

Hristina Susak (born 1996) has been composing since she was eight. At the age of seven she started playing violin and soon after that piano. Her early work is quite extensive and based on the style of past centuries. One of those compositions, „Prelude and Fugue“ for string orchestra (she wrote at the age of 15), was selected to be performed on the finalists concert of the 6th Competition for young Composers of Camerata Zürich in Kunsthaus Zürich (2013). Since she was 17, she has been searching and discovering new fields of sound and styles what allowed her to start finding her own style. - Her current work is based on 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.

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

Since 2013 her compositions have been actively performed by some significant ensembles and musicians throughout Austria, Germany, Switzerland and Poland, among them 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 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 theater piece "Watschenmann" (by Berenice Hebenstreit). Some of her works has been published as for example piece "Transformations for 4 Bassoons and Contrabassoon" by Firma Doblinger within the project HolzBlechSchlag (2019) and her song "LIE" was featured soundtrack in movie „Gipsy Queen“ (by Hüseyin Tabak, 2019). Besides composing she is also active as 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, as for instance presentation: «Mathematical proportions and its impact on music in Sofia Gubajdulina's Offertorium» 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), presentation: «Shostakovich's orchestration. His symphonies 1-5 as a mirror of a cataclysmic Land» at Third Congress of the Society for Theory of Music (OTM) at the Moscow state Conservatory P.I. Tschaikovsky (2017) and presentation «A new Perspective and multiple Ways to analyze Edgar Varèse's Ionisation» at Austrian Society of Music (2018).

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

