
Ørchester der Kultureñ

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ADRIAN WERUM about his ORCHESTER DER KULTUREN:

When I got to the point in my life (again) when it was only „When you're down to nothing, god's up to something“ I had to face the reality that my life was broken down to a barely functioning husk and hanging on to a bare thread, I had rethink everything I was doing. Music, Art, vocation- I had to rebuild a new frame for everything. So I got to work and during the creation of the orchestra I realized that it actually was based on some ideas that were thought to have been dead for quite a while. But modernism and the brutal materialism that thrived so well in it, couldn't destroy the romantic world I cherished so much. And this really get its inspiration from german idealism, a strand of thought that inspite of having started in the then provincial city of Stuttgart with philosopher Hegel and write Friedrich Schiller, influences the world up to this day. The Chileans sang the „Ode of Joy“ when they went to the streets against their dictator Pinochet, the chinese got their strenght from Beethoven's 9th symphony when they stood against the tanks on Tian An Men square in 1989. This is at the heart of this orchestra: the mission to unite people from all the cultures of the world on the basis of their most profound humanity.

COMPOSITIONS and REPERTOIRE:

The orchestra's repertoire is 100% original. This is also a necessity, because the line-up of the orchestra doesn't compare to an other orchestra in the world. Unique is also the coexistence of written and improvised music, since some of the ethnic instrumentalists don't read music.

When I write a new arrangement based on original material I always try to give room for improvisation for my ethnic and jazz instrumentalists while treating the material also thematically, not unlike a classical composer would have done it. As a result you'll often end up with alternating sections that develop the material and sections that are based on a structure of fixed chord transgression, sometimes based on modal structure, that are easy to improvise with.

For the original compositions I very often work the same way. I prefer to invent thematic material that is already open to development in different musical styles, scales and cultures. The cultural ambivalence of the musical material hopefully opens up new ways of listening to your own culture and opens up new pathways of understanding music in general. My personal enjoyment comes from being wildly eclectic and using all musical that I'm fond of in a new context. A rock pattern can morph into a classical development of the musical material, an arabian scale can morph into a gregorian style chant. Basically there are no limits except for my hopefully impeccable taste ;).

THE ORCHESTRA MEMBERS:

The Orchestra's members come from the most diverse backgrounds. Many of the classically trained musicians play in the top orchestras of the state of Baden-Württemberg the southern German state with its capital Stuttgart. The rhythm section comprises top musicians from the pop, jazz and world music scene as well as the big musical theatres. The musicians who play ethnic instruments sometimes earn their living also outside the music business. Our alphorn player is also a mountain farmer in the Austrian German border region. The Kora player works at the tropical institute of the university of Tübingen. A Saz player of the orchestra who has his own TV show in Turkey works also at the Daimler car plant in Stuttgart. Because they come from all walks of life, organizing rehearsal time can be sometimes challenging, but it also improves bonds across social and cultural boundaries. Originally the musicians come from more than 35 countries (extending through all continents) even though most of them are by now German citizens.

THE ORCHESTRA in PR words:

The „Orchester der Kulturen“-Global Symphony is a unique ensemble of professional musicians, which unites instruments from all the cultures of the world. In no other orchestra worldwide can you find this blend of inclusive creativity. The Global Symphony has revolutionized the classical orchestra, weaving together the classic European ensemble with exotic instruments from all over the world.

As globalization renders world a giant melting pot, this orchestra uniquely reflects the immigration and integration of people from diverse cultural and ethnic backgrounds. The orchestra seeks to confront the world with a fresh openness to sound and harmony that is absolutely unique. Traditional repertoire is infused with unexpected surprises, as in Also Sprach Trude, a composition, which pays homage to Richard Strauss with the graceful lilt of an alpine horn added into the orchestral tapestry. Traditional songs, such as Brahms' Lullaby are presented in a new sonority, presenting German romanticism with an unexpected twist.

THE CHOIR:

The „Chor der Kulturen“ is the newest brainchild of composer/conductor Adrian Werum who already made his mark with the „Orchester der Kulturen“ and as a composer for theatre and sacred music in Europe, Asia and North America. The choir embraces new compositions and explores new singing techniques from many musical traditions. The members come from the metropolitan area of Stuttgart and depict the multi-ethnic society that Germany has become.

