



20²⁵₂₆
SEASON

JULIUS ASAL, piano
Sunday, February 8, 2026
VANCOUVER PLAYHOUSE

From the Artistic Director

Dear Friends:

We're delighted to welcome the young German pianist Julius Asal in his Canadian debut. Some of you will no doubt have "met" Julius via the Behind the Concert Hall video we shared in our e-newsletter on Wednesday, January 28. He's now what could be described as the *Next Next Generation*, as two of his mentors, Sir András Schiff and Eldar Nebolsin, made their Canadian debuts on this series in the early eighties and early nineties.

Julius' program today will highlight the many facets of his ability to draw wonders out of the piano. I'm particularly excited that he has included Bartók, who, for some reason, we don't get to hear all that often on our series.

I would like to thank our Season Sponsor, the Peak Group of Companies, the John C. Kerr Family Foundation and RBC Foundation for their wonderful support of our Next Generation Artists, and today's concert sponsor, Victor.

We are also grateful for the support of the City of Vancouver.

Enjoy the concert.

Sincerely,



Leila Getz



CELLPHONES

The use of cellphones and recording devices is prohibited in the concert hall. Please take this opportunity to turn off all electronic devices.

音乐厅内禁止使用手机，禁止拍照，录音，录像。请观众关闭所有电子器材，感谢您的合作。

Program

Julius Asal, piano

Sunday, February 8, 2026
Vancouver Playhouse

BÉLA BARTÓK (1881-1945)

Suite Op. 14

Allegretto

Scherzo

Allegro molto – Sostenuto

Sostenuto

(approx. 9 minutes)

JOHANNES BRAHMS (1833-1897)

Ballades Op. 10

Andante – Allegro

Andante espressivo e dolce

Intermezzo. Allegro

Andante con moto

(approx. 24 minutes)

BÉLA BARTÓK (1881-1945)

Burlesques Op. 8c

1. Quarrel

2. A Little Bit Topsy

3. Molto vivo, capriccioso

(approx. 8 minutes)

INTERMISSION

SERGEI RACHMANINOFF (1873-1943)

Preludes Op. 32

No. 1 in C major. Allegro vivace

No. 2 in B# minor. Allegretto

No. 3 in E major. Allegro vivace

No. 4 in E minor. Allegro con brio

No. 5 in G major. Moderato

No. 6 in F minor. Allegro appassionato

No. 7 in F major. Moderato

No. 8 in A minor. Vivo

No. 9 in A major. Allegro moderato

No. 10 in B minor. Lento

No. 11 in B major. Allegretto

No. 12 in G# minor. Allegro

No. 13 in D# major. Grave – Allegro

(approx. 45 minutes)

Season Sponsor



Supporting the VRS since 2008

Concert sponsor

Victor

Next Generation Artist Sponsors



Foundation

John C. Kerr Family Foundation

Additional Support



Julius Asal, piano

Early Life & Education: Julius studied at the Hochschule für Musik Hanns Eisler Berlin and at the Kronberg Academy. Among his most important influences were his mentors, pianists Eldar Nebolsin and Sir András Schiff, as well as violinist Gidon Kremer.

Performances: Julius has appeared at many leading international venues and festivals, including Wigmore Hall London, Klavier-Festival Ruhr, Seoul Arts Center, Elbphilharmonie Hamburg, Rheingau Musik Festival, Musikverein Vienna and Suntory Hall Tokyo. He has performed as a soloist with orchestras such as the Academy of St Martin in the Fields, the BBC Concert Orchestra, the BBC Symphony Orchestra and the Munich Symphony Orchestra.

A highlight of recent seasons was his acclaimed last-minute appearance stepping in for Evgeny Kissin to perform Scriabin's Piano Concerto Op. 20 with the Orchestra del Teatro Comunale di Bologna, conducted by Andrey Boreyko.



Photo credit: Michael Reinicke

Recordings: Julius' Deutsche Grammophon debut album, Scriabin–Scarlatti (2024), has surpassed 25 million streams worldwide. His recent releases include Siena Tapes (2025), combining works by Maurice Ravel with Asal's own improvisations, and Scriabin's Piano Concerto with the Danish National Symphony Orchestra under Fabio Luisi.

Awards & Prizes: In October 2023, Deutsche Grammophon announced Julius as one of its new exclusive recording artists. In 2024, he was selected as a BBC Radio 3 New Generation Artist and named a Rising Star 2024 by Classic FM. In March 2025, he received the Terence Judd-Hallé Award and became the first-ever ASMF BBC New Generation Associate of the Academy of St Martin in the Fields.

Julius Asal is represented by Reinicke Artists, Berlin. Germany.

Program Notes

Béla Bartók Suite Op. 14

The Hungarian composer, ethnomusicologist and pianist Béla Bartók was a major contributor to the keyboard literature of the 20th century. His musical style was much influenced by the kinds of folk music that he collected and recorded deep in the remote countrysides of Hungary, Romania and Slovakia alongside fellow composer Zoltán Kodály (1882–1967). But just as important to this classically trained musician were the musical practices of Bach and Beethoven, without excluding the modern innovations of Debussy, Stravinsky and Schoenberg.

His music is thus an amalgam of folk and high-art musical practices, with many of its Lego pieces (scales, melodies, harmonies) drawn from the sounds of folk music but packaged in the forms and genres of Western art music.

In Bartók's keyboard textures, the roughly resonant timbres of village music-making are mimicked in the way that major 7ths replace octaves and dense tone clusters evoke the bright buzzing overtones of zithers and other metallic folk instruments.

The confusion that might result from being suddenly immersed in the sound world of the Central European countryside is counterbalanced however by the clear quasi-metronomic framework provided to the ear of the listener by the easy-to-follow *ostinati* and other simple repetitive groupings with which his scores are marbled.

* * *

Bartók's four-movement **Suite Op. 14** (1916) represents well these features of his style. Its sparse keyboard texture is a deliberate choice of the composer, who in a radio interview from 1944 recalled:

When this work was composed I had in mind the refining of piano technique into a more transparent style, a style more of bone and muscle opposing the heavy chordal style of the late Romantic period.

The opening ***Allegretto*** is dominated by the repeated rhythmic patterns of Romanian dance music.



The “exotic” sound of this opening tune derives from its use of the Lydian mode, with its raised 4th scale degree, and from the corresponding harmonic contrast between the tonalities of B-flat and E (a tritone apart).

The **Scherzo** second movement is a playful romp animated by downward cascades and upward surges of harmonically unstable augmented chords, arpeggiated over several octaves.



This is Bartók treating the piano as an almost exclusively percussive instrument.

The third movement **Allegro molto** is inspired by the Arab music that Bartók heard in North Africa. It is a *moto perpetuo* toccata with a scurrying ostinato in the left hand on top of which a punchy right hand obsesses over the pitches D-E-flat-A-G#



With three fast movements under his belt, Bartók closes his Suite with a slow movement, the mysteriously pulsing **Sostenuto** that establishes a syncopated “sighing” motive in its opening bars.



The slow pace and repeated pattern of this accompaniment serve as a background to the bitonally flavourful melodic excursions that venture timidly out to claim the listener's ear.

Johannes Brahms Ballades Op. 10

The four Ballades Op. 10 are youthful works and represent Brahms' first foray into the keyboard genre that would define the Romantic era: the *character piece*. Their deeply serious tone is perhaps a reflection of the mood of the Schumann household in the summer of 1854 when these pieces were composed, a time when the 21-year-old Brahms was helping Clara Schumann manage with the children in the aftermath of her husband Robert's attempted suicide and subsequent institutionalization.

The *ballad* as a genre is a narrative poem, and thus each of the four pieces of Op. 10 is deemed to be telling a story. But the exact nature of that story is only available to us for **Ballade No. 1**, the so-called "Edward" ballade, inspired by a Scottish "murder ballad" that Brahms had read in the German translation of Johann Gottfried von Herder (1744-1803).



The poem is structured as a series of questions and responses between a mother and her son, the dark nature of which is exemplified by the first line:

Why does your sword so drip with blood, Edward?

As the tale progresses it is teased out that a father has been murdered by his own son but with the even more shocking reveal that the mother was involved, too.

Their conversational exchange is consistently reflected in the score, with the opening *Andante* being the mother's first questioning followed by the son's response in the *Poco più moto*. A developmental middle section evokes the increasingly emotional nature of the dialogue until a varied version of the opening section returns to sum up the horror of the tale.

Brahms' poetic imagination is transferred brilliantly to the keyboard in this piece. The ancient era of the story is evoked through simple triadic harmonies, stark, bare open intervals and a breadth of spacing in the chordal structure that bespeaks the chill of a stone-cold tomb.

* * *

Whatever the story line of **Ballade No. 2** might be, it obviously involves a sudden reversal of fortunes, given the extreme contrast between its outer and middle sections. It opens by lulling the listener's ear into a dream state with a harmonic haze created by gently pulsing pedal tones in the bass while widely spaced arpeggiated chords imitate the harp of a medieval minstrel.



The *Allegro non troppo* middle section, by contrast, with its repeating pattern of hammered 8th notes, bespeaks grim determination in the face of adversity.



As in all the Ballades in this set, it closes with a varied reprise of the opening.

Metrical ambiguity is the prominent characteristic of **Ballade No. 3**, which opens with dryly articulated *forte* punctuations on the very last 8th of the 6/8 bar that, coming out of silence, are indistinguishable from downbeats.



Despite being labelled an *Intermezzo*, this piece displays the mischievous rhythmic play and repetition of small motivic units more typical of a scherzo.

Even its contrasting “trio” section – wildly contrasting as it might be in register, dynamics and tone colour – is not free of ties across the bar line that leave it free-floating in rhythmic as well as in tonal space.



In short, this piece is the toe-tapping equivalent of a tongue-twister.

Ballade No. 4 is the most serenely “Brahmsian” piece of the set in terms of mood, although its texture is distinctly Schumannesque, opening with a songful melody in the top voice supported by gently cascading broken chords below.



Its middle section is also quite Schumannesque, with a long-limbed melody buried in the middle of a sonic pudding of enveloping harmonies.



These four Ballades show Brahms in an experimental phase in his development as a composer, toying with different sound colours and innovating with keyboard textures in a way that he would later put aside to concentrate more on increased motivic density and classically proportioned formal structuring.

Béla Bartók

Burlesques Op. 8c

The three pieces in Bartók's *Burlesques* Op. 8c were written in 1908, 1910 and 1911 respectively, a period when his travels through the rural areas of Hungary and Romania gave him the inspiration to compose many folk-inspired short pieces that combine the composer's percussive style of writing with his ribald sense of keyboard humour.

The facetious nature of the titling in the set is evident from Bartók's remark to his future wife, Márta Ziegler (1893–1967), written on a draught manuscript of the first piece, quoted in the *New Grove* (s.v. "Bartók"):

Please choose one of the titles: "Anger because of an interrupted visit" or "Rondoletto à capriccio" or "Vengeance is sweet" or "Play it if you can" or "November 27 [1908]."

In the end, Bartók chose **Quarrel**, a title appropriate because of the cross-chatter between the right and left hands that opens the piece and continues mindlessly for some time.



And even when the nattering quiets down in the middle section, the parody of a useless argument continues with bitonal griping:



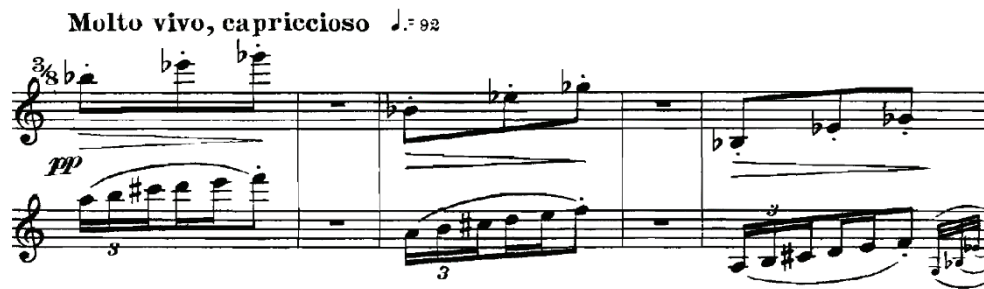
The title **A Little Bit Topsy** is self-evidently descriptive for the second piece, with its off-kilter chordal melody imitating the staggering gait of someone who has had just a few too many.



Not to mention the stumbling, staggering passages such as:



The humorous qualities of the third piece, *Molto vivo, capriccioso*, are too numerous to count, starting with how the naughtily scurrying figures that open the piece and are interrupted by sudden deadpan silences.



The contrast between these light-fingered “mice-in-the-barn” figures and the heavy, cartoonish thumping of octave-and-chord textures



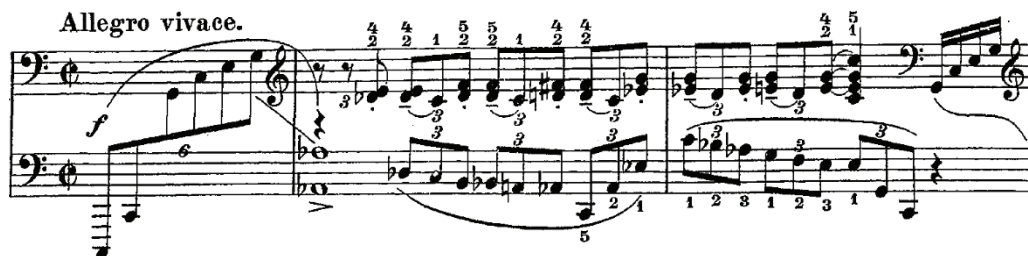
lies at the centre of this finale’s appeal.

Sergei Rachmaninoff

Preludes Op. 32

With his Op. 32 Rachmaninoff completed his set of preludes in all the major and minor keys, after already publishing his famous Prelude in C# minor Op. 3, No. 2 (1892) and the 10 Preludes Op. 23 (1901, 1903).

The Op. 32 set surges onto the stage from the bottom of the keyboard in the **Prelude No. 1 in C major** in a series of defiant gestures that, while lacking any clear lyrical melody, are possessed of considerable textural heft.



The **Prelude No. 2 in B-flat minor** is a sad, dance-like piece that introduces for the first time the *siciliano* rhythm that will recur in other preludes in the set.



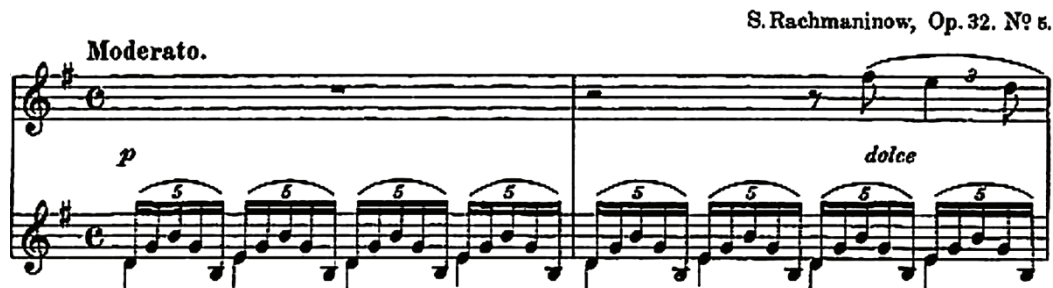
The **Prelude No. 3 in E major** finds Rachmaninoff in a military mood, alternating bold calls-to-arms with frothy celebratory chatter.



In the **Prelude No. 4 in E minor** Rachmaninoff opposes two radically contrasting motives: a series of falling "sigh" motives that evolve into an echoing bell chime, and its chattering response of triplets in a contrasting register that drives the piece to its climax.



Those yearning for lyrical melody in these texturally dense preludes will find solace in the *Prelude No. 5 in G major*, in which a delicate melody is allowed to flower in the high register over a murmuring accompaniment in the mid-range.

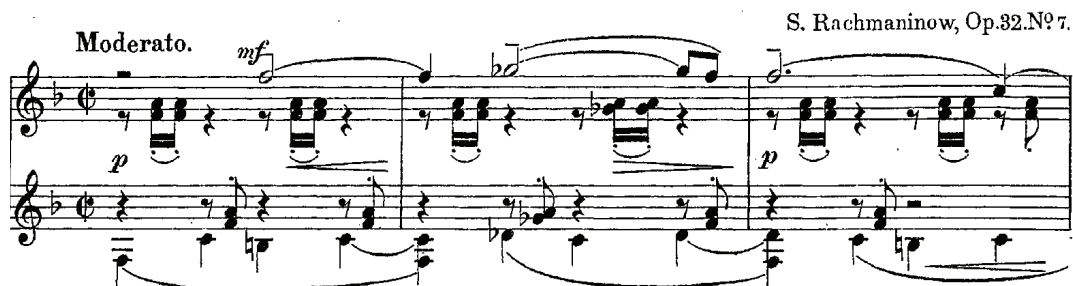


When listening to this prelude it is hard not to think of birds chirping on a clear, cold winter's day.

Anger verging on despair seems to be the mood emanating from the snarling growls of the *Prelude No. 6 in F minor*.



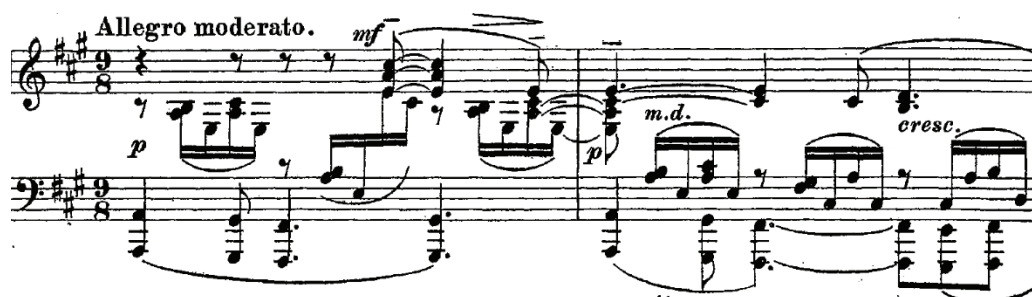
Relief from all this drama arrives in the *Prelude No. 7 in F major*, an amiable duet between left and right hands.



Rachmaninoff's relentless sense of rhythmic drive returns in the *Prelude No. 8 in A minor*, another tour-de-force of figural scamper over wide swathes of the keyboard.



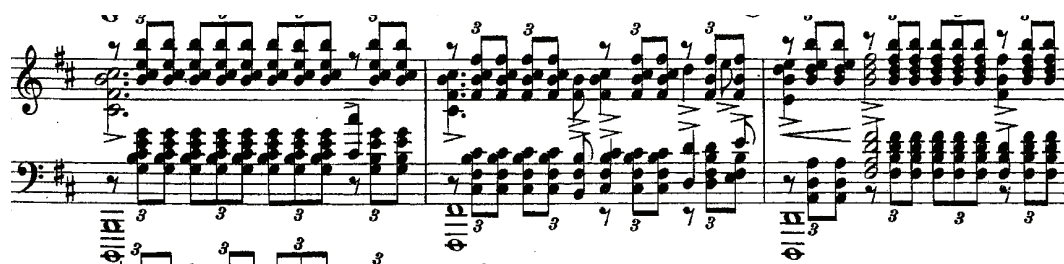
The unusually thickly textured **Prelude No. 9 in A major** rolls out a rich carpet of piano tone in three layers throughout, richly interwoven with counter-melodies in constant conversation.



The towering masterpiece of the Op. 32 set is the **Prelude No. 10 in B minor**, a work that is Russian to the core. Pianist Benno Moiseiwitsch (1890-1963), in conversation with Rachmaninoff, wisely guessed its emotional wellspring: a yearning to return to his native Russia, and despair for a homecoming that would never come.

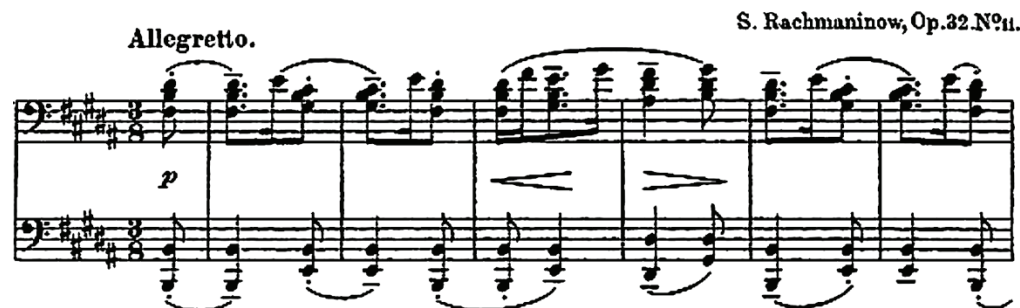


Its principal motive is a dotted *siciliano* figure, wavering modally between major and minor, that is soon accompanied, and then overwhelmed, by an utterly heartbreaking convulsion of sobs in throbbing triplets that reverberate clangorously like massive swaying church bells, thundering in vain towards a resolution that never arrives.

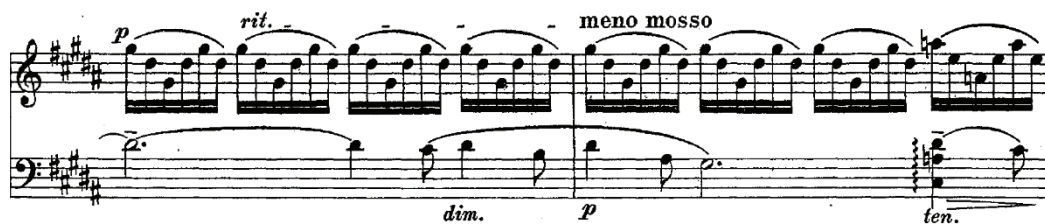


Ukrainian refugees, if present at this recital, will be uniquely placed to understand how simply gutted Rachmaninoff must have been when committing this piece to paper.

By way of gentle consolation, the *siciliano* rhythm returns in the **Prelude No. 11 in B major**, a piece that rarely rises above a *piano* dynamic level.



The sound of sleigh bells greets the ear in the jangling accompaniment figure of open 5ths that begins the **Prelude No. 12 in G sharp minor**, a favourite encore piece of Vladimir Horowitz.



It features a pensive baritone melody that emerges to plead its case with ever-increasing urgency in the darker regions of the keyboard below.

There is a wistful quality of commemoration to the opening of the **Prelude No. 13 in D-flat major**, in which Rachmaninoff puts the full resources of the piano's resonance at the service of this finale with elephantine chords designed for his own huge hands.



With reminiscences of the *siciliano* motive in his final prelude, and the thundering tolling bells of **Prelude No. 10 in B minor** recalled as well, Rachmaninoff closes this set of preludes with a fitting tribute to the piano's majestic power to move minds and souls in the grand Russian manner.

Program notes by
Donald G. Gislason, 2026

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 Sponsor: Elaine Adair | Elizabeth Arnold-Bailey & Robert Bailey | Robert & Denise | Ann Harding | The Martha Lou Henley Charitable Foundation | Cathy & Ian | Lynn Kagan | John C. Kerr Family Foundation | Quesnel Foundation | Dr. Barbara Romanowski | Ellen & Bob Silverman | Ric & Lynda Spratley | Forster/Stephenson Legacy Fund | Joyce & Tony | The Board of Directors of the Vancouver Recital Society | Victor | I Vivaci | Casey Ching & Meghan Wells

Additional Support: The Martha Lou Henley Charitable Foundation | The John C. Kerr Family Foundation | RBC Foundation | The City of Vancouver - Cultural Services | The Alan & Gwendoline Pyatt Foundation | The Diamond 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 | Elizabeth Arnold-Bailey & Robert Bailey | Casey Ching | Judith Fisher & Keith Purchase | Ann Harding | The Martha Lou Henley Charitable Foundation | The John C. Kerr Family Foundation | Kaija & Erkki Rautiainen Fund | Louise Fletcher Memorial Fund held at the Vancouver Foundation | Joan C. McCarter Foundation held at the Victoria Foundation | Remembering Otto & Marie Pick Charitable Foundation | Alan & Gwendoline Pyatt Foundation | RBC Foundation | Barbara Romanowski | Quesnel Foundation | The Christopher Foundation | Tony Yue | One Anonymous Guardian

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

Cedarhurst Foundation | The Late Evelyn Downs | Russell Wodell & David Gordon Duke | Fonteromano Foundation | Lynn Kagan | Sarah Kennedy in Memory of Ellen Tallman | Robert & Ellen Silverman | Richard & Lynda Spratley | The R. & J. Stern Family Foundation | Ian & Jane Strang | Victor | Storage on Terminal

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

Robert & Denise | Mark de Silva | Valerie & Richard Dunsterville | The Forster/Stephenson Legacy Fund held at the Vancouver Foundation | Kate Ker & Paul Cobban | Alistair MacKay | Eileen Mate | David McMurtry | Bill Meyerhoff in Memory of Nina Popovska | Mary Newbury | Katherine Paton & Jeff Beckman | Holly Sykes & Rob Baker | John & Judith Taylor | Ken & Patricia Tolmie

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

Timothy Agg & Stuart Alcock | David Aggler | Jeff & Keiko Alexander | Joanie Anderson | Joost Blom | Johan Arne Borgen | Ryan Bragg & Shelley Bruce | Leila Chorley | Myron Story & Larry Clausen | William Ehrcke & Donna Welstein | Keith Farquhar in Memory of Koji Ito | Colleen & Nick Filler | Judy Finch in Memory of John Hunter, KC | Stephen M. Fitterman | Gropper Family Giving Fund | Joan Harding | David Harvey & Cecilia Bernabe | John Hooge | Rebecca Hunter & the Late John Hunter, KC | Valerie Hunter | Arlene L. James | Ingunn Kemble | Gordon Konantz in Memory of Gail Konantz | Lohn Foundation | Jane Mitchell | Mary Jane Mitchell | Geoffrey Newman | Patricia Pender | Erica Pratt | William D. Robertson | Don Rosenbloom Charitable Giving Fund | Stephen Schachter & Nancy Stern | Philip Sestak | Carol Tsuyuki | Alexandra Volkoff | Morag Whitfield | Baldwin Wong | Three Anonymous Devotees

Aficionados (\$500 - \$999)

Jeff & Keiko Alexander | Atkins Family Fund | William & Gladys Baxter | Alan & Elizabeth Bell | Perry Beverly in Memory of John Hunter, KC | William Black | G. Chetty | Kai Yee Chow | Judith Coffin | Peter & Hilde Colenbrander | Jared Dawson | John Stuart Donn | Jeff Dresselhuus | Michael & Dana Freeman | Maria Giardini | Jonathan Girard | Rose-Marie Glassman | Carolyn & Peter Godfrey | Cathy Grant | Elizabeth Guilbride | Lyman & Penelope Gurney | Gordon Harding | Shiuman Ho | Rowena Huberman | Karen & Stephen Kline | Joyce Lee & Vincent Wong | Anndraya Luui | Ketty Magil | Sally & Wilfrid Mennell | Elena Miller in Honour of Leslie L. Miller | Chrstine Mills | Richard K. Schick | Marie Schneider & Richard Dettman | Karen Shuster | Cecil Sigal | James (Jim) G. Smith | Peter & Carol-Lyn Thaler | David Van Blarcom | Denis Walz | Robin Wenham | Cheryl Williams | Janice Williams | Jon & Christine Wisenthal | Alice Wong | Lynda Yokoyama | Jennifer & Kenneth Yule | Three Anonymous Aficionados

Friends (\$250 - \$499)

Geri Barnes | Paul Beckmann | Brenda Benham | Pansy Chau | Jane Cherry | John & Lesley Christie | Anne Clemens | Allison Downs | Katherine Duncan | Susan Eadie | Kim Floeck | Sara Getz | Heather Holmes | Heather Ireland | Bill Jeffries | David P. Johnston | Cindy King | Pamela & David Kirkpatrick | Patricia Laimon | Fakroon T. Lakdawalla | Renate Lauritzen | Michelle Lebaron | Chin Yen Lee | D. Wendy Lee | Ken Margolis in Memory of Robert C. Goldstein | Rhona Rosen | Martha Russell | Angela Schiwy | Christine Shiner | Niamh Small | Anne & Mitch Taylor | Esther E. Vitalis | E. Wilson | Seven Anonymous Friends

Enthusiasts (up to \$249)

Ludmila Afanasiev | Geoff & Patrice | Maureen Aird | Karen Ameyaw in Honour of John Hunter, KC and his Family | Michie Anazawa | Vinicio | Barbra Arnold | Barry Auger | Lois Bailey | Hemy-Bain Family | Kevin & Grace Barrington-Foote | Karen Bentley | Barbara Blakely | Sandra Booth | Yasuyo Bosshardt | Norma Boutillier | Carol Bruaner | Jean Brown | William & Sandra Bruneau | Christina Burrridge | Victoria Bushnell | Josephine Chanin | Susan Childs | Shirley Cohn in Memory of Sharon Kahn | Melodie Corbett | Basil & Tish Davis | Jacqueline Day | Edith T. Eggenberger | Monica J. Felkel & Brian Taylor Goldstein in Honour of the VRS Team | Christiana Flessner in Memory of Leon Getz, KC | Allan John Fletcher | Roger & Marjorie Foxall in Memory of Vicky Brunel | Anson & Daphne Frost | Keiko Funahashi | Elizabeth Galbraith | Patsy George | Susan Gifford | Sima N. Godfrey | Jocelyn Godolphin & Jim Henderson | Robin Goldstein | Yu Ting Gong | Sandulli Grace in Memory of Robert Charles Goldstein | The McGrane - Pearson Endowment Fund Held At Vancouver Foundation | Robert Grant | David Griffiths | Gershon Grove in Memory of John Hunter, KC | Glen Hansman | Evelyn Harden | Paula Hart | Michael & Sandy Hayden | Peter Michael Herford | Jeremy Hoey | Justin Huang | Edward Charles Jones | Mark Jowett | Helene Kaplan | Howard & Rosalind Karby | Jason & Kaori Keenan | Michelle Kim | Carol Kline | Norman Krasne | Peter Kwok | Patricia M. Lapalme in Memory of Pleuke Boyce | John Lea | Richard & Susan Lee | George Lewis | Emma Li | Michael Lizardo | Carol Long | Alison MacLennan | Joey Mai | Walter Mail | Lisa Marcoe | Louis Margolis in Memory of Robert C. Goldstein | Kathie Marteinsson | Rita McAllen | EJM | Konstantin Mestnikov | Gabriella Minnes-Brandes & Yoram Minnes | Bruce Mitchell | Gordon Mowat | Sheila Munn | Takako Muta | Lucy Nguyen | Roberta Nitkin | Sheila Nolan | James & Susan Olsen | Ross Paul & Jane Brindley | Tianze Peng | Jill Plumbly | Silva Plut | Anna Caldwell | François Proulx | Ernest W. Quan | Henry Quan | Moura Quayle | Mark Quigley | Annelies Reeves in Honour of Sarah Kennedy | Ana Ristic | Tim Collins in Honour of Peter & Hilde Colenbrander | Lon & Marilyn Rosen | Bernard Rowe | Darlene | Lynn Schouls | Dorothy Shermer | Nadine Sherwin & David Nicholson | Elizabeth Shore | Paris Simons | Gareth S. Sirotnik | Donald J. Sorochan, KC | Linda Stewardson | Fumiko Suzuki | Lena Sverdlova | Jean Swenerton | Mary Maxwell Tait | Keiko Takeuchi | Wenhuan Teng | LEC | Gloria Tom | Kim Tomsich | José Verstappen | Duncan Watts-Grant | Orrin & Wendy Webber | Anonymous in Memory of Robert C. Goldstein | Sheila Wenzel | Birgit Westergaard & Norman Gladstone in Memory of Leon Getz, KC | Paul Westwick | Patrick J. White | Cora Whiting | Don Wilson | Anonymous in Honour of Agatha Carroll | Marjorie Wood | Nancy Wu | Priscilla Yang | Elizabeth Yip | Yukie Yunoue | James Paul Zablonksy | Barbara Zielinski | Linda Zysbalt | Seventy-Two Anonymous Enthusiasts

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 Wednesday, January 28, 2026, and includes bequests, gifts of cash, donations of securities, sponsorships and ticket donations dating back to January 31, 2025. Should you discover any errors or omissions, please accept our sincere apologies and contact D'Arcy Blunston, Development & Outreach Coordinator, by email to darcy@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

D'Arcy Blunston

Development & Outreach Coordinator



**Leading The Way In
Home Improvement Innovation**

The Peak Group of Companies is proud to
support the Vancouver Recital Society
as the 2025-2026 Season Sponsor