MUSIC THAT LIVES:

Preserving Britain's Historic Music Heritage

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Welcome to Music That Lives

Music That Lives is an award-winning not-for-profit heritage project dedicated to preserving and championing Britain's historic musical heritage, with a particular focus on historic keyboard instruments, historic music manuscripts, early editions and historically informed performance of tonal classical music. Our mission is of serious urgency: centuries of historic classical music knowledge and craftsmanship are at risk of being lost, from historically significant keyboard instruments to historic music manuscripts, together with shrinking music education and disappearing specialist skills.

Preservation and conservation alone is not enough — these instruments must be played, manuscripts studied, and historically informed classical music performance promoted to keep this heritage alive. Through concerts, workshops, and scholarly access, we bring historic keyboards and manuscripts back to the wider public — ensuring audiences, musicians, patrons and future generations can experience and learn from them.

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Founder's Mission Statement

I founded Music That Lives because I believe that a large part of our historic classical musical heritage is at serious risk of being lost forever.

We live in a society where historic keyboard instruments and manuscripts are too often treated as decaying relics of the past. They remain underfunded, underestimated, and undervalued, largely forgotten not only by the public, but also by many government bodies, educational institutions, museums, libraries, and even professional arts organisations and funding bodies.

That said, it is important to acknowledge the institutions that are making significant efforts. The Royal College of Music, Oxford (Bate), Edinburgh (Russell), the Royal Academy of Music and The Horniman Museum all maintain stable collections. Yet even in these cases, growth is restricted by space and by the conditions attached to bequests, and accredited museums face serious limitations when it comes to de-accessioning, which makes collection management especially challenging.

Still, despite these positive examples, the broader picture is one of vulnerability: without immediate and dedicated action, much of this heritage will vanish before it can be properly catalogued, studied, and preserved. If we let it disappear, we are not only losing objects, but also centuries of human creativity and expression — a vital part of our shared musical heritage.

While preservation and restoration matters and is at the core of our mission, at this critical stage it is not enough. To truly safeguard this heritage, we must keep it alive: by restoring instruments so they can sing again, by performing music on them so audiences hear their voices, by preserving historic manuscripts so scholars, musicians, and students can uncover centuries' worth of information, and by inspiring composers to create new music that keeps these instruments relevant. And most importantly - by connecting with, encouraging and inspiring young people to join us and take part in this mission. This is the only way to ensure that historic tonal classical music heritage remains part of our living culture — both at present and in the future.

If we lose this significant part of Britain's Music Heritage, we will rob not only ourselves, but also our children and grandchildren. We will rob them of a legacy that has shaped Britain's and Europe's cultural identity for centuries.

My mission is to ensure that these instruments, scores, and the knowledge they carry do not vanish within our lifetime.

This is the vision of Music That Lives.

I invite you to join me in protecting and sustaining this inheritance — so that our children, and their children after them, will inherit not silence, but music heritage that breathes, sings and thrives.

Misty Jade

Founder, Artistic Director

Why It Matters

A significant part of Britain's musical heritage, especially its historic keyboard instruments, manuscripts, and historically informed classical music performance is at serious risk of being irreversibly lost. Restoration and conservation are essential to prevent these treasures from falling into silence, decay, or obscurity — but restoration alone is not enough. To truly safeguard them, they must remain relevant: to audiences, to musicians, to scholars, and to composers. By performing on historic keyboards, studying and sharing historic scores, and inspiring new music to be written for them, we can ensure that these legacies continue to live — not just survive as museum pieces.

This urgency is heightened by wider challenges in the cultural landscape. Music education is being systematically eroded: music departments are closing in universities, funding for creative subjects is being slashed, and music is increasingly cut out of the school curriculum, depriving young people of access to study and play. Traditional crafts are vanishing too: the centuries-old art of luthiery is now classed as critically endangered, with the UK's only degree course in string instrument-making at Newark set to close, reflecting a wider loss of specialist knowledge in musical instrument crafts — including historic keyboard restoration.

Historic manuscripts face equally grave threats. Many remain hidden in private collections or are deteriorating without proper care. Yet they are irreplaceable sources of knowledge: they preserve original markings, fingerings, and dynamics that reveal true and authentic composers' intentions; they show how music was performed, ornamented, and understood in its own time; they contain dedications, marginalia, and performance notes that open unique windows into musical culture. Scholars rely on them to reconstruct accurate editions, musicians draw on them to perform authentically, and educators use them to connect students with living history. Without active preservation, study, and performance, these manuscripts risk fading into irrelevance — or being lost entirely.

Considerations including restrictions on trading items containing ivory, customs, and freight costs, add further pressure. Sadly, this risks significant instruments being discarded by owners unable to find homes for them. Each one lost represents a piece of Britain's heritage slipping away.

For all these reasons, the work of Music That Lives is both urgent and vital. We aim to preserve and restore instruments and manuscripts, but we also aim to bring them back to life: in performance, in education, in research, and in the commissioning of creation of new tonal classical music works. In doing so, we hope to inspire the next generation to value and carry forward this legacy.

If we do not act now, a very significant part of our musical past and its potential future could vanish within a few generations.

Our Team

Misty Jade - Founder, Artistic Director

Nathaniel Mander - Founding Composer, Artistic Adviser

Daphnea Wenham - Branding Photographer

Our Mission

At its core, Music That Lives:

- Promotes historic keyboard instruments
- Encourages historically informed performance
- Restores and preserves historically significant keyboards and music manuscripts
- Inspires contemporary tonal composers to create new works for these instruments.

The project currently has three main areas of activity:

- **Music That Lives: The 19th-Century-Inspired Music Salon**: concert series, recreating the atmosphere of historic music salons with historically informed performances on period-accurate keyboard instruments.
- **Harmony at Heart: The Tonal Composers Society**, supporting modern classical composers rooted in tonality, creating new tonal classical music works for historic and modern instruments.
- **Education, Preservation, and Historical Practice:**

  Restoration, maintenance and tuning of historic keyboard instruments, historic music manuscripts and early printed editions;

  Educational events, workshops and masterclasses: tonal composition, historically informed performance, scholarship and research.

Instruments and Collection

Music That Lives is built around a carefully preserved and continuously expanding collection of historic keyboard instruments, which form the living core of our concerts and educational activities.

The project's current collection comprises six historic keyboard instruments:

1798-1799 Longman, Clementi & Co. Square Piano (on long-term loan from Misty Jade)

1818 Broadwood & Sons Square Piano (donated by Cesar Hernandez and Daniel Flew)

1840s Broadwood & Sons Cabinet Pianoforte (donated by Dr Alison McKenna and George Lightfoot of Dorset)

1850s Broadwood & Sons Grand Piano (on long-term loan from Misty Jade)

1939 Kirckman-Hodson Harpsichord (donated by Cesar Hernandez and Daniel Flew)

1909 custom-made Erard grand piano (on long-term loan from Misty Jade)

Complementing these instruments, the collection encompasses an archive of over 4000 carefully curated items:

- Historic music manuscripts and printed editions spanning the 17th, 18th, 19th and 20th centuries, including first and rare editions of **Beethoven, Chopin, Schumann, Schubert, Mozart, Bach, Handel, Clementi, Pleyel** and many others, with some hand-signed by the composers and publishers themselves.
- A collection of important pedagogical works by Western European and Russian musicians, academics and composers, such as first editions of **Heinrich Neuhaus's** *The Art of Piano Playing*, **Robert Schumann's** *Music And Musicians* and **Friedrich Wieck's** *Piano and Song*.
- A collection of historic Russian music editions, featuring first and rare editions of **Scriabin, Rachmaninoff** and others;
- A large collection of historic prints, photographs, engravings, lithographs, autographs, vinyls and player piano rolls directly connected to composers, performers, and other significant figures of the musical world.

The Salon

The Award-Winning Salon is a rare and intimate concert space nestled within a small chapel, offering just 37 guests the chance to experience classical music up close. Beyond listening, it invites a sense of community — a space where audiences can meet the artists, share conversation, and connect over a shared love of music. Inspired by the spirit of 19th- century music gatherings, the Salon combines warmth, attentiveness, and presence with naturally resonant acoustics, creating an environment where music can be felt as much as heard.

The concert series features live performances on our principal instrument: an original **1850s John Broadwood & Sons 6'8"** grand piano, offering a rare and genuinely period-authentic listening experience.

Two further historic instruments from the Salon's Collection - **John Broadwood & Sons (1818)** square piano and **Kirckman-Hodson (1939)** harpsichord are currently housed at the venue.

Recital programmes combine solo and chamber works by the great masters of the past with newly composed music by contemporary composers, all firmly rooted in tonal classical music tradition, fostering continuity between heritage and living creativity.

A key aim of the series is to bring nationally and internationally acclaimed performers on historic keyboard instruments, as well as outstanding modern-day composers — giving audiences the opportunity to experience classical music as it would have been heard in a 19th-century salon.

Here, patrons can rediscover familiar masterpieces in their original sound world, while also being introduced to new classical works inspired by that same tradition.

In keeping with the salon tradition, on some evenings the salon will also feature curated displays of visual art — such as paintings and other works by contemporary artists — creating a shared space where music and the visual arts are experienced together.

Harmony at Heart:
The Tonal Composers' Society

People and Governance

Misty Jade - Founder, Artistic Director
Nathaniel Mander - Founding Composer, Artistic Adviser

About The Society

The Tonal Composers' Society is dedicated to celebrating and sustaining the living tradition of tonal music. At its heart, the Society supports composers working in the tonal language, commissioning and fostering new works both composed in authentic historical styles and inspired by the expressive forms and principles of earlier eras. Through performances, commissions, and educational initiatives, it bridges the past and present — honouring the masters of previous centuries while inspiring a new generation of composers to explore authentic and imaginative approaches to tonal composition.

The Society embraces historically informed performance, including the use of period-appropriate instruments, tunings, and techniques, while also championing performances inspired by historical practice, allowing musicians to connect with classical traditions in both faithful and creative ways. Through masterclasses, workshops, and public events, it cultivates understanding and appreciation of tonality, providing composers, performers, and audiences a unique space to connect, learn, and create.

The Venue

Music That Lives is based at Penge Congregational Church in South East London.

Thanks to the kindness and generosity of the Church Deacons, Music That Lives has been entrusted with a dedicated Chapel space to develop as a permanent concert venue, alongside additional premises for future instrument repair and restoration workshops. This unique arrangement provides a stable home for historically informed performance, intimate salon concerts, the long-term preservation of historic keyboard instruments, and the work of The Tonal Composers' Society - supporting the creation and commissioning of new tonal classical music.

Penge Congregational Church in South East London is a Grade II listed landmark, built in 1912 in the Romanesque Revival style by architect Percy Richard Morley Horder. It replaced a temporary corrugated-iron chapel from 1908. The foundation stone was laid on 4 May 1912, and the church opened later that year on 26 October.

Constructed in brick with Kentish ragstone facing at a cost of £6,500, the building is distinguished by its imposing tower, steeply pitched roof, and tall recessed windows. Inside, the church retains its high oak-panelled barrel roof, timber crown-post ties, and stone-faced walls. Many original furnishings survive, including choir stalls, pulpit, reading desk, pews, carved organ cases, and period light fittings—making it a rare, remarkably intact example of an early 20th-century London Congregational church.

The space offers superb acoustics for orchestral and choral performances, piano recitals, and organ concerts. Its artistic highlights include stained-glass memorial windows by the William Morris studio: one depicts St Cecilia, patron saint of music, holding a medieval regal (hand-organ), while another illustrates the parable of the sower, commemorating local residents Mark and Annie Fosdick.

Today, the church supports a vibrant cultural and community programme, hosting concerts, exhibitions, and recitals, and serving as a rehearsal space for local ensembles such as the Penge Chamber Choir and Bromley Youth Chamber Orchestra. It is also home to Music That Lives: The 19th Century Music Salon and the Tonal Composers Society, based in the church's historic chapel.

The Lewis organ, highly regarded among professional musicians, offers rich possibilities for historically informed performance and community engagement through music.

What's Next

Music That Lives has launched its both initiatives: **The 19th-Century-Inspired Music Salon** and **The Tonal Composers' Society** on the 1st May 2026, with a sold-out Inaugural Recital presented by our Founding Composer and Artistic Adviser Nathaniel Mander. The recital was attended by Mayor of Bromley Cllr Jonathan Andrews and Mayoress Theresa Andrews who very generously offered their support for our project and mission.

Since its very recent launch, Music That Lives has been awarded **Live Music Venue of the Year - London - 2026/27** by Prestige Awards.

Alongside the Salon and its Concert Series, we plan to launch a variety of programmes covering historic keyboard instrument restoration and maintenance workshops, educational events, and masterclasses for pianists and music students, focusing on historically informed performance on period instruments. These initiatives will cultivate expertise, inspire the next generation, and foster a deep appreciation for Britain's historic musical heritage.

We also plan a series of children-friendly concerts, teaching young audiences the importance of preserving musical history and heritage.

The Salon aims to host regular annual concerts exploring music of the Baroque, Classical and Romantic periods through historically informed performance. Featuring period instruments, including harpsichord, organ and historical pianos, these performances will offer audiences a fresh perspective on the music and its original sound world, bringing theses masterpieces to life for the community.

Once the project is fully established, Music That Lives aims to set up a resident orchestra, providing consistent opportunities for musicians and contemporary tonal classical composers to perform both: works by old masters and newly composed tonal classical music. Performing alongside historic keyboard instruments, the orchestra will offer audiences high-quality, historically informed ensemble performances, while also giving composers regular opportunities to create and showcase new tonal orchestral works to wider audiences and patrons.

In addition, Music That Lives aims to provide access to scholars, academics, and researchers, enabling study of our historic instruments, manuscripts, printed editions, and records. This ensures our collection supports both performance and musicological research, preserving knowledge for future generations.

The project is currently expanding its continuously growing collection of historic keyboard instruments, manuscripts and early editions.

Through these initiatives, Music That Lives aims to preserve and revitalise historic instruments, bring them to life in performance, encourage creation of new tonal classical music compositions, support research, and foster a community spirit — ensuring that Britain's historic musical legacy remains vibrant and relevant for generations to come.

Support Our Mission

Music That Lives welcomes support from friends, patrons, and all like-minded souls. If our mission resonates with you and you would like to get involved, there are many ways to contribute: by making a donation, becoming a patron, volunteering your time, joining our team, or collaborating with us creatively. Every contribution helps us preserve historic keyboards, inspire new music, and bring these instruments to life for future generations. We would also like to hear from musicians, who specialise in 18th-19th century classical music repertoire and are familiar with period keyboards, to discuss the possibility of performing at our venue.

Get in touch:

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***With editorial input by David Hackett**

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