



Stegreif

THE IMPROVISING
SYMPHONY ORCHESTRA

STEGREIF – THE IMPROVISING SYMPHONY ORCHESTRA

Without notes - without conductor - without chairs: Stegreif shows new ways of what a contemporary orchestra can look like today. In radical recompositions, the international musicians combine symphonic music with improvisation and influences from other genres and involve the audience in original spatial concepts. With these innovative concert formats, the young ensemble inspires a growing audience of different target groups.

Since the orchestra was founded in 2015, at least one new concert programme has been developed every year: #freebeethoven, #freeschubert, #freebrahms, #freeEroica, #bfree, #freemahler, #explore_mozart, #explorefreischütz, #bechange. In addition, co-productions have been realised with the Neuköllner Oper (GIOVANNI. Eine Passion, MOON MUSIC), the PODIUM Esslingen (#bfree, #freebrahms), as well as the Deutsches Symphonie-Orchester Berlin and the junge norddeutsche Philharmonie (TRIKESTRA). Stegreif has played concerts on renowned stages such as the Berlin Philharmonie, the Konzerthaus Berlin, the Elbphilharmonie Hamburg, the Alte Oper Frankfurt, the Brucknerhaus Linz, the Radialsystem Berlin, the Beethovenfest Bonn or the Prinzregententheater Munich as well as at alternative festivals such as FUSION, Detect Classic, PODIUM Esslingen, the Düsseldorf Festival or the Oranjewoud Festival (NL).

Improvisation is at the centre of all recompositions, but the integration of different musical styles from jazz to folk song and Arabic music to techno is also an important component. In addition to the ensemble's composers such as Juri de Marco, Alistair Duncan, Julia Bilat, Tabea Schenk, Nina Kazourian, Sebastian Caspar and Bertram Burkert, Stegreif has commissioned works and arrangements from Uri Caine, Mike Conrad, Wolf Kerschek, Evelyn Saylor, Malte Schiller and Claas Krause. It has also worked with directors Ulrike Schwab, David Fernandez, Theresa von Halle and Ela Baumann as well as with musical guests such as Caroline Widmann, Nils Landgren, Markus Stockhausen and Rosanne Philippens. In addition, structured music education concepts have been established. The orchestra regularly gives workshops and children's concerts, has developed joint concert programmes with amateurs or young people on several occasions, such as #Carmen with the Weimar Stadtstreichern or BE:community with the Konzerthaus Dortmund, and last but not least has created its own digital education series with PLURAL.

Stegreif has already been awarded the following prizes: Startup Music Prize Berlin 2016, "D-Bü" competition of students of German music colleges 2017 (topic: future of the concert format), Würth Prize 2018 of the Jeunesses Musicales Foundation, Fellowship in the #bebeethoven programme of the PODIUM Festival Esslingen 2018-2020, European Trend Brand of the Year 2019 at the 14th European Cultural Brand Award. Stegreif has so far been funded by the Federal Cultural Foundation, the Federal Government Commissioner for Culture and the Media, the Karl Schlecht Foundation, the Alfred Töpfer Foundation F.V., the AVENTIS Foundation, the con moto Foundation and the Ministère de la Culture Luxembourg, among others.

Künstlerische Leitung
Juri de Marco
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PRESS VOICES:

"Because they know exactly what they are doing" - Die Zeit, 21.01.2019

"Such young people with such giant talent, that gives hope for the future, that inspires the audience." - Klassikinfo.co.uk 1.11.2020

"The arrangements are outrageous, but just as outrageously good." - Opernwelt, Dec 2019

"The concept works." - Berliner Morgenpost

"Such stylistic surprises are in this perfection a characteristic of the young ensemble, which is composed of excellent musicians. Effortlessly and organically, the impromptu orchestra combines woodwind and brass sounds, violins, violas and cellos with the modern sound of rock guitar, electric bass and drum set." - rbb24, 23.11.2020

It would be absurd to deny these virtuosos a musical and interpretative sense of style. On the contrary: they redefine it." DIE ZEIT, 25.04.2018

PRESS COMMENTARY ON #BECHANGE:

"Music and scene become one, the composed alternates with improvisation. [...] A moving evening." Reutlinger General-Anzeiger, 17.05.2022

"The highly exciting, scenically choreographed performance, with which the Stegreif.orchester not only covered the entire stage, but the entire hall, was celebrated with standing ovations." nmz, 6/2022

"Pure goosebumps were generated by the premiere concert "#bechange: feeling" in the Max Littmann Hall. The sound fusion of Hildegard von Bingen's "Ordo Virtutum" with contemporary recompositions by Julia Bilat electrified." Main Post, 17.07.2022

"The most striking overall impression was the atmosphere: away from the spectacular, theatrical, merely entertaining, towards mindfulness, humility and appreciation." FAZ, 27.09.2022