



VANCOUVER
RECITAL
SOCIETY

WINTER!

WINTER CONCERTS 2022

Isata Kanneh-Mason piano

Sunday March 6 2022

From the Artistic Director

Dear Friends:

We're delighted to present Isata Kanneh-Mason in her Canadian solo recital debut. VRS audiences have twice had the opportunity to witness Isata's artistry, first when she performed with her brother Sheku Kanneh-Mason in December, 2017, and again in 2019 when she and Sheku played to a wildly enthusiastic audience at the Orpheum Theatre as part of the VRS's 40th Anniversary celebrations.

Since then, her career has progressed in leaps and bounds. In addition to multiple engagements in major concert halls, she has made two solo recordings and was awarded both the 2021 Leonard Bernstein Award and the 2020 Opus Klassik Award for best young artist.

Isata currently studies in Berlin with pianist Kirill Gerstein, another VRS alumnus.

I would like to thank the Peak Group of Companies, our Season Sponsor, and Ann Harding for sponsoring Isata's performance this afternoon.

We are also grateful to the City of Vancouver and the Government of British Columbia for their support.

Thank you for joining us today.

Enjoy the concert,



Leila Getz



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

CLASSIC AFTERNOONS AT THE PLAYHOUSE SERIES

Isata Kanneh-Mason piano

Sunday, March 6, 2022 3:00 pm
Vancouver Playhouse

WOLFGANG AMADEUS MOZART (1756-1791)
Sonata No. 14 in C minor K. 457

Molto allegro
Adagio
Allegro assai
(approx. 20 minutes)

LUDWIG VAN BEETHOVEN (1770-1827)
Sonata No. 1 in F minor Op. 2 No. 1

Allegro
Adagio
Menuetto. Allegretto
Prestissimo
(approx. 18 minutes)

SOFIA GUBAIDULINA (b. 1931)
Chaconne

Andante maestoso
(approx. 10 minutes)

INTERMISSION

ELEANOR ALBERGA (b. 1949)
Cwicseolfor

(approx. 9 minutes)

SERGEI RACHMANINOFF (1873-1943)
Excerpts from Études-Tableaux Op. 39

No. 1 in C minor. Allegro agitato
No. 2 in A minor. Lento assai
No. 4 in B minor. Allegro assai
No. 5 in E flat minor. Appassionato
No. 6 in A minor. Allegro
(approx. 21 minutes)

FRÉDÉRIC CHOPIN (1810-1849)
Ballade in F major Op. 38

(approx. 8 minutes)

Season Sponsor



Concert Sponsor

Ann Harding

Supported by



Additional Support



Isata Kanneh-Mason piano

Early Life & Education: Since her studies with Joanna MacGregor and Carole Presland at London’s Royal Academy of Music, Isata Kanneh-Mason has embarked on a successful and increasingly busy concert career as a solo artist, with concerto appearances, solo recitals and chamber concerts throughout the UK and abroad. She also continues to perform with her siblings, including regular duo recitals with her brother, cellist Sheku Kanneh-Mason.

Isata completed her undergraduate degree at the Academy as an Elton John scholar, and performed with Sir Elton in 2013 in Los Angeles. Isata is also grateful for support from the Nottingham Soroptimist Trust, Mr. and Mrs. John

Bryden, Frank White, and Awards for Young Musicians. She is currently continuing her studies at the Hochschule für Musik Hanns Eisler Berlin with Kirill Gerstein.

This Season: In the 21/22 season, Isata will continue as Young Artist in Residence with the Royal Liverpool Philharmonic Orchestra. She will be one of the European Concert Hall Organisation’s Rising Stars and will perform recital programs at some of the continent’s most illustrious concert venues. As part of her ECHO Rising Stars season, she will also engage in educational and outreach activities and collaborate with Jamaican-British composer Eleanor Alberga on a newly commissioned piece.

Recordings: Isata’s debut album on Decca Classics, “Romance – the Piano Music of Clara Schumann”, drew popular and critical acclaim, entering the UK classical charts at No. 1 when it was released in July 2019. Gramophone magazine extolled the recording as “one of the most charming and engaging debuts” and Classic FM praised Isata as “a player of considerable talent”. This album was followed in July 2021 by “Summertime”, a journey through the varied piano repertoire of 20th century America featuring Samuel Barber’s Piano Sonata and a world premiere recording of Samuel Coleridge-Taylor’s Impromptu in B minor.

Isata has performed several times on television and radio programs including the BBC One documentary “Imagine... This House is Full of Music”, a feature for CBS Sunday Morning, and the Spanish TV show, *La Resistencia*. Isata made her debut as a television presenter for the coverage of the 2019 BBC Proms.



Photo credit: Robin Clewley

Isata Kanneh-Mason is represented by
Enticott Music Management in association with IMG Artists.

Program Notes

Wolfgang Amadeus Mozart **Sonata No. 14 in C minor K. 457**

In 1785 Mozart's Sonata in C minor was published together with the composer's Fantasia in C minor as a single opus, with the Fantasia forming a kind of introductory 'prelude' to the sonata. Given that the Fantasia was composed many months after the sonata, scholars are divided as to whether this was Mozart's intention or simply a clever marketing ploy on the part of his Viennese publisher. Certainly, the common key of C minor and a shared fondness for heightened musical drama link the two works. Not to mention how the practice of combining an improvisatory movement with a more formally rigorous one has traditional roots in the Baroque pairing of fantasy and fugue.

And yet this three-movement sonata is entirely capable of standing on its own. It is a small sonata with big ideas: operatic in its wide range of emotions, orchestral in many of its effects (especially its imitation of alternating orchestral 'choirs' of instruments), and pianistic in its unabashed display of quasi-virtuosic keyboard techniques, all of which have been cited as possible influences on – and perhaps even models for – some of the early sonatas of Beethoven in a minor key.

The work opens with an imperious fanfare: an arpeggio rising dramatically over more than an octave. This abrupt gesture looks back to a similar instrumental effect associated with mid-18th-century orchestras in south-west Germany called the *Mannheim rocket* while at the same time looking forward to a similar opening in Beethoven's first piano sonata, the Sonata in F minor Op. 2 No. 1.

Cowering in the upper register of the keyboard where this fanfare left off is a timid little answer full of plaintive sighs. A subsequent repeat of this Punch & Judy show establishes from the outset the wide emotional range that this sonata will claim for itself. Indeed, off-beat accents and abrupt juxtapositions of loud and soft are recurring features of the movement, features that may have given Beethoven ideas to follow up on.

The movement's second theme, singing out in the major mode atop a burbling Alberti bass is more sociable, with hand-crossing replies echoing up from the bass. But even this theme is not immune to unexpected interruptions. One of the most

dramatic is a passage of broken-chord figuration that extends from the bottom to the very top of the fortepiano keyboard of Mozart's time, an indication that this movement may have been written for the composer's personal use, with his own hand in mind. He *was* known to be a bit of a show-off at times, we hear.

The second-movement *Adagio* is no less spectacular in its own way. It is a study in melodic ornamentation and remarkable for the myriad possibilities that Mozart finds to decorate its simple melodic structures, structured around chord tones that sit on top of an audaciously rudimentary harmonic undergirding. Slow movements are not normally the place for virtuoso fireworks, but included in the decorative detail of *this* slow movement are breathtaking ecstatic runs spanning more than three octaves that astonish the ear.

The *Allegro assai* finale is a rondo that returns to the restless mood of the first movement, typified by the confrontational manner in which its opening refrain melody is structured. It begins *piano* with a series of suspensions that evoke a feeling of whimpering pathos, but then turns on a dime to become aggressive and insistent, with shoulder-poking repeated notes ringing out *forte* in a foretaste of the rondo refrain from Beethoven's *Pathétique* Sonata. Even the coquettish quality of this rondo's interludes cannot mask the troubled atmosphere evoked by its many sudden changes in dynamics and the searching quality of its numerous dramatic pauses. This is Mozart at his most 'Beethovenian'.

Ludwig van Beethoven **Sonata No. 1 in F minor Op. 2 No. 1**

The first of Beethoven's 32 sonatas was an audacious debut for the young composer in 1795. Markedly Mozartean in its external forms, and unmistakably Haydnesque in its procedures of motivic development, it is even more boldly Beethovenian in the way it uses both form and procedure to express a new spirit of individualism that will dominate serious musical culture in the coming Romantic era.

The high seriousness of Beethoven's approach to the sonata is apparent everywhere. At a time when piano sonatas were normally written in

three movements, Beethoven writes four, adding an extra minuet movement normally reserved for the more serious forms of symphony and string quartet. And at a time when sonatas were mostly aimed at amateur musicians looking for cheerful entertainment, Beethoven thumbs his nose at the popular market by writing a moody, angst-ridden sonata, above-average in difficulty, in an eccentric hard-to-read minor key with four flats. Topping it all off, there is an aggressive, slightly anti-social edge to the outer movements, both set in “punchy” cut time, with two beats to the bar.

The core motivic material on which the *Molto allegro* first movement is based is given in the first 8 bars. And in typical Beethoven style this first “theme” is not really a melody but rather a series of related small phrases accelerating in intensity to a mini-climax, followed by a pause for theatrical effect. Two important motives are hammered into the ear by dint of frequent repetition, both popularized by the music of the Mannheim Orchestra earlier in the century, and much used by Mozart, among other composers.

First there is an ascending arpeggio figure, or *Mannheim rocket* (featured in Mozart’s C minor Sonata K. 457, and in his Symphonies No. 25 and 40, both in G minor) which is then crowned by a short twiddle in triplet 16ths, an example of the famous *Mannheim bird-call*. These two motives will dominate the entire movement, with the *rocket* figure, in inverted form, even structuring the movement’s 2nd theme. This use of the same musical material in both first and second themes must have brought a smile to the face of Beethoven’s teacher, the monothematically-inclined Haydn, to whom the three sonatas of Op. 2 were dedicated, and who was sitting in the room when Beethoven first performed these works in public in 1796.

The development section does little to calm things down after this dramatic exposition and drums up as much excitement through its constantly thrumming tremolo accompaniments as from its obsession with the minor-mode colouring of the movement’s second theme. After an economically short recapitulation the movement ends with a machine gun rat-a-tat of angry chords, a kind of “So there!” gesture so rudely abrupt, it’s as if Beethoven had thrown down his cards in anger, pounded his fists on the card table and stomped out of the room.

Ludwig is on his best behaviour, however, in the very Mozartean *Adagio* with its simple serene melodies lavishly ornamented with opera-style decorative embellishments. Structured in a truncated sonata form (without a development

section) this movement offers the listener the only overtly “pretty” music in the whole sonata and its dramatic action centres around the many decorative ways in which its melodic material can be tastefully dressed up.

Moody moves and shady goings-on return in the following *Allegretto* that features a minuet tune in the minor mode pieced together, like the opening of the first movement, from repeated melodic fragments of a slightly anxious character. The convulsive momentum generated by these short repeated ‘hiccup’ motives is disturbing in a dance movement, an effect that the smooth two-part counterpoint of the major-mode Trio section does its best to counteract.

The last movement of a classical sonata was expected to be the lightest, a kind of musical “dessert” after all the emotional heavy lifting of previous movements was over and done with. Not so with Beethoven, whose tendency to create end-weighted multi-movement works would only increase as his career advanced.

Beethoven’s finale in this sonata is what András Schiff calls a “riding movement, similar to Schubert’s *Erlkönig*.” It opens with a heavy, fierce and almost pitch-less knock-on-the-door motive in the right hand over a roiling accompaniment of furiously bubbling arpeggiated chords in the left hand. This is full-contact piano music, played with the arms as much as the fingers. It requires a radically different approach to the keyboard, one far removed from the sedate posture and finger-focused performing style used in playing Mozart.

The mood is not all *Sturm und Drang*, however. Perhaps to compensate for all the dyspeptic turmoil of the exposition, Beethoven provides emotional contrast – and breaks with tradition – by introducing a completely new theme at the beginning of the development section, a pleasantly poised theme of a relaxed character, the sort of thing you could easily find yourself humming in the shower. But you just know it can’t last and the impetuous knock-knock motive gradually insinuates itself back into the proceedings and takes over, driving with unstoppable momentum to the recapitulation, which ends even more abruptly than the first movement.

This is a sonata that must have left its first listeners breathless, some in admiration, others in exasperation. The so-called *classical style*, developed in Vienna between the years 1770 and 1800, may well have had Mozart as its architect, and Haydn to install the furniture, but as this sonata shows, Beethoven was its poltergeist,

moving objects around the room without permission.

Sofia Gubaidulina **Chaconne**

Sofia Gubaidulina (pronounced “goo-buy-DOO-lee-nah”) is a composer of deep spiritual commitments who believes that religion and music are simply two different dialects of the same fundamental human language. At the heart of her compositional practice is her admiration for the music of Johann Sebastian Bach, whose grounding in religious faith she shares and whose musical procedures she often incorporates into her own compositions.

Her music is intensely contrapuntal and highly chromatic, with diatonic harmonies appearing like oases of spiritual comfort in a tonal world riven with conflict. Dissonance is ever-present, but sonorities are so widely spaced out on the keyboard that rhythmic patterning and the interplay of melodic lines more easily capture the ear’s attention than the clash of pitches.

Her *Chaconne* of 1962 is structured as a series of variations on an 8-bar theme presented in the crashing chords of the work’s dramatic opening. From a distance of five octaves apart, these bold handfuls move slowly and majestically toward the centre of the keyboard, spilling as they go the motivic material on which the following variations will be based.

Framed within a chromatic idiom, typical Baroque procedures abound, including chattering toccata textures, fugal imitation, theme augmentation, inversion and stretto, as well as pedal tones and ostinato figures. Rhythmic acceleration propels the work forward, reaching a climax of intensity that leads to a massively monumental return of the opening theme. Its final point made, the work ends by fading into a soft blurry tonal sunset deep in the bass register of the keyboard.

Eleanor Alberga **Cwicseolfor**

Eleanor Alberga OBE is a British composer of Jamaican origin, known for her work with the London Contemporary Dance Theatre and for commissions from the BBC Proms and The Royal Opera at Covent Garden. She writes clearly structured works that often feature repeated rhythmic patterns which lend her textures a powerful rhythmic drive.

Her one-movement *Cwicseolfor* for piano was commissioned by the Barbican Centre London

and the European Concert Hall Organisation in collaboration with B:Music and was written especially for Isata Kanneh-Mason.

The composer tells us the following about her new composition:

Cwicseolfor is the ancient spelling of quicksilver; itself the word for the element mercury. This word in its old English spelling is to be found in reference to the alchemy of those times.

As a child, I remember being fascinated with watching mercury in a container; how it didn’t adhere to anything and moved and changed direction rapidly. There was also an almost unbelievable brilliance on the surface of this stuff. Anyone who has seen this will know exactly what I mean. (Little wonder that in so many cultures and over many centuries mercury has been seen as having transformative qualities.)

Cwicseolfor is about that experience and the piece mimics the qualities of unrealistic shine, non-adherence and rapid changes of pace and direction. For the player it is virtuosic – always changing in mood, tempo and variation of material.

I suppose the alchemy lies in transforming my childhood experience into a piece of music.

Sergei Rachmaninoff **Excerpts from Études-Tableaux Op. 39**

Rachmaninoff wrote two sets of *Études-Tableaux*, a new genre of his own invention that combines programmatic ‘pictorial’ elements with the study of a particular technical problem. The Op. 39 set are much darker in tone than the earlier set of Op. 33, with eight of the nine études being in a minor key. Written in 1917, they are the last works written by Rachmaninoff before he fled Russia with his family to escape the turmoil of the Russian Revolution.

Rachmaninoff’s massive mitt of a hand, that could easily stretch a 12th, gave him magisterial control over the keyboard and the freedom to create complex textures blooming with countermelodies and a wealth of decorative ornament. The challenge that these *Études-Tableaux* present to the performing pianist is to bring out an overarching melodic line set amid thickly padded harmonic textures and a dazzling haze of ornamental filigree.

No. 1 in C minor surges up and down the keyboard in dark swirls of right-hand triplet 16ths, vaulting from one state of harmonic crisis to the

next, accompanied by the ominous urgings of syncopated octaves in the left hand's bass line.

The 'tableau' of *No. 2 in A minor*, we are told by Rachmaninoff himself, is that of seagulls and the sea. The lapping of waves is evoked by gently swaying triplets in the left hand while the free soaring of seagulls in the open air is imagined in the open fifths of the duple-rhythm melody hovering above it. A hint of eternal sadness radiates out from the left-hand accompaniment, which time and again echoes the opening notes of the plainchant tune *Dies irae* (Day of wrath) from the Roman-rite mass for the dead.

No. 4 in B minor is a dancelike toccata of unstoppable forward momentum with many changes of metre and a general air of rhythmic wilfulness. This is travelling music and its recurring patterns of peppery repeated notes suggests the bright merry tinkling of sleigh bells on an exhilarating ride over fields of snow.

The sombre and stormy *No. 5 in E flat minor* is cast in the darkest of tonal colours, heavily weighted to the bottom half of the keyboard. Heroic in scale, it tests the power of the pianist's right-hand pinkie finger to belt out its sombre melody against a rumbling onslaught of tonal resonance from below.

No. 6 in A minor, according to Rachmaninoff, paints a picture of "Little Red Riding Hood and the Wolf" and it's not hard to sort out who is who in the vividly contrasting textures of this piece. It begins with several menacing snarls deep in the bass, each concluding with the jaw-snap of sharp teeth, followed immediately in the upper register by the fretful chatter of a frightened flight from danger. This is an unrelenting chase scene, nightmarish in its intensity. Did Little Red Riding Hood get eaten by the Wolf? Listen for the ending to find out.

Frédéric Chopin Ballade in F major Op. 38

Chopin's four *Ballades* are the first known works written for piano under this name, a name likely meant to summon up associations with traditional folk tales recounted in a popular storytelling style.

Formally, the ballades bear some relationship to sonata form, with contrasting first and second themes in different keys. Unlike sonata form, however, they are massively end-weighted: the story they tell increases in dramatic intensity as it goes along, culminating in either a grand apotheosis or in a bravura coda that storms to its conclusion in a whirl of fiery figuration.

The Ballade in F major Op. 38 contains some of the sweetest and some of the most violent music that Chopin ever composed. It is a work of extreme contrasts, between moods, between key centres, and between major and minor tonalities.

This *Ballade* is both a daydream and a nightmare. It opens with a daydream, a soft sleepy-time tune of the utmost innocence, almost drowsy-making with its many chiming repetitions of single notes and short phrases, its drone passages with an unchanging bass note, and its constant iambic pulse of short-long rhythms. The tonal colouring is diatonic but not monotone, and a faint hint of A-minor sadness drifts through the reverie's central section. But it soon gets wished away and the mood returns to that of rustic bliss, made sweetly musical in the 'pastoral' key of F major.

That 'A-minor sadness,' though was a foreboding of things to come. For just as the eyelids begin to droop lower and lower there comes a terrifying jump-scare when splintering shards of sonic glass come crashing down like an exploding stained-glass window from the high treble, to be met with bold, angry gestures of defiance mounting up from the bass, all of it in a nightmarish ... A minor.

In what follows these two themes – the lilting diatonic F major lullaby and the lurching, chromatic-inflected A minor outburst – begin to interact, each taking on features of the other as the outburst theme adopts the lullaby's iambic rhythms and the lullaby mutes to itself in ever more chromatic directions.

In the end, though, the incendiary coda, with its demonic but almost celebratory glinting of chromatic glee, makes clear just who came out on top from these encounters. The final bars are filled with a wrenching pathos as the lilting pastoral lullaby theme is heard softly lamenting its downcast fate ... in A minor.

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 20 months, our supporters have sustained us in ways that we couldn't have imagined, and never have we been more grateful.

The Vancouver Recital Society acknowledges the following individual, foundation and corporate partners for their support throughout 2021 and 2022.

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 Martha Lou Henley Charitable Foundation | David Lyons | The Province of British Columbia | The City of Vancouver – Cultural Services

Concert Sponsors: Elaine Adair | An Anonymous Concert Sponsor | Robert Bailey & Elizabeth Arnold-Bailey | Robert & Denise | Maryke Gilmore | Judith & Poul Hansen | Ann Harding | Martha Lou Henley Charitable Foundation | In Memory of Michael Kemble | John C. Kerr Family Foundation | Richard Carswell in memory of Alison Kirkley | The Estate of Denise Mara | Richard & Lynda Spratley | Joyce & Tony | The Board of Directors of the Vancouver Recital Society | Victor | Lynn Kagan & Alexandra Volkoff | Linda Zysblat & Friends in memory of Allen Zysblat | London Drugs

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

Accommodation Partner: The Westin Bayshore Vancouver

Community Partners: Vancouver Public Library | Vancouver Academy of Music | Temple Shalom

Supporters

Guardians (\$10,000 and above)

Elaine Adair | Alix Brown in memory of Alan Brown | Russell Wodell & David Gordon Duke | The Louise Fletcher Memorial Fund held at Vancouver Foundation | Ann Harding | The Estate of Harry Locke | The Martha Lou Henley Charitable Foundation | Eileen Mate | Joan C. McCarter Foundation held at Victoria Foundation | Sheila McLeod | Keith Purchase & Judith Fisher | The Estate of Gordon Walters | Tony Yue

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

Mark Allison & Stephanie Holmquist | Elizabeth Arnold-Bailey | Lois Binder | The Christopher Foundation | Poul Hansen | Lynn Kagan | Ingunn Kemble | Sarah Kennedy in memory of Ellen Tallman, Robin Blaser & David Farwell | Bill & Risa Levine | Remembering Otto & Marie Pick Charitable Foundation | Elaine Stevens | Ian & Jane Strang | Alex Volkoff

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

Dr. Peter Cass | Keith Farquhar & Koji Ito | Karen & Stephen Kline | David & Judi Korbin | Wendy J. Mackay | David McMurtry | Mary Newbury | Stephen Schachter | Quesnel Foundation | The R. & J. Stern Family Foundation | John & Judy Taylor | Ken & Patricia Tolmie | Wesgroup Properties

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

Joanie Anderson | Mamie Angus | Rob Baker & Holly Sykes | Des J. Beckman & K. Paton | Joost Blom | Richard Buski | Leila Chorley | Peter & Hilde Colenbrander | Chris Cook | A. Christine Dryvynsyde | William Ehrcke & Donna Welstein | Lance & Judy Finch | Kim Floeck | Kurt Gagel | Maria Giardini | The McGrane - Pearson Endowment Fund, Held At Vancouver Foundation | David Harvey & Cecilia Bernabe | Rebecca & John Hunter | Valerie Hunter | Kate Ker & Paul Cobban | D.N. Kerkhoven | Sherry Killam | Judy Killam | Gordon Konantz in memory of Gail Konantz | Renate Lauritzen | Leola Purdy Foundation | David Lyons | Jane Macdonald | Dr. Alistair Mackay | Bill Meyerhoff in memory of Nina Popovska | Christine Mills | David & Darrell Mindell | Mary Jane Mitchell | Dr. Geoffrey Newman | Patrick O'Callaghan | Erica Pratt | Peter & Carol-Lyn Thaler | Dr. Carol Tsuyuki | Mrs. Muriel Vallance | Dr. Eugene Wang | Morag Whitfield | Susan Wong Lim | Two Anonymous Devotees

Aficionados (\$500 - \$999)

David Agler | Ian & Catherine Aikenhead | Mr. Bryan Atkins | Bill & Gladys Baxter | Mrs. Gillian Beattie | Kate Birmingham | Hazel Birchall | Johan A. Borgen | John & Ruth Brock | David Cannell | Richard Carswell | G. Chetty | Mrs. Barbara Dalmaso | Patricia & James Davidson | Larry & Yvonne Diamond | Valerie & Richard Dunsterville | Michael & Dana Freeman | Arlene Gladstone & Hamish Cameron | Rose Marie Glassman | Robert Goldstein & Christine Kerr | Elizabeth Guilbride | Lyman & Penelope Gurney | J. Harding | John Hooge | David & Rowena Huberman | Anndraya Lui | A. MacLennan | Elaine Makortoff | Wilfrid & Sally Mennell | George & Maria Percy | Alla & Gregory Polyakov | William D. Robertson | Federico Salazar & Jim Smith | Barbara Shumiatcher | Karen Shuster | Dr. Cecil Sigal | Edgar & Thelma Silkens | Pat Stephenson | Myron Story & Larry Clausen | Ken & Jenny Yule | Six Anonymous Aficionados

Friends (\$250 - \$499)

Stuart Alcock & Tim Agg | Bryan & Sheila Andrews | Deb Armour & Jim MacAulay | Mrs. Geri Barnes | Mr. Paul Beckmann | Brenda Benham | Victoria Bushnell | Mrs. Jane Cherry | Anne Clemens | Ms. Judith Coffin | Moyra Dobson | Blair & Margaret Dymond | Barbara Ebel | Mrs. Margot Ehling | Dr. Allan J. Fletcher | Roger & Marjorie Foxall | Daphne & Anson Frost | Ivan & Laurie Gasoi | Sara Getz & Jim Forrest | Carolyn & Peter Godfrey | Don Harder & Laurie Townsend | Nick & Celia Hudson | Mr. Brian Hutzulak | Bill & Heather Ireland | Ms. Marion Keith | Ms. Cindy King | Leora Kuttner & Tom O'Shea | Fakroon T. Lakdawalla | Vincent Wong & Joyce Lee | D. Wendy Lee | Mrs. Ketty Magil | Shelley & David Main | Ray L. McNabb | Sharon Meen | Kathy Neilson | Kevin & Adriana O'Malley | David M. Phillips | Don Rosenbloom | Marie Schneider & Richard Dettman | Andrew & Hilde Seal | Dr. Melville & Joan Shaw | Niamh Small & Cliff Skelton | Peter J. Smith | Lindsay Stewart & John Hallett | Mr. Mitch Taylor | Tom & Margaret Taylor | Ms. Gloria Tom | Robin Wenham | Esther E. Vitalis | Norma Wasty | Wendy Webber | Janice Williams | E. Wilson | Jane & Maurice Wong | Five Anonymous Friends

Enthusiasts (up to \$249)

Nick Arden | Mrs. Joyce Auld | Elizabeth & Alan Bell | Norma Boutillier | Barbara Bowes | Ms. Rowena Bradley | Martha Brickman | Mr. Earle Briggs | Mr. David Bronstein | Mrs. Flaury Bubel | Ms. Donna Cairns | Miriam Caplan | E. Caton | Dr. Ingrid Catz | Ms. Maureen Chan | Wilma Chang | Josephine Chanin | Phillip Chow | Miss Marilyn Clark | Isobel Cole | Melodie Corbett | Mrs. Ruth Crellin | Mr. Leslie Dickason | Susan Evans Piano Studio | Elizabeth Ferguson | Martha & Ricardo Foschi | Donald G. Gislason | Sima Godfrey | David Griffiths | Dr. Evelyn Harden | Gordon James Harding | Sheila Hardy | Paula Hart | Mrs. Elizabeth Hawkins | Martha Hazevoet | Ms. Gail Hegquist | Miss Shirley Ho | Marianne Janzen | Bill Jeffries | Marlene | Ms. Valerie Jones | Helene Kaplan | Ms. Joan Keay | Dianne Kennedy | Mr. Norman P. Krasne | Mr. Robyn Kruger | Dr. Karen Kruse & Mr. Peter Scott | Paddy Laidley | Mrs. Patricia Laimon | Mr. Malcolm Lake | Mr. Derwyn & Ms. Janet Lea | Les Leader | Dr. Chin Yen Lee | Annette Leonard | Janet Lowcock | Ms. Helen B. Maberley | D. MacDonald | Mrs. Marta Maftei | Walter John Mail | Mr. Hugh McCreddie | Wendy McGinn | The Estate of Mrs. Sheila Moore | Sheila Munn | Mr. Philip Neame | Ms. Lynn Northfield | Henriette Orth | Ross Paul & Jane Brindley | Mr. David A. Pepper | Jaime Peschiera | Jill Plumbly | Silva Plut | Poole Family | Mrs. Merle Rector | Neil Ritchie | Anita L. Romaniuk | Dr. B. Romanowski | Lon & Marilyn Rosen | Rhona Rosen | Martha Russell | Ursula Schmelcher | Mr. Bernard Schultz | Ms. Shirley Schwartz | Dr. Philip Sestak | Christine & Gerhard Sixta | Shirley & Ray Spaxman | Mr. Willem Stronck | Ms. Anona E. Thorne | Dr. Anthony & Denise Townsend | Matt & Jean Valinkoski | Barbara M. Walker | Duncan Watts-Grant | John & Hilde Wiebe | Judith Williamson | Ms. Elizabeth & Mr. Ray Worley | Dr. Virginia Wright | Paul Zablosky | Ms. Deborah Zbarsky | Ms. Barbara Zielinski | Thirty-three 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

This list was created on Friday, February 25, 2022 and includes bequests, gifts of cash, donations of securities, sponsorships and ticket donations dating back to January 1, 2021. 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

Christine Mills – President

Stephen Schachter – Past President

Casey Ching – Treasurer

Susan Wong Lim – Secretary

Mamie Angus

Jared Dawson

Valerie Hunter

Yoram Minnes

Jim Salazar-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!

WINTER CONCERTS 2022