



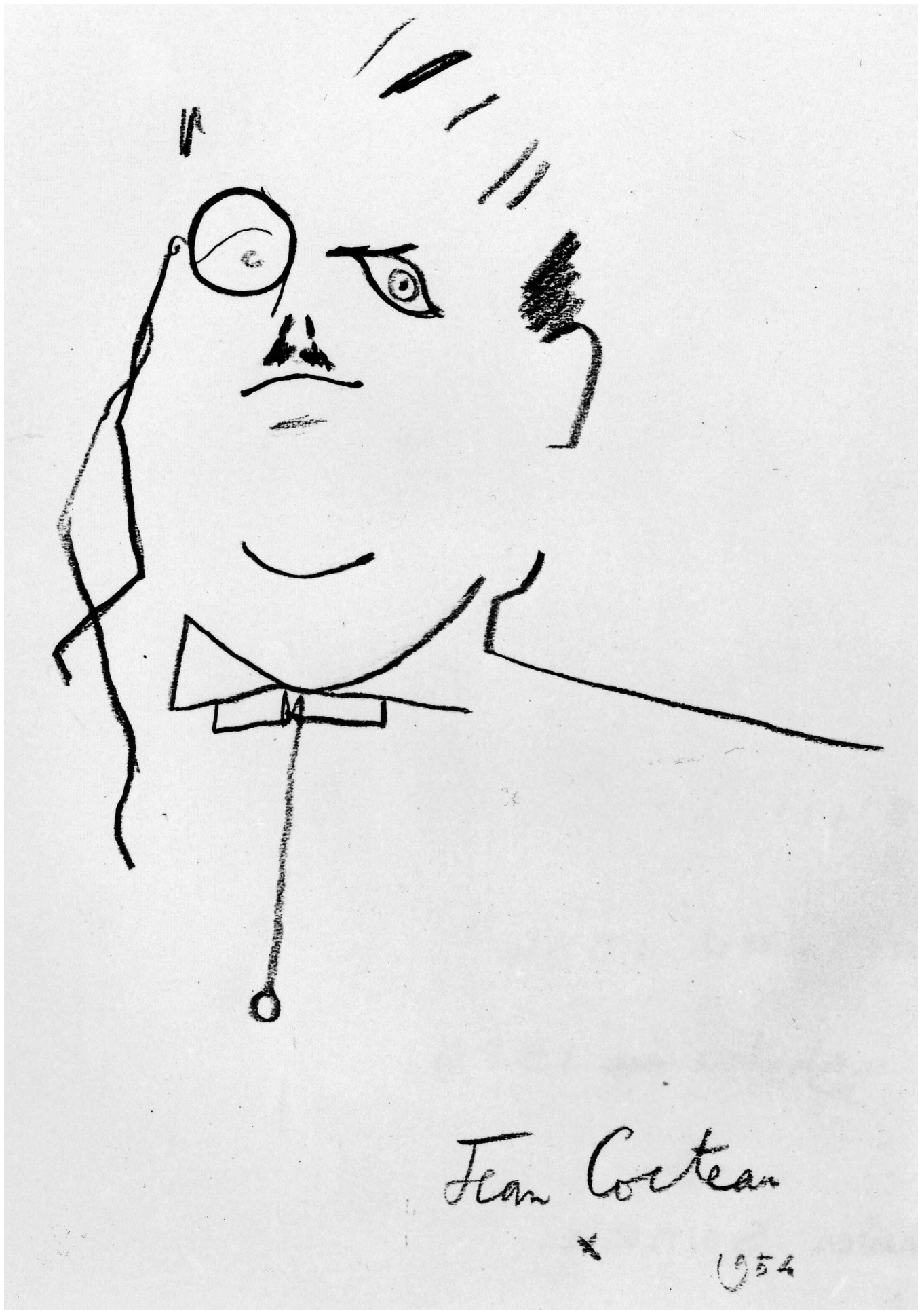
ODYSSEY  
FESTIVAL  
ORCHESTRA



**ASTONISH ME!**

Sergei Diaghilev and  
the Ballets Russes  
Odyssey Festival Orchestra  
Cadogan Hall  
20 September 2023

Vaslav Nijinsky and Tamara Karsavina in *The Spirit of the Rose* (1911)



Caricature of Sergei Diaghilev by Jean Cocteau, who wrote the scenario for *Parade*, a ballet with music by Erik Satie, sets by Pablo Picasso and choreography by Leonide Massine. It was premiered by the *Ballets Russes* in their 1916-17 season.

# ASTONISH ME!

**Carl Maria von Weber (1796-1826)**

orchestrated by **Hector Berlioz (1803-1869):**

***The Spirit of the Rose (1911)***

**Igor Stravinsky (1882-1971): *Petrushka (1911) – Scenes 1 and 2***

*The Shrovetide Fair – Crowds – The Puppeteer’s Booth – Russian Dance – Petrushka’s Room*

**Maurice Ravel: *Daphnis and Chloë (1912) Suite No. 2***

## INTERVAL

**Gioachino Rossini (1792-1868)**

orchestrated by **Ottorino Respighi (1879-1936):**

***Dances from The Magic Toyshop (1919)***

*Overture – Tarantella – Mazurka – Cossack Dance – Can Can*

**Igor Stravinsky: *Dances from Pulcinella (1920)***

*Sinfonia (Overture) – Serenata – Scherzino – Allegro – Andantino – Vivo – Minuetto – Finale*

**Manuel De Falla (1876-1946):**

***The Three-Cornered Hat Suite No. 2 (1919)***

*I. Neighbour’s Dance (Seguidillas) II. The Miller’s Dance (Farruca) III. Final Dance (Jota)*

**Narrator:**

**Kathryn Hunter**

**Dancer:**

**Dan Harrison**

**Odyssey Festival Orchestra**

**Leader: Leon Human**

**Conductor: Peter Ash**

## Sergei Diaghilev (1872-1929)

Sergei Diaghilev was a critic, art patron, composer and ultimately ballet impresario who founded the *Ballets Russes* in 1911. He came from a grand Russian family. While at the St. Petersburg Conservatoire, he became fascinated with the visual arts and in 1898 was one of the founders of the *World of the Arts*, a society which sought to promote modern art within Russia and also to serve the ancient Greek god Apollo. Soon he set about bringing Russian art to Western audiences. In 1905 he curated a huge exhibition in Paris, which introduced the Russian painters of the 18th and 19th centuries to European audiences. With his friend, Leon Bakst, he also promoted a Russian ballet season at the Chatelet Theatre in Paris. This would become the seed of the *Ballets Russes* or *Russian Ballet*.

Commissioning new work from composers like Debussy, Ravel, Satie, Prokofiev, de Falla, Poulenc, Respighi and, most famously, Stravinsky, alongside designs from artists like Picasso, Matisse, Derain, Goncharova, Cocteau and Coco Chanel, Diaghilev made the *Ballets Russes* into an engine of modernism. As Cocteau later recalled, his principal command to his collaborators was: "Astonish Me!" Many of his commissions are now a staple part of the ballet repertoire. Diaghilev's personal life was entwined with his company. Both of his male lead dancers, Vaslav Nijinsky and Leonide Massine were lovers. He was profligate with money, but spent little on himself, wearing old suits and living in hotels, often without a private bathroom. During the 1920s, Diaghilev's health declined, and he spent much of his time collecting books rather than commissioning new works. He died in Venice, aged 57, where he is buried.



Unfinished portrait of Diaghilev, 1904 by Valentin Serov (1865-1911)



Tamara Karsavina broadcasting on the BBC c. 1950 © National Portrait Gallery

## Tamara Karsavina (1885-1978)

Tamara Karsavina was the daughter of a famous dancer and was educated at the Imperial Ballet School in St. Petersburg, where she graduated aged seventeen. As ballerina at the Mariinsky Theatre her repertoire included *Giselle* and *Odette-Odile* in *Swan Lake*, but she is best known as the leading ballerina of the *Ballets Russes* from its beginning in 1909 until 1922. Her partnership with Vaslav Nijinsky in Mikhail Fokine's avant-garde ballets helped to revive interest in ballet in western Europe. Between 1909 and 1914, she created most of the famous female roles in Fokine's repertoire, including *The Spirit of the Rose*, *The Firebird*, *Petrushka* and *Daphnis and Chloë*. She also created leading roles in Leonide Massine's *The Three-Cornered Hat* and *Pulcinella*, before retiring. She came out of retirement in the early 1930s to revive some of her more famous roles for Ballet Rambert and to create new ones for Frederick Ashton. After marrying the English diplomat Henry James Bruce in 1918, Karsavina lived in London, where she helped found the Royal Academy of Dancing (1920). She also coached Margot Fonteyn. The last piece she danced in public was *The Spirit of the Rose*, whose music she also chose as one of her *Desert Island Discs* in 1957. Her autobiography *Theatre Street* was published in 1930. She died in Beaconsfield in 1978 aged 93. She is buried in Hampstead Cemetery.

## Vaslav Nijinsky (1889-1950)

Vaslav Nijinsky is widely regarded as the greatest male dancer of the first half of the 20th century. Of Polish descent, he was born in Ukraine, in Kiev, and studied alongside Tamara Karsavina at the Imperial Ballet School in St. Petersburg where, as a young dancer he became celebrated for the intensity of his characterization and his stupendous athletic leaps. After a disagreement with the Imperial Ballet, Diaghilev persuaded him to become the star of his new *Ballets Russes* company. With Karsavina, Nijinsky danced in the premieres of *The Firebird*, *Petrushka*, *Daphnis and Chloë* as well as *The Rite of Spring*, which he also choreographed.

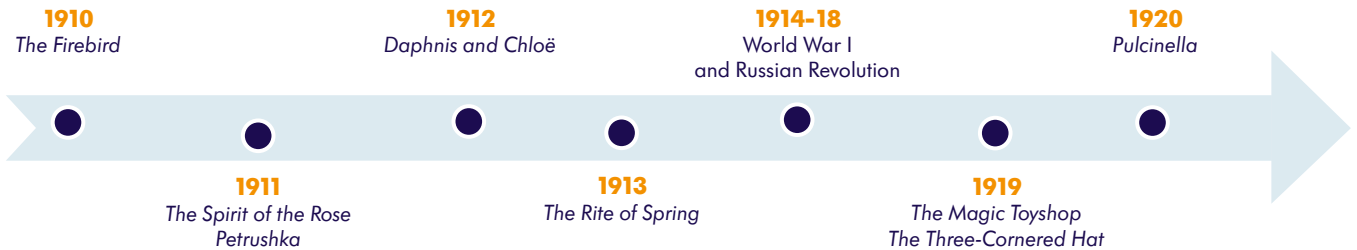
Nijinsky and Diaghilev were lovers, but after Nijinsky decided to marry a Hungarian aristocrat, Romola de Pulszky, in 1913, Diaghilev dismissed him from the company. Nijinsky tried unsuccessfully to form his own company, before returning to the *Ballets Russes* in 1917. Increasing mental instability undermined him and in September that year, aged only twenty-eight, he danced for the last time professionally at a benefit concert for the Red Cross in Uruguay. The great pianist Arthur Rubinstein wept that night when he saw the dancer's confusion. Two years later, Nijinsky was diagnosed with schizophrenia and committed to a lunatic asylum. For the next thirty years, he was in and out of mental institutions. He died of kidney failure in London in 1950 and was buried there, before being reinterred three years later in Paris, scene of so many of his greatest dancing triumphs.



Vaslav Nijinsky as Petrushka

## BALLETS RUSSES

The *Ballets Russes* was a travelling ballet company, founded by Sergei Diaghilev, that performed throughout Europe and on tours to North and South America between 1909 and 1929. The company never performed in Russia. It became widely regarded as the most influential ballet company of the 20th century, in part because it promoted ground-breaking artistic collaborations among young choreographers, composers, designers, and dancers, all at the forefront of their several fields. Diaghilev commissioned many works from Igor Stravinsky, whose 1913 score for *The Rite of Spring* was thought by many to have heralded the beginning of the modern age. The company's productions reinvigorated the art of performing dance, bringing many visual artists to public attention, including Picasso, Matisse, Kandinsky and Goncharova. The company also introduced European and American audiences to tales, music and design motifs drawn from Russian folklore. After Diaghilev's death in 1929, the company continued in various forms but eventually went bankrupt and was disbanded in 1968.



### The Spirit of the Rose (1911)

This short ballet had a curious evolution. In 1818, the German composer Carl Maria von Weber wrote a short work for piano called *Invitation to the Waltz*. Hector Berlioz liked it so much that he orchestrated it in 1841. In 1911, a friend proposed a ballet to Diaghilev, based on this orchestration and using a poem by the French poet Théophile Gautier as a scenario. Diaghilev leaped at the opportunity because it was the centenary of Gautier's birth and because he needed something at short notice to replace a dance version of Debussy's *L'Après-Midi d'un faune* which he felt was not yet ready for the stage. Its evocation of a young girl's dream about the spirit of a rose she has been given at a ball became a huge hit with audiences. It also came to embody the electric partnership of Nijinsky and Karsavina.

▲ Portrait of Carl Maria von Weber, 1821 by Caroline Bardua (1781-1864)

### Petrushka (1911)

The second of Stravinsky's Diaghilev ballets is based on a Russian popular puppet fable about a love triangle between a moor, a ballerina and the unfortunate "Little Peter" of the title, whose advances are rejected by the ballerina. Stravinsky later wrote of how the idea had come to him. "I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful collapse of the poor puppet. ... One day I leapt for joy. I had found my title – *Petrushka*, the immortal and unhappy hero of every fair in all countries."



Tamara Karsavina as the Ballerina in *Petrushka*

### Daphnis and Chloë (1912)

While the *Ballets Russes* initially featured new work made by Russian artists, Diaghilev was also eager to invite Europeans to work with his company. In 1909 he approached the French composer Maurice Ravel with a scenario the choreographer Mikhail Fokine had devised based on a pastoral romance by the ancient Greek poet Longus. It told of the love between the goatherd Daphnis and the shepherdess Chloë. The premiere took place in Paris three years later, with costumes and sets by Leon Bakst. Karsavina and Nijinsky danced the two lead roles. It would be Ravel's longest work. He later extracted two orchestral suites from it.

#### Maurice Ravel describes Daphnis and Chloë Suite No. 2

A great choreographic symphony ... a vast musical fresco, less scrupulous in questions of archeology than faithful to the Greece of my dreams, which identifies quite willingly with that imagined and depicted by late eighteenth-century French artists...

It begins with no sound, but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock.... Herdsmen enter, seeking Daphnis and Chloë. She at last appears encircled by shepherdesses. The two rush into each other's arms... The old shepherd explains that Pan saved Chloë, in remembrance of the nymph Syrinx, whom the god loved.

Daphnis and Chloë mime the story of Pan and Syrinx. Chloë impersonates the young nymph wandering over the meadow. Daphnis, as Pan, appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the rocks. In desperation he fashions a flute and plays a melancholy tune. Chloë comes out and dances...

The dance grows more and more animated. In mad whirlings, Chloë falls into the arms of Daphnis. Before the altar of the nymphs, he swears his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloë embrace tenderly. A group of young men come on the stage. Joyous tumult ... a general dance.



Ravel and Nijinsky at the piano rehearsing *Daphnis and Chloë*



Set design by Leon Bakst for *Daphnis and Chloë*



▲ Gioachino Rossini, portrait by Nadar, 1856

## The Magic Toyshop (1919)

In 1918, Diaghilev discovered a collection of piano music that the Italian opera composer Gioachino Rossini had written in his retirement. It was called *Sins of Old Age*. Diaghilev immediately saw their potential as sources for a new “neoclassical” commission, approaching composer Ottorino Respighi to orchestrate them. Thus *The Magic Toyshop*, a one-act ballet, was born. Another Russian emigré, Leonide Massine, who had succeeded Nijinsky as the star dancer/choreographer of the company came up with the storyline about puppets who come to life at night, in a manner akin to the movie *Toy Story*. The work was premiered the following year in London, with sets by Fauvist painter André Derain. A young Russian ballerina, Lydia Lopokova, who would go on to marry the economist, John Maynard Keynes, played the lead female role. She and Massine danced a can-can that brought the house down every night. Picasso made a memorable sketch of them.

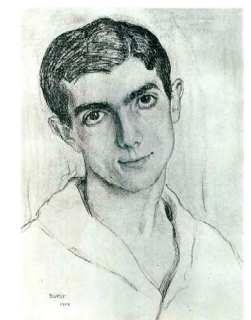


## The Three-Cornered Hat (1919)

Igor Stravinsky was a champion of Spanish composer Manuel de Falla and introduced him to Diaghilev in 1917. Diaghilev immediately acquired the rights to the score de Falla had written for a pantomime about a love affair between a magistrate and a miller’s wife. This became *The Three-Cornered Hat*. Massine choreographed the piece, Picasso designed sets and costumes. Tamara Karsavina also came out of retirement and returned to the company to dance. The ballet was premiered in 1919 at the Alhambra Theatre (now the Odeon Cinema) in Leicester Square in 1919.

## Pulcinella (1920)

Igor Stravinsky’s first venture into what became called neoclassicism (see Page 7) was a commission from Diaghilev, based on the character of a traditional Neapolitan puppet character called Pulcinella. Like *Petrushka*, this puppet is also disempowered, but unlike his Russian counterpart, he is a cunning trickster, essentially comic and sunny. The ballet was first performed in Paris in 1920, with sets and costumes by Picasso and choreography by Massine, who danced *Pulcinella*. Karsavina danced the role of Pulcinella’s girlfriend, Pimpinella.



Portrait of Leonide Massine, 1914 by Leon Bakst

## Diaghilev and his collaborators

When Diaghilev started the Ballets Russes, he was not only blessed with a group of fine dancers, but also a remarkable all-Russian choreographic and design team. Choreography was led by Mikhail Fokine (1880-1942) and later Nijinsky, while the design of those first pre-war productions was generally in the hands of Leon Bakst (1866-1924) or Alexander Benois (1870-1960). After World War I and the Russian Revolution, the aristocratic Diaghilev became a permanent emigré from Russia and began to look more widely for artistic collaborators. However from 1915-1921, it was another Russian, Leonide Massine (1896-1979) who was the company’s principal choreographer, creating many ballets including *The Magic Toyshop*, *Pulcinella* and *The Three Cornered Hat*. After Massine left the *Ballets Russes*, he, like Fokine, would go on to have an international career, based mainly in the USA.



Portrait of Alexander Benois by Leon Bakst



## STRAVINSKY ON DIAGHILEV

I first met Diaghilev in the autumn of 1909, when he approached me with the commission to compose music for *The Firebird*... From all, I had heard of him, I imagined him haughty, arrogant, and snobbish. To tell the truth, I found, after I met him, that this reputation was not entirely without foundation. He had many unsympathetic traits. These however, were not the essence of his nature. They were simply a useful defence to protect himself from the stupidity of people, and keep them at a distance...

Diaghilev was able to breathe new life into the ballet, and to raise it to the highest degree of art. During the first years he was tremendously helped by the artists that he could call upon as collaborators, and among whom were already great future stars. Who does not know Karsavina and Nijinsky? Or Fokine? Fokine had just made his debut as a choreographer in Saint Petersburg, where conservatives of the old guard feared his audacious innovations. With Diaghilev, Fokine found a vast space where he could develop his talents to the fullest...

Diaghilev was incredibly jealous towards his friends, especially those of whom he was fondest. He would never permit them to work for anyone else. If they did, he considered it treason. And yet he was always on the lookout for new talents.... He constantly changed his staff and collaborators. The old-timers felt hurt and frowned upon the newcomers, not realising that they were taking the same jealous attitude which they had

criticised in Diaghilev. All this caused much painful discord and prolonged ruptures. Fortunately, they did not last forever.

Diaghilev loved music passionately and understood it very well... but he never made any concessions to the so-called great public. On the contrary, it gave him pleasure to amaze and shock them. He liked splendour, sumptuousness, and brilliance. He loved to do things in the grand manner. Unfortunately, he never had an adequate means to satisfy his tastes....

Before the war, when he was quite wealthy, he spent his money without concern, but always on his productions. Later he went through very hard times, especially at the beginning of the Russian Revolution, when he and his compatriots were looked upon as though they had the plague... During the last years of his life, I always saw him living in a modest little hotel room, often without a bathroom. He never had a car. His suit was often shabby, and someone had to remind him to buy a new one or to order a new hat. (His head was so large that he had to have his hat made to order). He never saved any money. Everything he did was idealistic. Commercialism was entirely foreign to the nature.

Diaghilev died and was buried in Venice. He had the good luck to end his last days in the country, which, after his own, he loved more than any other in the world, and in the city, which he preferred above all others.

(from *The Diaghilev I Knew* by Igor Stravinsky, *The Atlantic Magazine*, November 1953)

### Stravinsky and neoclassicism

After the end of the First World War, Diaghilev was determined to bring Stravinsky back to the *Ballets Russes*. His love of 18th century Italy had already led him to commission adaptations of Rossini and Scarlatti and so Diaghilev suggested to Stravinsky that he might do something similar with music by the 18th century composer Giovanni Pergolesi. Initially reluctant, Stravinsky was soon converted and *Pulcinella* was the result – an extraordinary combination of 20th century rhythmic and harmonic complexity laid onto 18th century originals. “*Pulcinella* was my discovery of the past, the epiphany through which the whole of my late work became possible,” he wrote. “It was a backward look of course – the first of many love-affairs in that direction – but it was a look in the mirror too.” Stravinsky’s first step to the “neoclassicism” that would colour almost thirty years of his career had been taken. The dispassionate coolness of the 18th century suited him. In 1924 he told a journalist: “I am more objective than subjective, more constructive than lyrical... I hide behind the work. The public comes into contact with these musical objects and feels emotion, or not.”



Rehearsal photographs of the orchestra's last concert *The Joker* at Cadogan Hall in May 2023. (c) Jan Baldwin

**Odyssey Festival Orchestra** is an ensemble for gifted musicians, whether amateur or professional, aged largely between 18 and 30. It has evolved out of Peter Ash's forty years of work with young musicians, twenty of which were spent as Artistic Director of the London Schools Symphony Orchestra. There, he and Donald Sturrock developed projects that broke the conventions of the concert-going experience, using readings, dancers and lighting to give both players and audience a sense of context around the music being performed.

Odyssey aims to take that concept to a new stage. Our intention is to achieve the highest standards, presenting music in a bold and creative atmosphere through which we hope to build a new, younger, more philosophically engaged audience for our musical adventures. Odyssey is diverse, inclusive and free at the point of entry. It is developing its links into the community through an ambitious outreach scheme funded by Lennox Hannay Foundation.

Odyssey's first season comprised an exploration of Beethoven's fascination with the myth of Prometheus, the parallels between Ravel and Gershwin in the 1930s and an exploration of Dmitri Shostakovich's turbulent relationship with the soviet state in the 1930s. Collaborators included actors Roly Botha, Alex Macqueen, Sir David Suchet, Dame Janet Suzman and Luke Wilson, alongside piano soloists Sebastian-Benedict Flore and Aleksandar Madzar.

Odyssey welcomes collaborations with schools and local community groups. Tonight we welcome students from Beths Grammar School, Bexley; Dartford Grammar School; Harris Academy, Peckham; Harris Boys Academy, Dulwich; St Thomas the Apostle, Southwark and Trinity Academy.

## ORCHESTRA

### Violin 1

Leon Human (leader)  
James Lynch  
Rosina Acosta  
Grace Byrne  
Jason Bae  
Alison Kerr  
Lizzie McEaney  
Emily Harrison  
Amy Lovejoy  
Ryan Power  
Emily Vanian

### Violin 2

Lavinia Kadar  
Jack Robinson  
Martha Neugarten  
May Lutyens-Humphrey  
Josh Gordon  
Alexander Lee  
Joanna Phillips  
Joscelyn Hilder  
Alice Beadle  
Sophia Kiely  
Sunny Duar

### Viola

Mina Hobson Mazur  
Alice Appleton  
Pablo Barba  
Will Emery  
Han Zhao  
Gabrielle O'Reilly  
Lukas Maltere  
Natasha Mallett  
Isabelle Nettle

### Cello

Anna Leary  
Lucas Robson  
Clara Neather  
Jaeho Bae  
Anna Gunstone  
Claire Biek  
Jeremy Cohen  
Blake Phillipot  
Robbi Sher  
Isaac Robinson  
Ellie Welch

### Basses

Lydienne Horsford  
Manon Bristow  
Bethany Higgs  
Ginny Small

### Flutes

Daisy Noton  
Agnese Lipska  
Alexia Pasquariello  
Jamie McClenaghan

### Oboes

Katherine Jones  
Ellen Wilkinson  
Lidia Moscoso Bernal

### Clarinets

Tomimo Kubota  
Emma Gerrett  
Nelson Sinclair-Strong  
Louisa Buchan

### Bassoons

Emily Ambrose  
Fergus Butt  
Zoe Meredith  
Francesco di Matteo

### Horns

Freya Campbell  
Aice Knight  
Callum Scott  
Joshua Pizzoferro  
David Wheeler

### Trumpets

Samuel Balchin  
Sasha Canter  
Ishmael Human  
Edward Hinchliff

### Trombones

Ben Loska  
Sam Cox  
Jonny Lovatt

### Tuba

Morro Barry

### Timpani & Percussion

Bogdan Skrypka  
Joe Lewis  
Julie Scheuren  
Claudia Costa Goncalves  
Toril Azzalini-Machecler  
Sophie Stevenson  
Josh Gearing

### Harp

Emily Sullivan  
Aisha Palmer

### Celeste/Piano

Sebastian-Benedict Flore





**Peter Ash** is a conductor and composer whose career has been characterised by ambitious new projects: from first performances at the Salzburg Festival with members of the Berlin Philharmonic and Haydn operas at Garsington, to the premiere of Tobias Picker's *Fantastic Mr. Fox* for the Los Angeles Opera. Recent projects have included the world premiere of Jamaican-born Eleanor Alberga's

*Trumpet Concerto* at the Barbican Hall and an immersive production of Richard Strauss's opera *Salome* in the USA. Born in Iowa, Ash has been resident in London for over forty years, where he is passionately committed to broadening audiences for classical music. As a composer, he has written two family operas: *Keepers of the Night* and *The Golden Ticket*, based on Roald Dahl's *Charlie and the Chocolate Factory*.



Internationally renowned award-winning actress and director **Kathryn Hunter** was born in New York, grew up in England, read French and Drama at Bristol University and then trained at RADA in London. Awards include an Olivier (Best Actress) and the New York Film Critics Circle Award (Best Supporting Actress). Her theatre work worldwide includes long time associations with Complicité, the Royal Shakespeare

Company, National Theatre and Peter Brook's CICT Centre International in Paris, together with leading directorial credits. On screen, she has collaborated with noted auteur filmmakers including Joel Coen, Mike Leigh, Yorgos Lanthimos, Sally Potter and Francis Ford Coppola, together with regular high profile television appearances. Recently she played the title role in *King Lear* at Shakespeare's Globe. Her film work includes the role of Arabella Figg in the Harry Potter series and all three witches in *The Tragedy of Macbeth*.



**Dan Harrison** trained at The Royal Ballet School and Laine Theatre Arts. Whilst in training was awarded the Phyllis Bedells Bursary (2013) and Solo Seal (2016) from The Royal Academy Of Dance. He is a member of New English Ballet Theatre. Before joining NEBT, he danced in *Cats The Musical* at Dubai Opera House, with Michael Clark Company

for their Australian and European tour of *to a simple, rock'n'roll ... song*, which was also filmed for BBC4, and also performed in *ABBA VOYAGE* as a dancer.



**Leon Human** started playing the violin and piano aged 7 and currently studies with Stephanie Gonley at The Guildhall School of Music and Drama. Leon led the London Schools Symphony Orchestra for two years which allowed him to work with such as Richard Farnes, Sian Edwards, Ryan Wigglesworth and Peter Ash. Last

year he made his solo debut at the Barbican directing Bach's Violin Concerto in E. Leon plays contemporary music with his group Rothco Collective, which recently won the non-classical competition 'Battle of the Bands,' curated by Gabriel Prokofiev.

### Further Reading

***Theatre Street* by Tamara Karsavina (1930)**

***The Ballets Russes and the Art of Design* ed. Alston Purvis, Peter Rand and Anna Winestein (2009)**

***Karsavina, Diaghilev's Ballerina* by Andrew R. Foster (2010)**

***Diaghilev and the Golden Age of the Ballets Russes* by Jane Pritchard (2010)**

**Odyssey Festival Orchestra** would like to thank Annabel Lewis and Sebastian Freeburn for their help with this evening's costumes.

The Petrushka costume, a copy of the original worn by Nijinsky, comes by courtesy of the Birmingham Royal Ballet.

Dan Harrison also wears part of an original 1912 costume from the ballet, *The Blue God*, with music by Reynaldo Hahn, choreography by Fokine and sets by Bakst. It has been kindly loaned to us by Lalage Barran.

We would also like to thank Karen Pilkington-Miksa and Daniela Cardim of New English Ballet Theatre for their help.

Dan Harrison is a member of New English Ballet Theatre, whose next shows are in the Lillian Baylis Theatre at Sadler's Wells on 2-3 November, 2023 as part of the Genesis Dance Project.

Artistic Director: Peter Ash, Executive Director: Donald Sturrock, Orchestral Manager: Gillian Tarlton, Fundraisers: Helen Varma, Hayley Gullen, Costume Supervisor: Annabel Lewis, Programme Editor: Bridget Mahoney, Outreach Agent: Clara Neather, Orchestra Librarian: Alexander Lee, PR and Content Creation: Ellen Wilkinson, Website Editor: Martha Neugarten, Auditions and Database Manager: Joscelyn Hilder, Social Media Agent: Claire Biek, Front of House: Elaine Lewis, Orchestral Transport: Tony Maloney, Pastoral Care: Theresa Freeburn, Programme Design: APS Printers, Video Recording: Black Swan Film and Video

# NEXT CONCERT

**CADOGAN HALL –  
January 11th, 2024**

## Every Tree Speaks To Me!

A programme exploring how Beethoven and Janacek were influenced by the power of the natural world and the environment around them. Including a performance of Beethoven's Pastoral Symphony and extracts from Janacek's opera *The Cunning Little Vixen*.



## Odyssey Festival Orchestra has been blessed by a crew of amazingly loyal and generous supporters. In particular we would like to thank:

### TRUSTS AND FOUNDATIONS

Anonymous, The Grasshopper Music Trust,  
The Lennox Hannay Charitable Trust,  
The Mihai Eminescu Charitable Trust,  
The Newcomen Collett Foundation

### FOUNDER SUPPORTERS

Anonymous, Mary Ellen Clark, Felicity Dahl,  
Ophelia Dahl, Rebecca Hegeman, Luke Kelly, Jane and  
Kenneth Ollerton, Philippa and David Owen,  
Lady Jane Reid, John Singer, Donald Sturrock,  
Sir David Suchet, Dame Janet Suzman, Helen Varma

### SUPPORTERS

Anon (2), Eleanor Alberga OBE, Sir Thomas and  
Lady Allen, Sir Richard Armstrong, Simon Callow CBE,  
Margaret Caseley-Hayford CBE, Jessica Douglas-Home,  
Sian Edwards, John Fingleton CBE, Mark Friend,  
Geraldine James OBE, Graham Johnson OBE, Kadiatu and  
Stuart Kanneh-Mason, Michael and Rita Laven, Josephine  
and Shawn Libaw, Lakshman Menon, Peter and  
Renate Nahum, Tom Rand, Elizabeth Rantzen,  
Darren Rickards, Joan Rodgers CBE, Sir Martin and  
Lady Elise Smith, Stephen Walsh.

### COME ON OUR JOURNEY! WE NEED YOUR SUPPORT

If you would like to take part in, or simply keep up to speed with, what Odyssey is doing, you can become a member, just by registering at <https://www.odysseymusic.org> or scanning the QR code on the back of the programme. It costs £600 per player to stage an Odyssey concert and none of the orchestra's young musicians pay a fee to take part. We want to keep it that way, but we can only do that with your help.

If you would like to support the orchestra financially then you can donate via The Grasshopper Music Trust, a UK registered charity (No. 1196165). All donations made to the trust will go to fund Odyssey Festival Orchestra projects. If you are a UK Taxpayer, you can increase the value of your donation by 25% at no extra cost to yourself, by completing a Gift Aid form. You can donate through the **Donate Now** button on the orchestra's website [www.odysseymusic.org](http://www.odysseymusic.org)

## Reactions to Odyssey's recent concerts

### A player's reaction

"The enthusiasm and energy you've cultivated at Odyssey is really unique from my perspective and WE (speaking on behalf of myself but also other young musicians) need these ecosystems to grow. It feels in stark contrast to what is going on in the arts in the UK at the moment. Thank you for this breath of fresh air and energy – it's a wonderful respite from the surrounding negativity."

### Selection of audience reactions

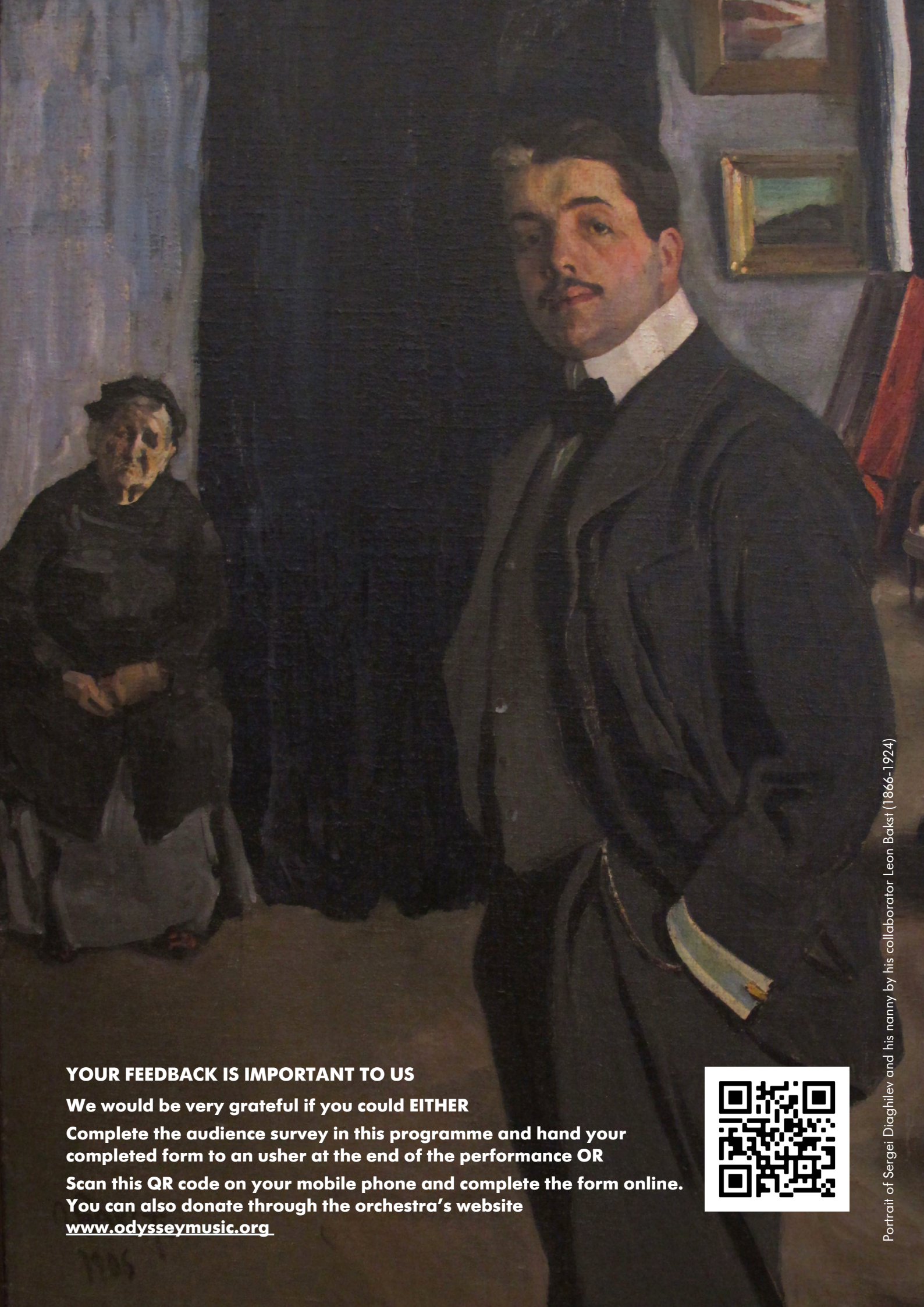
"Fabulous...riveting...exceptional...unbelievable... intelligent... wonderful... I haven't enjoyed a concert so much for ages... The concept is brilliant...Look forward to many more... The quality of music making was quite exceptional and the narration complemented the music perfectly... Odyssey's programming skills are simply phenomenal."



Set design for *Pulcinella* by Pablo Picasso



Costume designs for *Ballerina* and *Petrushka* by Alexander Benois



**YOUR FEEDBACK IS IMPORTANT TO US**

**We would be very grateful if you could EITHER**

**Complete the audience survey in this programme and hand your completed form to an usher at the end of the performance OR**

**Scan this QR code on your mobile phone and complete the form online.**

**You can also donate through the orchestra's website**

**[www.odysseymusic.org](http://www.odysseymusic.org)**

