



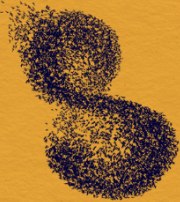
Stegreif

THE IMPROVISING
SYMPHONY ORCHESTRA

REPERTOIRE SEASON 2027/28



Stegreif - The Improvising Symphony Orchestra | stegreif.org



THIS IS STEGREIF

We are a collective of 30 musicians from all over the world. Our passion is to combine the cherished heritage of classical music with the limitless possibility of improvisation. Our concerts are performed without a conductor, without sheet music or chairs, allowing us more freedom for movement and interaction.

<https://stegreif.org/en>

Trailer escape valse: <https://www.youtube.com/watch?v=eZx2TkkSJuo>

Trailer freebruckner: <https://www.youtube.com/watch?v=btOyuUMI9eI>

Trailer freesolo: <https://www.youtube.com/watch?v=TIPU7LdOBB8&t=6s>

Trailer freeEroica: <https://www.youtube.com/watch?v=mjyPpPwhwmU&t=5s>

"Simply stupendously musical" – VAN Magazine, 7 July 2025

"A performative journey of discovery" – Opernwelt, July 2025

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

"Such young people with such huge talent, that gives hope for the future, this is what inspires audiences."
Klassikinfo.de, 01.11.2020

"The arrangements are outrageous, but also outrageously good."
Opernwelt, December 2019

"The surprise was how much of the power of the original was incorporated here."
Luzerner Zeitung 12.09.2024



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ESCAPE VALSE – A DANCED CONCERT

[LINK TO WEBSITE](#) | [LINK TO TRAILER](#)

In **escape valse — a danced concert**, the latest production by the Stegreif Orchestra, the ensemble is expanded to include a new parameter: collaboration with dancers on stage.



Bild: Navina Neuschl

Waltz — ‘the idea of a fantastic whirl from which no one can escape’ — this is what **Maurice Ravel's ‘La Valse’**, which he composed in 1928 as the ‘apotheosis of the Viennese waltz’, stands for. Based on this work, Stegreif creates a dance-theatre concert in be:one (AT), framed by further recompositions of impressionist works, and creates choreographic images of individuals dancing in a frenzy, of a fine society spinning in step – an escapist gyrations in the face of social disruption. From the swelling din, improvising individual voices make themselves heard, utopian sounds and also proclamations of doubt. *And yet, despite their apparent incompatibility, music and dance combine to form a kaleidoscopic whole.*

In cooperation with the dancer and choreographer **Juan Kruz Diaz de Garaio Esnaola**, one of the most prominent artists for choreographic work with musicians, a production is created that fuses music and dance, musicians and dancers into a single entity and blurs the boundaries between concert and performance. **Stegreif acts as a moving, reacting stage for the dancers, in a space that is constantly re-forming.** At the same time, the moving orchestra creates a **three-dimensional listening experience**, with the aim of using the entire space of the venue to place the audience at the centre. Depending on the venue, unseated spaces are also desired, offering the audience opportunities for movement and interaction.

Musically, the recompositions by Mike Conrad, Lisa Morgenstern, Ralph Heidel, John Hollenbeck, and Maria Gstättnertner combine the genres of jazz, electronic/techno, experimental/neo-classical, and pop/alternative.

- Mike Conrad, recomposition of Maurice Ravel's “La Valse,” USA

- Maria Gstättnr, recomposition of Lili Boulanger's "D'un soir triste," Austria
- Ralph Heidel, recomposition of Claude Debussy's "Prélude à l'après-midi d'un faune," Germany
- John Hollenbeck, recomposition of Johanna Müller-Hermann's "String Quartet in E-flat major, Op. 6" (movements 3 and 4), USA/Germany
- Lisa Morgenstern, recomposition of Lili Boulanger's "D'un matin de printemps," Germany

Premiere: April 10, 2026, Kühlhaus Berlin, with audio description

Stegreif under the artistic direction of **Lorenz Blaumer**.

Re-composition: Mike Conrad, Lisa Morgenstern, Ralph Heidel, John Hollenbeck, Maria Gstättnr

Musical direction: Marc Kopitzki | **Choreography, scenography, dance:** Juan Kruz Diaz de Garaio Esnaola

Project management, dramaturgy: Sarah Ströbele | **Costumes:** Lise Kruse | **Lighting design:** Arnaud Poumarat

Dance: Clémentine Deluy, Luc Dunberry, Gyung Moo Kim, Thusnelda Mercy

In this **concert in motion**, the audience is invited to move around in the unseated space with and between the orchestra. Seating is available if needed. Depending on the venue, the production can also be adapted to seated spaces.

For the first time, Stegreif is offering **performances with audio description** for blind and visually impaired audiences.

be:one is supported as part of the program *Exzellente Orchesterlandschaft*
by: The Federal Government Commissioner for Culture and the Media.



Die Beauftragte der Bundesregierung
für Kultur und Medien

Duration: ca. 75 mins. without intermission

Participants (32 people in total):

- 26 musicians: (1.1.1.1.Sax - 2.1.1.0 - Timp, Drums, E-Guitar + Amplifier - Str: 3/3/3/3/3/1+amplifier - pi- ano) or (1.1.1.1.Sax - 2.1.1.1.0 - Timp, Drums, E-Guitar + amplifier - Str: 4/3/3/3/3/1+amplifier)

5 dancers

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

Basic technical requirements (as of February 2026):

Backline: double bass amp, electric guitar amp, associated radio links and batteries, 2 timpani, drum set.

Room/stage ideally: unseated with scattered benches/islands of chairs (the production can also be adapted to seated rooms), stage size/free playing area of 12 x 12 m with dance floor (or sanded, smooth wooden floor), 2 roll risers measuring 2x2m, 3 black rolling stools.

Lighting equipment: - 8x Astera Titan Tube 100 with transmitter, 4x LED moving light profiles, e.g., Sola Frame 1000 or GLP Impression S350, or similar, 6-8 x LED moving light wash such as Martin Aura XIP, or JB Lighting Sparx 10 or similar, 6x Profile ETC Source Four, lighting console with at least 2 DMX outputs, e.g., Grand MA Lighting 2coder ETC EOS

Juan Kruz Diaz de Garaio Esnaola – Choreography & Scenography

Born in Legazpi (Spain), he first studied early music as a countertenor at the Academy of Early Music in Amsterdam. When choreographer Marcelo Evelin invited him to participate in his dance piece Muzot, a close artistic collaboration developed, prompting Juan Kruz Diaz de Garaio Esnaola to explore the body as a "total instrument" and means of expression. In 1996, he became part of the ensemble founded by Sasha Waltz. Starting with Allee der Kosmonauten, he accompanied the various stages of Sasha Waltz & Guests and became a key figure in the work and part of the core group as a dancer, performer, artistic and choreographic assistant, as well as in the areas of musical direction, composition, and rehearsal management. In his own work as a choreographer and director, he brings together his musical and dance background. His most recent works include Romances, a commission from the Bienal de Flamenco de Sevilla, for which he was awarded the Giralillo Award for best director. Juan Kruz Diaz de Garaio Esnaola teaches, gives regular workshops and master classes around the world, and is a visiting professor at the Folkwang University of the Arts in Essen.

FREEBRUCKNER

*Recomposition of Anton Bruckner's 7th Symphony in E major |
A work commissioned by the International Brucknerfest Linz*

[LINK TO TRAILER VIDEO](#) | [LINK TO WEBSITE](#)

In freebruckner, Stegreif seeks to engage with this great symphonist of the Romantic period and is working on a genre-spanning recomposition of his 7th Symphony. Today, Bruckner is primarily known as a composer of great symphonies in the concert repertoire, but during his lifetime he was also famous for his art of improvisation on the organ. Stegreif, whose passion is the combination of symphonic music and improvisation, will combine these two elements typical of Bruckner and present the symphony with improvisational freedom and chamber music lightness, taking the famous funeral music of the central Adagio as an opportunity to constructively deal with the many social experiences of loss of our time.

The 30 or so musicians expand the sound of the symphonic orchestra to include saxophone, drumset, electric guitar and the use of their own voices. In the here and now, moving freely in space, by heart and without a conductor, a performance is created that breaks down the boundaries between participants and visitors, between composition and improvisation. Let's imagine how a contemporary Bruckner would have interpreted the themes of his symphony on the organ today ...



Foto: Patrick Hürlimann

Stegreif

THE IMPROVISING
SYMPHONY ORCHESTRA

Premiere: 8th of September 2024

Artistic lead: Lorenz Blaumer

Re-composition/arrangement: Alistair Duncan

Scenography: Franziska Ritter

Lighting design: Vito Walter

freebruckner was commissioned by and in collaboration with the Brucknerhaus Linz and is founded by the Rudolf Augstein Foundation.



Press:

"A Bruckner symphony in an interactive format: one of the most goosebump-inducing moments of the evening and pure magic. Rarely do you experience the urgency and exceptional character of this music first-hand in such a way as was the case here." *Oberösterreichisches Volksblatt*, 09.09.2024

"A trademark of Stegreif [...] is the convincing movement choreography, in which there is also room for exuberant joy in music-making and improvisation. The end of a Bruckner symphony sequence is usually followed by moments of silence. The applause virtually exploded for the impromptu performance." *Luzerner Zeitung*, 12.09.2024

Duration: approx. 85 min (without intermission)

Participants (30 people in total):

- 26 musicians: 1.1.1.1.sax - 2.1.1.0 - timp, drums, electric guitar + amplifier - str: 4/3/3/3/1+amplifier
- 4 Staff: production management, production assistant, stage director, light designer

Space requirements and equipment

The orchestra plays without music stands and without a conductor. Most of the concert takes place on stage. Some interludes and individual sections will be performed in the audience area, passing through the auditorium.

The central stage element is a 10-meter-long table with a depth of 1 meter and a height of 0.80 meters. In addition, there are 30 chairs, which are placed at the sides of the stage at the beginning, moved to the table during the course of the piece, and then scattered on the floor. Some of the musicians will stand on the chairs (without shoes), so it is important that the chairs do not have armrests and are stable. The playing area itself measures approximately 20x10 meters, and the "clear" distance from all stage elements to the audience should be approximately 3 meters.

Excerpt of required technology

- 30 chairs without armrests
- A 10-meter-long "table" consisting of 5 Büttec elements
- 2 roll risers 2 m x 2 m, each consisting of two Büttec elements measuring 2 m x 1 m
- Lighting requirements tbc; varies depending on venue
- 1 hazer

Stegreif normally plays unamplified. If the room acoustics require amplification, clip microphones and radio links will be needed by arrangement. Full tech rider available on request.

Künstlerisches Management
Lorenz Blaumer

Geschäftsführung
Lorina Strange

Vorstandsvorsitz
Michael Riemer

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FREEEROICA

Recomposition of Beethoven's 3rd Symphony 'Eroica'

[LINK TO TRAILER](#) | [LINK TO WEBSITE](#)

Stegreif loves those free spirits, revolutionaries and dissenters. All those who had their own ideas about the world and were courageous enough to live them. With freeEroica the orchestra dedicates itself to the first self-determined freelance composer in the history of classical music and his third symphony.

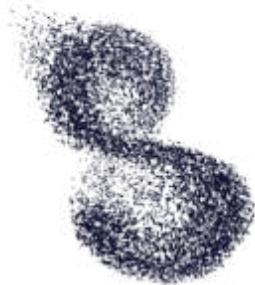
Ludwig van Beethoven's Eroica is marked by the French Revolution and its values: liberty, equality, fraternity. Originally composed for Napoleon Bonaparte, Beethoven decided immediately after Napoleon's self-coronation that the tyrant was not a historical hero and not a suitable dedicatee for the symphony, which itself represents a revolutionary act in music history.

freeEroica is about revolutions – both historical and musical – about the courage to fight for something, about heroes and the sacrifices they are willing to make, about resistance and solidarity, and above all about the search for freedom.

Without sheet music, without a conductor, and without chairs, the orchestra strives toward them, seeking out even the smallest of upheavals—even if these consist “only” of entering the concert hall without shoes or taking the audience on a journey from 18th-century France to the present day. In this way, the Eroica is brought to life anew through performance, improvisation, and recomposition. Broken bars, large majestic red cloth, and disrupted orchestral arrangements make Beethoven's quest for the new and unexpected tangible in a work that, as part of the centuries-old canonical repertoire, no longer breaks with today's listening expectations.



Photo: Frederik Ferschkel



Stegreif

THE IMPROVISING
SYMPHONY ORCHESTRA

Premiere: July 2019, Detect Classic Festival

Recomposition/arrangement: Alistair Duncan, Mike Conrad

Musical direction: Sebastian Caspar

Choreography: David Fernández

Scenography: Franziska Ritter

Press reviews:

"The bold opening is followed by a performative journey of discovery. [...] They flood Berlin's Theater im Delphi with music and breathe new life into the thematic material of Beethoven's Third Symphony – sometimes true to the original, sometimes slightly altered." – Opernwelt, July 2025

"In the end, the impression remained that in this 90-minute musical performance, young musicians had undermined virtually everything that had previously defined the interpretation of Beethoven's music. [...] None of the audience members were disappointed in the end, as standing ovations and minutes of applause rewarded the orchestra for an eventful and completely unconventional concert." – Allgemeine Zeitung, April 9, 2025

"This was combined (...) in an extremely entertaining and original way with choreographed movements by the musicians, the only prop being a long red cloth, as if to connect with Beethoven's revolutionary spirit. At the final applause, the musicians stood half-wrapped in it in the pose of the bare-breasted allegorical figure in Eugène Delacroix's most famous painting of the French Revolution, 'Liberty Leading the People': but with raised musical instruments instead of the tricolor." – FAZ, September 25, 2019

Duration: approx. 65 min (without intermission)

Participants (28 people in total):

- 24 musicians: 1.1.1.1.Sax - 2.1.1.0 - Timp, drums, electric guitar + amplifier - Str: 4/3/2/2/1+amp
- 4 Staff: stage director, light designer, production management, production assistant

Room requirements and equipment:

This programme is designed as a stage production for a seated auditorium. Some aisles in the auditorium should be kept free during the performance. However, it is possible to adapt the room concept to unseated auditoriums with a moving audience.

Minimum stage size: portal size 10m, depth of 7m, approx. 70 square metres in total

Extract of required technology:

- adequate lighting equipment
- Stage platforms at different heights
- Stereo P.A., appropriate to the venue
- complete concert drum set, three timpani (26", 29", 32") with two stools
- Guitar amplifier, bass amplifier, a wireless handheld microphone with stand, megaphone

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

Complete tech rider on request.

BFREE

Connecting European cultures through Beethoven's 9th Symphony

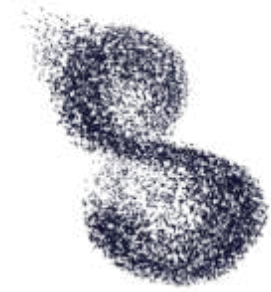
[LINK TO TRAILER VIDEO](#) | [LINK TO WEBSITE](#)

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

Lorenz Blaumer

Geschäftsführung

Lorina Strange

Vorstandsvorsitz

Michael Riemer

Stegreif e.V.

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10405 Berlin

www.stegreif.org

FREEBACH [AT]

Recomposition of J.S. Bachs The Musical Offering

Tba | Premiere planned for Spring 2028



With FREEBACH, the Stegreif Orchester takes one of Johann Sebastian Bach's most enigmatic works as its starting point and brings it into the present day.

Bach's *Musical Offering* arose from a musical improvisation experiment. Its artfully intertwined canons and the famous *Ricercar a 6* follow geometric principles of reflection, symmetry, enlargement and reduction. In FREEBACH, these structures become the raw material for something radically new: together with Alistair Duncan and other internationally renowned composers, the Stegreif Orchester is developing a contemporary re-composition that blends composition, improvisation and movement.

Yet the music does not remain confined to the stage. The orchestra itself becomes a choreographic body. Musicians change their positions, create spaces, mirror movements and transform musical structures into forms that can be seen and physically experienced. The interplay of sound, movement and space gives rise to a living architecture that constantly reshapes itself in the moment.

Premiere: planned for spring 2028

Artistic direction: Lorenz Blaumer

Recomposition: Alistair Duncan, u.a.

Szenography & Choreography: Juan Cruz Diaz de Garaio Esnaola

Duration: ca. 75 Minutes, no intermission

Participants (20 people in total):

16 musicians: Strings: 2/2/2/2/1 + amplifier, 2 woodwinds, 2 brass, Drums, E-Guitar + Amplifier -

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

JUAN KRUIZ DIAZ DE GARAIO ESNAOLA – CHOREOGRAPHY & SET DESIGN

Juan Kruz Diaz de Garaio Esnaola studied early music as a countertenor in Amsterdam. Since 1996, he has worked closely with Sasha Waltz & Guests as a dancer, performer, choreographer and musical director. In his work, he combines music, dance and performance. As a choreographer and director, he brings together his musical and dance backgrounds and has realised successful productions in collaboration with musicians, including Midori Seiler and the Geneva Camerata. Juan Kruz Diaz de Garaio Esnaola teaches, regularly gives workshops and masterclasses around the world, and is a visiting professor at the Folkwang University of the Arts in Essen.

ALISTAIR DUNCAN – COMPOSITION

Alistair Duncan studied trombone, jazz and contemporary music at the Eastman School of Music under Mark Kellogg from 2009 to 2013, and from 2014 onwards studied composition under John Hollenbeck and trombone under Geoffroy de Masure at the Jazz Institut Berlin. Alongside his wide-ranging artistic activities, he is a lecturer in jazz trombone at the Munich University of Music and Performing Arts and regularly composes for Stegreif, most recently 'freebruckner' <https://www.alistair-duncan.com/>

FREEMAHLER

What the earth tells us

[LINK TO TRAILER](#) | [LINK TO WEBSITE](#)

More than a hundred years ago, Gustav Mahler vividly described the beauty of nature through his music – a beauty that, in another hundred years, is at risk of being lost to drastic changes induced by man-made climate change.

The Stegreif Orchestra presents Mahler's melodies from Symphonies Nos. 1, 3 and 10, the Song of the Earth and the Wunderhorn songs, among others, with an improvisational lightness. As with Mahler, this lightness is juxtaposed with aspects of transience and destruction. Four composition teams with different musical languages were commissioned to each arrange one movement for this work. The program is not based on a single classical work, but contains references to different works by Gustav Mahler, which are, however, united by the common theme of nature. The result is a multifaceted reflection of Mahler's musical world with contemporary themes.

Climate change affects the existence of all humans, as well as their health and nutrition. It permanently destroys farms, causes droughts and drives mass extinction. Scientists all over the world are dealing with the causes and consequences of climate change – solutions are being developed, with international initiatives drawing attention to them. With this program, we as artists are asking ourselves: how can we, through music, make our contribution to encouraging critical thinking, shaking things up and stimulating a change in consciousness?



Photo: Sophia Hegewald

Premiere: 29. November 2020, Gretchen Berlin

Recomposition: Franziska Aller, Sebastian Caspar, Alistair Duncan, Claas Krause, Malte Schiller

Musical Director: N.N.

Lightdesign: N.N.

Press reviews:

"This varied evening liberates Mahler, demonstrating the modern artistic potential of this composer, whose works are interpreted symphonically but also lend themselves to jazz and rock. Such stylistic surprises, performed to perfection, are a hallmark of this young ensemble, which is made up of excellent musicians. The Stegreiforchester effortlessly and organically combines woodwind and brass sounds, violins, violas, and cellos with the modern sound of rock guitar, electric bass, and drum set." rbb24, November 23, 2020

Duration: approx. 60 min

movements:

1. Sebastian Caspar: Arrangement#1 based on 1st Symphony
2. Malte Schiller: Ablösung im Sommer, based on 3rd Symphony and Des Knaben Wunderhorn
3. Franziska Aller & Alistair Duncan: Your Majesty, Earth, based on 10th Symphony
4. Sebastian Caspar: Arrangement#2 based on 1st Symphony
5. Claas Krause: "EURE KINDER WÄREN AUS BLOSSEM FEUER MIT MESSERN ALS FINGER" (Your children would be made of pure fire with knives for fingers), based on various Mahler pieces

Participants (14–18 people in total):

- 11–15 musicians: strings (2, 2, 2, 2 or 1, 1, 1, 1), 4 wind instruments, guitar (with amplifier), double bass (with amplifier), percussion
- 3 staff: lighting design, tour management, sound engineer

Room requirements and equipment:

This program is designed as a stage production for a seated auditorium. Some aisles in the auditorium should be kept free during the performance. However, it is possible to adapt the room concept to unseated auditoriums with a moving audience.

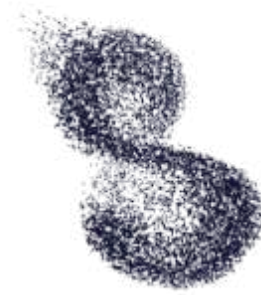
Minimum stage size: portal size 8m, depth of 5m, approx. 40 square metres in total

Extract of required technology:

- adequate lighting equipment
- Stage platforms at different heights
- Stereo P.A., appropriate to the venue
- complete concert drum set
- 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.



Stegreif

THE IMPROVISING
SYMPHONY ORCHESTRA

FEEL:FREE

a musical invitation – with recompositions by Edward Elgar, Emilie Mayer and others

LINK TO WEBSITE



Bild: Paul Saint-Paul

Whether standing or sitting, dancing or running, from a bird's eye view or in the middle of the action – music can be enjoyed in so many different ways.

Stegreif's **feel:free** is an invitation to rediscover orchestral music. To people who never actually listen to classical music, to those who like to groove as well as to those who want to experience well-known repertoire in a new way. Because orchestral music can be so much more than existing conventions: The joy of making and experiencing music, a wondrous mixture of strong emotions and tender moments. Feeling and freedom. Unleashed energy.

With feel:free, Stegreif consciously focusses on the atmosphere at the moment of the event. Works by known and unknown composers such as Wilhelmine von Bayreuth or **Emilie Mayer**, as well as **Edward Elgar's** Enigma Variations are incorporated into this frenzy. The ensemble members' own compositions are just as much a part of it as many improvised moments, which the audience not only accompanies with its reactions, but actively helps to shape.

Premiere: Oktober 2025

Artistic director: Lorenz Blaumer

Re-composition: Alistair Duncan, Franziska Aller Nina Kazourian u.a.

Musical director: Franziska Aller

Scenographie, staging: Gineke Pranger

Künstlerisches Management
Lorenz Blaumer

Geschäftsführung
Lorina Strange

Vorstandsvorsitz
Michael Riemer

Stegreif e.V.
Marienburger Straße 29
10405 Berlin
www.stegreif.org

Duration: approx. 75 min

Participants (14–22 people in total):

12–18 musicians: stings: 2/2/2/2 or 3/3/2/3, 4 winds, guitar, double bass, percussions

4 Staff: stage director, light design, production management, production assistant

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
- Stage platforms at different heights
- Stereo P.A., appropriate to the venue
- complete concert drum set
- 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.

ECHO:CHAMBER

Improvisation in the echoes of the 20th century

Making the past audible in the present –

In echo:chamber, Stegreif focuses on three chamber music works from the 20th century – works that reflect the political upheavals, hopes, and ruptures of that period in musical form. From National Socialism, war, and dictatorship, to mourning, new beginnings, and reconstruction, to the tensions of the Cold War. Richard Strauss' *Metamorphosen* for string septet (1945) is a deeply moving reflection on the cultural and human loss after the Second World War. György Ligeti's *Six Bagatelles* (1953) reflect the turmoil and censorship of the post-war period in short, intense movements. Finally, Alfred Schnittke's *Stille Musik* (Silent Music, 1979), reduced to two voices, leaves room for the unsaid – and the inaudible.

But the concert does not remain stuck in the past: in typical Stegreif fashion, the works are juxtaposed with improvisations – soundscapes that develop spontaneously from the here and now. They take up the themes of the pieces, interweaving past and present and creating an immediate emotional experience that goes beyond pure interpretation – as a sonic commentary on contemporary history, but also on the world we live in today. A concert between memory and the present. Between structure and freedom. Between silence and departure.



Premiere: Sept 2026

Artistic Direction: Lorenz Blaumer

Concept & arrangement: Helena Montag, Sebastian Caspar, Valerie Leopold

Duration: approx. 60 minutes without intermission

Participants (15 people in total):

12 musicians: (string septet and wind quintet)

2-4 team members: scenography, lighting design, tour management

Space requirements and equipment:

This program is designed for an unseated space in which the musicians and audience can move freely. Several stage platforms, some equipped with wheels, are distributed throughout the room as interchangeable performance areas, along with some stage design elements.

The room concept is adapted to each venue to take into account the local conditions.

The room concept can be adapted to halls with fixed seating and stage situations.

Minimum hall size approx. 150 sqm

Excerpt from the required technology:

- Stage platforms of varying heights, some on wheels if necessary
- Adequate lighting equipment appropriate to the space, e.g.
- Stegreif normally performs without amplification. If the acoustics of a particular space require amplification, clip microphones and radio links will be needed by arrangement.

EXPLORE_HÄNDEL

A jazz-baroque fusion based on works by Georg Friedrich Händel

[LINK TO WEBSITE](#) | [LINK TO TRAILER VIDEO](#)

Nowadays, we are mainly familiar with improvisation as an elementary form of expression in jazz. However, within classical music, there were also periods of time, in which improvisation played an important role, for example in the Baroque era. Although the musicological term used to describe the extensive ornamentation techniques, melodic improvisations over ostinato bass figures and the execution of the basso continuo would not strictly be "improvisation", but rather something along the lines of "fantasising" or "preluding", the implicitness of improvisatory techniques in baroque music and the associated demands on the musicians' improvisation skills are evident.

The musicians of Stegreif take this connecting element between jazz and baroque as an opportunity to take a modern, musical look at Georg Friedrich Händel's (1685-1759) works – from the traditional Concerto Grosso in G minor (Op. 6 No. 6, HWV 324: III) to the famous Rinaldo aria "Lascia ch'io pianga" (HWV 7) and Handel's oratorio Israel in Egypt (HWV 54). The result is a chamber music concert performance for 7 musicians with different artistic backgrounds, each with different approaches to baroque music and the art of improvisation. The performance is created on the spot by the musicians under the musical direction of Alistair Duncan, and is played by heart, freely moving in the performance space.



Photo: Navina Neuschl

Stegreif

THE IMPROVISING
SYMPHONY ORCHESTRA

Premiere: 24.02.2024, Klassik in Spandau

Artistic lead: Lorenz Blaumer

Recomposition, arrangement & musical direction: Alistair Duncan

Director, scenography: Gineke Pranger

Duration: approx. 75 minutes

Press reviews:

"Lively, witty and multi-coloured: that was this jazzy Handel in Karlsruhe, which was performed in this form for the first time and was met with great enthusiasm by the audience." ~ Die Rheinpfalz, 26.02.2023

"Of course, his [Alistair Duncan's] arrangements provided ample opportunity for virtuosic improvisation by the individual soloists as well as a swinging rhythmic basis and original reinterpretations of the historical material." ~ Die Rheinpfalz, 26.02.2023

"Alistair Duncan, who, incidentally, plays the trombone fantastically, knows 'his Händel'. He selected themes that lent themselves well to improvisation, then gave them a new musical guise in a highly inventive and, in the best sense, stylish way." ~ Die Rheinpfalz, February 26, 2023

Participants (10 people in total):

7 musicians*: Violin, viola, trombone, reeds, guitar (with amplifier), double bass (with amplifier), drums

3 staff: stage management, lighting design, production management

Extract of required technology:

- Adequate lighting equipment,
- Stage platforms at different heights
- Stereo P.A., appropriate to the venue
- Complete concert drum set with stool
- Guitar amplifier, bass amplifier,
- a wireless hand-held 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. .

STEGREIF – THE IMPROVISING SYMPHONY ORCHESTRA

Stegreif shows new ways of what a contemporary orchestra can look like today. The cross-genre musicians combine recompositions of symphonic music with improvisation, play from memory without a conductor and thus gain more freedom for movement and interaction.

Since the orchestra was founded in 2015, at least one **new concert programme** has been created every year: freebeethoven, freeschubert, freebrahms, freeEroica, bfree, freemahler, explore_mozart, explorefreischütz, improphonie, symphony of change, explore_händel, freebruckner and freesolo. In addition, **co-productions** have been realised with the Neuköllner Oper (GIOVANNI. Eine Passion, MOON MUSIC, Neue Lieder von der Erde), PODIUM Esslingen, Deutsches Symphonie-Orchester Berlin and junge norddeutsche philharmonie (TRIKESTRA), Berliner Festspiele (Down to Earth), Into The Open Festival and the Beethovenfest Bonn, among others.

Stegreif has played concerts at **renowned venues** such as Berlin Philharmonie, Konzerthaus Berlin, Elbphilharmonie Hamburg, Brucknerhaus Linz, Tonhalle Düsseldorf, Radialsystem Berlin, Lucerne Festival, Ludwigsburger Schlossfestspiele, ION Nürnberg as well as at FUSION, Detect Classic Festival, Ancient Trance Festival, Oranjewoud Festival (NL), Holzmarkt and Exploratorium Berlin.

Improvisation is at the heart of all **compositions**, but the incorporation of different musical styles is also an important component. In addition to the ensemble's composers such as Juri de Marco, Alistair Duncan, Julia Biłat, Franziska Aller, Tabea Schenk, Nina Kazourian, Sebastian Caspar and Bertram Burkert, Stegreif has commissioned works and arrangements from Uri Caine, Mike Conrad, Wolf Kerschek, Lisa Morgenstern, Ralph Heidel, John Hollenbeck, Maria Gstättner, Noam Sivan, Malte Schiller and Claas Krause. It has also worked with the **directors** Tristan Braun, Gineke Pranger, Juan Cruz Diaz de Garaio Esnaola, Ulrike Schwab, Tino Sehgal, Sommer Ulrickson, David Fernández, Theresa von Halle und Ela Baumann as well as with **musical guests** Abel Selaocoe, Caroline Widmann, Nils Landgren, Markus Stockhausen, Thomas Klug and Rosanne Philppens.

In addition, **music mediation** concepts have been developed. The orchestra has on several occasions developed joint concert programs with amateur musicians or young people, such as BE:community with the Konzerthaus Dortmund, or Egmont at the KUG Graz, and regularly holds workshops on orchestral improvisation, most recently with partners such as Jugend Musiziert, the Landesmusikrat Berlin, the Staatstheater Augsburg, the HMTM Munich, the mdw Vienna, the Hfm Detmold and the HfMT Hamburg. The working methods are summarised in the book "Alles improvisiert?", published by Schott Music in 2025.

Through large-scale workshop series, the orchestra has also developed educational programs for socially disadvantaged communities. Furthermore, in 2024, Stegreif held a residency at TONALi in Hamburg, where it developed a programme involving 200 school pupils.

Stegreif has already been honoured with the following **awards**: Startup Music Prize Berlin 2016, 'D-Bü' competition for students at German music academies 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, TONALi Award 'Courage for Utopia' 2023 as well as a nomination for OPUS Klassik 2025 in the category Innovative Concert.

Stegreif has received **funding** from the German Federal Cultural Foundation, the Federal Government Commissioner for Culture and the Media, the Karl Schlecht Foundation, the Alfred Töpfer Foundation F.V.S, the AVENTIS foundation, the con moto foundation, the German Orchestra Foundation, the Claussen Simon Foundation and the Zeit Stiftung Bucerius, among others.



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