

*How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sound of music
Creep into our ears; soft stillness and the night
Become the touches of sweet harmony.*

William Shakespeare



Dear Friends

Words cannot express my feelings as I write this letter to you, our dear and loyal friends of Concordia.

This year we celebrate our 25th Anniversary - but sadly not the exciting year we had planned for so long. The challenges have been beyond our imagination. However, I have been inspired by the professionalism,

kindness and vision personally experienced and the positivity and loving friendship from all of you who have supported our mission of *Building Bridges of Friendship through Music and the Arts*.

The impact of the COVID-19 pandemic is affecting the world in ways we had never imagined. We at Concordia have had to stay strong and focussed, revising the way we work together to get through this pandemic with faith and hope for the future.

There have been so many inspirational rays of sunshine from our Artists during our Concordia Foundation Vital Fund project. The response and goodwill from Concordia Friends, Trustees and Family created enormous support as you will see and hear in their video presentations online.

I am so grateful for the friendship I have received from my Trustees Dasha Shenkman OBE, Georgina Benton and Anna MacDonald who have generously supported and advised me so graciously at all times.

My heartfelt thanks go to my husband Peter David for unselfishly sharing this memorable, international, creative journey from its inception and my daughter Catherine for whom I created *Young Audiences* all those years ago. From that small acorn the oak tree started to grow as the Concordia Foundation we know and share today.

Friendship has been at the very centre of our international objectives. So many wonderful assistants, interns and mentees have added their talent and collective vision over the years and we remember them all with gratitude. I have followed their careers and successes both here and overseas and I am so happy to include some of their messages in this Newsletter.

Opera singer and Artist, Natasha Day, appeared in many concerts and projects with us and took on the role of Concerts and Development Manager in 2016. She has worked diligently in expanding our projects – for example, at the British Museum and Royal Opera House last Winter and the innovative, brilliant VOPERA premiere of Ravel's *L'Enfant et les Sortilèges* last month. Natasha has skilfully organised our concert programmes and venues, and encourages our Artists with both her musical and technical expertise.

We have been really inspired by all that has been achieved with our work in Education – led more recently by John Savourin – with *Young Audiences* school productions at Wilton's and St Paul's, Covent Garden. *The Healing Power of Music* projects in UCLH and Chelsea and Westminster Hospitals and the life-changing performances in Community and Care Homes with New North London Synagogue have also been central to our mission. All this creativity harmoniously contrasts with our productions and concerts both here and abroad in prestigious concert halls, opera houses, art galleries and on film.

The past twenty five years have flown by, creating the most beautiful and, at times, an unbelievable kaleidoscope of possibilities. I hope you will enjoy this Newsletter and remember the experiences we have shared in reaching out from the 'Heart of London to the World'. The Concordia Foundation in its current form will close in March 2021 and, in this same Newsletter, I am delighted to unveil our Legacy plans from April 2021, all of which are being spearheaded by Concordia Ambassadors who have distinguished themselves in the Arts. These plans have evolved after extensive research and consultations, and I hope you will share my joy to see that our name and mission will live on in ways that continue to benefit musicians and young people in and around the UK.

Young Audiences Educational Programmes - John Savournin

John Savournin will continue to spearhead *Young Audiences* projects by taking them under his wing at Charles Court Opera. With Concordia's support, he has exciting plans for the next four years to bring these unique educational programmes into an increasing number of schools both in London and further afield. Additionally, the Legacy will support a new venture: *Little Radio* – creating podcasts about specific opera plots for young children. In collaboration with acclaimed CBBC Presenter Chris Jarvis, Concordia will be supporting Charles Court Opera in developing the initial episodes.

Sinfonia of London - John Wilson, Founder & Artistic Director

John Wilson will provide opportunities for ten talented young artists to be trained and nurtured with this new prizewinning orchestra, enabling the development of outstanding young professionals to become the leading artists of the future. SLO will give them the all-important first professional experiences and exposure that will help them face the future with more confidence.

YCAT - Building Bridges for the Next Generation of Musicians - Alasdair Tate, Chief Executive & Artistic Director

Concordia Foundation will support the development of the first open-access, digital programme for young musicians, allowing them to hone and integrate vital skills necessary to become successful freelance musicians.

For further details on all these incredible projects, please refer to pages 5 - 7.

I feel truly privileged and quite overwhelmed when I recall in 1958 boarding the old steam train from Cardiff to London to take up a scholarship to study Opera at the Royal Academy of Music with Dame Eva Turner. Within two years, while still a student, I was invited to join Sir Tyrone Guthrie's Company in the West End of London followed by a Coast to Coast Tour of America. This opened a window to the world for me and enriched my life for ever. My Dream of *Building Bridges of Friendship through Music and the Arts* was born.

By reviewing Concordia's achievements and memories over the years I feel sure with love and integrity we will go forward and I hope we can make the journey together in supporting the three strands of our Legacy for a very exciting future.

Best wishes
Gillian



Gillian Humphreys OBE Founder & Artistic Director
Natasha Day Concerts & Development Manager

Despite the pandemic, we dedicated 2020 to doing everything in our power to continue to support our Artists and bring music to some of those who need it the most. The Concordia Vital Fund was a vast undertaking, raising funds for our most needy self-employed musicians, and we were overwhelmed by the generosity of our dear Friends who contributed to this cause. The endorsement and performance videos gave an opportunity for many Artists to reflect upon their time spent with the Foundation - and what a wonderful collective tribute they now create as we celebrate this very special 25th Anniversary!

Throughout the four years of working with Concordia, I have been tremendously aware of the beneficial difference that the Foundation brings to so many people – from musicians and audience members, to schoolchildren and hospital patients. It has been a whirlwind of an adventure, acquiring a vast range of skills and experience and has hugely benefitted me, in turn, as a performer to fully understand the world that lives 'behind the scenes'.

All the projects that I led or collaborated on would not have been possible without the constant support and encouragement of Gillian, Peter and the Trustees, who not only mentored me but also became dear friends. I am honoured to be part of the Concordia family and history, and am truly excited about seeing the mission continue as part of the Legacy.

Our Anniversary Concert on 12 March 2021, at Holy Trinity Church, Sloane Square, will be an emotional and unforgettable occasion to reflect upon Concordia's magnificent journey, and for us to celebrate the strength of our bond through music and friendship. I so much look forward to seeing you there.

Natasha

**CONCORDIA
LEGACY
Young
Audiences**



John Savournin
Education Manager
Concordia Foundation



Above:
Chris Jarvis, CBBC presenter
Right: *HMS Pinafore*,
Charles Court Opera, 2019
(photo: Robert Workman).

I am delighted that Charles Court Opera will be taking Concordia's *Young Audiences Projects* forward into the future and thank Gillian and Peter for their trust and support as we progress into a new chapter. Gillian and I have known each other for nearly 20 years and she has been a mentor and inspiration to me throughout my career from the very beginning. So it is my great honour to be entrusted with these vital projects - all the more vital in today's world. We are looking forward to launching our 4-year development plan, commencing in Autumn 2021. Across each year, we have exciting plans to expand the reach of the projects to more and more schools, in both London and in towns further afield.

Autumn 2021- Summer 2025 Young Audiences Development Plan

Year 1 Two projects, reaching 16 Schools	Year 2 Two projects, reaching 24 Schools
Year 3 Two projects, reaching 32 Schools	Year 4 Two projects, reaching 40 Schools

By the fourth year, we will be engaging with over 2000 children. It is so important that music and the arts as a whole is encouraged and supported in schools, and the plan is designed to reach as many schools as possible.

What the projects will focus on

Part of our mission is to continue to engage young writing partners, designers and workshop practitioners in creating new and exciting material, relevant to our 21st-century world, while still drawing on inspiration from the curriculum, social and historical events, and the operatic/classical repertoire. We will also prioritise employing and working with young, emerging singers (encouraging them to be our workshop leaders) and instrumentalists.

LOOKING AHEAD

The long-term ambition is to see *Young Audiences* become a nationwide initiative and, alongside the projects, to explore new ways to engage young audiences through digital means, including work already begun in partnership with *Little Radio* - a radio station specifically for young listeners - with whom we are creating a series of podcasts about specific opera plots for children aged 4-7. Concordia has kindly agreed to support the first two episodes.

I am delighted to be working in collaboration with acclaimed CBBC presenter Chris Jarvis on our first project, to be mounted in the New Year 2021. Each episode will:

- be 10 minutes in length and will reach an estimated audience of 27,000 listeners.
- tell an operatic story in an inclusive and imaginative way, where the listener follows two characters (played by myself and Chris) on their adventures through their magical opera binoculars into the world of an individual opera, such as *The Magic Flute*.
- include several musical extracts from the operas, performed by three young singers per episode, with a commitment to using as many different young singers as possible throughout the series, to widen employment opportunities.

The Concordia Foundation *Young Audiences* Legacy will be celebrated as a rich, vibrant, far-reaching project that continues to introduce young people to music and theatre as a whole.

The future looks bright!

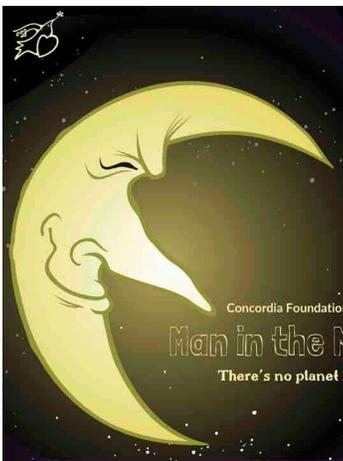
John Savournin, Education Manager, Concordia Foundation & Artistic Director, Charles Court Opera



Young Audiences 2020/2021

The sheer energy and creativity of the artists and musicians and the heartwarming experience of a theatre full of vibrant and ecstatic children glowing with pride as they leapt to their feet to join in with the music, waving their artwork, will stay with me for a very long time.

Judith Butler
Trustee & Consultant
2010 - 2016



Music is our daily medicine. The Concordia Foundation focuses on the living art of making music to the highest possible level and it portrays the immense joy of sharing communication through sound. This charity is a gem.

Dame Evelyn Glennie,
percussionist

Right:

The *Man in the Moon* team leading the performance day, St Paul's Church, Covent Garden, 31 October 2019.

2020 has seen many adjusted plans for the Arts and, though the Young Audiences project planned for this Autumn has been postponed to the New Year, our current schools are excited and raring to go!

We are thrilled to be able to present our most recent project, *The Man in the Moon*, to schools again this academic year, after its success in 2019. Nine London schools were so taken with it, that they are looking forward to having it again, working with new classes to get the message out about the importance of doing our bit to save our planet - after all, there's no Planet B!

The project, which tells the story of the Man in the Moon crash-landing on earth in a schoolgirl's back garden due to the moon being overloaded with all the rubbish sent there from Earth, is being prepared for delivery in several different ways, to account for the ever-changing restrictions that we all face day-to-day.



We are hoping against hope that we will be able to deliver our three workshops per school to classes in person, and invite them all to a performance day in central London, but should this not be possible, we are prepared to adjust the project delivery as follows:

Bringing the mountain to Mohamed

Delivering workshops in person in schools, with performances being taken to each individual school directly.

Embracing the digital age

Delivering workshops virtually, and offering a digitally-recorded final performance to be shown in each class - or to the entire school! - with interactive elements of audience participation.

Mixing and matching

Delivering our workshops in person, and offering the digitally-recorded performance.

Whatever happens, we are committed to delivering an exciting, engaging, inclusive project this coming New Year, and will work closely with our schools to ensure a safe and, above all, enjoyable project is had by all.

John Savournin, Education Manager, Concordia Foundation

Thank you to our Young Audiences supporters:



Alun Hughes



CONCORDIA LEGACY John Wilson

SINFONIA OF LONDON



John Wilson
Artistic Director & Conductor
Sinfonia of London

Top Right:

Sinfonia of London during a recording session.

Bottom Right:

John as part of the curtain call, Concordia's 15th Anniversary Gala Concert, Queen Elizabeth Hall, 22 November 2010.

My association with Gillian and Peter goes back to the earliest days of the Concordia Foundation in 1995, towards the end of my final year as a student at the Royal College of Music. I hadn't a clue how I was going to make my living once I was out in the real world and Gillian's invitation to join Concordia as a pianist, arranger and, later on, conductor was not only of immediate practical benefit - I could pay my rent - but offered me an opportunity to write arrangements and orchestrations for all sorts of combinations, often against tight deadlines, and to hear them played whilst the ink was virtually still wet on the page. An invaluable experience, and I loved every moment of it! As the years passed, I maintained my links with the Foundation and was able to take part in several concerts for them as conductor, most memorably directing a performance of Vaughan Williams' *Serenade to Music* at the South Bank Centre with sixteen of the U.K.'s most gifted young singers.



Alongside the musical opportunities afforded me by my association with Concordia, I was tasked with assembling the various groups and orchestras for concerts - something I have been doing in one capacity or another ever since - and it was a joy last year to be able to share with Gillian the launch of my new orchestra, Sinfonia of London (sinfoniaoflondon.com). A hand-picked group of world-class musicians who meet for specific concerts and recording projects, the orchestra includes a significant number of principals and leaders from other U.K. and international orchestras, alongside notable soloists and members of distinguished chamber groups.

Each year, it is my aim to invite a group of highly-gifted young musicians, either recently graduated from or in their final year at college, to join the orchestra. **With the Concordia Foundation's generous support we are able to give some of the country's most talented instrumentalists an opportunity to make orchestral music at the highest level, as well as offering vital employment.** 2020 has been a catastrophic year for musicians, whether established artists or those at the start of their careers. But with an effective vaccine on the horizon there is now light at the end of the tunnel and we must all work with renewed determination to rebuild.

John Wilson, Artistic Director & Conductor, Sinfonia of London



CONCORDIA LEGACY YCAT



Gillian's lifelong belief in the power of music to heal and connect people has never felt more vindicated than during this past year. Central to her passion about the ability of music to reach everyone, no matter their circumstances, is her understanding that it is the future generations of talented musicians who need the most help and support to build meaningful careers and to connect with audiences across all walks of life.

When I first met Gillian over twenty years ago, I remember so well this fire that burned brightly as she did everything possible to encourage and offer any opportunities to support our quartet (Belcea Quartet) in those early days of our career. Importantly, we had also just been selected as YCAT Artists and this combination of support was a great catalyst to what became an incredibly exciting and rewarding period of growth and recognition for the quartet.

Since then, so many artists have benefited from both Gillian's encouragement through Concordia, and also from the continuing support and advice of YCAT, whether as one of the incredible selected artists who have benefited from YCAT's unique international management and promotion (Belcea Quartet, Morgan Szymanski, Jamal Aliyev), or more generally through YCAT's free career advice and mentoring available to all emerging artists. Talking recently with Gillian about her aspirations for Concordia, it felt such a natural step to think together about how YCAT might actually provide a meaningful and lasting way to both mark the incredible work Concordia has delivered over the years, and to pick up the baton for future generations of young emerging artists who need this support now more than ever.

I am thrilled to be able to announce that, from 2021, two selected artists from both YCAT's European and USA auditions (in partnership with Concert Artists Guild) in New York, will become YCAT's first named Concordia Artists. As we begin the important work of introducing these artists around the world, as well as bringing them to audiences the length and breadth of the UK, they will be clearly carrying the flame of Gillian's passion to connect with audiences. This initiative feels especially relevant as she once described to me her inspiration watching 'Concord' flying overhead, realising how it created this unique, fast-tracked, trans-continental bridge...exactly what we provide now at YCAT for our artists in this daunting, globalised music world.

Over the past few years, and only heightened by COVID-19, the landscape has transformed for young musicians - concert opportunities are simply no longer enough to be seen and heard. **To assist the hundreds of emerging music graduates as they navigate this transition to professional life, the Concordia Foundation will help support the development of YCAT 21cMusician Toolkit, the first open-access, digital programme for young musicians, allowing them to hone and integrate vital skills necessary today as they forge a path to becoming successful freelance musicians.**

Personally, I am so touched that Gillian has agreed to become the Honorary President of YCAT Donors, a symbol of recognition for her extraordinary support and tireless championing of young musicians over many years, alongside the continuation of the ongoing and lasting relationship between the two charities. YCAT has always felt like an extended family, both for our artists and our incredibly loyal group of friends and supporters. **We look forward to warmly welcoming many of our close Concordia friends to join us within this family as we continue to make a difference for these extraordinary young artists.**

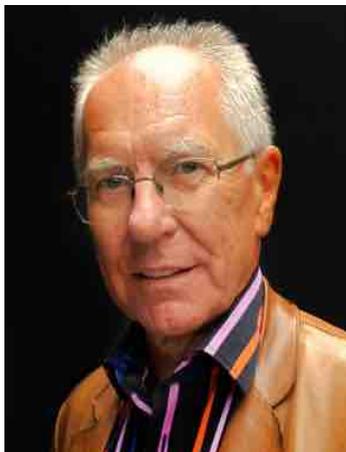
Alasdair Tait, Chief Executive & Artistic Director, YCAT

Above from top: Alasdair Tait, Chief Executive & Artistic Director, YCAT (photo: Kaupo Kikkas); Corina Belcea *violin*; Jamal Aliyev *cello* (photo: Kaupo Kikkas).

Congratulations Concordia Foundation, its Founder, the one and only Gillian Humphreys and everyone who has worked over the last 25 years to help Gillian and countless young musicians come a step closer to achieving their dream. It takes someone with a larger than life personality, incredible dedication and patience to establish a Foundation like Concordia and Gillian's ability to view rejection as a challenge to find another way of succeeding has been essential for the longevity of this project. As young students, we were not aware of the vast amount of work that went into organising each and every event, we were just grateful to have the opportunity to perform and experience the magic of having everything "served on a plate". As we have come to discover, behind every successful event there is a hard working team who, behind the scenes, is putting every detail in its place. These people are the unsung heroes of all the unforgettable events we had the opportunity to be part of and for that, we thank you from the bottom of our hearts! The support we received from the Concordia Foundation was crucial to our career and the cultural and human connections we have built on these memorable trips around the world have helped strengthen the foundations of our musical education as well as widen our horizons. We feel very fortunate and honoured to be part of the large Concordia family and we wish all who have been involved in its journey so far a very Happy 25th Anniversary! May your work continue to nurture many young artists and to inspire generations to come. **Corina Belcea *violin*, Belcea Quartet**

I was so lucky to receive the wonderful support of Concordia a few years ago whilst still studying at the RCM. At that time, the chance to perform in central London, and then amazingly at Wigmore Hall, was invaluable to my development. Gillian's enthusiasm and support is always such an inspiration to me and I am so grateful to Concordia for this opportunity. This support has been continued since I joined YCAT three years ago, and I can't begin to describe the way my career has grown and flourished with their help. It feels such an exciting period, knowing that YCAT is there for me. **Jamal Aliyev, *cello***

CONCORDIA LEGACY Further Collaborations



Nigel Tully MBE

Executive Chair, NYJO

Below: NYJO young artists.



Llantwit Major Chamber Music Festival



An exciting array of further projects has been scheduled, with the support of Concordia Foundation. The National Youth Jazz Orchestra reflects upon their longstanding connection with us, and outlines their upcoming plans.

NYJO and the Concordia Foundation are natural partners – for years NYJO's Executive Chair, Nigel Tully, and Concordia's Founder, Gillian Humphreys, have been working tirelessly to support talented young musicians on the threshold of professional careers. Their personal belief in the value of musical experiences for young people has influenced both organisations' development and together they've impacted tens of thousands of young people.

I first met Gillian when my children were in her music groups in Chiswick 30 years ago. We worked together at The Musicians' Company, which with Concordia now jointly runs a prestigious concert series at the Wigmore Hall. It's wonderful to be working with her again with NYJO to grow our jazz education activities in Wales.

Nigel Tully MBE, Executive Chair

Nigel first introduced Gillian and me at an event hosted by The Musicians' Company, and it was instantly clear that NYJO had found a friend. NYJO's mission is to 'level the playing field in jazz education' by providing opportunities to young musicians facing disadvantage and supporting young musicians across the UK to become the best they can be. Alongside the obvious musical benefits of learning an instrument, playing jazz and improvising is a fantastic tool for developing interpersonal skills and confidence.

With Concordia, we are working to bring these opportunities to the Welsh Valleys – an area Gillian is passionate about, having grown up there. Over 6 months, NYJO musicians and Concordia Artists will repeatedly visit several schools in Rhondda Cynon Taf, introducing the students to jazz and developing their skills and confidence to attend a weekend workshop at the Royal Welsh College of Music & Drama in Cardiff. During this workshop the students will create new music together, which they'll then get to perform to their friends, family and the public as the support act to NYJO's Jazz Orchestra. We aim that this project will have a huge impact on everyone involved. Of course, the students will have their new musical skills and the confidence boost that playing their own music to an appreciative audience will bring. But they will also have spent time with NYJO musicians who are only a few years older than them, and visited the RWCMD, so they will have directly seen where their passion for music can take them. It's also tremendous experience for the young NYJO and Concordia professionals to gain experience working in schools, as many aim for workshop leading to become a key part of their careers. Finally, we hope that this project will spark further collaboration for the schoolteachers, Rhondda music service, and RWCMD to ensure that there are progression routes available for children in this oft-overlooked part of Wales. This project is one of NYJO's first steps in Wales, but we have grand ambitions, in partnership with National Youth Arts Wales, to eventually restart the National Youth Jazz Orchestra of Wales, which unfortunately perished over a decade ago due to government funding cutbacks.

For now, our plans have been put on hold – as is the case for so many at this time – but we hope to be able to visit schools in 2021, thanks to the generous support from the Concordia Foundation.

Claire Furlong, Head of Learning & Participation

I have been lucky enough to have been supported and guided by the Concordia Foundation for the past two years, resulting in incredibly fruitful collaborations and performance opportunities. In March of this year, I was honoured to perform in the Concordia and Worshipful Company of Musicians' Award-winners' Recital at Wigmore Hall with pianist Jâms Coleman, where we played works by Debussy, Janacek, Beethoven and Ravel.

March 2019 saw the inaugural Llantwit Major Chamber Music Festival in Wales, of which I am Artistic Director. Initiating this project has been a huge passion of mine as it has been an opportunity to share my love of chamber music with like-minded colleagues and friends. Seeing my local community respond so enthusiastically to our concerts has been a real joy. The Concordia Foundation have generously contributed to enabling my Festival to be realised and although our 2020 Festival has been postponed to 2021, I am incredibly excited that, thanks to their support, we will be able to take our music making into care homes and schools over the course of the next three years. This expansion means a huge amount to me, as I believe the outreach work will be a wonderful chance to provide the people we reach with access to live classical music that they possibly would not have had otherwise.

All being well, our 2021 Festival will take place on 9 and 10 April in St Illtud's Church, Llantwit Major, and the concerts will be recorded for streaming at a later date.

Ben Tarlton, cello & Artistic Director, Llantwit Major Chamber Music Festival

Gillian Humphreys OBE became a Freeman of the City of London and Freeman of the Worshipful Company of Musicians in October 2005, introduced by Eugenie Maxwell.



**THE MUSICIANS'
COMPANY**

Since 2009, the Concordia Foundation's partnership with the Musicians' Company has provided exceptionally talented young musicians with performance opportunities within the Musicians' Company Concerts programme and as part of the Monday Platform series. The Concordia Foundation Artists' Fund provides three annual awards for those selected to take part in that year's concert: the Concordia Serena Nevill Prize, the Concordia Barthel Prize and the Concordia Founder's Prize. Winners over the last few years who are now establishing a reputation, thanks to the support this award has given, include the baritones John Savournin and Dominic Sedgwick, the pianist Maya Irgalina, accompanist William Vann and the Jubilee, Behn and Marmen Quartets.

The Musicians' Company sends its congratulations to Liveryman Gillian Humphreys OBE, Founder and Artistic Director of the Concordia Foundation, on its 25th Anniversary and looks forward to many more years of concord in our collaboration to support young musicians at the start of their careers.

Hugh Lloyd, Clerk of the Musicians' Company

There are three principles which define the 25 years of Gillian and Peter's Concordia Foundation: Admiration, Professionalism, and Enduring Success. Gillian will recall meeting me by chance at the Barbican Theatre in 1995. She related to me her intention to create the Concordia Foundation. I wish to emphasise the enormity of the challenge which thereby confronted her. It was later in 1995 that Gillian asked me to undertake the role of Chairman in the establishment of the Friends of the Foundation. Both Gillian and Peter clearly understood, with gratitude, the importance of all the generous financial support, derived from each and every Friend of the Foundation. It is without doubt that the loyalty and financial support of each Friend has played a vital role in Gillian's prime objective in *Building Bridges in Music and the Arts Across the World*. In recollection of the many past events, one was truly memorable. This was a Concordia Dinner held at HM Tower of London (regimental headquarters of the Royal Fusiliers). The setting included the Regimental silver in place, and the table adorned with Dasha Shenkman's beautiful flowers, so generously donated by her for that occasion. Eugenie Maxwell so kindly sponsored the piano for the performance. This unique Dinner included excerpts in costume of Gilbert & Sullivan's *Yeoman of the Guard* by City Waites and Concordia singers and musicians. Every Friend of the Concordia Foundation was delighted to learn that Gillian had been honoured by being appointed Freeman of the City of London. Subsequently, she was awarded the OBE for 'Services rendered to the World of Music and the Arts'; both so richly deserved.

On a personal level, Caroline and I and all members of the Nevill family, never cease to thank Gillian and Peter for establishing the annual Serena Nevill Prize in loving memory of our beloved daughter. Such caring kindness means a very great deal to us for which we bless you. All Friends impart their admiration of Gillian and Peter for their combined inspirational work, all relating to their world of music within the confines of their remarkable Concordia Foundation. On behalf of all the Friends, it remains for me to wish Gillian and Peter a happy and peaceful future in the years to come.

Richard Nevill

Below Left:

Mr Richard and Mrs Caroline Nevill with the Serena Nevill Prize winners, Marmen Quartet *strings*, Wigmore Hall, 15 July 2019.

Below Right:

Concordia's final Prizewinners Concert (in association with the Worshipful Company of Musicians) at the Wigmore Hall before Lockdown, 9 March 2020 - Julia Hwang *violin*, Gillian Humphreys OBE and Ben Tarlton *cello*.





£24,714

raised of **£20,000** target

In response to the COVID-19 pandemic, Concordia launched a vitally important campaign, **The Concordia Foundation Vital Fund**, with the aim to raise a minimum of £20,000 to support many of our most in-need, self-employed Artists, who have been terribly affected by the current crisis, with loss of work, earnings and stability.

The music industry will not be the same again but we believe that generosity and love from those that appreciate and honour the Arts will enable these highly talented and hard-working individuals to re-enter the world of music once normality has resumed.

We were overwhelmed by the immense generosity of our dearest Friends who made extraordinary donations to this cause, allowing us to smash our target and raise over £24,500 plus Gift Aid. We were able to distribute funds immediately and the response from the beneficiaries was full of heartfelt thanks - this warmth of spirit from both our Supporters and Artists fuelled us to do whatever we could during these challenging times.

Every donation made a huge difference. In order to express our gratitude and keep spirits high, we released specially-filmed recordings of our Artists performing in Lockdown, creating mini virtual concerts - this footage is still available on our website and social media platforms. It has also been distributed to our community outreach partners so that audience members and patients can access our uplifting and inspiring performances, and the films are currently being shown on the wards at Chelsea and Westminster Hospital.

From all of us at Concordia, thank you for your Support.



Becoming one of the Concordia Foundation Artists has been for me the first great achievement since the end of my student life, the starting point of my professional harpist career in the UK. Concordia Foundation not only has given me the chance to perform in renowned London venues, such as the British Museum and St Giles-in-the-Fields, but also to spread music where usually you would not be able to listen to it. Playing in the wards of the UCH Macmillan Cancer Centre and the Chelsea and Westminster Hospital has been one of the most enriching experiences I ever had. It is truly incredible to see how music can make a positive difference in people's lives, especially in difficult moments. I have realised how strong the impact of music is, how playing for someone in need is so much more rewarding, and I have to thank the Concordia Foundation for those feelings and emotions. Concordia is for me a musical family that made me meet and play with great artists, which have become now great friends as well, examples to look at in my professional career. All the concerts I was involved in that had been planned since March 2020 until now have been cancelled. I was supposed to have an intense concert activity, collaborating for the first time with the Accademia Santa Cecilia Orchestra in Rome, playing with the Florence Opera, debuting in St James's Church, Piccadilly, in a soloist recital, performing in a chamber music ensemble in Purcell Room, to name a few. Thankfully, some future concerts and festivals have been rescheduled safely to 2021. The Vital Fund award is an incredible help in dealing with the everyday life expenses in London, allowing me to keep practising as well for future projects with a lighter heart and spirit. Your continued help is so very much appreciated.

Anna Astesano harp, CFVF Award Recipient

I would like to thank you for this wonderful initiative and generous opportunity. I'm very grateful for all your support and help in the past three years. Through the Foundation, I was able to do amazing work, performing recitals in prestigious venues around London, meeting and collaborating with other wonderful Concordia Foundation Artists, going on a five-week cruise around South East Asia. Above all, the most enriching, fulfilling and memorable experiences took place in the hospitals and the wards. Having the chance to bring music to those places and to see the impact of music on the patients has been extremely rewarding and has enriched me for a lifetime. All these opportunities have been an important stepping stone for me, in that it gave me a wealth of knowledge and experience. As a self-employed musician, based in the UK and not in full-time education, I have been severely affected by the current crisis. All of my planned work until now was lost within the space of a week. I am absolutely devastated and have lost thousands of pounds of planned income already. The cancellations of festivals and concerts has plunged me into unprecedented insecurity for an indefinite period as the majority of my income comes from performing. Your financial support will bring me more stability, security in order to plan my future and cover my living costs and give me peace of mind.

Urška Horvat cello, CFVF Award Recipient

From Top: CFVF Videos - Gareth McLearnon *flute*; Ahmed Dickinson *guitar*; Maria Marchant *piano*; The Arcana Ensemble *piano trio*; Manu Brazo *saxophone* & Claudia G. Uriarte *violin*. Please visit concordiafoundation.com to view the footage.



Virtual Opera



Rachael Hewer
Founder of VOPERA

Right:
A stillshot from the
L'Enfant et les Sortilèges
film, November 2020

This season, we were delighted to be in partnership with revolutionary Virtual Opera ('VOPERA'). Rachael Hewer, Founder, tells us about her journey in creating and directing the ground-breaking digital Ravel production.

When I approached Natasha Day about collaborating with the Concordia Foundation for our forthcoming project VOPERA, our ambitions were much smaller in scale than the extraordinary production we've been able to realise. And that is in no small part because of the invaluable support, encouragement and enthusiasm shown by the Trustees and the organisation as a whole.

In April 2020, I came up with an idea to make a film version of Ravel's short opera *L'Enfant et les Sortilèges*. I am an opera stage director and, like so many others working in the Arts, I had become extremely lost without the possibility of doing my job. We do what we love because we love it, and when that was taken away without any warning, and without any reassurance of when, or if, a return to performing life would ever be possible, life was turned upside down. Alongside all the anxiety of the pandemic, I felt as if I had lost my purpose. I knew that I wouldn't be the only person to feel this way and I was determined to do something about it. Listening to Ravel's opera I realised that we were all experiencing the same thing as the Child in the story: uncertainty, unexpected situations and uncontrollable circumstances. The idea grew to put together a production of this opera and create a space where theatre workers could do what they love, to give people a creative focus, something to make as a collaborative group, making use of their professional skills... and get paid for it.



The impact and the effect of the ongoing pandemic on our emotional wellbeing cannot be over-estimated or understood fully, at this stage. As such, a key element of the project was to also provide free mental health support to everyone participating.

Having spoken to a few colleagues about how to achieve this wildly ambitious goal, I knew the only way we would achieve our fundraising goals was to have the support and partnership of a registered charity. I immediately thought of Natasha and the brilliant work of the Concordia Foundation and got in touch to discuss my proposal, creating a video testimony for the Trustees explaining my idea and how it could be achieved. If the Trustees hadn't seen the potential and the importance of what I wanted to do, there is no way VOPERA would have happened. They have provided so much more than a platform for our fundraising – and we are incredibly grateful for the guidance and support we've received throughout the process.

The project that developed has proved to be a ground-breaking world-first. We auditioned over 200 people from all over the world – all through video technology. We rehearsed a cast of over 80 singers, all separately, in different countries and timezones. We recorded the London Philharmonic Orchestra in a socially distanced recording studio and set about weaving all of those audio recordings together. This was an enormous undertaking and something that has never been done before.

Meanwhile, I built a green screen studio in my tiny shed, by gluing green paper to the wooden walls. This meant that I could film all of the action for the film on my iPhone in the shed, and use the singers' filmed faces to create characters. Our designer and guest artists created the visuals you see on the film, which are manipulated and layered by a very small team of VFX editors. The process is labour-intensive, time-consuming and complicated. In normal circumstances it would take years and a budget of hundreds of thousands. With Concordia's help, we were able to finish the film in a few months and were ready to premiere.

The film has had over 9,000 views on youtube and has received numerous 5-star reviews from the press. Over 135 freelance theatre makers have been paid for the work they have done, as well as being offered 24/7 free and confidential mental health support throughout. This project has been a real lifeline to everyone involved – and we are extremely proud of what we have achieved whilst working with the Concordia Foundation.

Rachael Hewer, Director, *L'Enfant et les Sortilèges*

Watch the Film!
L'Enfant et les Sortilèges

Please visit
www.Vopera20.com
to view the film by
16 December 2020.

Thereafter, the footage will
be available on
Marquee TV indefinitely.

FIGO Quartet in Care Homes

Right: Ed Taylor *baroque violin*, Jonatan Bought *theorbo* & Jacob Garside *baroque cello* with residents at the ABC Centre, Bristol.



All the residents and musicians involved were truly enriched by this project. We are hugely grateful to Concordia for enabling us to help the community with our performances.

FIGO Quartet

Feedback from residents of ABC Centre, Bristol

It's the first time we've had music in here since March - we loved it!

Margaret

You've brightened my day!

Lynn

Concordia is delighted to have supported Figo Quartet strings and their wonderful project to perform within care homes in the South West, bringing music to some of those who need it the most during these challenging times.

It was extremely rewarding for FIGO's first public performance since lockdown to be for residents of a care home in Bristol. The musicians playing for our outreach project would have been playing for FIGO as part of the orchestra for The Clifton International Festival of Music, had the festival gone ahead in June. With Concordia's kind financial support, FIGO were able to take the musicians and music that would have been played in this year's cancelled festival to care homes in Bristol. We played three sets of music to different groups at the ABC Centre, Bristol. These were recognisable baroque pieces, such as Handel's *Lascia Ch'io Pianga*, Bach's *Air on a G String*, Vivaldi's *Autumn*, Pachelbel's *Canon* etc. The residents really enjoyed hearing live music and there was enough time in between groups that we could have a chat with everyone afterwards. A lot of them had had the Pachelbel played at their weddings and it brought back fond memories. We also showed them and spoke to them about our original baroque instruments. Having so many windows going onto the terrace was perfect for our purposes as we needed to stay outside for the duration, for COVID-19 safety. There were several very vulnerable people who couldn't leave their rooms, who were able to open their windows and listen to us playing from the courtyard. All in all a very positive and enriching experience for everyone involved. Not only for the residents and the musicians, but for the care home staff who stayed to listen and had a nice break from a job that is especially difficult and stressful at the minute.

Jacob Garside baroque cello

Live Concordia Concerts Resume!

From Left: Ashley Fripp *piano* & Emily Sun *violin*;
Jo Ramadan *piano* & Lauren Joyanne Morris *mezzo-soprano* - at St James's Church, Piccadilly.

We were thrilled to be able to resume a series of live and streamed lunchtime concerts over the Autumn season - our 2 September concert featuring Emily Sun *violin* and Ashley Fripp *piano*, playing Debussy and Franck at St James's Church, Piccadilly was the very first that the venue hosted since Lockdown. The following month, Lauren Joyanne Morris *mezzo-soprano* and Jo Ramadan *piano* delighted audiences with a varied programme of art song. The New North London Synagogue has been tremendously successful with their online streaming platform of recitals, featuring a number of Concordia Artists since the pandemic. On every occasion, the Artists have expressed their heartfelt gratitude for the opportunity to once again perform, be supported and, in turn, bring music to some of those who need it the most.

Please join us at St James's Church, Piccadilly, on Friday 18 December 1.10pm to hear The Mulinello Duo, flute & harp. Entry is free, but registration is required. Please see our website for further details.







Memories 1990s - 2000



1993-1994

This period heralded a journey that culminated in Concordia becoming a registered charity in 1995. It began with their work in Romania in the early 1990s. In 1992, Anda Anastasescu, Director of the London Schubert Players, invited Concordia to perform *Shakespeare in Love* – an anthology of verse, prose and music devised by Gillian Humphreys and Edward de Souza – at the Silvestri Festival in Tirgu Mures. In 1994, at the invitation of the Romanian Ministry of Culture, performances were given at castles in Peles, Bran, and Arcos and at Tescani, the former home of the Romanian composer Georges Enescu. A hallmark of Concordia's work is its holistic approach - *Young Audiences* projects were given in orphanages throughout Romania, endorsed by Mother Teresa. Concordia also arranged for The Vox Humana Choir from Transylvania to sing at St George's Church, Hanover Square, en route to the Festival at Llangollen in North Wales. It was at this concert that representatives of Hextall Erskine Solicitors suggested we become a registered charity.

Performing the children's concert at the Brancovenestri Sanatorium on Concordia's first visit to Romania, August 1992.

1995

Lord Menuhin, our first patron, extended a welcome for 'the success of this inspiring tour' as the Cantorino Children's Choir from Zalau, Romania, began their series of concerts under their musical director Dorina Cret, with pianist Christina Para at St Michael's Church in Bedford Park. The children were overjoyed to be sharing platforms with Corina Belcea *violin* and Ekaterina Apekisheva *piano*. They captivated audiences at concerts during a successful tour of concert halls and churches in South Wales and England. The children found staying with families in Chiswick during their first few days in London very exciting – particularly the occasional visit to McDonald's for lunch! They gave their final concert for the Hutterian Brethren in Robertsbridge, who had given them hospitality for their last evening. A high point of the tour was meeting the former King and Queen of Romania in Chiswick and performing as guest choir with Gillian on her BBC radio programme.

Dorina Cret and members of the Cantorino Children's Choir meet the former King and Queen of Romania.



1996

In the summer of 1996, university students Camilla Ferrier and Catherine David travelled to Sfintu Gheorge, Romania, on the adventure of a lifetime. In association with the Foundation, books donated by their universities were given to the library at Shakespeare Kingdom House, a centre for Shakespeare studies, where the ladies assisted Director Attila Nagy in cataloguing the library. They also taught English and directed plays for children and teenagers at a local secondary school, coordinated by teacher Agnes Fazakas. For the Foundation's concert at St Giles Church, Barbican, on 11th December 1996, Gillian commissioned Cecilia McDowall to compose the cantata *Every Winter Change to Spring*. The concert was enthusiastically received by an appreciative audience, many of whom have remained loyal supporters of the Foundation. The London Schubert Players were conducted by Neil Thomson; artists included Gillian Humphreys *soprano* and Jeremy Huw Williams *baritone*. Guest artist Anda Anastasescu played Bach's *Piano Concerto in F Minor*.

Members of the London Schubert Players and their Director, Anda Anastasescu, prior to their concert at St Giles, Barbican.



1997

John Wilson conducted the Sinfonia of Westminster at St John's, Smith Square. Andrew Haveron *violin* played the Waxman 'Carmen' *Fantasia* and sixteen soloists, including Colin Lee *tenor*, Alfie Boe *tenor* and James Rutherford *bass*, performed Vaughan Williams' *Serenade to Music*. Gary Ryan *guitar* played *Concierto de Aranjuez* by Rodrigo and Bobby Chen *piano* played *Capriccio Brillante* by Mendelssohn. Vladimir Ovchinnikov, winner of the 1987 Leeds Piano Competition, performed for the Foundation at a gala reception at Philips International, London. A year later, Concordia presented The London Schubert Players String Orchestra, conducted by Gheorge Costin, in the Waterloo Chamber, Windsor Castle, as part of the 1998 Windsor Festival. Gillian sang *Four Shakespeare Songs* by Cecilia McDowall, Yuri Zhislin *violin* played *Rondo in A for Violin and Strings* by Schubert. The production was supported by Bernie and Rosemarie Smythe.

John Wilson conducts the Sinfonia of Westminster in rehearsal for the Concordia International Gala Showcase.



1998-1999

Our *Mediterranean Journey* concert held at the Purcell Room at Queen Elizabeth Hall, Southbank Centre, supported by the Spanish Embassy, featured premieres of *Two Shakespeare Sonnets* by Delfine Colomé and *Fantasia on Carmen* by Costas Fotopoulos. Sarah Barnes *cello* and Jesus Carrasco Barea *piano* invited us to initiate an educational project in La Linea, Andalusia. We held concerts in Spain with the Samantha Newbold Piano Quartet and Phuong Nguyen *classical guitar*. We also gave masterclasses with The Children's Orchestra of The Muñoz Molleda Conservatoire, which was founded by Sarah Barnes. Later, whilst touring South America, Concordia was invited to give a Gala Concert for Save the Children Argentina at the British Embassy, Buenos Aires. We also toured Switzerland, the highlight of which was our performance at Dolder Grand Hotel, Zurich. Our early sponsor, Tan Sri Dato' Francis Yeoh Sock Ping, invited Gillian to appear in a Millennium Concert of Celebration in Kuala Lumpur, with Michael Ball and Italian flautist, Andrea Griminelli.

Gillian, Sarah Barnes and members of The Children's Orchestra of the Muñoz Molleda Conseravtoire, La Linea, Spain.



Memories 2000 - 2005



2000

Our first opera venture to Vietnam was two stage performances of *Cavalleria Rusticana* with the Saigon Concert Orchestra. Gillian Humphreys presented the Gala at the Saigon Opera House, with performers Tarsha Cole *soprano*, Robert Millner *tenor*, William Allenby *baritone*, mezzo-sopranos Ann Atkinson and Heather Shipp and Graham Sutcliffe MBE *conductor*. It was the first Western-style opera to be presented at the Opera House since its renovation in 1995. The production was directed by Sarah Chew and supported by the Italian Chamber of Commerce.

Later that year, the Foundation flew to the US to present *Patti, Patti, Patti*, a musical biography of 19th-century diva Adelina Patti, at the Thomasville Arts Festival as guests of Mrs Teresa Brown. We were lucky to have survived the tropical storm en route! This musical event was also performed at the Corcoran Art Gallery in Washington. Directed by Michael Fry, the production featured Gillian Humphreys, Ian Puleston-Davies *actor*, Erika Nastro *violin* and Vadim Peaceman *piano*.

The cast of *Cavalleria Rusticana* grouped around the display board at the Opera House in Ho Chi Minh City.

2001

The launch of the Concordia concert series in Hanoi was a great success. We gave two concerts with the Vietnam National Symphony Orchestra conducted by Graham Sutcliffe. Seventeen-year-old Cliodna Shanahan from the Yehudi Menuhin School played the *Second Piano Concerto* by Shostakovich. Daniel Vaiman of the Royal Academy of Music played the *First Piano Concerto* by Beethoven. By a strange coincidence, the grandson of the late Lord Menuhin was travelling in Vietnam at the time, and he attended the concert and met the artists. In June, baritone Rodney Clarke won the finals of the English Singers and Speakers Competition, held at the Purcell Room. The Concordia Foundation was pleased to have supported the prize for five years. Our dear friend Catherine Lambert, a tireless supporter of the prize, helped tutor many young singers and musicians in their speech and presentation skills. Other winners included joint winner Heather Withers *mezzo-soprano* and David Clegg *countertenor* (1999), Tessa Spong *soprano* (2000) and Howard Wong *baritone* (2002).

The Sicilian Chorus of *Cavalleria Rusticana*, comprising local singers and actors and Europeans living in Ho Chi Minh City.



2002

In April, the Concordia production *Love from Ivor*, written and directed by Richard Stirling, made its world premiere at the Grand Theatre in Blackpool. No other popular composer has captured the spirit of romance quite like Welsh composer Ivor Novello. The glamour of his dancing years was captured through the enthusiasm of performers Gillian Humphreys, Michael Chance and Johanna Byrne. The production was also performed at Ely Cathedral, Linbury Theatre at Covent Garden, Walter Reed Theater in New York and the British High Commission in Sydney. At the invitation of pianist Nina Kuzma-Sapiejewska, Concordia appeared in the gala inaugural concert of the 4th International Chopin & Friends Festival, which was held at the Polish Consulate General in New York. Gillian Humphreys presented Concordia Artists Yuri Kalnits *violin*, Costas Fotopoulos *piano* and Magdalena Makowska *violin* at this gala occasion. Thanks to Chairman of the Friends of Concordia Richard Nevill for enabling Concordia to hold its Jubilee fundraising dinner and recital held at HM Tower of London. Concordia Artists presented excerpts from Gilbert & Sullivan's *Yeoman of the Guard*.

Richard Nevill presenting commemorative books at Concordia Jubilee fundraiser dinner, HM Tower of London.



2003

Concordia performed *Shakespeare and Love*, an anthology of verse, prose and music, devised by Gillian Humphreys and Edward de Souza, on Shakespeare's birthday in Southwark Cathedral. Later in the year, it was presented at the Globe Theatre, Bankside. Concordia worked on another production in honour of Shakespeare, *The Albion Bridge*, compiled and directed by Michael Fry. It included Shakespearean scenes performed by young actors Emily Bryant, Matthew Pattimore and May Phillips, and it was performed at St Paul's Church, Covent Garden. The *Albion Bridge* production formed part of the Foundation's concert series, *International Journeys Through Music*, which explored musical influences from Asia, Africa, Celtic and Slavonic regions. The final concert brought music from Spain, France and the Americas. Young Artists featured in this series included Sarah Field *saxophone*, Sergey Rybin *accompanist*, Milos Milivojevic *classical accordion*, Dmitry Rasul-Kareyev *clarinet* and Morgan Szymanski *guitar*. These concerts were endorsed by Dame Evelyn Glennie, Robert Tear, William Dalrymple and the late Richard Hickox CBE.

The World of Concordia, designed by Anna MacDonald.



2004

Gillian first presented *Winter In Majorca*, written and directed by Richard Stirling, as one of Concordia's regular National Portrait Gallery recitals. Frédéric Chopin arrived in Majorca in November 1838, accompanied by the writer George Sand and her two children. Their six-month sojourn in the monastery at Valldemossa was meant to improve Chopin's health; despite their efforts, his condition deteriorated further. Sand's journal, *Un Hiver à Majorque*, famously recorded the lovers' relationship. Excerpts from the journal and dazzling music Chopin composed on the island comprise Concordia's programme. A performance of *Winter In Majorca* also took place at the ancient Carthusian monastery of Valldemossa, high in the Tramuntana Mountains, as part of a gala weekend for Friends of Concordia, supported by Eugenie Maxwell. The Concordia International Ensemble invited young French virtuoso pianist Emmanuel Despax to play the part of Chopin. Other performers included Carol Carey *actor* as George Sands and Monika Sawa *soprano*.

Winter in Majorca artwork, written and directed by Richard Stirling.



Memories 2005 - 2010



2005

The 10th Anniversary Gala Concert at the Queen Elizabeth Hall in February 2005, celebrated a decade of “promoting harmony between different cultures, nurturing and supporting young performers,” according to concerts and PR manager Carole Radford. Rebecca Miller conducted the New Professionals Orchestra, and Danny Driver played Gershwin’s *Piano Concerto in F*. Sixteen young professional singers, including Pumeza Matshikiza and Lukasz Jakobczyk, performed *A Serenade to Music* by Vaughan Williams, conducted by John Wilson. We sourced Vietnamese artists and costume and set designers for our production of *Pagliacci* at the Hanoi Opera House, directed by Jeff Clarke. Graham Sutcliffe, again, conducted the Orchestra, and members of the cast included John Rawnsley, Fiona Hammercott and James Cleverton. “For those who came to fill the opera house, it will be a memory deeply held and unforgettable. We have touched hearts and made many friends. And that is surely what the Concordia Foundation is all about,” said Jeff Clarke.

Pagliacci at the Opera House in Hanoi with Bradley Daley tenor.

2006

Our first Concordia Foundation *Young Audiences* production, *A Journey to Meet Peter and the Wolf*, was held at Wilton’s Music Hall. The Foundation aims to bring children of all nationalities and faiths together and to inspire a new generation of musicians and artists. Subsequent productions include *The Rhythm of Life – Our Musical World*, *The Spotted Cow and the Pianoforte*, *Street Cries of London*, *Around the World in 60 Minutes*, *A Journey to Meet the Orchestra* and more. “Thank you, Miss. It was much better than a DVD!”, one child said to Gillian. The productions combine music and visual arts, and they encourage the children in the audience to participate. Artists paint on large canvases whilst musicians engage the children with mesmerising storytelling and live music. The presentations have delighted children, and we hope they are inspired to continue exploring and enjoying all forms of art and music.

A Journey to Meet Peter and the Wolf, Wilton’s Music Hall, Tower Hamlets - Meridien Ensemble, Darren Raymond actor and Rosie Mayhew artist.



2007

Gillian returned to the scene of her early operatic studies in Siena with several Friends of Concordia to present a Gala concert for world peace. At the invitation of the Comune di Siena, Concordia artists performed *The Still Voice Sings Within* at the early 19th century Teatro dei Rozzi. The programme offered a rich and varied tapestry of verse and music: Celtic melodies, American spirituals, Hungarian czardas and Argentinean tangos. The music ranged from Purcell to Gershwin. Director of the London Film Academy Anna MacDonald has always encouraged the Foundation to build a cultural bridge with Poland. Gillian complied, returning to Poland in 2007 to join the panel of the 6th International Stanislaw Moniuszko Vocal Competition after giving a workshop on music in film at the European Film Week in Warsaw. Concordia holds the belief that music can speed recovery. In the summer of 2007, Concordia began a series of lunchtime recitals presented in the atrium of Chelsea and Westminster Hospital, along with music and art therapy classes in the children’s wards.

Curtain call for *The Still Voice Sings Within*, Teatro dei Rozzi, Siena.



2008

Concordia presented *The Still Voice Sings Within*, celebrating the universal spirit of music and the arts as a part of the Renewal Arts Forum at Mountain House in Caux, Switzerland. Concordia visual artist-in-residence Rosie Mayhew painted the musical themes on canvas during the performance. “The Concordia Ensemble thrilled the audience as the painting and the progression of the music fitted beautifully together...” (Kathleen Dodds, Renewal Arts). The magnificent conference centre overlooks Lake Geneva and was one of the first sites of reconciliation between France and Germany after WWII. The Renewal Arts Forum followed that theme of peace and change. Concordia premiered the *Young Audiences* production *The Spotted Cow and the Pianoforte*, devised and directed by Jeff Clarke, at Wilton’s Music Hall in October. It was a colourful and up-tempo reinterpretation of an old Victorian tale exploring the importance of both art and commerce. Concordia strives to teach young audiences about real-world concepts through humour and entertainment.

The colourful cast of *The Spotted Cow And The Pianoforte*, Wilton’s Music Hall 2008.



2009

Concordia travelled to Cuba for a *Young Audiences* project and concert series. A team of six artists and seven Trustees facilitated exchanges of artwork between Shapla Primary School in Tower Hamlets and Escuela Manuel Saumell in Havana. We also held masterclasses at the Palacio del Teatro Lyrico and a concert at the Teatro Amadeo Roldan. We invited Cuban pianist Dario Martin, who accompanied our gala concerts and *Young Audiences* projects, to London to audition at music colleges, appear at the Chelsea Schubert Festival and give a recital at St James’s Church, Piccadilly. Back home in London, Vocal ensemble VOCES8 took our *Young Audiences* on a time machine ride through Roman times to World War II, via the court of King Charles II and the Great Fire of London, in our production *Street Cries of London: Let the Children Sing*. We also established the Concordia Foundation Artists’ Fund in association with the Worshipful Company of Musicians. The award winners get the opportunity to perform annually in a recital at the Wigmore Hall. It has been an asset to many emerging artists and initiated Concordia’s presence on the Wigmore Hall recitals platform.

It seemed appropriate to present a purple violin to the children at The Escuela Manuel Saumell, Havana, on our tour of Cuba!



Memories 2010 - 2015



2010

Our first Concordia Foundation Artists Fund concert in association with the Worshipful Company of Musicians was held at the Wigmore Hall. The winning artists were Julia Sporsén *soprano*, Ashok Klouda *cello* and Joseph Middleton *piano*. Ten designs by Tower Hamlets schoolchildren were selected to decorate a building off Brick Lane as part of a joint EDF/Concordia project developed by artist Rosie Mayhew. In May, we presented the Verdi *Requiem* at the Hanoi Opera House at the invitation of the Vietnam National Opera and Ballet Company. Soloists included James Cleverton *baritone*, Edward Hughes *tenor*, Alexandra Cassidy *mezzo-soprano* and Joanna Weeks *soprano*, with conductor Graham Sutcliffe. In July, Concordia Artists explored the musical journeys of Stravinsky, Ravel and Philip Glass at the National Portrait Gallery. Voces8 and many of our international artists performed Vivaldi to Verdi at St Martin-in-the-Fields during the same month.

The first Concordia Foundation Prizewinners Concert at Wigmore Hall - Jo Middleton piano, Gillian Humphreys OBE, Ashok Klouda cello, Julia Sporsén soprano and Howard Blake composer.

2011

Concordia was invited by Lord Mayor of London, Alderman Michael Bear, and the Lady Mayoress to present cultural diplomacy alongside business diplomacy on tours planned for Vietnam, China and Kenya. We presented an opera and ballet gala at the Opera House in Hanoi, Vietnam. Working closely with conductor Graham Sutcliffe, we established a legacy of support for the Vietnam Artists' Performing Arts Fund. We were able to create a major bridge linking musical performance and the visual arts in China with our performance of *River Cities: London – Shanghai*. Our visit to Nairobi, Kenya, was challenging and inspirational. We brought our *Young Audiences* programme to orphanages and slums, donating 100 fifes that gave children the chance to discover their musical voices in their own community and 500 Life Straws that provide clean drinking water. We are grateful to Gareth McLearnon *flute* for his help with all these projects. The Concordia International Ensemble also included Abigail Burrows *flute*, Satoko Fukuda *violin* and Jeremy Silver *conductor*. Tanya Cooling devised and presented the *Young Audiences* programme *The Pied Piper of Tower Hamlets* at Wilton's Music Hall in London. We also presented *Ballad Songs and Snatches*, a tribute to the Gilbert and Sullivan exhibition at the National Portrait Gallery. Our Prizewinners concert in association with the Worshipful Company of Musicians at the Wigmore Hall featured Laura Mitchell *soprano*, Charlotte Forrest *piano* and Slava Sidorenko *piano*.

Sir Michael Bear, Graham Sutcliffe conductor, James Cleverton baritone, Gillian Humphreys OBE, Lady Bear, Tanya Cooling soprano in Hanoi.



2012

Our Prizewinners Concert at the Wigmore Hall featured Anna Patalong *soprano*, Elizabeth Rossiter *piano* and Yuka Ishizuka *violin*. We presented a concert at the National Portrait Gallery celebrating Charles Dickens' 200th birthday, written and directed by Richard Stirling. Sir Michael and Lady Bear invited Concordia to perform *The Musical World of Charles Dickens* as entertainment for their Summer banquet in the Crypt of the Guildhall. Concordia Artists also performed at Victoria Carter's Young Professionals' Gala Evening, hosted by Guy Carpenter at Old Billingsgate. We presented *Loli-Pop!* at the Victoria and Albert Museum, a performance based on an Alice in Wonderland silent film made in 1903. The Artists, Richard Stirling, Satoko Fukuda *violin*, Abigail Burrows *flute* and Maria Marchant *piano*, performed for a roving audience of over three hundred people. They performed with the English National Ballet Youth Company in costumes provided by Japanese Lolita fashion specialists Baby, The Stars Shine Bright and headpieces provided by Bryony Rumble. *Young Audiences* production, *Shadows of What May Be*, written and directed by John Savourin, and inspired by Charles Dickens' *A Christmas Carol*, was performed in the crypt of Christ Church, Spitalfields. The Candlelit Christmas Concert was a major success with honoured guests Vicky Carter, Richard Stirling and Isla Blair.

Loli-Pop! featuring Concordia Artists and The English National Ballet Youth Company at the V&A.



2013

Concordia presented *Streets of London* in a performance that celebrated the works of Herman Melville, Heinrich Heine and Benjamin Franklin during their time as residents of Craven Street, London. Soprano Joanna Marie Skillet, Arensky String Quartet, baritone Ed Ballard and pianist Ross Leadbeater performed in this production. As a continuation of Concordia's *Music for Life* programme, we linked London primary schools St Clement Danes School in Covent Garden and St Paul's School in Tower Hamlets with St John's School in the Korogocho slums of Kenya. The students became pen pals. The winning ceramic windows created by Tower Hamlets schoolchildren through the 2010 EDF/Concordia project initiated by Annie Pang and Adrien Salt, and developed in schools by Rosie Mayhew, now adorn the EDF building on Brick Lane. The London children are a part of our *Be A Smartie* fundraiser to send instruments to Africa. We supported Olivia Ambani in Kenya, who coordinated the project between the London and African schools. We coordinated Skype lessons so the Kenyan children could improve their musical skills. The highlight was the arrival of a cello for Koti, who desperately wanted to learn to play.

Concordia Artists, Gillian Humphreys OBE and schoolchildren from Kenyan slums.



2014

Gillian was awarded an OBE in the New Year's Honours List 2014. Lunchtime concerts took place at St Martin-in-the-Fields, St James's Church, Piccadilly, Chelsea and Westminster Hospital, and the New North London Synagogue. *Beyond the Horizon*, featuring Satoko Fukuda *violin*, wove tapestries of classical music through the folk traditions of Japan, Europe, and the New World. Voces8 opened the concert at St Martin-in-the-Fields with Roxana Panufnik's *Zen Love Song* together with animation by Mischa Giancovich. The Rambert Dance Company performed beautiful choreography for the evening. Concordia presented *The Ballad of Whitechapel*, a commemoration of the life and work of Isaac Rosenberg, at the National Portrait Gallery. With the encouragement of the Rosenberg Family, we presented *Young Audiences* workshops at schools in Tower Hamlets, classes at the Whitechapel Gallery and portraiture workshops at the National Portrait Gallery. Our Prizewinners performed at the Wigmore Hall: baritone John Savourin, pianist James Young, and the Jubilee String Quartet. Concordia schools were involved in *The Magic Fife Project*, a programme featuring the music of Mozart's *The Magic Flute*, run by Abigail Burrows *flute*. *Duelling Divas* at the National Portrait Gallery included sopranos Natasha Day and Rhiannon Llewellyn and pianist Peter Foggitt.

Isaac Rosenberg Commemoration at The National Portrait Gallery.



Memories 2015 - 2020

2015



We were thrilled to further expand Concordia's *Healing Power of Music* programme this year through the launch of a new lunchtime concert series at the UCH Macmillan Cancer Centre. Whilst, for *Young Audiences*, John and Rosamond Savoumin created a new project, *The Magna Carta – Back at 1215*, celebrating the 800th anniversary. Concordia also presented *Fifes and Fairytales*, bringing together over 270 children from London schools to experience enchanting fairy tales through live music, puppetry and story-telling. Our Prizewinners Concert featured The Ducasse Trio *piano trio*, Ben-San Lau *piano* and Bethan Langford *mezzo-soprano* and our annual Summer Serenade Concert at Benjamin Franklin House was performed by Holly Cook *flute* and Tamara Young *harp*. Additionally, Concordia talent shone at Piano Week Festival 2015 directed by Samantha Ward. We hosted multiple events at the National Portrait Gallery, including a presentation of *A Song for the Lord Mayor's Table* and *Madame Viardot's Salon*, a production that united theatre, song and chamber music to celebrate the work of Pauline Viardot. We were also excited to take *The Ballad of Whitechapel* to the HighTide Festival, Aldeburgh, featuring Klezmer musicians and vocal group Apollo5. The year was brought to a warm, glittering close with Concordia's 15th Annual Candlelit Christmas Concert, supporting Richard Bradley's incredible cancer charity Look Better Feel Better at St George's, Hanover Square, and the New Year's Eve Operetta at St Martin-in-the-Fields.

The Magna Carta - Back at 1215, Toynbee Studios, London.

2016

This year's *Young Audiences* projects, *Fyer! Fyer! Tales of the Great Fire from 1666* (written and directed by John Savoumin), and *Around the World in 80 Fifes* (written and presented by John Savoumin and Abigail Burrows), were held at Wilton's Music Hall. Flauguissimo Duo *flute and guitar* presented the Summer Serenade held at Benjamin Franklin House and the Prizewinners Concert at St John's Smith Square featured Joanna Marie Skillett *soprano*, David Eaton *piano* and Kowalczyk-Kim Duo *violin and piano*. We were delighted to present two themed concerts at the National Portrait Gallery – *Shakespeare in Love* (John Savoumin *baritone*, Alexandra Hutton *soprano* and David Eaton *piano*) and *Good Enough for Nelson*, written and presented by Jeff Clarke. We also welcomed three new partnerships: The Whitehall Orchestra, featuring Christopher Diffey *tenor* and Jeremy Silver *conductor* in their Spring concert, and the Winchelsea Arts Festival who selected Concordia Artists Chiyan Wong *piano*, BLOCK4 *recorder quartet* and Arcana Ensemble *piano trio* to perform as part of their seasonal programme. Through Michael Stein of the New North London Synagogue, we began to feature our Artists in lunchtime concerts at the Betty & Asher Loftus Centre, a Jewish care home in North London. Finally, international pianist and Concordia Ambassador Bobby Chen invited Natasha Day *soprano* and David Malusa *piano* to perform to the young students of the Overseas Masters Winter Piano Academy held at the Yehudi Menuhin School.

Fyer! Fyer!, Wilton's Music Hall.



2017

This year's Prizewinners Concert featured Jamal Aliyev *cello* with Maria Tarasewicz *piano*, Nicholas Mogg *baritone* and Jams Coleman *piano* whilst two wonderful themed evenings took place at the National Portrait Gallery - *Masquerade - a Journey Behind the Mask* (presented by Peter Foggitt *piano*) and *Impressionism in Music* (presented by William Vann *piano*). Gillian Humphreys OBE was invited by Jamie Moreland, series producer of The BRIT Live, The BRIT School, to be interviewed about her career and the adventures of the Concordia Foundation which was shown to the students. John Savoumin adapted a production of Humperdink's *Hansel and Gretel*, originally conceived at Opera North, to create a 'Whistle-Stop' *Young Audiences* version of the story. Two boroughs of eight schools were invited to St Paul's Church, Covent Garden, and taken into a magical world of gingerbread and witches, involving a cast of four singers and an accordionist. In a similar vein, Concordia also supported two educational Summer projects: *Noah's Flydde* at Nevill Holt Opera, and *Over There!* for the London English Song Festival at Wilton's Music Hall. We were also delighted to support Concordia Ambassador Emmanuel Despax *piano* by offering him a lunchtime concert of his Chopin *Etudes* at St Paul's Church, Covent Garden, to celebrate the release of his new album. Last, but by no means least, we held the St Martin-in-the-Fields November Lunchtime Concert in memory of our dear friend and colleague, Barbara Baxter, who had sadly passed away the previous year.

Hansel and Gretel, St Paul's Church, Covent Garden.

2018

We were delighted to stage several exciting new ventures this year, not least The Concordia Vintage Fashion and Theatrical Costume Sale which brought together an incredible team, including Anna MacDonald, Co-Founder of the London Film Academy, and some of her talented students; Roland Klein, fashion and interior designer; photographer Ed Aldridge and numerous Concordia Artists who modelled the garments from Gillian's precious collection. Our e-boutique, personal shopping appointments and a pop-up stall at Clerkenwell Vintage Fair raised over £22,500 towards our work in schools and hospitals. Secondly, we were invited by our inspirational partner Jon Barker and Voyages to Antiquity to present our Artists within three luxury cruise contracts; seven musicians sailed the seas to locations as exotic as Cape Town, The Maldives and Cairo. And, thirdly, the British Museum selected three of our harpists to perform as part of their Winter events series, preceding live ballet shows of Tchaikovsky's *The Nutcracker*. This was all in addition to our other wonderful work, including *The Mini Magic Flute* for our *Young Audiences*, involving 12 schools from Tower Hamlets and Camden. Originally commissioned by Opera North, this bitesize production explored the history of the opera, its story and involved the children creating props for the performance, including magical birds. This year, Concordia also supported Joanna Marie Skillett *soprano* in her plans to give the Aroha Choir from Shillong, North East India, a chance to perform in London, on their way to compete at the Llangollen International Musical Eisteddfod Competition in Wales.

Sofia Castillo *flute* models one of the beautiful Concordia gowns (photo: Ed Aldridge).



2019

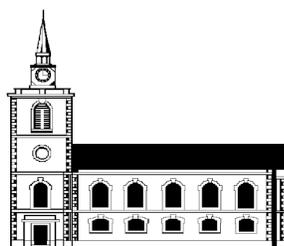
Exploring the critical issues facing our world today, not least climate change, this year's *Young Audiences* project, written by John Savoumin, was called *The Man in the Moon* and involved 11 schools, 16 classes and 572 children from Tower Hamlets and Camden. The children were totally involved in this production, having made props for the final production using recycled materials. The Prizewinners Concert at Wigmore Hall featured The Marmen Quartet *strings*, and Dominic Sedgewick *baritone*, accompanied by Ceri Owen *piano*. Concordia supported Ben Tarlton *cello* in his endeavour to launch the Llantwit Major Chamber Music Festival, bringing concerts to communities who were in need of better access to live classical music. Our concert diary involved over 130 opportunities for our Artists, including collaboration with two new partners – The Royal Opera House (a Reimagined version of Britten's *Billy Budd* including tenors Anthony Flaum and Joel Williams, Neil Balfour *bass-baritone* and Andrew Tipple *bass*) and The Athenaeum Club, Pall Mall (a period production of Mozart's *Così fan tutte* featuring Natasha Day *soprano*, Vivien Conacher *mezzo-soprano* and Peter Edge *baritone*). Concordia was also delighted to put together a chamber orchestra, conducted by Peter Foggitt, that accompanied screenings of Howard Blake's *The Snowman* at the British Museum on three evenings.

Anthony Flaum tenor, Billy Budd Reimagined, The Royal Opera House.



Tributes

We are delighted to share with you some of the wonderful testimonials that we have received from Friends, Artists, Trustees and Partners of the Concordia Foundation from all around the globe. To read the full scope of what people have said, please refer to our website.



St James's Piccadilly's relationship with Concordia Foundation dates back many years, and Concordia has always been a cornerstone of our highly successful lunchtime concert series. Since I've been at St James's, I've always felt that our shared values of excellence, inclusivity and offering opportunity make the partnership a perfect fit. In September 2020, when we resumed our music programme after Covid had silenced live performance for six bleak months, it felt really significant that our first concert was with Concordia, such a long-established

and trusted partner. When I see Concordia Artists go on to forge successful careers, I feel proud and delighted to think that through our partnership, St James's has been a small part of their journey. Although we'll greatly miss the dynamism, professionalism and humour of Gillian and Natasha in the future, we know that the Concordia legacy will live on.

David McCleery, Concerts & Events Manager, St James's Church, Piccadilly



From October 2013 until the Pandemic in March we have held around 80 concerts at the New North London Synagogue and the Lady Sarah Cohen House (old age home) in North London. Many outstanding musicians in over 50 of these concerts have appeared through the hard work and dedication of Gillian Humphreys and Natasha Day of the Concordia Foundation and they have contributed

enormously to the increase in our attendance and our overall success. As we all know the Pandemic has had a serious effect on the careers of many young musicians. Our involvement and partnership with Concordia will be critical in the future as we all work together to develop increasing opportunities for young musicians.

Michael Stein, Member of the New North London Synagogue Intermezzo Committee



It has been a very real pleasure to work with Gillian and her absolutely stunning musical stars over very many years. We hold a much-loved Carol Concert at St George's Church, Hanover Square. We are grateful to Richard Bradley for introducing us to Concordia who has worked alongside us

in creating and presenting the musical content. Every year we've been blown away by the world class quality – from violin to harp, flute to trumpet and saxophone – and not forgetting our introduction to a marimba. We have wonderful memories of the brightest and best young talent. Like every other charity, Look Good Feel Better has been devastated by Covid 19 and in March we had to pull our confidence-boosting services out of 141 venues across the country. Within two weeks we switched things up to offering online support and now offer a wide range of services via zoom. Hopefully in 2021 we will get back to some degree of 'normality' but we are driven on by the fact that we all know that cancer hasn't stopped – and neither will Look Good Feel Better.

Very best wishes for your 25th Anniversary.

Sarahjane Robertson, Chief Executive, Look Good Feel Better



CW+, the charity for Chelsea and Westminster Hospital Foundation Trust, enhance the hospital experience for all our patients and staff. Working with talented partners, we implement innovative design in the hospital environment, and run a programme of participatory arts, craft, music and sensory sessions. CW+ have a well-

established partnership with Concordia Foundation, which provides inspirational music. Concordia introduced a pianist-in-residence delivering *Memory Lane* workshops on the wards at Chelsea and Westminster Hospital. Our patients' can receive beautiful, personal performances of their favourite songs from the fantastic musicians involved! All of Concordia's Artists are professional and exceptional at creating natural and fun interactions. Taking part in our Lunchtime Concert series, Concordia showcase a variety of classical music and the wonderful events are often the highlight of our staff and patients' day! Our partnership has now been extended to include CW+ *Arts for All Virtual Connections*. For this virtual catalogue, Concordia Foundation have provided recorded musical performances to be shared with our patients through bedside screens.

Abigail Balkitis, Arts Assistant, CW+

Above: Lunchtime Concert Series at St James's Church, Piccadilly; Arcana Ensemble *piano trio* at New North London Synagogue; Manu Brazo *saxophone* performing at Look Good Feel Better's Christmas Concert 2019; Concordia Artists meet patients at Chelsea and Westminster Hospital.

London Film Academy & The Pioneer Award

Just as music and film have an unquestionable synergy, so too does the beautiful partnership between Concordia and London Film Academy. This important collaboration was born out of our shared vision to support and nurture emerging creatives from underprivileged backgrounds.

Last year, Concordia Foundation has co-sponsored the LFA's Pioneers Award, which gives a fully-funded place on our Filmmaking Diploma for a promising female filmmaker who may not have otherwise had access to the training due to financial restraints. The recipient, Beatrix Blaise, an emerging artist and filmmaker based in London had, prior to starting at LFA, created several music videos, art installations and short films. Since graduating from LFA this summer, Beatrix has gone on to phenomenal success, receiving a nomination at this year's Raindance Film Festival for her latest short film *Tin Luck*, and also featured in the Evening Standard.

Anna MacDonald, Co-Founder & Joint-Principal, London Film Academy



I've had such a wonderful time since finishing LFA. Partly due to my success of my film *Tin Luck*, which was a community led film. We were nominated for Best UK Short at Raindance Film Festival, and over all the categories there were 9000 submissions! Unfortunately we didn't win... But, nonetheless, it's now in the festival run, and I can't wait for it to be online for everyone to see.

I'm hoping that, given Concordia's line of work, you'll all be proud of the community ethics I put behind the film. And I'm so grateful and thankful to you for supporting my career. Without studying at London Film Academy, there's no way I could have taken on this huge challenge, and know how a professional set works. The making of this film coincided with studying as we shot it last September 2019, so I was able to directly transfer the skills I'd learnt, almost in real time! On the day of *Tin Luck* we had over 50 cast and crew members. We cast 90% from the community itself, so it was a documentary/fiction blend, that includes cheerleaders and musicians. I worked closely with the community Centre at the Maiden Lane estate to make all this happen, at the end of the film you'll see a little video over the credits where Naz, who is Managing Director at the Community centre talks about his involvement as executive producer. We managed to have an inclusive cast of Bangladeshi, Nigerian, Turkish, Pakistani, Eritrean, Filipino and all ages too, who fit into a jigsaw of a slice of London life.

Since Raindance's premier of the film I've been buzzing from the interest from press and production companies. I'm now in the midst of finding agents and devising collaborations, as well as developing my feature film idea... I'm delighted to announce that I have made Creative Director of Girls In Film, where we support emerging female filmmakers. We're building the community so that there is now a Girls in Film in South Africa, Prague, Amsterdam, London and more to come...

Beatrix Blaise, recipient of The Pioneer Award, London Film Academy



Beatrix Blaise

Recipient of The Pioneer Award,
London Film Academy

Right (from left, upper row:

Peter David; Gillian Humphreys OBE; Danny Leigh (Chief Film Writer at the FT, Broadcaster & Novelist); Daisy Gill (LFA Co-Founder & Joint Principal); Andy Serkis (Actor & Director); Anna MacDonald (LFA Co-Founder & Joint Principal).



Catherine East



Above: Peter David, Catherine East & Gillian Humphreys OBE.

Below: Annie Yim piano, Concordia Mentee 2008-2010; Kristen Kenny, Concordia Intern, 2007.

I grew up with the Concordia Foundation. If you look closely, you will see my 8-year-old face in photographs of early *Young Audiences* concerts. Ground-breaking trips to Romania with my parents in my teens (Ceausescu had only recently been overthrown in the Romanian Revolution of 1989 and images of neglected children in Romanian orphanages still haunted the world) were the catalyst for the Foundation's inception in 1995. University holidays were filled with Concordia activities: one Summer, Camilla Ferrier and I spent a memorable few weeks teaching English and Theatre at a secondary school in Transylvania, and volunteering at the Shakespeare Kingdom House library; the next I toured with the Foundation in Thailand and Malaysia, contributing art work to the children's programme and presenting the *Nutcracker Suite* as Clara with the Kuala Lumpur Symphony Orchestra.

You have probably heard my mother talk of the tall oak trees that grow from small acorns. Although I hope I am still 'growing' as a person, I certainly owe much of what I have become to my early engagement with the Foundation. At 18, I was one of the founding Trustees, along with Jean and Eric Cass and Christopher Hawkings. My parents were confident in my abilities and gave me opportunities to develop; this in turn fostered my confidence and prepared me for future opportunities and challenges. I know that this process has been replicated in the lives of the many young artists who have benefitted from the Foundation's patronage. In this year of celebration, as we mark the twenty-fifth anniversary of Concordia, it is gratifying to look around and see the many other oak trees helped to thrive by the Foundation, and look forward in expectation to the continuing cycle of nurture and growth.

Catherine East, *Founding Trustee 1995-2005*
Daughter of Gillian Humphreys OBE and Peter David

Mentorship & Internship Programmes

The Mentorship Programme was created in 2008 and encouragingly supported by Alan Fenton. The first Mentee was pianist Annie Yim who was given many opportunities and encouragement as a performer and to develop management and educational skills important to follow a professional career in the arts.

Annie was awarded the Concordia Serena Nevill Prize during her doctorate studies at the Guildhall School Of Music and Drama in London and became a Concordia Ambassador in 2013. During this time she founded the Minerva Piano Trio with their first Concordia concert at St Martin in the Fields and in 2015 Annie founded MusicArt in London & Canada.



Throughout the period as a mentee, Gillian encouraged me to continue with my musical education. Her vision of developing the whole artist in fact inspired me to pursue my piano studies further. The Mentorship Programme enabled me to view the whole world of music and the arts with a new perspective and confidence as a performing and academic musician. Many thanks to the Concordia Foundation - I feel closer than ever to achieving the goal of being the whole artist.

Annie Yim piano, Concordia Mentee 2008-2010

We are also delighted to have built a strong relationship with FIE (Federation for International Education) who have enabled us to welcome student interns from various universities across the USA - they have participated in all aspects of the work we do, from administrative tasks to assisting at our concert series and educational projects.

For over three decades, The Concordia Foundation has gifted the joy and power of music to communities all around the world, and has enriched the lives of so many. When I began my internship in the Fall of 2007, I never could have imagined how the experience would change my life.



Gillian and Peter welcomed me into their home and put me right to work promoting upcoming concerts, working as a liaison with local businesses and venues, and helping with advertising and marketing programmes. Not only did they teach me skills in marketing and public relations, but more importantly they showed me the importance of connecting with people, building lifelong relationships, and appreciating the power that music can have on the human soul. They treated me like family – making me soup when I was sick, having me open Christmas presents under their tree, and even letting me spend an entire day rummaging through all of Gillian's opera costumes and keepsakes! Because of all that I learned at the Concordia Foundation, I have had a decade-long career in Public Relations working with multi-million dollar clients in seven countries around the world. I'm now living in New Jersey, married with two little boys and love sharing my stories with them about my adventures in London. It is all thanks to Gillian and Peter and all that I learned during my time with Concordia. As Gillian so beautifully sang at the Candlelight Christmas Concert on the last day of my internship, "Let there be peace on earth, and let it begin with me." May we all hold the spirit of Concordia in our hearts always, and strive to walk together in perfect harmony.

Kristen Kenny, Concordia Foundation Intern, 2007

Trustees



It is a great privilege to reflect on the past 25 years as Chairman and Trustee of the Concordia Foundation. It takes my breath away as I look back on our work both in the UK and overseas, achieved on modest financial resources, but built on the power of friendship, initiative, artistic vision and excellence. I wish to thank Gillian for her energetic and charismatic leadership as Founder and Artistic Director together with our loyal Trustees who have brought such individual knowledge and expertise to the Foundation. The journey we have made, reaching out from the Heart of London, has been inspirational. Early Trustees and Supporters laid a solid foundation for Concordia: Jean and Eric Cass, Christopher Hawkings, Catherine David (who created our bird logo and other artwork), Colin Lee and Judith Butler. Carole Radford was our first Development Director, assisted by Barbara Baxter and Beryl Goring: their contribution was invaluable. We remember our innovative Supporters – Chairman of Concordia Friends Richard Nevill, Eugenie Maxwell, Alan Fenton, Dasha Shenkman OBE, Felicity Green Hill OBE, Sir Michael and Lady Bear and Graham Sutcliffe MBE. Thanks too go to Trustee Anna MacDonald, for vital media advice and support, and for designing the all-embracing Globe collage. What a wonderful experience we have shared and one we will never forget.

Peter J. David, Chairman and Trustee



My world has been enhanced beyond belief by my involvement with Gillian, Peter, Concordia and the wonderful network of people connected to it, be they musicians, many people behind the scenes or Patrons. All of you who are part of the Concordia family are very well aware of the huge number of diverse and imaginative initiatives taken by Gillian over the years to promote her vision all over the world, scaling unimaginable heights, never daunted by anything, but always moving forward with purpose, professionalism, integrity, trust, enthusiasm, dedication and never-ending optimism, while introducing so many to the Power of Music. True grit, magic and laughter, with the constant support of her dear husband, Peter, and her Dream Team. There have been a mind-boggling number of life-changing programmes and events in the UK, America, Malaysia, Vietnam, China, Italy, Switzerland, Kenya, South Africa, Cuba, to name but a few, in hospitals, churches, old people's homes, concert halls, schools, private homes, conservatoires and slums, enhancing people's lives and bringing joy and a sense of connection. My very particular memory was witnessing Gillian's inspired performance playing Adelina Patti, Verdi's favourite soprano, in a performance of *Patti, Patti, Patti*, at the Corcoran Art Gallery in Washington, DC in September 2000. She totally captivated the audience, just as Patti had done in her day.

Dasha Shenkman OBE



I had the pleasure of first meeting Gillian and Peter in their home office when I was fresh out of school and looking to gain some work experience. Fast forward nearly 20 years and I was thrilled to re-connect with them, my Concordia pen in hand, as a consultant working with Gillian and the team on the strategic and operational aspects of the charity. When Gillian then asked me to become a Trustee, I was truly delighted to accept and have relished being able to contribute in some small way to Concordia's remarkable mission. It has been fulfilling, uplifting and moving to be a part of the Concordia Journey... whether seeing the difference that we were able to make to a young musician's career path, watching a child who had never experienced the joy of music or drama before, knowing the respite we were giving to a patient or their relative in need of some light relief. It has also been a privilege to witness the passion, strength and determination of Gillian who has spearheaded this unique organisation that has touched the hearts of so many.

Georgina Benton



I fell in love with Concordia's vision and Gillian's passion the minute I met her nearly two decades ago - building bridges through music and the arts resonated deeply with my personal values - what was supposed to be a short business meeting turned into an afternoon-long inspiring conversation marking the beginning of a beautiful friendship. I remember thinking the whole world needed to know about the extraordinary work Gillian & Peter had been doing and wanted to amplify their vision. I couldn't think of a better platform than the World Wide Web, so overnight registered Concordia's domain and then launched their first-ever website. Simultaneously I designed Concordia's symbolic globe to encapsulate all their international projects that touched so many hearts. I then invited 'The Diplomat' magazine to interview Gillian – unsurprisingly the journalist, Elizabeth Stewart, was fascinated by Gillian's work and ended up doubling the space for the feature. It was also an immense joy to collaborate on some of the international projects and most recently on a documentary telling Gillian's story through an extraordinary costume collection she's amassed over the years, each piece is a remarkable story. Concordia was built on love and friendships - it has been a unique journey, full of extraordinary stories and memories I shall cherish forever.

Anna MacDonald

Artists



The one constant thread through my time emerging into my current place in the profession is clear - The Concordia Foundation. Gillian Humphreys was my very first contact for concert performance after graduation. The connection was instant. A meeting of minds and an understanding of energies, vision, with an emphasis on creativity, imagination and performance. Since this first meeting in Craven Street in 2003 - there have been countless unforgettable experiences. From international adventures to Italy, France, Kenya and China - to the Christmas Concerts at St Paul's Church, Covent Garden - to *Young Audiences* projects and hospital outreach - the whole world of professional music-making - based on a common vision and an implicit and shared trust. I thank Gillian Humphreys and my dear friends at the Concordia Foundation for the music, the opportunities, the smiles, the adventures, and yes, the trust. Twenty Five years exceedingly well spent.

Gareth McLearn *flute*



What Gillian and the Concordia team have provided over the last 25 years is extremely special. From the financial backing which has kickstarted so many important careers, to leading industry advice, pastoral care, invaluable opportunities and even frocks; so much of this has been carried out with the flair, personal care and selflessness now synonymous with the Concordia Foundation family. It has been such a pleasure to have been involved with the foundation over these many years and I know I won't be alone in owing my career to the unique boost offered by Gillian Humphreys and her team.

Nicky Spence, tenor (photo: The Times / David Bebbler)



Arriving in London from South Africa in 2002, nervous, confused, lacking in confidence and experience, away from home, from my family and anything I knew was very difficult. That was until I was introduced to Concordia. Gillian Humphreys welcomed me with open arms and got me involved with the incredible projects staged by Concordia. I get emotional every time I reflect on all my experiences with the Foundation and how fortunate I was to be given that opportunity. My confidence grew, I met new friends and now had a family. One of the best things that happened to me as a young artist. This has been an incredibly difficult year for all of us. We have not been able to work. Lots of time to reflect on things that have been important in one's journey. I am forever grateful, inspired and in complete awe of the work Concordia does. It changed my life when I most needed it. Thank you.

Njabulo Madlala *baritone*



Over the years, the Concordia Foundation has been so generous with promoting young artists and never expected anything in return. They meant more to us than just a charity. My musical adventure took a new turn when Gillian and Peter from Concordia came to my final recital at the Royal Academy in July 1998. After that I was fortunate enough to receive a bursary in order to continue my Post Graduate at the RAM and later on an award for our contribution to the Arts. With the help of the Foundation we were able to share our stories with so many people around the world, from Australia to Ireland, from Italy to Spain and from Scotland to Chelsea and Westminster Hospital. My most wonderful memories were to return to Hong Kong on board the QE2 exactly 10 years after I left the place as a refugee and come back to Vietnam to give a recital (it was the last time that my Dad heard me play before he passed away). We have been deeply grateful for their support and we wish the foundation all the best on its 25th birthday.

Phuong Nguyen *accordion* & **Miho Sanuo** *piano*



I was so excited to be selected as a Young Artist on the Concordia Foundation after completing the MMus in Advanced Piano Performance at the RCM back in 2009 - I can still remember meeting Gillian at the audition and seeing her incredible warmth and evident passion for both music and community. Performing at so many different venues provided me with such valuable performance experience and opportunities as a young musician and travelling to play in Monte Carlo with the Concordia Ensemble was such an exciting day! It was a great honour to be invited to become an Ambassador and I loved representing the Concordia Foundation, working on the wards for many years at Chelsea and Westminster Hospital leading *Memory Lane* music sessions. Over the years, I worked with numerous patients and staff on the wards and was truly inspired to see the power of music to uplift and encourage. Seeing patients choose their favourite musical song and sing along gave me great joy; thank you Concordia Foundation for enabling such wonderful initiatives!

Maria Marchant, piano (photo: Steven Peskett Photography)

Friends & Supporters



I was lucky enough to have an association with the wonderful Gillian Humphreys and her *Young Audiences* even before she established Concordia Foundation in the early 1990s. Tireless and a woman of extraordinary vision and dynamism, Gillian has created a unique charity to give young musicians from all around the world exceptional opportunities to develop successful careers in music both as performers and composers. Gillian was one of the first to give me support by commissioning works from me after I had decided, at quite a late stage in my adult life, to pursue a career in composing. One of my first commissions was to write a song cycle for a programme, devised by Gillian Humphreys, *Shakespeare and Love*, which she performed with the actor Edward de Souza in London and on tour in Romania. In 1996 it was a great pleasure to have another commission from Concordia Foundation, a cantata *Every Winter Change to Spring*, performed at St Giles' Church, Barbican, by the London Schubert Players, conductor Neil Thompson, in a concert featuring Gillian Humphreys *soprano* Jeremy Huw Williams *baritone* and guest artist, the Romanian pianist, Anda Anastasecu. The Concordia Foundation has given outstanding encouragement and financial support to so many musicians and artists during its quarter of a century and it seems each successive year has been even more innovative and inspiring than the last. Artistic Director and Founder of Concordia, Gillian Humphreys has created a remarkable, all-encompassing charity which gives so much to young musicians, even more so in the darkest days of this pandemic. What a wonderful Foundation this is.

Cecilia McDowall, composer



There is a very famous saying about how some people talk of doing things and not much more but others see a need and just get stuck in – anyone who knows Gillian and Peter can be in no doubt about which of those two camps they are in. Some 25 years ago, Gillian had established a very busy international career and knew firsthand just how hard it is for young people with musical talent to kickstart their professional journeys. Gillian and Peter saw an opportunity to tackle this and Concordia was born: with their love of people, boundless enthusiasm, optimism and ability to organise, very soon there was a growing band of dedicated supporters around them - what can truly be called the Concordia family. This time of pandemic has underscored the guiding principles of Concordia - music and the arts can be transformative, empowering, inspirational and healing, breaking down barriers and making our world a smaller, better, place. My father, Christopher Hawkings, became a trustee of Concordia and we were thrilled to watch various projects, all round the world, move from the kernel of an idea to wonderful events. As a family, we always say, that our Christmas starts with Concordia's festive concert.

Simon Hawkings



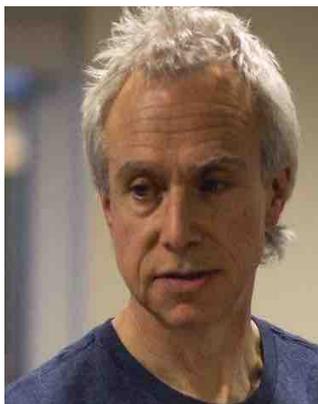
I wonder if any of the dozens of performers you've helped ever stop to question how Concordia became the successful Foundation it is today? We knew at the outset it wasn't going to be easy. You were determined it was going to succeed! One of the unique aspects of Concordia is the attention to detail, from performance to appearance. Paying attention to dress is a way of respecting the audience, demonstrating total commitment. I remember the first time I went down to your Aladdin's Cave in the basement and finding a maze of rooms filled to capacity with costumes and props that would thrill any opera house. The faces of the young performers as they were invited to choose an outfit was delightful to witness. So many memories: visiting Alfie Boe backstage of the Coliseum, David Suchet and Sheila Reid, so graciously reading at the annual Christmas concert in St Paul's; watching you, as you led the procession through a totally candlelit church (before H&S regulations!), setting the spellbinding scene; the amazing violinist Viktoria Mullova creeping in to watch her son, Misha Mullova-Abbado, singing *Once in Royal David's City*. And, my highlight, the 10th Anniversary concert in the Queen Elizabeth Hall. I remember sitting in the auditorium with the now famous John Wilson, discussing how best to arrange the sixteen young singers for their Vaughan Williams. What an unforgettable evening!

Carole Radford



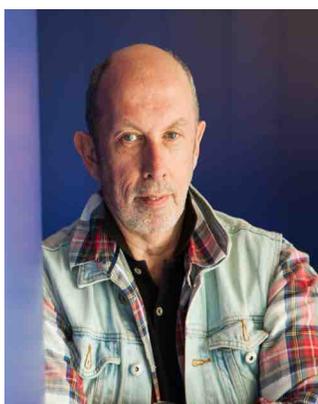
When I think of the many varied, exciting Concordia projects on which I have worked, my memories are not really individual. Rather, they come together as a kaleidoscope, creating patterns, then forming themselves anew. Or perhaps they are better described as a series of transparencies, overlapping at key moments, creating a colour richer together than apart. For, in truth, Concordia is about partnership and friendship, with music the focus of many talents from very different artistic backgrounds and disciplines. And the places and people reached are myriad. If I have to select snapshots from my mind, I think with special pleasure of three projects. *Love from Ivor*, created as a reminder of the lyricism of Novello, with which a cast of Concordia artists went on the QE2 as part of the World Cruise, and from there to the Linbury Studio (Royal Opera House) and the Walter Reade Theater (Lincoln Center). *Winter in Majorca*, a tribute to Chopin and George Sand, featuring the extraordinary pianist Emmanuel Despax, which travelled from the National Portrait Gallery to the monastery in Majorca where Chopin and Sand lived. *The Ballad of Whitechapel*, to celebrate the war poet Isaac Rosenberg, which played at the NPG and later showcased Concordia musicians and singers at a gala performance at the Aldeburgh Festival. But superseding all of these memories is the pleasure and admiration I continue to feel in knowing Gillian Humphreys, whose artistic directorship of Concordia has been an inspiration for many in difficult times, and whose OBE is testament to the work she still leads, in the silver jubilee of the Foundation. Brava!

Richard Stirling, Writer & Director



It was thrilling to work with an artist as exciting as Gill, when we first met on the Welsh National Opera's touring production of *Dear Ivor* during the 1980s. She was agreeable, responsive and, of course, consummate. It was even more thrilling to be asked to collaborate and create two projects for Concordia, right at the start of its formation. A Shakespeare compilation touring castles in Romania (!) and the Adelina Patti biographical play, *Patti, Patti, Patti*, which we took to Georgia and Washington, DC. I've seen parts of the world I would never have experienced, in the joyous company of Gill and Peter and the high-quality artists they always take with them. Concordia is unique, in finding brilliant performers at the beginning of their careers, and taking its work to often disadvantaged areas of the Globe. It must continue for at least another 25 years.

Michael Fry, Writer & Director



Concordia has provided me with more "Once-in-a-lifetime" experiences than any devotee of Broadway shows would even believe. Through creating shows for Concordia on QE2, Royal Viking Sun and other wonderful ships, I have seen more countries and extraordinary places than I could possibly list here. From the tip of South America to the Panama Canal, from New Zealand to Myanmar, and from the Seychelles to Cape Town, we have cruised and schmoozed and given of our very best on those rocking stages; in calm seas, and decidedly stormy ones. I have also been especially privileged to have had the unforgettable experience of directing *Pagliacci* with a Vietnamese chorus and orchestra on the stage of Charles Garnier's wonderful Hanoi Opera House. And finally to have been commissioned by Concordia to write *The Spotted Cow and the Pianoforte*, a children's musical-theatre show of which I am particularly proud, for their young audiences programme at Wilton's Music Hall. It is my dear wish that this piece might have a future life beyond Concordia and Wilton's, which would be the best way I know of rewarding Gillian's faith in the project and the importance of developing young audiences. These are dark days for the arts, and for musicians particularly. I seriously worry about the future for our young developing artists, and I can only hope that another equally philanthropic and visionary organisation will come along to fill the hole that Concordia will leave. These youngsters need Concordia or its successors more than ever. For me, I feel blessed to belong to a generation of artists and performers who have benefitted so much from the creative spirit and endeavour of the last decades. And nothing could epitomise that spirit more than Gillian, Peter, and the Concordia Foundation.

Jeff Clarke, Artistic Director, Opera della Luna

Below Left: *Pagliacci*, Hanoi Opera House, Vietnam, 2005.
Below Right: Gillian Humphreys OBE, Sir Michael Bear, Rosie Mayhew artist, Lady Bear & Christopher Steel tenor in Hanoi.



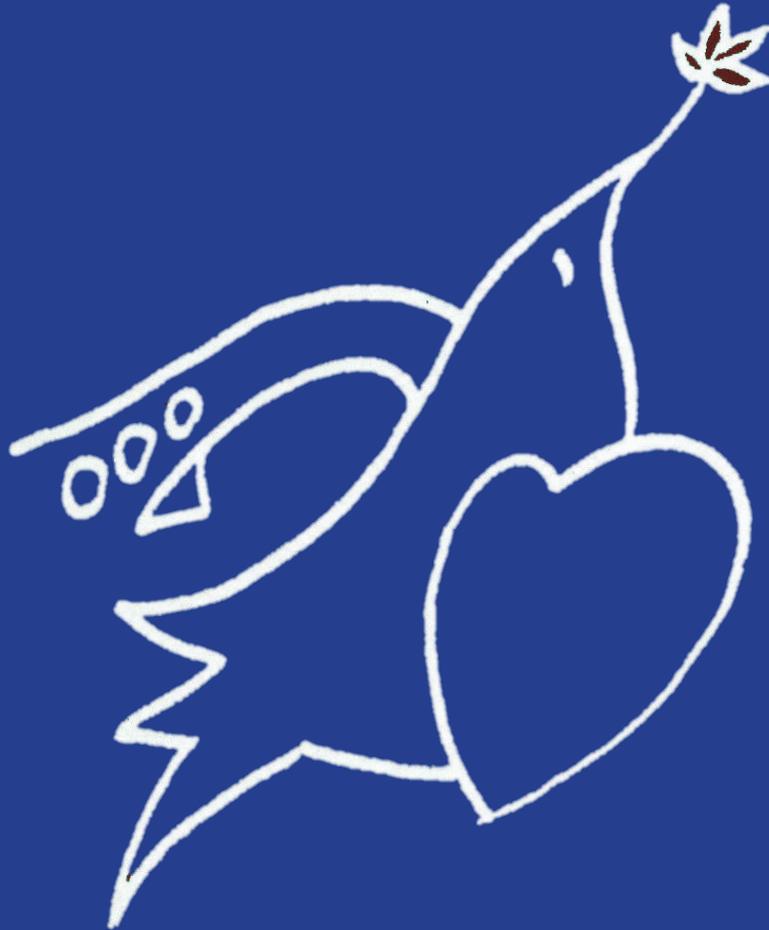
I have known Gillian for over 15 years but it was as Lady Mayoress of the City of London 2010/11 that I witnessed the substantial contribution which she made and continues to make in the area of musical education; encouraging, supporting and providing platforms for new and emerging artists both nationally and internationally. She used her successful experience to initiate and develop exchange visits and educational links between the UK and other countries. Her work inspired budding musicians around the world and promoted the UK as a centre of excellence for the Creative Industry. Wherever possible she included a humanitarian element in her work. Gillian led a programme of Cultural Diplomacy which complemented the Lord Mayor's program of Commercial Diplomacy on four of our overseas missions: she conducted workshops with children from the slums of Nairobi, resulting in performances at schools and the British High Commission. The theme she chose for Nairobi was *Music for Life* and included the provision of life straws – a portable water filter to children who do not have access to clean drinking water. In Hanoi her team worked with the Hanoi Opera House to celebrate its hundredth anniversary and provided an opportunity for young UK musicians to perform on a world stage and build mutual ties with local artists through collaborative performances. The Concordia project covered vocal masterclasses and technical theatre training in the area of Audio Engineering. The project also assisted in providing start-up funding for a

Vietnam Performing Arts Foundation to provide performing opportunities to young artists in Vietnam. In Shanghai, her inspired theme of *River Cities* paired London with Shanghai and resulted in a painting created on stage during the performance. Masterclasses were complemented with visits to the Shanghai International Association and the Shanghai Welfare Children's Centre housing over a thousand orphan children. Gillian's tireless work in musical education over the last two decades has left a tremendous legacy and underscores the aim of the Concordia Foundation which is to *Build Bridges of Friendship through Music and the Arts* – reaching out from the heart of London. She touched many lives and her work made a real difference to the Bear Mayoral year, promoting trust and confidence with our trading partners across the world to the benefit of the United Kingdom. I feel truly honoured to have shared this experience with her.

Lady Bear, Honorary Patron, Concordia Foundation

25th Anniversary Concert

Gillian Humphreys OBE presents a thrilling evening for all the family with words and music at their most beautiful and evocative.



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celebrate this very special milestone.

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