VANCOUVER RECITAL SOCIETY

20 26/27 SEASON

Jean Rondeau harpsichord

Sunday, November 15, 2026
Roy Barnett Recital Hall at UBC School of Music

From the Artistic Director



Welcome to today's performance by French Harpsichordist, Jean Rondeau, who, in a relatively short time, has become a global ambassador for the harpsichord. He first appeared on the VRS stage in 2018, which was in the very early days of his career outside France, and he has returned to the VRS several times since.

His recently-released recording of the complete works of Louis Couperin has just won Gramophone's Recording of the Year AND Best Instrumental Recording. In today's recital we will be treated to some of Louis Couperin's music, as well as the music of Louis' nephew, François Couperin.

I am particularly excited to hear the sound of the harpsichord in the intimate and acoustically-superb Roy Barnett Hall in the School of Music at UBC. This truly is an ideal venue for early music.

We are most grateful to our Season Sponsor, GIANTS, and also to today's Concert Sponsor, the Quesnel Foundation. I hope you enjoy what is sure to be a lovely afternoon.

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，谢谢您的合作。

Program

Jean Rondeau, harpsichord

Sunday, November 15, 2026 3:00 pm
Roy Barnett Recital Hall at UBC School of Music

Season Sponsor

GIANTS
with Nejeed Kassam

Concert Sponsor

Quesnel Foundation

— THERE WILL BE NO INTERMISSION —

LOUIS COUPERIN (1626-1661)
Suite in D minor

Prélude G. 1
Allemande G. 35
Courante G. 42
Sarabande G. 51
Canaries G. 52
Chaconne la Complaignante G. 57

JEAN-PHILIPPE RAMEAU (1683-1764)
Prélude and Suite in A minor
from *Nouvelles Suites de Pièces de Clavecin*

Prélude

Allemande
Courante
Sarabande
Les Trois Mains
Gavotte avec les doubles

FRANÇOIS COUPERIN (1669-1733)
from *L'Art de toucher le clavecin*

La Ténébreuse
(Allemande)

FRANÇOIS COUPERIN (1669-1733)
La Favorite
(Chaconne à deux temps – Rondeau)

PANCRACE ROYER (1703-1755)
La Marche des Scythes

Jean Rondeau, harpsichord



Photo credit: Clément Vayssieres

Early Life & Education: Jean studied harpsichord with Blandine Verlet at the Conservatoire National Supérieur de Musique et de Danse in Paris, followed by training in continuo, organ, piano, jazz, improvisation and conducting. He completed his musical education at the Guildhall School of Music and Drama in London. In 2012, Jean became one of the youngest performers ever to take first prize at the International Harpsichord Competition in Bruges (MA Festival 2012), aged 21.

This Season: In the 2026 – 27 season, Jean is Artist in Residence at London's Southbank Centre, where he will perform several projects ranging from early to contemporary music, including two of his more daring programmes: *Sisyphus*, an improvised solo harpsichord recital and UNDR, a piano and drums format co-created with drummer Tancrède D. Kummer. The two projects are also featured at Interfinity festival in Basel, and he returns to the Philharmonie de Paris and Centro Nacional de Difusión Musical in Madrid with the *Sisyphus* project.

Other highlights of the season include a North American recital tour of 17th century French repertoire, with performances at Carnegie Hall, Cal Performances in Berkeley, Vancouver Recital Society, Salle Bourgie in Montreal, and Club musical de Québec, among others. Jean will also appear as soloist in Poulenc's *Concerto champêtre* alongside the Orchestra of the Age of Enlightenment, Prague Symphony Orchestra, and Bruckner Orchester Linz. Other key collaborators include the Ricercar Consort, cellist Nicolas Altstaedt, lutenist Thomas Dunford and the baroque quartet NEVERMIND, which he co-founded.

Recordings: Signed to the Erato (Warner Classics) label, Jean has recorded a number of critically acclaimed albums. November 2025 brought the release of *Louis Couperin: The Complete Works* described as a "life-enhancing release" by *The Arts Desk*, Jean's 10 CD and 1 DVD release earned him both the Instrumental Award and Recording of the Year at the Gramophone Awards 2026, as well as an Opus Klassik Award. Previous albums include *Gradus Ad Parnassum* (2023), hailed "a triumph" by *Gramophone* and described as "quietly audacious" by the *New York Times*, and his recording of the *Goldberg Variations* (2022), which was described by *Gramophone* as "mesmerising" and earned a 5-star review from *BBC Music Magazine*. Further releases include *Imagine* (2015), *Vertigo* (2016), *Dynastie: Bach Concertos* (2017), *Scarlatti Sonatas* (2018), *Barricades* (2020, recorded with Thomas Dunford) and *Melancholy Grace* (2021).

Jean Rondeau is represented by HarrisonParrott, London, UK

Program Notes

Louis Couperin
Suite in D minor

Louis Couperin is recognized as one of the most important keyboard composers of the 17th century. And yet he would likely have remained just a talented local musician playing the organ in the church of his native town, Chaumes-en-Brie, 50 km southeast of Paris, had he not been discovered there in 1650 by Jacques Champion de Chambonnières (1601-1672), France's leading harpsichordist of the time.

Recognizing his talent, De Chambonnières took Couperin to Paris and eventually installed him as organist at the prestigious Church of Saint-Gervais and as a royal musician at the Court of France.

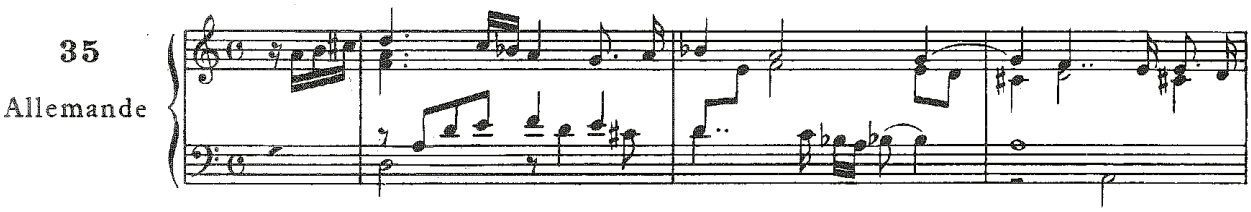
In a career that spanned little more than 10 years (he died at the age of 35 in 1661) Couperin composed more than 200 keyboard works, for both organ and harpsichord, none of which was published during his lifetime and many of which only came to light in the 20th century.

The harpsichord pieces are mostly short dance movements such as allemandes, courantes, sarabandes and gigues. Also included among these short pieces are a great number of unmeasured preludes, a genre of which Couperin is considered the first keyboard practitioner and for which he devised a special type of notation consisting entirely of unbarred, unmetered, unsynchronized whole notes connected by long curves, as in the Prelude in D minor that begins today's program.

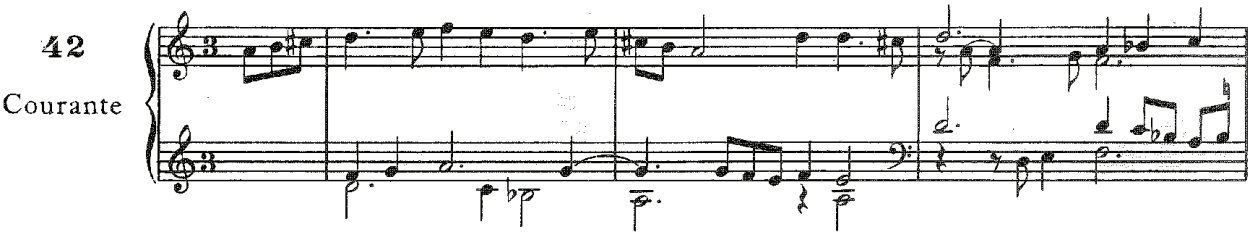


Such preludes were intended as warm-ups for the performer, notated as skeletal harmonic outlines to be improvised on before playing another piece of music.

Both the ***Allemande***



and following ***Courante***



display the distinctly French way of writing for the harpsichord, i.e., in the *style brisé* or 'broken style' as if it were a lute.

This is a style in which underlying chord progressions are broken up into irregular and unpredictable patterns of arpeggios and running notes so that there is a continuous stream of activity for the ear to follow.

Added to this, of course, would be a flurry of embellishments, whether written in the score or improvised at the moment of performance.

* * *

The ***Sarabande*** displays the harmonic daring that Couperin was known for.



It begins, shockingly, with an augmented chord and the harmony is so pervasively dissonant that a simple three-note triad is not to be found in the texture until the end of measure 3.

* * *

The ***Canaries*** is a kind of French gigue, named after a dance from the Canary Islands with much jumping and foot stomping – which the relentless dotted rhythms of this dance convey quite vividly.



* * *

The final piece in the suite is a chaconne, and a grumpy one, given its titling.



La complaignante means 'the (female) complainant', or plaintiff in a court case, and this court case doesn't seem to be going well for her, given the amount of grumbling she does with all her bass trills in this piece.

Jean-Philippe Rameau
Prélude – Allemande – Courante – Sarabande - Les Trois Mains - Gavotte avec les doubles

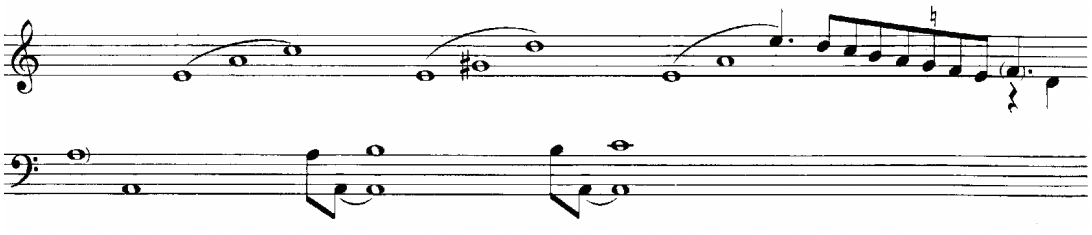
Jean-Philippe Rameau counts as one of the greatest musicians of the French Baroque, the composer of numerous operas, beginning with *Hippolyte et Aricie* (1733), that dominated the French stage of his time. He is also the author of a *Treatise on Harmony* (1722) that revolutionized 18th century thinking on the subject, making clear the fundamental principles that would determine the large-scale tonal architecture of major works of the Classical era.

But he was also a keyboard composer, one whose manner of writing for the harpsichord, as evidenced by the three collections of pieces for the instrument he published in 1706, 1724 and ca. 1727 was extremely advanced for its time.

Rameau was very proud of various innovations which he claimed to have introduced in keyboard technique, although some of these were actually developed independently by Domenico Scarlatti (1685-1757), as well. Many of the showy *batteries* (styles of keyboard attack) which he describes in the introductions to his published collections involve hand-crossings or nimble tag-team trade-offs between the hands.

And because he is writing in the decorative age of the French Rococo, his melodies are garlanded with ornaments aplenty.

The ***Prélude*** from Rameau's early Suite in A minor (1706) begins as an unmeasured fantasy in improvisational style, sketched out in the notation popularized by Louis Couperin

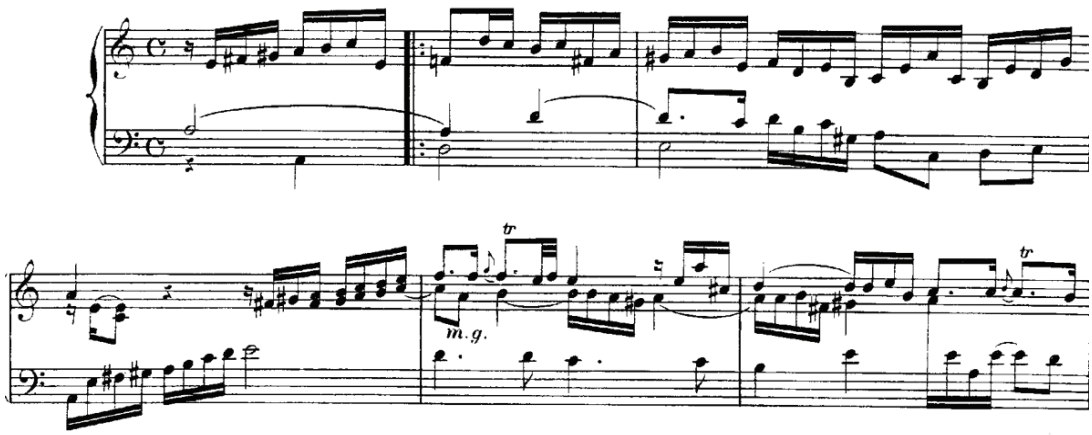


before launching into a continuous pattern of rippling triplets in its concluding section.

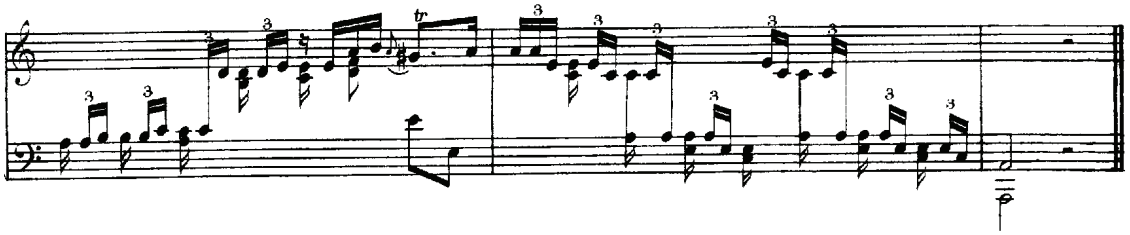


The following works are from Rameau's ***Suite in A minor*** published in his third collection of harpsichord pieces and they exhibit the kinds of innovations in keyboard writing that Rameau was renowned for introducing.

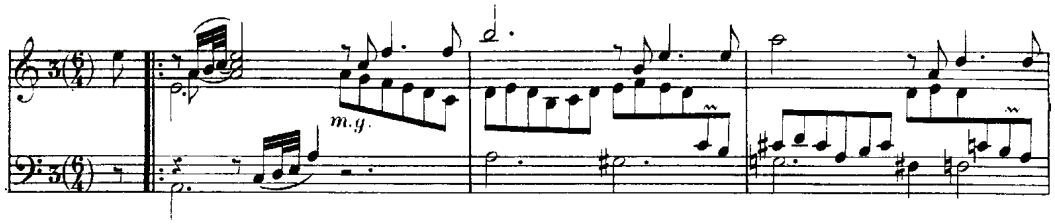
Notice the double 3rds in 16ths in the second line of the opening ***Allemande***.



And the final cadence, which is led up to by this pattern of repeated notes.



Despite the degree of ornamental 'flutter' on the sonic surface of this music, Rameau's keyboard works, as exemplified by the ***Courante*** from this suite, come off as rich, deeply satisfying tapestries of sound rather than as frivolous baubles of Rococo entertainment.



One reason for this is the way in which Rameau uses ornamental detail not as an end in itself, but to encrust and bejewel an underlying framework of impressive harmonic solidity. Most of the phrases in this Courante, for example, are built up out of melodic and harmonic sequences rock-solidly grounded in the circle of fifths. Add to this Rameau's eagerness to let his left-hand figurations plunge to the snarling depths of their range – two octaves and more below middle C – and the appeal of playing Rameau on a modern concert grand piano becomes readily apparent.

Rameau lends grandeur to the ***Sarabande*** with widely spaced harmonies and gives an authentic national flavour to this Spanish dance with guitar-like flourishes of arpeggiation.



The following character piece ***Les Trois Mains*** adds another trick, suggesting with its many hand-crossings and wide leaps that a third hand is at work on the keyboard.



The showpiece of this suite is the ***Gavotte*** with its six *doubles*, i.e., variations. It features a two-part dance melody of small melodic range in simple note values, doled out in even 4-bar phrases over a series of resonant harmonies. The dance is a gavotte, with its characteristic two-beat lead-in.



Emulating the style of Handel, Rameau arranges his variations in order of increasing intensity. In the first three variations, garlands of ornamental running passages grace the top, bottom, and then middle of the texture.

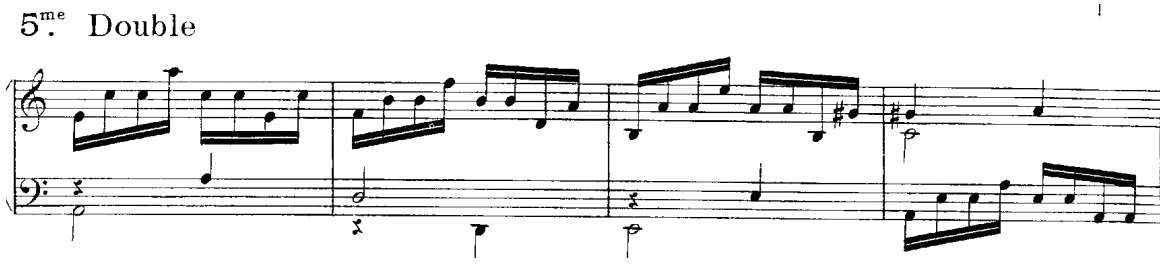


The last three doubles unleash volleys of Rameau's trademark *batteries,* including repeated notes, chords played by the two hands overlapping and wildly leaping passagework.

The fireworks begin in the fourth variation when the hands begin a merry chase, 'shadow-ing' each other to perform repeated notes in the octaves on either side of middle C.



The last two variations combine repeated notes with arpeggio figurations, increasing the keyboard range covered by each hand to as much as a 13th.



Rameau's 6th double gives the basic harmonies of the theme doggedly stamped out in the right hand while the left hand juggles bass notes over a wide swath



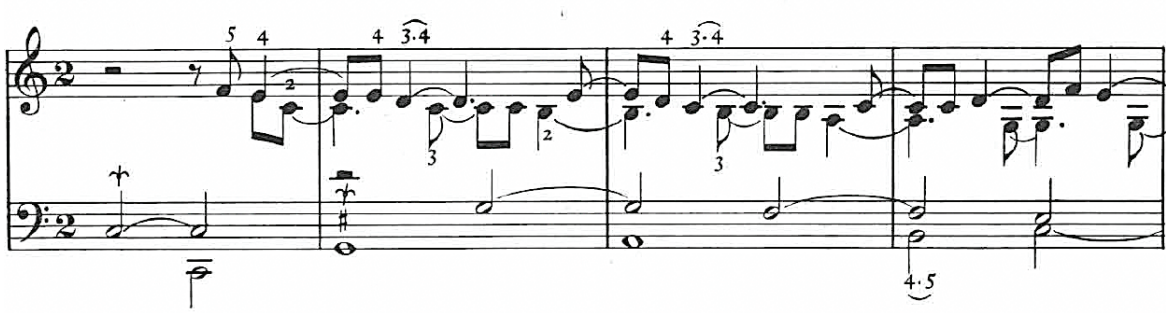
to end this set of variations with a dramatically grander version of his simple gavotte than he began with.

François Couperin
Prélude in C major - La Ténébreuse - La Favorite

François Couperin, labelled *le Grand* to distinguish him from his uncle Louis Couperin, was employed at the French Court from the 1690s to the late 1720s, establishing himself there as the leading French composer of harpsichord music.

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

The ***Prelude*** with which Jean Rondeau begins the second half of his recital comes from Couperin le Grand's didactic treatise *L'Art de Toucher le Clavecin* (The Art of Playing the Harpsichord).



Written out in even bars of duple meter, this prelude is actually just an unmeasured prelude with two chords to each bar in a continuous pattern of 8th-note motion.

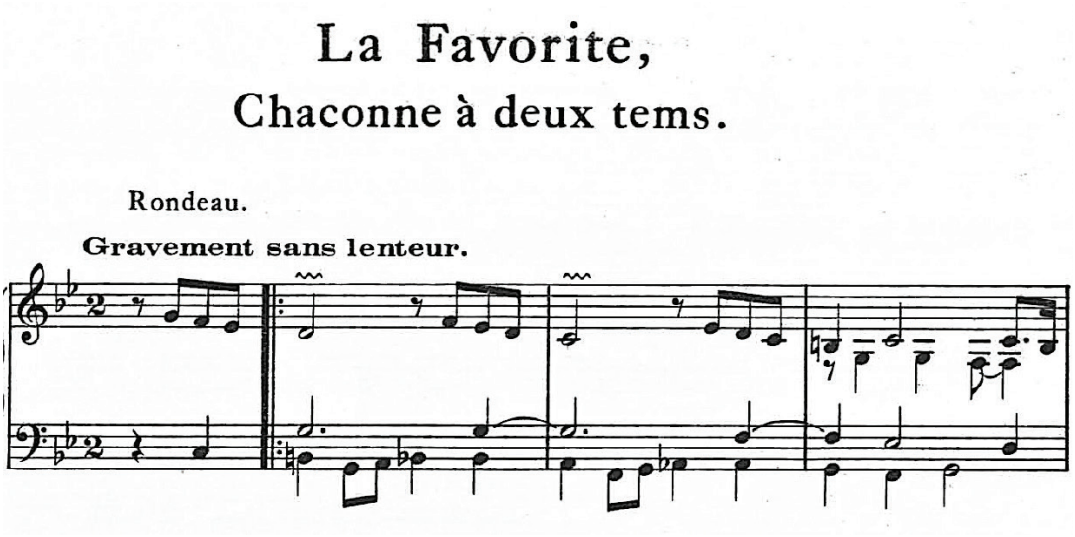
It was the habit of François Couperin to give descriptive titles or 'captions' to his short keyboard pieces where dance genres were not explicitly being referenced, but ***La Ténébreuse*** has both.

It is an allemande but given a fanciful subtitle as well that described its subject as 'the dark woman'.



Who this 'dark woman' might be is not known, but the sombre, slightly suspicious nature of her character may be surmised by the 'grumbling' character of the bass line and scurrying triplet figures used throughout.

Similarly, the grave and imposing chaconne that follows is subtitled ***La Favorite***, referencing a woman who is 'the favourite'.



In what domain her 'favoured' status resides is unclear, but given the low notes used in this rondeau's opening refrain one might well imagine her to be an arrogant and imperious mistress of the King.

Pancrace Royer
La Marche des Scythes

Pancrace Royer was a major figure in the French musical establishment of the early to mid-18th century. Whether as music master to the royal children, as the composer of works to be performed at the Opéra, or as director of the Concerts Spirituels, his entire professional career was spent in the service of King Louis XV (1710-1774) and his court. With such a wide range of duties, it is perhaps not surprising that he only had time to leave us one collection of *Pièces de clavecin*, published in 1746.

The tumultuous ***Marche des Scythes*** is Royer's virtuosic transcription of a majestic but terrifying scene from his 'ballet-héroïque' *Zaïde, reine de Grenade* (1739).



The Scythians or Scythes were an ancient people living in the territory of present-day Ukraine known even before the invention of drones, as formidable warriors.

Program notes by Donald G. Gíslason, 2026

Thank You!

The Vancouver Recital Society gratefully acknowledges the following individual, foundation and corporate partners for their support.

Season Sponsor: GIANTS

Concert Sponsors: Anonymous | Elaine Adair | Ian & Cathy | Elizabeth Arnold-Bailey & Robert Bailey | Peter & Hilde Colenbrander | Keith, in memory of Koji Ito | Nick & Colleen Filler | Stephen M. Fitterman | Forster/Stephenson Legacy Fund | Friend of the Getz Family, in memory of Leon Getz | Anne Harding | Lynn Kagan | Kate Ker & Paul Cobban | The Martha Lou Henley Charitable Foundation | The McGrane-Pearson Endowment Fund | George Pick & Santi Pelaez | Quesnel Foundation | Dr. Barbara Romanowski | Ric & Lynda | Rob & Holly | Victor | Alexandra Volkoff | Joyce & Tony

Additional Support: Edwina & Paul Heller Memorial Fund | The Martha Lou Henley Charitable Foundation | The John C. Kerr Family Foundation | Kaija & Erkki Rautiainen Fund | 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 | The Vancouver Chopin Society

Supporters

Guardians ($10,000 and above):

Elaine Adair | Elizabeth Arnold-Bailey & Robert Bailey | Ruth Brock | Casey Ching | Judith Fisher | Stephen M. Fitterman | Fonteromano Foundation | Forster/Stephenson Legacy Fund | Ann Harding | Louise Fletcher Memorial Fund | Malcolm Hayes Fund, in the name of Malcolm Hayes & Lester Soo | Edwina & Paul Heller Memorial Fund | Langara Foundation | Joan C. McCarter Foundation | Sheila McLeod | Remembering Otto & Marie Pick Charitable Foundation | Alan & Gwendoline Pyatt | Dr. Barbara Romanowski | Don Shumka | The Christopher Foundation | The Martha Lou Henley Charitable Foundation | Yaletown Mini Storage | Tony Yue | 2 Anonymous Guardians

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

Aikenhead Family Community Fund | Cedarhurst Foundation | Peter & Hilde Colenbrander | Evelyn Downs | David Duke | J. Olof Eriksson & M. J. Elizabeth Eriksson, in honour of Dr. Kathleen M. Cole & Phyillis M. Taylor | Estate of Dr. Kathleen M. Cole & Miss Phyllis M. Taylor | Keith Farquhar, in memory of Koji Ito | McGrane-Pearson Endowment Fund | Lynn Kagan | Sarah Kennedy | Christine Kerr | Linda Siegel | Bob & Ellen Silverman | Richard Spratley | Ian & Jane Strang | Ron & Janet Stern | John & Judy Taylor | Victor Wong

Champions ($2,500 - $4999)

Jeff Dresselhuis | Valerie Dunsterville | Valerie Hunter, in honour of Ingunn Kemble | Jane Macdonald | Alistair MacKay | Eileen Mate | David McMurtry | Mary Newbury | Katherine Paton & Jeff Beckman | Rob Baker & Holly Sykes | Ken & Particia Tolmie | Susan Wong Lim

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

Timothy Agg & Stuart Alcock | David Agler | Joanie Anderson | L. Claire Bennett | Joost Blom | Johan Borgen | Ryan Bragg & Shelley Bruce | Larry Clausen & Myron Story | Judy Finch | Gracie Waddell Fund | Gropper Family Giving Fund | Gordon Harding | Joan Harding | David Harvey | John Hooge | Rebecca Hunter, in honour of John Hunter | Kate Ker | Karen Kline | Gordon Konantz, in memory of Gail Konantz | Lohn Foundation | Jane Mitchell | Mary Jane Mitchell | Geoffrey Newman | Erica Pratt | William Robertson | Philip Sestak | Stephen Schachter | Cecil Sigal | Carol Tsuyuki | Alexandra Volkoff | Whitfield Family Private Giving Fund | Janice Williams | Baldwin Wong | Lynda Yokoyama | 7 Anonymous Devotees

Aficionados ($500 - $999)

Geoff and Patrice | Ian Alexander | Atkins Family Fund | William & Gladys Baxter | Alan & Elizabeth Bell | William Black | Richard Carswell & Maxine Searle | G. Chetty | Kai Yee Chow | Gorm & Karin Damborg | John Stuart Donn | Camrose Ducote, in honour of Ingunn Kemble | William Ehrcke & Donna Welstein | Michael & Dana Freeman | Sara Getz | Maria Giardini | Jonathan Girard | Arlene Gladstone | Rose-Marie Glassman | Cathy Grant | Elizabeth Guilbride | Lyman & Penelope Gurney | Shiuman Ho | Heather & Bill Holmes | Fakroon Lakdawalla | Chin Yen Lee | Joyce Lee & Vincent Wong | Keith Low | Anndraya Luui | Sally & Wilfrid Mennell | Elena Miller, in honour of Leslie L. Miller | Christine Mills | Kathy Neilson | Artur Rempel | Richard K. Schick | Marie Schneider & Richard Dettman | Karen Shuster | Robert Silverman | James (Jim) Smith | Peter & Carol-Lyn Thaler | Gloria Tom | David Van Blarcom | Robin Wenham | Whitford & Stevenson Family Fund | Cheryl Williams, in memory of Ingunn Kemble | Jon & Christine Wisenthal | Alice Wong | Jennifer & Kennth Yule | 2 Anonymous Afficionados

Friends ($250 - $499)

Barry Auger & Norene Kimberley | Lois Bailey | Geri Barnes | Paul Beckmann | Brenda Benham | Norma Boutillier | Pansy Chau | John & Lesley Christie | Anne Clemens | Mary Daniel | Allison Downs | Katherine Duncan | Susan Eadie | Carolyn & Peter Godfrey | Heather Ireland | Karen Kavanagh | Ingunn Kemble | Cindy King | Pamela & David Kirkpatrick | Patricia Laimon | Renate Lauritzen | Wendy Lee | Ketty & Alex Magil | Ken Margolis, in memory of Robert C. Goldstein | Kathie Marteinsson, in honour of Ingunn Kemble | Gabriella Minnes-Brandes | James & Susan Olsen | Tianze Peng | Rhona Rosen | Thea Rosenstock | Martha Russell | Nadine Sherwin & David Nicholson | Christine Shiner | Robbie Singh | Niamh Small | Mitch & Anne Taylor | Esther Vitalis | Duncan Watts-Grant | Don Wilson | Eva Wilson | Fei Wong | Elizabeth Yip | 7 Anonymous Friends

Enthusiasts (up to $249)

Ludmila Afanasiev | Geoffrey Ainsworth | Michael Amann | Timberly Ambler | Michie Anazawa | Susan Anderson, in honour of Ingunn Kemble | Denise Ball | Ursula Beale | Merla Beckerman, in memory of Ingunn Kemble & John Brock | Merla Beckerman, in honour of Ruth Brock | EB | William Black | Barbara Blakely | Karen Bentley | Jean Brown | William & Sandra Bruneau | James Buck | Christina Burridge | Anna Caldwell | Sol Cera | Deanna Charlton | Jane Cherry | Hou-Hsien Chiang | Susan Childs | Shirley Cohn, in memory of Sharon Kahn | Darlene | Robert Daum | Basil & Tish Davis | Jacqueline Day | Mark de Silva | Norie De Vaz | Katie Easterbrook | Joe Elworthy | Jamie Evrard, in honour of Ingunn Kemble | Lan Bor Fan | Monica J. Felkel & Brian Taylor Goldstein, in honour of the VRS team | Elizabeth Ferguson | John Nicholas Filler | Stephen Flamer | Christiana Flessner | Marjorie Foxall, in memory of Maureen | Robin Friedlander | Louretta Frolek | Anson & Daphne Frost | Keiko Funahashi | Patsy George | Richard George | Jean Gerber | S. Gil | Sima Godfrey | Jocelyn Godolphin & Jim Henderson | Robin Goldstein | Janet & Marc Goodman, in memory of Ingunn Kemble | Sandulli Grace in memory of Robert Charles Goldstein | David Griffiths | Gershon Growe, in memory of John Hunter | Helen Hall | Winthrop Hall | Glen Hansman | Eveyln Harden | Paula Hart | Hemy-Bain Family | Catharine Herb-Kelly | Nancy Hermiston | Nancy Herring | In Soo Kang | Laura Howard | Justin Huang | David Johnston | Barbara Jones | Anonymous, in honour of Ingunn Kemble | Natsuyo Kadono, in honour and gratitude to Keiko Alexander, Keith Farquhar, and Leila Getz | Helene Kaplan | Howard & Rosalind Karby | Brenda & Jack Karp, in memory of Ingunn Kemble | Stephen & Lois Kathnelson, in memory of Ingunn Kemble | Carol Kline | Norman Krasne | Young Tze Kuah | Alan & Louise Kuzma | Peter Kwok | Margaret LaBelle | Jeannette Leduc | D. Lee | Evelyn Lee | Richard & Susan Lee | Nan Legate, in honour of Ingunn Kemble | George Lewis | Emma Li | Michael Lizardo | Huiyuan Ma | Alison MacLennan | Ryan Maginn | Joey Mai | Walter Mail | Laurel March | Louis Margolis, in memory of Robert C. Goldstein | Lisa Marcoe | DM | Barbara McBride, in honour of Ingunn Kemble | Phil McIntyre-Paul | John McKellar | Andrew McLeod | Pat Mitchell, in memory of Ingunn Kemble | Laura Moore | Gordon Mowat | Yukari Mukai | Sheila Munn | Takako Muta | Grace Nachtigall | Natalee | Lucy Nguyen | Roberta Nitkin | Sheila Nolan | Ross Paul & Jane Brindley | Eileen Peters | Jill Plumbley | François Proulx | John Pruitt | Henry Quan | Moura Quayle | Annelies Reeves, in honour of Sarah Kennedy | Robert Richards | Brock Riedell & Cathie Clinch, in Memory of Ingunn Kemble | Ana Ristic | Mike Roberts | Lon & Marilyn Rosen | Bernard Rowe | Ayako Sakaino | Mr. & Mrs. John Sandler | Naomi | Patti Schabas | Giti, in memory of Ingunn Kemble | Heather Serafin | Violet Sexsmith | Marion & Andy Shaw | Lauren Shaw | Angela Schiwy | Lynn Schouls | Elizabeth Shore | Paris Simons | Donald J. Sorochan, KC | Jane Srivastava, in memory of John Brock | Miale Sung | Fumiko Suzuki | Lena Sverdlova | Jean Swenerton | Sylvia Sy, in memory of Johnson Syyong | Agnes Tao | Anonymous, in memory of Lyman Gurney | Wenhuan Teng | Kim Tomsich | Stefan Tirschler | Marilyn Vazzoler, in honour of Ingunn Kemble | Claudio Vellutini | José Verstappen | Anonymous, in memory of Robert Charles Goldstein | Vinicio | Orrin & Wendy Webber | Sheila Wenzel | Birgit Westergaard & Norman Gladstone, in memory of Leon Getz | Patrick J. White | Anonymous, in honour of Agatha Carroll | Brigette Wilkins | Maria Wojtowicz | Teran Wyer | Jum Yan | Judy Yang | Priscilla Yang | Molly Ying | Rosann Youck, in honour of Ruth Brock | Amanda Yuan | Sheila & Chan, in memory of Ingunn Kemble | Seven Trees Wellness | Yukie Yunoue | James Paul Zablosky | Barbara Zielinski | Linda Zysblat | 85 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 Monday, November 9, 2026, and includes bequests, gifts of cash, donations of securities, sponsorships and ticket donations dating back to September 1, 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.

VANCOUVER RECITAL SOCIETY

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

Vancouver Recital Society acknowledges that we are on the traditional and unceded territory of the Coast Salish Peoples, including the territories of the xʷməθkwəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səl̓ílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.



GIANTS

with Nejeed Kassam

GIANTS with Nejeed Kassam is proud to
support the Vancouver Recital Society
as the 2026/2027 Season Sponsor