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BIOGRAPHY: Hanan Hadžajlić, DMA

Hanan Hadžajlić (1991, Slovenia) is an Assistant Professor at the Department of Composition, Academy of Music, University of Sarajevo (since October 2026), where she previously held the positions of Senior Teaching Assistant (2021–2026) and Teaching Assistant (2018–2021). She is the recipient of two University of Sarajevo Awards for Contributions to the Arts (2022 and 2024).

Her international artistic career encompasses composition, performance, and free improvisation in contemporary art music, alongside active studio work in popular music composition and production. Niklas Seidl (ensemble mosaik, Wigmore Hall London, 2026) highlights the breadth of her artistic practice and the way seemingly simple rhythmic layers develop into complex structures of motoric patterns, connecting her compositional language with her experience in performance and rap production.

Her longstanding collaborations with leading European contemporary music ensembles Neue Vocalsolisten Stuttgart, ensemble mosaik, and ensemble hand werk have resulted in commissions and premieres at major European contemporary music festivals and productions, including ECLAT Stuttgart 2026 (DE), VOICES Berlin 2025 (DE), Klangwerkstatt Berlin 2024 (DE), Music Biennale Zagreb 2023 (HR), and hand werk: Frei Frei, Cologne 2022 (DE). Her compositions have also been performed by Zafraan, Avanti!, PHACE, Ensemble TaG, Lucerne Festival Alumni, and New Thread Quartet. In Bosnia and Herzegovina, she maintains longstanding collaborations with SONEMUS, the Sarajevo Philharmonic Orchestra, and the Orchestra of the Academy of Music, University of Sarajevo.

Performances of her compositions have taken place at prestigious European institutions and productions, including Wigmore Hall London 2026 (UK), Helsinki Festival 2026 (FI), Naxos Hallenkonzerte Frankfurt 2026 (DE), Festival Musiques Démesurées Clermont-Ferrand 2026 (FR), Ensemblefest Berlin 2026 (DE), Ensemble for New Music Tallinn/Sound Plasma Festival Berlin 2024 (DE), Onassis Stegi Athens 2024 (GR), Sommer in Stuttgart 2023 (DE), Lucerne Festival 2017 (CH), and Utzon Center Aalborg 2015 and 2018 (DK).

Further international performances and festival productions in Europe include Unbound: Rotation/Oscillation/Fall/Spin Arte Concert Series Nicosia 2025 (CY), Festival Internazionale GREEN MUSIC Umbria 2025 (IT), Music Diaries International Workshop Festival Pistoia 2025 (IT), Unehörte Musik/BKA Theater Berlin 2023 (DE), Schmetterling –

New Works for Baroque Bassoon/Ölberg Kirche Berlin 2023 (DE), Ensemble TaG/Theater am Gleis Winterthur 2022 (CH), Leise Dröhnung Frankfurt 2021 (DE), SONUS Foundation/The Past and Future of the Tárogató Budapest 2021 (HU), and A Tree's Wood is also its Memoire/BKA Theater Berlin 2019 (DE).

Performances in the United States have taken place at Valparaiso University 2022 (US), University of Maryland Baltimore County 2019 (US), Women Composers Festival 2017 (US), and Vox Novus/New Thread Quartet, New York 2015 (US). Australian performances have been presented at MONA – Museum of Old and New Art, Hobart, Tasmania, in 2019 and 2024 (AU), while a premiere in the Middle East took place at Vox Feminae Festival/University of Music Tel Aviv 2016.

Significant performances and concert productions in the region include Balkan Affairs/Music Centre of Montenegro, Podgorica 2026 (ME), Ring Ring Festival Belgrade 2026 (RS), Flute & Me Festival/Academy of Music Zagreb 2019 (HR), Two Duos/Institute for Culture of Vojvodina, Novi Sad 2017 (RS), and a contemporary art music concert/Museum of the National Theatre Belgrade 2017 (RS).

Performances of her original compositions and concert appearances within international academic collaborations, faculty and student exchanges, and guest visits involving the Academy of Music, University of Sarajevo have taken place at Flute & Me Festival/Academy of Music, University of Ljubljana 2025 (SI), Conservatorio Superior de Música de Vigo 2024 and 2022 (ES), and Contemporary Music Days/Academy of Music, University of Ljubljana 2024 (SI).

Significant world premieres and performances of her compositions in Bosnia and Herzegovina have taken place at MESS Festival (2026), SONEMUS Fest Sarajevo (2015–2025), SVEM Sarajevo/Sarajevo Philharmonic Orchestra 2024, and a Sarajevo Philharmonic Orchestra concert in 2023. Her compositions have also been performed at events of particular significance to the arts and culture of Bosnia and Herzegovina, including SA Sinfonietta/Zvuk Sarajeva/Concert Celebrating Sarajevo City Day 2026, University of Sarajevo Arts Days 2022, AMUS – Savremenici 2021, Dialogue for the Future – Music Dialogue for 10 2019, the 70th Anniversary of the University of Sarajevo 2019, and the International Symposium Music in Society 2018.

Her compositions have been broadcast on international radio stations, including SWR Kultur: Balkan Affairs, ECLAT (Germany, 2026), KFAI Radio Minneapolis (USA, 2022 and 2025), and Cashmere Radio Berlin (Germany, 2024).

The complex metric relationships and perceptual complexity of her compositions have been recognized in reviews by James Aylward (foreword to the score of *Concerto TransH(You)Man*, Edition Gravis, 2024) and Schlatz (*Opern- & Konzertkritik Berlin*, 2023). Musicologist Michael Zwenzner, presenting the programme of the *Clarinet Captures* concert at Klangwerkstatt Berlin (2024), where her composition *Distorted Symmetries (I, II, III)* received its world premiere, situated her compositional work between international concert productions and Bosnian clubs. Music critic Alexey Munipov discussed her work through interviews and articles for VOICES Berlin (2025) and ECLAT Stuttgart (2026), examining the relationship between music, the legacy of war, religion, identity, and contemporary genre divisions. A recording of the world premiere of *Requiem Ex Machina* was published by Marcello Filotei on *Vatican News* (2023), while Gianluigi Mattietti also wrote about the composition (*musicpaper.it*, 2023).

Hadžajlić's compositions have been analysed by Amila Ramović (*Il Polifonico*, Arezzo, 2023), Bojana Radovanović (*Od monstruoznog do posthumanog*, Institute of Musicology of the Serbian Academy of Sciences and Arts, 2023), and Michael Edward Edgerton (*The 21st-Century Voice: Contemporary and Traditional Extra-Normal Voice*, Rowman & Littlefield, 2015). Her artistic practice has also been examined in academic research, including the doctoral dissertation by Corey Marc Fogel (*Graphic Score on Trial*, University of California, Irvine, 2023), in the context of interpreting graphic scores by Roman Haubenstock-Ramati and improvisation, and the master's thesis by Amel Frljučkić (*The Influence of Politics on Musical Creativity in Bosnia and Herzegovina from 2015 to 2019*, University of Sarajevo, 2020), which analyses her composition *I am Composition, My Name is Politika* (2016), based on research into social theories.

As a flutist, she has performed internationally in contemporary art music, with notable appearances including *Hanan Hadžajlić × Avanti!* (Helsinki Festival, 2026), the solo recital *Asignifying Rupture* (Topographies of Sound, Ljubljana, 2022), the presentation of her doctoral artistic project *The Flute as a Meta-Interface of Modular Systems in Contemporary Electroacoustic Music* (International Review of Composers, Belgrade, 2018), and *Impro Box: Trio Hanan Hadžajlić/Strotter Inst./Christoph Erb* (Lucerne Festival, 2018).

Earlier in her career (2011–2017), she performed at Culturescapes Basel, SONEMUS Fest, Sarajevo Chamber Music Festival, Sarajevo Sonic Studio, Sarajevo May Music Festivities, SVEM Sarajevo, ReConstruction Belgrade, Glazbena tribina Opatija, Hvar Town Cultural Summer Programme, Ljubljana Festival, and Flute & Me, as well as at venues including Luzerner Theater BOX, Yehudi Menuhin Forum Bern, Gare du Nord Basel, Wolfgang Rihm Forum Karlsruhe, Henrietta Street Dublin, the Knights' Hall of Brežice Castle, the Church of St. Gabriel in Nazareth, National Theatre Sarajevo, the Rectorate of the University of Sarajevo, the Bosniak Institute Sarajevo, the Armed Forces Hall of Bosnia and Herzegovina, and the Museum of the National Theatre in Belgrade. She has appeared as a soloist with the Sarajevo Philharmonic Orchestra and the String Orchestra of the Academy of Music, University of Sarajevo, and gained orchestral experience through engagements with the Sarajevo Philharmonic Orchestra during her flute studies. She has been a member of SONEMUS since 2012 and has also performed with Studio 6, AMAS, 2K+, Gradilište, Belgrade Flute Quartet, and Duo XO. Conductors with whom she has performed include: Jürg Wyttenbach, Gregory Charette, Edo Mičić, Robert Ames, Uroš Lajovic, Riccardo Muti, Toshio Yanagisawa, Mikica Jevtić, and Fuad Šetić.

The oldest French association of flutists, *La Traversière* (founded in 1983), which brings together professional flutists and flute enthusiasts, included her in its international overview of the most prominent flutists originating from Slovenia.

In popular music, she also works under a pseudonym as a composer and producer. Projects to which she has contributed as a songwriter and producer have accumulated more than 250 million streams across digital platforms (muso.ai, 2026). Croatian music critic Ilko Čulić (*Ravno do dna*, 2024) highlighted the musical brilliance of her production and its combination of post-EDM, hip-hop, trap, and global bass.

She composed the music for the contemporary dance production *Deinos* (author and choreographer: Amila Terzimehić; MESS Festival, 2026) and the theatre productions *Measure for Measure* (director: Mirko Radonjić; SARTR, 2024) and *Children of the Sun* (director: Selma Spahić; SARTR, 2018).

She is also the author of the short documentary film *Sarajevo Vlog* (2025), presented at ECLAT Stuttgart (2026) and VOICES Berlin (2025), and the photograph *CHEAT DAY (No Joker Allowed)*, exhibited at the international exhibition *INDEXES – A Virus Somewhere in*

Europe (Biopolitics/Necropolitics and Forms of Life in Contemporary Art) at Gallery P74 in Ljubljana (2023), curated by aesthetician Miodrag Šuvaković.

She is the founder and artistic director of Impro ansambl MAS (2018), the Solo Improvisation Competition (2026), and the INSAM Institute (2015); co-founder of *INSAM Journal of Contemporary Music, Art and Technology* (2018); and Artistic Director of SONEMUS New Generation (since 2024). She has delivered guest lectures, workshops, and artistic presentations at TAI University School of the Arts in Madrid (2024), the Academy of Music, University of Ljubljana (2024), the Institute of Musicology of the Serbian Academy of Sciences and Arts in Belgrade (2023), Escola Superior de Música e Artes do Espetáculo in Porto (2022), the Academy of Music, University of Zagreb (2019), ReConstruction Festival in Belgrade (2018), and the Music Educators Seminar in Dubrovnik (2019).

She completed doctorate in flute performance at the Faculty of Music, University of Arts in Belgrade (2019), with a dissertation *Flute as Metainterface of Modular Systems in Contemporary Electroacoustic Music*, with an average grade of 10.00 (mentor: Prof. Ljubiša Jovanović; co-mentor: Prof. Vesna Mikić). She completed two master's degrees and two bachelor's degrees in composition and performance (flute) at the Academy of Music, University of Sarajevo (2014–2018).

During her studies, she received numerous professional awards, including First Prize/Laureate (solo performance of contemporary music, ReConstruction Festival, Belgrade, 2017), First Prize/Laureate (chamber music, ReConstruction Festival, Belgrade, 2017), First Prize/Laureate (15th Tahir Kulenović Flutists' Competition, Valjevo, 2013), and First Prize (Yamaha Music Foundation of Europe, Sarajevo, 2012). Her academic awards and distinctions include the *Cvjetko Rihtman Award* for Best Composition Student (AMUS, 2015), two *Silver Badges* of the University of Sarajevo (2014, 2015), the *Dean's Award* for Best Student in Two Departments (2015), and certificates of appreciation from the Academy of Music, University of Sarajevo, for competition achievements and the promotion of the Academy nationally and internationally (2012–2015).

She was a scholarship holder of the Lucerne Festival Academy – Composer Seminar 2017 and Science Underground Academy 2016 (contemporary artistic practices and new technologies). At the final exhibition *Mysterious Worlds of Science Underground* (Science Underground Academy, Dubrovnik, 2016), she collaborated with programmer Viktorija Alilović to present the *Flute Bot* prototype, an interactive robot constructed from recycled

materials and based on the Arduino Uno platform (servo and stepper motors), which physically responds to the sound signal of a flute.

Her additional education includes composition seminars with Wolfgang Rihm, Heiner Goebbels, Peter Ablinger, Philippe Manoury, Vinko Globokar, Dieter Ammann, and Michel van der Aa; seminars for composers led by distinguished contemporary music performers Dimitrios Polisoidis, Christian Dierstein, and JACK Quartet; individual lessons in contemporary music interpretation with Eva Furrer, Felix Renggli, Boris Previšić, and Ernesto Molinari; and lessons in the standard flute repertoire with Dejan Gavrić, Karolina Šantl Zupan, and others. She also attended doctoral transdisciplinary studies at the Faculty of Media and Communications in Belgrade (2017–2021), where she researched transcultural and nomadic aspects of contemporary artistic performance (supervisor: Prof. Andrija Pavlić; co-supervisor: Prof. Miodrag Šuvaković).

She is currently a doctoral student at the Department of Composition, Academy of Music, University of Sarajevo (supervisor: Prof. Ališer Sijarić; co-supervisor: Prof. Igor Karača), researching the topic *Models and Procedures in Free Musical Improvisation*.

Her artistic work, through compositions such as *Ghetto:* (2024) *صمود*, *Requiem Ex Machina* (2022/23), *Machiavellian Hypomania* (2021), *A Thousand Plateaus: Hommage à Deleuze & Guattari* (2019), *Math* (2019), *Concerto TransH(You)Man* (2016/17), *Homo ex Machina: Hommage à Ligeti* (2016/17), and *I am Composition, My Name is Politika* (2016), brings together interests in historical compositional models within contemporary musical practice, popular music and globalization, the relationship between humans and technology, transhumanism, social theories, and conflicts within the Abrahamic religions.

These interests are also reflected in her original scholarly articles and artistic essays: *Let's (not) talk about standards. RULes OFf* (INSAM Journal, 2022), *We Experienced Hype: The Truth will set Machiavelli Free* (INSAM Journal, 2021), *Conceptions of Time and Space in the Interpretation of Carl Philipp Emanuel Bach's Sonata for Solo Flute in A Minor (W. 132, H 562)* (*Muzika: Journal of Music Culture*, 2019), *Heavy Metal and Globalization* (AM Journal of Art and Media Studies, 2018), and *Composition-Interpretation-Improvisation Processes in XO pt. II by Dino Rešidbegović* (INSAM Journal, 2018).