

 **David Clover**  
**Festival of Singing**  
**Sheffield**

**2019**

**40th ANNIVERSARY**

# **SINGERS' PLATFORM**

**HANDBOOK AND ENTRY FORM**

**25 - 27 January 2019**

at

St Andrew's Church,  
Psalter Lane, Sheffield, S11 8YL

and

Tapton Hall,  
Shore Lane, Sheffield, S10 3BU

**Awards of £4,000**

**CLOSING DATE FOR ENTRIES:**

**24 NOVEMBER 2018**

Details available on the  
website below:



[www.davidclover-festivalofsinging.org.uk](http://www.davidclover-festivalofsinging.org.uk)

email: [dcfs@davidclover-festivalofsinging.org.uk](mailto:dcfs@davidclover-festivalofsinging.org.uk)

The Festival is affiliated to the British and International Federation of Festivals

Registered Charity No. 1043131

“The object is not to win a prize or defeat a rival but to pace one another on the road to excellence.”

*H. Walford Davies*

# The David Clover Festival of Singing Sheffield

Reg. Charity No. 1043131

Founded and supported by *The City of Sheffield Teachers' Choir*

## THE SINGERS' PLATFORM

**Friday 25 January - Sunday 27 January 2019**

**St Andrew's Church**  
31 Psalter Lane, Sheffield S11 8YL  
and  
**Tapton Hall (Hallam Room)**  
Shore Lane, Sheffield S10 3BU

**Adjudicators: Mark Wildman**  
**Lynne Dawson**  
**Vivien Pike**

Patron: Lesley Garrett CBE

President: Mark Wildman FRAM, FRSA

Vice-Presidents: Elizabeth Watts Hon.D.Mus  
Richard Clover LTCL, FASC  
James Kirkwood LRAM, LTCL, ARCM  
Ralph Green ARCM

The David Clover Festival of Singing is affiliated to The British and International Federation of Festivals for Music, Dance and Speech of which Her Majesty the Queen is Patron.

The Festival is also a member of The Yorkshire and Northern Lincolnshire Regional Forum of The British and International Federation of Festivals of Music, Dance and Speech.



[www.davidclover-festivalofsinging.org.uk](http://www.davidclover-festivalofsinging.org.uk)

**General enquiries not covered in this Handbook**

DCFS, 269 Dobcroft Road, Sheffield S11 9LG  
email: [dcfs@davidclover-festivalofsinging.org.uk](mailto:dcfs@davidclover-festivalofsinging.org.uk)

## Singers' Platform - Performer Information

This is a recent initiative in the David Clover Festival of Singing and is intended to give the opportunity to Singers already studying at universities and conservatoires, to postgraduates, and to those being privately tutored, to continue the development of their art with substantial prize money. Winners in the past have been offered paid engagements with choirs in Yorkshire and Derbyshire.

**Eligibility** to this section of the David Clover Festival is for singers between the ages of 19 and 28 at 25 January 2019. Entrants in the Singers' Platform are eligible for classes in this part of the Festival only. Performers will receive specific details of the timetable, procedures, etc., after the final date of the receipt of the Entry Form. Winners of classes from 2018 are not eligible to enter the same class in 2019.

### Classes

#### Class 1: Recital

A recital of up to 20 minutes chosen from the following:

- A:** an aria from a cantata, an opera, or an oratorio of any period
- B:** 1 or 2 songs (excluding A) written before the 19<sup>th</sup> century
- C:** 1 or 2 songs (excluding A) written during the 19<sup>th</sup> century
- D:** 1 or 2 art songs (excluding A) written during the 20<sup>th</sup> or 21<sup>st</sup> centuries
- E:** A song of the performer's own choice of any period and style
- F:** a song composed without accompaniment or an unaccompanied traditional folk song.

All singers are asked choose a programme varied in style, mood and language from the list of categories with a time limit of 20 minutes. The choice need not contain repertoire from each category but **must** contain a song from category F. Any arias should be in the original language and key.

#### Class 2: Opera

All singers should prepare 2 arias, at least one with recitative, in 2 different languages and by different composers with a time limit of 13 minutes.

#### Class 3: Oratorio or Sacred Song

1 aria or song (excluding hymns and religious pop songs) in the original language and key, time limit 7 minutes.

#### Class 4: French Song

1 song in the original language, time limit 5 mins. An aria from an Opera or Oratorio is not appropriate for this class.

#### Class 5: Lieder

1 song in the original language, time limit 5 mins. An aria from an Opera or Oratorio is not appropriate for this class.

#### Class 6: British Song

1 song, not an aria from Opera or Oratorio, time limit 5 mins. The song should be in English and the composer from the United Kingdom or Ireland. Your choice can be from any period.

**The entries in the Recital and Opera Classes** will be programmed into sessions on Friday afternoon/evening; Saturday all day and evening (3 sessions) and Sunday morning and afternoon. In the event of an increase in entries, it may be necessary to use Friday morning as well and/or to restrict entry numbers if there is insufficient time, so early application is strongly advised. To help singers travelling a long distance, we will try to ensure that all the classes entered by a performer are programmed on the same day, though not necessarily in the same session.

The adjudicators will choose the best 5 performances from all the Recital and Opera classes for the Finals on Sunday evening and singers from Friday and Saturday sessions will be informed on Saturday evening at the latest.

In the French Song, Lieder, British Song and Oratorio Classes, winners from Saturday sessions will be chosen at the end of each class and will return to compete with winners from these classes from the Sunday sessions in the Finals on Sunday evening. A travel bursary of £50.00 will be awarded to all Friday and Saturday finalists to help with the cost of returning on Sunday. Multiple class winners will receive 1 bursary only.

## Finals

Recital Class finalists will choose a shorter programme from their full Recital, varied in style, mood and language, with a time limit of 12 minutes.

Opera Class finalists will choose 1 recitative and aria from their preliminary programme with a time limit of 7 minutes.

Finalists from the French Song, Lieder, British Song and Oratorio Classes will sing their winning song again.

**Time limits:** All performances must adhere to the time limits including verbal introductions. Any re-starts which are the fault of the singer are included in the performance time limit. Any re-starts which are not the fault of the singer will not be included in the performance time limit. Should a performer exceed the time limit, an adjudication will be given, but the Festival reserves the right to withhold a placing and the adjudicators reserve the right to stop a performance that is excessively over time. **N.B. Take great care with your timing!** A number of singers in past years have not reached the Finals because their choices exceeded the time limits.

**Song choices:** A performer must NOT sing the same song in more than one class.

Programme changes will only be permitted after January 1st in exceptional circumstances.

**Order of classes:** Once the Entry Forms have been received, the order in which classes will take place will be determined and everyone will be duly informed.

## Preparation for the Singers' Platform

- It is requested that performers dress appropriately for the occasion.
- An official accompanist will be available throughout the Festival, but performers may bring their own accompanist if they wish.
- Please adhere to all the required deadlines detailed in this Handbook.

## Contact at the time of the Singers' Platform

The Festival may be contacted on **07836 474972** or **07762631613**.

**Photographs, Recording Equipment and Mobile Phones:** Due to copyright law and the Festival's safeguarding policy, members of the audience, as well as performers and their supporters, are **not allowed** to take photographs or make audio or video recording at the Festival. Therefore, the use of any kind of camera, recording equipment, mobile telephone or other computerised device is **strictly forbidden**. However, the Festival may appoint a designated, authorised photographer for publicity purposes to promote the work and ethos of the Festival and for the benefit of the performers. **Performers should indicate on the Entry Form a) if they or their supporters have any objection to being included in any of the photographs taken by the official photographer and b) if they give permission for any photographs taken to be used for publicity purposes, etc., without further consultation from the Festival.**

## Awards

Class 1:	Winner £1,500	Runner-up £750	3 <sup>rd</sup> Prize £250
Class 2:	Winner £750	Runner-up £250	
Classes 3-5:	Each winner £100		
Class 6:	Winner £200		

## Singers' Platform Entries (deadline: 24 November 2018)

Entries should be sent to: The Entries Secretary, DCFS, 29 Kerwin Drive, Sheffield S17 3DG

**Entry Forms:** All entry forms, fees and music for the official accompanist/s, together with an A5 sized stamped addressed envelope, **MUST** be received by **Saturday 24 November 2018** or the entry may not be accepted. It will be necessary to have your parcel containing music weighed to avoid underpayment of postage. Please write your song choices **very clearly** and in the order of performance giving the title, work and composer. Once the entry forms have been received, the order in which the classes will take place will be determined and everyone informed.

**Entry fees**, which are non-refundable, should be enclosed when sending in the Entry Form and are:

Classes 1 and 2: £30 each

Classes 3, 4, 5 and 6: £15 each

**Music for the official accompanist** must be unfolded and legible, and sent with the entry form as above. 1 original and 2 further copies are required for the adjudicators on the day.

The official accompanists are Tim Kennedy and Catherine Hall-Smith

**We look forward to meeting, welcoming and hearing all the performers and wish you a happy, enjoyable and successful time at the Festival.**

### **Key Dates**

- |                         |   |
|-------------------------|---|
| <b>24 November 2018</b> | Last date for the receipt of the Entry Form, fees, stamped addressed envelope and copies of music for the accompanists. These should be sent to: The Entries Secretary, DCFS, 29 Kerwin Drive, Sheffield S17 3DG.   |
| <b>25 January 2019</b>  | Afternoon and evening at St. Andrew's Church, Psalter Lane, Sheffield S11 8YL. First Recital and Opera sessions.  |
| <b>26 January 2019</b>  | Morning, afternoon and evening at St. Andrew's Church. Recital and Opera sessions. First sessions of Oratorio or Sacred Song, French Song, Lieder and British Song Classes.   |
| <b>27 January 2019</b>  | At Tupton Hall, Shore Lane, Sheffield S10 3BU, morning and afternoon: Recital and Opera session, Second sessions of Oratorio or Sacred Song, French Song, Lieder and British Song Classes.<br>Evening: Finals of Recital and Opera Classes and performances by winners of Oratorio or Sacred Song, French Song, Lieder and British Song Class sessions. Presentation of Awards. |

In the event of an increase in entries, it may be necessary to hold sessions on Friday morning.

For further information about the David Clover Festival of Singing and to download copies of the entry form, please visit:

**[www.davidclover-festivalofsinging.org.uk](http://www.davidclover-festivalofsinging.org.uk)**

### **Festival Committee**

Chairman: David Heslop OBE

Vice Chair: Joy Bowler

Treasurer: David Durrant

Secretary: Hazel Page

Music Co-ordinator: Vivien Pike

Entries Secretary: Eric Barraclough

Venues: Brenda Birks

Friends: Di Hallatt

Fundraising: David Durrant

Sponsorship: Elizabeth Hampshire

Publicity and Advertising: Ralph Green

## Singers' Platform - General Information

**Adjudicators:** all adjudicators are appointed by The City of Sheffield Teachers' Choir. No performer, teacher or member of the audience may approach the adjudicator in each class venue unless invited to do so, nor engage the adjudicator in conversation or discussion on any matter, before or after a session, or whilst the session is in progress, otherwise disqualification may be incurred.

### Audience Admission Charges

Charges are per person and per session and are payable in cash at the door:

Session	Adults	Accompanied children 12 years old and under
Friday afternoon, Friday evening, Saturday morning, Saturday afternoon, Saturday evening, Sunday morning and Sunday afternoon	£5	£2
Sunday evening (Festival Finals at 6.45pm)	£10	£3

**Audience:** An audience is welcome at all Festival sessions, so please support and encourage the Festival and its performers in their endeavours and appreciate and enjoy the talents of all the participants by being in the audience.

**Cancellation of a class:** In the event of a class being poorly subscribed, it may be withdrawn at the discretion of the Committee and the entry fees returned.

**Car Parking:** There is car parking in front of St. Andrew's Church or in the surrounding streets. Car parking is plentiful at Tupton Hall and is free of charge.

**Entry and Exit – adjudicators and audience:** No person will be allowed to enter or leave the hall during any performance or adjudication as movement tends to distract the performer, the adjudicator and the rest of the audience.

**Equal Opportunities Policy:** No person shall receive less favourable treatment or consideration on the grounds of race, colour, religion or belief, nationality, ethnic or national origin, sexual orientation, gender re-assignment, age (i.e. 9 or over), disability or marital status, or be disadvantaged by any requirement or condition that cannot be justified. The opportunity for people to compete in the Festival is provided through a variety of classes. All sessions are open to a public audience and the Festival only uses venues that have made provision for people with physical disabilities. The Festival will keep under review its policy, procedures and practices on equal opportunities.

**Festival Help:** We want to see the Festival continue to provide opportunities for the encouragement and development of all its entrants, the competitive element being a means to an end. Even if you are a prospective performer or performer's supporter, you could still help to further our cause by helping in two ways – as a volunteer helper and/or providing financial support. **Volunteer helpers** are a welcome and essential part of running the Festival and there is always a need for new people to assist in various ways. There is no need to be an expert, you just need to be committed, sensible, unflappable and a member of a team, but above all, have a sense of humour! You don't have to be there all day, every day. Helpers can choose how much time they are able to give. If you would like to become a volunteer, please contact Joy Bowler via email: [joybowler@googlemail.com](mailto:joybowler@googlemail.com) for details. To continue to mount the Festival and engage specialist adjudicators, we need ongoing **financial support** and assistance from individuals and businesses who are interested in helping the amazing range of vocal talent to flourish. The cost of running the Festival increases each year, and despite the sponsorship of The City of Sheffield Teachers' Choir, we are faced with raising more financial support in the future.

Maybe you, or someone you know, can help to support the Festival in any of the following ways by:

- Becoming a Friend of the David Clover Festival;
- Sponsoring the Festival;
- Advertising in future publications of this Handbook and/or the Festival Programme;
- Making a donation;
- Making a bequest.

If you can help in any of these areas of financial support please contact the Festival via the email address: [dcfs@davidclover-festivalofsinging.org.uk](mailto:dcfs@davidclover-festivalofsinging.org.uk). Any financial assistance offered can be increased in value if you are a tax payer and by 'gift-aiding' your contribution where appropriate.

**Liability:** The Festival does not hold itself responsible for any injuries sustained by any performer or member of the public whilst at Festival venues.

**Lost Property:** The Festival will not be responsible for property lost or damaged during the Festival.

**Queries** which are not covered in this Handbook may be made at: DCFS, 269 Dobcroft Road, Sheffield S11 9LG or email: [dcfs@davidclover-festivalofsinging.org.uk](mailto:dcfs@davidclover-festivalofsinging.org.uk)

**Refreshments:** Light refreshments will be available at the church. At Tapton Hall, tea, coffee, alcoholic and soft drinks, bar meals and snacks are available all day at the adjacent bar.

**Safeguarding Policy:** A copy of the Festival's Safeguarding Policy will be on display at the Festival and is also available on the Festival website ([www.davidclover-festivalofsinging.org.uk](http://www.davidclover-festivalofsinging.org.uk)). This Policy relates to children (under the age of 18) and also to members of vulnerable groups of any age who are identified to the Festival before their arrival at the Festival. Contact should be made by parents and/or teachers via letter to DCFS, 358 Ecclesall Road South, Sheffield S11 9PY or via the Festival email address ([dcfs@davidclover-festivalofsinging.org.uk](mailto:dcfs@davidclover-festivalofsinging.org.uk)). The Festival will actively seek to meet the needs of children from ethnic groups and children who are disabled. Any subsequent reference to 'children' includes members of other vulnerable groups.

**Safety of Performers:** Teachers and parents should be aware of their responsibilities in entering any performers with limited physical capabilities or special needs. They should pass on any such information that might impact on the Festival's work, in writing, before the start of the Festival to Joy Bowler, 358 Ecclesall Road South, Sheffield S11 9PY.

**Supervision of Children:** Please note that all children under 16 years of age must be accompanied and supervised effectively. Supervision may come from a parent, an adult acting on their behalf, a teacher or a group leader. The David Clover Festival of Singing cannot take responsibility for unsupervised children at the Festival venues. Any person acting in a supervisory capacity will be expected to pay the normal admission fee.

**Withdrawals and Class Start Times:** As it is impossible to foresee the number of last-minute withdrawals from classes due to illness or for any other reason, the Festival reserves the right to start classes early, except for the first class of a session.

**Please make sure you arrive in plenty of time.**

## 2020 Festival Dates

**Singers' Platform: 24, 25, 26 January**

**Festival Weekend: 31 January, 1, 2 February**

**[www.davidclover-festivalofsinging.org.uk](http://www.davidclover-festivalofsinging.org.uk)**

# The David Clover Festival of Singing

[www.davidclover-festivalofsinging.org.uk](http://www.davidclover-festivalofsinging.org.uk)

Dr David Clover came to Sheffield in 1966 having been appointed as the Music Advisor to the city's Education Department. It was one of the earliest residential courses for music teachers and its daily choral sessions, organised by David, which brought the first members of The Sheffield Teachers' Choir (as it was then known) together at the Buxton Conference Centre in the autumn term of 1968.

Following David's untimely death in 1979, the Teachers' Choir committee at the time decided to create a lasting tribute and memorial to his work. The result was the establishment of the David Clover Competition for Singers, renamed the David Clover Festival of Singing in 2010. The original competition started in a small way with only 2 classes for singers of secondary school age, providing the opportunity for the singers to be helped and encouraged by experienced judges of singing, an ethos that is still as strong today. The Festival has grown into a competition of high standing, credibility and stature in Sheffield, nationally and now internationally and is open to **all** singers from the age of nine. One of David's greatest loves was singing, whether solo or choral and he believed that the voice deserved equal status with other musical instruments.

Over the years, internationally famed singers have adjudicated at the Festival: Constance Shacklock, Marjorie Thomas, Jean Allister, Mollie Petrie (first Patron) and Mark Wildman (President) and many previous winners, including Elizabeth Watts, have joined the singing profession.

Once the annual Festival has ended, *The City of Sheffield Teachers' Choir* is always delighted to invite singers from the Festival to share its concerts whenever possible.

# 2019 Adjudicators

## Mark Wildman

Mark Wildman received his early formal musical education at The King's School, Gloucester and as a chorister in Gloucester Cathedral where he studied and sang under Dr Herbert Sumsion. Later on, he studied at The Royal Academy of Music under the guidance of Henry Cummings, Rex Stephens and then with Rupert Bruce Lockhart. He was awarded the Westmorland Scholarship, the Recital Diploma and the Frederick Shinn Fellowship. His career began as a Choral Exhibitioner at St. George's Chapel, Windsor Castle, where he sang for three years which was followed by a similar period with the BBC Singers with whom he travelled and performed world-wide.

2013 marked Mark's fortieth and final season on the concert platform as a recitalist and soloist in Oratorio. His final public concert was in Huddersfield Town Hall with the Huddersfield Choral Society and the Royal Northern Sinfonia in Handel's *Israel in Egypt*, forty years after his debut in that hall. He performed throughout Europe, Scandinavia, the British Isles and the USA, with many of Britain's foremost orchestras and with several leading conductors of the day, among them Gennadi Rozhdestvensky, Sir Neville Marriner, Meredith Davies, Donald Hunt, Michael Gielen, Jane Glover, Christopher Robinson John Sanders and Sir David Willcocks, he now devotes himself entirely to teaching and working with young singers at the Royal Academy of Music and for ABRSM where he is an examiner, trainer and moderator.

In 1981 he was appointed as a professor of singing at the Royal Academy of Music and subsequently as Head of Vocal Studies in 1991, a position from which he retired in August 2017. He continues to teach undergraduate, postgraduate and operatic students at the RAM. He has taught prize winners in the most prominent British singing awards: Cardiff Singer of the World, the Jette Parker Young Artists' programme at the Royal Opera House, Covent Garden, the Kathleen Ferrier Memorial Awards, Royal Overseas League, National Mozart Competition, Kathleen Ferrier Bursary and others. Many of his current and former students are now singing principal roles with national and international opera companies including La Scala Milan, the Bolshoi, Moscow, St Petersburg, the Metropolitan Opera, New York, Frankfurt, Hamburg, Paris, English National Opera, Glyndebourne Festival Opera and at the Royal Opera House, Covent Garden. He is a much-travelled adjudicator and has served as a jury member at a number of international singing competitions. He has visited Holland, Germany, USA, Iceland, and France to give Masterclasses. He has been a visiting Professor at the Reykjavik Songskolinn, Iceland, and is currently the External Examiner at the Wales International Academy of Voice. He was elected a Fellow of the Royal Academy of Music in 1994, a Fellow of the Royal Society of Arts in 1995, and a Professor in the University of London in 2013. He was twice elected President of the RAM Club and in August 2017, upon his retirement as Head of Vocal Studies at the Royal Academy of Music, the Principal conferred upon him the title of *Henry Cummings Distinguished Professor of Singing*.

## Lynne Dawson

Lynne Dawson was one of Britain's best loved and respected sopranos for more than thirty years. She trained as a translator and interpreter and spent several years in industry before beginning her training as a singer.

She was very fortunate to work with many conductors and ensembles at the forefront of the Historical Performance movement, including the Deller Consort, the Hilliard Ensemble, John Eliot Gardiner, Roger Norrington, Christopher Hogwood, Trevor Pinnock, and with them made many recordings for most of the major international labels such as EMI, Deutsche Gramophon, Erato, Decca .

Her career then developed to encompass opera, concerts and recordings at the highest international level. She worked with all the major British Orchestras and abroad with orchestras such as the Leipzig Gewandhaus, the Concertgebouw, San Francisco Symphony, La

Scala Milan, Chicago Symphony and Berlin Symphony over many years, in addition to chamber orchestras all over the world.

Her recordings number more than 80 and include many roles by Handel and Mozart, as well as solo discs of English song and French song and lieder.

Her operatic roles include Pamina, Zaide, Donna Elvira, Countess, Queen of the Night, Constanze, Aspasia and Vitellia, as well as Amenaide in Rossini's *Tancredi*, leading roles in Handel's *Orlando*, *Guilio Cesare*, *Orlando*, *Hercules* and *Ariodante*, Marzelline in Beethoven's *Fidelio*, *Iphigenie* in Gluck's *Iphigenie en Aulide*, Mimi in *La Boheme*, Zdenka in Strauss' *Arabella*, and *Violetta* in *La Traviata*, in opera houses such as Amsterdam, Opera North, Brussels, Paris, and Berlin Staatsoper.

She has sung many concerts all over the world and particularly with Daniel Barenboim, Frans Bruggen, Marc Minkowski, Zubin Mehta, Carl Maria Guilini, Neville Marriner, John Eliot Gardiner and Christopher Hogwood. Her repertoire encompasses many compositions for soprano and orchestra such as Richard Strauss' *Four Last Songs*, Ravel's *Sheherezade*, Berlioz's *Les Nuits d'Ete*, Mozart, Haydn and Beethoven concert arias and Berg's *Seven Early Songs* and the *Lulu Suite*, but she has never lost her love of the baroque repertoire.

Lynne began teaching some 10 years ago. She is a vocal consultant for Yorkshire Young Musicians and has given masterclasses at many summer music festivals, especially in Spain and Japan. In September 2010, she was appointed Head of the School of Vocal Studies at the Royal Northern College of Music in Manchester and in September 2017 as Head of the School of Vocal Studies and Opera.

## **Vivien Pike**

Vivien studied music at the Royal Manchester/Royal Northern College of Music after previously studying medical sciences. She graduated with teaching and performing diplomas and a silver medal. Vivien has wide experience as a recitalist and soprano soloist with many choral societies. She has sung in choirs from the age of 7 and is a former member of the BBC Northern Singers. She is vocal coach for several choral societies.

Over the years as a peripatetic teacher of singing in Yorkshire, she has taught hundreds of young singers, one of the first being Lesley Garrett. Her choirs have won many prizes in national and international competitions and have enjoyed tours to Italy, Germany, Ireland, Australia (representing UK at the first Melbourne International Choral Festival), Canada and USA, Finland and Estonia. Her female choir celebrated 30 years of high standard singing in 2009. Vivien is in great demand for solo singing and choral workshops and has worked with singers in Sweden, Latvia, Ireland, New Zealand and Estonia. She has lectured in Latvia and Slovenia and recently as a visiting professor at the Estonian Academy of Music. Her international jury work includes the World Choir Games in Linz and Graz, festivals in Malta, Italy, Germany, Ireland, Jersey and is currently the UK representative on the World Choir Council. She is an external examiner of singing at degree level and a former visiting lecturer/examiner in choral conducting at Huddersfield University.

She was awarded an Honorary Doctorate by Sheffield Hallam University in 2006 for her work with singers nationally and internationally and is a Churchill Fellow, researching the Cultural Influences on Voice Development in Sweden, Finland and Estonia. She has recently been elected a Fellow of the Royal Society of Arts and was awarded a Fellowship of the British and International Federation of Festivals in 2013. She has been a BIFF adjudicator for more than 30 years.

## David Clover Festival Friends

Annual subscription to the Festival Friends are available through various categories.

Each category entitles the subscriber to:

- Free admission, and their guest(s), to all Festival sessions
- Receive a free programme at the Festival on production of the Friends membership card
- Have their name acknowledged in the Festival Programme unless otherwise requested by the subscriber

The various categories are:

- Personal membership – a minimum of £25 for the subscriber and 1 guest
- Family membership – a minimum of £35 for the subscriber and 3 guests
- Corporate, Organisation or Group Membership – a minimum of £50 for 6 people, or a minimum of £75 for 7-10 people

Any Personal Member, or a member of a Family or Group, who is a tax payer, can gift-aid their subscription which would allow the Festival to reclaim income tax on your donation.

Any queries about the Festival Friends scheme may be addressed to Di Hallatt (0114 249 0402) or by email (dhallatt@beachcroft.co.uk)

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PLEASE COMPLETE AND RETURN TO: DCFS, c/o 12 Byron Road, Sheffield S7 1RY

Name of subscriber: \_\_\_\_\_

Name for inclusion in the Festival Programme (if different from above):

\_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_ Post code: \_\_\_\_\_

Tel: \_\_\_\_\_ Email: \_\_\_\_\_

Subscription: £\_\_\_\_\_ (cheques payable to David Clover Festival of Singing)

Gift Aid: If you are a UK tax payer and wish to gift-aid your donation, please tick this box

Signature \_\_\_\_\_ Date \_\_\_\_\_