



EUROPEAN DOCTORS ORCHESTRA

SING, DANCE AND MAKE MERRY!



Date: **Sunday April 19th 2026**

Time: **3pm**



PROGRAMME

Zadok the Priest _____ George Frideric Handel

Symphonic Dances _____ Sergei Rachmaninoff

INTERVAL TALK RE: BCH CHARITY

Martin English

Honorary Consultant Paediatric Oncologist at Birmingham Children's Hospital
NHS Foundation Trust and Trustee of Birmingham Childrens Hospital Charity

The Music Makers _____ Edward Elgar



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CONDUCTOR



JACK LOVELL-HUCKLE is a respected and well sought after conductor who has led orchestras, choirs and opera companies across the Midlands, the North and Wales. He is a regular Assistant Conductor at the City of Birmingham Symphony Orchestra assisting and standing in for various conductors including Kazuki Yamada, Ed Gardner, Ilan Volkov and Mirga Gražinytė-Tyla. Additional duties include leading recording sessions, presenting family concerts and conducting education projects, as well as working as the Librarian and Music Associate. He has also recently completed a tour of China working with the Hallé Orchestra assisting their Principal Conductor, Kahchun Wong and will be conducting several concerts with them in Summer 2026.

Jack is the Artistic Director of Spires Philharmonic Chorus & Orchestra in Coventry, as well as Music Director at Stafford Sinfonia. Previous positions

include Music Director at Opera'r Ddraig in Cardiff, Royal Forest of Dean Orchestra, Sheffield Philharmonic Orchestra and Birmingham Gay Symphony Orchestra.

Jack studied Music at the University of Birmingham and went on to study conducting at the Royal Welsh College of Music and Drama. He was Assistant Conductor for an award-winning production of Britten's Paul Bunyan with Welsh National Youth Opera; Assistant Conductor of the Royal Opera House's production of The Firework Makers Daughter; and Music Director of Handel's Acis and Galatea by Taunton Festival Opera, with world-renowned bass-baritone Donald Maxwell.

In 2026 Jack made his debut with Sinfonia of Birmingham, conducting works by Liszt and Wagner alongside Saint-Saëns' Organ Symphony. His recent debut with the Chandos Symphony Orchestra conducting Rimsky-Korsakov's Scheherazade has led to a re-invitation in September 2026 to conduct Holst's Cotswold Symphony and Tchaikovsky's Fifth Symphony. In September 2026 Jack will be taking up the post of Music Director of the Birmingham Philharmonic Orchestra following a recent audition process and successful debut concert in November 2025 conducting works by Tchaikovsky, Nielsen and Prokofiev.

CHORUS MASTER



JAMES LLEWELYN JONES was born in New Zealand and raised in Montgomeryshire. His musical education continued in Birmingham, where he gained his B Mus (Hons) and M Mus degrees with distinction.

James has toured extensively to America, Australia, Canada, New Zealand, and most of Europe. He is in great demand as a choral clinician and workshop leader and has undertaken workshops in Sydney, Canberra, Brisbane, and New Zealand at the invitation of the Australian and New Zealand Choral Federations, and in Chicago and Vancouver for the Association of American Choral Directors. He has also accepted several invitations from the Toronto Children's Chorus - firmly regarded as the finest children's choir in the world.

James was also the conductor of the Canzonetta Children's Choirs of Manchester - formerly the internationally acclaimed Manchester Boys' Choir. He also conducted the National Children's Choir of Great Britain for some 11 years. In 2010 James was invited to be a guest conductor with the City of Birmingham Symphony Youth Chorus - Seniors, and under his direction the Senior Choirs and Chamber Choir from Edgbaston High School for Girls have performed to great acclaim; they also had the honour of appearing as Guest Artistes for Hayley Westenra's 'Christmas Wishes' concert at Symphony Hall.

James is a vocal tutor with Youth Music Great Britain and the North Wales Youth Choir and has tutored and prepared the youth choirs for the annual BBC Radio 3 St. David's Day Concert at St. David's Hall, Cardiff, including new works by Karl Jenkins conducted by the composer. In 2016 he fulfilled a lifelong ambition to conduct one of the leading Welsh choirs, becoming Musical Director of Rhos Male Voice Choir, one of the oldest and most successful of the Welsh choirs. In 2017 James had the amazing opportunity of singing solo the Welsh National Anthem at the Millennium Stadium, Cardiff with Coldplay in front of 78,000 people.

James became Musical Director of Phoenix Singers Birmingham in March 2014 and later that year he also became the Musical Director of the Midlands Hospitals' Choir. For 17 years from 2004 to 2021, James also conducted the Canoldir Male Choir, which achieved outstanding competitive success, winning every competition it entered under his direction.

SOLOIST



JUDITH LE BREUILLY is a Mezzo Soprano from Birmingham. She was a Young Artist at the National Opera Studio 2020/21 and an Associate Artist the following year. Prior to this she studied at the Royal College of Music, and the Royal Conservatoire of Scotland. She is currently a Young Artist at the International Opera Academy in Ghent, Belgium.

Recent competition successes have been winning the 2024 Northern Aldborough Festival New Voices Competition and as a finalist at the 2025 Veronica Dunne International Singing Competition in Dublin which was televised live. She was also a finalist in the 2020 Kathleen Ferrier Awards.

HOW DID YOU GET INTO SINGING AND WHAT IS YOUR FAVOURITE SINGING MOMENT TO DATE?

My interest in singing started when I joined the CBSO Youth Chorus. I sang with the choirs for ten years in total, spending the final years in the CBSO Chorus. It was a great privilege to spend my formative singing years performing with such a high calibre of musicians in the classical music world. Some of my most special

musical experiences have come from that time, the 50th anniversary of Britten's War Requiem at Coventry Cathedral, Opening the Beethoven Festival in Bonn, and several BBC prom concerts. It was a special part of my life.

WHY DO YOU LOVE THE MUSIC MAKERS?

I have in fact performed the Music Makers as a chorister, it was for the 21st anniversary of Symphony Hall.

WHAT INSPIRES YOU MUSICALLY?

In this instance I'm really excited to be performing this concert; the town hall is a beautiful venue and Elgar's music has such a history with the City.

WHY IS THIS FUNDRAISING CONCERT ON BEHALF OF BIRMINGHAM CHILDREN'S HOSPITAL SPECIAL TO YOU?

I was treated at Birmingham Children's Hospital for severe Glue Ear as a child and would visit for regular checkups of my hearing. My brother has also just started a new job there as an anaesthetist. I am very excited to be a part of this concert, close to home with a cause close to my heart.

EUROPEAN DOCTORS ORCHESTRA - MAKING MUSIC FOR A GOOD CAUSE



We are an orchestra comprising doctors from across Europe, founded in 2004. We perform at least two public charity concerts a year, aiming to promote the public's understanding in the performance and appreciation of music, and to benefit other charity projects (usually related to health and well-being).

Participating doctors pay for their own travel and accommodation, and their registration fees cover the costs

of staging each event, thereby ensuring that the proceeds of all ticket sales go directly to the chosen charity. Over the last 20 years we have raised more than £250,000 for the charities we have supported across Europe

We live in a very unstable world at present with less certainty than ever. It appears that we are beset by challenges both national and international. It is also the case that working as a doctor has become more onerous, more pressured and difficult. So why would nearly 100 hard pressed doctors travel from all over Europe to make music?

The answer: Because it gives us joy, meaning and most importantly, connection. Making music together is one of the most uplifting experiences there can be. On the first evening of rehearsals, we start with small black marks on hundreds of bits of paper, with people playing different instruments who may never have met, alongside old friends and the sounds we make should never be broadcast! But two and a half days later we can arrive at a performance where (to the best of our amateur ability!) we play as one and share our efforts with people from local communities who care for music and care for the charities that we are supporting. This is the very essence of what it means to be human, and when so much in the world seems designed to separate and polarise us all, here in this concert hall we come together in a shared moment of connection, joy and fun.

#europeandoctorsorchestra

PLAYERS LIST

VIOLIN

Caroline Poon (Leader)	GP	UK
Arne Aarflot	GP retired	Norway
Ruth Ayling	Chemical Pathology	UK
Clare Bartholomew	General Surgery	UK
Stephen Brearley	General and Vascular Surgery	UK
Martina Buerge	Anaesthesia and intensive care	UK
Matthew Chan	Emergency / HealthTech	UK
Cindy Cohen	GP	UK
Peter Crookes	Surgery	UK
Emma Dixey	Retired GP	UK
Arthur Doyle	Nephrology	UK
Naomi Falcone	GP	UK
Caroline Fielding	Clinical Microbiology	Ireland
Sarra Griti	Internal Medicine Residency	Scotland
Richard Gullan	Neurosurgeon	UK
Cath Gutteridge	Radiology	UK
David Jones	Cardiology	UK
Klaus Lieb	Psychiatry and Psychotherapy	Germany
Anna Linden	Paediatrics	UK
Carola Mayer-Hüning	Dentistry	Germany
Claudiu Miclos	Trauma Surgery	Germany
Dominic J. Müller	Cardiology	Switzerland
Alice Plant	Dermatology	UK
Runa Saha	GP	England
Andrew Thurston	Anatomist Retired urologist	UK
Luís Torres E Silva	Student	Portugal
Marieke van Bussel	GP	UK
Miquel Vila	Neuroscience	Spain
Jenny Waters	Emergency Medicine	UK
Nicola Weaver	GP retired	England

VIOLA

Lynne Anderson	Anaesthetics	Scotland
Diana Cassell	Child Psychiatry	UK
Louise Houghton	GP (retired)	UK
Femke de Jong	GP	Netherlands
Michele Mohajer	Obstetrics	UK
Eva Müller	Obstetrics and gynaecology	Switzerland
Jane Passmore	Paediatric Oncology (retired)	UK
Elin Roddy	Respiratory Medicine	UK
Samantha Ross	GP	UK
Romanie Ruggier	Neuroanaesthesia	UK
Luke Turley	GP	Guernsey
Frazier Stevenson	Nephrology	Portugal

CELLO

Angela Bennett	General Practice	England
Ann Downing	Anaesthetics	UK
Brian Foster	Anaesthetics	UK
Miranda Godfrey	GP and headache specialist	UK
Katherine Haworth	Psychiatry	UK
Sean Knox	Pharmaceutical Medicine	Switzerland
Huw Pursell	Gastroenterology	UK
François Royer	Generalist	France
Andrew Sabourin	GP	UK
Miles Scholar	GP/Plastic Surgery	UK
Susan Smith	GP	UK
Daniella Soussi	Core Surgical Trainee (Plastic and Orthopaedic Surgery)	UK

DOUBLE BASS

Klara Sophie Kieffer	Psychiatry	Germany
Sophie Kreppel	ICU and anaesthetics	UK
Eugene Lewis	GP	UK
Bela Resch	Pharmaceutical Medicine	Hungary
James Robb	Children's Orthopaedic Surgery	Scotland

PLAYERS LIST

FLUTE

Cynthia Lalli	General Practice	UK
Etienne Louis	Neurosurgeon	France
Aurore Nguyen	Physical Medicine and Rehabilitation	France
Inês Pereira	GP	Luxembourg

OBOE

Alison Landon	Palliative medicine	England
Anne Rees	Community Paediatrics	Wales
David Tomson	Retired General Practitioner	UK
Katy Wyatt	GP	UK

CLARINET

Leonardo Franz	Otolaryngology	Italy
Karen Riddle	GP	UK
Alastair Watson	Gastroenterology	UK
Steven White	Cardiology	UK

SAXOPHONE

Charles Tomson	Nephrology	UK
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BASSOON

Tim Dornan	Endocrinology	UK
Anne Laurent	Emergency	France
Janet Lloyd	Diabetes & Endocrinology	UK

HORN

Edgar Dorman	Gynaecology and Abortion care	England
Frank Edenborough	Adult Cystic Fibrosis Medicine	England
Roger Langford	Anaesthetics	UK
Heinz Zimmermann	Surgery	Switzerland

TRUMPET

Ben Dawson	GP	UK
Bruce Fox	GI Radiology	UK
Hanna Schneider	Urology	Germany

TROMBONE

Louisa Blamires	GP	UK
Birgit Kovacs	Rheumatology	USA
Andrew Smith	Anaesthesia	UK

TUBA

José Fleurence	GP	France
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PERCUSSION

Phillipa Hillman	Guest player	UK
Vicky Pyne	GP & Gender Clinician	UK
Mirko Schipilliti	Emergency	Italy
Rohan Shotton	Medical oncology	UK
Bill Thomson	Anaesthetics	Wales
Charles Tomson	Nephrology	UK

PIANO / ORGAN

Mirko Schipilliti	Emergency	Italy
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HARP

Mathilde Granjon	Paediatrics	France
Rupert McShane	Psychiatry	UK

CHORUSES

We are very grateful for members of the following choirs who have come together to make this performance very special.

PHOENIX SINGERS



Phoenix Singers Birmingham is a registered charity. We usually hold three major fund raising concerts each year, one at Christmas, one at Easter and the other in the summer. Our repertoire covers a wide range of music, from gospel to 'pop', from sacred to folk.

We sing for enjoyment and put on regular concerts to raise money for local charities, in a variety of venues around the Birmingham area, or as guests of choirs elsewhere in the country.

We are proud to have donated over £60,000 to charities that we have supported over the last twenty years; Breast Cancer UK, West Midlands Kidney Appeal, St. Mary's Hospice, Conductive Education, Action for Children, MNDA, Lymphoma

Association, The Phoenix Children's Foundation, Alzheimer's Society, Midland Freewheelers Blood Bikes, Birmingham Children's Hospital and Acorns Children's Hospice.

We also enjoy the opportunity to tour abroad every other year, to venues such as Poland, Spain, Hungary and Germany.

MIDLANDS HOSPITALS' CHOIR



The Midlands Hospitals' Choir is a large, mixed voice choir based in Birmingham, in the heart of the UK. Formed in 1981 in memory of Sir Malcolm Sargent and the charity set up in his name, the choir originally drew its members from local hospitals. We still have a large contingent from the medical and associated professions but nowadays the choir is open to anyone with a passion for singing (no auditions required!) and a desire to help us fund-raise for charitable causes.

WORCESTER FESTIVAL CHORAL SOCIETY



Worcester Festival Choral Society is the leading large, classical choir in Worcestershire. Established in 1861, we have brought the 'great choral works' to the magnificent setting of Worcester Cathedral for more than 160 years.

Our membership of around 140 auditioned, amateur choral singers is drawn from across the

county, and trained to the very highest level by respected conductor and music director Samuel Hudson, making Worcester Festival Choral Society is one of the most accomplished choirs in the region.

Supported at every performance by the Meridian Sinfonia orchestra and internationally renowned soloists, our choir attracts large audiences to our three annual concerts. Underlining our choral quality, many of our singers take part in the world-famous, annual Three Choirs Festival, which celebrated its 310th anniversary in 2025 and takes place in Worcester every three years. We hold a highly popular 'Come and Sing' workshop each spring, giving non-members the chance to join a special, one-day workshop to learn one of the great choral works. And we are currently planning an exciting new Young Voices initiative with local schools, to give aspiring young singers an unmissable chance to perform parts of Handel's glorious Messiah as part of our main choir.

Even in this age of digital downloads and music on-the-go, a live musical performance with large choir, orchestra, soloists and choir in a magnificent Cathedral setting simply cannot be beaten in terms of pure joy and symphonic satisfaction. As singers we also benefit from the sheer enjoyment of taking part in such a skill-enhancing, life-affirming and sociable activity!

Worcester Festival Choral Society is fully independent and self-funding... so why not get involved with us now - whether as a chorus member, a concert-goer, advertiser or sponsor, or an Annual Patron or Friend - and help secure Worcestershire's choral excellence for the next 160 years!

PROGRAMME NOTES

ZADOK THE PRIEST: GEORGE FRIDERIC HANDEL 1726–1728

Handel wrote Zadok the Priest for the coronation of King George II in 1727. Amazingly the piece has been performed at the coronation service of every British monarch ever since. The words are taken from the King James Bible.

The piece is majestic and the orchestral introduction builds and builds before the choir bursts into song. Handel wrote this piece hoping that the sound would fill the huge space of Westminster Abbey. If you're a football fan you might recognise this music as a version of it is used as the theme of the UEFA Champions League.

Listen out for: The powerful words and phrases the singers use like "Rejoice!" and "God Save the King!" When the choir first come in singing 'Zadok the Priest' the dynamic is fortissimo – loud and strong. The strong dynamic is exultant and celebratory just as you would expect at a royal occasion such as a coronation.

SYMPHONIC DANCES: SERGEI RACHMANINOFF 1873 - 1943

Written in the summer and fall of 1940 while vacationing in Huntington on Long Island Sound, the first version of Symphonic Dances was written for two pianos, titled "Fantastic Dances." This was Rachmaninoff's final orchestral score, and the only score written entirely in the US. After this composition, he commented that he "no longer had the strength and fire to compose. I don't know what has happened. That [the dances] was probably my last flicker." On August 21 he wrote to Eugene Ormandy "last week I finished a new symphonic piece which I naturally want to give first to you and your orchestra. It is called Fantastic Dances. I shall now begin the orchestration."

The Symphonic Dances were written at a hard time for the composer: intense homesickness, worry over his daughter Tatiana who was trapped in France by the German invasion, and an operation undergone in May. In three years he would die of cancer at age 70. The vitality and high spirits of the music in no way reflected his sad personal circumstances. The premiere in Philadelphia January 3, 1941, resulted in a lukewarm reception, and only later did the Dances gain acclaim.

Regarding titles: Midday, Twilight, and Midnight had first been attached to the movements but were later removed. Regarding the final title of Symphonic Dances: "It should have been called just Dances," Rachmaninoff mentioned, "but I was afraid people would think I had written dance music for jazz orchestra." He toyed with the idea of making the work a ballet for Fokine, who was enthusiastic; however, the choreographer died in 1942, and the concept died as well.

The first movement bears the strange direction: Non allegro. Allegro simply means fast and can imply as well cheerfulness or happy mood. Obviously, the composer was sending an ambiguous message concerning more than tempo: the negative instruction/positive instruction is unique. A small three note motif heard at the opening generates themes for Part One. Part 2 presents a unique folk like melody sung by alto sax. For this section, Rachmaninoff sought the advice of Broadway orchestrator Robert Russell Bennett. Part 3 reviews opening ideas. An expansive coda includes a melody from his First Symphony written in 1897, which had been a terrible failure. "When the indescribable torture of that performance at last came to an end, I was a different man," the composer wrote. An inherent disposition to melancholy/depression became full blown and enduring after the negative reviews.

The second movement is a gloomy little waltz in 6/8 meter. Rather than an ebullient Viennese style dance, this waltz has a hesitant, tentative nature and rhythms, seemingly unable to 'get off the ground.' Many have said this is reminiscent of Tchaikovsky's gently passionate waltz style.

The finale begins with languid winds, and then, gaining energy, moves into a faster section animated by jazz like rhythmic inflections. A full quote by trumpet of the grim Gregorian Dies Irae from the Mass for the Dead offers a moment of great solemnity, but the fun returns. The chant is not terminated, however, and it manages to reassert itself in whole or in part. Happiness returns to finish off the dances in brilliance and high style.

THE MUSIC MAKERS: EDWARD ELGAR 1857 - 1934

The Music Makers, Op. 69 (1912), is a deeply personal, late-romantic cantata for contralto/mezzo-soprano, chorus, and orchestra, setting Arthur O'Shaughnessy's poem "Ode." It functions as an artistic autobiography, featuring extensive self-quotations from Elgar's own works to reflect on the creator's isolated role, the struggle of artistic creation, and the enduring power of dreams.

Written at the height of his career, yet it was initially seen as dated by critics compared to his earlier masterpieces.

The work sets the entire "Ode" by Arthur O'Shaughnessy, celebrating artists as "dreamers of dreams" who, though often isolated, reshape the world.

We are the music makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

With wonderful deathless ditties
We build up the world's great cities,
And out of a fabulous story
We fashion an empire's glory:
One man with a dream, at pleasure,
Shall go forth and conquer a crown;
And three with a new song's measure
Can trample a kingdom down.

We, in the ages lying
In the buried past of the earth
Built Nineveh with our sighing,
And Babel itself in our mirth;
And o'erthrew them with prophesying
To the old of the new world's worth
For each age is a dream that is dying,
Or one that is coming to birth.

A breath of our inspiration
Is the life of each generation
A wondrous thing of our dreaming
Unearthly, impossible seeming...
The soldier, the king, and the peasant
Are working together in one,
Till our dream shall become their present,
And their work in the world be done.

They had no vision amazing
Of the goodly house they are raising;
They had no divine foreshowing
Of the land to which they are going:
But on one man's soul it hath broken,
A light that doth not depart;
And his look, or a word he hath spoken,
Wrought flame in another man's heart.

And therefore to-day is thrilling
With a past day's late fulfilling;
And the multitudes are enlisted
In the faith that their fathers resisted,
And, scorning the dream of to-morrow,
Are bringing to pass, as they may,
In the world, for its joy or its sorrow,
The dream that was scorned yesterday.

But we, with our dreaming and singing,
Ceaseless and sorrowless we!
The glory about us clinging
Of the glorious futures we see,
Our souls with high music ringing;
O men! It must ever be
That we dwell in our dreaming and singing,
A little apart from ye.

For we are afar with the dawning
And the suns that are not yet high,
And out of the infinite morning
Intrepid you hear us cry ...
How, spite of your human scorning,
Once more God's future draws nigh,
And already goes forth the warning
That ye of the past must die.

Great hail! we cry to the comers
From the dazzling unknown shore;
Bring us hither your sun and your summers;
And renew our world as of yore;
You shall teach us your song's new numbers,
And things that we dreamed not before:
Yea, in spite of a dreamer who slumbers,
And a singer who sings no more.

Elgar embeds motifs from his own compositions to represent specific emotional memories or ideas.

Notable quotes include:

- “Nimrod” (from Enigma Variations): Appears when discussing the immortality of art.
- “The Dream of Gerontius”: Accompanies the word “dreams”.
- “Sea Pictures”: Linked to the imagery of “sea-breakers”.
- First & Second Symphonies/Violin Concerto: Woven throughout to reflect on his career.
- “Rule, Britannia” & “La Marseillaise”: Used in a dramatic, slightly ironic context.

The piece is a continuous, reflective, and often melancholic work that often uses “soft parts of three fingers” in string sections to create a muted, intimate sound.

A SPECIAL NOTE

In October 1912, the premiere of Elgar’s “We are the Music Makers” was performed in Birmingham Town Hall - conducted by Elgar himself - as part of the Birmingham Triennial Music Festival in aid of Funds for the General Hospital – which is now the site of Birmingham Childrens Hospital!



TUESDAY EVENING, OCTOBER 1st, 1912, at 8.			
First Part.			
"WE ARE THE MUSIC MAKERS"	- - -	<i>Sir Edward Elgar</i>	
FIRST TIME OF PERFORMANCE.	CONDUCTED BY THE COMPOSER.		
SOLO, CHORUS, AND ORCHESTRA.			
MISS MURIEL FOSTER.			
NEW SYMPHONY	- - -	<i>Sibelius</i>	
FIRST TIME OF PERFORMANCE.	CONDUCTED BY THE COMPOSER.		
Second Part.			
Concerto for Pianoforte and Orchestra (No. 1 in E flat)	- - -	<i>Liszt</i>	
HERR MORITZ ROSENTHAL.			
Brandenburg Concerto (No. 3 in G), for Strings	- - -	<i>Bach</i>	
Aria	- - -	"Mad Bess"	<i>Henry Purcell</i>
MISS MURIEL FOSTER.			
Pianoforte Solo	- "Humoreske on Themes of Johann Strauss"	<i>Rosenthal</i>	
HERR MORITZ ROSENTHAL.			
Overture	- - -	"William Tell"	<i>Rossini</i>

THE BIRMINGHAM CHILDRENS HOSPITAL CHARITY

MAKING A DIFFERENCE

We believe every patient deserves a childhood, which is why we always strive to do more for sick kids

Our hospital is a leading, specialist paediatric centre, delivering some of the most advanced treatments, complex surgical procedures and cutting-edge research to over 100,000 children and young people from across the UK and beyond.

Every patient and family benefits from our charity, but the impact of fundraising is much more than purely financial. It makes a real difference to the spaces, treatment and equipment we provide to children and their families.

We are nothing without our supporters.

It's only thanks to your kindness and generosity we are able to do more for our sick

Kids

Charitable donations allow our hospital to be at the forefront of what's possible, ensuring our patients and families benefit from the best care, treatment, experience and environment.



SUPPORT

We are very grateful for the support of the following organisations:



We also appreciate the support from the following:

Charlie and Beth Nicholas from Endoperfection Ltd

Dr Manuel Fernandes from AAFER Ltd

Samuel Hudson, Director of Music Worcester Cathedral

Many other people have generously given their time and financial support and we thank them all.

Helping those who care for others look after their finances



I'm delighted to sponsor European Doctors Orchestra, which supports the amazing work carried out by Birmingham Children's Hospital's Colorectal Team. Like you, I'm dedicated to helping people. My role is to ensure that the financial wellbeing of people like you remains as healthy as possible.

As a Chartered Financial Planner, the Gold Standard for advice and client care, I deliver expert guidance in a friendly way. With more than 20 years' experience providing advice to professionals in the Midlands, I can help with:

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