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WINTER CONCERTS 2024

Ema Nikolovska mezzo-soprano
Charles Richard-Hamelin piano
Sunday March 17 2024

From the Artistic Director

Dear Friends:

This concert with Ema Nikolovska and Charles Richard-Hamelin has been a long time in the making!

Some of you may remember that we shared a virtual recital featuring Ema and pianist Jonathan Ware, which was recorded at the Pierre Boulez Saal in Berlin back in the early days of the pandemic. It was a stunner.

On this, her first big tour of North America, Ema is performing her U.S. engagements with pianist Howard Watkins; her Canadian engagements feature Charles Richard-Hamelin, an acclaimed pianist from Quebec who is no stranger to Vancouver audiences.

We are most grateful to our Season Sponsor, the Peak Group of Companies, and to Lynn Kagan for sponsoring this concert.

Ema is one of our Next Generation artists (the backbone of the VRS) and these concerts are supported by The RBC Emerging Artists Fund and the Edwina and Paul Heller Fund at the Vancouver Foundation.

Thank you, too, to the City of Vancouver and The Government of British Columbia for their support.

Do enjoy the performance.

Sincerely



Leila



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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

Ema Nikolovska, mezzo-soprano
Charles Richard-Hamelin, piano

Sunday, March 17, 2024 3:00 pm
Vancouver Playhouse

FRANZ SCHUBERT (1797-1828)

Im Frühling D 882

Dass sie hier gewesen D 775

Herbst D 945

Der Unglückliche D 713

(approx. 16 minutes)

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

June from The Seasons Op. 37b

(approx. 5 minutes)

MARGARET BONDS (1913-1972)

Songs of the Seasons

Poème d'Automne

Winter Moon

Young Love in Spring

Summer Storm

(approx. 10 minutes)

INTERMISSION

CLAUDE DEBUSSY (1862-1918)

Images oubliées L. 87

Lent

(approx. 4 minutes)

CLAUDE DEBUSSY (1862-1918)

Ariettes Oubliées L. 60

C'est l'extase langoureuse

Il pleure dans mon cœur

L'ombre des arbres

Chevaux de Bois

Green

Spleen

(approx. 16 minutes)

NIKOLAI MEDTNER (1880-1951)

Twilight Op. 24 No. 4

Sleeplessness Op. 37 No. 1

(approx. 9 minutes)

NICOLAS SLONIMSKY (1894-1995)

Five Advertising Songs

Utica Sheets and Pillowcases

Pillsbury Bran Muffins

Vauv Nose Powder

Children Cry for Castoria

Make This a Day of Pepsodent

(approx. 10 minutes)

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Ema Nikolovska mezzo-soprano

Early Life & Education: Born in North Macedonia, Ema grew up in Toronto where she studied violin at The Glenn Gould School before studying voice with Helga Tucker. She received her Master's in Voice at the Guildhall School of Music & Drama in London, where she also completed the opera course.

Performances: On the concert platform, recent highlights include Mozart's Coronation Mass with Mozarteum Orchestra Salzburg and Roberto González-Monjas at the Salzburg Festival; Schumann's Das Paradies und die Peri and Mozart's Requiem with the Staatskapelle Berlin and Marc Minkowski; Jaquet de la Guerre's Céphale et Procris on tour with Reinoud van Mechelen and Nocte Temporis in Versailles, Namur and Brussels; Mendelssohn's Elijah with the Münchener Rundfunkorchester and Howard Arman; Mozart's Requiem with the Royal Philharmonic Orchestra and Adrian Partington; Stravinsky's Pulcinella with Musikkollegium Winterthur and Barbara Hannigan; and Ravel's Chansons Madecasses with the Mahler Chamber Orchestra and George Benjamin.



Photo credit: Kaupo Kikkas

This Season: 2023-24 season concerts include Stravinsky's Les Noces with Orchestre Symphonique de Montréal and Kent Nagano; Vivier's Wo du Bist du Licht with the Orchestre Philharmonique de Radio France and Barbara Hannigan; Scriabin's Symphony No. 1 with the Danish National Symphony Orchestra and Fabio Luisi; Mozart's Mass in C Minor with the Munich Philharmonic and Mendelssohn's Elijah on tour with Pygmalion, both with Raphaël Pichon.

A celebrated recitalist, Ema embarks this season on a solo recital tour of North America, including her debut at Carnegie Hall's Weill Recital Hall. Elsewhere, Ema has performed at the Pierre Boulez Saal, Konzerthaus Berlin, the Elbphilharmonie Hamburg, London's Wigmore Hall and at the Schubertiada Vilabertran, Verbier, Gstaad, Aldeburgh, Leeds Lieder and Toronto Summer Music Festivals, collaborating with Malcolm Martineau, Wolfram Rieger, Andras Schiff, Graham Johnson and Joseph Middleton, among others.

Awards & Prizes: Ema was a BBC New Generation Artist from 2019-2022. In 2019 she won first prize at the International Vocal Competition in 's-Hertogenbosch and at the Ferrier Loveday Song Prize (Kathleen Ferrier Awards) and was a prize-winner at the Young Classical Artists Trust (YCAT) International Auditions. In 2022 she became a recipient of the prestigious Borletti-Buitoni Trust award.

Ema Nikolovska is represented by Étude Arts, New York.

Charles Richard-Hamelin piano

Early Life & Education: Charles Richard-Hamelin is a graduate of McGill University, the Yale School of Music and the Conservatoire de Musique de Montréal. He has studied with Paul Surdulescu, Sara Laimon, Boris Berman, André Laplante and Jean Saulnier.

Performances: He has appeared in various prestigious festivals including La Roque d'Anthéron in France, the Prague Spring Festival, the “Chopin and his Europe” Festival in Warsaw and the Lanaudière Festival in Canada. As a soloist, he has performed with more than fifty ensembles including the main symphony orchestras of Canada (Montreal, Toronto, Ottawa, Métropolitain, Québec, Edmonton, Calgary...) as well as with the Warsaw Philharmonic, Sinfonia Varsovia, Singapore Symphony Orchestra, the Korean Symphony Orchestra, OFUNAM (Mexico), Les Violons du Roy and I Musici de Montréal.



Photo credit: Elizabeth Delage

Recordings: Charles Richard-Hamelin has recorded over 10 albums, all published on the Analekta label. Five of these are dedicated primarily to the solo piano works of Frédéric Chopin. He has also recorded concertante works — both Chopin piano concertos with the Orchestre Symphonique de Montréal, conducted by Kent Nagano, and Mozart’s piano concertos nos. 22 and 24 with Les Violons du Roy, conducted by Jonathan Cohen. His recordings have earned several Félix (ADISQ) awards and one JUNO (2022) award and have received widespread acclaim from critics around the world.

Awards & Prizes: In 2014, Charles also won second prize at the Montreal International Musical Competition and third prize at the Seoul International Music Competition in South Korea. Charles was a silver medallist and laureate of the Krystian Zimerman Prize at the 2015 International Chopin Piano Competition in Warsaw.

Charles Richard-Hamelin is represented by Agence Station Bleue, Montreal (Quebec).

Program Notes

Franz Schubert

Schubert is credited with single-handedly transforming the German Lied from a form of home entertainment mostly cultivated by amateurs, and largely ignored by serious composers, into a worthy vehicle for artistic expression at the highest level. What distinguished Schubert's contributions to the genre was the way in which he brought the full range of musical resources — harmony, texture and declamatory style — to bear on the expression of the poetic text.

Im Frühling (In spring) was written in 1826, to a poem by the young German philologist and lovelorn poet Ernst Schulze (1789-1817), whose poem reflects on the bittersweet legacy of love as both blissful memory and painful remembrance, with the glories of springtime allegorically standing in for the beloved.

Schubert's vocal line is as carefree as the natural setting it describes



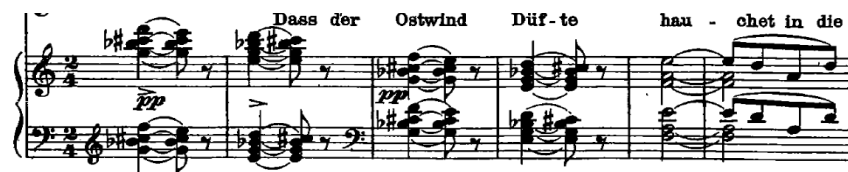
but reacts with quicksilver changes in tone colour shrink-wrapped to changes in the text. This is a strophic lied, with the same basic music repeated, but with a different piano accompaniment for each stanza — the only occasion in which Schubert structured his keyboard accompaniment as a theme and variations.

To add a bit of life to the storytelling, in the second stanza the piano adopts this delicate figuration on the same harmonies as the first stanza, but gently enlivened by a jolly stride-bass down below.



The following stanza, with its darker message of *Es wandeln nur sich Will' und Wahn* (Only will and delusion change) is a minor-mode variant of this, with added oomph in its syncopations. And this, in turn, returns to the major mode for the final stanza, in which the singer wishes to be a bird on a branch, singing of his love *den ganzen Sommerlang* (all summer long).

Dass sie hier gewesen, set to a poem by the Orientalist German poet Friedrich Rückert (1788-1866), tells an olfactory tale of love's presence — and absence — as sensed through a fragrance drifting in the wind. It is an *Ostwind* (wind from the East) that tells the singer that the beloved has been nearby and that inspires the shocking, almost Wagnerian dissonances that begin the lied.



The singer's own tears, related in the second verse, are just as insubstantial as the scent of the loved one that has seemingly just passed by — and the love that has passed out of existence.

This is a strange poem indeed, full of hesitations and mysterious probing thoughts. In the end, it asks the question *Schönheit oder Leibe, ob versteckt sie bliebe?* (Can beauty or love really be concealed?).

Schubert evokes the bewilderment of the singer with dissonances and remote key relations, but the thought of love's presence, *dass du hier gewesen [bist]* (that you have been here) he paints with the arrival into the purest C major.



Herbst (Autumn) is a setting of a poem by composer, critic and poet Ludwig Rellstab (1799-1860), famous for his comparison of Beethoven's Sonata in C# minor, Op. 27, No. 2 to the dreamy glimmerings of Lake Lucerne bathed in moonlight.

Rellstab is in a somewhat less daydreamy mood in this poem, another Nature allegory, with the fall season a stand-in for the bitter emotions of a life deprived of love. Schubert's evocation of the scene is shiver-inducing in its vividness. The chill winds of autumn are ever-present in the tremolos trembling through the piano's introduction.



The piano's bassline, ominously roving through the notes of the E minor scale, dogs the vocal melody, always just a few steps behind, echoing its fatal despair.

Der Unglückliche (The unlucky one) is a kind of dramatic cantata for voice and piano setting a text by Caroline Pichler (1769-1843), a novelist and society hostess whose salon was for many years at the centre of Viennese cultural life and where Schubert's songs were often performed.

The poem's rather morose text lays out in sections the fate of a person buried in regret at growing old, with love's bliss and the joys of a happy life only a distant memory. The different sections of the lied are each given a contrasting character, from the funereal pacing of the opening, with its Fifth-Symphony knock-on-the-door motive



to melodramatic tremolos, evocative of night fears and peace of mind robbed by sleepless nights.



While it is the voice that carries the thoughts of the poem, it is the piano throughout that carries their emotional meaning. Memories of love and happiness bring a quickening of the singer's heartbeat.

Geschwind.

Du hast ge - liebt, — du hast das Glück em - pfun - den,

pp

But there is no happy ending in this poem, and when the singer laments in the final verse that *Mir schlägt kein Herz mehr auf der weiten Welt* (No heart now beats for me in the whole wide world), it seems as though the piano accompanies the singer down to the grave.

Herz mehr auf der wei - ten - Welt, auf der wei - ten Welt.

Pyotr Ilyich Tchaikovsky June from The Seasons Op. 37b

In 1875 Tchaikovsky was commissioned by St. Petersburg publisher Nikolai Bernard to compose 12 small character pieces for piano, one for each month of the year. The collection was published in instalments on the first of each month over the course of the year 1876 in Bernard's musical-theatrical journal *Nuvelist* (Нувелист) and issued as a separate collection at the end of the year under the title *The Seasons* (Времена года).

June has proven one of the most popular of the set and has appeared in numerous arrangements for various ensembles. Its relationship with its subtitle, *Barcarolle*, is perhaps explained by the epigraph supplied by Bernard above the score, a quotation from the nineteenth-century Russian poet Aleksey Pleshcheyev (1825-1893).

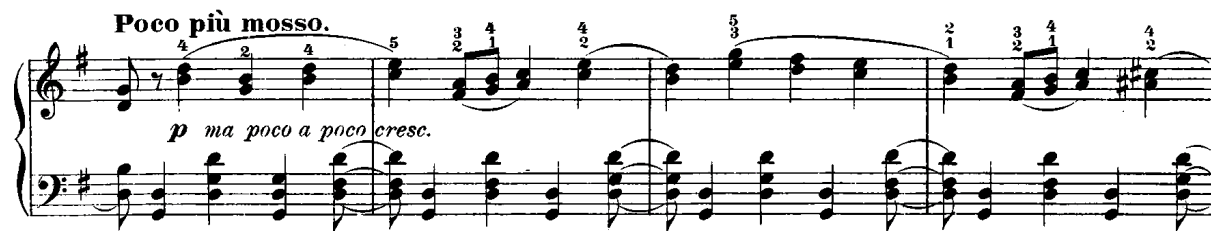
Выйдем на берег, там волны
Ноги нам будут лобзать.
Звезды с таинственной грустью
Будут над нами сиять.

Let us go to the shore, there the waves
Will kiss our feet.
The stars with a secret sadness
Will shine upon us.

Written in a simple ternary (A-B-A) form, this piece is intimate with a kind of gloomy sweetness about it. It opens with a wistful little melody in G minor over a gently rocking, “barcarolle-ish” left-hand accompaniment.

Andante cantabile.

A bit of choppy water is encountered in the slightly more animated middle section in G major, which is dominated by drone tones in the bass.



The piano textures of the piece are slightly un-idiomatic for the instrument. But then again, Tchaikovsky's "native" instrument was the orchestra, and one can easily hear this as a kind of "piano reduction" of a work conceived in orchestral terms, with various sections of the orchestra in conversation with one other.

Margaret Bonds Songs of the Seasons

Composer, pianist and educator Margaret Bonds (1913-1972) was a figure of major importance in American Black culture of the twentieth century. Born in Chicago into the household that sheltered composer Florence Price (1887-1953) after she had moved north to escape the racism of the American South, as a young girl, Bonds was taught piano and composition by Price.

She went on to earn her Bachelor's and Master of Music degrees at Northwestern University, although she had to commute 20 miles every day to class because she was not allowed to live on campus. She later pursued postgraduate studies at Juilliard with composer Roy Harris, among others.

Margaret Bonds wrote more than 200 compositions for orchestra, chorus, chamber ensemble and solo piano, including about 100 songs in many styles, at least half of which were inspired by the poems of her close friend, the poet Langston Hughes (1901-1967).

Her songs combine European and African American musical traditions, with a heavy emphasis on the latter. They feature the sounds of spirituals, ragtime, blues and especially jazz but with harmonies occasionally based on 4ths or extended 3rds chords (9ths, 11ths, 13ths). Major and minor tonalities alternate with modal and pentatonic scales. And of course there are "blue" notes in her melodies.

* * *

Her song cycle ***Songs of the Seasons*** was commissioned by tenor Lawrence Watson in 1955 and premiered by him the following year at Town Hall in New York. It comprises four songs set to texts by Langston Hughes. *Poème d'automne* and *Winter Moon* date from the 1930s while *Young Love in Spring* and *Summer Storm* were composed especially for the song cycle in 1955.

Poème d'automne, although set in the fall season, has the sultry pacing and slow swagger of *Summertime* from *Porgy and Bess* (1935).

Its ecstatic, soaring vocal lines are intensely expressive but nonetheless relaxed and laid back. Note the bluesy inflection that paints the phrase "heavy with colour" in the opening line:

The autumn leaves are heavy with colour

The piano part is conversationally attentive to the voice, supporting it with chromatic harmonies as richly colourful as the autumn leaves being described.

Winter Moon is only 14 measures long, but its virtually static vocal line, backdropped by gently ringing open intervals in the piano accompaniment, paints a vivid picture of the moon, coldly distant, hanging motionless in the sky.

Young Love in Spring gives pride of place to bright high sounds, in both the voice and piano, sounds that, combined with a wide-ranging rhapsodic vocal line, convey burgeoning excitement at the arrival of spring. Quartal harmonies make for abundant "sunshine" in the piano accompaniment.

Love is in full bloom in the concluding song, ***Summer Storm***, the longest song of the set and perhaps the most vivid scene, with its evocations of the rumbling of thunder, sudden darting strikes of lightning, a gentle falling rain and the carefree mood of a couple of lovers skipping down a dusty road hand in hand.

Claude Debussy *Images oubliées* L. 87

I. Lent

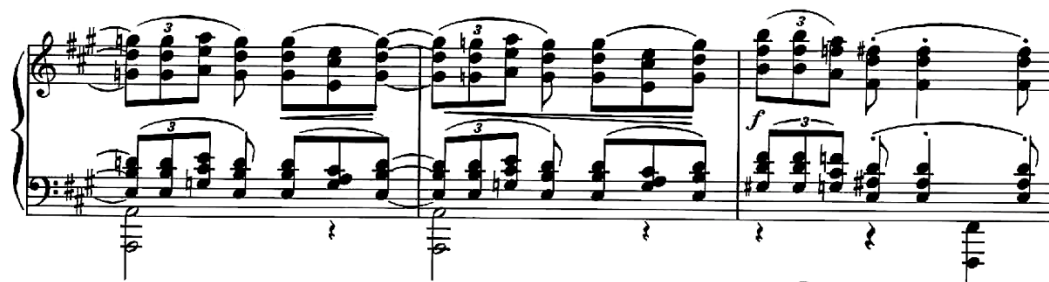
In late 1894, Debussy composed a set of three pieces that he called *Images*, dedicated to Yvonne Lerolle, the 17-year-old daughter of the painter Henri Lerolle. In his dedication Debussy called them “conversations between the piano and oneself”, the sort of thing suitable for playing “on a rainy day.”

As occasional compositions, these pieces were never meant for publication and sat in the private collection of pianist Alfred Cortot until they finally appeared in print in the 1970s, with the word *oubliées* (forgotten) added by the publisher.

The first piece in the set, marked *Lent (mélancolique et doux)* begins with a simple daydreaming melody that will recur throughout the piece.



The middle section of this short piece brings heightened dynamics, softened, however, by Debussy’s trademark marshmallowy streams of parallel chords.



But the piece ends in the same mood of “rainy-day” reverie with which it began.

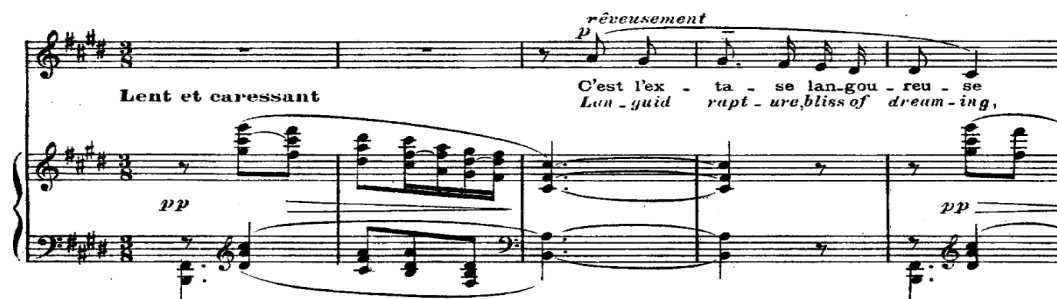
Claude Debussy *Ariettes Oubliées* L. 60

Debussy’s *Ariettes oubliées* (Forgotten little airs) date from the mid-1880s and were published in 1903, dedicated to Mary Garden (1874-1967), the so-called “Sarah Bernhardt of opera”, who sang Mélisande in the composer’s *Pelléas et Mélisande* (1902).

The texts are taken from an 1874 collection of poems entitled *Romances sans paroles* featuring the hypersensitive poetic imaginings of the leading French symbolist poet of *fin-de-siècle* decadence and aesthetic hedonism, Paul Verlaine (1844-1896).

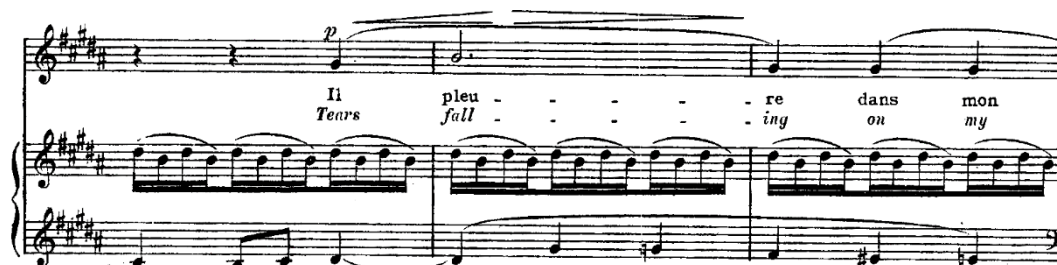
The texts as a whole appear to have as their theme the toll taken on the sensitive individual by affairs of love, especially those experienced in a natural setting, each flutter of the heart being a debilitating jolt to the nervous system, each love affair a Jane Fonda workout for the sensory apparatus.

The first song in the set, *C’est l’extase langoureuse* (It’s languorous ecstasy), is a case in point. It opens with two accelerating descending lines, one in the piano followed by another in the voice, that resemble a matched pair of tired sighs.



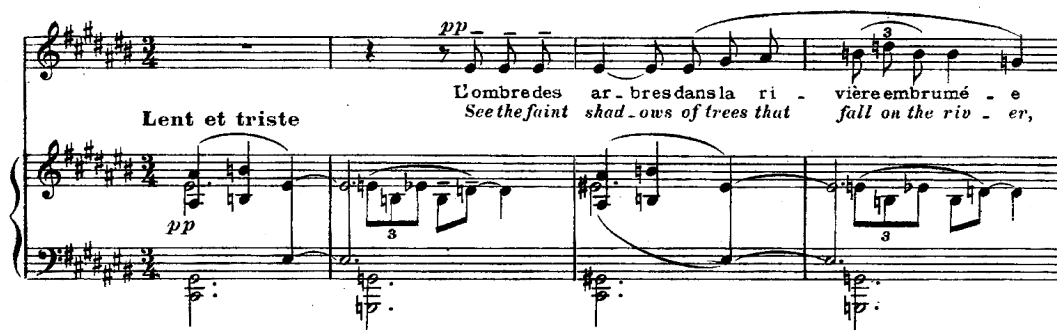
The entire song barely rises above a *piano* in its timid observations of a natural world in sympathy with the love the singer feels. The word setting is exquisitely delicate and precise, the harmony filled with those soft sugary 9th chords with which Debussy loves to plushly upholster his scores.

Il pleure dans mon cœur (My heart weeps) is another nature scene with raindrops in the symbolic role of love tears. A constant patter of them fills the middle register with an ostinato of quivering 16ths.



While the subject of the poem is the sadness of love, the lush harmonies of this song tell us that the singer is more puzzled than wounded by her situation.

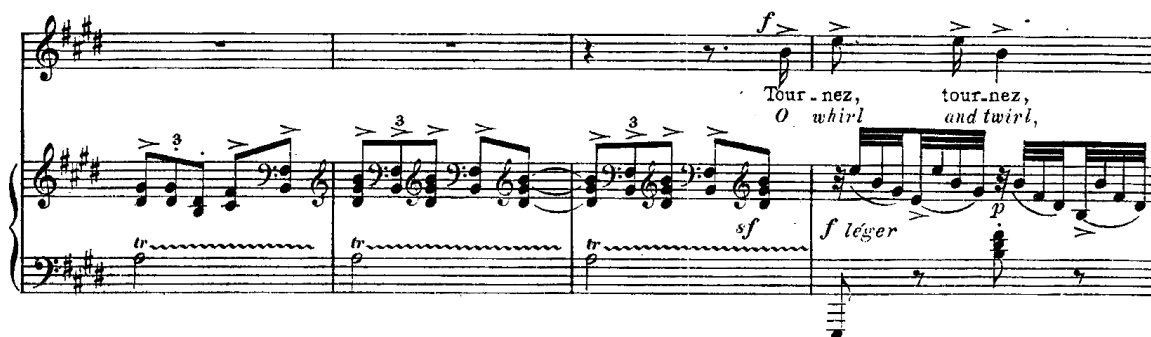
However, the next song, **L'ombre des arbres** (The shadow of the trees), does strike a more mournful, or at least a pensive tone. The melodic line is almost static, enervated and lethargic, like a person staring at something in disbelief.



The scene is set next to a large tree beside a river. The quotation from *Cyrano de Bergerac* atop the score explains the situation:

The nightingale from a top branch looks down [into his reflection] and believes he has fallen into the river. He sits atop an oak tree but still fears that he will drown.

Debussy then yanks us from our torpor with the excitement of the fourth song, **Chevaux de bois** (Merry-go-round), with its buzz-saw trills and sonorous open-5ths in the bass.



The scene rushes past us as it would were we ourselves on the carousel. The frenetic activity hides a dark secret, however, revealed at the end as the escapist motivation for all this giddiness:

*L'église tinte un glas tristement.
Tournez au son joyeux des tambours!*

The church sadly tolls a death knell.
Turn to the joyous sound of the drums!

The puzzlingly entitled **Green** explores the skipping heartbeat and wildly wandering thoughts of puppy love.



The excitement only relents at the thought of resting the singer's head on the sleeping breast of the beloved.

The collection ends with **Spleen**, which describes a relationship edging towards crisis. There is a deadness in the voice at the opening.



The doubts mount throughout, building up to a great climax, but eventually ending, mid-measure, with an indifferent “Hélas”, a Gallic sigh which might correspond in contemporary terms to a big ... *Meh!*

Nikolai Medtner

Nikolai Medtner, like his friend and compatriot Sergei Rachmaninoff (1873-1943), composed well into the twentieth century in the tonal idiom of nineteenth-century Romanticism, an idiom that both composers had learned as gold-medal-winning students at the Moscow Conservatory. Many of Medtner's 106 songs feature the piano as an equal partner with the voice, heavily clad in rich figuration, often rippling with polyrhythms, and deeply sonorous in the lower regions of the keyboard — characteristics which earned him the title “the Russian Brahms”.

* * *

Twilight (Сумерки) features a text by the Russian diplomat and poet Feodor Tyuchev (1803-1873) and like many of Tyuchev's poems, it situates us between two contrasting poles of existence — the worlds of waking and sleeping.

Exquisitely shrink-wrapped around the text in a fixed pattern of successive 4/8, 5/8, 6/8 and 5/8 measures, the music seems anything but irregular in pulse because our ear is enchanted by the harmonic sequences supporting the opening “sigh” figure, which recurs throughout.



The poem expresses, in an ecstatic blend of longing and peacefulness, the urge to lose oneself in another world:

Всѣ во мне, и я во всем!

Everything in me, and I in everything

* * *

Sleeplessness (Бессонница), set to a text by the German poet and translator of Russian poetry Friedrich Fiedler (1859-1917), begins with the metallic chiming of a clock, a reminder of the relentless passage of time. This is a message that the singer desperately does not want to hear.



The singer's concern, it turns out, is for the meaning of a life that will eventually end, to be replaced by a new generation, with only the clang of the clock's tolling to mark its passing. At the conclusion of the song this thought fades slowly into the distance with the wordless humming of the singer, a frequent device in Medtner's songs.



Nicolas Slonimsky Five Advertising Songs

Pianist, conductor, composer and musicologist Nicolas Slonimsky was born in 1894 in the Russian capital of St. Petersburg, where he received his musical education, notably from his aunt, Isabelle Vengerova (1877-1956), who would later go on to help found the Curtis Institute in Philadelphia. He arrived in the United States in the early 1920s and achieved pre-eminence as a conductor, a teacher and an engaging writer on music.

He is especially well known for his contributions to musical lexicography, having edited both Thompson's *International Cyclopaedia of Music and Musicians* and Baker's *Biographical Dictionary of Musicians*. He earned

the affection of the present writer for his mischievous *Lexicon of Musical Invective* (1952), a compendium of the nastiest, most mean-spirited reviews given to famous composers throughout history.

As a music educator, he was not above poking a bit of fun at the pretensions of classical music and its professional practitioners. In so doing he opened a career path for figures such as Victor Borge, Anna Russell, Peter Schickele, Gabriel Kahane and the odd resident musicologist of a flourishing local recital society.¹

Witness his parody collection of music composed in 1926 to texts found in the advertisements columns of the *New York Post*, collected together under the title *Five Advertising Songs*. As it were vain to attempt to improve on the insights of such a superb liner and program notes writer as Mr. Slonimsky concerning his own work, his remarks alone must here suffice to inform us.²

When I came to America from darkest Russia in 1923, I instantly succumbed to the unique poetry of commercial advertisements in the gaudy pages of American magazines. Cynicism came much later. I set to music some of the most uninhibited outpourings of the advertising Muse. I can even claim priority as composer of the first advertising songs designed for concert performance.

The Pepsodent song was on a par with the best fourth-rate Italian operas, full of emotional bel canto. The sheets of Utica were spread with the artiness of a slightly adulterated Schumann.

The Bran muffin ad bore a banner headline: "And Then Her Doctor Told Her ..." showing a bearded Germanic physician pointing an ominous index finger at a dejected but beautiful female sufferer slumped in an armchair. One could expect the worst, but the doctor in the ad was concerned only with correcting the lady's "faulty elimination". I borrowed the theme from Rachmaninoff's C Sharp Minor Prelude to depict her condition in suitable dramatic terms.

There followed "No More Shiny Nose!", attesting to the durable effect of the powder. In the Castoria song, the climax came with the cry, "Mother, relieve your constipated child!" A parlando recitative against a dissonant tremolo reassured the parents that Castoria did not include harmful drugs or narcotics.

Program notes by
Donald G. Gíslason 2024

1. With respect to classical parody, it behooves us to decline comment on the showman-like exertions of Liberace, the bone-dry wit of whose piano "stylings" largely escaped the notice of discerning critics, and indeed appears to have remained hidden from the artist himself.

2. Quoted from: <https://cosmicspy.bandcamp.com/album/five-advertising-songs>

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Aficionados (\$500 - \$999)

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Maureen Aird | Bryan & Sheila Andrews | Barry Auger | Jill Bain | Alan & Elizabeth Bell | Barbara Bowes | Carol Brauner | Martha Brickman | Donna Cairns | Elaine Campbell | Miriam Caplan | Stephanie Carlson | Ingrid Catz | Wilma Chang | Jane Cherry | K. Bruce Clark | Burke & Hanneke Corbet | Gorm Damborg | Stan de Mello | Leslie Dickason | Moyra Dobson | Peter Dodek and Hella Lee | Allison Downs | Susan Anne Edwards | Margot Ehling | Kate Farrell | Elizabeth Ferguson | Christiana Flessner | Barbara Frisken | Patsy George | David Griffiths | Evelyn Harden | Paula Hart | Peter Michael Herford | Stanley Herschberg | Centrella Jones | Elena Konstantinova | Norman Krasne | Patricia Laimon | Malcolm Lake | Beryl Lamb | Les Leader | Ken Lee | Richard J. Lee | Melissa Leong | Barbara Lewison | Emma Li | Carol Long | Janet Lowcock | Huiyuan Ma | Alison MacLennan | Melody Mason | Mr. & Mrs. John McKellar | Elena F. Miller | Jane M. Mitchell | Philip Neame in Memory of Eva Lister | Lynne Northfield | James & Susan Olsen | Celia Mary O'Neill | Henriette Orth | Eileen Padgett | Ross Paul & Jane Brindley | Tianze Peng | Jill Plumbly | Mark L. Quigley | Neil Ritchie | Lon & Marilyn Rosen | Rhona Rosen | Sabine Rouques | Charlotte Rozsa | John & Toni Sandler | Richard Schick | Angela Schiwy | Philip Sestak | Nadine Sherwin & David Nicholson | Alistair & Linda Taylor | Inna Sekirov | Paris Simons | Hendrik Slegtenhorst | Peter Smith | Luminita Cristina Spantulescu | Shirley & Ray Spaxman | Ronald Stewart | Aldrich Tan | Sarah Temple | Anthony & Denise Townsend | José Verstappen | Barbara M. Walker | Orrin & Wendy Webber | Cora Whiting | John & Hilde Wiebe | Judith Williamson | Eva Wilson | Alice Wong | Elizabeth & Ray Worley | Jason Wroblewski | Bernice Wylie | Donald Yung | James Paul Zablosky | Barbara Zielinski | Twenty-three Anonymous Enthusiasts

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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.

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