

BFREE

Connecting European cultures through Beethoven's 9th Symphony

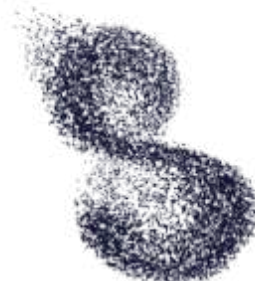
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The borders are open – be it between countries or genres, between languages or instruments, or between individual characteristics and commonalities. The programme bfree combines folk songs from Europe with elements from Beethoven's 9th Symphony. Inspired by the idea of a 'European symphony', the musicians of Stegreif have embarked on a journey to seek out folk music and heartfelt melodies from their home countries and weave them into Beethoven's monumental work, allowing Europe to grow together into a colourful country in a symphony and telling stories about freedom – stories about the longing for closeness and togetherness – about flying, across all borders.

The recompositions of the first three movements are by ensemble members Juri de Marco, Alistair Duncan and Bertram Burkert, who combine traditional melodies such as 'Der Mond ist aufgegangen', 'Bella Ciao' and the Serbian 'Cocek' with original passages by Beethoven – sometimes in seamless fusion, sometimes in stark contrast. The fourth movement, the legendary 'Ode to Joy', was recomposed by renowned jazz composer and pianist Uri Caine, who is known for his jazz arrangements of classical works. For the legendary 'Ode to Joy', Stegreif finds surprising and moving interpretations between voice, orchestral sound and electric guitar, even without the use of a large choir.



Bild: Navina Neuschl



Stegreif

THE IMPROVISING
SYMPHONY ORCHESTRA

Premiere: 15. September 2020

Rekomposition/Arrangement: Uri Caine, Juri de Marco, Alistair Duncan, Bertram Burkert

Musical lead: Sebastian Caspar

Choreography, Staging: David Fernandez

Lightdesign: Andreas Harder | Costumes: Sophie Schliemann

Press:

'Highly witty and original, [...] A whole new perspective on Beethoven's brilliant opus.'

Bietigheimer Zeitung, 4 October 2021

"Young people with such enormous talent give us hope for the future and inspire the audience. This outburst of irrepressible musical joy seemed like a cry before being forced into silence. People go home feeling animated." – Klassikinfo.de 1 November 2020

"The whole event was set in motion, as if to express that freedom in a united Europe, the coexistence of languages and cultures, can only be achieved if we move towards each other and with each other." – LKZ 4 October 2021

'The arrangements are by Uri Caine, Juri de Marco, Alistair Duncan and Bertram Burkert and have a certain flair. It's great how the fog of chaos leads into the first movement, from which Balkan banda energy suddenly bursts forth.' – Klassikinfo.de 21 August 2021

'With jubilant applause, the audience in the almost full large hall thanked the young artists who [...] pushed the boundaries of the classical concert far into jazz and rock territory.' – Kultur Kreis Kassel 3 November 2020

Parts:

1. Movement: The Arrival to the new world. Hope and innocence (Arr. Bertram Burkert)

2. Movement: Settling down. The architecture of emotions (Arr. Alistair Duncan)

3. Movement: The utopia. Hearthood (Arr. Juri de Marco)

4. Movement: The reality. Robinhood (building dreams takes a lot of heavy work dealing with reality) (Arr. Uri Caine)

Duration: approx. 90 min (without intermission)

Participants (31 people in total):

– 27 musicians: 1.1.1.1.sax – 2.1.1.0 – timp, drums, electric guitar + amplifier – str: 4/4/3/3/1+amplifier

– 4 Staff: production management, production assistant, stage director, light designer

Room requirements and equipment:

This program is designed for an unseated space in which the musicians and the audience can move freely. Several stage platforms, some equipped with wheels, are distributed throughout the space as changeable playing areas, as well as some stage design elements. The room concept is adapted to each venue in order to take into account the local conditions.

Adaptation of the stage concept to halls with fixed seating and stage situation is possible.

Minimum hall size approx. 250 square metres

Extract of required technology:

– Adequate lighting equipment, hazer

– Stage platforms at different heights,

– Stereo PA, adequate to room

– complete concert drum set, three timpani (26", 29", 32") with two stools

– Guitar amplifier, bass amplifier, a wireless handheld microphone with stand

Stegreif normally plays without amplification. If special room acoustics require amplification, clip microphones and radio links are required.

Complete tech rider on request

Künstlerisches Management

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Geschäftsführung

Lorina Strange

Vorstandsvorsitz

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