



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



Under the honorary patronage of the
Slovenian Academy of Sciences and Arts

Sreda / Wednesday
16.8.2023, 20:00

Grad Bogenšperk / Bogenšperk Castle

Gradus ad Parnassum

ENSEMBLE TACET

(Slovenija / Slovenia)

Katarina Nagode, traverso
Mojca Jerman, violina / violin
Martina Okoliš, čembalo / harpsichord

ZBIRAMO DONACIJE ZA ORGELSKO DELAVNICO MOČNIK

Med nedavnimi poplavami je voda zalila proizvodne
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WE ARE COLLECTING DONATIONS FOR THE ORGAN BUILDING MOČNIK

During the recent floods, water flooded the production
facilities premises of the workshop and left destruction
behind. The damage is unimaginable.

Sporočilo umetnic obiskovalcem

Ime naše skupine Ensemble Tacet izhaja iz latinske besede za tišino oziroma za stanje tišine. Glasba se namreč lahko začne šele, če najprej prisluhnemo in šele nato zaigramo. Da bi bili zmožni prisluhniti, pa moramo biti najprej v tišini, na zunan in v nas samih. Na naših koncertih želimo ustvariti okolje, v katerem se bo poslušalec lahko v tišini prepustil glasbi.

Poslanstvo ansambla

S svojim delom želimo predstaviti bogastvo stare glasbe slovenski publiki, še posebej mlajši generaciji. Z znanjem o historični izvajalski praksi raziskujemo zvok, različne instrumentacije in ustvarjamo priredbe za našo zasedbo. Pri tem se osredotočamo tudi na dela, napisana na slovenskih tleh, ki jih vnašamo v kontekst skupaj z deli ostalih skladateljev. Želimo si ustvariti programe, ki bodo poučni in zanimivi za nas pa tudi za našo publiko.

Artists' message to visitors

The name of our ensemble, tacet, comes from the Latin word for 'is silent'. For trio, chamber music, and music in general, starts when we first listen and only then play. To truly listen one has to be silent, inside and out. The same goes for the audience. In our concerts, we want to create an environment, where the person listening to us, can come to the silent state and lose themselves in the music.

The mission statement of the ensemble

Our goal is to bring the richness of early music to the Slovenian public, especially to new generations. As Slovenians we also want to explore music that was written on Slovenian ground and put it into the context of the music of surrounding territories. Our wish is to explore the variety of sounds, instrumentations, and arrangements possible in the historical performance context; all connected with artistic, original, and 'intentional' visual presentation. Our focus is also on creating programs that are instructive and entertaining for us and the audience.

Snemanje: Radio Slovenija

Recording: Radio Slovenija

Vinar koncertov Seviq Brežice 2023:
Družina Jakončič, Kozana, Goriška Brda

Winemaker of Seviq Brežice 2023 concerts:
Family winery Jakončič, Kozana, Goriška Brda

ob 19:00
Klepet z Ensemble Tacet

at 19:00
Chat with Ensemble Tacet

Gradus ad Parnassum

Giuseppe Tartini (1692-1770)

Sonata I

Allegro / Larghetto

Giuseppe Tartini (1692-1770)

Sonata III

Adagio / Allegro assai

Anna Bon di Venezia (1738-?)

Divertimento III

Andantino / Allegro / Presto

Janez Krstnik Dolar (1620-1673)

Balletti a 4 in f

Intrada / Treza / Treza / Gigue / Retirada

Johann Joseph Fux (1660-1741)

Partita VII

Sinfonia: Adagio.Andante.Allegro / La joye des fidels sujets: Allegro / Aria Italiana – Arie francoise / Les enemis
confus: Andante

Antonio Caldara (1670-1736)

Sonata V

Grave / Vivace / Vivace

Koncertni program nas iz Italije, kjer je deloval Giuseppe Tartini, vodi na območje takratne Habsburške monarhije. Tu najprej spoznamo Anno Bon, italijansko skladateljico, ki je ob koncu svoje umetniške poti delovala na dvoru Esterházy. Nato prisluhnemo na Dunaju delujočemu slovenskemu skladatelju, Janezu Krstniku Dolarju in se nenazadnje preselimo na Habsburški dvor, kjer nas s svojo glasbo prevzameta hofkapellmeistera Johann Joseph Fux in Antonio Caldara. Program je zasnovan kot popotovanje v času baroka, saj se od mlajše generacije skladateljev vedno znova vračamo v preteklost. Naslov koncerta je Gradus ad Parnassum, ki je hkrati naslov obsežnega dela na področju kontrapunkta, ki ga je zapisal Johann Joseph Fux.

The concert programme takes us from Italy, where Giuseppe Tartini worked, to the area of the Habsburg Monarchy at the time, where we first meet Anna Bon, an Italian composer who worked at the Esterházy court at the end of her artistic career. Then we listen to the Slovenian composer working in Vienna, Janez Krstnik Dolar, and finally, we move to the Habsburg court, where Hofkapellmeisters Johann Joseph Fux and Antonio Caldara take us over with their music. The programme is designed as a journey through the Baroque era, as we keep returning to the past from the younger generation of composers. The title of the concert is Gradus ad Parnassum, which is also the title of an extensive work in the field of counterpoint written by Johann Joseph Fux.

Naslov koncerta, **Gradus ad Parnassum** (vzpon na Parnas), je uporabljen kot prispodoba in predstavlja vzpenjanje umetnikov proti umetniškemu vrhu. Parnas je v grški mitologiji gora, na kateri prebiva Apolon z muzami in v grški mitologiji velja za dom vseh umetnosti. Koncertni program, ki nas vodi iz Italije proti Dunaju, predstavi skladatelje različnih obdobij baroka in različnih glasbenih stilov. Kljub razlikam v njihovem kompozicijskem slogu pa jih povezuje želja po doseganju popolnosti in simbolično vzpon na Parnas. Ensemble Tacet že od svoje ustanovitve leta 2020 eksperimentira in prilagaja dela, ki v originalu niso zapisana za njihovo zasedbo flavte, violine in čembala. Flavta in violina lahko v nekaterih kompozicijah zaradi sorodne lege in tehničnih zmogljivosti inštrumenta namreč nadomestita ena drugo, čemur bomo lahko prisluhnili tudi na koncertu. V Sonatah št. I in III Giuseppeja Tartinija flavta prevzame vlogo najprej druge, nato pa še prve violine. V Divertimentu št. 3 skladateljice Anne Bon pa violina zamenja drugo flavto. V Ballettih a 4 Janeza Krstnika Dolarja, Partiti št. VII Johanna Josepha Fuxa in v Sonati št. V Antonia Caldare pa vlogo prve violine prevzame flavta.

Giuseppe Tartini je bil rojen v Piranu. Izobraževal se je doma ter na *Collegio dei Padri delle Scuole Pie* v Kopru. Leta 1708 je začel študirati pravo na univerzi v Padovi, leta 1710 pa se je na skrivaj poročil z nečakinjo kardinala škofa Cornara in je bil zato prisiljen zapustiti Padova. Bival je v Assisiju, Anconi in v Benetkah. Šele leta 1721 se je vrnil v Padova, kjer je bil imenovan za prvega violinista ter vodjo koncertistov bazilike sv. Antona. V letih 1727/1728 je osnoval lastno šolo za poučevanje violine. Njegov opus obsega predvsem glasbo za violino; med drugim 131 koncertov in vsaj 174 sonat, v katerih je uveljavil tehnične novosti svoje igre na violino. Z glasbenim življenjem na Slovenskem v 18. stoletju kljub svojim koreninam ni imel povezave. Eno izmed njegovih najbolj znanih del je sonata za violino z naslovom "Vražji trilček". Umrl je leta 1770 v Padovi.

Anna Bon di Venezia, italijanska skladateljica, je bila rojena v umetniški družini. Izobraževala se je v Benetkah, v šoli *Ospedale della Pieta*. Šola je bila namenjena deklicam, izobraževali pa so jih na zelo visokem nivoju. Eden izmed učiteljev naj bi bil tudi skladatelj Antonio Vivaldi. Anna je šolo zapustila stara približno 17 let. Pridružila se je staršema in skupaj z njima je delovala najprej na dvoru grofa Friedricha III. in njegove žene Wilhelmine v Bayreuthu, nato pa še na Dunaju in v današnji Bratislavi. Njeno zadnje delovno mesto je bilo na dvoru družine Esterházy v Eisenstadtu. Po letu 1767 ne najdemo več virov, ki bi govorili o njej. V času svojega umetniškega ustvarjanja je delovala kot čembalistka, pevka in skladateljica. Njena dela

The title of the concert, **Gradus ad Parnassum** (ascent to Parnassus) is used as a parable and represents the ascent of artists towards the artistic summit. In Greek mythology, Parnassus is the mountain where Apollo resides with the Muses, and in Greek mythology it is considered the home of all the arts. The concert programme, which leads us from Italy to Vienna, presents composers from different Baroque eras and different musical styles. Despite the differences in their compositional style, they are united by the desire to achieve perfection and the symbolic ascent to Parnassus. Since its founding in 2020, Ensemble Tacet has been experimenting and adapting works that are not originally recorded for its ensemble of flute, violin, and harpsichord. Flute and violin can replace each other in some compositions due to their relative position and technical capabilities of the instrument, which we will be able to listen to at the concert as well. In Sonatas no. I and III by Giuseppe Tartini, the flute takes over the role of second, then first violin, in Divertimento no. 3 by composer Anna Bon, the violin replaces the second flute. In Ballett a 4 by Janez Krstnik Dolar, Partita no. VII by Johann Joseph Fux and in Sonata no. In Antonio Caldara, however, the role of the first violin is taken over by the flute.

Giuseppe Tartini was born in Piran. He was educated at home and at the *Collegio dei Padri delle Scuole Pie* in Koper. In 1708 he began studying law at the University of Padua, but in 1710 he secretly married the niece of Cardinal Bishop Cornaro and was forced to leave Padua. He stayed in Assisi, Ancona, and Venice. He did not return to Padua until 1721, where he was appointed 1st violinist and leader of the concert players of the Basilica of St. Anton. In 1727/1728, he founded his own school for teaching the violin. His oeuvre mainly consists of music for the violin; among others, 131 concerts and at least 174 sonatas, in which he established the technical innovations of his violin playing. Despite his roots, he had no connection with musical life in Slovenia in the 18th century. One of his most famous works is the sonata for violin entitled The devil trill. He died in 1770 in Padua.

Anna Bon di Venezia, Italian composer, was born into an artistic family. She was educated in Venice, at the *Ospedale della Pieta* school. The school was intended for girls, and they were educated at a very high level; one of the teachers is said to be the composer Antonio Vivaldi. Anna left school when she was about 17 years old. She joined her parents and worked together with them first at the court of Count Friedrich III. and his wife Wilhelmina in Bayreuth, and then in Vienna and today's Bratislava. Her last post was at the court of the Esterházy family in Eisenstadt. After 1767, we find no

obsegajo tri zbirke sonat: Opus I šest sonat za flavto in basso continuo, Opus II šest sonat za čembalo ter Opus III šest divertimentov oziroma sonat za dve flauti in basso. Napisala je tudi arijo *Astra Coeli*, sodelovala pa naj bi tudi pri nastanku opere *Artaserse*. Njena dela se stilsko že umikajo iz baroka, uvrščamo jih v rokoko, večinoma so nastala v času njenega bivanja v Bayreuthu.

Janez Krstnik Dolar velja za poglobitnega ustvarjalca obdobja srednjega baroka na Slovenskem. Dolgo je zaradi različnih poimenovanj dalj časa veljal za češkega skladatelja. Njegovo slovensko poreklo je z dokazi utemeljil dr. Dragotin Cvetko. Šolal se je na ljubljanskem jezuitskem kolegiju, nato pa je študiral filozofijo in teologijo na Dunaju, kjer je bil kasneje posvečen v duhovnika. Na Jezuitskem kolegiju v Ljubljani je med leti 1645 in 1647 med drugim poučeval tudi glasbo. V mestu Steyr je opravil magisterij, nato pa je deloval še na Dunaju, Gradcu, Passau, Gyoru ter Judenburgu. V letih od 1660 do 1673 je kot glasbeni vodja deloval v jezuitski cerkvi na Dunaju, kjer je tudi umrl. Nekatera njegova dela so bila prvotno izdana v zbirki *Musica Antiqua Bohemica*, nato pa so bila v celoti izdana še v zbirki *Monumenta artis musicae Sloveniae*. Njegov opus obsega tri plesne suite, dve ansambelski sonati, maše, psalme in antifono. Hranijo jih v Kroměřížu na Moravskem. Njegov glasbeni slog označuje živa, ljudski glasbi bližnja melodika ter razgiban ritem. Nanj so vplivali italijanski in francoski skladatelji njegovega časa.

Johann Joseph Fux je avstrijski skladatelj, rojen v bližini Gradca. Izobraževal se je na Jezuitski gimnaziji, nato pa na Ferdinandeumu v Gradcu, kjer je kot otrok revnejših staršev moral sodelovati kot glasbenik v jezuitski cerkvi. Kasneje je študiral na jezuitski univerzi v Ingolstadt, kjer je delal kot organist. Okoli leta 1688 je zapustil Ingolstadt in se vrnil na Dunaj, kjer se je leta 1696 poročil. V tem času je delal kot dvorni komponist cesarja Leopolda I. Leta 1711 je prevzel pozicijo namestnika hofkapellmeistra na dunajskem dvoru, hkrati pa je deloval kot vodja kapele vdove cesarja Jožefa I. Leta 1715 je prevzel mesto hofkapellmeistra, njegov namestnik pa je bil Antonio Caldara. Na Dunaju je deloval do svoje smrti leta 1741. Njegov opus obsega sakralna (maše, oratoriji, litanije, moteti, graduali, litanije idr.) ter posvetna dela (19 oper, 29 partit, 50 sonat da chiesa in druga inštrumentalna dela.) Svoje teoretično in pedagoško delo *Gradus ad Parnassum* je napisal leta 1725 in je izšlo v latinščini. Velja za eno izmed najpomembnejših del o kontrapunktu tistega časa.

Antonio Caldara izhaja iz glasbene družine in je že kot otrok pel v deškem zboru v katedrali sv. Marka v Benetkah. Učil se je igranja na čembalo, violo in

more sources that talk about her. During her artistic career, she worked as a harpsichordist, singer, and composer. Her works include three collections of sonatas; Opus I comprise six sonatas for flute and basso continuo, Opus II six sonatas for harpsichord and basso continuo, Opus III six divertimentos or sonatas for two flutes and basso. She also wrote the aria *Astra Coeli* and is said to have participated in the creation of the opera *Artaserse*. Her works are stylistically moving away from the Baroque, they are classified as Rococo, most of them were created during her stay in Bayreuth.

Janez Krstnik Dolar is considered the main creator of the Middle Baroque period in Slovenia. For a long time, he was considered a Czech composer due to various names. Dr Dragotin Cvetko substantiated his Slovenian origin with evidence. He was educated at the Jesuit college in Ljubljana, and then studied philosophy and theology in Vienna, where he was later ordained a priest. Between 1645 and 1647, he also taught music at the Jesuit College in Ljubljana. He completed his master's degree in Steyr, and then worked in Vienna, Graz, Passau, Gyor and Judenburg. In the years 1660-1673, he worked as a music director in the Jesuit church in Vienna, where he also died. Some of his works were originally published in the collection *Musica Antiqua Bohemica*, and then they were published in their entirety in the collection *Monumenta artis musicae Sloveniae*. His opus includes three dance suites, two ensemble sonatas, masses, psalms, and an antiphon. They are kept in Kroměříž in Moravia. His musical style is characterized by lively, folk-music-like melodies and lively rhythms. His style was influenced by Italian and French composers of his time.

Johann Joseph Fux is an Austrian composer born near Graz. He was educated at the Jesuit high school, and then at the Ferdinandeum in Graz, where, as a child of poorer parents, he had to work as a musician in the Jesuit church. He later studied at the Jesuit University in Ingolstadt, where he worked as an organist. He left Ingolstadt around 1688 and returned to Vienna, where he married in 1696. During this time, he worked as one of the court composers of Emperor Leopold I. In 1711, he assumed the position of deputy Hofkapellmeister at the Viennese court, and at the same time he worked as the head of the chapel of the widow of Emperor Joseph I. In 1715, he assumed the position of Hofkapellmeister, his deputy but it was Antonio Caldara. He worked in Vienna until his death in 1741. His opus includes sacred (masses, oratorios, litanies, motets, graduals, litanies, and other works) and secular works (19 operas, 29 partitas, 50 sonatas da chiesa and other instrumental works.) His theoretical and pedagogical work *Gradus ad Parnassum* was written in

violončelo. Že leta 1689 je bil znan čelist in skladatelj. Pisal je opere, sonate da chiesa in da camera ter kantate. Iz Benetk je odšel najprej v Mantovo, kjer je delal kot vodja kapele (v cerkvi in gledališču) na dvoru vojvode Karla IV. Žal iz tega obdobja nimamo ohranjenih del. Po smrti vojvode se je Caldara preselil najprej v Rim, nato pa je odpotoval v Barcelono, kjer je skladal za Karla III., ki je leta 1711 postal habsburški cesar Karel VI. Caldara je šele leta 1716 postal namestnik hofkapellmeistra Johanna Josepha Fuxa na dunajskem dvoru, kjer je ostal do svoje smrti leta 1736. Njegov opus obsega več kot 70 oper, 30 oratorijev, motete in sonate ter druga glasbena dela.

1725 and was published in Latin. It is considered one of the most important works on counterpoint of the time.

Antonio Caldara came from a musical family and sang in the boys' choir in the Cathedral of St. Mark in Venice. He learned to play the harpsichord, viola, and cello. Already in 1689, he was a well-known cellist and composer. During this time, he wrote operas, sonatas da chiesa and da camera and cantatas. From Venice, he first went to Mantua, where he worked as a chapel leader (in the church and in the theatre) at the court of Duke Charles IV. Unfortunately, we do not have preserved works from this period. After the Duke's death, Caldara moved first to Rome, and then travelled to Barcelona, where he composed for Charles III, who in 1711 became the Habsburg Emperor Charles VI. Only in 1716 did Caldara become the deputy Hofkapellmeister of Johann Joseph Fux at the Viennese court, where he remained until his death in 1736. His oeuvre includes more than 70 operas, 30 oratorios, motets and sonatas and other musical works.

Ensemble Tacet

(<https://www.mojcajerma.com/ensembles-1/tacetensemble>) sestavljajo tri slovenske glasbenice: flavtistka Katarina Nagode, violinistka Mojca Jerman in čembalistka Martina Okoliš. Čeprav je bila skupina ustanovljena šele leta 2020, imajo za seboj samostojne koncerte v okviru Abonmaja Rače (2021), na festivalu Imago (2022) in na koncertnem ciklu Odmev poletja, ki ga pripravlja Carpe Artem v Mariboru. S sopranistko Christino Thaler so leta 2022 v cerkvi sv. Jakoba v Ljubljani ter leta 2023 v cerkvi sv. Petra v Selcih (Železniki) glasbenice ansambla organizirale dva samostojna koncerta.

Flavtistka **Katarina Nagode** se je srečala s staro glasbo med študijem moderne flavte na Univerzi za glasbo in upodabljajočo umetnost v Gradcu, kjer je študirala pri prof. Nilsu-Thilu Krämerju. Po končanem študiju v Gradcu, se je posvetila študiju stare glasbe in se na tem področju izobraževala še na Univerzi Anton Bruckner v Linzu pri prof. Claire Genewein in na Mozarteumu v Salzburgu pri prof. Marcellu Gattiju. Oba študija je zaključila z odliko. Izobraževala se je na mojstrskih tečajih pri Bartholdu Kuijkenu, Kate Clark in Marcu Hantaïju. Nastopala je s Hofkapelle Stuttgart, JSB Ensemble (Bachakademie Stuttgart), z Ensemble Cordia, Vokalensemble Rastatt & Les Favorites, s Slovenskim baročnim orkestrom in drugimi. Sodelovala je z mednarodno priznanimi dirigenti, kot so Hans-

Ensemble Tacet

(<https://www.mojcajerma.com/ensembles-1/tacetensemble>) consists of three Slovenian musicians: flutist Katarina Nagode, violinist Mojca Jerman and harpsichordist Martina Okoliš. Although the group was founded only in 2020, they have behind them independent concerts as part of Abonma Rače (2021), at the Imago festival (2022) and at the concert cycle Odmev poletja (Summer Echo), prepared by Carpe Artem in Maribor. With the soprano Christina Thaler in 2022 in the church of St. Jakob in Ljubljana and in 2023 in the church of St. Peter in Selca (Železniki) they organized two independent concerts.

Baroque and modern flutist **Katarina Nagode** decided to dedicate herself to early music during her studies of modern flute at the University of Music and Performing Arts in Graz, where she studied with prof. Nils-Thilo Krämer. After completing her studies in Graz, she began to study baroque and classical flute at Anton Bruckner University in Linz with prof. Claire Genewein and later at Mozarteum in Salzburg with prof. Marcello Gatti, where she graduated with honours. She also took lessons with Barthold Kuijken, Marc Hantaï and Kate Clark. Katarina played with Hofkapelle Stuttgart, JSB Ensemble (Bachakademie Stuttgart), with Ensemble Cordia, with Vokalensemble Rastatt & Les Favorites, with Slovenian Baroque Orchestra and others. She worked with many renowned conductors such as Frieder Bernius,

Christoph Rademann, Frieder Bernius, Jos van Veldhoven in Gary Graden. Od leta 2020 igra v zasedbi Ensemble Tacet, ki jo je ustanovila skupaj z violinistko Mojca Jerman in čembalistko Martino Okoliš.

Mojca Jerman (<https://www.mojcajerma.com/>) je baročna in klasična violinistka. Podiplomski študij baročne violine je zaključila v razredu profesorja Enrica Gattija na glasbenem Konservatoriju v Bologni. Pred tem je študirala na ljubljanski Akademiji za glasbo, kjer je bil njen profesor Vasilij Meljnikov. V času študija se je dodatno izobraževala na Univerzi za glasbo in upodabljajočo umetnost v Gradcu pri profesorici Priyi Mitchell. Za umetniške dosežke med študijem je prejela študentsko Prešernovo nagrado. Nastopa predvsem kot komorna in orkestrska glasbenica. Svoje znanje rada nadgrajuje in utrjuje na dodatnih seminarjih in akademijah. V preteklosti se je udeležila več različnih orkestrskih akademij kot so Cuban-European Youth Academy, Accademia Haydn in Dartington International Summer School Orchestra. Je prejemnica italijanske nagrade Il Premio Nazionale delle Arti.

Martina Okoliš je na Akademiji za glasbo v Ljubljani z odliko diplomirala na oddelkih: glasbena pedagogika, instrumenti s tipkami (koncertna smer: orgle) in nazadnje zaključila magistrski študij čembala pri red. prof. Egon Mihajloviću. Kot čembalistka je sodelovala pri številnih projektih Baročnega orkestra Akademije za glasbo (korepetitorica, asistentka dirigenta), na festivalu historične glasbe in plesa Musica Locopolitana, nastopala je s komornim godalnim orkestrom in harmonikarskim orkestrom Akademije za glasbo. Z baročnim kvartetom Hymnia je izvedla številne koncerte v sklopu koncertnih ciklov: Mladi mladim, Jesenske serenade, Tartini festival, Evropska prestolnica kulture in drugi. Na mednarodnem festivalu čembala v Beogradu je izvedla solo koncert. Nastopa tudi v čembalskem duu z Egonom Mihajlovićem. Na Akademiji za glasbo je asistentka za čembalo. Od leta 2020 igra v komorni zasedbi Ensemble Tacet.

Hans Christoph Rademann, Jos van Veldhoven and Gary Graden. Since 2020 she plays in baroque trio, Ensemble Tacet, which she founded together with Mojca Jerman and Martina Okoliš.

Mojca Jerman (<https://www.mojcajerma.com/>) is a baroque and classical violinist. She recently completed postgraduate studies in baroque violin in the class of Professor Enrico Gatti at the Conservatory of Music in Bologna. Before that, she studied at the Ljubljana Academy of Music, where her professor was Vasilij Meljnikov. During her studies, she received additional education at the University of Music and Visual Arts in Graz under Professor Priya Mitchell. She received the student Prešeren award for her artistic achievements during her studies. She mainly performs as a chamber and orchestral musician. She likes to upgrade and consolidate her knowledge at additional seminars and academies. In the past, she attended several orchestral academies such as the Cuban-European Youth Academy, Accademia Haydn, and Dartington International Summer School Orchestra. She is the recipient of the Italian award Il Premio Nazionale delle Arti.

Martina Okoliš graduated with distinction from the Academy of Music in Ljubljana, first in music pedagogy, later in organ at the department of instruments with keys and lastly completed her master's degree in harpsichord under prof. Egon Mihajlović. As a harpsichordist she participated in many projects of the Baroque orchestra of the Academy of Music (accompanist, conductor's assistant), at the historic music and dance festival Musica Locopolitana and performed with chamber string orchestra and accordion orchestra of the Academy of Music. With baroque quartet Hymnia she performed at many concerts as part of the concert cycles: Mladi mladim, Jesenske serenade, Tartini festival, European Capital of Culture, and others. She performed a solo concert at the International Harpsichord Festival in Belgrade. Martina also performs in a harpsichord duo with Egon Mihajlović. At the Academy of Music, she is an assistant teacher for harpsichord. Further, she has been playing in the chamber ensemble named Ensemble Tacet since 2020.

