



VANCOUVER  
RECITAL  
SOCIETY

VIVA VRS!

FALL CONCERTS 2022

Steven Isserlis cello

Connie Shih piano

Sunday October 16 2022

# From the Artistic Director

---

Dear Friends:

It has been far too long since Steven Isserlis last visited Vancouver.

In 2015 he brought us a wonderful weekend series of Beethoven Cello and Piano Sonatas with Robert Levin. We had hoped to bring him back in 2020 as part of our 40<sup>th</sup> Anniversary Season, but unfortunately his performance was cancelled due to Covid.

Steven is making this visit with Vancouver-born and raised pianist, Connie Shih, whom he first encountered at our Chamber Music Festival way back in the early nineties, and with whom he has worked and performed a great deal ever since. We are thrilled that we've been able to bring them together once again.



I'd like to thank the Peak Group of Companies, who are our Season Sponsor, and Richard and Lynda Spratley for sponsoring this appearance by Steven and Connie. Their concert is also supported by funds from the Estate of Miss Denise Mara and today's performance is dedicated to her memory.

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

Connie and Steven will perform at the Vancouver Public Library on Monday morning as part of our *Music For Munchkins* series for babies, toddlers, and their guardians. Their "Munchkins" performance is generously supported by John Hodgins and the late Jean Hodgins.

Welcome back to Vancouver, Connie and Steven, and to all of you in the audience, welcome to the concert!

We hope that you have another great VRS experience.

Sincerely,

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，谢谢您的合作。

# Program

---

**Steven Isserlis** cello  
**Connie Shih** piano

Sunday, October 16, 2022 3:00 pm  
Vancouver Playhouse

REYNALDO HAHN (1874-1947)  
**Variations chantantes sur un air ancien**  
[approx. 5 minutes]

GABRIEL FAURÉ (1845-1924)  
**Sonata No. 2 in G minor Op. 117**  
Allegro  
Andante  
Allegro vivo  
[approx. 20 minutes]

THOMAS ADÈS (b. 1971)  
**Lieux retrouvés**  
Les eaux  
La montagne  
Les champs  
La ville : Cancan macabre  
[approx. 23 minutes]

INTERMISSION

ROBERT SCHUMANN (1810-1856)  
**Adagio and Allegro Op. 70**  
Langsam, mit innigem Ausdruck  
Rasch und feurig  
[approx. 10 minutes]

JOHANNES BRAHMS (1833-1897)  
**Sonata No. 2 in F major Op. 99**  
Allegro vivace  
Adagio affettuoso  
Allegro passionato  
Allegro molto  
[approx. 28 minutes]

Season Sponsor



Concert Sponsors

**Ric and Lynda Spratley**

Additional Support

**The Estate of Miss Denise Mara**



## Denise Mara, 1922-2017

---

“...While Denise was a good student, her real passion was for music. At a young age Denise began piano lessons and in her teens she was discovered by Jan Cherniavsky, a world renowned pianist living in Vancouver. Jan later became her teacher, mentor, supporter and good friend. Denise also spent 3 years in Toronto studying with Alberto Guerrero, a prominent pianist and teacher at the Royal Conservatory of Music, before returning to Victoria and eventually moving to Vancouver to continue her studies with Cherniavsky. Denise was a guest pianist with both the Victoria and Vancouver Symphonies and later did a European tour performing in ten major cities throughout Europe including London, Amsterdam, Copenhagen and Berlin. Music remained a passion for the rest of Denise’s life. She was a committed volunteer for various musical events and gave generous financial support to the Vancouver Academy of Music, Vancouver Recital Society, Vancouver Opera Foundation, SPCA, and the Vancouver Foundation which now controls the Denise Mara Foundation, helping promising young musicians just starting out. She was also a past member and President of the Georgian Club in Vancouver...”



# Steven Isserlis cello

---

**Early Life & Education:** Steven attended the City of London School, which he left at the age of 14 to move to Scotland to study under the tutelage of Jane Cowan. From 1976–78, he studied at the Oberlin Conservatory of Music with Richard Kapuscinski.

**Performances:** Recent highlights include performances with the Gewandhausorchester Leipzig, Vienna Philharmonic Orchestra at the Salzburg Mozartwoche, and the US premiere of Thomas Adès's *Lieux retrouvés* with the Los Angeles Philharmonic, following world and UK premieres in Lucerne and at the BBC Proms. As a chamber musician, Steven has curated concert series for many prestigious venues, including London's Wigmore Hall, New York's 92nd St Y, and the Salzburg Festival.

**Recordings:** Steven's extensive and award-winning discography includes J.S. Bach's complete solo cello suites (Gramophone's Instrumental Album of the Year), Brahms Double Concerto with Joshua Bell and the Academy of St. Martin in the Fields, and – as both director and soloist – concertos by Haydn and C.P.E. Bach with Deutsche Kammerphilharmonie Bremen. His recording of works by John Taverner won the 2021 BBC Music Magazine Award.



Photo credit: Keith Saunders

**Awards & Prizes:** The recipient of many awards, Steven's honours include a CBE in recognition of his services to music, the Schumann Prize of the City of Zwickau, the Piatigorsky Prize and Maestro Foundation Genius Grant in the U.S, the Glashütte Award in Germany, the Gold Medal awarded by the Armenian Ministry of Culture, and the Wigmore Medal.

**Did you know:** Steven's first appearance for the VRS was at the 1987 Chamber Music Festival; this afternoon's performance marks his 13<sup>th</sup>. Since 1997, Steven has been Artistic Director of the International Musicians Seminar at Prussia Cove, Cornwall. He also enjoys playing for children, and has created three musical stories with the composer Anne Dudley. His two books for children, published by Faber & Faber, have been translated into many languages. Steven plays the 'Marquis de Corberon' Stradivarius of 1726, on loan from the Royal Academy of Music.

Steven Isserlis is represented by Wittenberg Artists New York, NY.

## Connie Shih piano

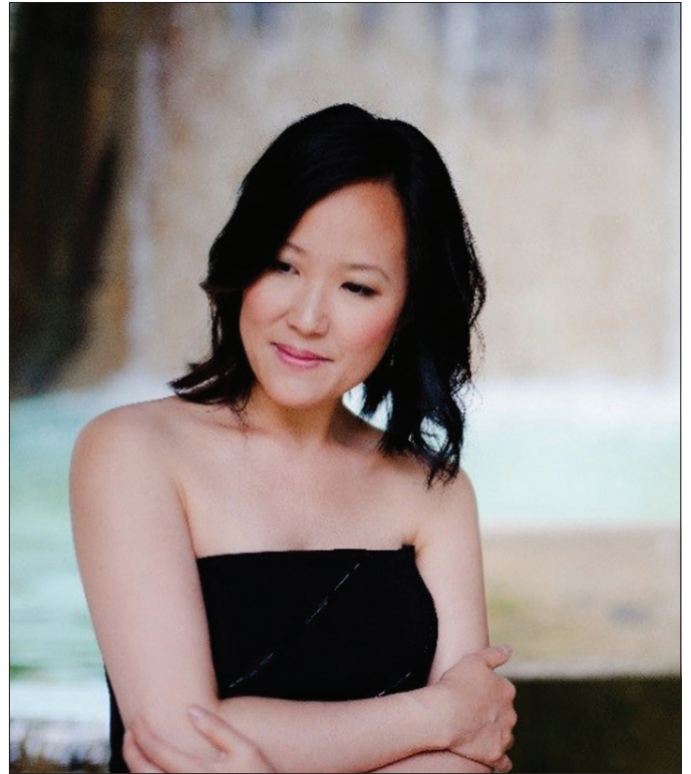
---

**Early Life & Education:** Connie was born in Canada. At the age of 9, she made her orchestral debut playing Mendelssohn's first Piano Concerto with the Seattle Symphony Orchestra. At the age of 12, she was the youngest ever protégé of Gyorgy Sebok, and then continued her studies at the Curtis Institute in Philadelphia with Claude Frank. Her later studies were undertaken with Fou Tsong in Europe.

**Performances:** As a soloist, Connie has appeared extensively with orchestras throughout Canada, the U.S.A. and Europe. Her recent performances include appearances in Germany (including the Heidelberg Spring Festival and Brahmstage), the Cheltenham Festival, and a tour of Japan and the U.K.

**Recordings:** With the cellist Manuel Fischer-Dieskau, she recorded the first-ever CD of the Sonatas for Piano and Cello by Carl Reinecke and the complete Beethoven sonatas. In 2017, she released the first of her two CDs with Steven Isserlis on the BIS label, and this year will see the release of their first CD collaboration on Hyperion.

**Did you know:** Connie was adjunct faculty at the Hochschule für Musik Mainz and presently at the Hochschule für Musik Freiburg. In addition, she has given masterclasses at renowned music institutions and was also on the faculty at the Casalmaggiore International Festival in Italy.



# Program Notes

---

## Reynaldo Hahn

### Variations chantantes sur un air ancien

The Venezuelan-born French composer Reynaldo Hahn is best known for his contribution to the French song repertoire with his more than 100 *mélodies* published between 1890 and his death in 1947. He is equally well known as the sometime romantic partner of writer Marcel Proust, whose epic novel *À la recherche du temps perdu* paints in perfumed prose the social rituals and creeping decadence of a society ripe with elegance but rapidly approaching its best-before date.

Hahn was a perfect fit for this Proustian Parisian world of the *Belle Époque* (1871-1914). His musical aesthetic was refined, but conservative and essentially backward-looking, especially in matters of harmony.

Witness his 1905 *Variations chantantes sur un air ancien* (Singing variations on an ancient air), which exhibit not even a whiff of modernism and could easily have been composed 50 years earlier. Situated in the rear-guard of musical developments of the time, this work offers no hint of the colourful dissonances and convulsive rhythms that within a few years would astonish Parisian audiences in the revolutionary ballets of Stravinsky: *Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913).

Instead, Hahn reaches back for his musical inspiration to the 17th century, taking as his variation theme the aria *Beato chi può* (Blessed is he) from the opera *Xerxes* (1655) by Italian composer Francesco Cavalli (1602-1676). In Act IV scene 6 of Cavalli's opera a high court official laments the tiresome rituals and constant intrigues of the Persian court and longs for a simpler life of ease and pleasure.

In keeping with the original operatic setting, Hahn's *Variations chantantes* begin in an elegiac mood with a melody of dignified beauty lyrically sung out by the cello, a melody both courtly and sentimental. This theme remains clearly recognizable throughout the variations that follow, merely decorated with simple melodic filigree or slightly altered in rhythm.

Two musical motives from the original aria are highlighted throughout: an expression of longing conveyed by numerous two-note sigh motives, and the expectation of happier times in an oft-repeated four-note rising scale figure shared by cello and piano alike.

\* \* \*

Steven Isserlis relates in a press interview that while he had long been aware of this work, he was unable to find a printed copy of the score for many years. Until, that is, "after a world-wide search" he discovered it close to home in the library of London's Royal College of Music, where he discovered as well "that he was the first to borrow it in seventy years!"

## Gabriel Fauré

### Sonata No. 2 in G minor Op. 117

Gabriel Fauré is a composer of what the French would call 'discreet charm'. His discretion, composition-wise, is easy to spot in his Sonata No. 2 for Cello and Piano, composed in 1921 near the end of his life. The work features the pared-down style typical of late Fauré, a style in which there are fewer things for the ear to keep track of while listening.

The texture, for one thing, is simple and transparent, the emphasis being on single-line melodies in both instruments, with few multiple-stops in the cello or thick chordal sonorities in the piano. The rhythmic patterning is relatively bland, with large sections proceeding at a steady underlying pulse, meaning that the major 'action' in the piece happens in the shifting shades of its pastel harmonies and the subtle chromatic inflections of its melodic lines.

Providing a steely underpinning to this work's unruffled sonic surface is a surprising degree of academic rigour – not surprising from this Paris Conservatoire professor who counted Ravel, Enescu and Nadia Boulanger among his students.

The first movement *Allegro*, for example, begins with a simple scalar theme in canon between cello and piano, a theme rendered all the more intriguing by its many syncopations. A second theme, of considerably emotional warmth, is introduced in octaves by the piano, structured in a series of descending 3rds. The development section draws its urgency from its many chromatically climbing lines but issues into the recapitulation so 'discreetly' that you barely notice it's happening until it is well underway. Hint: it's the cello that introduces the canon this time, reversing the order of entry in the exposition.

The *Andante* slow movement is the star attraction of this sonata, having provided its creative impetus in the first place. You see, in 1921 Fauré had been commissioned by the French government to compose a funeral march for a commemorative service at Les Invalides in Paris marking the 100th anniversary of the death of the Emperor Napoleon. Unwilling to let this *chant funéraire* become a one-day wonder, Fauré re-used it in this slow movement, girding it in full chords in the piano part in imitation of the orchestral scoring of its first performance. Fauré's chamber version retains the solemn character of the original setting with a slow trodding accompaniment in steady quarter notes accompanying a melody line expressing downcast grief and noble resignation with its many falling 5ths.

A lighter mood springs out of the *Allegro vivo* finale which features two contrasting themes. The first presents a polite disagreement between the instruments as to whether the melody should go up or go down. The piano keeps presenting rising melodic material while the cello insists that descending scale patterns are the way to go. But just as they are about to reach agreement on the matter, a four-voice harmonized chorale-like melody comes to the fore to change the subject. As these two themes are discussed throughout the movement a kaleidoscopic series of modulations keeps the conversation colourful.

## **Thomas Adès** **Lieux retrouvés**

Thomas Adès must surely rank as Britain's leading contemporary composer, and one of its most imaginative – ever. This contention is amply demonstrated by his tour-de-force *Lieux retrouvés*, written for Steven Isserlis in 2009 as a co-commission from the Wigmore Hall, the Aldeburgh Festival and Carnegie Hall.

Adès is a great fan of Marcel Proust, whose perfumed prose captured like no other French writer the essence of moments in time and places visited. Each of the four movements of *Lieux retrouvés* (places rediscovered) conjures up in Proustian style an authentic sense of place, to create a concert piece that Steven Isserlis readily admits is one of the most technically challenging he has ever attempted.

This work has garnered the unstinting praise of critics such as Anthony Tommasini of the *New York Times*, who wrote: "The purely musical elements of the work are what grabbed me: the rippling figures for piano and cello that spin out in crazed, cyclic riffs; the crystalline piano harmonies that sound as if wind were rustling the chimes in a pagoda; the feisty, industrialized propulsive bursts in the finale." (*New York Times*, 21 March 2010)

Steven Isserlis describes it this way: "What can one say about this extraordinary work? Not only can Adès's work as a whole not be categorized, even this piece cannot be pigeon-holed in any way. He takes influences from everywhere – from Offenbach, from jazz, from the French baroque, even from minimalism – and creates his own individual language within this one composition."

Thomas Adès describes the work as follows:

*“Les Eaux.* The movement of the waters is recreated in flexible fluid counterpoint which eddies and flows according to how each line responds to the other current, whether in similar forward motion or opposition, or swirling around, or inside, an obstacle.

*“La Montagne.* In three parts: first, a harmonized tune marked “Tempo di Promenade”, presented in canon with itself at two different speeds. Then, a Ländler-trio with a new tune. Finally, the return of the Promenade tune of the first part, also eventually in canon, with the trio tune superimposed. There is a short coda of mountain air and then a flag is planted in A major.



“*Les Champs*. Slow movement.”

To which Steven Isserlis adds: “The slow movement takes us to a peaceful field at night, the animals at rest, their breath rising to heaven – rather riskily represented by the highest notes I’ve ever had to play lyrically.

Thomas Adès continues:

“*La Ville – Cancan Macabre*. Liszt wrote a marvellous late piano piece called *Czárdás Macabre*. This however is a galop, taking the most famous galop – Offenbach’s *Cancan* – as a model. There is also a Trio section, entirely in a high register.”

## **Robert Schumann** **Adagio and Allegro Op. 70**

Schumann’s *Adagio and Allegro* Op. 70 was written in 1849, and for horn, not for cello. Intended as a piece of *Hausmusik* (art music written to be performed in a domestic setting by amateur performers), it sought to take advantage of recent advances in instrument design that had allowed the horn to play in precise semitone steps by the use of valves. This, of course, is not a problem for the cello, violin or oboe, which are listed on the title page of published scores as alternate instruments for the piece.

Marked *Langsam, mit innigem Ausdruck* (slowly, with intimate expression) the *Adagio* is written in the sentimental Biedermeier style of the period, with numerous languid sigh motives built into the melodic line and a frequent exchange of loving phrases between the instruments.

The love-fest gets an abrupt wake-up call, however, when the *Allegro* breaks out, marked *Rasch und feurig* (fast and fiery). Here the cello has its work cut out for it to reproduce the piercing fanfare timbre of the horn. But Schumann’s scoring of the piano part allows the solo instrument to shine when it needs to while providing a palette of rich harmonic support rising up from the bass regions of the keyboard. This is especially true in the contrasting middle section where the solo instrument gets to sing out in its mid-range as it recalls the introspective mood and tender tone of the opening *Adagio*.

## **Johannes Brahms** **Sonata No. 2 in F major Op. 99**

The Sonata in F major Op. 99 is an adventurous work combining the restless energy characteristic of the young Brahms with the lyrical luxuriance of the composer in his mature years. Composed in the summer of 1886 while the 53-year-old Brahms was vacationing in the Swiss countryside, it breathes the clean fresh air of the mountain slopes and often echoes with hints of rural folksong. The sound palette is full and resonant, especially the piano part, which is written with a symphonic sonority in mind.

This is especially true of the orchestral sweep that characterizes the sonata’s opening, with its rich carpet of *tremolando* figuration in the piano supporting bold fanfares in the cello line, a melody line that seems to be shouting important news in all directions, like a town crier. The second theme, announced by the piano, is by contrast a more smoothly connected melody. The tremolo figuration of the opening is not just sonic filler: it functions as a stabilizing counterfoil to the disjointed character of the sweeping opening theme and plays a major role at the opening of the development section as well. Especially noteworthy in this movement is the magical passage that prepares the recapitulation, a passage in which time seems to stand still as the cello plays tremolo while the piano enacts great leaps from the bottom of the keyboard to the top.

The *Adagio affetuoso* second movement in simple ternary form carries the major emotional weight of this work. It opens with a procession-like tune in the piano setting the scene for the cello to emerge in full-throated glory, singing out a richly chromatic but ever-so-lyrical melody that shows off the instrument to advantage in its high range. A middle section in the minor mode gives the piano a place in the sun, as well, but the pool of light on the stage in this movement goes to the cello, which returns in the third section to wax lyrical once again, enveloped by an even more lavishly decorative piano accompaniment.

If the second movement belongs to the cello, the propulsive energy of the following *Allegro passionato* scherzo is driven by strongly assertive piano writing. Cresting and subsiding in waves of sound, the opening section builds up sound resonance through the frequent use of pedal tones in the bass combined with a constant chatter of eighth-note motion above. Adding to the intensity of effect are the typical Brahmsian techniques of 2-against-3 rhythms, and syncopations that recall the opening of the scherzo from the composer's *Quintet in F minor*. Where the cello emerges more clearly is in the trio middle section, in which it hums a wistful melody configured in simple note values. Its irregular phrase lengths suggest the influence of folksong, but a number of odd melodic turns indicate that it has more on its mind than it is letting on.

The sonata ends with a fourth movement rondo much in the relaxed vein of the last movement of the *Piano Concerto No. 2 in B flat*, Op. 83. Gentle and tuneful, its principal theme alternates with a short series of contrasting episodes, none of which spoils the overall mood of contentment that characterizes the movement as a whole.

Program notes by  
Donald G. Gíslason 2022

# 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 couple of years, 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

**Concert Sponsors:** Elaine Adair | Sherry Killam & Mamie Angus | Robert Bailey & Elizabeth Arnold-Bailey | A Group of Goldberg Variations Sponsors | Ann Harding | Allison Hart | The Martha Lou Henley Charitable Foundation | Lynn Kagan | John C. Kerr Family Foundation | The Estate of Denise Mara | George & Santi Pick-Plaez | Ric & Lynda Spratley | Stephen Schachter & Nancy Stern | Joyce & Tony | The Board of Directors of the Vancouver Recital Society | Alexandra Volkoff | London Drugs

**Additional Series Support:** RBC Emerging Artists | The Estate of Edwina and Paul Heller | The Province of British Columbia | The City of Vancouver – Cultural Services | The Alan & Gwendoline Pyatt Foundation | The Diamond Foundation | The Deux Mille Foundation | John Hodgins & the late Jean Hodgins | Stir | The Vancouver Sun

**Accommodation Partner:** The Westin Bayshore Vancouver

**Community Partners:** Vancouver Public Library | Vancouver Academy of Music | Congregation Beth Israel

## Supporters

### Guardians (\$10,000 and above)

Elaine Adair | Lois Binder | The Christopher Foundation | Louise Fletcher Memorial Fund – Held at Vancouver Foundation | Ann Harding | The Estate of Paul & Edwina Heller | The Martha Lou Henley Charitable Foundation | Joan C. McCarter Foundation – Held at Victoria Foundation | Sheila E. McLeod | Remembering Otto & Marie Pick Charitable Foundation | Keith Purchase & Judith Fisher | RBC Foundation | London Drugs | Joyce & Tony

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

Mark Allison & Stephanie Holmquist | Elizabeth Arnold-Bailey | Hilde & Peter Colenbrander | Diamond Foundation | Mrs. Maryke Gilmore | Judith & Poul Hansen | Lynn Kagan | Ingunn Kemble | Sarah Kennedy in Memory of Ellen Tallman | John C. Kerr Family Foundation | Bill & Risa Levine | Eileen Mate | Ric & Lynda Spratley | Elaine Stevens | Ian & Jane Strang | Alex Volkoff | Birgit Westergaard & Norman Gladstone | Russell Wodell & David Gordon Duke | V. Wong | Linda Zysblat

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

Peter Cass | Cedarhurst Foundation | Deux Mille Foundation | David Harvey & Cecilia Bernabe | Kate Ker & Paul Cobban | David & Judi Korbin | Jane Macdonald | David McMurtry | Bill Meyerhoff in Memory of Nina Popovska | Mary Newbury | Quesnel Foundation | Stephen Schachter | The R. & J. Stern Family Foundation | Storage on Terminal | John & Judy Taylor | Ken & Patricia Tolmie | Susan Wong Lim | One Anonymous Champion

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

David Agler | Mamie Angus | Des J. Beckman & K. Paton | Joost Blom | Richard Buski | Richard Carswell | Leila Chorley | Chris Cook | the late A. Christine Dryvynsyde | Valerie & Richard Dunsterville | William Ehrcke & Donna Welstein | Keith Farquhar & Koji Ito | Kim Floeck | Kurt Gagel | Maria Giardini | Arlene Gladstone & Hamish Cameron | John Hooge | Rebecca & John Hunter | Valerie Hunter | Judy Killam | Sherry Killam | Karen & Stephen Kline | Gordon Konantz in Memory of Gail Konantz | Ms. Renate Lauritzen | Anndraya Luui | David Lyons | Alistair Mackay | Christine Mills | Mary Jane Mitchell | Geoffrey Newman | Erica Pratt | Leola Purdy Foundation | William D. Robertson | Federico Salazar & Jim Smith | Myron Story & Larry Clausen | Holly Sykes & Rob Baker | Peter & Carol-Lyn Thaler | Gloria Tom | Carol Tsuyuki | Muriel Vallance | The Estate of Gordon Walters | Eugene Wang | Morag Whitfield | One Anonymous Devotee

## **Aficionados (\$500 - \$999)**

Ian & Catherine Aikenhead | Bryan Atkins | Bill & Gladys Baxter | Gillian Beattie | Kate Bermingham | Hazel Birchall | Johan A. Borgen | David Cannell | Casey Ching | Judith Coffin | Patricia & James Davidson | Jared Dawson | Judy Finch | Michael & Dana Freeman | Rose Marie Glassman | Robert Goldstein & Christine Kerr | Elizabeth Guilbride | J. Harding | Heather Holmes | David & Rowena Huberman | Dr. Chin Yen Lee | Teresa Y.H. Lee | Jessica Macintosh | Elaine Makortoff | Wilfrid & Sally Mennell | George & Maria Percy | Alla & Gregory Polyakov | Tobin S. Robbins & Sandra Lee Broudy | B. Romanowski | Norma Wasty | Jan Whitford & Michael Stevenson | Ten Anonymous Aficionados

## **Friends (\$250 - \$499)**

Stuart Alcock & Tim Agg | Bryan & Sheila Andrews | Deb Armour & Jim MacAulay | Barry Auger | Geri Barnes | Paul Beckmann | Brenda Benham | Victoria Bushnell | Jane Cherry | G. Chetty | Anne Clemens | Joyce Davies | Mr. & Mrs. Lawrence Diamond | Blair & Margaret Dymond | Barbara Ebelt | Allan J. Fletcher | Roger & Marjorie Foxall | Daphne & Anson Frost | Ivan & Laurie Gasoi | Sara Getz & Jim Embleton-Forrest | Carolyn & Peter Godfrey | Don Harder & Laurie Townsend | Nick & Celia Hudson | Bill & Heather Ireland | Marion Keith | Dianne Kennedy | Cindy King | Leora Kuttner & Tom O'Shea | Fakroon T. Lakdawalla | D. Wendy Lee | Shelley & David Main | Kathie Marteinsson | Ray McNabb | Kathy Neilson | Kevin & Adriana O'Malley | Jaime Peschiera | David M. Phillips | Don Rosenbloom | Marie Schneider & Richard Dettman | Andrew & Hilde Seal | Philip Sestak | Melville & Joan Shaw | Cecil Sigal | Niamh Small & Cliff Skelton | Mitch Taylor | Tom & Margaret Taylor | Robin Wenham | Jane Warner in Memory of Christine Dryvynsyde | Wendy Webber | Janice Williams | E. Wilson | Vincent Wong & Joyce Lee | Six Anonymous Friends

## **Enthusiasts (up to \$249)**

Joanie Anderson | Elizabeth & Alan Bell | Ms. Barbara Lynn Blakely | Norma Boutillier | Barbara Bowes | Rick & Rowena | Charles & Carol Brauner | Martha Brickman | Earle Briggs | John & Ruth Brock | David Bronstein | Alix Brown in Memory of Christine Dryvynsyde | Mary Burck | Jennifer Canas | Miriam Caplan | Ingrid Catz | Maureen Chan | Wilma Chang | Josephine Chanin | Deanna Charlton | Isobel Cole | Melodie Corbett | Ruth Crellin | Rod & Elaine Day | Larry Dian | Leslie Dickason | Moyra Dobson | Ine Doorman | Joseph Julian Elworthy Irina Faletski | Dr. Suping Geng | Patsy George | Sara Getz in Memory of Christine Dryvynsyde | Sima Godfrey | David Griffiths | Lyman & Penelope Gurney | Pauline Hall in Memory of Christine Dryvynsyde | Evelyn Harden | Gordon James Harding | Sheila Hardy | Elizabeth Hawkins | Martha Hazevoet | Gail Hegquist | Marianne Janzen | Valerie Jones | Helene Kaplan | Joan Keay | Joslin Kobyka | Norman P Krasne | Karen Kruse & Peter Scott | Paddy Laidley | Patricia Laimon | Malcolm Lake | Derwyn & Janet Lea | Les Leader | Annette Leonard | Emma Li | Janet Lowcock | Helen B. Maberley | Alison MacLennan | Marta Maftai | Ketty Magil | Walter John Mail | Hugh McCreddie | Wendy McGinn | Louise Merler | Gerry Millett | Philip Neame | Lynne Northfield | Henriette Orth | C.V. Parr | Ross Paul & Jane Brindley | Tianze Peng | David A Pepper | Jill Plumbley | Silva Plut | Poole Family | Mark L Quigley | Neil Ritchie | Anita L. Romaniuk | Anthony G. Roper | Lon & Marilyn Rosen | Rhona Rosen | Marilyn Ross in Memory of Christine Dryvynsyde | Martha Russell | Ms. Shirley Schwartz | Christine & Gerhard Sixta | Peter J. Smith | Shirley & Ray Spaxman | Willem Stronck | In Memory of Thomas Wang | Anona E. Thorne | Anthony & Denise Townsend | Matt & Jean Valikoski | Sheila Hardy | Esther E. Vitalis | Barbara M. Walker | Duncan Watts-Grant | John & Hilde Wiebe | Judith Williamson | Ms. Elizabeth & Mr. Ray Worley | Dr. Virginia Wright | Jason Wroblewski | Paul Zablosky | Barbara Zielinski | Larissa Zoubareva | Thirty-five 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 Wednesday, October 5, 2022, and includes bequests, gifts of cash, donations of securities, sponsorships and ticket donations dating back to September 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](mailto: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](mailto:info@vanrecital.com)

Web: [vanrecital.com](http://vanrecital.com)



## VRS Board of Directors

**Christine Mills** – President

**Mamie Angus** – Vice President

**Casey Ching** – Treasurer

**Susan Wong Lim** – Secretary

**Stephen Schachter** – Past President

**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 2022-2023 Season Sponsor

VIVA VRS!

FALL CONCERTS 2022