



VANCOUVER
RECITAL
SOCIETY

VIVA VRS!

FALL CONCERTS 2021

The Danish String Quartet
Sunday October 17 2021

From the Artistic Director

WELCOME BACK!

Thank you so much to those of you who are joining us at the Orpheum today for the opening concert of our 2021-22 Season featuring the Danish String Quartet.

Today's performance by the quartet is the first in a series of four concerts spread over three seasons. The international commissioning project, Doppelgänger, combines major chamber music works of Schubert with world premieres from four renowned composers — Bent Sørensen, Lotta Wennäkoski, Anna Thorvaldsdottir, and Thomas Adès. The Vancouver Recital Society is proud to be one of the commissioning partners of this venture.

As fate would have it, the last concert we presented in the spring of 2020, before the shutdown, also featured a string quartet: the Schumann Quartet.

We are beyond grateful for the wonderful support we've had from our sponsors and patrons over the past 19 months. Our connections with you have kept us buoyed and busy. It's wonderful to sit together again and enjoy great music and great music making, albeit at 50% capacity.

I cannot even begin to describe the many bureaucratic hurdles the members of the Danish String Quartet — and their managers — encountered in order for them to be here on the stage of the Orpheum Theatre today. We very much appreciate the incredible efforts they have made.

I would like to thank the Peak Group Of Companies for its stalwart support as our Series Sponsor. In addition, I'd like to thank Joyce and Tony for sponsoring this concert by the Danish String Quartet, and the City of Vancouver for its continued support.

We are also grateful to the Westin Bayshore Hotel for providing a home away from home for our musicians when they visit Vancouver.

We hope that you have a wonderful afternoon. We have more musical adventures coming this this fall; please join us in celebrating the return of live music!

Sincerely,



Leila



CELLPHONES

The use of cellphones and recording devices is prohibited in the concert hall. Please take this opportunity to turn off all electronic devices.

音乐厅内禁止使用手机，禁止拍照，录音，录像。请观众关闭所有电子器材，感谢您的合作。

Program

The Danish String Quartet

Frederik Øland (violin)

Rune Tonsgaard Sørensen (violin)

Asbjørn Nørgaard (viola)

Fredrik Schøyen Sjölin (cello)

Sunday, October 17, 2021 3:00 pm

Orpheum Theatre

FRANZ SCHUBERT (1797-1828)

Quartet No. 15 in G major D. 887

Allegro molto moderato

Andante un poco moto

Scherzo. Allegro vivace

Allegro assai

(approx. 45 minutes)

INTERMISSION

BENT SØRENSEN (b. 1958)

Doppelgänger for String Quartet

(approx. 24 minutes)

FRANZ SCHUBERT (1797-1828)

Der Doppelgänger

(arr. Danish String Quartet)

(approx. 5 minutes)

Season Sponsor



Concert Sponsor

Joyce & Tony

Additional Support



The Danish String Quartet

Early Life & Education: Violinists Frederik Øland and Rune Tonsgaard Sørensen and violist Asbjørn Nørgaard met as children at a music summer camp where they played soccer and made music together. As teenagers, they began the study of classical chamber music and were mentored by Tim Frederiksen of Copenhagen's Royal Danish Academy of Music. In 2008, the three Danes were joined by Norwegian cellist Fredrik Schøyen Sjölin and the Danish String Quartet was formed.



Photo credit: Caroline Bittencourt

This Season: In 2021-2022, the Danish String Quartet introduces *Doppelgänger*, an ambitious 4-year international commissioning project. *Doppelgänger* pairs world premieres from four renowned composers – Bent Sørensen, Lotta Wennäkoski, Anna Thorvaldsdóttir, and Thomas Adès – with four major works from the masterful chamber music repertoire of Schubert. The *Doppelgänger* pieces are commissioned by the Danish String Quartet with the support of Carnegie Hall, Cal Performances, UC Santa Barbara Arts & Lectures, Vancouver Recital Society, Flagey in Brussels, and Muziekgebouw in Amsterdam.

Recordings: Since its debut in 2002, the Danish String Quartet has demonstrated a special affinity for Scandinavian composers, from Carl Nielsen to Hans Abrahamsen, alongside the music of Mozart and Beethoven. The Quartet's musical interests also encompass Nordic folk music, which is the focus of *Wood Works*, an album of traditional Scandinavian folk music released by DaCapo in 2014. As a follow-up, they released *Last Leaf*, an album of traditional Scandinavian folk music for ECM.

Awards & Prizes: The Quartet has received numerous awards and prizes, including First Prizes in the Vagn Holmboe String Quartet Competition and the Charles Hennen International Chamber Music Competition in the Netherlands, as well as the Audience Prize at the Trondheim International String Quartet Competition in 2005.

In 2009, the Danish String Quartet won First Prize in the 11th London International String Quartet Competition, now known as the Wigmore Hall International String Quartet competition. The Quartet was awarded the 2010 NORDMETALL-Ensemble Prize at the Mecklenburg-Vorpommern Festival in Germany, and, in 2011, they received the Carl Nielsen Prize, the highest cultural honour in Denmark.

The Danish String Quartet is currently exclusive with ECM Records and has previously recorded for DaCapo and Cavi-Music/BR Klassik

Exclusive Representation: Kirshbaum Associates, Inc
711 West End Avenue, Suite 5KN, New York, NY 10025
www.kirshbaumassociates.com

Seeing Double: The Doppelgänger Project

“Mir graust es, wenn ich sein Antlitz sehe / Der Mond zeigt mir meine eigne Gestalt” (“It horrifies me when I see his face / The moon reveals my own likeness...”). These chilling words from one of the poems in Heinrich Heine’s *Buch der Lieder* of 1827 depict the uncanny moment of recognition in *Der Doppelgänger*. Franz Schubert set this text to music the following year – shortly before his death – as part of a collection that was published posthumously under the title *Schwanengesang* (“Swan Song”).

Heine actually left this poem untitled to intensify the degree of shock and surprise when the narrator realizes he is seeing his Doppelgänger, whereas Schubert clues us in to the troubled emotional atmosphere with the ominous chord sequence heard at the outset. Here, already, is a phase in the process of responding and remaking a source that we might call “doppelgänging”, in the spirit of the Danish String Quartet’s ambitious Doppelgänger Project, an initiative that combines late chamber masterpieces by Schubert with new commissions by four contemporary composers.

The fuzziness around the term Doppelgänger is intentional. On the one hand, the word is used simply to refer to a harmless lookalike (a person who can even be sought out online via image recognition apps). But the mythic implications reach deep into the psyche, providing an obsessive trope for the Romantics – the coining of the German term is attributed to the novelist Jean Paul, later a favourite of Mahler). The notion of deceptively identical appearances that can disguise polarities opens up yet another dimension embedded within the concept. One of Schubert’s own friends described the composer as having “a double nature – inwardly a kind of poet and outwardly a kind of hedonist.”

“I think everybody has an idea of what a Doppelgänger is”, says DSQ violist Asbjørn Nørgaard. “It can be a very mystical term filled with images and history and philosophy, but

it’s also something that is a very physical thing.” Similarly, through its commissioning of the four composers, the DSQ wanted to give ample leeway to each to interpret for themselves how to respond or react to the Schubert work with which they have been paired. “We’ve only created the framework and want to see some sort of inspiration going back and forth between the two. They might quote the Schubert piece or they might write something completely different. We don’t know how they will respond to the challenge.”

For example, Danish composer Bent Sørensen wrote his contribution as a counterpart to the vast expanse of the String Quartet in G major of 1826, Schubert’s final work in the genre. He incorporates Doppelgänger-like gestures into his new score – a product of the pandemic lockdowns – right down to the Schubertian title *Doppelgänger*.

Later instalments in the series include Finnish composer Lotta Wennäkoski (born 1970), a student of Kaija Saariaho and the late Louis Andriessen, and her new quartet responding to the String Quartet in D minor from 1824, popularly known as *Death and the Maiden*. Icelandic composer Anna Thorvaldsdóttir has been commissioned to write a work that the DSQ will juxtapose with the A minor Quartet of 1824 (*Rosamunde*). Thomas Adès will round out the series with a piece that reacts to the String Quintet in C major from 1828.

What was the criterion for choosing the commissioned composers? “It was very hard because on one side we wanted composers we like to work with, who have a musical language that we like; but we also wanted something new, something different,” observes Nørgaard. While the DSQ have burnished their reputation as excitingly fresh and insightful interpreters of the classical canon, the Doppelgänger commissions offer a way to open up new horizons. “Each of the new pieces will be a challenge, because there’s going to be a different language for each.”

(c) 2021 Thomas May

Program Notes

Franz Schubert

Quartet No. 15 in G major D. 887

When faced with a string quartet lasting two full periods of National League hockey, one inevitably wonders whether Schubert's mimeographic profusion of ideas should be qualified as "heavenly length" or "earthy tedium". The man *does* seem to go on, and on, and on.

No less a scholarly titan than German musicologist Carl Dahlhaus has proposed that Schubert operates according to a different sense of psychological time. Some of his colleagues stress the trance-like quality of Schubert's musical thinking, likening him to a musical somnambulist who bids us enter an enchanted world of dreams and night-wandering. Others, while encouraged by how much sleep Schubert seems to be getting, bemoan nevertheless the way in which his practice of "open-ended variation" betrays the tradition of concise formal argument established by Mozart and Haydn, and deflates the expectation of propulsive forward drive created by Beethoven.

Fortunately, Schubert's String Quartet in G major—his last, written in 1826—silences all critics, rendering moot their musings as to whether it is Schubert, or his listeners, who have the greater claim to the ministrations of Morpheus.

This quartet is an arresting work that, for all its length, constantly engages the listener directly and viscerally. It is an ambitious quartet that lives in an enlarged sound world of symphonic dimensions, particularly orchestral in its use of tremolo, and replete with *tutti* quadruple stops that add an aggressive edge to its musical rhetoric.

Schubert lays on the tremolo with a liberal hand: to beef up the 'sound-weight' of the instruments into an imitation of an orchestral *tutti*, to add a touch of hushed tenderness or an air of deepening mystery, or simply to render long-held notes more sonically pliable and expand their range of expressive effect. Equally ear-catching are the many sudden dramatic changes in dynamics (a Beethoven trademark) and the acrobatic pitch range within which the instruments sometimes move at rocket speed.

The first movement *Allegro molto moderato* opens with a major chord that swells in sound over two bars to emerge shockingly like a primal scream—in the minor! No lack of drama here. What follows combines the emphatic pomp of a Baroque French overture with the suspenseful 'hinting-at-things-to-come' of a sonata movement's slow introduction. The first theme, when it arrives, mixes great leaps with jagged dotted rhythms over a slowly descending bass-line, continuing the tone of epic grandeur announced at the outset. The lilting second theme could not be more contrasting. Shy and intimate in mood, it rocks back and forth within the smallest possible range, doing everything it can to de-emphasize the first beat of the bar. While the development section is tumultuous and intense, the movement's two themes start duking it out long before that, interrupting each other, even in the exposition, in a continuous alternation of tranquil lilt and surging protest that plays out through the movement in the flickering shadows of quicksilver changes between major and minor modes.

The *Andante un poco moto* is charged with mystery and suspense. It begins innocently enough with the cello singing out a simple hummable tune in its tenor register. This is a melody that proceeds at a drowsy 'sleepwalking' pace, its eerie stillness reinforced by gentle reminders in the accompaniment of its opening melodic leap and by the stabilizing presence of pedal tones in the harmony. But ever and again it plunges into high drama when the jagged dotted rhythms of the first movement return, unleashing 'horror-film' tremolos that vibrate with a sense of fear and foreboding. These two moods – the eerie dream and the nightmare – alternate throughout the movement until the night-wandering melody ends up back under the covers in the warm embrace of a major chord in its final bars.

The *Allegro vivace* scherzo that follows goes off like an alarm clock with volleys of rapid-fire repeated notes that vibrate with nervous energy in the minor mode, ricocheting through every register of the quartet's range until relieved by the calming entrance of the central Trio section, a slow gentle Viennese waltz with a rustic drone in the bass.

High-contrast drama, often verging on comedy, returns in the *Allegro assai* finale, a perpetual-motion sonata-rondo of kaleidoscopic moods. It opens with a hearty foot-stomping, knee-slapping tarantella theme

with a type of gypsy-style merriment characterized by quicksilver changes between major and minor tone colourings. And its second theme is an utterly outrageous parody of a Rossini patter aria.

Schubert, too long? This is one Schubert movement that is so much fun, you wish it would go on forever.

Bent Sørensen ***Doppelgänger* for String Quartet**

Bent Sørensen (b. 1958) is widely recognized as the leading Danish composer of his generation. His musical language is rife with microtonal inflections and harmonies blurred over with glissandi. But for all his modernist techniques, his music is still rooted in clear rhythmic textures, and above all in *melody*.

“I dream in melodies”, he says. He is a composer determined “to tell my stories by melodies” but with an awareness that “melodies have a memory in themselves of something else.” Perhaps this is why Norwegian composer Arne Nordheim (1931-2010) has said of Sørensen’s emotionally fragile music that “it reminds me of something I’ve never heard.”

Bent Sørensen’s String Quartet No. 5 entitled *Doppelgänger* was given its world premiere by the Danish String Quartet at the Musiekgebouw in Amsterdam on September 11, 2021, and is receiving its Canadian premiere in Vancouver this afternoon.

Franz Schubert ***Der Doppelgänger* (arr. Danish String Quartet)**

Schubert’s mournful Lied *Der Doppelgänger* is one of the last in the collection that the composer wrote just before his death in 1828 and was put on sale the following year by his publisher, Thomas Haslinger, who thought it would sell well if marketed as Schubert’s “last farewell to song”.

It paints a mysterious night scene in which a man stands before the house where his love once lived. There he recognizes a spectral shape equally absorbed in sad remembrance: an image of himself.

Der Doppelgänger

Still ist die Nacht, es ruhen die Gassen,
In diesem Hause wohnte mein Schatz;
Sie hat schon längst die Stadt verlassen,
Doch steht noch das Haus auf demselben Platz.

Da steht auch ein Mensch und starrt in die Höhe
Und ringt die Hände vor Schmerzensgewalt;
Mir graust es, wenn ich sein Antlitz sehe -
Der Mond zeigt mir meine eigne Gestalt.

Du Doppelgänger, du bleicher Geselle!
Was äffst du nach mein Liebesleid,
Das mich gequält auf dieser Stelle
So manche Nacht, in alter Zeit?

Heinrich Heine

The Ghostly Double

Still is the night, calm fills the streets,
In this house lived my own sweet love;
She left the town long long ago
And yet the house stands still where it was.

And there stands a man too, staring on high,
Wringing his hands, in the thrall of pain;
I dread to look upon his face,
That moonlit figure I see is me.

You Doppelgänger, pale travelling companion!
Why do you ape my song of pain,
That torments me now upon this spot
So many a night, and so long ago?

(trans. D. Gíslason)

Der Doppelgänger, coming near the end of the collection, is the pendant piece to *Der Leierman* from *Die Winterreise*, depicting a lonely figure standing in the middle of human society but utterly alienated from it by his inner pain.

The impassive, slow-moving chords of the accompaniment give no comfort at all to the lonely voice of the protagonist as he realizes he is descending into madness. Schubert gives the scene a tragic dimension of fateful inevitability by having the singer circle round the same pitch over and over again, and by placing the singer’s vocal declamation – it could hardly be called ‘melody’ – over a recurring passacaglia pattern low in the piano accompaniment,

This is a song without a melody, symbolic of a situation without hope, as dark as anything out of Mussorgsky.

Donald G. Gíslason 2021

Thank You!

Presenting exceptional artists is made possible by the generosity of our supporters, who make the journey with us throughout the year.

COVID-19 has changed a great many things about the way in which we move through the world and interact with one another. Over the last 19 months, our supporters have sustained us in ways that we couldn't have imagined, and never have we been more grateful or more appreciative.

The Vancouver Recital Society acknowledges the following individual, foundation and corporate partners for their support throughout 2020 and 2021.

Season Sponsor: The Peak Group of Companies

Series Sponsors: The Estate of Edwina & Paul Heller | The Peak Group of Companies

Additional Series Support: RBC Foundation | The Chan Endowment Fund at the University of British Columbia | The City of Vancouver - Cultural Services | The Martha Lou Henley Charitable Foundation | The Province of British Columbia

Concert Sponsors: Elaine Adair, An Anonymous Concert Sponsor, Robert Bailey & Elizabeth Arnold-Bailey, Robert & Denise, Richard Carswell in memory of Alison Kirkley, Maryke Gilmore, Judith & Poul Hansen, Ann Harding, The Martha Lou Henley Charitable Foundation, London Drugs, The Estate of the Late Denise Mara, Richard & Lynda Spratley, Joyce & Tony, The Board of Directors of the Vancouver Recital Society, Victor, Lynn Kagan & Alexandra Volkoff, Lynda Zysblat in memory of Alan Zysblat

Additional support has been generously provided by: Stir | The Vancouver Sun | Alix Brown in memory of Alan Brown | The Deux Mille Foundation | The Alan & Gwendoline Pyatt Foundation

Accommodation Partner: The Westin Bayshore Vancouver

Supporters

Guardians (\$10,000 and above)

Elaine Adair | Alix Brown in memory of Alan Brown | Judith Fisher & Keith Purchase | Ann Harding | Sarah Kennedy - in Memory of Ellen Tallman | The Estate of Harry Locke | The Louise Fletcher Memorial Fund held at Vancouver Foundation | The Martha Lou Henley Charitable Foundation | Joan C. McCarter Foundation held at Victoria Foundation | Sheila E. McLeod in memory of Rosalee Hardin | The Estate of Gordon Walters | The Estate of Mervyn L. Weir | Mr. Tony Yue

Visionaries (\$5,000 - \$9,999)

Mark Allison & Stephanie Holmquist | The Christopher Foundation | Richard Carswell in memory of Alison Kirkley | Maryke Gilmore | Lynn Kagan | Renate Lauritzen | Bill & Risa Levine | Wendi J. Mackay | Eileen Mate | Remembering Otto & Marie Pick Charitable Foundation | Elaine Stevens | Ian & Jane Strang | Alexandra Volkoff

Champions (\$2,500 - \$4,999)

Robert E. Baker | Stephanie A. Carlson | Dr. Peter Cass | Hilde & Peter Colenbrander | Russell Wodell & David Gordon Duke | Keith Farquhar & Koji Ito | Judy Finch in Memory of Lance | Kurt Gagel | Lyman & Penelope Gurney | Rebecca & John Hunter | Kate Ker & Paul Cobban | Jane Macdonald | David McMurtry | Stephen Schachter | The R. & J. Stern Family Foundation | John & Judy Taylor | Ken & Patricia Tolmie | Wesgroup Properties | Morag Whitfield | One Anonymous Champion

Devotees (\$1,000 - \$2,499)

Timothy Agg & Stuart Alcock | Joanie Anderson | Mamie Angus | Richard & Barbara Bergstrom | Lois Binder | Joost Blom | John & Ruth Brock | Leila Chorley | Myron Story & Larry Clausen | Isobel Cole | Mr. Gorm Damborg | Mr. Larry Diamond | A. Christine Dryvynsyde | Valerie & Richard Dunsterville | William Ehrcke & Donna Welstein | Bryan Andrews & Sheila MacLean | Mr. Brian Fearncombe | Stephen Fitterman | Kim Floeck | Maria Giardini | Robert Goldstein & Christine Kerr | The McGrane - Pearson Endowment Fund, Held At Vancouver Foundation |

Elizabeth Guilbride | Judith and Poul Hansen | David Harvey & Cecilia Bernabe | Valerie Hunter | Teresa & Lewis James | Ingunn Kemble | D.N. Kerkhoven | Judy Killam | Karen & Stephen Kline | Gordon Konantz in memory of Gail Konantz | Teresa Y. H. Lee | Anndraya Luui | David Lyons | Alistair Mackay | John McAlpine | Bill Meyerhoff in memory of Nina Popovska | Christine Mills | David & Darrell Mindell | The Estate of Sheila Moore | Mary Newbury | Geoffrey Newman | Patrick O'Callaghan | Paula Palyga & David Demers | Mr. John Pappajohn | George & Maria Percy | Erica Pratt | George & Anne Sandor in memory of Dr. Michael Whitfield | Philip Sestak | Cecil Sigal | Federico Salazar & Jim Smith | Patrick Stephenson | Storage on Terminal | Holly Sykes & Rob Baker | Wenhuan Teng | Carol Tsuyuki | Eugene Wang | Eight Anonymous Devotees

Aficionados (\$500 - \$999)

David Agler | Robert Bailey | Mr. Dickson Au | Bill & Gladys Baxter | Gillian Beattie | Reinhold & Renate Bernat | Hazel Birchall | Sandra Campbell | Mr. Vince Cardella | G. Chetty | Judith Coffin | Patricia & James Davidson | Moyra Dobson | Virginia Evans | Roger & Marjorie Foxall | Michael & Dana Freeman | Leila Getz | Arlene Gladstone & Hamish Cameron | Rose-Marie Glassman | Norah Hall | Anne Haywood | Gwendoline Hoar | John Hooge | David & Rowena Huberman | Denny Lang | Leola Purdy Foundation | Mary Macdonald | A. MacLennan | E.J. Makortoff | Ray McNabb | Wilfrid & Sally Mennell | Gabriella Minnes-Brandes & Yoram Minnes | Sheila Nolan | Jack Olsen | James & Susan Olsen | Thomas O'Shea | Katherine Paton | James Pow | William D. Robertson | Marie Schneider & Richard Dettman | Melville & Joan Shaw | Barbara Shumiatcher | Karen Shuster | Nancy Stern | Lindsay Stewart & John Hallett | Anne & Mitch Taylor | Gloria Tom | Muriel Vallance | Esther E. Vitalis | Orrin & Wendy Webber | Jan Whitford & Michael Stevenson | Jon & Christine Wisenthal | Ken & Jenny Yule | Paul Zablosky & Marian Wight | Nine Anonymous Aficionadoss

Friends (\$250 - \$499)

Ian & Catherine Aikenhead | Deb Armour & Jim MacAulay | Kathleen Barlow | Paul Beckmann | Judith Bellis | Brenda Benham | Norma Boutillier | Pleuke Boyce | Roberta Brampton | Jay Brown | David Cannell | Jane Cherry | Judith Clark | Marylin Clark | Anne Clemens | Jennifer Condie | Patrick & Nancy Crawshaw | Johnathan & Ruth Crellin | Barbara Curran | Charles & Elaine Day | Larry Dian | Ine Doorman | Blair & Margaret Dymond | Dr. Susan Eadie | Barbara Ebelt | Margot Ehling | Gary & Joan Elsdon | Carol Fast | Christine Fedina | Martin Ferera & Suzanne Caroline Ellis-Ferera | Allan J. Fletcher | Daphne & Anson Frost | Ivan & Laurie Gasoi | Sara Getz & Jim Forrest | Birgit Westergaard & Norman Gladstone | Stephanie & Alex Glyniany | Jocelyn Godolphin | Sherrill Grace | Gershon Growe | Evelyn Harden | Gordon Harding | Joan Harding | Marilyn Harris | Elizabeth Hawkins | Heather Holmes | Donald & Patricia Hudson | Nick & Celia Hudson | Brian Hutzulak | Bill & Heather Ireland | Stanislav Karetnikov | Joan Keay | Marion Keith | Robyn Driedger-Klassen | Margaret Knox | Karen Kruse & Peter Scott | Fakroon T. Lakdawalla | Malcolm Lake | John & Wendy Lea | Les Leader | Joyce Lee | Lawrence & Andrea Lee | Susan & Richard Lee | D. Wendy Lee | Wing Bill Leung | Paddy MacLeod | Ketty Magil | Lisa May | Sharon Meen | Terry & Kathy Mullen | Sheila Munn | Kathryn Neilson | Barbara O'Brien | Ross Paul & Jane Brindley | Brenda Peterson | Gregory & Alla Polyakov | Kathryn & Bob Poole | Nora Randall | Neil Ritchie | Tobin S. Robbins & Sandra Lee Broudy | John Robinson | Rhona Rosen | Donald J. Rosenbloom | Martha Russell | Bernard Schulz | Andrew Seal | Letitia Sears | Dorothy Shermer | Christine Shiner | Don & Jane Shumka | Kathryn Sirett | Myrna J. Skazel | Niamh Small & Cliff Skelton | Colleen Smith | Peter Smith | Donald & Kathleen Sorochan | Shirley & Ray Spaxman | Richard & Lynda Spratley | Peter & Carol-Lyn Thaler | Karen & Perry Trester | Nora Tseng | Hilary Vallance | Lynn van Zanten | Norma Wasty | Sumiko Watanabe | Ellen Wiebe | Cheryl Williams | Janice Williams | Judith Williamson | Adriana F. Wills | E. Wilson | Alice Wong | Jane & Maurice Wong | V. Wong | Deborah Zbarsky | Nineteen Anonymous Friends

Enthusiasts (up to \$249)

Sima Abelev | Sue Abzinger | Maureen Aird | Stuart Alcock | Donald G. Gislason | Joseph Anthony | Katharine Archibald | Nick Arden | Paul Atkinson | Barry Auger | Joyce Auld | Geri Barnes | Kevin & Grace Barrington-Foote | Laurence Bayzand | Elizabeth Bell | Ellen Bick | Peter Bieg | Harold Birston | Kathleen Bjorseth | Frank Boulet | Donna Bradley | Rick & Rowena | Colleen M. Branson | Jessica Bratty | Charles & Carol Brauner | R.J. Brebner | Martha Brickman | Gordon Briggs | Jean M. Brown | Flaury Bubel | Mary Burck | Marianne Busby | Victoria Bushnell | Richard Buski | Donna Cairns | William Cambridge | Barbara Cameron | Miriam Caplan | Marnie Carter | Betty Chan | Maureen Chan | Sandra Chan in memory of May Wong | Wilma Chang | Deanna Charlton | Mabel Cheung | Ryan Chew | Nadia Chiu | Oi Lin Chow | Phillip Chow | Lesley & John Christie | Diane Clark | K. Bruce Clark | Norma Clark | Burke & Hanneke Corbet | Dina Corrado | John & Barbara Creighton in memory of Michael Whitfield | Tim Crowhurst | Mary Davison | Richard Dettman | Anne Dewar | Barbara J. Dill | Sabina Dobrer | Gail Dodek Wenner & Richard Wenner | P. Joan & Leslie Ellenor | Sophie Elliot | Sylvia Ellis | Catherine & Joe Elworthy | Fraser Erickson | Susan Evans Piano Studio | Kexin Feng | Elizabeth Ferguson | Harvey Harry Field | Sarah Fleming | Nancy Fong of NYF Wealth Management | Adrienne Foo | Sari Forney | Bruce M. Forster | Martha & Ricardo Foschi | Rebecca Fox | Heather Fraser | Richard Froese | Nicole J. Garson |

Monika Gehlen | Karen Gelmon | Patsy George | Harvey & Jean Gerber | Carolyn G. Gill | Arlene Gladstone & Hamish Cameron | Peter & Carolyn Godfrey | Sima Godfrey | Marketa Goetz-Stankiewicz | Gary Gould | Elizabeth Gowan | Joyce Grant | David Griffiths | Paula Grossman | Glen Hansman | Sheila Hardy | Paula Hart | W. M. Hay | Martha Hazevoet | Lisa Heddema | Gail Hegquist | Dana Camil Hewitt | Shirley Ho | Donna Hogge | Freda Holman | Ann House | Richard & Marie-Helene Humphries | Andrew Hung | Brent Hunter | Catherine Insley | Bruce Irschick | Marianne Janzen | Bill Jeffries | Marlene Dale Johnston | Valerie Jones | Frank & Freda Kaplan | Helene Kaplan | Dianne Kennedy | Sherry Killam | Christie Kilmer | Kim Biel | Cindy King | Frances Kirczenow | Bela Kiss | Joslin Kobylka | Robert Kochendorfer | Lisa Krakowski | Norman P. Krasne | Robyn Kruger | Iris Kujansuu | Heather Kulyk McDonald | Peter Kwok | Paddy Laidley | Patricia Laimon | Linda Lauritzen | Nga Le | Derwyn & Janet Lea | Chin Yen Lee | Nicholas Lee | Annette Leonard | Jane Lepinski & Warren Clark | Dora Leung | Gloria Levi | Jack Levi | Barbara Lewison | Gareth Llewellyn | Mae Locke | Janet Lowcock | Virginia Lowrie | Jean & Stan Lubin | Huiyuan Ma | Helen B. Maberley | Daphne MacDonald | Helen MacFarlane | Patrick MacLachlan | Carol MacLeod | James & Lynda MacOvichuk | Gordon Mac Rae | Jeneva Mah | Walter John Mail | Kathie Marteinsson | Lisa Martz | Patrick May | Rita McAllen | Peter & Wendy McGinn | Patricia McKenzie | Gerry Millett | Ruth Minchington | Bill Miner | Bruce Mitchell | Glen Mitchell | Baerbel Moderau | Jean Monica Mogg | Gabriela Molnar | Dorothy Moore | Dennis & Kathryn Morris | Kieth Mullback | Philip Neame | Sharon Newman | Anni Norgaard | Lynne Northfield | Wendy O'Brien | Richard Ogmundson | Henriette Orth | Eileen Padgett | Nilima Parikh | Judith Parkes | Samantha Jeanne Patterson | Maris Pavelson | Jerie Pearson | Pat Peck | Patricia Pender | Virginia Penny | David Pepper | Jaime Peschiera | Fred & Hazel Peschl | Beryl & Ross Petty | Marcel F. Pichette | Jill Plumbley | Silva Plut | Annie Pope | Betti Port | Vicki Lynn Preston | Monique Prud'Homme | Merle Rector | Annelise Reeves | Anita Romaniuk | Irene Romaniw | B. Romanowski | Lenore Rosen | Sheila Rowswell | Jan Rudd | Dan Russek | Debra Saimoto | Kazuko Saito | Toni & John Sandler | Brenda & Michael Sawyer | Angela Schiwy & Jean Laponce | Ursula Schmelcher | Ilse Schnirch | Douglas Scott | Len Scott | Karen Seaboyer, in memory of Michael Whitfield | Joseph A. Sedlmair | Diane Shoar | Arnold Shoichet | Alistair Taylor & Linda Shore | Robert Silverman | Juliet H. Simon | Gareth Sirotnik | Christine Sixta | Helen Spencer | In memory of Mike Whitfield | Barbara Starcher | Elvina Stewart | Mary Lynn Stewart | Nicki Stieda | Hilary Strauss | Lena Sverdlova | David Tait & Pille Bunnell | E.W. Tait | Mary Maxwell Tait | Tom & Margaret Taylor | Gloria Tom | Patricia Thiel | Eleanor Third | Flora Thompson | Anona E. Thorne & Takao Tanabe | Marianne Tobias | Ann Turner | Anne Tweedy | Matt & Jean Valikoski | Linnea Van Luven | Theodora Vassar | Rosalie Waddell | Barbara M. Walker | James Walsh | Linda Waverley | Freydis Welland | Robin Wenham | Sheila Wenzel | Joel Whittemore | John & Hilde Wiebe | Karen Wilson | Jean Wiseman | Christina Marie Wolf | Baldwin Wong | Diane Yen-Mei Wong in honour of May Wong | Joyce Wong | Tina Wong | Marjorie Wood | Elizabeth & Ray Worley | Jason Wroblewski | Jennifer Xu | Elizabeth Yip | Gwendolyn Yip | Anita Zaenker | Kevin Zakresky | Barbara Zielinski | Thirty-nine Anonymous Enthusiasts

The following donors have also generously supported the VRS's Building Blocks Endowment Fund at the Vancouver Foundation:

The late Elisabeth de Halmy in memory of Alexander de Halmy | Elizabeth Fong Yung in loving memory of T.Y. & Grace Fong | Kurt Gagel | Leon & Leila Getz in honour of the late Edwina Heller | Maryke & the late Paul Gilmore | Kenneth Owen Gracie & P.H. Waddell | Ann Harding | the late Edwina & Paul Heller | Marth Lou Henley in honour of Leila Getz | Lynn Kagan | the late Harry Locke | Lilli & Jerry Luking | Denise Mara | Eileen Mate | Diana McMeekin | Paula Palyga | Abe & Leyla Sacks | Ian & Jane Strang | John & Judy Taylor | Marilyn & the late Brian Wallace | Susan Wong Lim in memory of Jean Lyons | One Anonymous Building Block

Corporate supporters of the VRS's Building Blocks Endowment Fund at the Vancouver Foundation include:

AXA Pacific Insurance Co. | Getz Prince Wells | Haywood Securities

The VRS would also like to acknowledge Baker Tilly WM LLP, our auditors.

The VRS appreciates the generous support of all its donors.

This list was created on Thursday, October 7 and includes bequests, gifts of cash, donations of securities, sponsorships and ticket donations dating back to March 2, 2020. Should you discover any errors or omissions, please accept our sincere apologies and contact Melodie Corbett, Fundraising & Special Projects Manager by email to melodie@vanrecital.com or by phone at 604.602.0363, so that any necessary corrections can be made.

There are many ways to support the VRS including making a philanthropic gift, sponsoring a concert and/or including us in your estate plans. If you would like more information, please contact us at 604.602.0363.

201-513 Main Street
Vancouver, BC
V6A 2V1

Telephone: 604.602.0363

Email: info@vanrecital.com

Web: vanrecital.com



VRS Board of Directors

Stephen Schachter - President

Tobin Robbins - Vice President

Tony Yue - Treasurer

Susan Wong Lim - Secretary

Mamie Angus

Casey Ching

Valerie Hunter

Christine Mills

Yoram Minnes

James (Jim) Smith

Jessica Yan Macintosh

Staff

Leila Getz, C.M., O.B.C., DFA

Founder & Artistic Director

Melodie Corbett

Fundraising & Special Projects Manager

Sara Getz

General Manager

Alex Glyniany

Box Office & Production Manager

Niamh Small

Marketing & Communications Manager



Leading The Way In
Home Improvement Innovation

The Peak Group of Companies is proud to
support the Vancouver Recital Society
as the 2021-2022 Season Sponsor

VIVA VRS!

FALL CONCERTS 2021