



RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Recommended by
CLASSIC FM

Ethan Loch Plays Gershwin

Usher Hall, Edinburgh
Fri 27 Mar 2026 7.30pm

Glasgow Royal Concert Hall
Sat 28 Mar 7.30pm

Kindly supported by the **CMS Charitable Trust**, **Iain and Pamela Sinclair Legacy**,
John Mather Charitable Trust and **Scops Arts Trust**

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Ethan Loch Plays Gershwin

Usher Hall, Edinburgh Fri 27 Mar 2026 7.30pm
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DUKAS The Sorcerer's Apprentice [12']

GERSHWIN Rhapsody in Blue [15']

INTERVAL

RAVEL L'enfant et les sortilèges [45']

Thomas Søndergård Conductor

Ethan Loch Piano

Anna Stéphany Mezzo-soprano

Soloists from the Royal Conservatoire of Scotland

RCS Chamber Choir

RSNO Youth Chorus

Royal Scottish National Orchestra

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This concert is being filmed for a documentary about Ethan Loch to be broadcast as part of the *Our Lives* series on BBC One and iPlayer during summer 2026.

The Glasgow performance will be recorded for the RSNO Archive.
Supported by the Iain and Pamela Sinclair Legacy.

If viewing these notes at the concert, please do so considerately and not during performances.
Please silence all mobile telephones and alerts, and refrain from taking photographs,
without flash, until the end of each piece.

RSNO

SCOTLAND'S NATIONAL
ORCHESTRA

Sir Stephen Hough Plays **Rachmaninov**

ABERDEEN

THU 23 APR: 7.30pm

EDINBURGH

FRI 24 APR: 7.30pm

GLASGOW

SAT 25 APR: 7.30pm

Ravel La valse

Rachmaninov Piano Concerto No1

Vaughan Williams Symphony No2
A London Symphony

John Wilson Conductor

Sir Stephen Hough Piano

Book online at

rsno.org.uk



Scottish Government
Riaghaltas na h-Alba

Welcome

We have a very busy stage for you this evening, with a conductor, a pianist, 16 solo singers and two choruses, not to mention the whole RSNO.

Tonight is special for numerous reasons, chief among which is that we are performing Ravel's *L'enfant et les sortilèges* in its entirety for the first time since 1975, when we gave the opera's Scottish premiere. Paired with the fact that we are doing so just over 50 years later in collaboration with the brilliant students of the Royal Conservatoire of Scotland, this is an event for the history books. Our long-standing partnership with the RCS sees students sit alongside our professional musicians in rehearsals and perform with us on the concert hall stage biennially. Seeing the next generation of talent join our ranks is a privilege and I look forward to seeing where the future takes these young musicians. Another RCS student joining us this evening is the remarkable Ethan Loch, who many of you will remember from last Season. Ethan's playing never fails to blow me away.

The RSNO was recently announced as the winner of the Royal Philharmonic Society's Ensemble Award, which recognises musical ensembles for outstanding quality and scope of performances and work. This is the first time since 2014 that a professional symphony orchestra has won this award, testament to the hard work of our musicians and staff in bringing world-class music to you, our dedicated audience, and to communities across Scotland. We'd also like to extend our congratulations to Ethan, who was nominated in the Young Artist category.

Earlier this week, we launched our 2026:27 Concert Season in Edinburgh and Glasgow, featuring performances with our new Artist in Residence, the Scottish mezzo-soprano Beth Taylor, who has recently rocketed to stardom in the classical music world. If you've not yet picked up our new brochure, complete with beautiful illustrations by Edinburgh-based artist Eri Griffin, look out for copies in the foyer.

In the meantime, please join me in giving a warm welcome to Music Director Thomas Søndergård, Ethan Loch, mezzo-soprano Anna Stéphany, the solo singers from the RCS, the RCS Chorus and the RSNO Youth Chorus.

Alistair Mackie

CHIEF EXECUTIVE

Keep in touch with the RSNO

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rsno.org.uk



Scottish Company No. 27809
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Royal Scottish National Orchestra



Formed in 1891, the Royal Scottish National Orchestra (RSNO) is one of Europe's leading symphony orchestras. Awarded royal patronage by Her Late Majesty The Queen in 1977, its special status in the UK's cultural life was cemented in 2007 when it was recognised as one of Scotland's five National Performing Companies, supported by the Scottish Government.

Led by Music Director Thomas Søndergård, the Orchestra performs across Scotland, including concerts in Glasgow, Edinburgh, Dundee, Aberdeen, Perth and Inverness, and appears regularly at the Edinburgh International Festival and BBC Proms. The RSNO tours internationally, most recently visiting China and Europe.

The RSNO has a worldwide reputation for the quality of its recordings, receiving a 2020 Gramophone Classical Music Award for Chopin's Piano Concertos (soloist: Benjamin Grosvenor), conducted by Elim Chan, two Diapason d'Or awards (Denève/Roussel 2007; Denève/Debussy 2012) and eight GRAMMY Award nominations. In recent years, the RSNO has cultivated an international reputation for world-class film, television and videogame soundtrack recording. The Orchestra has recorded for BAFTA-winning

series *Silo* (Apple TV) and worked with the likes of GRAMMY Award-winning composer Lorne Balfe on *Life on Our Planet* (Netflix). Other notable titles include *Nuremberg* (Sony Pictures), *Now You See Me: Now You Don't* (Lionsgate), *Horizon: An American Saga* (Warner Bros) and *Star Wars Outlaws* (Ubisoft). The Orchestra records at its bespoke in-house facility in Glasgow.

The RSNO believes that music can enrich lives and aims to inspire, educate and entertain people throughout Scotland and beyond with its performances, recordings and engagement programmes. Supporting schools, families, young professionals and wider communities, the RSNO delivers high-quality initiatives for all ages and abilities. The RSNO's engagement offering includes its singing strand, encompassing a Buggy Choir and Chorus Academy in both Dundee and Glasgow and a lunchtime Workplace Choir, which complements the well-established and highly respected RSNO Youth Chorus and RSNO Chorus. The community choruses are designed with the benefits of group singing for health and wellbeing at their core and are open to all.

On Stage

FIRST VIOLIN

Maya Iwabuchi
LEADER
Lena Zeliszewska
ASSOCIATE LEADER
Tamás Fejes
ASSISTANT LEADER
Patrick Curlett
Caroline Parry
Ursula Heidecker Allen
Elizabeth Bamping
Susannah Lowdon
Alan Manson
Liam Lynch
Veronica Marziano
Helena Quispe

SECOND VIOLIN

Ricky Gore
GUEST PRINCIPAL
Jacqueline Speirs
Nigel Mason
Paul Medd
Anne Bünemann
Sophie Lang
Robin Wilson
Kirstin Drew
Colin McKee
Helena Rose

VIOLA

Tom Dunn
PRINCIPAL
Felix Tanner
Asher Zaccardelli
Lisa Rourke
Claire Dunn
Katherine Wren
Maria Trittinger
Francesca Hunt

CELLO

Pei-Jee Ng
PRINCIPAL
Betsy Taylor
Kennedy Leitch
Rachael Lee
Sarah Digger
Robert Anderson

DOUBLE BASS

Nikita Naumov
PRINCIPAL
Michael Rae
Moray Jones
Olaya Garcia Alvarez

FLUTE

Katherine Bryan
PRINCIPAL
Oliver Roberts
Jack Welch
PRINCIPAL PICCOLO

OBOE

Adrian Wilson
PRINCIPAL
Peter Dykes
Adrian Rowlands
GUEST PRINCIPAL COR ANGLAIS

CLARINET

Timothy Orpen
PRINCIPAL
William Knight
Gareth Brady
Duncan Swindells
PRINCIPAL BASS CLARINET

SAXOPHONE

Lewis Banks
ALTO 1
Richard Scholfield
ALTO 2
Gareth Brady
TENOR

BASSOON

David Hubbard
PRINCIPAL
Jamie Louise White
Heather Brown
Paolo Dutto
PRINCIPAL CONTRABASSOON

HORN

Amadea Dazeley-Gaist
PRINCIPAL
Alison Murray
Andrew McLean
Martin Murphy
Diana Sheach

TRUMPET

Ben Jarvis
Jason Lewis
Robert Baxter
Elliot Phelps

TROMBONE

Dávur Juul Magnussen
PRINCIPAL
Cillian Ó Ceallacháin
Ed Hilton
GUEST PRINCIPAL BASS TROMBONE

TUBA

John Whitener
PRINCIPAL

TIMPANI

Bill Lockhart
GUEST PRINCIPAL

PERCUSSION

Simon Lowdon
PRINCIPAL
Stuart Semple
Julian Wolstencroft
Joanne McDowell

HARP

Pippa Tunnell

PIANO LUTHÉAL

Lynda Cochrane

CELESTE

Judith Keaney

BANJO

Malcolm MacFarlane

Thomas Søndergård

Conductor



Danish conductor Thomas Søndergård has been Music Director of the RSNO since 2018, following six seasons as Principal Guest Conductor, and is Music Director of the Minnesota Orchestra. Between 2012 and 2018, he served as Principal Conductor of the BBC National Orchestra of Wales (BBC NOW), after stepping down as Principal Conductor and Musical Advisor of the Norwegian Radio Orchestra.

He has appeared with many notable orchestras in leading European centres, such as Berlin (Berliner Philharmoniker, Rundfunk-Sinfonieorchester Berlin, Mahler Chamber Orchestra, Konzerthausorchester Berlin), Munich (Symphonieorchester des Bayerischen Rundfunk), Zurich (Tonhalle-Orchester Zürich), Leipzig (Gewandhausorchester), Paris (Orchestre National de France), London (London Philharmonic, BBC Symphony, London Symphony, Philharmonia Orchestra) and Amsterdam and Rotterdam (Royal Concertgebouw Orchestra, Netherlands Philharmonic, Rotterdam Philharmonic), and is a familiar figure in Scandinavia, with such orchestras as the Oslo Philharmonic, Gothenburg Symphony,

Danish National Symphony, Royal Stockholm Philharmonic, Swedish Radio Symphony, Finnish Radio Symphony and Helsinki Philharmonic. North American appearances to date have included the symphony orchestras of New York, Chicago, Cleveland, Cincinnati, Baltimore, St Louis, Toronto, Atlanta, Montreal, Vancouver, Houston and Seattle, and the LA Philharmonic.

Following his acclaimed debut for Royal Danish Opera (Poul Ruders's *Kafka's Trial*), he has since returned to conduct *Die Walküre*, *Elektra*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *La bohème*, *The Cunning Little Vixen* and *Il viaggio a Reims*. He has also enjoyed successful collaborations with Norwegian Opera and Royal Swedish Opera. His Stockholm productions of *Tosca* and *Turandot* (both with Nina Stemme) led to his Bayerische Staatsoper debut, conducting main season and Opera Festival performances of *Turandot* with Stemme. He made his Deutsche Oper Berlin debut with the world premiere of Scartazzini's *Edward II* and has since returned for Berlioz's *Romeo and Juliet* and Strauss' *Elektra*.

His discography covers a broad range of contemporary and mainstream repertoire, including Nielsen, Sibelius symphonies and tone poems (with the BBC NOW), Lutosławski and Dutilleux cello concertos (with Johannes Moser and the Rundfunk-Sinfonieorchester Berlin) and violinist Vilde Frang's celebrated debut recording (with the WDR Köln). With the RSNO on Linn Records Thomas has recorded works by Richard Strauss, Prokofiev, Bacewicz, Lutosławski and Szymanowski.

In 2023, Thomas was a recipient of the Carl Nielsen and Anne-Marie Carl Nielsen's Foundation award for his outstanding contribution to Danish musical life. In 2022, he was decorated with a prestigious Royal Order of Chivalry, the Order of Dannebrog (Ridder af Dannebrogordenen), by Her Majesty Margrethe II, Queen of Denmark.

RCS Chamber Choir



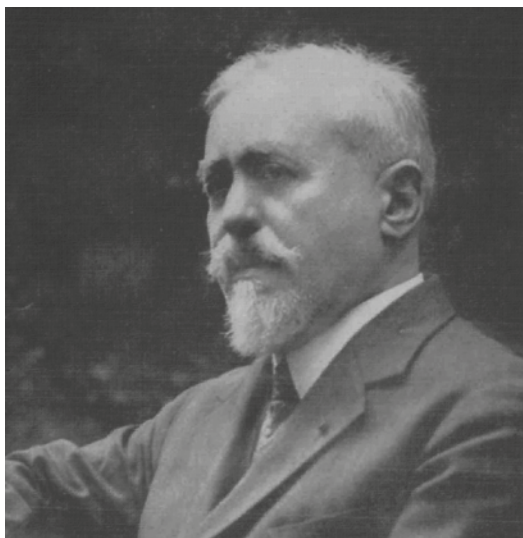
The Royal Conservatoire of Scotland Chamber Choir is a selected group of singers drawn from the undergraduate Vocal Performance degree of the RCS. The choir performs regularly both internally and at invited external events, most recently recording for BBC One Scotland television broadcasts in December 2023 and April 2024, and collaborating with the BBC Scottish Symphony Orchestra in a performance of Elgar's *The Dream of Gerontius* in February 2025. The undergraduate choral programme at the RCS is led by conductor Andrew Nunn, who is widely regarded as one of the foremost choral directors of his generation. The RCS Vocal Performance department, led by Jane Irwin, is an internationally renowned programme providing students with the artistic and academic skills to forge a singing career at the highest level.



Royal Conservatoire
of Scotland

Paul Dukas (1865-1935)

The Sorcerer's Apprentice



FIRST PERFORMANCE

Paris, 18 May 1897

DURATION 12 minutes

L'apprenti sorcier (The Sorcerer's Apprentice), the famous tale of a broomstick going rogue, is a remarkably effective shape-shifter as well as a time-traveller. The story of the lazy apprentice and his attempts to use magic to help with the housework – without knowing the spell to make it all stop – first appeared in the 2nd century in the dialogue *The Lover of Lies* by the Syrian satirist Lucian of Samosata (also known for writing one of the first 'voyage to the moon' stories). Some sixteen centuries later, Goethe wrote *Der Zauberlehrling*, a 14-stanza poem based on the same idea, and concluding with the moral of the tale: basically, leave magic to the grown-ups. The poem in turn served as the inspiration for Dukas' *L'apprenti sorcier* in 1897, then found its way – perhaps most famously – into Walt Disney's animation *Fantasia* in 1940. From ancient dialogue to poem to symphonic scherzo to cartoon: this is a story that, like the broomstick, refuses to quit.

The musical rendering by Dukas is without doubt the composer's best-known piece. This was partly due to the huge popularity of the piece itself, long before Disney, but also to the fact that the fastidious Dukas tended to throw away a lot of his compositions in bouts of self-criticism. Other pieces which have survived include a symphony, and an opera based on the Bluebeard folktale. Given the orchestral splendour of *The Sorcerer's Apprentice*, it is a shame indeed that not more of Dukas' music survives.

At least half of the audience will be unable to hear this piece without picturing Mickey Mouse – while the other half will wonder what on earth that means – the humorous premise, as well as the gathering panic, is wonderfully achieved on its own terms. It opens with the sorcerer and an air of great mystery: soft strings, the first, slow appearance of the main motif on the clarinet, and a brief burst of activity suggest the chaos to follow. The 'aha!' moment – when the apprentice realises he can bewitch his broomstick – is a witty flurry followed by a comedy thump from the timpani. Then the broomstick begins to march, initially on the bassoons, carrying pails of water – and continuing to carry pails of water. The attempt by the apprentice to 'kill' the broom by splitting it in half only results in more brooms: in the score, this is where the contrabassoons join the action, unleashing multiple versions of the theme. The 12-minute piece is a glorious example of organised mayhem, building to almost unbearable levels of feverishness before finally blasting to a halt. The sorcerer returns, reducing the broom's music to two parps from the bassoon. The last word is, though, a repeat of the 'aha!'.

© Lucy Walker

George Gershwin (1898-1937)

Rhapsody in Blue



FIRST PERFORMANCE

New York, 12 February 1924

DURATION 15 minutes

Is there any other work in the classical canon whose opening can match that of George Gershwin's *Rhapsody in Blue* for instant high impact and sheer sizzle factor? That low, gradually accelerating solo clarinet trill, moving into an upwards whoosh morphing from rippling run into sultrily rasping, siren-esque jazz smear ...

Now over a century old, *Rhapsody in Blue* was composed into a musical world in which classical was classical, jazz was popular music, and combining the two in concerto form was unprecedented. However, in 1922 Gershwin had premiered a one-act opera, *Blue Monday*, and while the opera itself wasn't a success, its conductor at the premiere, dance band leader Paul Whiteman, was both impressed by the work itself and fascinated by this idea of melding classical and jazz styles. His response was to organise a concert of his own, titled *An Experiment in Modern Music*, and he asked Gershwin to write a work for it that would meld classical and jazz styles.

Gershwin, however, took some persuading. Whiteman's invitation came in November 1923. The concert was planned for New York's Aeolian Hall in February 1924. Dubious at such an imminent deadline for such a serious undertaking, Gershwin declined. Fast forward to January, though, and *The New York Times* ran a piece claiming that Gershwin was writing a jazz concerto. Whiteman, it turned out, had discovered that a rival band leader was about to steal his idea, and had got desperate. So with his arm now suddenly and firmly twisted behind his back, Gershwin came on board after all – and mercifully it was only a few days later, on a journey to Boston, that the now urgently needed inspiration hit him. 'It was on the train,' he later explained, 'with its steely rhythms, its rattle-ty bang that is often so stimulating to a composer.

I frequently hear music in the very heart of the noise. And there I suddenly heard, and even saw on paper, the complete construction of the Rhapsody, from beginning to end ... I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece.'

The rest is history. In the space of just six weeks, Gershwin wrote the piece that would catapult him to an entirely different level of fame: a work for piano, jazz band and strings, fusing European symphonic music and jazz. Not being sufficiently trained in orchestration himself, Gershwin entrusted its scoring to Whiteman's pianist and chief arranger, Ferde Grofé. It was also Grofé who created the 1942 symphony orchestra version performed this evening. But whether jazz band or full orchestra, the magic is Gershwin's – to such a degree that even now, after over a century, *Rhapsody in Blue* is still sounding as fresh as it must have done at its triumphant premiere.

© Charlotte Gardner

What was happening in 1924?

22 Jan Ramsay MacDonald became the first Labour UK Prime Minister

25 Jan The first Winter Olympics opened in Chamonix in the French Alps

5 Feb The Royal Greenwich Observatory broadcast the first radio time signal

24 Mar Jean Sibelius conducted the first performance of his Seventh Symphony in Stockholm

11 May Mercedes-Benz was formed by the merging of Gottlieb Daimler and Karl Benz's companies

8 Jun George Mallory and Andrew Irvine were last seen on their ascent to the summit of Mount Everest

15 Oct In the first Surrealist Manifesto, André Breton described the movement as 'pure psychic automatism'

29 Oct Conservative Stanley Baldwin won a landslide victory over Ramsay MacDonald to become the new UK Prime Minister

20 Dec Adolf Hitler was released from prison, having served nine months of a five-year sentence for his part in the 1923 Munich Beer Hall Putsch

30 Dec Astronomer Edwin Hubble announced that Andromeda is a galaxy, not a nebula, and that the Milky Way is one of many galaxies in the universe

Ethan Loch

Piano



Born in Blantyre in 2004, pianist Ethan Loch has been captivating audiences from an early age with his deeply expressive playing and remarkable musicality. Blind since birth, Ethan began exploring sound and music at the piano as a toddler, often spending hours improvising and experimenting. He began formal lessons at the age of four with his mother and now studies under Professor Fali Pavri at the Royal Conservatoire of Scotland.

At the age of 18, Ethan was a Grand Finalist of BBC Young Musician of the Year, delivering a mesmerising and emotive performance of Chopin's Piano Concerto No2 with the BBC Philharmonic Orchestra conducted by Mark Wigglesworth. The performance garnered widespread acclaim and led to a series of engagements with leading UK orchestras, including the RSNO, BBC Scottish Symphony Orchestra, Manchester Camerata, National Youth Orchestra of Scotland and a series of sold-out performances with the Bournemouth Symphony Orchestra.

Equally at home in recital, Ethan performs regularly throughout Scotland and across the UK. In 2023 he was a prize-winner at the prestigious Verbier Festival Academy in Switzerland. His competition successes also include first prize at the Scottish International Youth Piano Competition (2019), the Premio Assoluto at the 15th International Giuseppe Sciacca Awards (2016) and second prize at the inaugural Nashville International Chopin Piano Competition (2023).

Ethan's artistry extends beyond the classical canon; he is also an enthusiastic composer and improviser with a keen interest in jazz and classical improvisation. His original works have been featured in performances with the RSNO and Manchester Camerata, and included in his debut recital at Kings Place, London. His Piano Quintet was recently performed in concert with principals of Manchester Camerata.

Upcoming highlights include performances and educational workshops as part of the Ryedale Festival's Young Artist Platform, opening Sir James MacMillan's Cumnock Tryst in 2026, and this evening's performance of Gershwin's *Rhapsody in Blue*. He is also developing *Earth, Wind and Fire*, a new chamber music production combining his own compositions with choreography by Scottish Ballet's Antonia Cramb, to be performed as part of the RSNO's Chamber Series in June.

In 2024 BBC Scotland aired *Ethan Loch: Making Music Talk*, a documentary following his journey as he composed a new concerto. Previous television appearances include *The One Show* (2018) and ITV's *Little Big Shots* with Dawn French.

Ethan continues to enjoy national and international performances alongside his undergraduate studies at the RCS.

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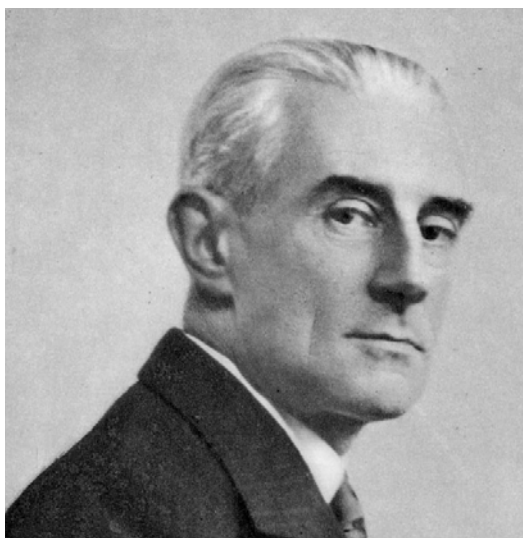
Explore the 2026:27 Concert Season!

Priority booking is open now for returning multibuy bookers.
Tickets on general sale from 14 May 2026.

rsno.org.uk

Maurice Ravel (1875-1937)

L'enfant et les sortilèges



FIRST PERFORMANCE

Monte Carlo, 21 March 1925

DURATION 45 minutes

Maurice Ravel's works for the stage are as unclassifiable and various as the rest of this enigmatic composer's small, perfectly formed output. His most famous composition will inevitably always be the catchy and fascinating *Boléro*, though his piano concertos, for example, are more typical, and stunning on a far higher level. And while his purely orchestral music is worshipped for the brilliance of its orchestration and melodic elegance, there is very often a visual aspect to Ravel's inspiration, a dance or event or scenario behind the work that excites his particular genius – something which beckoned him constantly towards the stage.

Those stage works include the ballet *Daphnis et Chloé*, a dreamy fantasy set in Classical Greece, and two operas: the sex-comedy *L'heure espagnole* (Spanish Time) and *L'enfant et les sortilèges* (The Child and the Spells), separated by 15 years, both of them playful and joyous, and just as fantastical as *Daphnis et Chloé*. And with *L'enfant* in particular, the visual imagination is so strong that the piece hardly needs to be fully staged at all to create its full effect.

The story is by Colette, herself best known for writing the 1944 novel *Gigi*, which became an international sensation in the 1958 musical film version composed by Alan Jay Lerner and Frederick Loewe, and starring Leslie Caron, Louis Jourdan and Maurice Chevalier. *L'enfant*, however, started life as a ballet scenario, commissioned from Colette by the Paris Opéra director Jacques Rouché back in 1916 as the basis for a modern piece that would appeal to a younger audience – and indeed, Colette called her scenario *Ballet pour ma fille*, writing it for her daughter, who was only three at the time.

Ravel delightedly agreed to write the music, but because of the war and its fallout and other personal traumas he didn't actually manage

it until 1924 – though clearly the project had gripped his imagination, and appealed hugely to a solitary man who was charmed by the worlds of children, animals and magic: a connection that led him to create what is surely his most spellbinding score. The wizard of orchestration who knew exactly the qualities (and how best to evoke them) of every instrument in the orchestra had found the perfect text for his genius.

He called it ‘a naïve fairy-tale, not without irony’, blending styles and epochs from Bach to himself and his contemporaries, moving from opera to American operetta with a bit of jazz – a lyric fantasy calling for ‘melody, nothing but melody’. The fantasy, the sheer delight of Ravel’s music, would bring to life and colour-in the fantasy of the words.

And so we get a sort of music hall/variety show of styles, knitted together by Ravel’s unique, precise and beguiling sound-worlds and the lively action, full of surprises, each thing and animal and place characterised in Ravel’s exact, elegant, ventriloquist voices. The naughty child, rebelling against homework and powerlessness, goes into a frenzied tantrum which finally pushes the animate and inanimate world around him – sick of being constantly abused by the ghastly brat – into its own revolution, to teach the child a lesson.

We begin with archaic oboes moving in parallel modal harmony (shot through with harmonics played on the double bass, sounding like a glass harmonica – a typical Ravel moment of aural imagination), the stately saraband of armchair and delicate *bergère*, an oriental foxtrot of teapot and cup, the fire’s jaunty coloratura like an Offenbach aria, the shepherds and shepherdesses descending from the wallpaper for a pastoral dance, the sexy cats, the dreamy princess ... Moving out into the enchanted

garden, Ravel conjures an otherworldly scene (with very Bartók-like strings) and a riot of gorgeous and touching fantasy, before the mood changes, the child learns compassion from a wounded squirrel, and the world is reconciled in one of Ravel’s most touching and luminous scenes as the animals forgive the child and return him to his mother.

© Robert Thicknesse

If you liked *L'enfant et les sortilèges*, why not try Ravel's **La valse** [performances in Aberdeen, Edinburgh and Glasgow 23-25 Apr 2026].

Synopsis

A Child is grumbling as he does his homework; he plots naughty deeds.

His Mother enters to check on him. She is cross that he has done nothing but spatter the carpet with ink; he responds by putting out his tongue. His punishment is dry bread and tea without sugar while he considers his behaviour.

Left alone, the angry Child gives way to naughtiness. He knocks the Teapot and Chinese Cup off the table. He pricks the caged Squirrel with his pen nib. He pulls the Tom Cat's tail. He pokes the Fire and kicks the kettle over. He breaks the pendulum of the Grandfather Clock. He tears up his books. He vandalises the painted figures on the wallpaper.

As he prepares to fling himself into the Armchair, it hobbles away. Now the room comes alive. As the Child watches, the Armchair joins with the Louis XV Chair, both demanding their freedom from him. The Grandfather Clock complains at the damage done to him. The Wedgwood Teapot and Chinese Cup threaten revenge and dance off.

Feeling cold, the Child approaches the Fire, who tells him that he warms the good but burns the bad. The Child has offended the household gods that protect him. He begins to feel afraid.

The wallpaper figures, including the Shepherd and Shepherdess, mourn their destruction. The Child weeps. Out of one of his torn books rises the Princess, complaining that he has wrecked the story she was in; he is too weak to rescue her from her enchanter and she sinks underground. Arithmetic, a little old man, arrives and he and his Numbers bombard the Child with questions.

The Tom Cat, emerging from beneath the Armchair, spits at him and joins with the Female Cat in drawing the Child into the garden. A Tree groans at the wound the Child inflicted on him the day before. Feeling pity, the Child lays his cheek against it. The garden begins to teem with life. The Dragonfly searches for his mate, whom the Child regretfully admits he caught and pinned to the wall. The Bat tells him he has killed the mother of his children. The Squirrel warns the Tree Frog against the cage the Child will put him in. The Child realises that the animals love each other, but not him. He calls for his Mother.

The animals and trees unite in a desire for revenge. They throw themselves upon him. A Squirrel is injured. The Child binds his paw with a ribbon. The animals notice that he, too, has been hurt. Concerned, they surround and tend to him. They call out for his Mother.

As a light goes on in the house, the animals withdraw, praising the Child's newfound wisdom and kindness. Holding out his arms, the Child calls for his Mother.

© George Hall

Cast and Creative Team

L'enfant (The Child)

Anna Stéphany

MEZZO-SOPRANO

Soloists from the Royal Conservatoire of Scotland

La maman (The Mother)

Holly Clelland

MEZZO-SOPRANO

La fauteuil (The Armchair)

Oluwatimilehin Adeola

BASS-BARITONE

La bergère (The Louis XV Chair)

Sophie Bysouth

SOPRANO

L'horloge (The Grandfather Clock)

Caspian Plummer

BARITONE

La théière (The Wedgwood Teapot)

Benjamin Smart

TENOR

La tasse chinoise (The Chinese Cup)

Amy Karensa

MEZZO-SOPRANO

Le feu (The Fire)

Anna Pych

SOPRANO

La princesse (The Princess)

Shauna Healy

SOPRANO

La pastourelle (The Shepherdess)

Gabrielle McCann

SOPRANO

Le pâtre (The Shepherd)

Mariana Da Silva

ALTO

Le petit vieillard (The Little Old Man),
representing Arithmetic

Zachary Smith

TENOR

Le chat (The Tomcat)

Oluwatimilehin Adeola

BASS-BARITONE

La chatte (The Female Cat)

Holly Clelland

MEZZO-SOPRANO

La chouette (The Owl)

Gabrielle McCann

SOPRANO

L'arbre (The Tree)

Alex White

BASS

La libellule (The Dragonfly)

Amy Karensa

MEZZO-SOPRANO

Le rossignol (The Nightingale)

Eilidh Bisset

SOPRANO

La chauve-souris (The Bat)

Jodie Wiggins

SOPRANO

L'écureuil (The Squirrel)

Katy Hardie

ALTO

La rainette (The Tree Frog)

Zachary Smith

TENOR

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RSNO Youth Chorus

Full listing on page 21

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Anna Stéphaney

Mezzo-soprano



Anglo-French mezzo-soprano Anna Stéphaney has been praised for her stagecraft and ‘a superb, glowing, impassioned’ voice. She was born in the northeast of England and studied at the Guildhall School of Music, where she was a recipient of the Gold Medal, and the National Opera Studio. She represented England at the BBC Cardiff Singer of the World and is a Kathleen Ferrier Award winner.

Stéphaney was a member of the ensemble at Opernhaus Zürich from 2012 to 2015, where she made her debut as Cherubino in Mozart’s *Le nozze di Figaro*. Further roles in Zurich include Dorabella in Mozart’s *Così fan tutte*, Siebel in Gounod’s *Faust*, Nicklausse in Offenbach’s *Les contes d’Hoffmann* and Minerva in Monteverdi’s *Il ritorno d’Ulisse in patria*. Her close relationship with the house continued with guest appearances as Idamante in Mozart’s *Idomeneo*, Hänsel in Humperdinck’s *Hänsel und Gretel*, Sesto in Mozart’s *La Clemenza di Tito*, Venus in Purcell’s *King Arthur*, Romeo in Bellini’s *I Capuleti e i Montecchi* and Charlotte in Massenet’s *Werther*. One of Stéphaney’s most coveted roles is Octavian in Strauss’ *Der Rosenkavalier*, which

she has performed in Zurich and at the Bolshoi Theatre and the Royal Swedish Opera, and with which she made her house debut at the Royal Ballet & Opera, Covent Garden. Other opera highlights include her role and company debut at the Opéra National de Paris as Le Prince Charmant in Massenet’s *Cendrillon*, her debut at the Berlin Staatsoper as Idamante, returning as Dorabella, a return to Covent Garden as Hänsel and Cherubino at the Semperoper Dresden.

Stéphaney made her debut at the Bayerische Staatsoper in Munich as Annio in *La clemenza di Tito*, returning as La Musica and Speranza in Monteverdi’s *L’Orfeo*. She made her debut at the Glyndebourne Festival as Sesto in *La clemenza di Tito*, which also formed part of the 2017 BBC Proms.

On the concert platform Stéphaney has appeared with some of the world’s finest orchestras, working with conductors including Masaaki Suzuki, Harry Christophers, Esa-Pekka Salonen, Sir Mark Elder and Sir Simon Rattle. Recent appearances include Berlioz’s *L’enfance du Christ* with the Narodowe Forum Muzyki at the Berlioz Festival La Côte-Saint-André, Zemlinsky’s *Lieder von Nacht und Traum* with the Tapiola Sinfonietta, Bach’s *Christmas Oratorio* with Monte Carlo Opera and Haydn’s *Nelson Mass* at the Klosters Music Festival. She has also performed Bruckner’s *Te Deum* with the London Symphony Orchestra, Haydn Masses with the RIAS Kammerchor and Freiburger Barockorchester, Mendelssohn’s *Elijah* with the Scottish Chamber Orchestra and Boulanger’s Psalm 130 with the Hallé Orchestra at the 2024 Edinburgh International Festival.

RSNO Youth Chorus

The RSNO Youth Chorus is one of the leading children and youth choirs in the UK. Formed in 1978 by Jean Kidd, the Youth Chorus is currently led by director Patrick Barrett and boasts over 400 members aged 7 to 18. It has built up a considerable reputation singing under some of the world's most distinguished conductors and appearing on radio and television.

RSNO Youth Chorus members sing regularly with Scotland's National Orchestra in major concert

halls and festivals throughout the country, and in 2021 performed at COP26 in Glasgow. The Youth Chorus has also sung at BBC concerts and regularly appears at the Edinburgh International Festival.

The RSNO Youth Chorus gratefully acknowledges support from **W A Cargill Fund, Dunclay Charitable Trust, Meikle Foundation, Thomas Sivewright Catto Charitable Settlement.**

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Roxana Cole

Stage Director

Roxana Cole is a stage director for theatre and opera. Her recent shows include *Oedipus Rex* for Scottish Opera at the Edinburgh International Festival 2024, and Revival Director for *Ainadamar* at Los Angeles Opera and the Metropolitan Opera. Upcoming productions include *Hansel and Gretel* for Opera North in summer 2026, for which she has also written the libretto. She is also the director for a large-scale arena show in Glasgow later this year, yet to be

announced. Roxana is a facilitator in NHS and community arts settings, and her most rewarding projects balance therapeutic work, engagement and social change. She is currently undertaking an MSc in Dramatherapy at Queen Margaret University in Edinburgh. Roxana founded the Artist Collective at the Royal Conservatoire of Scotland, in partnership with the Fair Access department, for creative practitioners with care experience and/or estrangement.

Ailsa Munro

Costumes and Props

Ailsa Munro graduated with a BA in Technical and Production Arts from the Royal Conservatoire of Scotland in 2004 and has been working as a Theatre Designer and Costume Supervisor ever since. Her recent design credits include: *The Close*, *PAL: Your AI Companion* (Citizens Theatre), *Pippin* (Dance School of Scotland), *No Joke*, *The People's Place* (In Cahootz), Associate Designer

on *Oedipus Rex* (Scottish Opera). Costume supervising credits include: *Sailmaker* (Gaiety Theatre Ayr), *Arlington* (Shotput Theatre), *Aladdie*, *Mother Goose*, *Cinderella*, *Sleeping Beauty*, *Jamie and the Unicorn*, *The Scunner Who Stole Christmas* (Gaiety Theatre Ayr), *Rollers Forever* (Playhouse Edinburgh).

Jane Irwin

Casting Director, Royal Conservatoire of Scotland

As a concert and recital singer, Jane Irwin has appeared regularly in Britain, Europe and America. Highlights have included appearances at New York's Carnegie Hall, the BBC Proms, London's Wigmore Hall, Edinburgh International Festival, Berlin Festival, Amsterdam's Concertgebouw, Boston Symphony Hall and the Musikverein Vienna. She has collaborated with the Deutsches Symphonie-Orchester Berlin, Orchestre de Paris, São Paulo State Symphony, Rotterdam Philharmonic, Pittsburgh Symphony,

San Francisco Symphony and Tonhalle-Orchester Zürich, with conductors including Sir Simon Rattle, Sir Andrew Davis, Sir Donald Runnicles, Sir Antonio Pappano and Sir Mark Elder. Jane has given recitals in Paris, London, Edinburgh, Geneva, Aix-en-Provence and Japan. Operatic appearances have included Wagner's Ring Cycle at Bayreuth, the Royal Opera House and Scottish Opera, and other leading roles with Deutsche Oper Berlin, San Francisco Opera, Chicago Lyric Opera and the major British companies.

Andrew Nunn

Chorus Master, RCS

Andrew Nunn, a graduate of the Royal Conservatoire of Scotland, has been responsible for the delivery of choral activity for the RCS Vocal Performance department since 2022. Since 2012 Andrew has been Director of Chorus at the RCS Junior Conservatoire, where he has developed a choral programme of five choirs age 8-18 involving 300 singers every Saturday. Andrew is Artistic Director of the National Youth Choir of Northern Ireland, where he is responsible for the artistic delivery and direction of the organisation's five choirs, a position he has held since 2018, and conductor of the Bearsden Choir, one of Scotland's finest amateur

choruses, which has over 150 members. In 2023 the Bearsden Choir collaborated with the BBC Scottish Symphony Orchestra, recording for the John Bridcut documentary *Michael Tippett: The Shadow and the Light*, broadcast on BBC Two. Andrew regularly prepares choruses for the BBC SSO, including performances of Elgar's *The Dream of Gerontius*, Debussy's *Nocturnes* and *Pelléas et Mélisande*, Holst's *The Planets* and Mendelssohn's *A Midsummer Night's Dream*. Andrew was also director of Les Sirènes Female Choir, which he led to win the BBC Choir of the Year competition in 2012.

Patrick Barrett

Director, RSNO Youth Choruses

Patrick Barrett is Chorus Director with the RSNO Youth Choruses, the Royal Opera House Youth Opera Company, the Irish Youth Choir (18+), National Youth Choirs (9-15 years) and the award-winning Farnham Youth Choirs. Recent highlights include conducting the RSNO Youth Chorus in performances with Sheku Kanneh-Mason, Benjamin Grosvenor and Nicola Benedetti, as well as preparing them for the recording of *Gaspard's Christmas* by Jonathan Dove. Patrick also led Farnham Youth Choir to two gold medals at the World Choir Games 2024 in New Zealand. He has premiered new works by Errollyn Wallen, Jonathan Brigg, Emma O'Halloran and DJ R.Kitt. Patrick's commitment

to youth choral music extends to preparing choruses for the Edinburgh International Festival, and for Dunedin Consort, where his work often features in major international performances. As a dedicated music educator, Patrick has worked with organisations including The Sixteen, BBC Singers, Wigmore Hall and Aldeburgh Young Musicians, and has spoken at the Post Primary Music Teachers Association in Ireland. In opera, Patrick collaborates with leading UK companies such as the Royal Opera House, English National Opera and Garsington Opera, where he prepares youth choruses for main-stage productions and world premieres.



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