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VIVA VRS!

SPRING CONCERTS 2024

Federico Colli, piano
Sunday, April 28 2024

From the Artistic Director

Dear Friends:

We are delighted to welcome Federico Colli to the VRS.

Federico is truly a pianist like no other I've heard. His ideas at the keyboard are so illuminating and unusual that one hears a completely familiar piece in an entirely new way at his hands.



I am so proud of the Leeds International Piano Competition for choosing him as their First Prize Winner in 2012 because he is so very interesting and quite unconventional.

I would like to thank our Season Sponsor, the Peak Group of Companies, and the John C. Kerr Family Foundation for sponsoring this afternoon's performance.

Again, I would like to thank the City of Vancouver and the Government of British Columbia for their support, which makes a big difference.

And remember: there's a real feast for piano fans and true music lovers coming up in May when Paul Lewis brings us Schubert's completed piano sonatas in four concerts at the Playhouse. A truly once in a lifetime opportunity!

I hope you enjoy the concert.


Leila

The Artist

Federico Colli, piano

Sunday, April 28, 2024 3:00 pm
Vancouver Playhouse

Season Sponsor



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Program

GYÖRGY LIGETI (1923–2006)

Musica Ricercata

- I. Sostenuto – Misurato – Prestissimo
- II. Mesto, rigido e cerimoniale
- III. Allegro con spirito
- IV. Tempo di valse (poco vivace
– “à l’orgue de Barbarie”)
- V. Rubato. Lamentoso
- VI. Allegro molto capriccioso
- VII. Cantabile, molto legato
- VIII. Vivace. Energico
- IX. (Béla Bartók in Memoriam)
Adagio. Mesto – Allegro maestoso
- X. Vivace. Capriccioso
- XI. (Omaggio a Girolamo Frescobaldi)
Andante misurato e tranquillo

(approx. 27 minutes)

FRANÇOIS COUPERIN (1668–1733)

Le Carillon de Cythère

Les Barricades Mysterieuses

Les Folies françaises, ou Les Dominos

La Virginité: sous le Domino couleur d’invisible

La Pudeur: sous le Domino couleur de rose

L’Ardeur: sous le Domino incarnat

L’Espérance: sous le Domino vert

La Fidélité: sous le Domino bleu

La Persévérance: sous le Domino gris lin

La Langueur: sous le Domino violet

La Coquetterie (sic): sous différents Dominos

Les Vieux Galants et les Trésorières Surannées:

sous des Dominos Pourpres et feuilles mortes

Les Coucous bénévoles: sous les Dominos jaunes

La Jalousie Taciturne: sous le Domino gris de maure

La Frénésie ou le Désespoir: sous le Domino noir

(approx. 14 minutes)

INTERMISSION

SERGEI PROKOFIEFF (1891–1953)

Visions Fugitives Op. 22

1. Lentamente
2. Andante
3. Allegretto
4. Animato
5. Molto giocoso
6. Con eleganza
7. Pittoresco (Arpa)
8. Comodo
9. Allegro tranquillo
10. Ridicolosamente
11. Con vivacità
12. Assai moderato
13. Allegretto
14. Feroce
15. Inquieto
16. Dolente
17. Poetico
18. Con una dolce lentezza
19. Presto agitatissimo e molto accentuato
20. Lento irrealmente

(approx. 25 minutes)

MAURICE RAVEL (1875–1937)

from **Le Tombeau de Couperin**

Prélude

Forlane

Rigaudon

Menuet

Toccata

(approx. 20 minutes)

Federico Colli, piano

Early Life & Education: Born in Brescia in 1988, Federico Colli has studied at the Milan Conservatory, Imola International Piano Academy and Salzburg Mozarteum under the guidance of Sergio Marengoni, Konstantin Bogino, Boris Petrushansky and Pavel Gililov.

This Season: Federico's concerts in the 2023-24 season include debuts with the BBC Scottish Symphony under Sir Mark Elder (Shostakovich Piano Concertos No. 1 and No. 2), the Orquesta Sinfónica de Euskadi on tour in Spain under Riccardo Frizza (Rachmaninov Piano Concerto No. 2), Württembergisches Kammerorchester Heilbronn under Case Scaglione (Schumann Piano Concerto), RTV Slovenian Radio SO under Rossen Milanov (Beethoven Piano Concerto No. 5) and the Polish National Radio Symphony Orchestra under Zoi Tsokanou (Mozart Piano Concerto No. 21, K 467). Federico is also returning to the Royal Philharmonic Orchestra (Rachmaninov Rhapsody on a Theme of Paganini), the Janáček Philharmonic Ostrava (Schumann Piano Concerto), the Orchestra del Teatro Comunale di Bologna (Rachmaninov Piano Concerto No. 2) and I Pomeriggi Musicali in Milan (Shostakovich Piano Concerto No. 1), among others.



Photo credit: Bon-Sook Koo

Recordings: In addition to live performances, Federico maintains a busy recording schedule and records exclusively for Chandos Records. Federico's first release of sonatas by Domenico Scarlatti, recorded on Chandos Records in 2018, was awarded "Recording of the Year" by Presto Classical. His second volume of Scarlatti's sonatas was named "Recording of the Month" by both *BBC Music Magazine* and *International Piano*, and *BBC Music Magazine* has chosen it as one of the best classical albums released in 2020.

First in his series of Mozart albums is a disc featuring works for solo piano released in May 2022, followed by a disc of Mozart's piano quartets released in August 2023 that is already garnering positive reviews.

Awards & Prizes: Following his early successes, including winning the Gold Medal at the 2012 Leeds International Piano Competition, *International Piano* magazine selected him as one of the "30 pianists under 30 who are likely to dominate the world stage in years to come." In 2023, Federico was also selected for *Fortune Italia's* "40 under 40" list of the most influential people in arts and culture.

Federico Colli is represented by IMG Artists Ltd, London, UK.

Program Notes

György Ligeti *Musica Ricercata*

György Ligeti (pronounced “Li’-geh-tee”) was a leading figure of the avant-garde in the latter half of the 20th century. His music first became widely known when the dense tone clusters and searing bright sonorities of his *Atmosphères* and *Lux Aeterna* were heard in the soundtrack to Stanley Kubrick’s *2001: A Space Odyssey* (1968).

But before Ligeti emigrated from Hungary in 1956, his early career was beset with the difficulties inherent in working under a communist regime suspicious of artistic innovation and other “bourgeois” tendencies. Consequently, many of his experimental works from this period had to be shelved. One of these was his piano suite entitled *Musica Ricercata* (1951-1953), which wasn’t performed until 1969 – after, that is, the release of Kubrick’s popular film, which made him a household name.

The title, *Musica Ricercata*, has a double meaning. It pays tribute to the compositional style of the *ricercare*, the early 17th-century forerunner of what would later become the Baroque fugue. But *ricercata* also means “searched for” or “sought after”, a reference to the Hungarian composer’s desire to construct his own personal compositional style from scratch – “out of nothing”, as he put it.

Perhaps influenced by other “rule-based” compositional methods such as Schoenberg’s 12-tone system or Boulez’s total serialism, the method Ligeti arrived at was based on limiting the pitches available for use. In the 11 pieces that comprise the suite, he began composing with just two different pitches (and their octave equivalents), adding one pitch in each successive piece until, in the 11th piece, he was using all 12 chromatic pitches of the octave.

Musica ricercata I is based on the pitches A and D, although the pitch D only occurs once, in the last bar, so this is as close as the suite gets to a “Johnny One-Note” piece. Without melody or harmony as a guide, the listener’s ear hears the sounds coming out of the piano as drumming pulses. They can be (1) high or low in pitch, (2) grouped rhythmically in twos or threes, and (3) either in-sync with the steady left-hand ostinato or out of phase with it.



Ligeti toys with all three of these perceptual parameters to dazzle the ear and in the process tells a surprisingly engaging musical story that builds to an exciting final climax.

Musica ricercata II is constructed from the pitches E#, F# and G, with two-note ruminations on E# and F# forming the major motive of the piece. They first appear as a single line in the mid-range but then get expanded sonically into octaves at opposite ends of the keyboard. This parallels in sound the visual effect in cinema of going from a “close-up” shot to a “long” shot.



This suddenly makes the mood turn creepy and ghoulish. Are we witnessing a procession of the dead? The performance indication *rigido e ceremoniale* might suggest as much. The drama is heightened midway through when the interloper pitch G loudly intrudes on the proceedings to challenge the “rigidity” of the “two-noters” with unmeasured tremolos and exhilarating *accelerandi* on one note.

Stanley Kubrick appreciated the raw emotional volatility of this piece enough to include it in the soundtrack to his erotic mystery drama *Eyes Wide Shut* (1999).

With the pitches C, G, E \flat and E \sharp available to him in *Musica ricercata III*, Ligeti can create both major and minor triads to play around with. And play around with them he certainly does in a continuing series of harmonically salty cross-relations between E \flat and E \sharp .

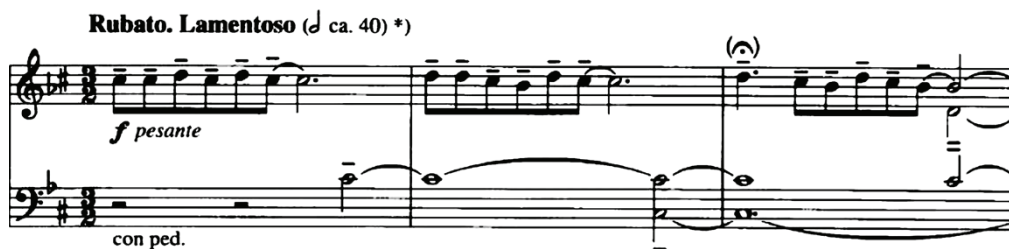


Given the jaunty, hop-scotchy quality with which Ligeti imbues this piece, I would not put it above him to be parodying Beethoven’s “Waldstein” Sonata in C major with the left-hand ostinato in the above passage.

Musica ricercata IV, working with the pitches A, B \flat , F \sharp , G and G \sharp , is an eccentric waltz, one channelling Chopin’s “Minute” Waltz in D \flat major. But it seems undecided, though, as to whether it prefers to be in 3/4 or 2/4 time.



Musica ricercata V, like the second piece in this suite, is obsessed with alternations of neighbouring notes, at first as simple noodling.



But given the additional sonic resources Ligeti allows himself through the use of pitches A \flat , B, C \sharp , D, F and G, he has this simple beginning explode into a major sonic-theatrical event.

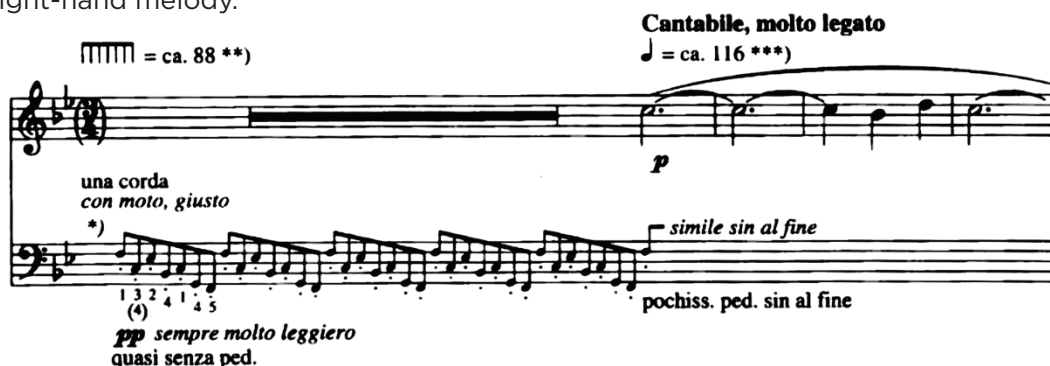


Musica ricercata VI draws on the pitch classes A, B, C#, D, E, F# and G but focuses its attention on repeated four-note figures that, in the end, begin to sound like a Hanon exercise.



Register changes, speed-ups and slow-downs plus rapid changes in dynamics all make sure that the ear is entertained in every bar.

Musica ricercata VII, using pitches Ab, A, Bb, C, D, Eb, F and G, features a clearly layered texture of left-hand ostinato and right-hand melody.



The left-hand ostinato repeats, murmuring in the background, for the entire length of the piece while single- and then double-line melodies hum their tuneful musings above.

Musica ricercata VIII, based on the pitches A, B, C, C#, D, E, F#, G and G#, sounds like one continuous fanfare, so prominent is the pitch E at the top of each chord.



Melodic interest is confined to inner voices in this swaggering sea shanty of a piece.

Musica ricercata IX uses the pitches A, A#, B, C, C#, D, D#, F, F# and G# and is subtitled *Béla Bartók in Memoriam*. It opens with a tolling bell, against which a series of 3rds wails a lament.



These 3rds, thickened in texture and boosted in dynamics, dominate this sorrowful commemoration of the great Hungarian composer, which ends with the slow fade of its opening bell-toll.

Musica ricercata X, labelled *Vivace, capriccioso*, is an antic romp through tonal space featuring scampering scales of minor 2nds alternating with bitonal arpeggios.

The spirit of Bartók's *Mikrokosmos* hovers brightly over the chippy rhythms and salty dissonances of this piece.

Vivace. Capriccioso ♩ = 200

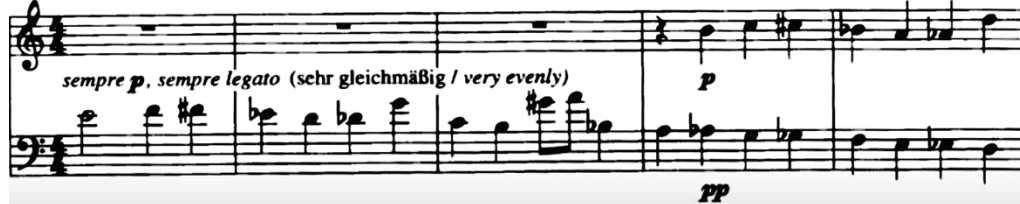


sf
tre corde, secco
p
sf
pp

Towards the end, big tone clusters make an appearance – to be performed “spitefully” and “like a madman” – but they stop suddenly to let a silkily smooth arpeggio slide softly and nonchalantly down to the nether regions to end the piece, as if to say, “Just kidding!”

Musica ricercata XI is conceived of as an homage to the 16th-century keyboard composer Girolamo Frescobaldi (1583–1643), who long held the position of organist at St. Peter’s Basilica in Rome. Frescobaldi was not only a master of the austere *ricercare* style but also a bold innovator in his use of chromatic melody.

Andante misurato e tranquillo ♩ = 76



sempre p, sempre legato (sehr gleichmäßig / very evenly)
p
pp

Ligeti pays tribute to this important musician in a slow-moving *ricercare* of his own with a subject that uses every note of the chromatic scale, laid out in various intervals, almost entirely in quarter notes. The countersubject which follows is an equally paced descending chromatic scale.

* * *

In this piano suite based on the most mathematic of compositional processes, Ligeti shows what kinds of emotional states may be created by the simplest of musical procedures.

François Couperin
Le Carillon de Cythère
Les Barricades Mystérieuses
Les Folies françaises, ou Les Dominos

François Couperin enjoyed a long and profitable career at the French court from the 1690s to the late 1720s, during which time he established himself as the leading composer of harpsichord music in France.

His four *Livres* of keyboard music published in 1713, 1717, 1722 and 1730 are organized into *ordres*, each *ordre* being a suite of short tuneful pieces in the style and rhythm of courtly dances or structured as *rondeaux* with a recurring refrain interrupted by a series of contrasting *couplets*.

A goodly number of these pieces have fanciful, descriptive titles that cater to the French nation's love of theatre and their desire to "see" what they are listening to. Unfortunately, the references in many of these enigmatic titles are such "inside baseball", so "wink-and-nod" specific to the French courtly circles of the time, that their meaning and intention has been entirely lost to modern scholars - and to modern audiences as well.

* * *

Not so, however, for *Le Carillon de Cythère* that vividly depicts the leisurely pleasures of life on the Greek isle of Cythera, birthplace of Venus and site of her most famous amorous adventures.

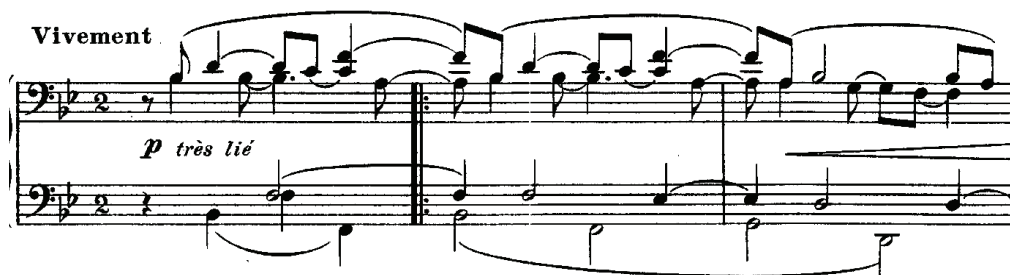


The recurring pedal note on the tonic D represents the call of the carillon bells chiming out a signal for lovers everywhere to do what they do best (and to do it in pairs if the recurring parallel 3rds and 6ths in the melody line have anything to say about it).

This piece is thickly encrusted with frilly ornamentation, which is entirely typical of French keyboard style but suggestive nonetheless of the pleasures taking place on this island of love.

* * *

By contrast, the intended meaning of *Les Barricades mystérieuses*, one of Couperin's most famous pieces, can only be speculated on. But no matter, as the appeal of its *style luthé* texture, rippling with arpeggiated chords and rhythmically displaced harmonic tones, is very much evident to the ear.



Composed as variations on a repeating bass line, it grants the listener a kind of deep satisfaction comparable to that of Pachelbel's Canon.

And, being written in the mid to low register to generate the maximum resonance from the sound board, this is one piece that just begs to be played on a modern pedalled concert grand.

* * *

Les Folies françaises, ou Les Dominos is a mini-suite of 12 pieces, all based on the same underlying harmony, that takes us deep into the gossipy cliques and whispering side-chatter of a French masked ball. The *dominos* of the title refer to the different masks worn by the ball's attendees. Each mask is described in a title referring to a specific character trait of its wearer – the joke being that the mask actually reveals the character of the person whose face it is meant to hide.

It opens with *La Virginité*, portrayed in the trilling flutter of a fan.



Next comes *La Pudeur* (modesty or prudishness), conveyed in an unexciting succession of quarter notes without rhythmic vitality and with zero seductive charm.

L'Ardeur could probably be best colloquially translated as "randiness", and with its jagged wide-ranging dotted rhythms it must surely be describing the roving eye of any number of male suitors out to make a conquest.



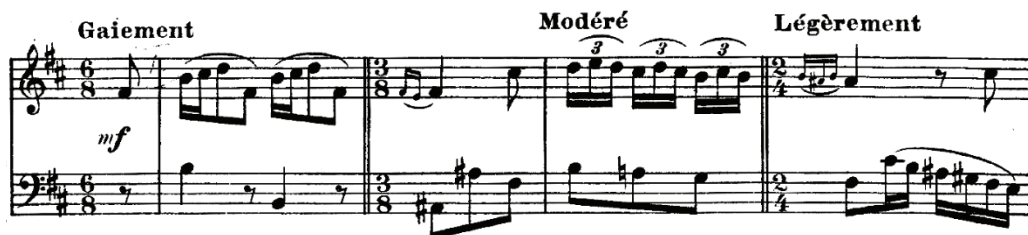
Then *L'Espérance* (hope, expectation) in an exchange of rolling triplets paints a flirtatious conversation that seems to be going well for both parties.

La Fidélité, with its performance indication *Affectueusement* (affectionately) depicts in tonal language the comforts of coming home to the same bed every night, while *La Persevérance*, chirping away in the high register, promises amorous rewards for hanging in there despite all obstacles.

La Langeur (boredom) is eloquently dull, comprised of nothing but a staid succession of half notes,



while *La Coquetterie* simply jumps around with vivaciousness, changing time signature with each new thought that comes into her ditzzy head.



Les Vieux Galants et les Trésoriers surannées could well be translated as "the old charmers and their over-the-hill [female] paymasters." What is obvious in this piece is that there is a conversation going on between the low and high registers of the keyboard, with an exchange of funds being perhaps the topic under discussion.

No such worries for **Les Coucous bénévoles** in bird attire, who seem eager and willing to call out their intervallic cry to all and sundry in every bar.



Not everyone, however, is quite as chipper at the ball. **La Jalousie taciturne** grumbles its jealous complaint into its champagne flute in the low register of the keyboard, eating away at its enjoyment with dark green thoughts.

La Frénésie ou le Désespoir (frenzy or despair) depicts the scurrying of those who realize that the ball is over, and if there ever was a time to act on their impulses, now is that time.



Sergei Prokofieff Visions Fugitives Op. 22

Prokofieff's *Visions fugitives* is a collection of 20 piano miniatures composed between 1915 and 1917, each lasting from 30 seconds to two minutes. The Russian title Мимолётности (literally “things flying past”, i.e., transient experiences) suggests an attempt to express momentary psychological states, to catch fleeting glimpses of an interior emotional life briefly but concisely expressed in music.

For an *enfant terrible* such as Prokofieff, best known hitherto for such brutalist scores as his percussive Toccata, Op. 11 and the savagely sardonic Sarcasms, Op. 17, this represents a new, less combative approach to musical expression. Notably missing in this new approach are the abrupt “jump-scare” changes in dynamics that made his previous works so nerve-jangling to listen to.

While Prokofieff may have taken off his brass knuckles when sitting down to compose, not all of his earlier compositional crankiness, however, was cast aside. Each piece, whether slow or fast, has a clearly defined rhythmic pulse, and many feature ostinato figures in the left hand.

The melodies in this piece are instrumental in conception and wide-ranging. Their pitch range is only remotely related to the range of the human voice, thus giving us the impression that they might well be coming from outer space. Several of them use the octatonic scale with eight scale degrees (alternating whole tones and semitones) instead of the usual seven.

The scoring is exceptionally transparent, and despite the amount of dissonance, it is never “muddy” because of the wide spacing used in creating the sonorities. And there is a clear “layering” of the texture into contrapuntal lines, with alto, tenor and bass registers carrying the lead melodic line as often as the soprano.

The collection opens in a mood of peaceful, contemplative lyricism, softly projecting in its first piece a naively innocent melody wandering somewhat aimlessly over a Debussy-esque stream of parallel chords in the left hand.



Prokofieff an impressionist? Who knew? And yet “colour” harmonies abound in this collection of pieces.

As the work proceeds, Prokofieff’s sometimes quirky Italian performance indications reveal the range of moods and emotional states explored, from the *pittoresco* imitation of the harp in No. 7



to the clownish *ridicolosamente* No. 10



and from the *feroce* (ferocious) No. 14

Feroce

ff

3

3

This musical score for 'Feroce' No. 14 is in 8/8 time. The right-hand part features a melodic line with accents and slurs, including a triplet of eighth notes. The left-hand part provides a rhythmic accompaniment with a steady eighth-note pattern.

to the *dolente* (sorrowful) No. 16

Dolente

f

This musical score for 'Dolente' No. 16 is in 4/4 time. The right-hand part has a melodic line with a long slur over several measures. The left-hand part consists of a simple, steady eighth-note accompaniment.

and *poetico* No. 17,

Poetico

legatissimo
ppp

Pespress.

This musical score for 'Poetico' No. 17 is in 4/4 time. The right-hand part features a continuous, flowing melodic line marked 'legatissimo' and 'ppp'. The left-hand part is mostly silent, with a few notes appearing at the end of the piece, marked 'Pespress.'

ending somewhere off in the distant ether with the finale, marked *Lento irrealmente* (slowly unreal).

Lento. Irrealmente

pp

1916

This musical score for 'Lento. Irrealmente' No. 1916 is in 3/4 time. The right-hand part has a melodic line with a long slur over several measures. The left-hand part provides a simple accompaniment with a steady eighth-note pattern.

Note how in these pieces a left-hand ostinato typically creates the overall mood while the right-hand melody scampers, whimpers, or heads off for the celestial ether.

Maurice Ravel Selections from *Le Tombeau de Couperin*

Ravel's *Le Tombeau de Couperin* is based on the Baroque dance suite and was written near the end of the Great War as a tribute not only to a golden age in French music – the age of the great keyboard composer François Couperin – but also as a memorial to the war dead, many of whom Ravel saw up close while working as an ambulance driver at the front.

The term *tombeau* refers to commemorative music written in mourning for a great figure, but Ravel chooses instead to commemorate the greatness of French musical culture through a re-creation of the sensibility of the Baroque dance suite, echoed in the use of modal harmonies and 18th-century ornamentation but seen through the colourful chromatic lens of early 20th-century neoclassicism.

The *Prélude* that opens the suite, with its constant pattern of rippling triplet 16ths, owes much to the “pattern” preludes of the Baroque period.



An abundance of Baroque-style mordent figures decorate the melodic line as the music flows along in a world of bright modal harmonies ambiguously situated somewhere between G major and E minor.

The *Forlane* (originally *forlana*) was a Northern Italian courtship dance that was popular in French aristocratic circles in the first half of the 18th century. Ravel uses its characteristic dotted rhythm, combined with a kaleidoscopic range of harmonic colours, to suggest the lascivious connotations it had acquired when danced at the French court. Particularly coy is the accented major 7th in the first bar and other sly gestures of chromatic hanky-panky in the wildly wandering melodic line.



Constructed in a basic ternary (three-part) form, its tone is intimate throughout, with dynamic levels that rarely exceed *mezzo piano*. A middle section chimes like a music box in the high treble register, adding a degree of childlike innocence to the dance's reputation for seductive charm.

The *Rigaudon* is a boisterous, high-stepping folk dance, similar to the bourrée, which originated in Provence and became popular at the court of Louis XIV.



Ravel's rigaudon is true to form in its punchy rhythms and bright sonorities, but features a contrasting middle section in which a gently plaintive pastoral melody is accompanied by guitar-like plucked chord patterns.

The *Menuet* that follows opens with all the graceful elegance expected of a French courtly dance, but tinged with an eerie wistfulness.

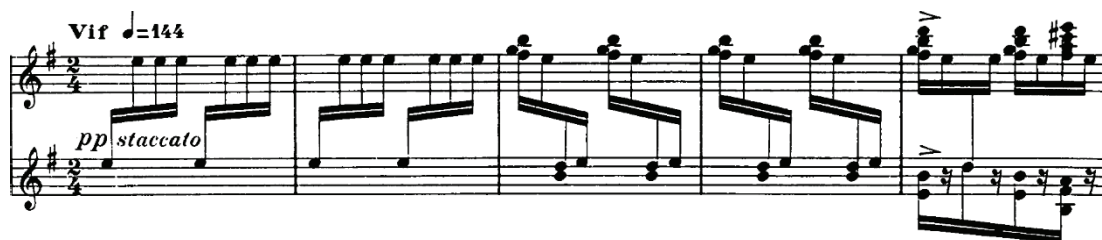


The large number of minor chords in the harmony make this a slightly worried little minuet. Its concerns only grow larger in the rising dynamics and thicker textures of its middle section *Musette*



which begins in a whisper but swells to an impressive climax before the nostalgic return of the opening's dainty dance steps.

To conclude, Ravel gives us a *Toccata* in moto perpetuo 16ths in place of the lively gigue that normally ends a Baroque suite.



Configured as a repeating pattern of notes punctuated with punchy chords, it still finds time for the occasional lyrical episode amid all the "old typewriter" clatter of staccato chatter.

* * *

Each work in the piano suite is dedicated to individuals who died during the war. When asked how he could include so much joyous music in his *Tombeau*, Ravel replied wistfully, "The dead are sad enough, in their eternal silence."

Program notes by
Donald G. Gíslason 2024

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Enthusiasts (up to \$249)

Maureen Aird | Bryan & Sheila Andrews | Barbara Arnold | Barry Auger | Jill Bain | Alan & Elizabeth Bell | Norma Boutillier | 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 | Cori Friedman | Barbara Frisken | Patsy George | Rose Marie Glassman | David Griffiths | Glen Hansman | Evelyn Harden | Paula Hart | Mr. & Mrs. Eldon Glenn Hawkins | Peter Michael Herford | Stanley Herschberg | Alexsandre Igoumnov | Centrella Jones | Loretta Gail Keller | 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 Plumbley | Mark L. Quigley | Neil Ritchie | Lon & Marilyn 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 | Anona E. Thorne | Anthony & Denise Townsend | David Van Blarcom | 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-five 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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