

# JIM – das Institut für Jazz und Improvisierte Musik präsentiert



## PRO IMPRO 2026

Symposium zu Aspekten der Improvisation

3 Days of Lectures & Performances

DI 10.03. \_\_ 11.00 – 19.00 Uhr

MI 11.03. \_\_ 11.00 – 19.00 Uhr

DO 12.03. \_\_ 11.00 – 19.00 Uhr

Sonic Lab\_\_ ABU

Live Stream: <https://www.bruckneruni.ac.at/de/livestream>

### Kuratierung & Organisation:

Martin Stepanik & Chris Kronreif

Eintritt frei

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# — PROIMPRO 2026 —

## Symposium zu Aspekten der Improvisation

DI 10. – DO 12.03.2026

// 3 Days of Lectures & Performances

Das vom **JIM** (Institut für Jazz und Improvisierte Musik der Anton Bruckner Privatuniversität) initiierte Improvisations-Symposium "**ProImPro**" ist die jährlich stattfindende öffentliche Präsentation des mehrjährigen Forschungsprojekts

"**IM PULS**"

- ASPEKTE und PRAXIS der IMPROVISATION

"**IM PULS**" ist primär ein Forschungsprojekt aller Dozent\*innen des JIM, das aber grundlegend von universitärer/universeller Vernetzung und Kooperation ausgeht.

"**IM PULS**" verbindet die jahrzehntelangen, persönlichen, künstlerisch-wissenschaftlichen Erfahrungen der beteiligten Dozent\*innen, mit einer strukturierten & dokumentierten gemeinsamen mehrjährigen Forschungsphase und einem abschließenden internationalen Symposium zu einer fundierten Ausgangsbasis für eine weiterführende Erforschung der Improvisation in allen ihren vielfältigen Aspekten.

"**IM PULS**" schafft Wissen durch Veröffentlichung eigener Versuchsanordnungen / Prozesse / Dokumentationen auf einer speziell dafür installierten Plattform.

"**IM PULS**" vermehrt Wissen durch ein offenes Diskussionsforum, dessen relevante Beiträge geordnet in den „Fundus“ der „IM PULS-Plattform“ integriert werden.

In allen ihren vielfältigen **Aspekten** hat die **Improvisation** doch eine gemeinsame grundlegende Komponente. Es geht immer um den Umgang mit einer (künstlerischen) Aufgabe im Moment und ihrer **praktischen Umsetzung**.

Die wissenschaftliche Auseinandersetzung mit Improvisation muss sich daher neben theoretischen Überlegungen und historischer Aufarbeitung vor allem mit der praktischen Umsetzung von improvisatorischen Ansätzen und einer **adäquaten Dokumentation und Veröffentlichung** dieser „Experimente“ beschäftigen.

•IMPROVISING RHYTHM•IMPROVISING MELODY•IMPROVISING HARMONY• •IMPROVISING SOUND•IMPROVISING FORM•IMPROVISING PERFORMANCE•

•IMPROVISING HISTORY•IMPROVISING COMMUNICATION/EDUCATION• •IMPROVISING LIFE•

Die **9 Aspekte** unseres Themas sollen das Bewusstsein dafür schärfen, in wie vielen Teilbereichen Improvisation stattfindet und gleichzeitig deutlich machen, dass sich dieser überaus komplexe Vorgang kaum auf einen Aspekt reduzieren lässt.

Die ersten 5 Aspekte erklären sich (als erweiterte Grundelemente der Musik) von selbst.

**IMPROVISING PERFORMANCE** – beschäftigt sich neben der improvisierten Aufführungspraxis an sich, vor allem mit interdisziplinären Projekten (Improvisierte Musik & Tanz, Improvisierte Musik & Schauspiel, Improvisierte Musik & Film .....)

**IMPROVISING HISTORY** – beschäftigt sich nicht nur mit der Geschichte der Improvisation, sondern auch mit der Frage, ob „Geschichtsschreibung“ ein improvisatorischer Vorgang sein kann oder ist.

**IMPROVISING COMMUNICATION/EDUCATION** – beschäftigt sich mit Vermittlung von Improvisation, sowie mit Improvisatorischen Mitteln in der Lehre und der Kommunikation.

**IMPROVISING LIFE** – beinhaltet einerseits psychologische, medizinische, soziale und soziologische Aspekte und Auswirkungen „Improvisierter Musik“ in der Ausübung und Rezeption, andererseits die Auswirkungen von improvisatorischen Fähigkeiten im täglichen Leben und Überleben.

Herzlich Willkommen und erfreuen Sie sich am Unvorhersehbaren!

**Martin Stepanik (Institutsdirektor JIM)**



# \_\_ PROIMPRO 2026 \_\_

## Symposium on aspects of improvisation

DI 10. – DO 12.03.2026

// 3 Days of Lectures & Performances

The improvisation symposium „ProlmPro“, initiated by JIM (Institute for Jazz and Improvised Music at Anton Bruckner Private University), is the annual public presentation of the multi-year research project

“IM PULS“

- ASPECTS and PRACTICE of IMPROVISATION

“IM PULS“ is primarily a research project involving all JIM lecturers, but it is fundamentally based on university/universal networking and cooperation.

“IM PULS“ combines the decades of personal artistic and scientific experience of the participating lecturers with a structured and documented joint research phase lasting several years and a concluding international symposium to form a sound basis for further research into improvisation in all its diverse aspects.

“IM PULS“ creates knowledge by publishing its own experimental setups/processes/documentation on a platform specially installed for this purpose.

“IM PULS“ Increased knowledge through an open discussion forum, whose relevant contributions are organised and integrated into the „IM PULS platform“ database.

In all its diverse **aspects, improvisation** nevertheless has one fundamental component in common. It always involves dealing with an (artistic) task in the moment and its **practical implementation**.

Scientific examination of improvisation must therefore focus not only on theoretical considerations and historical analysis, but above all on the practical implementation of improvisational approaches and the **adequate documentation and publication** of these „experiments“.

•IMPROVISING RHYTHMN•IMPROVISING MELODY•IMPROVISING HARMONY••IMPROVISING SOUND•IMPROVISING FORM•IMPROVISING PERFORMANCE•  
•IMPROVISING HISTORY•IMPROVISING COMMUNICATION/EDUCATION• •IMPROVISING LIFE•

The **9 aspects** of our topic are intended to raise awareness of how many sub-areas improvisation takes place in, while at the same time making it clear that this extremely complex process can hardly be reduced to a single aspect.

The first 5 aspects (as extended basic elements of music) are self-explanatory.

**IMPROVISING PERFORMANCE** – In addition to improvised performance practice itself, it focuses primarily on interdisciplinary projects

(improvised music & dance, improvised music & theatre, improvised music & film, etc.).

**IMPROVISING HISTORY** – deals not only with the history of improvisation, but also with the question of whether „historiography“ can be or is an improvisational process.

**IMPROVISING COMMUNICATION/EDUCATION** –deals with teaching improvisation, as well as improvisational methods in teaching and communication.

**IMPROVISING LIFE** – includes psychological, medical, social and sociological aspects and effects of „improvised music“ in its performance and reception, as well as the effects of improvisational skills in everyday life and survival.

*Welcome, and enjoy the unexpected!*

**Martin Stepanik (Institutsdirektor JIM)**



— DI 10.03.2026 —

## „KOMPROVISATIONEN“

11:00 – 12:30

(Dialog)

**ERLAND MARIA FREUDENTHALER**

// Komprovisationen

// Erland Freudenthaler im Gespräch mit M. Stepanik

*Erland M. Freudenthaler, geboren 1963 in Freistadt, aufgewachsen in Linz, lebt seit 2013 in Wien und Hadersfeld/NÖ.*

*Er ist Komponist, Dirigent, Autor und begeisterter Lehrer.*

*Seine Studien in Klavier, Dirigieren und Komposition*

*absolvierte er in Linz und an der University of*

*Michigan/USA. Zu seinen wichtigsten Lehrern zählt er u.a.*

*den Österreicher Gunter Waldek sowie den US-Amerikaner*

*William Albright. Der Träger mehrerer Preise und Auszeichnungen ist habilitierter Ao. Univ. Prof. für Komposition an der Anton Bruckner Privatuniversität in Linz.*

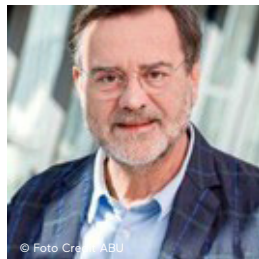
*Von 2001 bis 2008 war er Leiter des Instituts für Künstlerische Vorstudien (KBS), von*

*2008 bis 2010 Institutsdirektor des Instituts für Dirigieren, Komposition, Musiktheorie (DKM). Seit 2010 widmet er sich neben dem Unterrichten wieder vermehrt dem Komponieren sowie dem Schreiben von Gedichten und Romanen.*

*Seine Kompositionswerkliste umfasst über 200 Werke aus allen Sparten. Der Fokus seines bisherigen Schaffens liegt auf verschiedenen Besetzungen von Kammermusik, Chor- und Gesangsensembles sowie Werke für Symphonisches Blasorchester.*

*Er war Gründungsmitglied des „Vokalensembles StandArt“, welches sich ganz der Musik der Moderne verschrieben hatte, und ist als Dirigent ebenfalls auf die Aufführung zeitgenössischer Musik spezialisiert. Von 2006 bis 2016 leitete er das 16-köpfige Vokalensemble „A Cappella Chor Wels“.*

**Kompositorisch lässt sich Freudenthaler kaum einordnen. Er versucht, wie er selbst sagt, „nach jedem Stück etwas ganz anderes zu machen“.**



— DI 10.03.2026 —

14:00 – 15:30

**JIRI SLAVIK**

// extract/recompose



### **Musikalische Inhalte extrahieren und umschreiben**

In diesem Vortrag geht's darum, wie man geschriebenes Musikmaterial für Improvisation und Neukomposition anpasst. Einfach gesagt geht es darum, ein Musikstück zu verstehen und dann mit eigenen Worten auszudrücken. Außerdem geht's darum, durch Vereinfachung der Inhalte die wesentlichen organischen Elemente eines Musikstücks zu finden, die dann durch Paraphrasierung mit eigenen Worten erweitert und neu ausgearbeitet werden können.

### **Extracting musical content and paraphrasing it**

This lecture will present an insight into the process of adapting written musical material for the purposes of improvisation and further recomposition. To put it in plain words, the key idea is how to understand and subsequently express a piece of music using one's own language. It will also touch up the idea of searching for essential organic elements in a piece of music through the process of content simplification, which can then be expanded and re-elaborated in one's own language through the process of paraphrasing.

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*Czech-born multi-instrumentalist and composer Jiří Slavík studied composition and double bass at the Royal Academy of Music in London and at the Santa Cecilia Conservatoire in Rome. After his studies he moved to Paris, France, where he led a busy life as a free-lancer in a wide spectrum of musical genres. Currently he is residing in the Czech Republic, where he teaches at the jazz departments of the Academies of Arts in Prague (HAMU) and Brno (JAMU). Since March 2025 he is appointed as Professor for Jazz Double Bass at the Anton Bruckner Privatuniversität in Linz.*

*During his artistic career so far he has performed his music on five continents and released seven original records. His compositions were broadcasted by TV Arte, Czech TV, radios France Culture, BBC Radio 3 or the Czech Radio and released by labels Supraphon, Deutsche Grammophon, Animal Music or Bivak Records. He won the "Anděl 2016" award for his album "Mothers tongue". For his unaccompanied double bass performances he uses a 5-string instrument, which was passed onto him by the legendary ECM artist Barre Phillips.*

<https://www.jirislavik.com>

— DI 10.03.2026 —

16:00 – 17:30

**MANU MAYR**

// alone/together



*Manu Mayr is a vienna-born bass player, composer & producer.*

**The exploration and connection of the most diverse sound worlds and their sociotopes** can be described as the core of his creative work.

In doing so, he deals with the numerous currents of contemporary music creation. From the interpretation of new music to experimental electronics, improvisation, jazz and pop. performing at renowned festivals all over the globe in various contexts as co-leader, solo artist or sideman.

founding member of: sctum, PRCDR, 5K HD, TEARING, Gabbeh, Kompost 3, Trio Trara, MANU MAYR SOLO

member of: Radian(since 2025), Studio Dan, Synesthetic4, Synesthetic Octet, Dorian Concept Trio (2025 – 20 years of DC), Mona Matbou Riahi's „Nebulift“(Jazzfest Saalfelden), Mona Matbou Riahi's „Diving Into The Wreck“(Artacts St. Johann), Monobrother Live Band(2025 live at Konzerthaus), The Sound Of Entanglement,

guest musician with contemporary music ensembles: Klangforum Wien, PHACE, Bit20 Ensemble Bergen, Nouvelle Ensemble Contemporain, Ensemble Reconsil, MIKAMO Central European Chamber Orchestra and more

He is currently teaching „Doublebass - Contemporary Music & Extended Techniques“ at university of music and performing arts vienna.

<https://manumayr.com>

Im Anschluß

**AGORA TTT**

// TimeToTalk/TimeToListen/TimeToPlay

— MI 11.03.2026 —

## „TANZMUSIKTHEATER AUF BESTELLUNG“

11:00 – 12:30

(Dialog)

**MAX KAUFMANN**

// Serapions Theater

// Max Kaufmann im Gespräch mit M. Stepanik

Das Serapions Theater zeichnet sich seit seiner Gründung vor über 40 Jahren in Wien durch eine Zusammenführung der Künste sowie einer prozessorientierten Stückgenese aus: Aufwendig gestaltete Bühnenbilder und Kostüme, Tanz und Bewegung, die einem improvisierten Probenprozess mit ausgewählter Musik folgen und freie Interpretation von Textwerken, die zusammen zu etwas Neuem auf der Bühne werden.

Auf diesen gemeinschaftlichen Entwicklungsprozess geht der künstlerische Leiter des Serapions Theater, Max Kaufmann, in seinem Vortrag mit zahlreichen Beispielen aus der Praxis ein.

*Max Kaufmann ist künstlerischer Leiter und Obmann des Wiener Theatervereins Odeon sowie des Serapions Theater und Sohn der beiden Gründer\*innen Ulrike Kaufmann und Erwin Piplits. Von Kind an war er Teil des Theaters, bevor er vor über zehn Jahren dessen Leitung übernahm. Er zählt zu den prägenden Stimmen eines zeitgenössischen, gesellschaftlich reflektierten Theaters. Seine Arbeit ist geprägt von einer klaren ästhetischen Handschrift, die poetische Bildwelten, Tanz und Musik mit intensiver, auf Improvisation basierender Ensemblearbeit miteinander verbindet. Theater ist für ihn mehr als das Zusammenführen dieser Felder und schöpft sich aus der gemeinsamen künstlerischen Arbeit. Oftmals sind seine Stückideen von gesellschaftlichen Beobachtungen angeregt, die sich im Probenprozess zu Szenen seiner Aufführungen formen.*

Since its foundation over 40 years ago in Vienna, the Serapions Theater has been characterized by a combination of the arts as well as a process-oriented play genesis: elaborately designed stage sets and costumes, dance and movement that follow an improvised rehearsal process with selected music and free interpretation of text works that together become something new on stage. The artistic director of the Serapions Theater, Max Kaufmann, will address this collaborative development process in his lecture with numerous practical examples.

*Max Kaufmann is artistic director and chairman of the Viennese theatre association Odeon and the Serapions Theater and son of the two founders Ulrike Kaufmann and Erwin Piplits. He was part of the theatre from childhood before taking over its management over ten years ago. He is one of the defining voices of a contemporary, socially reflective theatre. His work is characterized by a clear aesthetic signature that combines poetic imagery, dance and music with intensive ensemble work based on improvisation. For him, theatre is more than just bringing these fields together and draws on joint artistic work. His play ideas are often inspired by social observations, which form scenes from his performances during the rehearsal process.*

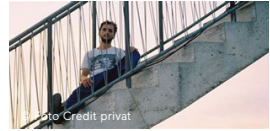
<https://www.odeon-theater.at/>

— MI 11.03.2026 —

14:00 – 15:30

**ALEXANDROS EL GRECO**

// the margins of certainty



**„Tiptoeing on the margins of certainty“**

This is an embodied lecture-performance, that explores the benedictions of spontaneous action. It will explore the way improvisation is present in our everyday lives, how it has guided the evolution of our biology and consciousness, how it is linked to our broader intelligence capacities and how it gives each person their unique footprints.

It takes the perspective of improvisation as a way of functioning, which roots us deeply in sensation and connection to the world around us, in order to bring new answers to life's perpetual questions. It sees how this manner extends into the live arts to become a working method, exposing in front of an audience moments of mystery, where the artists live and act.

Part talk-part performance, it will shift between information and practice unpredictably, so as to give equal value to both. A sense of disorientation will be used to disrupt the function of logic as a means to pass the point through experience and sensation - similar to a Koan from the Zen teachings.

The talk will be followed by a shared practice session, exploring the implementation of all the previous insights.

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*Alexandros Anastasiadis "Greco" (he,him) born in 1987 is a dance artist based in Brussels. After graduating from SEAD Salzburg, he has been working as a performer, creator and teacher internationally. He is interested in the body as the focal point of communication, where, playfully, we can renew social relations. He is engaging in interdisciplinary collaborations, blending methods and tools in between art forms as well as challenging the classical stage format to establish direct contact between performers and audience.*

*He co-founded the company Uncanny Paradise along with Margherita Dello Sbarba. Together they are creating the piece Canon of Love, a multidisciplinary work blending dance, video and scenography, which unravels the connection between love and nature. They also organize regular shared sessions: FEED! a platform about feedbacks on work in progress showings and POLLINATE, a monthly practice of instant composition for musicians and dancers.*

*Alexandros has co-created the pieces Op Straat and A Small World with the Dans Kapot, a group of musicians and dancers, which toured in Belgium and internationally. He has also created the solos Each Precious Moment and the fall in between.*

*He has worked as a performer in five productions of the company Ultima Vez/Wim Van-dekeybus and has also worked for Alexander Vantournhout and Julyen Hamilton. He teaches dance internationally for professionals and dance enthusiasts.*

<https://alexandroselgreco.com>

— MI 11.03.2026 —

16:00 – 17:30

**STEPHAN KONDERT**

// Urban Music



### **Improvising Together: Music, Dance & Artistic Exchange**

This workshop explores improvisation as a relational and interdisciplinary process, bringing together music, dance, and other artistic forms in simultaneous creation. Through attentive micro-responses and shared awareness, participants investigate how small shifts in action can generate unexpected material and rapidly transform the collective dynamic.

Emphasis is placed on trust, listening, and non-hierarchical interaction. Within groove-based musical frameworks, participants examine the balance between freedom and structure, developing functional melodic ideas, sustaining rhythmic coherence, and articulating a clear position within an ensemble.

The workshop positions improvisation as a disciplined yet open practice one that fosters collaborative authorship, heightened perception, and emergent artistic outcomes.

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*Stephan Kondert is an Austrian Composer, Arranger, Bassplayer and Music Producer. Stephan is predominantly known for his international Bigband 'SK INVITATIONAL, founded in 2006, and his Trio THE RUFF PACK, co-founded in 2009. The worldwide projects focuses on fusions of Jazz, Hip-hop and Funk, often feature a selection of international Jazz Musicians, Rappers, Pop and Soul Singers.*

*When not touring with his own project, he has worked for several European artists as producer and touring musician. Stephan has collaborated with artists including M.O.P., Homeboy Sandman, Dave Murray, Mino Cinelu, China Moses, Illa J, Hamid Drake, Nasheet Waits, Bette Smith, Ray Angry, Lee Hogans, Akua Naru, John Robinson, Jonatan Hoard, Blumentopf, Texta, Ty, Fiva, Mono&Nikitaman, Lylit, Philipp Nykrin, Conchita Wurst, Otto Lechner, New Opera Vienna and others.*

*Since 2015, Stephan resides in Brooklyn, NY, and also works as sideman and musician for hire in the New York music scene.*

*Stephan has a Bachelor of Arts Degree from the Bruckner Private University in Austria and attended William Paterson University, New Jersey. He studied with Mulgrew Miller, Steve La Spina, Cecil Bridgewater, Matt Garrison, Tim Lefebvre, Christoph Czech and Adelhard Roidinger. He was awarded with many prizes, awards, nominations and scholarships including the Fulbright Scholarship.*

<https://www.skinvitational.com>

Im Anschluß

**AGORA TTT**

// TimeToTalk/TimeToListen/TimeToPlay

— DO 12.03.2026 —

„REAL TIME“

11:00 – 12:30  
(Dialog)

**GUSTAVO MENDEZ-LISKA**

// the inevitable comes along

// Gustavo Mendez im Gespräch mit M. Stepanik



In this talk, visual artist Gustavo Mendez-Liska explores improvisation within the visual and multimedia arts as a practice of opening possibilities. Improvisation emerges here not as the absence of planning, but as a dynamic dialogue between perception, material, and process. By navigating the space between structure and accident, the artist activates gesture, attention, and intuition, allowing forms and images to unfold through experimentation, risk, and discovery. Mendez-Liska's diasporic background informs his ongoing exploration of geometric structures, materiality, and spatial relationships. Working with recycled wood, assemblages, and monochrome drawings, his practice resonates with the structural principles of modern movements such as De Stijl, Neoplasticism, and the Bauhaus. Central to his work is an attention to gaps, pauses, and the unsaid within a composition. In this interplay between constructive systems and improvisational processes, material, space, and the body enter into an open dialogue, where the work evolves through attentive interaction rather than predetermined form.

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*Gustavo is a Venezuelan-born visual artist, based in Vienna since 1991.*

*He describes himself as allergic to diplomas, despite having studied at the Federico Brandt Art Institute in Caracas and later at the School of Arts and the Academy of Fine Arts in Vienna.*

*In 2012, he completed a carpentry apprenticeship, discovering that precision becomes more convincing once it involves splinters.*

*After more than three decades in Vienna, his work continues to operate between Central European order and Venezuelan and South American roots—both present, neither fully in control...*

<https://www.gustavomendezliska.art/>

— DO 12.03.2026 —

14:00 – 17:00

**MALCOLM BRAFF**

// Crossroads and Milestones



Crossroads and Milestones proposes a framework for structured improvisation, applicable to solo or collective contexts. The method restricts decision-making — changes of direction, texture, dynamic, or form — to specific instants identified as crossroads or milestones. What distinguishes these instants from others is a quality of heightened awareness: a moment where something — a musical event, an accident, a silence — suddenly becomes vivid and present. Outside of these moments, the performance continues without intervention. The result is a practice that trains attentiveness as much as musicianship, and treats form not as a plan, but as a series of conscious choices made in real time.

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*Malcolm Braff (born 1970 in Rio de Janeiro) is a Swiss jazz pianist, composer, and improviser who grew up in Senegal. Early immersion in West African rhythmic cultures profoundly shaped his approach to groove, swing, and cyclic time, elements that remain central to his music.*

*He has received multiple cultural awards and project grants for his work as a composer and performer. His discography comprises numerous critically acclaimed recordings as a leader and co-leader, ranging from solo piano and small ensembles to cross-cultural projects that place rhythm at the core of musical form.*

*An internationally active artist, Braff performs and teaches worldwide, combining concerts with masterclasses and artistic research. Alongside his long-standing role as professor at the Jazz Institute of the University of Music Basel (FHNW), he is the founder of Maison-Matrice, a community-run artistic residency and research space dedicated to collective creation, transmission, and sustainable cultural practice. He is also co-founder of GameWorks, a board-game design and publishing initiative focused on original mechanics, cooperative play, and systems thinking—extending his interest in rhythm, structure, and play into the field of game design.*

<http://www.malcolmbraff.ch>

Im Anschluß

**AGORA TTT**

// TimeToTalk/TimeToListen/TimeToPlay

# \_\_ PROIMPRO 2026 \_\_

## \_\_ DI 10.03.2026 „KOMPROVISATIONEN“

- 11:00 – 12:30 **ERLAND MARIA FREUDENTHALER**  
// Komprovisationen (Dialog)
- 14:00 – 15:30 **JIRI SLAVIK**  
// extract/recompose
- 16:00 – 17:30 **MANU MAYR** // alone/together  
Im Anschluß **AGORA TTT** // TimeToTalk/TimeToListen/TimeToPlay

## \_\_ MI 11.03.2026 „TANZMUSIKTHEATER AUF BESTELLUNG“

- 11:00 – 12:30 **MAX KAUFMANN**  
// Serapions Theater (Dialog)
- 14:00 – 15:30 **ALEXANDROS EL GRECO**  
// the margins of certainty
- 16:00 – 17:30 **STEPHAN KONDERT**  
// Urban Music
- Im Anschluß **AGORA TTT** // TimeToTalk/TimeToListen/TimeToPlay

## \_\_ DO 12.03.2026 „REAL TIME“

- 11:00 – 12:30 **GUSTAVO MENDEZ-LISKA**  
// the inevitable comes along (Dialog)
- 14:00 – 17:00 **MALCOLM BRAFF**  
// Crossroads and Milestones
- Im Anschluß **AGORA TTT** // TimeToTalk/TimeToListen/TimeToPlay

Kuratierung & Organisation: Martin Stepanik



Programmänderungen vorbehalten!

Livestream <https://www.bruckneruni.ac.at/de/livestream>

Written questions can be submitted to the speakers via the live stream.