Gośka Isphording is an internationally active harpsichordist whose artistic practice centres on contemporary and experimental music. For over two decades, she has worked closely with composers to expand the harpsichord's sonic possibilities, develop new playing techniques and build a repertoire that challenges conventional perceptions of the instrument. She has commissioned works by Justė Janulytė, Vykintas Baltakas, Iannis Kyriakides, Hugo Morales Murguia, Daan Janssens, Oscar Bianchi, Pierre Jodlowski and numerous Polish composers.

Isphording has premiered nearly 200 contemporary works, many of which were dedicated to her. These include harpsichords harpsichord concertos by Hanna Kulenty (*GG Concerto*), Roderik de Man (*Le Clavecin Illuminé*), Andrzej Kwieciński (*Concerto. Re Maggiore*), Grażyna Pstrokońska-Nawratil (*Ao-Tea-Roa*), Evan Johnson (*Linke Hand eines Apostels*) and Katarzyna Taborowska (*iteratio – concerto sfumato*). More recent additions to her repertoire include Aleksander Nowak's *Halny Concerto*.
As a soloist, Isphording has performed at major international festivals, including Warsaw Autumn, Musica Electronica Nova in Wrocław, Huddersfield Contemporary Music Festival, Gaudeamus in Utrecht,, November Music in 's-Hertogenbosch, GAIDA in Vilnius, Transit in Leuven, Opus52 Festival in Nizhny Novgorod, Festival d'Avignon, Ruhrtriennale, Music Biennale Zagreb and the Foro Internacional de Música Nueva Manuel Enríquez in Mexico.
Her performances and recordings have been broadcast internationally by Polskie Radio, BBC Radio 3, NPO Klassiek, France Musique, NDR and Deutschlandfunk, and she also has an extensive discography.
She regularly collaborates with leading contemporary music ensembles and is a member and Co-Artistic Director of the London-based Riot Ensemble.

Isphording's artistic practice also extends into interdisciplinary performance. She has collaborated with choreographer Jan Martens on *FUTUR PROCHE*, created for Opera Ballet Vlaanderen, and *Wildsong* for Nederlands Dans Theater.
Through her sustained commitment to new music and artistic experimentation, Isphording continues to redefine the harpsichord as a vibrant and radical instrument of the twenty-first century.