



VANCOUVER
RECITAL
SOCIETY

WAVES!

FALL CONCERTS 2023

Jaeden Izik-Dzurko piano
Sunday September 10 2023

From the Artistic Director

Dear Friends:

We are thrilled to open our 44th Season of concerts with a remarkable young pianist from Salmon Arm, BC, Jaeden Izik-Dzurko. The very raison d'être of the VRS is and has been the discovery of new talent from around the globe, and it's not all that often that we come up with gems from so close to home. Jaeden is at the beginning of what we hope and believe will be a long and illustrious career.

We are truly grateful to our audience members who have responded warmly to many of our Next Generation artists over the years, and who have purchased tickets and taken the risk of spending two hours listening to emerging young instrumentalists. We always say that part of the joy of what we do is sharing the discovery of these young talents.

In addition, we could not have come to this point were it not for the support we receive from our Season Sponsor, the Peak Group of Companies, which is celebrating its 25th year of existence and 15th year of supporting the VRS.

Two other sources of valuable support for this series of 'Next Gen Artists' (as we call them) come from RBC Foundation, who have been with us for 11 years, and the support of the late Edwina and Paul Heller, whose influence has been immeasurable. This is indeed a season rich with debut artists, several of whom will make their Vancouver and Canadian debuts on our stage.

We are deeply grateful to our concert sponsors this afternoon, Ric & Lynda Spratley, whose passion for young artists matches our own.

All of our concerts throughout the season receive support from the City of Vancouver and the Province of British Columbia and we thank them for their support.

VRS performances take place on the unceded territories of the Coast Salish Peoples, including members of the Squamish, Musqueam and Tsleil-Waututh First Nations.

Enjoy the performance!



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

Jaeden Izik-Dzurko piano

Sunday, September 10, 2023

Vancouver Playhouse

FRANZ SCHUBERT (1797-1828)

Six Moments Musicaux D 780

Nos. 1, 2 & 3

- I. Allegro
- II. Andantino
- III. Allegro Moderato

(approx. 13 minutes)

NIKOLAI MEDTNER (1880-1951)

Sonata Romantica in B-flat minor Op. 53 No. 1

- I. Romanza. Andantino con moto, ma sempre espressivo
- II. Scherzo. Allegro
- III. Meditazione. Andante con moto (espressivo, ma semplice)
- IV. Finale. Allegro non troppo (sempre leggero, poco giocoso, ma al rigore di tempo)

(approx. 25 minutes)

INTERMISSION

MAURICE RAVEL (1875-1937)

Miroirs

- I. Noctuelles
- II. Oiseaux tristes
- III. Une barque sur l'océan
- IV. Alborado del gracioso
- V. La vallée des cloches

(approx. 27 minutes)

FRÉDÉRIC CHOPIN (1810-1849)

Scherzo No. 1 in B minor Op. 20

Presto con fuoco

(approx. 10 minutes)

Season Sponsor



Celebrating 25
YEARS OF
Innovation,
Quality and Value

Next Generation Artist sponsor:

The Estate of Edwina and Paul Heller

Concert sponsor:

Richard & Lynda Spratley

Additional Support



Jaeden Izik-Dzurko piano

Pianist Jaeden Izik-Dzurko was born in Salmon Arm, British Columbia. He completed his Bachelor of Music at The Juilliard School, where he studied under Dr. Yoheved Kaplinsky. Jaeden then pursued his Master of Music at the University of British Columbia with Dr. Corey Hamm. He has also studied with Ian Parker.

Jaeden is known for his passion for contemporary music, especially works by Canadian composers. In 2019, he performed Ernst Schneider's Romantic Piano Concerto with the Okanagan Symphony Orchestra, and the live recording of this performance was released on Canadian Soundscapes in 2022.

In June 2023, Jaeden made his debut at the Klavier-Festival Ruhr, where he premiered Elisenda Fábregas' Somnis Radiants (Radiant Dreams, 2022). Fábregas is a Spanish Catalan composer.

With a burgeoning recital career, Jaeden has already proven himself to be an accomplished performer. In September 2020, he was selected by the Vancouver Recital Society to record a solo program for the premiere episode of "Virtually VRS", showcasing his musical talent. Furthermore, he has had the privilege of performing in renowned venues such as Wigmore Hall in London, Salle Cortot in Paris, and the Auditorio Nacional de Música in Madrid.

One significant highlight in Jaeden's career was his debut at Weill Recital Hall at Carnegie Hall in October 2022. His performance received high praise from the New York Concert Review, which noted his exceptional tonal palette, precise technique close to the keys, and a humble approach to serving the music.

Jaeden has won prizes at prestigious competitions in both Europe and the United States, including the 2022 Hilton Head International Piano Competition and the 2022 Maria Canals International Music Competition. Most recently, he was awarded First Prize, the Canon Audience Prize, and the Chamber Music Award at the 20th Paloma O'Shea Santander International Piano Competition. He was also a Grand Prize winner at the Federation of Canadian Music Festivals' National Competition, a winner of Juilliard's Gina Bachauer Scholarship Competition, and a Second Prize and J.S. Bach Prize winner at the OSM Competition.



Photo credit: Waldy Martens

Jaeden Izik-Dzurko is represented by Monica Felkel Creative Partners, New York, NY

Program Notes

Franz Schubert Moments Musicaux D 780 Nos. 1, 2 & 3

Schubert's six piano miniatures published in 1828 under the title *Moments Musicaux* are rooted in Viennese social life, particularly that brand of informal home entertaining that involved singing, dancing, and someone holding forth at the piano. They are as close as we can get to hearing what a Schubert evening, a *Schubertiade*, must have sounded like with Schubert himself at the piano.

Intimate, almost confidential in tone, these pieces, set within the melodic range of the human voice, are akin to instrumental 'songs' while their buoyant rhythms and numerous sectional repeats evoke the spirit of the dance. Above all, they have an improvisatory feel, especially in their simple textures and limited harmonic vocabulary – often just tonic-dominant, with frequent use of pedal tones in the bass.

While the context of this music is social, Schubert's own personality is distinctly audible within it, especially in his quicksilver changes in tonal colouring between major and minor and at the phrase level in the way in which he toys playfully with the listener's harmonic expectations.

These traits are immediately evident in the opening bars of **No. 1 in C major** which begins with a little Alphonse yodel based on nothing but the pure C major triad:



This is followed by a 'harmonic rainbow' of tonal colours as Schubert slips in rapid succession through C minor, E-flat major and G minor before sliding back through G major to C major again, all in the time it would take you to pour yourself a glass of Riesling and take the first sip.

Its soft and soothing middle section announces 'sleepy-time.' Rippling gently in triplets, it takes the rhythmic & harmonic excitement down a notch, like the trio of a minuet, to prepare for the return of the more active opening material.

No. 2 in A flat major opens with a succession of lyrical melodic fragments of small range that stop and start as if a daydream were being constantly interrupted, and then re-begun.



This enigmatic mood of reverie fades into gentle minor-mode pathos in a middle section that circles plaintively around a single note, swelling in its second iteration into heart-rending cries of operatic passion.

The 'toy march', **No. 3 in F minor** is the most popular piece in the set and was later published separately under the exotic title *Air Russe*, presumably because dance-like pieces in the minor mode were thought typical of Eastern Europe.

Its endearing charm derives from the devil-may-care breeziness of its simple melodic line, merrily twinkling

with grace notes and playfully supported by a 'frisky pony' trot of staccato oom-pahs in the left-hand accompaniment.



Despite attempts by publishers to market this piece as Russian, its simple tunefulness and slyly changing harmonic colours mark it as distinctly Viennese.

Nikolai Medtner Sonata 'Romantica' in B-flat minor Op. 53 No. 1

Nikolai Medtner, like his friend and compatriot Sergei Rachmaninoff (1873-1943), composed well into the 20th century in the tonal idiom of 19th-century Romanticism, an idiom that both composers had learned as gold-medal-winning students at the Moscow Conservatory. But while Rachmaninoff's soulful melodies and yearning harmonies earned him instant popularity and lasting respect, Medtner's impeccably crafted but more densely intellectual scores have not found themselves a place in the performing repertoire commensurate with the aesthetic achievement they represent. This is especially true of his fourteen piano sonatas, despite their being viewed along with those of Scriabin and Prokofiev as the most important Russian works in this genre produced in the 20th century.

Medtner's 12th piano sonata was composed in 1930 and represents well the stylistic divide the composer straddles between the ideals of the Classical and Romantic eras. Its 'Romantic' credentials reside not just in the programmatic epithet '*Romantica*' in its title. Pre-eminently Romantic in conception is also the organic linking of its four movements in a continuous stream without interruption, as well as its recall of themes between movements – not to mention its keyboard-spanning textures that presuppose a Romantic-era virtuoso pianist as its ideal performer.

More reminiscent of Classical-era procedure, though, is its relentless pursuit of motivic development – described by one commentator as "Beethoven on steroids" – and its clear formal layout in the canonical structures of the Classical sonata with outer movements in sonata form, and inner movements comprised of a three-part scherzo and a binary slow movement.

The sonata's opening theme arrives on the scene in a conspiratorial whisper, and what a strange little theme it is. Jarringly irregular with many twists and turns and a spotty alignment with the left-hand accompaniment, it offers up the principal motives 'discussed' in the first movement. Chief amongst these is a falling 5th or 4th, either at the end of a phrase or occurring as a 'gap' in the middle of an otherwise stepwise melody:



Taking his cue from Beethoven (who learned it from Haydn), Medtner re-uses this same ‘gapped’ melody element from his 1st theme in the construction of his endearing 2nd theme in running 16th notes. The pattern is clearly evident in the 2nd theme’s concluding phrase:

This musical snippet illustrates the 'gapped' melody element from the first theme, re-used in the second theme's concluding phrase. The right hand features a melody marked *dolcissimo, tranquillo* and *rit.*, while the left hand provides a running 16th-note accompaniment marked *legatissimo*. The passage concludes with a *tenuto* marking.

The exposition, development and recapitulation segments of this sonata-form movement are clearly delineated, with the central development section dominated by the 1st theme, often in canonic imitation between the hands. And the recapitulation is in no way exceptional except for its coda's rich and resonant mining of sonorities from the lowest reaches of the keyboard and its concluding whirlwind of roller-coaster runs that sweep directly into the pounding rhythms of the following scherzo.

Medtner's second movement is clearly inspired by the rhythmic acrobatics of Beethoven's most raucous scherzos. Its arrestingly emphatic opening bars introduces three rhythmic anomalies: (1) *within the bar* in a thumping syncopated drumbeat; (2) *over the bar line* with a scampering figure mixing 8ths and 16ths; and (3) *between bars* that alternate 6/8 and 3/4 metrical groupings.

This musical snippet illustrates the rhythmic anomalies of the second movement. It is marked *Allegro*. The first anomaly (1) is a syncopated drumbeat within the bar, marked *ff pesante*. The second anomaly (2) is a scampering figure over the bar line, marked *poco a poco dimi-nu*. The third anomaly (3) is alternating 6/8 and 3/4 metrical groupings between bars, marked *sempre diminuendo e accelerando*. The score also includes markings like *-en-do e più mosso* and *f*.

When combined with the movement's many weak-beat *sforzandi*, this rough rhythmic surface may leave first-time listeners, especially those with a penchant for toe-tapping, at risk of going cross-eyed trying to figure out where in God's green earth the downbeat is to be found. But fortunately, the lovely central Trio section soon arrives like breath of fresh air to give much-needed relief to their beleaguered ankle joints and fast-twitch musical musculature.

This musical snippet illustrates the Trio section, marked *p dolce, ma sempre a tempo*. The right hand features a melody marked *pp leggerissimo* and *rit.*, while the left hand provides a running 16th-note accompaniment marked *legatissimo*.

There is a grace and simplicity to this elegant tune that sounds distinctly “French”, not surprising since Medtner was in Paris when he wrote this sonata. And of course a composer with Medtner’s intellectual inclinations just couldn’t resist combining this melody with the opening material on its reprise in the final section.

The *Andante con moto* ‘slow-ish’ movement is labelled *Meditation*, and like the opening movement, features two themes interlinked by a common motivic thread – the siciliana-like lilt embedded in its recurring dotted-rhythm figure.



The opening theme in the minor mode, set in a low register and supported by a bass-line creeping up by semitones, does indeed suggest a ‘meditative’ tone, although one more than a little tinged with melancholy. But its equally-lilting thematic twin in the major mode, appearing soon after, lives in the sunlit uplands of the keyboard’s higher register, bringing bright tonal contrast to what would otherwise be a somewhat gloomy tonal landscape.

The last movement is in sonata form, but its line-up of thematic material is wide, since melodies from previous movements are woven into the fabric of this finale. The first theme is a scampering set-up for the texture of interlocking rhythms and complex interplay between right and left hand that will be featured later:



The pulse of the second theme is more rhythmically regular but somewhat eccentric and more than a tad ‘squirrely’ in its articulation.



The importance of these themes is somewhat overshadowed by a curtain call of tunes heard before – in particular the opening themes of the first and third movements in the development section, and a full range of motivic memories that float through the texture of the extended coda.

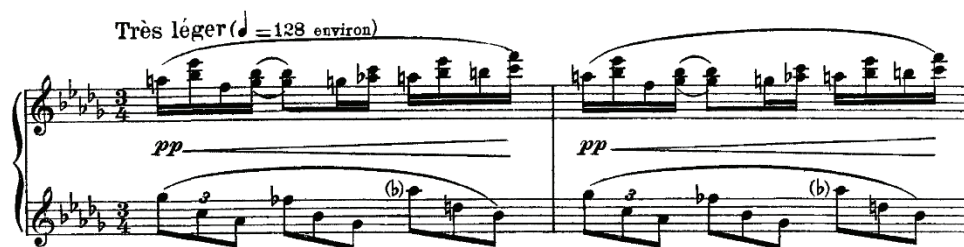
It is a remarkable feature of this sonata that each movement before the finale ends without a satisfying conclusion that seals in the memory the resolution of emotional tensions previously experienced. It is perhaps for this reason that Medtner saves this ‘summing-up’ for the great nostalgic remembrances that dominate the finale, a finale that ends almost absent-mindedly while noodling over yet another variant of the phrase that opened the first movement.



Maurice Ravel Miroirs

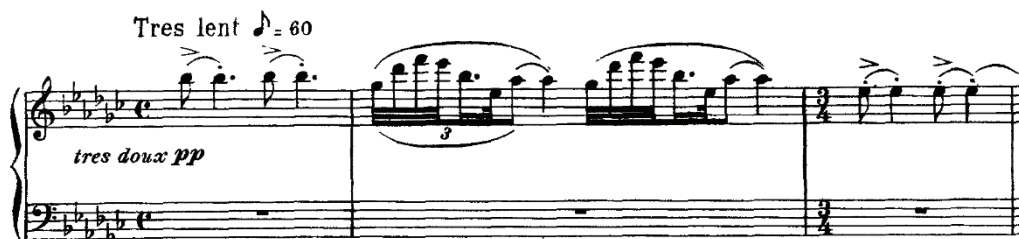
Ravel was a member of an avant-garde coterie of musicians, writers and visual artists who jocularly called themselves *Les Apaches*, Parisian argot for “ruffians” or “hooligans”. Between 1904 and 1905 he composed *Miroirs*, a suite of five pieces, each describing “in a mirror”, as it were, a fellow member of the club. While the connection with individual personalities is unclear (and may even have been fanciful), these pieces remain among the most pictorially vivid—and technically challenging—in the piano repertoire.

Ravel vividly depicts the irregular flight of night moths in the first piece of the set, *Noctuelles*, which opens with a busy blur of chromatic flutter extending over vast swathes of the keyboard but centring on the upper range.



The unpredictability of the moths' flight is depicted in phrases of uneven length that rev up out of the blue in rapid-onset crescendos, with brief silences punctuating the succession of sweeping phrase gestures. The moths seem to settle on some object of mothy interest in the slower-paced central section, but soon lose interest and flit back to life in the closing section.

Ravel described *Oiseaux tristes* as “birds lost in the torpor of a very dark forest during the hottest hours of summer.” As the piece opens we hear one solitary bird, singing alone at first but soon joined by others.



Fauré describes the texture as follows: “Fundamentally Ravel set store by the player bringing out two levels: the birdcalls with their rapid arabesques on a higher, slightly strident level and the suffocating, sombre atmosphere of the forest on a lower level which is rather heavy and veiled in pedal without much movement.”

Une Barque sur l'océan paints the image of a boat floating and gently rocking on the ocean waves. Ravel opens his depiction with a three-layered soundscape.



A rich carpet of arpeggios sweeping up and down in the left hand suggests the action of the waves, while a chiming sequence of open intervals in the upper register outlines the vast expanse of the sea. Meanwhile, an unpredictable third voice emerges clearly but irregularly from the mid-range. Ravel uses virtually the entire range of keyboard colours in this scintillating depiction of the sea as a gentle giant cradling mankind in its embrace.

Alborada del gracioso is a satirical portrait of a character from Spanish theatre, the crude and clownish *gracioso*, the equivalent of Beaumarchais' Figaro but a touch more malevolent and mischievous. He is pictured singing an *alborado*, or morning serenade.



The strumming of the guitar and distinctive punchy rhythms of Spanish folk music permeate this piece, the most 'pianistic' in the set. Among the technical challenges keeping pianists practising after midnight are extended passages in rapid-fire repeated notes and double glissandi in 3rds and 4ths played by the right hand alone.

The suite ends with *La Vallée des cloches*, a multi-layered sonic depiction of the lingering overtones of bells hovering in the air.



Sonorities based on 4ths and 5ths evoke the muffled metallic resonance that drifts in every direction as bell-clappers in towers near and far strike their target.

Frédéric Chopin Scherzo No. 1 in B minor Op. 20

The scherzos of Chopin are a long way from the 'joke' movements that in the sonatas and symphonies of Beethoven took the place of the minuet. In his scherzos Beethoven had replaced the stiffness of courtly decorum with a new idiosyncratic freedom of expression that opened the door to displays of personal whimsy and jovial, good-natured ribbing. In his scherzos, however, Chopin kicked down the door to announce a new level of emotional intensity, a new wider playing field for what was possible on the keyboard at the extremes of musical expression.

Belying his popular image as the composer of exotic, delicately perfumed salon pieces, Chopin's scherzos are muscular essays in pure pianistic power, projecting real anger, defiance, and even ferocity. Only the last of them, the Scherzo No. 4 in E major Op. 54 displays any of the mischievous but innocent scamper that was to define the genre in the hands of Mendelssohn.

The *Scherzo No. 1 in B minor* dates from Chopin's trip to Vienna at the age of 20, during which time the Warsaw uprising against Russia, often associated with the composer's *Revolutionary Étude*, made return to his Polish homeland impossible and his exile in Paris virtually inevitable. Is there bitterness in this piece, an angry resolve? The stinging opening chords leave us room to suspect both.

The main musical idea pursued from the outset is a nervous, petulant figuration split between the hands that rises from the lowest to the highest reaches of the keyboard in the space of a single phrase. In the first section of the scherzo this madcap scramble of notes alternates in its impetuous course with pauses for moody moments of reflection and plangent pathos.



Rapid figuration of this sort, stretching over a 10th in each hand, defines the new world of technique that Chopin was introducing into modernism pianism, first glimpsed in the wide-spanning arpeggios of the C major étude from the composer's collection of Op. 10.

The trio middle section provides extreme dramatic contrast in the form of a lullaby: the old Polish Christmas carol *Lulajże Jezuniu* (Sleep, Little Jesus), with its hypnotically lulling rhythm and comforting pedal note in the bass.



The return of the agitated opening section brings a take-no-prisoners approach to the proceedings when it drives forward into a coda of unusual vehemence, nipping like a mad dog at the heels of the advancing harmonies in a series of off-beat accents. It ends as it began, with a brace of dramatic chords to provide an uncompromising 'Amen' in the minor mode to this turbulent work.

Thank You!

**The Vancouver Recital Society gratefully acknowledges
the following individual, foundation and corporate partners for their support.**

Season Sponsor: The Peak Group of Companies

Concert Sponsors: Elaine Adair | Robert Bailey & Elizabeth Arnold-Bailey and Kate Kerr & Paul Cobban | Peter & Hilde Colenbrander | Robert & Denise | Colleen & Nick Filler | London Drugs | Jane Macdonald and Ann Harding | The Martha Lou Henley Charitable Foundation | Lynn Kagan | John C. Kerr Family Foundation | Quesnel Foundation | Ric & Lynda Spratley | Joyce & Tony | The Board of Directors of the Vancouver Recital Society | Victor | Two Anonymous Concert Sponsors

Additional 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 | The Chan Centre for the Performing Arts

Accommodation Partner: The Opus Vancouver

Community Partners: Vancouver Public Library | Vancouver Academy of Music | Kettle Friendship Society Supporters

Supporters

Guardians (\$10,000 and above)

Elaine Adair | Lois Binder | The Christopher Foundation | Hilde & Peter Colenbrander | Louise Fletcher Memorial Fund | Elizabeth Guilbride | Ann Harding | The Estate of Paul Heller | The Martha Lou Henley Charitable Foundation | London Drugs | The Estate of Wendi Mackay | Joan C. McCarter Foundation Through the Victoria Foundation | Sheila E. McLeod | Alan & Gwendoline Pyatt | RBC Foundation | The Estate of Dr. Mervyn L. Weir | Tony Yue

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

Cedarhurst Foundation | Mark Allison & Stephanie Holmquist | Mamie Angus | Robert & Denise | Diamond Foundation | Russell Wodell & David Gordon Duke | Lynn Kagan | Sarah Kennedy - in Memory of Ellen Tallman | John C. Kerr Family Foundation | Cheryl Killam | Bill & Risa Levine | The Estate of Harry Locke | Eileen Mate | Remembering Otto & Marie Pick Charitable Foundation | Stephen Schachter | Elaine Stevens | Ian & Jane Strang | John & Judy Taylor

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

Dr. Peter Cass | Casey Ching | Judi Korbin | Jane Macdonald | David McMurtry | M. V. Newbury | Dr. Katherine Paton | The R. & J. Stern Family Foundation | Ken & Patricia Tolmie | Alex Volkoff

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

Timothy Agg & Stuart Alcock | Joanie Anderson | Hazel Birchall | Joost Blom | Leila Chorley | Larry Clausen & Myron Story | Deux Mille Foundation | Dr. Jeff Dresselhuys | Valerie & Richard Dunsterville | William Ehrcke & Donna Welstein | Keith Farquhar & Koji Ito | Judy Finch | Kim M. Floeck | Arlene Gladstone & Hamish Cameron | McGrane - Pearson Endowment Fund, Held At Vancouver Foundation | Cathy Grant | Joan Harding | John Hodgins | John Hooge | Valerie Hunter | Ingunn Kemble | Karen & Stephen Kline | Tony and Margie Knox | Uriel Kolet | Gordon Konantz - in loving memory of Gail Konantz | Dr. Alistair Mackay | Keith & Mary Jane Mitchell | Geoffrey Newman | Erica Pratt | Storage on Terminal | Holly Sykes & Rob Baker | Peter & Carol-Lyn Thaler | Dr. Carol Tsuyuki | Michael & Morag Whitfield | Susan Wong Lim | Two Anonymous Donors

Aficionados (\$500 - \$999)

David Agler | Jeff & Keiko Alexander | Bill & Gladys Baxter | Gillian Beattie | Johan Arne Borgen | John & Ruth Brock | Richard Carswell | G. Chetty | Judith Coffin | Jared Dawson | Stephen M. Fitterman | Michael and Dana Freeman | Sara Getz & Jim Forrest | Maria Giardini | Rose Marie Glassman | David Harvey and Cecilia Bernabe | Heather Holmes | David & Rowena Huberman | Judy Killam | Dr. Chin Yen Lee | Joyce Lee and Vincent Wong |

Teresa Y H Lee | Anndraya Luui | Ketty Magil | E. J. Makortoff | Wilfrid & Sally Mennell | Christine Mills | Dr. Yoram Minnes | Barbara O'Brien | Earle Briggs | Gregory & Alla Polyakov | William D. Robertson | Karen Shuster | Dr. Cecil Sigal | Mitch Taylor | Muriel Vallance | Denis Walker | Jan Whitford & Michael Stevenson | Baldwin Wong | Jennifer & Kenneth Yule | Five Anonymous Donors

Friends (\$250 - \$499)

Bryan & Sheila Andrews | Deborah Armour | Dr. Paul Atkinson | Geri Barnes | Paul Beckmann | Brenda Benham | Victoria Bushnell | Anne Clemens | Melodie Corbett | Larry & Yvonne Diamond | JS Donn | Camrose Ducote | Allan Fletcher | Marjorie Foxall in Memory of Janet Leffek | Daphne and Anson Frost | Maryke Gilmore | Carolyn and Peter Godfrey | Sima N. Godfrey | Lyman & Penelope Gurney | Dr. Evelyn Harden | Shiuman Ho | Nick & Celia Hudson | Marion Keith | Dianne Kennedy | Cindy King | Leora Kuttner & Tom O'Shea | Fakroon T. Lakdawalla | D. Wendy Lee | Alison MacLennan | Marta & Nicolas Maftai | Kathie Marteinsson | Kathryn Neilson | Neil Ritchie | Donald J. Rosenbloom | Marie Schneider & Richard Dettman | Dr. & Mrs. Melville Shaw | Niamh Small | Tom & Margaret Taylor | Robin Wenham | Norma Wasty | E. Wilson | Christine and Jonathan Wisenthal | Five Anonymous Donors

Enthusiasts (up to \$249)

Maureen Aird | Elizabeth Bell | Kate Bermingham | Carol Brauner | Gordon Briggs | Donna Cairns | Elaine Campbell | Miriam Caplan | Stephanie Carlson | Dr. Ingrid Catz | Jane Cherry | K. Bruce Clark | Burke & Hanneke Corbet | Stan de Mello | Leslie Dickason | Moyra Dobson | Dr. Peter Dodek & Hella Lee | Susan Anne Edwards | Margot Ehling | Kate Farrell | Elizabeth Ferguson | Christiana Flessner | Barbara Frisken | Dr. Suping Geng | Patsy George | David Griffiths | Rosemary Groves | Don Harder & Laurie Townsend | Paula Hart | Dr. & Mrs. Stanley Herschberg | Centrella Jones | Helene Kaplan | David Kirkpatrick | Patricia Laimon | Malcolm Lake | Dr. Ken Lee | Leong Family | Melissa Leong | Dora Leung | Barbara Lewison | Dr. Emma Li | Carol Long | Janet Lowcock | Rovie Loyogoy | Shelley Main | Melody Mason | Bill Meyerhoff in Memory of Nina Popovska | Elena Miller | Philip Neame | Lynne Northfield | Celia Mary O'Neill | Henriette Orth | Eileen Padgett | Jane Brindley & Ross Paul | Dr. Tianze Peng | Jill Plumbley | Mark L Quigley | Anita L Romaniuk | Lon & Marilyn Rosen | Rhona Rosen | Charlotte Rozsa | Martha Russell | John & Toni Sandler | Dr. Philip Sestak | Christine L Shiner | Paris Simons | Hendrik Slegtenhorst | Peter Smith | Dr. Luminita Cristina Spantulescu | Shirley and Ray Spaxman | Ronald Stewart | Sarah Temple | Gloria Tom | Drs. Anthony & Denise Townsend | Matt & Jean Valikoski | Esther E. Vitalis | Barbara M. Walker | Lesley Walker | Duncan Watts-Grant | Cora Whiting | John & Hilde Wiebe | Judith Williamson | Jonathan and Christine Wisenthal | Alice Wong | Linda Woodcock | Elizabeth & Ray Worley | Jason Wroblewski | Bernice Wylie | James Paul Zablosky | Barbara Zielinski | Twenty Eight Anonymous Donors

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

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

This list was created on Friday, September 1st, 2023, and includes bequests, gifts of cash, donations of securities, sponsorships and ticket donations dating back to September 1, 2022. Should you discover any errors or omissions, please accept our sincere apologies and contact Arlo Spring, Administration, Fundraising, and Box Office Coordinator, by email to arlo@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.

103 - 119 West Pender Street
Vancouver, BC
V6B 1S5

Telephone: 604.602.0363

Email: info@vanrecital.com

Web: vanrecital.com



VRS Board of Directors

Christine Mills – President

Casey Ching – Vice President

Jared Dawson – Treasurer

Jeff Dresselhuis – Secretary

Jonathan Girard

Valerie Hunter

Gloria Tom

Staff

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

Founder & Artistic Director

Sara Getz

General Manager

Alex Glyniany

Box Office & Production Manager

Niamh Small

Marketing & Communications Manager

Arlo Spring

Administration, Fundraising & Box Office Coordinator



Celebrating 25
YEARS OF
Innovation,
Quality and Value

The Peak Group of Companies is proud to
support the Vancouver Recital Society
as the 2023-2024 Season Sponsor

