtsLink Fellowship Award*, *Garth Newel Composition Award*, *Third Millennium Ensemble Award*, *Asylum Saxophone Quartet Prize*, *AGO/ECS Publishing Prize*, *Random Access Music Award*, *ICA Award*, and *Ithaca College Jazz Composition Competition Prize*. He has received British awards like the *John Clare Society Award* and *Invitation to Composers Project*, as well as the *Trio Anima Mundi Prize* in Australia, and has also been recognized at competitions such as the *Prague Philharmonic Choir* (Czech Republic), *Sofia Soloists Ensemble* (Bulgaria), and *Ciudad de Orihuela Orchestra* (Spain). Božičević composed five symphonic

compositions as well as numerous chamber, solo, choral and electronic music pieces. He is interested in various genres like baroque, electronic music, jazz, and world music, and in the way they can be creatively combined. His compositions are performed and recorded across Europe and the United States. They have been released on 19 sound recording editions and published by various American publishers (*Walton Music*, *EC Schirmer*, *Abundant Silence*) and by the German publisher *Schott*. *Universal Music* recently released his fifth solo album – *LP Duo plays Božičević*. Before that, he released the jazz album *Sotto mare, sopra aria* (*Best Music*, 2005), followed by the chamber music album (*Cantus*, 2017), and *The Moonpiper* (music for solo organ, 2018), and *The Hut of the Phantom Dwelling* (music for solo piano, 2019), both with the American publisher *Edition Lilac*.

MONIKA WOŹNIAK

Polish harpsichordist and pianist **Monika Woźniak** is a versatile instrumentalist specialized in performing on historical keyboard instruments. She graduated in harpsichord from the Academy of Music in Poznań in the class of Maria Banaszekiewicz-Bryła and in piano in the class of Joanna Marcinkowska. She continued her piano studies in Malmö with Hans Pålsson, and she studied historical performance practices at the *Janáček* Academy of Music and Performing Arts in Brno with Barbara Maria Willi. Woźniak graduated in musicology from *Adam Mickiewicz* University



in Poznań and is currently pursuing a doctoral degree at the Department of Historical Performance Practices at the Music Academy, also in Poznań. Notable among her achievements is her triumph at the National Harpsichord Competition *Wanda Landowska in Memoriam* (Poznań, 2021), the Gold Medal at the Grand Metropolitan Music Competition (2022), the Platinum Medal at the International Music Competition in Québec (2022), second place at the 8th Odin Music Online Competition (2022), and winning at the 5th National Competition *In the Baroque Style* (2022). In 2020, she won the Zlín Region Award for outstanding talent at the Summer Music Academy in Kroměříž (Czech Republic). Monika Woźniak is very involved in performing contemporary music and often premieres new works, including those for historical instruments. Music from 20th and 21st century is a regular part of her repertoire. She is a permanent harpsichordist with the Baroque orchestra *Accademia dell'Arcadia* and collaborates with numerous Polish orchestras. Through giving lectures and writing articles on harpsichord and piano music from the Baroque era to the present day, she participates in national and international conferences, as well as in pedagogical activities. As the president of the Poznań Association of Artistic and Cultural Enthusiasts, she is engaged in promoting musical culture and organizing various festivals. For her versatile artistic activity, she has been awarded numerous Polish scholarships and recognitions. In March of last year, the label *Prelude Classics* released an album of W.A. Mozart's sonatas for violin and piano, and she performed together with violinist Aleksandra Bryła.

SNIMLJENO | RECORDED IN:

Studio EDGE, Poznań, Poljska | Poland (9/2023)

GRADITELJ ČEMBALA | HARPSICHORD BUILDER:

Krzystof Kulis (kopija Pascal Taskin | Pascal Taskin copy)

TONSKO SNIMANJE, PRODUKCIJA I MIX | SOUND RECORDING, MUSIC PRODUCTION & MIX: Ivan Božičević

MASTERING: Damir Marušić, Studio Deva, Split

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