

Improvise! 27-29  
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Hong Kong

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Online

IMPROVISE! Symposium  
27-29 March 2021

Hong Kong and  
Zurich, Online



**Improvise!**  
Symposium 2021,  
March 27–29  
Online, Hong Kong  
and Zurich

The symposium seeks to explore improvisation behaviours related to culture, politics, education and practice from historical, philosophical, theoretical and sociological perspectives. It aims to outline the common creative ground, possibilities, and challenges, and to compare and contrast different traditions and their approaches. The main focus of the event is to approach improvisation in music from a wide variety of perspectives and historical practices (Baroque, Classical, Romantic and Contemporary), through presentations, performances, workshops and student roundtable discussions.

Improvise! 2021 is co-organised by the music departments of Hong Kong Baptist University and Zurich University of the Arts. The symposium will be delivered online, and all the sessions are admission free and open to the public. This symposium is organised under the auspices of the Cultures-Histories and Futures Theme Group (Shared Campus).

**MARCH 27, 2021 (SATURDAY)**

	Session 1
TIME	Hong Kong: 16:00–17:15 Zurich: 9:00–10:15
EVENT	Opening Remarks: Michael Eidenbenz (Director, Department Music, Zurich University of the Arts) Johnny Poon (Associate Vice President of Interdisciplinary Research, Hong Kong Baptist University) Keynote Address: Jonathan Impett (Director of Research, Orpheus Institute)
	Livestream: <a href="https://youtu.be/_bOvCSo1Rsw">https://youtu.be/_bOvCSo1Rsw</a>
	Session 2
TIME	Hong Kong: 17:30–20:00 Zurich: 10:30–13:00
EVENT	Presentations: Andreas Böhlen (Recorder, Zurich University of the Arts) Tobias Willi (Organ, Zurich University of the Arts) Mischa Cheung (Piano, Zurich University of the Arts)
	Livestream: <a href="https://youtu.be/BZbbKfzmGCU">https://youtu.be/BZbbKfzmGCU</a>
	Session 3
TIME	Hong Kong: 21:00–22:00 Zurich 14:00–15:00
EVENT	Presentations: David Chung (Harpichord, Hong Kong Baptist University) Roberto Alonso (Violin, Hong Kong Baptist University)
	Livestream: <a href="https://youtu.be/qWEOaMnP4ks">https://youtu.be/qWEOaMnP4ks</a>
	Session 4
TIME	Hong Kong: 22:00–23:00 Zurich: 15:00–16:00 New York 10:00–11:00
EVENT	Keynote Lecture-recital: Claire Chase (Flute, Harvard University)
	Livestream: <a href="https://youtu.be/uwpRowNsJuY">https://youtu.be/uwpRowNsJuY</a>

**MARCH 28, 2021 (SUNDAY)**

	Session 1
TIME	Hong Kong: 15:00–16:00 Zurich: 9:00–10:00
EVENT	Workshop: Andre Elias (Ethnomusicology, Hong Kong Baptist University)
	Livestream: <a href="https://youtu.be/DAYV1rv64po">https://youtu.be/DAYV1rv64po</a>
	Session 2
TIME	Hong Kong: 16:00–17:00 Zurich: 10:00–11:00
EVENT	Student Roundtable Discussion Moderators: Roberto Alonso (Hong Kong Baptist University) Mischa Cheung (Zurich University of the Arts)
	Livestream: <a href="https://youtu.be/VKRWCT-5-bM">https://youtu.be/VKRWCT-5-bM</a>
	Session 3
TIME	Hong Kong: 17:15–18:15 Zurich: 11:15–12:15
EVENT	Workshop Presentation: Ruven Ruppik (World Percussion, Zurich University of the Arts).
	Livestream: <a href="https://youtu.be/1fqgXsv1Yy8">https://youtu.be/1fqgXsv1Yy8</a>
	Session 4
TIME	Hong Kong: 20:00–21:00 Zurich 14:00–15:00
EVENT	Workshop: Giovanni Santini (Composer, Hong Kong Baptist University)
	Livestream: <a href="https://youtu.be/C4aIQvNSHaU">https://youtu.be/C4aIQvNSHaU</a>
	Session 5:
TIME	Hong Kong: 21:15–22:15 Zurich: 15:15–16:15
EVENT	Student Roundtable Discussion Moderators: Ranko Markovic (Zurich University of the Arts) Camilo Mendez (Hong Kong Baptist University)
	Livestream: <a href="https://youtu.be/7h4W8vGu_UA">https://youtu.be/7h4W8vGu_UA</a>

**MARCH 29, 2021 (MONDAY)**

	Session 1
TIME	Hong Kong: 15:30–17:00 Zurich: 9:30–11:00
EVENT	Lecture Presentation: Matthias Ziegler (Extended Flutes, Zurich University of the Arts)
	Livestream: <a href="https://youtu.be/a2k31b5AH1U">https://youtu.be/a2k31b5AH1U</a>
	Session 2
TIME	Hong Kong: 19:30–21:00 Zurich: 13:30–15:00
EVENT	Closing Concert (Live from Hong Kong City Hall) Collegium Musicum Hong Kong, Johnny Poon (Conductor), Wei Shen Fu (Sheng), Stylianios Dimou (Live Electronics), Roberto Alonso (Violin), Andre Elias (Sitar), Jayang Jhaveri (Vocalist), Chan Pik Sum (Erhu), Eugene Pao (Electric Guitar) and Benjamin Koen (Saxophone)
	Livestream: <a href="https://youtu.be/jPe5TqjCBHE">https://youtu.be/jPe5TqjCBHE</a>
	Session 3
TIME	Hong Kong 21:00–22:00 Zurich: 15:00–16:00
EVENT	Closing Roundtable Discussion Moderators: Michael Eidenbenz (Zurich University of the Arts) Ranko Markovic (Zurich University of the Arts) Johnny Poon (Hong Kong Baptist University) Camilo Mendez (Hong Kong Baptist University)
	Livestream: <a href="https://youtu.be/jPe5TqjCBHE">https://youtu.be/jPe5TqjCBHE</a>

## 27 MARCH (SATURDAY): OPENING

Session 1  
TIME Hong Kong: 16:00–17:15  
Zurich: 9:00–10:15  
EVENT Opening Remarks: Michael Eidenbenz (Director, Department Music, Zurich University of the Arts)  
Johnny Poon (Associate Vice President of Interdisciplinary Research, Hong Kong Baptist University)  
Keynote Address:  
Improvisation and Its Modes  
Jonathan Impett (Director of Research, Orpheus Institute)

Livestream: [https://youtu.be/\\_bOvCSo1Rsw](https://youtu.be/_bOvCSo1Rsw)

### ABSTRACT

Improvisation seems to improvise its own definitions. This talk attempts to identify properties of what we understand, mean or imply by ‘improvisation’ through an exploration of contradictions and frictions in contexts from Western and global music, historical and contemporary. Where do the identities and boundaries lie: with the individual, the performing group, the cultural group? Or in the music itself? Is there such a thing as improvisational listening? Contemporary technologies challenge such boundaries, including those of the here and now.

JONATHAN IMPETT is Director of Research at the Orpheus Institute and Associate Professor at Middlesex University (London, UK). Jonathan’s professional and research activities cover many aspects of contemporary musical practice, as trumpet player, composer and theorist. He also leads the research cluster “Music, Thought and Technology” at the Orpheus Institute. His research is concerned with the discourses and practices of contemporary musical creativity, particularly the nature of the contemporary technologically-situated musical artefact. In the field of historical performance, he is a long-standing member of both The Orchestra of the Eighteenth Century and The Amsterdam Baroque Orchestra. He is also a member of the experimental chamber ensemble Apartment House. As a soloist, he has given premieres of works by composers including Scelsi, Berio, Harvey and Finnissy. He directed the live electronic chamber ensemble Metanoia, and was awarded a Prix Ars Electronica for his development of the meta-trumpet. His compositions have been broadcast throughout Europe. As an improviser, he has played with musicians as diverse as Paul Dunmall and Amit Chaudhuri. Work in the space between composition and improvisation has led to continuous research in the areas of interactive systems and interfaces. The current ‘active sound space’ project uses ALife populations of wave models to create interactive works combining aspects of composition and sound art. A monograph on the music of Luigi Nono has recently been published by Routledge, and Jonathan is currently working on a project considering the nature of the contemporary musical object, ‘The work without content’.

Session 2  
TIME Hong Kong: 17:30–20:00  
Zurich: 10:30–13:00  
EVENT Presentations:  
Renaissance and Early Baroque  
Andreas Böhlen (Recorder, Zurich University of the Arts)  
Organ Improvisation  
Tobias Willi (Organ, Zurich University of the Arts)  
Analog Meets Digital – Improvising on two pianos and two loop machines  
Mischa Cheung (Piano, Zurich University of the Arts),  
Simon Bucher (Piano)

Livestream: <https://youtu.be/BZbbKfzmGCU>

### RENAISSANCE AND EARLY BAROQUE

The presentation will focus on improvisation for wind and string instruments in styles from the late Renaissance and early Baroque. Together with a small group of students Böhlen will demonstrate the richness of improvisatory styles as well as give an insight into the practical application and study of the art today. Recognizing historical styles goes hand in hand with the search for musical expression of today’s performer.

ANDREAS BÖHLEN, recorder and jazz-saxophone player, focuses on both Early music and Jazz. His studies led him to Bremen, Cologne, Amsterdam, Bologna and Basel. He is particularly interested in various improvisational styles of the Renaissance and Baroque as well as Jazz. Andreas leads his own groups, has released several recordings of his own and participated in numerous other CD, TV and radio productions. He teaches recorder at the University of the Arts Graz, Austria and at the University of the Arts Zurich, Switzerland.

### ORGAN IMPROVISATION

Historically speaking, improvisation has always been an important part of an organist’s activities - already the earliest treatises in the 15th century deal with the subject. Over the centuries, the different national schools developed their improvisational practice in very different ways - mainly due to liturgical reasons, but in some areas also concerning concert improvisation as an „illusionist’s art“. Tobias Willi’s short lecture will provide some spotlights on different aspects of this fascinating topic, ending with a practical demonstration on ZHdK’s concert hall organ.

TOBIAS WILLI (\*1976) studied from 1997 to 2003 at the “Hochschule für Musik”, Basel (Switzerland) in the organ class of Prof. Guy Bovet and continued his studies from 2003 to 2005 at the “Conservatoire National Supérieur de Musique et de Danse” in Paris with postgraduate studies in the organ class of Prof. Olivier Latry and Prof. Michel Bouvard. Since 2010, Tobias Willi teaches organ and organ improvisation at Zurich University of Arts (ZHdK) where he is also head of the church music department (choir conducting & organ) since August 2020. Besides, he is regularly performing as a concert organist all over Europe. Improvisation, often linked to other

art disciplines as poetry or film, takes an important part in these activities. He is regularly invited to summer academies and master-classes such as the Cours International d'Orgue at Romainmôtier (Switzerland) where he teaches improvisation on different levels.

## ANALOG MEETS DIGITAL

Improvising on two pianos and two loop machines

Happenings and developments of the past months have brought digitalization in most areas of cultural life, almost like a virus. At the moment, we are forced to digitalize our art and our statements to be able to share them. Online lessons, zoom meetings and livestream concerts have become part of our lives. Pianists Mischa Cheung and Simon Bucher improvise on two pianos and two loop machines, building up tension and interaction fields between the analogue and the digital world. How do we behave towards our digitalized „me”, which can be reproduced and transmitted endlessly? Do we take influence through interaction or confrontation? Is digitalization a restriction or a further development? Apart from the musical reflection of these questions during a live performance, both pianists will introduce technical details and the vast tonal possibilities of this analogue-digital setup.

MISCHA CHEUNG studied with Prof. K. Scherbakov at the Zurich University of the Arts and has taken up a busy career bringing him to many concert stages and festivals throughout the world. He is a member of the Gershwin Piano Quartet, a highly praised ensemble which performs spectacular arrangements on four pianos. At the Symphonic Game Concerts produced by the Merregnon Studios, he is a popular soloist and has appeared with the London Symphony Orchestra and the Hong Kong Philharmonic Orchestra. He developed and performed the music of a dance performance commissioned by the Museum of Modern Art New York, directed by A. Bachzetsis. Mischa Cheung teaches piano at the Zurich University of the Arts and has also been appointed assistant to Prof. Scherbakov.

Session 3  
TIME Hong Kong: 21:00–22:00  
Zurich 14:00–15:00  
EVENT Presentations:  
Baroque Improvisation  
David Chung (Harpsichord, Hong Kong Baptist University)  
Improvisation as a Liminal Space  
Roberto Alonso (Violin, Hong Kong Baptist University)

Livestream: <https://youtu.be/qW0EaMnP4ks>

## BAROQUE IMPROVISATION

This workshop explores solo and chamber improvisation styles in selected baroque pieces by Corelli, Couperin and Bach. Many seventeenth-century keyboard and instrumental genres, including preludes, chaconnes/passacailles and instrumental sonatas originated in improvisational practices. The actual skills of keyboard continuo, melodic embellishments and instrumental cadenzas is unfortunately an elusive art which was largely undocumented. Our understanding of the art of baroque improvisation comes mostly from treatises, tutors and examples of written-out versions (e.g., Corelli's Op. 5). In recreating this music for the modern ear, we need to fuse historical awareness with our musical instinct and creativity. The goal is certainly not to reproduce the past, but to create something new and relevant by emulating the intimacy, the spontaneity and the conversational quality as well as other desirable hallmarks of this music.

DAVID CHUNG performs extensively on both historic and modern keyboard instruments to critical acclaim in cities across Europe, North America and Asia. He has appeared in the Festival d'Île-de-France, Geelvinck Fortepiano Festival, Cambridge Early Keyboard Festival, Vesper Concert Series in Lubbock, Hong Kong International Chamber Music Festival, Le French May Arts Festival and Hong Kong New Vision Arts Festival, and performed in recital series of the Benton Fletcher Collection, the Cobbe Collection and the Handel House. As a chamber musician, he has collaborated with such artists as Runa Baagøe, Victoria Brawn, Lorenzo Colitto, Ian Davidson, Jane Downer, Peter Hanson, Monica Huggett, Henning Kraggerud, Markku Luolajan-Mikkola, and Jari Puhakka. His recordings range across French Baroque music and Stylus Phantasticus works by Bach and his contemporaries. Chung's scholarly contributions include articles and reviews in *Early Music*, *Early Keyboard Journal*, *Journal of Eighteenth-Century Music*, *Journal of Seventeenth-Century Music*, *Music and Letters*, *Revue belge de musicologie* and *Revue de musicologie*. His edition of unpublished keyboard arrangements of Jean-Baptiste Lully's music is available from the Web Library of Seventeenth-Century Music ([www.sscm-wlscm.org](http://www.sscm-wlscm.org)). As teacher, he has given lectures and masterclasses in institutions including the Trinity College of Music, Texas State University, UT Austin, the Central Conservatory of Beijing, the Tainan University of Technology and Hong Kong Academy for Performing Arts. Chung is currently Professor of Music at Hong Kong Baptist University.

## IMPROVISATION AS A LIMINAL SPACE

My contributions explore different approaches to improvisatory practices that take place in liminal spaces, practices that explore an understanding of improvisation as an experimental attitude governing shared *loci* with no pre-codified creative or behavioural principles. On the one hand, I present two videos that represent a distributed collaboration with dancers taking a performance of two baroque sonatas for violin and basso continuo (Albertini and Corelli), in which the boundaries of the score become themselves an improvisatory space, as a point of departure. The dancers expand the musical narrative through a dialogically improvised exchange. The transdisciplinary in-betweenness and its intermodality are here facilitators of the improvisatory approach, which emerges from the tissue torn apart by the clash of distinct performance traditions. On the other hand, I present an improvisation with the Vertixe Sonora Ensemble that takes traces of the sonic tissue of the current musical avant-garde, the ensembles' auditory and sensorimotor memory, as a spring to propose an extemporized reading of the ensembles' own history.

ROBERTO ALONSO's professional career embraces three interconnected levels of activity: performance, pedagogy, and research. He is a violin player with a markedly international profile. Dr. Alonso has performed a wide selection of music, both as a soloist and as a member of various chamber and new music ensembles, that ranges from the early baroque to the contemporary repertoire. After the completion of a PhD in 2012 Dr. Alonso has worked in various international institutions such as the Edward Said National Conservatory, the National Autonomous University in Honduras, the Young Orchestra and Choir of Central America, and the University of Houston. He has taught instrumental lessons, orchestral training and a variety of musicological courses. Following the finalization of a DMA at the University of Houston in 2017 and besides his continuing international collaborations, he worked as a lecturer at the Universidad Alfonso X in Madrid. His areas of interest include string-related subjects, an interest in the work and ideas of Theodor W. Adorno, the philosophy of music, contemporary music, a broad interest in the connections between post-structuralism and music, and a focus on interdisciplinary music studies. Over the past few years, he has published in various international magazines such as *Perspectives of New Music*, the *Hispanic Research Journal* or the *IRASM* magazine. In 2018, Routledge published his last book entitled *Death and (Re)Birth of J. S. Bach*.

Link: <https://mus.hkbu.edu.hk/Roberto.html>

Session 4  
TIME Hong Kong: 22:00–23:00  
Zurich: 15:00–16:00  
New York 10:00–11:00  
EVENT Keynote Lecture-recital:  
*Intensity 20.15* for Speaking Flutist and Expanded Instruments System  
Claire Chase (Flute, Harvard University)

Livestream: <https://youtu.be/uwpRowNsJuY>

## ABSTRACT

Prof. Claire Chase will perform Pauline Oliveros' improvisation-based work *Intensity 20.15* for Speaking Flutist and Expanded Instruments System using Oliveros' improvisation software, and she will be joined by author/playwright/director and improvising text-sound artist IONE to lead any number of participants in a *Tuning Meditation*.

CLAIRE CHASE is a soloist, collaborative artist, educator, curator and advocate for new and experimental music. She has given the world premieres of hundreds of new works by a new generation of composers, and she has championed new music internationally by forming organizations, cultivating intersectional alliances, founding commissioning initiatives and supporting community and education programs that reach new audiences. She was the first flutist to be awarded a MacArthur Fellowship in 2012, and in 2017 was the first flutist to be awarded the Avery Fisher Prize from Lincoln Center for the Performing Arts. Chase has been awarded Honorary Doctorates from The Curtis Institute of Music and The Cleveland Institute of Music. In 2013 Chase launched *Density 2036*, a 24-year commissioning project to create an entirely new body of repertoire for flute between 2013 and 2036, the centenary of Edgard Varèse's groundbreaking 1936 flute solo, *Density 21.5*. Each season as part of the project, Chase premieres a new program of commissioned music, with seven hours of new repertoire created to date. In 2036, she will play a 24-hour marathon of all of the repertoire created in the project. Chase released the world premiere recordings the first five years of the *Density* cycle in collaboration with the producer Matias Tarnopolsky at Meyer Sound Laboratories in Berkeley, CA in December 2020.

Link: <http://www.clairechase.net>



## 28 MARCH (SUNDAY)

Session 1  
TIME Hong Kong: 15:00–16:00  
Zurich: 9:00–10:00  
EVENT Workshop: Andre Elias (Ethnomusicology,  
Hong Kong Baptist University)  
  
Livestream: <https://youtu.be/DAYv1rv64po>

### ABSTRACT

Improvisation across traditional music cultures is primarily a matter of understanding how frameworks operate. Whether it be melody, rhythm, harmony, or other aesthetic aspects, they require a set of rules within which there are almost infinite forms of variation. Hindustani classical music is one of the world's great improvisation traditions with the concepts of raga (melody) and tala (rhythm). This workshop will feature Dr. Andre J.P. Elias, who will guide students through the understanding of a particular raga with guidance on how to develop an understanding of the tonal coloring, the mood, and the expression of the melodic form. Using a small compositional framework, students will learn how to depart and return to the structure with creativity and personal flair while attending to the cyclical nature of the rhythmic form. Arup Guha will provide the rhythmic accompaniment on the tabla drums, creating a cyclical pattern that communicates the periodicity and placement of the simple composition that outlines the framework. While communication through zoom can be a challenge, each workshop participant will receive the framework beforehand and will be able to communicate directly with the instructor while showing their improvisational ideas. Dr. Andre J.P. Elias, will assist students and facilitate in person students while playing sitar. The workshop is open to students of any instrument and vocals and a minimal amount of preparation is required including reading a simple eight bar composition and memorizing the scale degrees of the given raga.

ANDRÉ J.P. ELIAS researches and performs in a variety of musical traditions from the Americas, Spain, South Asia and Southeast Asia. His research explores topics of identity, spirituality, nationalism, and the politics of organology, along with a focus on theory, improvisation, and performance practices. Recent publications include work on the slide-guitar's evolution and adaptation to Indian and Burmese traditional and modern genres which has developed into a new focus on economies of instrument making and environmental issues like the conservation of local tone-woods. André is an active performer on the classical and electric guitar, a range of percussion traditions (Afro-Cuban, Guinean Mandingue, Middle-Eastern), sitar, tabla, and Hindustani slide-guitar. With special emphasis on Hindustani classical music, Bengali and Rajasthani folk and popular, he has been working in Hong Kong with local and immigrant communities on developing ensembles as vehicles of intercultural communication and collaboration. Under the banner of the HKBU World Music series, he has organized numerous performances from diverse cultural backgrounds while working with the local and international community to provide high-quality artistic and educational programming. At HKBU, Dr. Elias teaches courses in ethnomusicology, areas studies courses (Jazz, Blues, and Broadway; Comparative Music of Asia; Music of Latin America and Spain; Hindustani Music), theoretically focused courses (Music of Spiritual Traditions of the World; Improvisation Traditions around the World), and research design courses in the MA program. He actively develops curriculum, designs new courses, and creates educational guided listening apps with the HKBU app resource centre. As an active member of the Society for Ethnomusicology, The American Musical Instrument Society, the Association for Asian Studies, and other groups, Dr. Elias maintains an international profile and enjoys contributing to the diversity and creative environment of Hong Kong Baptist University.

Link: <https://mus.hkbu.edu.hk/Andre%20Elias.html>

Session 2  
TIME Hong Kong: 16:00–17:00  
Zurich: 10:00–11:00  
EVENT Student Roundtable Discussion  
Moderators: Roberto Alonso  
(Hong Kong Baptist University)  
Mischa Cheung (Zurich University of the Arts)  
  
Livestream: <https://youtu.be/VKRWCT-5-bM>

Session 3  
TIME Hong Kong: 17:15–18:15  
Zurich: 11:15–12:15  
EVENT Workshop Presentation: Ruven Ruppik  
(World Percussion, Zurich University of the Arts).  
  
Livestream: <https://youtu.be/1fqgXsv1Yy8>

### ABSTRACT

In this workshop, we will speak about different ways of how to develop and work with rhythmic motives in an improvisational context, based on the North Indian classical rhythm system.

Through learning the basic rhythmic syllables of the Taala System, we will explore the connection of language, movement and rhythm, and extract tools that can be used to develop a practice system to improve the internal rhythm, timing and widen the rhythmic vocabulary.

RUVEN RUPPIK is a percussionist, specialised in different traditional music styles. The interweaving of various musical cultures is the source of his inspiration and sound. He came into contact with music auto-didactically at a very young age and quickly developed a special affinity for rhythm, groove and all kinds of drums and percussion instruments. During his classical percussion studies at the Detmold University of Music, where he mainly focused on contemporary music, he got to know and love music from the Balkans and began to play traditional music from countries such as Bulgaria, Greece, Serbia, Macedonia and Turkey in addition to classical and contemporary music. To deepen his knowledge of different music traditions, Ruven studied a Bachelor in World Percussion and a Master in “North Indian Classical Music (Tabla)” (Codarts University of the Arts, Rotterdam) under the direction of the tabla master Niti Ranjan Biswas and Bansuri Legend Pt. Hariprasad Chaurasia and graduated with “Cum Laude”. Ruven Ruppik expresses himself through different music styles such as Flamenco, Mediterranean Music, Ottoman Music, Latin/Brazilian Music and explores the rich world of North Indian classical music. He collaborated with artists such as Pt. Hariprasad Chaurasia, Estrella Morente, Paco Peña, José Manuel León, Niladri Kumar, Carles Benavent, Aynur, Jorge Pardo, Kudsi Erguner, Rosario Toledo, Alicia Carrasco, Rima Khcheich etc. Over the last years he has given numerous concerts, workshops and master classes all over Europe, China, Canada, Uzbekistan, Egypt, Oman, Lebanon etc. and teaches percussion at the University of the arts in Zurich, Switzerland.

Link: <https://www.ruvenruppik.com>

Session 4  
TIME Hong Kong: 20:00–21:00  
Zurich 14:00–15:00  
EVENT Workshop: Giovanni Santini (Composer,  
Hong Kong Baptist University)  
  
Livestream: <https://youtu.be/C4alQvNSHaU>

### ABSTRACT

Augmented Reality creates new, unexplored frontiers for music performance. By merging virtual and real worlds, it enables new affordances and practices that defy and transcend the human experience of the physical world. *LINEAR* by Dr. Giovanni Santini is an improvisation framework for live electronics composed of a software application, a sound library and some interpretation guidelines. This work is a collaboration with the students enrolled in Contemporary Music Workshop and composer-vocalist Cong Wei.

GIOVANNI SANTINI is a composer, programmer and pianist. His research focuses on new forms of notation and new musical interfaces in Virtual and Augmented Reality. In the past years, he approached the use of Extended Realities from the different perspectives of improvisation, sound spatialization, performance and instrumental augmentation. He is currently Researcher at City University of Hong Kong, where he is developing interactive systems for musical practice in Extended Reality and also teaches python and machine learning. He previously developed his research at Hong Kong Baptist University (where he obtained his PhD in Music Composition) and UC Berkeley’s CNMAT (as visiting researcher). Has presented his research at conferences and workshops at Universities and research institutions around the world (Harvard, McGill, UC Berkeley and IRCAM, to cite a few). Articles about his research have been published in NIME, TENOR and SMC conference proceedings and in *Springer’s Lecture Notes in Computer Science*. He also works as developer for the Hong Kong-based company Fenix for Virtual and Augmented Reality applications.

Link: <https://www.giovannisantini.com>

CONTEMPORARY MUSIC WORKSHOP is a music course at Hong Kong Baptist University that brings together students interested in contemporary and experimental music.

Link: <https://soundcloud.com/contemporarymusicworkshop/tracks>

Session 5:  
TIME Hong Kong: 21:15–22:15  
Zurich: 15:15–16:15  
EVENT Student Roundtable Discussion  
Moderators: Ranko Markovic (Zurich University of the Arts)  
Camilo Mendez (Hong Kong Baptist University)

Livestream: [https://youtu.be/7h4W8vGu\\_UA](https://youtu.be/7h4W8vGu_UA)

## 29 MARCH (MONDAY): CLOSING

Session 1  
TIME Hong Kong: 15:30–17:00  
Zurich: 9:30–11:00  
EVENT Lecture Presentation: Matthias Ziegler  
(Extended Flutes, Zurich University of the Arts)  
  
Livestream: <https://youtu.be/a2k31b5AH1U>

### ABSTRACT

Free Improvisation in the context of the Telematic Performance  
Format. Spatial and Cultural Dis/Continuities in Tele-Improvisation.

MATTHIAS ZIEGLER is one of the world's most versatile and innovative flutists, who enormously broadened the expressive potential of the Bass- and Contrabass Flutes, designing new bass instruments. Co-founder of "FluteXpansions" platform and research on Telematic Performance Format, Matthias Ziegler is Professor of Flute and Improvisation at Zurich University of the Arts, Switzerland.

Links: [www.matthias-ziegler.ch](http://www.matthias-ziegler.ch), [www.flutexpansions.com](http://www.flutexpansions.com)

Session 2  
TIME Hong Kong: 19:30–21:00  
Zurich: 13:30–15:00  
EVENT Closing Concert (Live from Hong Kong City Hall)  
Elgar's *Introduction and Allegro*: Collegium Musicum Hong Kong,  
*Winter Hunt* and *Jin Diao*: Wei Shen Fu (Sheng).  
*crossines\_#1*: Stylianos Dimou (Live Electronics), Roberto Alonso (Violin)  
*A Hong Kong Time-Lapse Improvisation*:  
Andre Elias (Sitar), Jayang Jhaveri (Vocalist),  
Chan Pik Sum (Erhu), Eugene Pao (Electric Guitar)  
and Benjamin Koen (Saxophone)  
  
Livestream: <https://youtu.be/jjPe5TqjCBHE>

Session 3  
TIME Hong Kong 21:00–22:00  
Zurich: 15:00–16:00  
EVENT Closing Roundtable Discussion  
Moderators:  
Michael Eidenbenz (Zurich University of the Arts)  
Ranko Markovic (Zurich University of the Arts)  
Johnny Poon (Hong Kong Baptist University)  
Camilo Mendez (Hong Kong Baptist University)  
  
Livestream: <https://youtu.be/jjPe5TqjCBHE>



# Improvise! Symposium 2021, March 27–29

## Online, Hong Kong and Zurich