



VANCOUVER
RECITAL
SOCIETY

Three vertical bars of varying heights and colors (orange, pink, magenta) are positioned in the top right corner.

2024^{YEARS}
2025
SEASON



WINTER CONCERTS

Tom Borrow piano

Sunday February 16 2025

From the Artistic Director

Dear Friends:

We are delighted to welcome the young Israeli pianist, Tom Borrow, back to the VRS. A former BBC New Generation Artist, and a protégé of Murray Perahia, Tom's career has grown by leaps and bounds since his Canadian debut on our stage in 2023. He has travelled and played in Europe, North America and South America, where he was 2024 Artist-In-Residence for the São Paulo Symphony Orchestra.

He will play a fascinating mix of transcriptions in the first half of the program, and Robert Schumann's great Fantasie in C major, Op. 17 in the second half. The Fantasie is a personal favourite of mine because it expresses every human emotion possible, so I am particularly looking forward to hearing Tom's rendition today.

We would like to thank the Peak Group of Companies for their sponsorship of our season, the Edwina and Paul Heller Fund at the Vancouver Foundation, and Royal Bank Foundation for its support of emerging artists.

We are also grateful to today's concert sponsors, Ian and Cathy, and last but not least, we'd like to thank the City of Vancouver for its continued support.

Enjoy the performance.



Leila



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

Tom Borrow, piano

Sunday, February 16 at 3:00 pm
Vancouver Playhouse

JOHANN SEBASTIAN BACH (1685-1750)
Violin Partita No. 3 in E major BWV 1006
(arr. Rachmaninoff)
Preludio - Gavotte - Gigue
(approx. 9 minutes)

JOHANN SEBASTIAN BACH (1685-1750)
Organ Sonata No. 5 in C major BWV 529
Largo (arr. Feinberg)
(approx. 8 minutes)

FRANZ SCHUBERT (1797-1828)
Ständchen (arr. Liszt)

FRANZ SCHUBERT (1797-1828)
Auf dem Wasser zu singen (arr. Liszt)

ROBERT SCHUMANN (1810-1856)
Frühlingsnacht (arr. Liszt)

ROBERT SCHUMANN (1810-1856)
Widmung (arr. Liszt)
(approx. 18 minutes)

JOHANN SEBASTIAN BACH (1685-1750)
Chaconne in D minor (arr. Busoni)
(approx. 14 minutes)

INTERMISSION

ROBERT SCHUMANN (1810-1856)
Fantasie in C major Op. 17
Durchaus phantastisch und leidenschaftlich
vorzutragen
Mässig. Durchaus energisch
Langsam getragen. Durchweg leise zu halten
(approx. 30 minutes)

Season Sponsor



Supporting the VRS since 2008

Next Generation Artist sponsors

The Estate of Edwina and Paul Heller

Concert sponsors

Cathy & Ian

Additional Support



Tom Borrow, piano

Early Life & Education: Born in Tel Aviv in 2000, Tom has performed as a soloist with all the major orchestras of his native country. He began studying piano at the age of five with Dr. Michal Tal at the Givatayim Music Conservatory and continued with Prof. Tomer Lev of the Buchmann-Mehta School of Music at Tel Aviv University. Tom has been regularly mentored by Murray Perahia through the Jerusalem Music Centre's program for outstanding young musicians. He has also participated in masterclasses under the instruction of Sir András Schiff, Christoph Eschenbach, Richard Goode, Menahem Pressler and Tatiana Zelikman, among many others.



Photo credit: Michael Pavia

Performances: In December 2021, after his hugely praised US debut with the Cleveland Orchestra, *Musical America* named Tom their “New Artist of the Month.” Tom is a BBC New Generation Artist, and in July 2022 he made his debut at the BBC Proms, at the Royal Albert Hall, with the BBC Symphony Orchestra. He has recently been presented with the prestigious Terence Judd-Hallé Orchestra Award 2023. In 2024 Tom became the Artist-In-Residence for the São Paulo Symphony Orchestra (OSESP).

Tom has been invited by major orchestras around the world – recent and forthcoming engagements include the Cleveland Orchestra, Baltimore Symphony, Atlanta Symphony, St. Louis Symphony, London Philharmonic, BBC Symphony Orchestra, Santa Cecilia Orchestra, Berlin Konzerthaus Orchestra, Czech Philharmonic, São Paulo Symphony, Orchestre National du Capitole de Toulouse, Danish National Symphony Orchestra, Orchestra Sinfonica di Milano and others – and is invited by leading conductors including Semyon Bychkov, Fabio Luisi, Christoph Eschenbach, Sakari Oramo, Thierry Fischer, Xian Zhang, Robert Trevino, Peter Oundjian and Maxim Emelyanychev.

Awards & Prizes: Tom has won every national piano competition in Israel, including First Prize at the Israeli Radio & Jerusalem Symphony Young Artist Competition in Jerusalem, and three First Prizes at the “Piano Forever” Competition in Ashdod (in three different age categories). In 2018, he won the prestigious “Maurice M. Clairmont” award, given to a single promising artist once every two years by the America-Israel Cultural Foundation and Tel Aviv University.

WWFM Radio in the US has featured Tom as an outstanding young talent, and *Interlude* magazine named him its “Artist of the Month.” In 2021, he was named a BBC New Generation Artist, and, that same year, *International Piano* livestreamed his recital for the Arthur Rubinstein Virtual PianoFest. In July 2022, Tom made his debut at the BBC Proms at the Royal Albert Hall to critical acclaim.

Tom Borrow is represented by Sheldon Artists, Colonia, NJ.

Program Notes

Johann Sebastian Bach

Violin Partita No. 3 in E major BWV 1006 (arr. Rachmaninoff)

Preludio – Gavotte – Gigue

In 1933 Rachmaninoff composed keyboard transcriptions of three selections from Bach's *Violin Partita No. 3 in E major* and performed them for the first time in Harrisburg, Pennsylvania as part of his 1933/34 season of concert appearances. They received a mixed reception, being roundly sniffed at by Bach purists and early proponents of "authentic performance". But their effective scoring and stylistic *panache* soon won them wide acceptance in the piano repertoire.

In transcribing these works Rachmaninoff avoided the thick textural upholstery that characterized many of Busoni's keyboard transcriptions, preferring instead a thinner texture that merely filled out the implied harmonies of the original score, with the addition of the odd countermelody here and there – in Baroque style, of course.

Rachmaninoff had more than merely the violin score to work with in transcribing the opening *Preludio*, as Bach himself had twice re-used it in fully harmonized versions for organ and chamber instruments. The version known as the *Sinfonia to Cantata No. 29* later achieved fame as the opening track of the Moog synthesizer album *Switched-On Bach* (1968) by Wendy (born Walter) Carlos.

The *Preludio* begins with a celebratory fanfare on the E-major triad tumbling down two octaves in rhythmic figuration to capture our attention.



What follows is a *moto perpetuo* of continuous 16th-note motion bobbing and weaving through a succession of related keys, keeping our ears alert with unpredictable phrase lengths, perky syncopations and captivating violin idioms such as *bariolage* (a succession of notes played on alternating adjacent strings, one stopped, the other open).

* * *

As one of the "lustier" dances in the suite, the *Gavotte* was danced with a lifted step and a skipping forward motion, embodied musically in a characteristic half-bar upbeat and short-short-long rhythm.

Bach's Gavotte is particularly memorable for its simple question-and-response melodic structure and "spicy" dissonant 7th chords at phrase endings.



The form in which Bach presents this Gavotte, namely *en rondeau*, is quite rare. The rondo pattern, consisting of an opening refrain theme alternating with intervening episodes, was later to become the standard format for sonata finales in the Classical era, but here Bach uses it to structure a dance movement.

* * *

The Partita ends with a **Gigue** in the Italian style, which is to say it is a hop-filled romp with plenty of harmonic and melodic sequences centred around chordal figuration.



Rachmaninoff's transcription here is somewhat heavier, with octave reinforcement in the texture.



But the quasi-*moto-perpetuo* feel of this finale makes for a balanced ending to the suite – and Rachmaninoff's reduced transcription of it – that began in just the same way with the *Preludio*.

Johann Sebastian Bach Organ Sonata No. 5 in C major BWV 529 Largo (arr. Feinberg)

Bach's *Six Sonatas for Organ* were composed in the late 1720s, in the early years of his tenure as Kantor and organist at the famous Thomaskirche in Leipzig, the leading centre of Lutheranism in Germany.

The Largo slow movement from Bach's *Sonata No. 5 in C major for Organ* is a very curious affair, quite abstract and introspective in its winding, wandering, often chromatically inflected melody lines.



The movement features an imitative dialogue between the two upper voices over a walking bass line in the organ's foot-pedals.

Soviet pianist-composer Samuil Feinberg was a courageous champion of the “church” composer Bach in an officially atheist USSR, and he was the first pianist to perform Bach's complete *Well-Tempered Clavier* in the Soviet Union.

Feinberg did this transcription for piano in the late 1930s, during a time when his concert activities were curtailed due to the Stalinist purges of that period.



His transcription uses octaves for the bass line to give a majestically full sonority to the texture while the instrumental duet of treble and tenor voices plays out above.

Franz Schubert *Ständchen* (arr. Liszt)

Franz Liszt first encountered the works of Franz Schubert as a teenager at the end of the 1820s – and he was smitten. After his career took off in the 1830s, Liszt performed many of the Schubert lieder in Paris with tenor Adolphe Nourrit (1802–1839), a leading singer with the Paris Opera.

Of the 140 songs that Liszt transcribed for piano during his career, 55 were by Schubert. Many of them were composed in 1837 in anticipation of an upcoming concert tour. *Ständchen*, from Schubert's last song cycle *Schwanengesang* (Swan Song), was one of these, published in 1838.

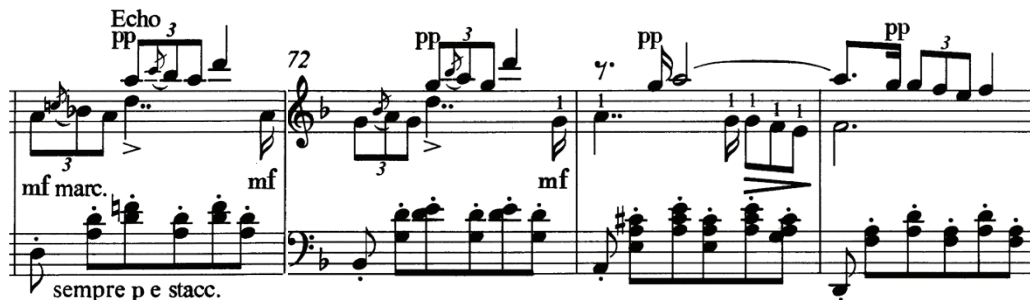
Ständchen is a serenade that paints the nocturnal longings of a lonely lover in a forest grove pleading in song to his beloved to join him in the quiet of the night amid the rustling of the leaves and the sympathetic song of the nightingale.



Le - se fle - hen mei - ne Lie - der durch die Nacht zu dir;
Hörst die Nach - ti - gal - len schla - gen? ach! sie fle - hen dich,

Schubert's haunting melody flickers harmonically between major and minor, with affectionate echoing phrases that evoke the sympathy of the natural world with the lover's complaint.

Liszt follows Schubert's score with great care but adds at the end a reprise of the opening verse with the earlier melodic echoes transformed into a close duet between the singer's voice and perhaps a nightingale.



Echo *pp* 3
72 *pp* 3 *pp* *pp* 3
mf marc. *mf* *mf*
sempre *p* e stacc.

This transcription became one of Liszt's favourite encore pieces.

Franz Schubert

Auf dem Wasser zu singen (arr. Liszt)

Schubert's pictorial imagination was rarely as inspired as when he sought to depict for the ear the sounds of water. *Auf dem Wasser zu singen* (Singing on the water) is a setting of a poem by the twice-named pre-Romantic German poet Friedrich Leopold, Graf zu Stolberg-Stolberg (1750–1819), and it is one of Schubert's most delicious creations.

This is “water music” of the most imaginative kind. The setting is a shimmering lake at sunset where a philosophical narrator meditates on the passage of time as the waves gently lap at the sides of his boat. Schubert's musical image of the flickering light of the evening sun glinting off the rolling waters comes in the form of a series of two-note figures that “flicker” musically between minor and major.



This frequent alternation between major and minor not only represents the visual scene depicted by the poet, but it also re-creates in tonal colours the “tick-tock” of the poet's mental clock as he measures time passing by, reinforced by the classic 6/8 “boat-rocking” rhythm of the barcarolle.

In his transcription, Liszt at first confines himself to reproducing Schubert's mesmerizing two-note figures while cleverly nestling the melody line in the middle of the texture. But later on he just can't resist increasing the drama of the scene by roughing up the waters quite a bit



and adding more than a few choppy whitecaps to what, in Schubert's setting, was a quite placid little boat ride.

Robert Schumann Frühlingsnacht (arr. Liszt)

Another night-song perfumed with the promises of love comes from Schumann's song cycle *Liederkreis*, Op. 39, composed in 1840, the year of Schumann's long-awaited marriage to the young Clara Wieck. In this "Year of Song", as it came to be known in the composer's biography, Schumann wrote almost 140 works for voice and piano, many of them – not coincidentally – on the subject of love.

Given the rapturous sense of fulfillment that Schumann experienced at finally being married to the woman he loved, it seems likely that he identified strongly with the young lover pictured in *Frühlingsnacht* (Spring night) by German Romantic poet Joseph von Eichendorff (1788-1857).

The poem portrays a young man thrilling to feel that the entire natural world in its springtime rebirth is imbued with the secret message he has longed to hear: "She is yours!"

His breathless panting at this tantalizing thought is conveyed with great immediacy in the fluttering triplets of the song's piano accompaniment, which Liszt makes the centrepiece of his transcription.

The image shows the first two systems of the musical score for 'Frühlingsnacht'. The top system features a piano accompaniment with a triplet of eighth notes in the right hand and a single eighth note in the left hand, marked with a piano (*p*) dynamic. The lyrics 'Ü - berm Gar - - - ten durch die' are written above the staff. The bottom system continues the accompaniment with similar triplet patterns and lyrics 'Lüf - - te hört ich Wan - der - vö - gel'. Both systems include fingering numbers (1, 2, 3, 4, 5) and asterisks (*) indicating specific notes or techniques.

But Liszt seems even more thrilled than Schumann himself by this poetic scene, to judge by the quantity of trills and other ear-tickling pianistic effects he adds to the score.

The image shows the third system of the musical score. The piano accompaniment features a complex texture with multiple layers of eighth notes and a prominent trill in the right hand, marked with a trillo symbol. The tempo markings 'a tempo', 'un poco rall.', and 'rall.' are present. The system concludes with a trill and a final chord. Fingering numbers and asterisks (*) are used throughout to indicate specific techniques and notes.

Robert Schumann Widmung (arr. Liszt)

In Robert Schumann's "Liederjahr" 1840, his "Year of Song", one song collection, *Myrthen*, Op. 25, had a special meaning for the composer. It was a wedding gift to his young wife, the pianist Clara Wieck, whom he had married on September 12, 1840, the day before her twenty-first birthday. The "myrtle flowers" of the song collection's title are associated with Aphrodite, goddess of love, and thus with marriage.

The first song in the collection, **Widmung** (Dedication) was a setting of a love poem by Friedrich Rückert (1788-1866). The intense fixation of the lover on his beloved is reinforced by the poem's frequent repetition of "you" in virtually every line:

You my soul, you my heart,
You my rapture, O you my pain,
You my world in which I live ...

Schumann's song begins with an evocation of blissful emotional fulfillment in a series of rippling arpeggios topped by a dotted rhythm, indicative of a quickened heartbeat.

Widmung.
F.Rückert. Componirt 1840.

Nº 1. *Innig, lebhaft.*

Du meine See - le, du mein Herz, du meine Wom - o du mein

Liszt preserves the original scoring, but in his repeat of the first section he reverses the roles of the left and right hands, allowing us to savour even more Schumann's gorgeous melody - and his own pianistic ingenuity.

The middle section pulses with soothing triplets, underscoring the text's reference to peace and heavenly repose ("You are bestowed on me from heaven"). Liszt, of course, can't help but beef up the texture just a tad, but he is generally on his best behaviour - until, that is, the reprise of the first section, when he reveals the identity of his own true love: the piano itself.

Schumann's simple, reverential restatement of the opening section becomes, in the hands of Liszt, a glorious apotheosis. In a brilliant application of the "three-hand effect" popularized by pianist Sigismund Thalberg (1812-1871), Liszt keeps the melody singing out in the mid-range, richly supported by a resonant bass texture, while a full-on Fourth of July fireworks show sizzles up and down in the treble, splattering the celestial regions of the keyboard with tonal sparkle.

f con anima

In the film *Song of Love* (1947), Katharine Hepburn, playing Clara Schumann, indignantly turns up her nose upon hearing Liszt play his self-aggrandizing adaptation of her wedding present.

But notwithstanding this swipe from Hollywood, Liszt's transcription has remained a favourite piece among concert pianists right up to this day. And justly so.

Johann Sebastian Bach Chaconne in D minor (arr. Busoni)

The chaconne is a musical form in which a thematic core, conceived of as a succession of chords, serves as the harmonic foundation for a series of variations that follow.

The “theme” of Bach’s *Chaconne in D minor*, the last movement of his *Partita No. 2 for Solo Violin*, is a stern and resolute chord pattern in the distinctive rhythm of a sarabande, with its emphasis on the second beat of the bar.

Chaconne.



Then come 33 varied restatements in the minor mode, 19 in the major mode, and finally 12 more in the minor, giving the work a rough three-part design.

Within these variations Bach often uses the *style brisé* (“broken style”) typical of seventeenth-century French lute music, in which chord progressions are “broken up” into irregular and unpredictable patterns of arpeggios and running notes.



The piano transcription of Ferruccio Busoni (1866–1924), while remaining faithful to the notes of the score, makes the work more imposing by padding the texture and increasing the sheer *volume* of sound coming out of the instrument.

This is because Busoni, writing at the end of the nineteenth century, saw Bach as a kind of Romantic hero figure: a moody, solitary genius sitting at his organ, making the great stone walls of Leipzig’s Thomaskirche rumble and shake with the force of his musical personality.

Busoni’s transcription is to Bach’s original score much as a blockbuster film is to the short story on which its storyline is based: everything is presented in higher relief and is much more “epic” in concept.

A simple series of sequential runs, for example, is transformed into a sonic earthquake, spawning flamboyant aftershocks in the high register.

Un poco a piacere, ma sempre energico il ritmo
Etwas freier, doch stets mit rhythmischer Energie

A complex musical score for piano, showing multiple staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music features a series of sequential runs in the high register, with a '10' marking above a group of notes. The score is annotated with 'pesante ten' and 'N'. The overall texture is dense and dramatic, with a focus on rhythmic energy.

Busoni’s score is filled with dramatic contrasts. Sometimes the violin’s *ricochet* idiom, which produces a “firefly” pattern of scintillating tone colours as the violinist’s bow crosses all four strings, is vividly evoked in all its simplicity.

But more often Busoni turns this idiom into a tsunami of rolling thunder echoing over broad swathes of the keyboard.

And just as there are mighty mountains of sound, so too are there valleys of serenity and repose, for example at the beginning of the second section in D major, where Busoni hears a choir of trombones intoning this chorale-like tune:

But whether Busoni is projecting the booming sounds of the organ, the ear-tickling textures of the piano, the resonant echo of a choir of trombones or the nimble acrobatics of the violin, his intention is as much *spatial* as it is *musical*.

He is taking a piece of Baroque chamber music, meant to be played in a small, elegant salon or music room, and re-imagining it as a score capable of echoing throughout the vast dimensions of a Romantic-era concert hall.

Robert Schumann
Fantasia in C major Op. 17

Schumann's love life and his admiration for Ludwig van Beethoven interacted in a curious way in the composition of his C major Fantasia, Op. 17, Schumann's largest and perhaps greatest work for solo piano.

In 1836 the path of true love was not running smooth for young Robert as he pined in vain for his beloved Clara, the teenaged daughter of his teacher Friedrich Wieck.



The Fantasia's first movement was composed under the stimulus of these strong emotions, and it expresses them in a spontaneous flow of soaring melodies and swirling rhapsodic left-hand accompaniments that only finds temporary respite in its mysterious middle section.

This middle section is labelled *Im Legendenton* ("in the character of a legend").



That same year, a civic project was launched to raise a memorial to Beethoven in Bonn, the city of his birth, and Schumann offered to raise funds with the publication of a "Grand Sonata" in three movements. The tribute to Beethoven may well have been conceived before the first movement was completed, however. Its *Adagio* coda features a quotation from the last song in Beethoven's mini song cycle *An die ferne Geliebte*.



The text of this musical quotation could easily have been intended for Clara: "Take, then, these songs which I have sung for you, [my] beloved."

The second movement is a stirring march of nostril-flaring patriotic fervour with a forthright opening theme that alternates, in rondo fashion, with contrasting material. Its headlong forward momentum is propelled and sustained by an almost constant pulse of dotted rhythms throughout.



Pianistically, the final page of this movement is remarkable for its coda, which bristles with hair-raising leaps that test the pianist's ability to look both right and left at the same time.



* * *

The final movement is a poetic reverie that drifts between the gentle unfolding of evocative harmonies, murmuring with intimations of melody in the inner voices, and more openly songful patches that create their own swells of passionate climax and subsiding emotion.



Schumann's three-movement "sonata" was eventually published in 1839 under the title *Fantasia*, and the monument to Beethoven in Bonn was indeed built, thanks to a generous top-up of funds on the part of Franz Liszt, to whom Schumann's work is dedicated.

The unveiling took place in 1845, with the young Queen Victoria, no less, in attendance.

Program notes by
Donald G. Gíslason, 2025

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 | Elizabeth Arnold-Bailey & Robert Bailey | Arlene Gladstone & Hamish Cameron | Colleen & Nick Filler | Stephen M. Fitterman | Birgit Westergaard & Norman Gladstone | Ann Harding | The Martha Lou Henley Charitable Foundation | Cathy & Ian | Lynn Kagan | Judi Korbin | John C. Kerr Family Foundation | Risa & Bill Levine | London Drugs | George Pick & Santi Pelaez | Quesnel Foundation | Dr. Barbara Romanowski | Joanne & Stanis Smith | Rick Carswell & Maxine Spearle | Ric & Lynda Spratley | Forster/Stephenson Legacy Fund | Joyce & Tony | Laurie & Tony | The Board of Directors of the Vancouver Recital Society | Alexandra Volkoff

Additional Support: The Estate of Edwina & Paul Heller | RBC Emerging Artists | The Azrieli Foundation | The Province of British Columbia – Festivals, Fairs & Events Fund | The Martha Lou Henley Charitable Foundation | 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

Media Partners: Stir | The Vancouver Sun

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

Supporters

Guardians (\$10,000 and above):

Elaine Adair | Azrieli Foundation | Casey Ching | The Christopher Foundation | Judith Fisher & Keith Purchase | Stephen Fitterman | Laurie Grant | Ann Harding | The Estate of Edwina & Paul Heller | Langara Foundation | London Drugs | Louise Fletcher Memorial Fund | The Martha Lou Henley Charitable Foundation | Joan C. McCarter Foundation through the Victoria Foundation | Sheila McLeod in Memory of Leon Getz | George Pick & Santi Pelaez | Alan & Gwendoline Pyatt Foundation | RBC Foundation | Barbara Romanowski | Ian & Jane Strang | One Anonymous Guardian

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

Ian & Catherine Aikenhead | Elizabeth Arnold-Bailey | Lois Binder | Alix Brown in Memory of Leon Getz | Richard Carswell | Diamond Foundation | Russell Wodell & David Gordon Duke | John Nicholas Filler | John C. Kerr Family Foundation | Lynn Kagan | Sarah Kennedy in Memory of Ellen Tallman, Robin Blaser & David Farwell | Kate Ker & Paul Cobban | Cedarhurst Foundation | Don & Jane Shumka | Ric & Lynda Spratley | Forster/Stephenson Legacy Fund | The R. & J. Stern Family Foundation | John & Judy Taylor | Alex Volkoff | The Estate of Mervyn L. Weir | V. Wong

Champions (\$2,500 - \$4999)

Peter Cass* | Mark De Silva | Deux Mille Foundation | Valerie & Richard Dunsterville | Daniel & Brenda Getz | Arlene Gladstone & Hamish Cameron | The McGrane - Pearson Endowment Fund, Held at Vancouver Foundation | David & Judi Korbin | Jane Macdonald | David McMurtry | Katherine Paton | Ken & Patricia Tolmie

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

David Agler | Timothy Agg* & Stuart Alcock | Joanie Anderson in Memory of Leon Getz | Dawn Binnington & Peter Jackson | Johan Arne Borgen | Leila Chorley | Myron Story & Larry Clausen | Judith Coffin | Hilde & Peter Colenbrander* | Jeff Dresselhuis | William Ehrcke & Donna Welstein | Keith Farquhar & Mr. Koji Ito | Rose Marie Glassman | Robert Goldstein and Christine Kerr | Karen & Stephen Kline* | Mr. Gordon James Harding | Joan Harding | Allison Hart | David Harvey & Cecilia Bernabe | Martha Lou Henley in Memory of Leon Getz | John Hooge | Rebecca & John Hunter | Valerie Hunter | Alistair Mackay* | Ingunn Kemble* | Gordon Konantz in Memory of Gail Konantz | Chin Yen Lee in Memory of Leon Getz | The Estate of Mary Macdonald | Bill Meyerhoff in Memory of Nina Popovska | Mary Jane Mitchell | Geoffrey Newman | Hamid Omid | Erica Pratt | Cecil Sigal | Joanne & Stanis Smith | Holly Sykes & Rob Baker | Anne & Mitch Taylor | Gloria Tom | Birgit Westergaard & Norman Gladstone in Memory of Leon Getz | Morag Whitfield | Christine & Jonathan Wisenthal | Alice Wong | Susan Wong Lim | Bruce Munro Wright O.B.C. | Nancy Wu | Linda Zysblat in Memory of Leon Getz | Two Anonymous Devotees

Aficionados (\$500 - \$999)

Jeff & Keiko Alexander | Hilde & Peter Colenbrander* | Sabina Dobrer | William & Gladys Baxter | Gillian Beattie | Joost Blom | S Bruce & R Bragg | John & Ruth Brock | Jane Cherry in Memory of Leon Getz | G. Chetty | Melodie

Corbett | Jared Dawson | Larry Dian | Western Music - Don Wright Faculty of Music - University of Western Ontario in Memory of Leon Getz | Camrose Ducote in Memory of Leon Getz | Judy Finch | Michael & Dana Freeman | Leila Getz | Maria Giardini | Jonathan Girard | Elizabeth Guilbride | Michael & Sandy Hayden | Shiuman Ho | Heather Holmes | Judy Killam | Fakroon T. Lakdawalla in Memory of Leon Getz | Joyce Lee & Vincent Wong | Wendy Lee in Memory of Leon Getz | Richard & Ellen Louie in Memory of Leon Getz | Anndraya Luui in Honour of Jim Smith | Wilfrid & Sally Mennell | Christine Mills | Kathryn Neilson | William D. Robertson | Marie Schneider & Richard Dettman | Karen Shuster | Carol Tsuyuki | Muriel Vallance | David Van Blarcom | José Verstappen in memory of Leon Getz | Robin Wenham | Jan Whitford & Michael Stevenson | Cheryl Williams | Janice Williams | Baldwin Wong | Ken & Jenny Yule | One Anonymous gift in Memory of Leon Getz | Five Anonymous Aficionados

Friends (\$250 - \$499)

Deborah Armour | Geri Barnes | Paul Beckmann | Brenda Benham* in Memory of Leon Getz | William Black | Norma Boutillier* | Victoria Bushnell* | Anne Clemens | John S. Donn | Evelyn Downs | Allan John Fletcher | Sara Getz & Jim Forrest* | Roger & Marjorie Foxall | Daphne & Anson Frost | Maryke Gilmore | Carolyn & Peter Godfrey | Sima N. Godfrey | Brian Hutzulak | Marion Keith | Cindy King | David Kirkpatrick | Renate Lauritzen | Ketty & Alex Magil | Kathie Marteinsson | Barbara O'Brien | James & Susan Olsen* | Rhona Rosen | Martha Russell | Niamh Small* | Richard Schick | Melville & Joan Shaw | Christine L. Shiner | Esther E. Vitalis | Given by Chris Williams in Memory of Leon Getz | Maurice & Jane Wong in Memory of Leon Getz | One Anonymous gift in Memory of Leon Getz | Five Anonymous Friends

Enthusiasts (up to \$249)

Barbra Arnold | Jill Bain | Elizabeth Bell | Richard & Barbara Bergstrom | Hazel Birchall | Jay Biskupski | Regina Boxer | Carol Brauner | Miriam Caplan | Ingrid Catz | Pansy Chau | Lesley & John Christie | K. Bruce Clark | Elisa Clegg | Irina Cosova | Ruth Crellin | Tish Davis | Sally Day | Anne Dobbie | Susan Eadie | Susan Edwards | Jonathan Evans in Memory of Leon Getz | Cori Friedman | Jocelyn Godolphin & Jim Henderson | Duncan Watts-Grant* | Jim Henderson | Cathy Grant | David Griffiths | Lyman & Penelope Gurney | Helen Frances Hall | Glen Hansman* | Evelyn Harden | Eldon & Glenn Hawkins | Stanley Herschberg | Donna Hogge | Rowena Huberman in Memory of Leon Getz | Jack Huberman in Memory of Leon Getz | Nick & Celia Hudson | Jean M Hurst | Alexandre Igoumnov | Susan Ng Jakobsen | David P Johnston | Helene Kaplan | K & J Keenan | Loretta Gail Keller | Dianne Kennedy | Elena Konstantinova | Norman P Krasne | Leora Kuttner & Tom O'Shea | Ken Lee | Richard J Lee | Emma Li* | Janet Lowcock | Howard Harowitz in Memory of Leon Getz | Alison MacLennan | Janice Masur | Kazushige Matsumoto | Anne Mauch | Elena Miller | Emi Nakazawa | James & Susan Olsen* | Jane Brindley & Ross Paul | Tianze Peng* | Jill Plumbley | Ernest W Quan | Mark L Quigley | Annelise Reeves | Neil Ritchie | Lon & Marilyn Rosen | Sabine Rouques | Grant Rowledge | John & Toni Sandler | Inna Sekirov | Philip Sestak | Dorothy Shermer | Linda & Alistair Taylor | Robert & Ellen Silverman | Paris Simons | Victoria Smus | Ingrid Söchting | Aldrich Tan | Anona E. Thorne | Caitlin Tom | Denise Townsend | Marisa Danielle Vitiello | Barbara M. Walker | Lesley Walker | Cora Whiting | Eva Wilson | Jason Wroblewski | Elizabeth Yip | James Paul Zablosky | Joyce & Fred Zemans in Memory of Leon Getz | Barbara Zielinski | One Anonymous gift in Memory of Leon Getz | Ten Anonymous Enthusiasts

Names above marked with an asterisk (*) are recognized as monthly donors to the VRS.
For more information on monthly giving, please contact our office.

The following donors have also generously supported the VRS's Building Blocks Endowment Fund at the Vancouver Foundation:

The late Kurt Gagel | Leon & Leila Getz in Honour of the late Edwina Heller | Maryke & the late Paul Gilmore | Kenneth Owen Gracie & P.H. Waddell | The late Elisabeth de Halmy in Memory of Alexander de Halmy | Ann Harding | The late Edwina & Paul Heller | Martha Lou Henley in Honour of Leila Getz | Lynn Kagan | The late Harry Locke | Lilli & Jerry Luking | The late Miss Denise Mara | Eileen Mate | Diana McMeekin | Paula Palyga | Abe & the late Leyla Sacks | Ian & Jane Strang | John & Judy Taylor | Marilyn & the late Brian Wallace | Susan Wong Lim in Memory of Jean Lyons | Elizabeth Fong Yung in Loving Memory of T.Y. & Grace Fong | 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, February 10, 2025, and includes bequests, gifts of cash, donations of securities, sponsorships and ticket donations dating back to January 1, 2024. Should you discover any errors or omissions, please accept our sincere apologies and contact Sara Getz, General Manager, by email to sara@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

Casey Ching - President

Valerie Hunter - Vice-President

Jared Dawson - Treasurer

Jeff Dresselhuis - Secretary

Cathy Grant

Jonathan Girard

Shiuman Ho

James (Jim) Smith

Gloria Tom

Denis Walz

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

Benjamin Anton

Box Office & Administration
& Fundraising Coordinator



Supporting the VRS since 2008

**The Peak Group of Companies is proud to
support the Vancouver Recital Society
as the 2024-2025 Season Sponsor**