



David Clover
Festival of Singing
Sheffield

2025

SINGERS' PLATFORM

HANDBOOK AND ENTRY FORM

23 - 25 January 2025

at

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

Awards and Bursaries over £4,000

CLOSING DATE FOR ENTRIES:

9 NOVEMBER 2024

www.davidclover-festivalofsinging.org.uk

Registered Charity No. 1043131

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

“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

****Please check carefully for regulation changes****

The David Clover Festival of Singing Sheffield

Reg. Charity No. 1043131

Founded by *City of Sheffield Teachers' Choir, now Sheffield Music Makers*

THE SINGERS' PLATFORM

Thursday 23 January - Saturday 25 January 2025

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

Adjudicators: Mark Wildman
Iain Ledingham
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
David Durrant MA

The David Clover Festival of Singing is affiliated to The British and International Federation of Festivals for Music, Dance and Speech.

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.



PERFORM | EDUCATE | INSPIRE

www.davidclover-festivalofsinging.org.uk

Enquiries not covered in this Handbook

DCFS, 269 Dobcroft Road, Sheffield S11 9LG

General enquiries: enquiries@davidclover-festivalofsinging.org.uk

Music enquiries: music@davidclover-festivalofsinging.org.uk

Singers' Platform - Performer Information

This is an initiative in the David Clover Festival of Singing and is intended to provide the opportunity to post A level (or equivalent level education) singers studying at universities and conservatoires, and those having *advanced* private tuition, to continue the development of their art with substantial award money. Winners from past Festivals have been offered paid engagements with choirs in Yorkshire and Derbyshire.

Eligibility to this section of the David Clover Festival of Singing is for Soprano, Mezzo-soprano, Contralto, Counter tenor/Male Alto, Tenor, Baritone, Bass-baritone and Bass voices aged between 19 and 28 years on 23 January 2025*. Entrants in the Singers' Platform are eligible for classes in this part of the Festival only. Winners of classes in the 2024 Festival are not eligible to enter the SAME class in 2025.

**With the exception of Classes 6 and 8 which are open to singers Year 10 or above (see class 8 details on page 5 for further eligibility criteria)*

Singers will receive specific details of timetable, procedures etc after the final date of the receipt of the Entry Form: **9 November 2024**. Late entries will only be accepted in exceptional circumstances. Those singers who are post conservatoire/university and who have already crossed the threshold of the music profession and are earning a significant portion of their income from operatic principal, chorus or concert contracts are ineligible to participate in the Singers' Platform.

Classes

Class 1: Recital

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

- A:** an aria from a cantata, an opera, or an oratorio of any period, excluding Mozart compositions
- B:** An art song (excluding A) written before the 19th century, excluding Mozart
- C:** An art song (excluding A) written during the 19th century
- D:** 1 or 2 art songs (excluding A) written during the 20th or 21st centuries
- E:** An art song, from any country in the world, sung in the original language and from any period. Your choice should exclude any song appropriate to the other Recital categories e.g. arias, French Mélodie, German Lieder, British Song or an aria or song by Mozart.

All singers are asked to 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. Any arias should be in the original language and key.

Class 2: Opera

All singers should prepare 2 arias, excluding those from Mozart Operas, at least one with recitative, in 2 different languages and by different composers with a time limit of 13 minutes. Arias in the Opera class should be in the original languages and keys.

Class 3: Oratorio or Sacred Aria

1 Oratorio aria or sacred aria from a Cantata or Mass, excluding those by Mozart, in the original language and key, time limit 7 minutes. Music from the baroque period may be sung at baroque pitch. Copies provided for the accompanist must be in the key being sung and accompanists will not be expected to transpose.

Class 4: French Mélodie

1 song in the original language, excluding those by Mozart, time limit 5 mins.

Class 5: German Lieder

1 song in the original language, excluding those by Mozart, time limit 5 mins.

Class 6: British Song

Singers eligible for Class 8, The Elizabeth Hampshire Award for Young Singers may enter this class

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.

Class 7: Repertoire by Mozart

All singers should prepare a Concert Aria OR an aria from an Opera or Oratorio by Mozart AND a Mozart song in the original language. Time limit 10 minutes.

Class 8: Elizabeth Hampshire Award for Young Singers

This class is for singers studying or having studied at a specialist Music School or a Conservatoire Junior Department and singers studying privately who have reached grade 8 and above, *but who have not yet arrived at Senior Conservatoire level* and are in Years 10 and above and under 19. Singers should prepare a creatively chosen programme of 3 pieces, one at least in a language other than English. Time limit 12 minutes. Singers entering this class are also eligible to enter Class 6: British Song in the Singer's Platform, but are not eligible for classes in the Festival Weekend.

A full adjudication of all singers in classes 6 and 8 will be given.

The entries will be programmed into sessions on Thursday and Friday morning, afternoon and evening, and Saturday morning and afternoon. The Finals and presentation of awards is at the Finals Evening on Saturday 25 January 2025. In the event of an increase in entries, it may be necessary to restrict entry numbers if there is insufficient time, so early application is strongly advised.

The adjudicators will choose up to 4 performers from all the Recital and Opera classes, and 2 performers from the Mozart Repertoire Class for the Finals on Saturday evening and finalists chosen from Thursday and Friday sessions will be informed on Friday evening at the latest.

The winners of all other classes will be announced at the final session of these classes. Winners will be expected to return for the Finals on Saturday evening to perform again and to receive their award. The winners in class 8 will choose one piece from their programmes to sing on the Finals evening. A travel bursary of £50.00 will be awarded to all Thursday and Friday finalists to help with the cost of returning to Sheffield on Saturday. Finalists who are programmed in sessions on Saturday morning and/ or afternoon will not qualify for a bursary as they will already be in Sheffield. Multiple class winners will receive one bursary only.

Finals

- Recital Class finalists will choose a shorter programme of 3 songs from their full Recital, varied in style, mood and language, with a time limit of 12 minutes.
- Opera Class finalists will choose 1 of their 2 arias from their preliminary programme for the Final with a time limit of 7 minutes.

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 and/ or verbal introductions 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 by email. Therefore, please make sure your email address is accurate and clear on your application form.

Contact at the time of the Singers' Platform

The Festival may be contacted on **07939 565829** or **07510 699821**.

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.

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 recordings 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/ videographer/ sound recordist ('authorised person') to take/ record official photographs ('images') and/ or video/ sound recordings ('recordings') 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 official images and/ or recordings taken by the authorised person and b) if they give permission for any such official images and/ or recordings made to be used for Festival publicity purposes, etc., without further consultation from the Festival.**

Awards

Class 1:	Winner £1,250	Runner-up £750
Class 2:	Winner £750	Runner-up £250
Class 3:	Winner £200	
Classes 4-6:	Each winner £100	
Class 7:	Winner £500	Runner-up £100
Class 8:	Winner £150	

Singers' Platform Entries (deadline: 9 November 2024)

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 MUST be received by **Saturday 9 November 2024** or the entry may not be accepted. It will be necessary to have your parcel containing music weighed to avoid underpayment of postage. Entrants will be informed by email of their confirmed session times, therefore please ensure your email address is clear and readable.

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.

Alternatively, Entry Forms may be emailed to music@davidclover-festivalofsinging.org.uk **but please note that music for the official accompanist MUST be sent BY POST to the Entries Secretary at the address above by the closing date.**

A submitted Entry Form will act as confirmation that you have read **all** the information in this Handbook and Entry Form.

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

Class 1	£30
Class 2	£20
Classes 3, 4, 5 and 6	£20 each
Class 7	£25
Class 8	£20

Music for the official accompanist must be unfolded and legible, and sent with the Entry Form as above. One original and two further copies are required for the adjudicators on the day. At the request of our accompanists Tim Kennedy and Catherine Hall-Smith, your copies for the accompanists MUST be either original copies or photocopies and NOT pdf attachments. Copies of all music should be **labelled with name and class number** please.

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

- 9 November 2024** Last date for the receipt of the Entry Form, fees, and copies of music for the official accompanists. These should be sent to: The Entries Secretary, DCFS, 29 Kerwin Drive, Sheffield S17 3DG.
- 23 January 2025** Classes in the morning, afternoon and evening at St. Andrew’s Church, Psalter Lane, Sheffield S11 8YL.
- 24 January 2025** Classes in the morning, afternoon and evening at St. Andrew’s Church, Psalter Lane, Sheffield S11 8YL.
- 25 January 2025** At St. Andrew’s Church, Psalter Lane, Sheffield S11 8YL:
Classes in the morning and afternoon.
Finals Evening: Finals of Recital and Opera Classes and performances by winners of the Oratorio or Sacred Aria, French Mélodie, German Lieder, British Song, Repertoire by Mozart, and Elizabeth Hampshire Award for Young Singers classes. Presentation of Awards.

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

DCFS Friends and Sponsors Scheme

supporting singers of the future

The Festival welcomes all levels of support, giving you the opportunity to be part of singers’ journeys from age 7 onwards through maturity, whether working towards a professional career or pursuing a life-long love of amateur singing.

The Festival offers a unique experience in Sheffield providing a platform for performing in public as a soloist and in ensembles with constructive feedback from professional adjudicators.

You can help this Festival continue to thrive and grow in several ways:

1. Become a Friend	2. Sponsor a class	3. Sponsor a day
We are grateful for whatever financial support you feel able to give – there is no minimum or maximum donation	Suggested donation £50	Suggested donation £100
In return you will:		
<ul style="list-style-type: none"> ✓ Receive regular updates about the Festival through Newsletters ✓ Acknowledgment in the Festival Programme ✓ Receive two free tickets to the Singers’ Platform Gala Finals including a drinks reception 		
✓ Benefit from half-price admission to all other sessions for Singers’ Platform and Festival Weekends	✓ Benefit from free entry to the relevant class and session as well as half-price admission to all other sessions	✓ Receive two free tickets to all sessions on that day plus half-price admission to all other sessions
	✓ A half-price Festival Programme	✓ Receive a free Festival Programme

To support the Festival by becoming a friend or sponsor, please contact Geoff Littledyke at: v.littledyke156@btinternet.com

Singers' Platform - General Information

Adjudicators: all adjudicators are appointed by the David Clover Festival of Singing. 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 or by card at the door (please also see details about becoming a Festival Friend on page 12):

Sessions	Adults	Accompanied children under 12
All sessions on Thursday and Friday, and Saturday morning and afternoon sessions	£5 for a single session £8 for 2 sessions on the same day £10 for 3 sessions on the same day	£2
Saturday evening Finals	£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 a member of 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.

Entry and Exit: No person will be allowed to enter or leave the hall during any performance or adjudication as movement tends to distract the performer, accompanist, 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, 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 email enquiries@davidclover-festivalofsinging.org.uk 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 although we receive some support from local organisations and individuals, 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 a class at the Festival or any other aspect of 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. ***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 by email directed as follows:
General enquiries: enquiries@davidclover-festivalofsinging.org.uk
Music related enquiries: music@davidclover-festivalofsinging.org.uk

Refreshments: Light refreshments will be available at the church.

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). 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 to enquiries@davidclover-festivalofsinging.org.uk. Any subsequent reference to 'children' includes members of other vulnerable groups. The Festival will actively seek to meet the needs of children from ethnic groups and children with disabilities. DCFS has Body of Persons Authority for child licencing purposes.

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 by email (enquiries@davidclover-festivalofsinging.org.uk) before the start of the festival.

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.

2026 Festival Dates

Singers' Platform: 23, 24, 25 January

Festival Weekend: 30, 31 January, 1 February

2025 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*.

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Iain Ledingham

Iain coaches many young Royal Academy of Music singers and pianists in preparation for operatic and concert work, besides training and conducting choirs.

Since its launch in January 2009 he has also directed the Royal Academy of Music/Kohn Foundation Bach Cantatas Series, taking the role that Bach himself fulfilled when these great works were first performed.

Iain was Organ Scholar at Queens' College, Cambridge from 1973 to 1976 and subsequently studied piano, harpsichord and conducting at the Royal Academy of Music. He then worked extensively as a pianist and répétiteur broadcasting frequently on BBC Radio 3 as an accompanist for many singers and instrumentalists. In 1981 he joined the music staff of Glyndebourne Festival Opera and played harpsichord continuo in many productions there. As harpsichordist continuo player and choir trainer he has also worked with leading conductors including Sir Charles Mackerras, Trevor Pinnock, Sir Roger Norrington and Raymond Leppard.

In 1983 he founded the Amersham Festival of Music, a thriving annual event with an equally successful winter series of orchestra concerts given by the festival's professional chamber orchestra. He has conducted them in a wide range of symphonic, choral and operatic works, as well as playing and directing many of Mozart's Piano Concertos.

He has taught at the Academy since 1981 and in 1996 was elected a Fellow of the Royal Academy of Music. From 2000 to 2003 he was Director of Opera at the Academy, responsible for planning and overseeing the first two years of the Academy's new opera course, Royal Academy Opera. During that time he conducted performances of Falstaff and Le Nozze di Figaro as well as preparing students to work with distinguished guest conductors. In 2003 Iain returned to full-time work as a coach, pianist and conductor and in recent years has conducted performances for Royal Academy Opera of Haydn's *Il Mondo della Luna*, and Mozart's *La Finta Giardiniera*. In March 2009 he assisted Trevor Pinnock and conducted the final performance of Haydn's *La Fedeltà Premiata*.

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 (BIFF) in 2013. She has been a BIFF adjudicator for more than 30 years.

The David Clover Festival of Singing

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 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, Ella Taylor, Anna Harvey, and Jessica Greaves have joined the singing profession.

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

Festival Committee

Chairman: David Heslop OBE

Treasurer: Georgia Hall

Music Co-ordinator: Vivien Pike

Venues: Valerie Littledyke

Marketing and Media: Ann Fooks

Secretary: Kathryn Wells

Entries Secretary: Eric Barraclough

Friends and sponsors: Geoff Littledyke

Publicity and Advertising: Anthony Trippett

General Administrator: Georgina Hulse

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