

Biography

Hristina Susak (born 1996) has been composing since she was eight. At the age of seven she started playing the violin and soon after that the piano. Her early work is quite extensive and based on the style of past centuries. One of those compositions, "Prelude and Fugue" for a string orchestra, which she wrote at the age of 15, was selected to be performed at the finalists' concert of the 6th Competition for young Composers of Camerata Zürich in Kunsthhaus Zürich (2013). Since she was 17, she has been searching and discovering new fields of sound and styles which allowed her to search for her own style. Her current work is based on the combination of intuition and conceptual thinking, inspiration, and strong structure. It consists of solo, chamber, and orchestral works, as well as multimedia music, pop music, and music for theatre, film, and advertisement.

In 2013 (aged 17), she started her studies in the field of composition in the class of Prof. Herbert Lauermaun at the University of Music and Performing arts in Vienna. In 2016, she acquired her first diploma and was awarded with a scholarship from the University due to her outstanding final graduation grade. In the same year, she also started with Mathematical studies at the University of Vienna. From that point on, she continued with her studies in music theory and composition at the same university. In 2019 she graduated in Music Theory with a master's degree from the class of Prof. Gesine Schröder. This year, she is finishing Media Composition and Applied Music in the class of Prof. Iris ter Schiphorst.

Since 2013, her compositions have been actively performed by some significant ensembles and musicians throughout Austria, Germany, Switzerland, and Poland. Her chamber piece "ANIMA" was performed by ascolta ensemble within the ECLAT-Festival (Musik der Jahrhunderte) in Theaterhaus Stuttgart (2019), "Skrik I" and "Skrik II" were premiered by Sepia Ensemble within the 200th anniversary of University of Music and Performing Arts Vienna (2017) and within the festival

Poznanska Wiosna Muzyczna in Poznan (2019), and "SKRIK" for big Symphony Orchestra was premiered by Bruckner Orchester Linz with the conductor Markus Poschner at the Bruckneruni Linz (2018). During the season 2018/19, she was invited by Volkstheater in Vienna to compose and perform music for the theater piece "Watschenmann" by Berenice Hebenstreit. Some of her works have been published, such as the piece "Transformations for 4 Bassoons and Contrabassoon" by Firma Doblinger within the project HolzBlechSchlag (2019) and her song "LIE" was featured on the soundtrack in the movie "Gipsy Queen" by Hüseyin Tabak (2019).

Besides composing, she is also an active music theorist and researcher. Since 2016, she has participated at numerous conferences and congresses throughout Europe, where she has exposed many of her scientific and analytic works. Her presentation "Mathematical proportions and its impact on music in Sofia Gubajdulina's Offertorium" was shown at the congress recherche du CIERA, Sorbonne-Université et de la Hochschule für Musik und Theater Leipzig 2017–2019 at Sorbonne-Université in Paris (2018). Another presentation, "Shostakovich's orchestration. His symphonies 1-5 as a mirror of a cataclysmic Land", was featured at Third Congress of the Society for Theory of Music (OTM) at the Moscow state Conservatory P.I Tchaikovsky (2017), and finally, her presentation "A new Perspective and multiple Ways to analyze Edgar Varèse's Ionisation" was delivered at the Austrian Society of Music (2018).

Since 2015, she has also been an active conceptual performance artist, which allows her to combine many fields of her interests and abilities: composition, mathematics, philosophy, dance, painting, and stage performance. She was selected among 12 artists by Marina Abramovic to participate in her masterclass (MSUB/MOCAB Belgrade 2019) in which she made a video-performance "Dies Irae".

