



20²⁵₂₆
SEASON

MAO FUJITA, piano
Sunday, March 1, 2026
VANCOUVER PLAYHOUSE

From the Artistic Director

Dear Friends:

We're delighted to welcome Mao Fujita back to the VRS after his stunning Canadian debut on our stage three years ago when he played an all-Mozart program (at my request, as I love his Mozart).

Here is a young pianist who has such an active career that it took a lot of persistence to get him back to Vancouver!

This time we shall hear the many sides of Mao. He'll play a wide variety of works, from Beethoven's *First Piano Sonata* and Mendelssohn's *Variations Sérieuses*, to Wagner, Liszt, and Alban Berg.

I'd like to thank our Season Sponsor, the Peak Group of Companies, the John C. Kerr Family Foundation and RBC Foundation for their support of our Next Generation Series, and today's concert sponsors, Tony, Joyce, Robert, and Denise.

We are also grateful to the City of Vancouver for its support via the Grants in Lieu of Rent program.

I hope that you enjoy the concert as much as I have been looking forward to it.

Sincerely,



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

Mao Fujita, piano

Sunday, March 1, 2026
Vancouver Playhouse

LUDWIG VAN BEETHOVEN (1770–1827)
Piano Sonata No. 1 in F minor Op. 2 No. 1

Allegro
Adagio
Minuetto. Allegretto
Prestissimo

(approx. 19 minutes)

RICHARD WAGNER (1813–1883)
Ein Albumblatt WWV 94

(approx. 3 minutes)

ALBAN BERG (1885–1935)
Twelve Variations on an Original Theme

(approx. 11 minutes)

FELIX MENDELSSOHN (1809–1847)
Variations sérieuses Op. 54

(approx. 12 minutes)

INTERMISSION

JOHANNES BRAHMS (1833–1897)
Piano Sonata No. 1 in C major Op. 1

Allegro
Andante (nach einem altdeutschen Minneliede)
Scherzo. Allegro molto e con fuoco
Finale. Allegro con fuoco

(approx. 28 minutes)

RICHARD WAGNER (1813–1883)
Isolde's Liebestod (arr. Franz Liszt)

(approx. 8 minutes)

Season Sponsor



Supporting the VRS since 2008

Concert sponsors

Joyce & Tony
Robert & Denise

Next Generation Artist Sponsors



John C. Kerr Family Foundation

Additional Support



Mao Fujita, piano

Early Life & Education: Born in Tokyo, Mao began piano lessons at the age of three. He won his first international prize in 2010 at the World Classic in Taiwan and quickly distinguished himself in numerous competitions. Mao later became a laureate of the Rosario Marciano International Piano Competition in Vienna (2013), the Zhuhai International Mozart Competition for Young Musicians (2015) and the Gina Bachauer International Young Artists Piano Competition (2016).

While still a student, Mao achieved international breakthrough success in 2017 by winning First Prize at the Concours International de Piano Clara Haskil in Switzerland, also receiving the Audience Award, Prix Modern Times and Prix Coup de Cœur.

Performances: In the 2025–26 season, Mao appears at leading festivals including the Salzburg Festival and tours extensively across Europe, North America and Asia. He collaborates with major orchestras worldwide, including the Boston Symphony Orchestra, Royal Philharmonic Orchestra, Czech Philharmonic, Royal Concertgebouw Orchestra, Los Angeles Philharmonic, and the NHK Symphony Orchestra, among many others.

A highly regarded chamber musician, Mao has collaborated with artists such as Renaud Capuçon, Leonidas Kavakos, Emanuel Ax, Kirill Gerstein and the Hagen Quartet.

Recordings: Mao is an exclusive artist with Sony Classical. In October 2022, he released his debut album for the label: a complete studio recording of Mozart's piano sonatas, praised for its transparency and vividly detailed interpretation. He has performed the complete sonata cycle at the Verbier Festival and at Wigmore Hall, as well as throughout Japan.

His second Sony Classical album, *72 Preludes*, featuring three matching sets of 24 Preludes by Chopin, Scriabin and Yashiro, was released in autumn 2024 to wide acclaim.

In addition to his Clara Haskil triumph, Mao was awarded the Silver Medal at the International Tchaikovsky Competition in 2019, where his refined musicianship drew exceptional praise from the distinguished jury.

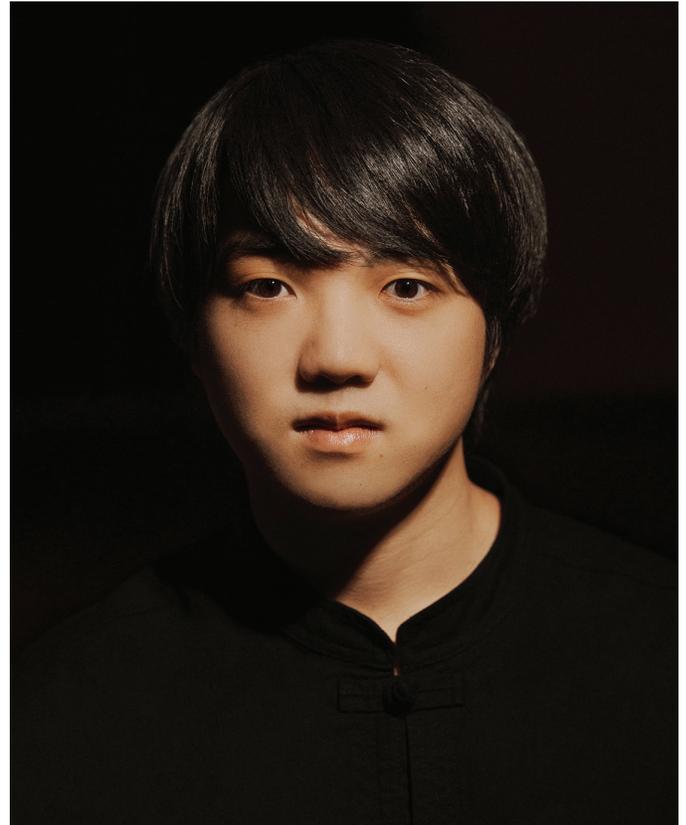


Photo credit: Dovile Sermokas

Mao Fujita is represented by Intermusica, London, UK.

Program Notes

Ludwig van Beethoven

Piano Sonata No. 1 in F minor Op. 2 No. 1

The first of Beethoven's 32 sonatas was an audacious debut for the young composer in 1795. Markedly Mozartean in its external forms and unmistakably Haydnesque in its procedures of motivic development, it is even more boldly Beethovenian in the way it uses both form and procedure to express a new spirit of individualism that will dominate serious musical culture in the coming Romantic era.

The high seriousness of Beethoven's approach to the sonata is everywhere apparent. At a time when piano sonatas were normally written in three movements, Beethoven writes four, adding an extra minuet movement normally reserved for the more serious forms of symphony and string quartet. And at a time when sonatas were mostly aimed at amateur musicians looking for cheerful entertainment, Beethoven thumbs his nose at the popular market by writing a moody, angst-ridden sonata of above-average difficulty, in an eccentric minor key with four flats. Topping it all off, there is an aggressive, slightly anti-social edge to the outer movements, both set in "punchy" cut time, with two beats to the bar.

The core motivic material on which the first movement is based is given in the first eight bars.

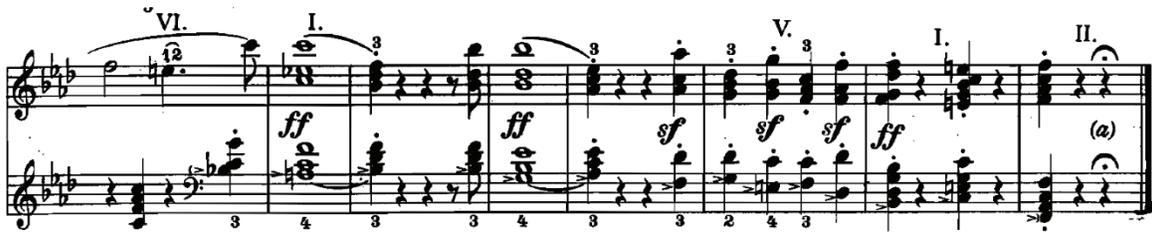
And in typical Beethoven style, this first "theme" is not really a melody but rather a series of related small phrases accelerating in intensity to a mini-climax, followed by a pause for theatrical effect. In this opening section two catchy motives are hammered into the ear by dint of frequent repetition. Both were first popularized earlier in the century by the Elector Palatine's orchestra in Mannheim under composer Johann Stamitz (1717-1757).

First there is an ascending arpeggio figure, or "Mannheim rocket" (also featured in Mozart's C minor Sonata K. 457 and in his Symphonies No. 25 and 40, both in G minor), which is then crowned by a short twiddle in triplet 16ths, an example of the famous "Mannheim bird call".

These two motives will dominate the entire movement, with the rocket figure (in inverted form) even structuring the movement's second theme, which by traditional practice would be in the relative major, A-flat, but with its unusually "leering" F-flats takes a menacing short detour into A-flat minor.

This use of the same musical material in both first and second themes must have brought a smile to the face of Beethoven's teacher, the monothematically inclined Joseph Haydn (1732-1809), to whom the three sonatas of Op. 2 were dedicated, and who was in the room when Beethoven performed these works for the first time publicly in 1796.

The development section does little to calm things down after this dramatic exposition and drums up as much excitement through its constantly thrumming tremolo accompaniments as from its obsession with the minor-mode colouring of the movement's second theme. After an economically short recapitulation, the movement ends with a machine-gun rat-a-tat of angry chords, a kind of "So there!" gesture so rudely abrupt, it's as if Beethoven had thrown down his cards in anger, pounded his fists on the card table and stomped out of the room.



Ludwig is on his best behaviour, however, in the very Mozartean *Adagio* with its simple serene melodies lavishly ornamented with opera-style decorative embellishments.



Structured in a truncated sonata form (i.e., without a development section) this movement offers the listener the only overtly "pretty" music in the whole sonata, and its dramatic action centres around the many decorative ways in which its melodic material can be tastefully dressed up, of which the following ecstatic passage is a typical example.



Moody moves and shady goings-on return in the following *Allegretto* that features a minuet tune in the minor mode pieced together, like the opening of the first movement, from repeated melodic fragments of a slightly anxious character.



The convulsive momentum generated by these short, repeated “hiccup” motives is disturbing in a dance movement, an effect that the smooth two-part counterpoint of the major-mode Trio section does its best to counteract.



In the Classical period, the last movement of a sonata was expected to be the lightest, a kind of musical “dessert” after all the emotional heavy lifting of the previous movements was over and done with. Not so with Beethoven, whose tendency to create end-weighted multi-movement works would only increase as his career advanced.

Beethoven’s finale in this sonata is what Sir András Schiff calls a “riding movement, similar to Schubert’s Erlkönig.” It opens with a fierce, heavy and almost pitch-less knock-on-the-door motive in the right hand over a roiling accompaniment of furiously bubbling arpeggiated chords in the left hand.



This is full-contact piano music, played with the arms as much as the fingers. It requires a radically different approach to the keyboard, one far removed from the sedate posture and finger-focused performing style used in playing Mozart.

The mood is not all *Sturm und Drang*, however. Perhaps to compensate for all the dyspeptic turmoil of the exposition, Beethoven provides emotional contrast - and breaks with tradition - by introducing a completely new theme at the beginning of the development section, a pleasantly poised theme of a relaxed character, the sort of thing you could easily find yourself humming in the shower.



But you just know it can’t last, and the impetuous “knock-knock” motive gradually insinuates itself back into the proceedings and takes over, driving with unstoppable momentum to the recapitulation, which ends even more abruptly than the first movement.

This is a sonata that must have left its first listeners breathless, some in admiration, others in exasperation. The so-called “Classical style”, developed in Vienna between the years 1770 and 1800, may well have had Mozart as its architect, and Haydn to install the furniture, but as this sonata shows, Beethoven was its poltergeist, moving objects around the room without permission.

Richard Wagner Ein Albumblatt WWV 94

An *Albumblatt* or “album leaf” was a short, pleasant composition, normally for piano, intended to be a “leaf” (i.e., page) in the “album” (i.e., store of memories) of the dedicatee for whom it was written.

In 1861 Wagner wrote just such a piece as a kind of thank-you note to Princess Pauline von Metternich (1836–1921), the socialite wife of the Austrian ambassador to France, who had used her influence in that year to procure a production of *Tannhäuser* at the Paris Opéra.

While written in the style of French salon music of the time, it displays some characteristic features from Wagner’s operas. The composer’s taste for climbing chromatic lines is evident in the second line of the opening,

The image shows the first system of the musical score for 'Ein Albumblatt' by Richard Wagner. The tempo is marked 'Con moto leggero' and the dynamics are 'p'. The score is written for piano, with a treble and bass clef. The first line of the treble clef has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef has a supporting line with notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The score includes various musical notations such as notes, rests, and fingerings.

while his penchant for expressing yearning in music through “endless melody” is featured in passages with notes tied over the bar such as this:

The image shows the second system of the musical score for 'Ein Albumblatt' by Richard Wagner. The tempo is marked 'poco riten.' and the dynamics are 'dim.' and 'p'. The score is written for piano, with a treble and bass clef. The first line of the treble clef has a melodic line with notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef has a supporting line with notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The score includes various musical notations such as notes, rests, and fingerings.

Both of these tendencies will be on full display in the closing work of this recital, the *Liebtestod* from Wagner’s opera *Tristan und Isolde*.

Alban Berg Twelve Variations on an Original Theme

The departure from traditional harmonic practice in Western music was presided over at the beginning of the 20th century by Arnold Schoenberg, aided and abetted by his pupils, Alban Berg and Anton Webern.

But of the three of them, it was Alban Berg who most felt the tug of Late Romanticism's emotional rhetoric, as is evident in early works such as the Twelve Variations on an Original Theme. Written in 1908 while the composer was still studying with Arnold Schoenberg, it uses a tonal language largely reminiscent of Schumann, Mendelssohn and Brahms.

Berg's self-composed theme is the soul of simplicity, with sequential repetition of motives and clear harmonic movement.

The image shows the musical score for the 'Thema' of the Twelve Variations on an Original Theme by Alban Berg. It is written for piano in 2/4 time. The score consists of two systems of staves. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The music features a simple, melodic theme in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). The key signature has one flat (B-flat).

Schoenberg described his student Berg as being especially impressive in counterpoint, and it really shows in this work. While many variations are traditionally “decorative” or develop the theme’s principal motives, others launch into remarkable displays of contrapuntal prowess.

Variation 3 is a two-voice canon:

The image shows the musical score for Variation III (Canon) by Alban Berg. It is written for piano in 6/8 time. The score consists of two systems of staves. The first system covers measures 1 through 3, and the second system covers measures 4 through 6. The music features a two-voice canon with a simple melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano). The tempo is marked *Allegro*. The key signature has one flat (B-flat). The score ends with a *rit.* (ritardando) marking.

Variation 5 is freely canonic:

The image shows the musical score for Variation V by Alban Berg. It is written for piano in 2/4 time. The score consists of two systems of staves. The first system covers measures 1 through 3, and the second system covers measures 4 through 6. The music features a freely canonic texture with a simple melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* (piano) and *cresc.* (crescendo). The tempo is marked *Presto*. The key signature has two flats (B-flat and E-flat).

And Variation 6 is a full-on triple canon:

Var. VI (Unendlicher Canon)
Andante

The musical score for Variation VI (Unendlicher Canon) is presented in a single system with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one flat (B-flat) and the time signature is 9/8. The tempo is marked 'Andante' and the dynamics are 'p' (piano). The score features a complex triple canon structure with overlapping melodic lines. The first staff begins with a treble clef, a key signature of one flat, and a 9/8 time signature. The second staff begins with a bass clef. The music is written in a single system with a repeat sign at the end.

This idea is not new, as Bach included an orderly series of canons in his *Goldberg Variations*, and even Mendelssohn gives us a rapid-fire canon in the fourth variation of his *Variations sérieuses*, to be heard next on the program.

But it does show us the “intellectual” leanings that Berg had, even before he turned to compose in the manner of Schoenberg’s 12-tone system.

Felix Mendelssohn Variations sérieuses Op. 54

Mendelssohn's *Variations sérieuses* were written in 1841 in response to a request from Viennese publisher Pietro Mechetti (1777-1850), who was soliciting contributions to a commemorative album, the sales of which would raise funds for a statue of Beethoven in his hometown of Bonn.

Mendelssohn's description of his variations as "serious" was a pointed dig at the kind of frothy and vapid *variations brillantes* that had flooded the European music market in the 1830s from pianist-composers such as Carl Czerny, Ignaz Moscheles and Henri Herz.

And this work is indeed "serious", starting with its inward-looking, almost self-pitying variation theme in D minor, presented in the learned four-voice setting of a Bach chorale.

This is a theme that simply oozes pathos, structured as it is in a series of two-note sigh motives and drooping descending lines. Moreover, these sigh motives, being suspended over the bar line, are one beat out of sync with the downbeats of the prevailing metre. And they all "resolve", as much as they do, to chromatic tones not found in the D-minor scale.

The "abstract" quality of this Baroque-influenced texture throws the steady 8th-note movement of the inner voices into relief and maximizes interest in the harmony, like a chaconne, to provide the ideal canvas on which to paint any number of piano figurations in the 17 variations that follow.

In his first two variations Mendelssohn merely decorates the theme with ornamental filigree, leaving the melody line to sing out clearly at the top of the texture. But more muscular pianistic figuration emerges in Variation 3.

Bolstering the "learned" credentials of the set is the canon cleverly embedded in the chirpy chatter of Variation 4.

Each variation builds on the momentum and excitement of the previous one, either by upping the tempo or by expanding the area of keyboard “real estate” used, as in the athletic register-leaps of Variation 6.

VARIATION VI
a tempo

But just when the hurry-scurry seems set to spin out of control, Mendelssohn jams on the brakes, giving us a sobering *fugato* variation that seems inspired by motives from the G-minor fugue from the first book of Bach’s *Well-Tempered Clavier*.

VARIATION X
Moderato

This and the very poetic and dreamy Variation 11 provide a pause in the action until the pace picks up again in the forceful pianistic rhetoric of Variation 12.

VARIATION XII
Tempo di Tema

And it is hard to know whether Mendelssohn is being ironic in Variation 13 when he imitates the “three-hand technique” invented and exploited by Liszt’s famous rival Sigismond Thalberg (1812–1871).

The theme is buried in the tenor, with filigree seemingly played by two other hands, above and below it.

VARIATION XIII
sempre assai leggero

Johannes Brahms Piano Sonata No. 1 in C major Op. 1

Brahms' first published work, his Piano Sonata No. 1 in C major, is boldly virtuosic, full of the explosive energy of youth and raw in its directness of expression. Composed in 1853 when Brahms was barely 20 years old, it may well derive some of its uninhibited élan from the composer's recent tour through Europe playing folk-inspired music with Hungarian violinist Edouard Reményi (1828-1898).

And yet, as has been pointed out, it already displays some of the features of Brahms' mature compositional style, including

a preference for dense sonorities with many parallel thirds and sixths, frequent pedal points, harmonies that tend to turn toward the 'flat side,' and a fondness for metric displacement. (Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*, p. 412.)

The work opens with a call to sit up straight in your seat and listen carefully to what sounds like an important announcement,

Allegro **Opus 1**

which many have compared to Beethoven's "Hammerklavier" Sonata in B flat Op. 106, so similar are the rhythms of the two works' opening bars.

Allegro. ($\text{♩} = 138$)

The work's lyrical second theme, though, is far less rambunctious, and despite its Romantic-era tonal colouring is characterized by an almost Mozartean textural simplicity.

con espressione
dolce **cresc.**

What is remarkable about this movement as a whole is its symphonic style of scoring, with even simple transitional passages like this one moving between registers like the resounding echoes of instrumental choirs in an orchestra.



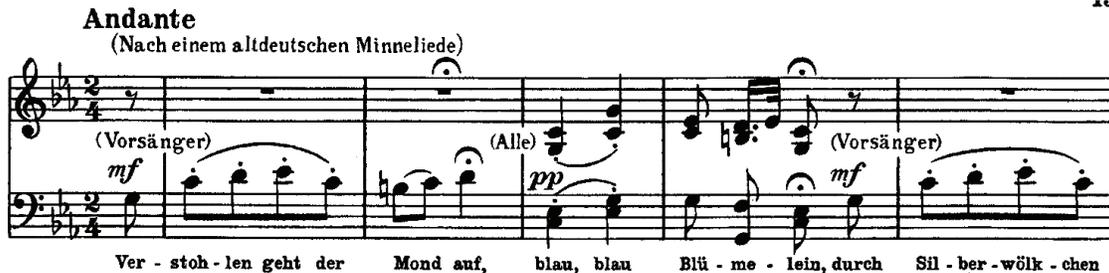
This wide range of sonority is even better exemplified in the movement's utterly over-the-top coda, which presents challenges of tonal balance to the pianist in passages with as much as a six-octave range between top and bottom notes.



Brahms' *Andante* is a theme-and-variations movement based on what Brahms believed to be a medieval *Minnelied* or "love song", the metaphorical opening line of which is:

Verstohlen geht der Mond auf	The moon steals its way up (to the sky)
Blau, blau Blümelein!	Blue, oh blue little flower!

The melody is structured in alternating phrases between a soloist (Vorsänger) and chorus (Alle), a structure that is maintained in the three variations that follow.



The minor-mode seriousness that pervades the first part of this movement is odd for a love song, but perhaps this is meant to suggest the harmonic vocabulary of the Middle Ages. It certainly does not distract from the graceful filigree with which the tune is soon embellished.



And the movement ends in a major-mode “lullaby” with a consoling pedal point pulsing gently in the bass.



With the *Scherzo* we are back in virtuoso territory, as the tempo indication *Allegro molto e con fuoco* might suggest.

This is a classic scherzo in the Beethovenian mould, with pervasive repetition of small motivic units, bold contrasts of dynamics and register and antic acrobatics aplenty.

The octave runs alone would be a formidable challenge, given the tempo, but Brahms raises the stakes even further by adding an upper 3rd to many of them.



The Trio section in the major mode brings much-needed relief with its flowing melody and brighter mood



before a *da capo* indication at the end sends us back to the opening section for more clattering keyboard chaos.

But the Scherzo, it seems, was just a warm-up for the rondo finale, where double 3rds (in a speeded-up version of the first movement’s opening call to attention) are added to the mix, combined with daredevil leaps just to keep things “interesting” for the performer.



But this movement, in its first episode, also contains one of the loveliest, most relaxing tunes of the whole sonata.

This first episode uses a melody called *My heart's in the Highlands* from a poem of Robert Burns, luxuriantly harmonized with generous dollops of diatonic “whipped-cream-for-the-ear” 7th chords.



And of course, Brahms being the clever classicist that he is, he just has to bring these two themes even closer together on his way to a whirlwind ending, all the while alternating between duple 6/8 and triple 9/8 metre.

Richard Wagner Isolde's Liebestod (arr. Franz Liszt)

The 19th century in Europe was an age in which psychological states went mainstream in the arts, becoming a particularly powerful stimulus for musical expression. No 19th-century composer went further in marshalling the resources of musical expression into direct and compelling proxies for emotional experience than Richard Wagner. And none of his operas exhibits a more focused concentration on one single emotion, romantic love, than *Tristan and Isolde* (1859).

Wagner's opera tells the tale of Isolde, an Irish princess promised in marriage to the King of Cornwall who, on her way over to be married, falls in love with his nephew Tristan after they drink a love potion together. Tristan's death in consequence of this betrayal sets up the final scene of the opera, the *Liebestod* ("love-death") scene, in which Isolde, standing over Tristan's dead body, commemorates him rapturously by imagining their passion and his death alloyed into a single indissoluble unity.

Wagner vividly brings to life the insistent quality of the emotion of love by his use of the same phrases repeated over and over again in a continuous chain of chromatic harmonies that seem to open up new vistas of experience with each occurrence. The feeling of yearning and love-longing is so tellingly conveyed by the use of suspensions and delayed resolutions that it is hard not to feel like an adolescent again while listening.

Liszt lavishly layers his transcription with keyboard tremolos to evoke the fine gradations of orchestral colour in Wagner's score, first to evoke the hushed murmurs of love's awakening as the piece opens

The image shows the beginning of the musical score for Isolde's Liebestod. It consists of two staves: a piano (right hand) and a bass (left hand). The tempo is marked "Sehr langsam" and "sehr mässig beginnen". The piano part starts with a fortissimo (ff) dynamic, followed by a piano (p) dynamic, and then a piano piano (pp) dynamic. The bass part starts with a piano (p) dynamic, followed by a piano piano (pp) dynamic, and then a piano piano piano (ppp) dynamic. The score includes various performance instructions such as "trem.", "dim. pp", "una corda", and "cresc.". The key signature is one flat (B-flat major/D minor).

and then at the work's apotheosis in an ecstatic climax of rapidly pulsing chords to convey the impact of a full orchestral tutti.

The image shows the climax of the musical score for Isolde's Liebestod. It consists of two staves: a piano (right hand) and a bass (left hand). The piano part features rapid pulsing chords, marked with a fortissimo (ff) dynamic. The bass part features rapid pulsing chords, marked with a fortissimo (ff) dynamic. The score includes various performance instructions such as "8 ad lib" and "8". The key signature is one flat (B-flat major/D minor).

These techniques inevitably raise questions of musical taste, suggesting, as they might, the kitschy excesses of staged melodrama or silent-film music.

But this work is aimed at the heart, not the critic. And the heart knows that love, at its core, is neither "tasteful" nor "garish". It simply, undeniably and overwhelmingly *is* what it *is*. And few musical works in the Western tradition convey the force of that realization better than Wagner's *Liebestod*.

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 | Les Amis du Fromage

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 | Linda Siegel | 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 | Valerie Hunter in Honour of Ingunn Kemble | 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 Agler | 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 | Arlene L. James | The Late 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 | Janice Williams | Baldwin Wong | Three Anonymous Devotees

Aficionados (\$500 - \$999)

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 Dresselhuys | 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 | Jan Whitford & Michael Stevenson | Cheryl Williams in Memory of Ingunn Kemble | Jon & Christine Wisenthal | Alice Wong | Lynda Yokoyama | Jennifer & Kenneth Yule | Three Anonymous Aficionados

Friends (\$250 - \$499)

Geri Barnes | Paul Beckmann | Brenda Benham | Norma Boutillier | Pansy Chau | Jane Cherry | John & Lesley Christie | Anne Clemens | Allison Downs | Katherine Duncan | Susan Eadie | Kim Floeck | Sara Getz in Memory of Ingunn Kemble | 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 | Gabriella Minnes-Brandes & Yoram Minnes | 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 | Susan Anderson in Honour of Ingunn Kemble | Vinicio | Barbra Arnold | Barry Auger | Lois Bailey | Hemy-Bain Family | Denise Ball | Kevin & Grace Barrington-Foote | Merla Beckerman in Memory of John Brock | Merla Beckerman in Memory of Ingunn Kemble | Karen Bentley | Barbara Blakely | Sandra Booth | Yasuyo Bosshardt | 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 | Jamie Evvard in Honour of Ingunn Kemble | 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 | Janet & Marc Goodman in Honour of Ingunn Kemble | Sandulli Grace in Memory of Robert Charles Goldstein | Kenneth Gracie & Philip Waddell | Robert Grant | David Griffiths | Gershon Growe in Memory of John Hunter, KC | Glen Hansman | Evelyn Harden | Paula Hart | Michael & Sandy Hayden | Peter Michael Herford | Nancy Hermiston | Jeremy Hoey | Justin Huang | Barbara Jones | Edward Charles Jones | Mark Jowett | Anonymous in Honour of Ingunn Kemble | Helene Kaplan | Howard & Rosalind Karby | Brenda & Jack Karp in Memory of Ingunn Kemble | 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 | Laurel March | Lisa Marcoe | Louis Margolis in Memory of Robert C. Goldstein | Kathie Marteinsson | Rita McAllen | Barbara McBride in Honour of Ingunn Kemble | John McKellar | EJM | Konstantin Mestnikov | Bruce Mitchell | Gordon Mowat | Yukari Mukai | Sheila Munn | Takako Muta | Lucy Nguyen | Roberta Nitkin | Sheila Nolan | James & Susan Olsen | Ross Paul & Jane Brindley | Tianze Peng | Jill Plumbley | 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 | Giti in Memory of Ingunn Kemble | Dorothy Shermer | Nadine Sherwin & David Nicholson | Elizabeth Shore | Paris Simons | Gareth S. Sirotnik | Donald J. Sorochnan, KC | Jane Srivastava in Memory of John Brock | Linda Stewardson | Fumiko Suzuki | Lena Sverdlova | Jean Swenerton | Mary Maxwell Tait | Keiko Takeuchi | Wenhuan Teng | LEC | Gloria Tom | Kim Tomsich | Marilyn Vazzoler in Honour of Ingunn Kemble | 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 | Sheila & Chan in Memory of Ingunn Kemble | Yukie Yunoue | James Paul Zablonksy | Barbara Zielinski | Linda Zysbalt | Eighty-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 Bloc

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 20, 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

Gloria Tom - Vice-President

Jared Dawson - Treasurer

Jeff Dresselhuis - Secretary

Cathy Grant

Jonathan Girard

Shiuman Ho

James (Jim) Smith

Denis Walz

Staff

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

Founder & Artistic Director

Sara Getz

Executive Director

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