

STEGREIF ORCHESTRA

Stegreif – The Improvising Symphony Orchestra is based in Berlin and transforms classical music through improvisation, movement and global musical influences. Stegreif has performed at major international venues and festivals including Berlin Philharmonie, Konzerthaus Berlin, Elbphilharmonie Hamburg, Brucknerhaus Linz, Lucerne Festival, Berliner Festspiele or Eesti Kontsert.

BOOKING

Stegreif offers a variety of musical programs, ranging from small ensemble cast to the large orchestra, tailored to each individual venue.

Booking Contact:

Lorina Strange, General Management
lorina@stegreif.org

WEBSITE

<https://stegreif.org/en>



INSTAGRAM

<https://www.instagram.com/stegreif>



ADDRESS

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Germany

Stegreif

THE IMPROVISING
SYMPHONY ORCHESTRA

showcase:
10.10.2026, 5pm
East Kowloon
Cultural Centre



freeEroica

Recomposition of Beethoven's 3rd
Symphony 'Eroica'

picture: Gunnar Laak

freeEroica

Recomposition of Beethoven's 3rd Symphony 'Eroica'

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.

Recomposition/Arrangement:

Alistair Duncan, Mike Conrad

Musical direction: Sebastian Caspar

Choreography: David Fernández

Staging: Gineke Pranger

Lighting: Lou Oehlrich

We play by heart, without sheet music, conductor and chairs

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. 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.

