

FESTIVE PRAISES

Address

1203, Hong Kong Pacific Centre,
28 Hankow Road, Tsim Sha Tsui, Kowloon

Rehearsal Venue

Phrase 3, 1/F, Laguna City, Kowloon

Contact No

8200 2077

E-mail address

festivechamber@gmail.com

Website

www.festivechamber.com



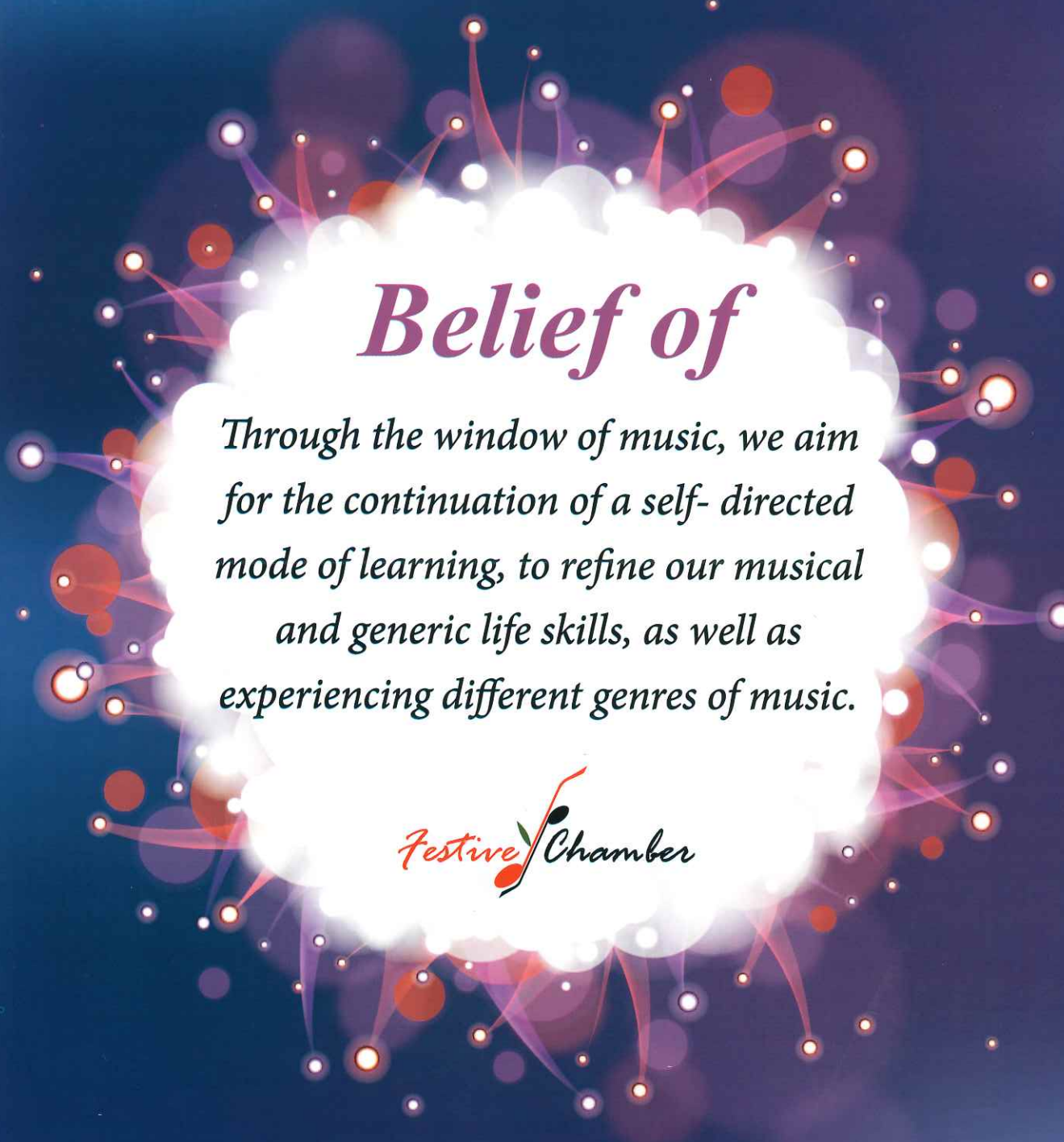


Publication Sponsor

Mrs Candy Koo

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Belief of

Through the window of music, we aim for the continuation of a self-directed mode of learning, to refine our musical and generic life skills, as well as experiencing different genres of music.



We Sing

Festive Chamber is a non-profit making organization, newly formed by a group of passionate and talented youth who are experienced choristers with a diversified singing repertoire, including religious music, choral jazz, classical choral music, contemporary works and ethnic folks.

We Dance

Festive Chamber members believe that music is for appreciation, for expression, for mutual understanding, acceptance and support among human beings.

We Explore to Learn

Singing should be a tool to explore oneself and for celebration of life. Under the guidance of its advisors, Professor Victor Chan and Dr. Alison So, Festive Chamber provides a platform for young musicians to share their belief in choral singing and to pursue their common dreams through public concerts, church services, caroling performances, social service performances and participating in local and international music festivals

We Celebrate Life

The main goal, of course, is for all members to enjoy singing together as a team, to share the joy of singing with their audience and to celebrate life.

Interview with Mr. Jimmy Chiang



Honorary Advisors



Dr Timothy Brimmer
Butler University



Prof Victor Chan
The Chinese University of Hong Kong



Dr Allison So
The Hong Kong Institute of Education

Director



Dr Joyce Chun
*The Speech and Hearing Sciences
The University of Hong Kong*

Honorary Consultant



Mrs Betty Tham

Pianist



Mr Pierre Tang



Jimmy CHIANG

Since winning the 1st Prize of the renowned "Lovro von Matacic" International Competition for Young Conductors in 2007, Jimmy Chiang's conducting career has brought tremendous international attention, both on concert stages as well as in opera pits.

His wide-ranging repertoire covers from Viennese Classic to living contemporaries.

2012 saw his convincing interpretation of the Spanish premiere of Elliott Carter's Cello Concerto with the Orquesta Sinfonica Castilla y Leon in Valladolid. Equally highly acclaimed by critics was his Mozart Gala with the

Philharmonic Orchestra of Hansestadt Lübeck as "elegant and cultivated with his Vienna connections".

Jimmy Chiang has worked as the assistant music director of the Wagner's "Ring" cycle at Theater Lübeck as well as numerous opera productions at the historic Eutin Opera Festival.

In 2009, he was appointed Kapellmeister at Theater Freiburg in Germany. Moreover, he has appeared as a guest conductor at the Komischen Oper Berlin, Theater Heidelberg and Schloßtheater Schönbrunn in Vienna.

In addition, his many years of experience as an excellent vocal coach and collaborative pianist on international concert stages such as the Wiener Musikverein, has made him an excellent opera conductor who skillfully unites the stage and orchestra with sensitivity and leadership. This has been proven, among others, in his successful production of Ligeti's opera *Le Grand Macabre* with prominent stage director Calixto Bieito in 2010.

Born to a musical family in Hong Kong, trained as a concert pianist since he was four, Jimmy Chiang also studied cembalo, organ, cello and composition. He received his main musical training from England (FTCL), the U.S.A (Bachelor of Music) and Vienna/Austria (Magister Artium), where he was a protégé of Seiji Ozawa (Vienna State Opera) and Leopold Hager (Vienna National Opera). Moreover, he inherited the tradition of Russian and German School of piano playing from renowned pianist Krassimira Jordan and Wolfgang Watzinger respectively.

All these together with his multicultural background (being fluent in English, German and Chinese) cultivated his versatile yet genuine musicality.

Q: What made you go to conducting?

C: Let's say I always had a feeling that I could do it. My father said when I was five, we were sitting on the beach, and I picked a stick and started conducting. I think conducting is a personality; it is not really a job. I have always been put into a leadership position, as a prefect or a class leader. And then, seeing my mother conduct in her choir, singing in her choir, I got in touch with this kind of relationship. I think I know how to do it by nature, but it did not make me decide until when I saw the video of Leonard Bernstein conducting the Beethoven Ninth in Berlin. That was the year when the Berlin wall was broken down. Germany was united and there was a big celebration. I never heard of him until the news that a famous conductor had passed away! My father bought this video of Bernstein. When I saw it, I thought, "That's it." I was going to be there. I regret that I did not meet him personally. It has touched me and has almost changed my life.

Q: What do you think is the difference between the music culture of Vienna and Hong Kong?

C: There is a big difference, of course. In Hong Kong, or even in Asia, people see music from the outside, from a

distance; while in Vienna, people see music as a part of themselves, something inside. I could make an example. In Hong Kong, the concert halls here are public, they dim the light and it becomes really dark,



and the musicians are up there with spotlight. It is an event, which is important, but there is a wall between the artists and the audience. In Vienna, it is one. For example, the light in the New Year Concert in the Golden Hall, is always the same, at the center they play and we are so close. We play house concerts, we play in castles or palaces, and people could just sit around us. This is how it was in Schubert or Brahms' time. People would exchange ideas. The public have more contact with artists

and they respect that. I think it is only this country that has this Visa, in which you are allowed to state if you are a professional as a free artist.

Here in Hong Kong, people will say that music is just a small part of them. If you have the time and money, then you may go to a concert. For people in Vienna, if they have to go for a concert, they will get up to work earlier. Here, I just see people rush into concerts. Once I was really paying attention to the people on the streets. They could be coming out of taxis, listening to so many other noises, and a minute later they went into a concert hall next to a parlor. To me, that does not fit.

I don't know whether it is a cultural or a society difference.

Q: Are there any differences in conducting an orchestra and a vocal choir?

C: I think a conductor has to know both. There is, of course, difference on how you move your gesture and how you show innovation. I personally think that one cannot just say I am a choral conductor or just an orchestra conductor. People just categorize things nowadays. Like an orchestra conductor who just leaves the choir to the choral master, and knows nothing



C: I think it has to come from the individuals. If you consider Festive Chamber as a group, and you want to be self-directed, i.e. without a conductor, then you have to reach the level of the Vienna Philharmonic.

about it. You cannot do that, because a piece of music is one piece. You cannot just say I can only cook noodles but nothing else.

Generally clearness on how you beat should be for both. For voice, a lot of emphasis is put on the breathing, but playing violins also requires breathing. You must be able to exchange the ideas between them. We always tell instrumentalists that they must sing, and we tell vocalists to use their breathing like a bow. Actually they benefit each other. So, the most ideal conductor is to be able to do both. I had both experiences. My mother was a choir director and I sang in her choir, so I know both very well and it really helps. I believe in a complete and rounded knowledge.

Q: You said, "My understanding is that our ultimate goal is to become our own teacher." Could you give us some suggestions as to how to be our own teachers? How can Festive Chamber become a self-directed ensemble?

That is to say each of you must have responsibility of your own, the responsibility of knowing the music, at the same level. You need a system where every member has the same spirit and agree on the same level of commitment. This spirit will drive you to be self-directed.

What I meant in my website is actually a goal of being independent. You learn all your life but you cannot depend on your teachers. You cannot do things because of what your teachers say. You have to develop what someone taught you, you have to be able to explain it to yourself, and you have to be able to teach it to yourself. You have to be able to self-criticize that means to be honest. If something is really bad, you must be able to say to yourself that it is really bad and beat yourself up.

Then, you expand it back to the group. If you really treat this as your goal, then it requires a lot of work. You must ensure that no one

becomes defensive. You have to be open to point out the mistakes of each member. You have to be your own coach. Every person has to make a vow to a certain constitution that everyone is equal and they need to live up to it. If you want to pass on the spirit, you must train your own successors, just like how Vienna Philharmonic works. There are no open auditions; so you must be a student of one of them to be part of it.

Q: In most Hong Kong families, the reasons parents have their children learn music are always more focused on the commercial side. What do you think about it?

C: I cannot change this tradition. Music is something from which you



have played, they cannot name one sometimes. That is really sad. If you tell me, that recently you are working on Beethoven Concerto No.1, then I would already know what level you are at. I do not need a grade to know how much you can manage. You don't have to be good, but it is a concept and approach that has to be changed. To change the core is the hardest.

cannot earn more. In a society like this, the only thing people think is how to earn more. You will end up making music bad, and in fact it is already going in that direction. Nowadays, people only support the super stars, like Lang Lang. They only want to have one person famous and sell as many CDs as possible to make a profit. It has nothing to do with how they play or their taste or their musicality; the marketers are just selling us (musicians) as products. If you go on that level, there is nothing you can do about it. Yes it is important, because everyone needs to survive, people have to go

commercial, but if you focus too much in that direction, you may end up losing your own identity. Unless the education of music can go in a different direction, the music culture can not change.

In Hong Kong, people learn music just for exams and competitions. When you do music, people immediately ask you, "What grade did you pass?" "Are you grade 8 yet?" or "Are you AT?" When I ask someone "Can you play the piano?", they would immediately tell me what grade they are, but when I ask them what pieces they



Interview with Mr. Leslie Chan

Lesley Ka-Hei CHAN

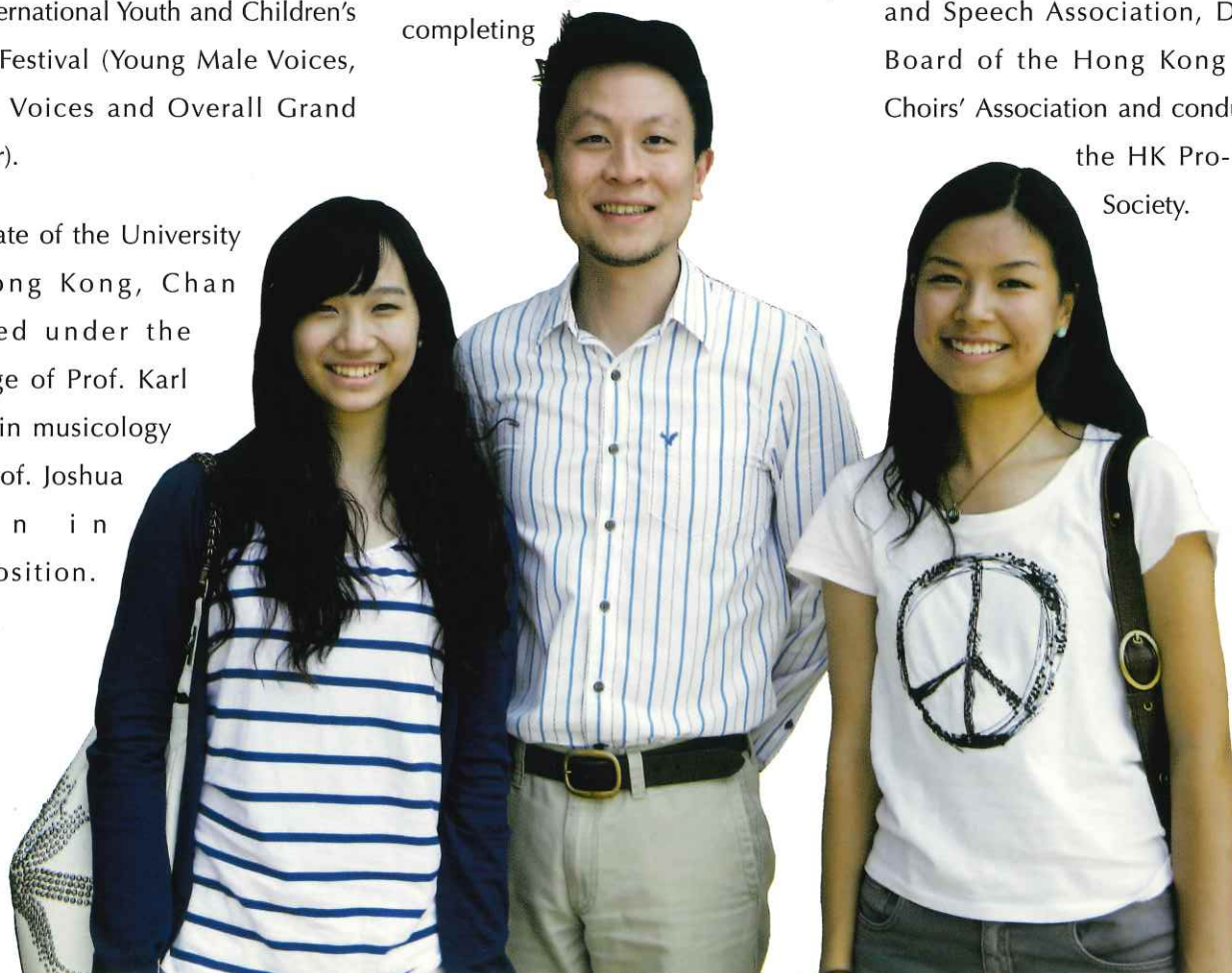
A choral conductor and composer, conducting the Wah Yan College, Kowloon Boys' Choir and winning championships in several major international choral competitions – 2010 6th World Choir Games (Gold Medal), 9th Busan Choir Festival (Equal Voices, Champion), 2011 3rd HK International Youth and Children's Choir Festival (Young Male Voices, Mixed Voices and Overall Grand Winner).

Graduate of the University of Hong Kong, Chan studied under the tutelage of Prof. Karl Kügle in musicology and Prof. Joshua Chan in composition.

He gained his MMus in Historical Musicology from the University of London under the supervision of Ms. Noëlle Mann, leading scholar and archivist of the Serge Prokofiev Archive. In 2008, he obtained a Professional Diploma in Music (composition) at the Hong Kong Academy for Performing Arts under Mr. Law Wing-fai. He is currently completing

his DMus at the Chinese University of Hong Kong under supervision of Prof. Wendy Wan-Ki Lee.

His choral conducting teachers included Prof. Leon Shiu-wai Tong and Hungarian choral conductor Denes Szabo. Currently, Lesley Chan is serving in the Music Subcommittee, Hong Kong Schools Music and Speech Association, Director Board of the Hong Kong Treble Choirs' Association and conductor of the HK Pro-Musica Society.



Q: How did you start composing?

A: I first started composing when I was in F.3 at Wah Yan College, Kowloon. My music teacher encouraged us to try out different things. We were in an elite class, where three-quarters of our classmates learnt musical instruments. The distribution of classmates playing Western and Chinese instruments were quite balanced. Miss Wong encouraged me to compose for the class. We joined the composition category of Talent Quest organized by our school. There were categories for classical music and pop music then. This was my first exposure to composition and my first composition was performed by my classmates.

It was a very memorable experience. After my first composing experience, I came across more opportunities in my university. In St. John's College of Hong Kong University, I arranged music for my schoolmates. On the 90th anniversary of the college, I composed the theme song with my schoolmate. That was my second large scale music composition experience. I also furthered my studies at HKAPA.

I compose either in response to requests or inspiration. There are a number of external invitations from different choral music settings. I need

to consider their type of voice and age group when composing. The content of lyrics also depends on their age group. Besides these considerations, I usually look at the sky, trees or even take a ferry across the harbor for inspiration.

Some students compose not only for homework requirements but also due to interest. They compose piano and string pieces and sometimes ask me for advice. We organize small concerts for them to perform their compositions. A few years ago, we organized a composition class with the Leisure and Cultural Services Department. Some students were able to have their compositions performed at public events.

Q: What are the composing opportunities in Hong Kong?

A: There are many composing opportunities in Hong Kong. For example, students can enroll for the composition category at Hong Kong Schools Music Festival. This year's pieces are all of high standard. The winning piece by a secondary student reached university graduation standard. The New Generation Concert organized by RTHK and CASH invites young composers below 30 years old. These two are the major composing competitions for the

secondary and university students in Hong Kong. Besides, there are many in-school composing opportunities.

Q: Many teenagers are labeled as self-centered and indifferent. What do you think about teenagers nowadays?

A: Students have different characters. I do not think that my students are indifferent. Because they like to play football, they have a stronger sense of teamwork. Instead, I think my students are very noisy. Noisy means that they are willing to express themselves. Music is an art for them to express themselves. Thus, I am fine with their noisiness as long as they manage to be quiet at the appropriate time.

Like Festive Chamber, you have the passion to get together every Sunday for music. This is never easy. Surely, you girls are not indifferent. This is the passion that you gain from music.

Q: How do you train your students to project a loud and clear voice when singing?

A: It's about the concept of singing. Singing in a choir is not only about union or cooperation, but also about thinking when singing. Every one must be familiar with the pieces they are working on by practicing on their own. The basic singing skill is the most important element in projecting

a loud and clear voice when singing. We provide ample vocal practices which help students to acquire a good basic skill.

Q: Boys and girls have different ways to project their voices and they may not be able to blend their voices with others. How do you solve this problem?

A: Boys and girls have different vocal practices but during mixed choir practice, they need to compromise and cooperate. Blending is a way to solve this problem. Using some chords to practice the blending allows students to find the right place for projection and the right mouth-shape to sing a harmonious tune.

Q: Do you intend to join with other girls' schools choir in some competitions as part of your choir's training?

A: Yes, because I believe singing should not be limited to only singing with your friends. You should also sing with someone you don't know. Singing with new voices will train students to learn how to adapt to a new environment and change. As boys have limitations in singing high pitches, having girls in the choir can overcome this problem and create a more harmonious piece.

Q: What are the differences in projecting the voices in different languages?

A: Different languages have different sonorant. It is important to own good basic singing skills so when students come across a different language, they will be able to pronounce the sonorant easily. For example, in Chinese, the "ng" sound is quite difficult for some



particular students. With good basic singing skills, students will be able to find the correct projection place and pronounce a clear "ng" sound.

Q: Will you ask your students to practice in different venues as to train their projection?

A: Certainly. We will try to sing in different venues such as halls and open playgrounds. This method can train students to listen carefully

with their ears and adapt to a new environment. Normally students cannot change their projection instantly when they face a new environment. We will allow them to stand closer to their sections and allow them to blend their voices. This method will sharpen their ears and train them what to do when they are performing or competing in a new venue.

Q: The juniors and the seniors have different voices and they may not be able to blend their sounds. How do you help them?

A: Encouragement is very important. We will ask the juniors to sit with the seniors and learn from them. The seniors will also teach the juniors their way of projection and other important things when singing, so they will be able to acquire the same sound quality as the seniors.

Q: How do you help students who are scared when performing?

A: Actually, we cannot help them at that moment but we can ease this situation beforehand. We can organize pre-tour concerts to let them sing to friends and strangers. We also have some "mental drills". It means to imagine oneself in a particular situation, say a competition. This

mental drill allows students to adapt to the competing atmosphere and assists students in overcoming stage fright when performing or competing.

Q: We continually have new members joining FC but their sound quality and projection are different. How can we solve that?

A: I believe the teachers, like Mrs. Tham or the singing leaders, should insist a particular way of projection. The new comers may have their own sound projection outside but when they join FC they should be able

to follow the FC sound projection. The seniors should teach the new members their way of singing, such as mouth shape and, most importantly, members should assist new members throughout practices.

Q: Are there improvements needed in FC?

A: From my observation, I think the projection in FC is quite good and the tone quality is loud and clear. I suggest that members try out songs with different styles so they can see more and learn more.

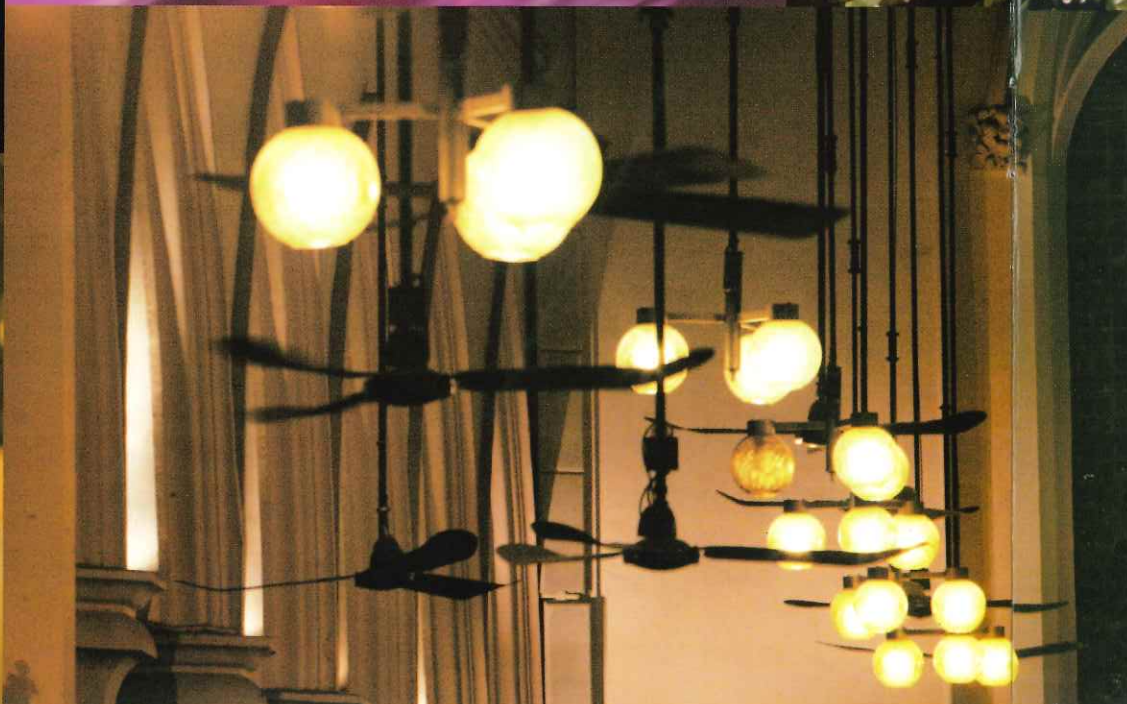




Concert at St. John's Cathedral



Festive Chamber



Festive Chamber 香港單親協會
HONG KONG SINGLE PARENTS ASSOCIATION

FESTIVE PRAISES

Fundraising concert for Hong Kong Single Parents Association

St. John's Cathedral (4-8 Garden Road, Central)

8pm 19th Nov, 2012 (Monday)

6pm Educational Concert



Program Highlights:

Como compongo poco, yo 'toy loco
Coro de los Peregrinos
In memoriam from Les Choristes
Locus iste
Va, pensiero from Nabucco

Alberto Grau
Richard Wagner
Bruno Coulais
Anton Bruckner
Giuseppe Verdi



CONDUCTOR:
Dr. So Ming Chuen,
ALLISON



ANDREW LING (VIOLA)
Intermezzo from
Raymonda -
Alexander Glazunov



KITTY CHEUNG (VIOLIN)
Tambourine Chinois -
Fritz Kreisler

Guest Chorus:
TWGHs Lee Ching Dea Memorial College
Wah Yan College, Kowloon

Festive Praises Organizing Committee

Chairperson	Stephanie Au
Vice-Chairperson	Veronica Cheung
Secretary	Jade Wong
Committee Members	Ling Ng
	Beverly Lai
	Lulu Cheng
	Karen Wan
Honorary Advisors	Dr. Allison So
	Mrs. Betty Tham
	Mrs. Candy Koo
	Mrs. Shirley Tse
	Ms. Vivian Liu



生命頌贊

菁薈雅頌首演音樂會——「生命頌讚」誌賀

香港單親協會榮譽贊助人梁愛詩



Dr. Joyce Chun

*Director of Festive Chamber
PhD in Speech and Hearing Sciences
The University of Hong Kong*

I am delighted to present you the debut concert of Festive Chamber - "Festive Praises", a Fund Raising Concert for the Hong Kong Single Parents Association. Since our formation in 2010, choristers of Festive Chamber have always been enthusiastic in sharing the passion of choral singing while we do not forget to serve the community whenever possible. We thank you all for your kind donation to the Hong Kong Single Parents Association and joining us in supporting and assisting those who are in need.

This group of passionate choristers has been preparing this concert for months and with the assistance of the advisors, we aim to hold a concert with our fullest sincerity of the best quality that we can. We are grateful for the participation of Wah Yan Kowloon Boys' Choir and Tung Wah Hospital Group Lee Ching Dea Memorial College Boys' Choir in this meaningful and joyous occasion.

We also have the pleasure of inviting Mr. Andrew Ling, the Principal Viola of Hong Kong

Philharmonic Orchestra and Dr. Kitty Cheung, Associate Concertmaster of Hong Kong Sinfonietta to perform as honorable guest performers in the Concert.

Most important of all, I must extend my greatest gratitude to our Conductor Dr. Allison So. Without his leadership and guidance, "Festive Praises" would not have been realized.

My gratitude goes to all the Festive Chamber members who have sacrificed their valuable time after work and school to put the whole concert together. Everyone of you certainly has an important part of tonight's concert and together we share a remarkable memory. With all the joint efforts, I believe that this concert will be an exciting one!

Now, may I invite you all to sit back and enjoy the fruits of the hard work from the Festive Chamber and friends!



Professor Tim Brimmer

*Honorary Advisor of Festive Chamber
Professor of Vocal Jazz, Music Education and Technology, Butler University
Director of Jordan Jazz, the Butler Jazz Institute
Industry Advisory Board Member and Adjunct Instructor of Indianapolis, USA*

I'd like to extend a warm welcome to concertgoers for this evening's special performance. It promises to be yet another beautiful tribute to all that the young women of FESTIVE CHAMBER do and value. I have had the pleasure of knowing and working with several of these ladies, even when they were young girls; before they began singing in this very gifted choir. If you haven't heard FESTIVE CHAMBER sing, I trust you will soon grow to treasure their individual and collective pursuit of artistic beauty, academic truth and social justice for all of God's people. Please know that their approach to choral singing is steeped in solid pedagogy and academic rigor, using the finest repertoire for their own growth, their audiences' entertainment and the betterment of their local and global community. As you enjoy their voices raised in harmony tonight, please find it in your heart to raise your support to match theirs in honoring those who struggle to raise children as single parents. Perhaps your gifts to the Hong Kong Single Parents Association will allow

other children to know the gifts of singing together. Though I can't be with you in person tonight, please know that I fully support your singing and your mission, and am with you in spirit!

Female chorus

- | | |
|---------------------------------------|-------------------------------|
| 1. Ave Verum | W. A. Mozart (1756-1791) |
| 2. Panis Angelicus | César Franck (1822-1890) |
| 3. Mass in A, Op.126 | Josef Rheinberger (1839-1901) |
| i. Kyrie | |
| ii. Gloria | |
| 4. The Lord is My Shepherd | Henry Smart (1813-1879) |
| 5. In Memoriam (from "Les Choristes") | Bruno Coulais (b.1954) |
| 6. For the Beauty of the Earth | John Rutter (b.1945) |
| 7. Eja, Eja! (We Will Sing for Joy) | Mary Lynn Lightfoot (b.1952) |
| 8. I Am His Child | Moses Hogan (1957-2003) |
| 9. All Things Bright and Beautiful | John Rutter (b.1945) |

Choir: Festive Chamber

Soprano Solo: Nelly Tse, Brigitte Choi

Conductors: Allison So, Veronica Cheung, Clare Chan

Piano: Pierre Tang

Instrumental Solo

- | | |
|----------------------------------|--------------------------------|
| 10. Tambourin Chinois | Fritz Kreisler (1875-1962) |
| <i>Violin: Kitty Cheung</i> | |
| <i>Piano: Cindy Ho</i> | |
| 11. Intermezzo (from "Raymonda") | Alexander Glazunov (1865-1936) |
| <i>Violin: Andrew Ling</i> | |
| <i>Piano: Cindy Ho</i> | |

Female Ensemble

- | | |
|-------------------------------------|--------------------------|
| 12. Can You Hear Me | Bob Chilcott (b.1955) |
| 13. Chili Con Carne | Anders Edenroth (b.1963) |
| 14. Como Compongo Poco, Yo'toy Loco | Alberto Grau (b.1938) |
| 15. Autumn Night (秋夜) | Victor Chan (b.1959) |

Ensemble: Festive Chamber Ensemble

Hand Drum: Pierre Tang

Piano: Pierre Tang

Mixed Chorus

- | | |
|--|----------------------------|
| 16. The Lord's Prayer (from "African Sanctus") | David Fanshawe (1942-2010) |
| 17. Locus Iste | Anton Bruckner (1824-1896) |
| 18. Va, Pensiero (from "Nabucco") | Giuseppe Verdi (1813-1901) |
| 19. Movin' On | Raymond R. Hannisian |
| 20. Pilgrims' Chorus (from "Tannhäuser") | Richard Wagner (1813-1883) |
| 21. Swingin' With the Saints | Mark Hayes (b.1953) |
| 22. The Lord Bless You and Keep You | John Rutter (b.1945) |

*Choir: TWGHs Lee Ching Dea Memorial College Boys' Choir
Wah Yan College, Kowloon Boys' Choir
Festive Chamber*

Soprano Solo: Candy Koo, Porcia Leung

Conductor: Allison So

Piano: Jacky Lee

Flute: Pierre Tang

Festive Chamber

First Soprano

Sarah Chau
Lulu Cheng
Brigitte Choi
Angel Chu
Candy Koo
Beverly Lai
Porcia Leung
Joey Suen
Winsome Suen
Chinky Tsang

Second Soprano

Julie Chan
Katina Chan
Flora Ho
Jasmine Lau
Wendy Law
Ling Ng
Tiffany Tam
Nelly Tse
Emily Wong

Alto

Stephanie Au
Clare Chan
Angela Cheung
Veronica Cheung
Jamie Leung
Candy Tsang
Karen Wan
Harries Wong
Jade Wong

TWGHs Lee Ching Dea Memorial College Boys' Choir

Tenor

Billy Chong
Ryan Ha
Eric Hui
Kevin Lai
Jason Lam
Hiko Lee
Justin Leung
Anson Ng
Andy Pang
Jason Tang
Kenneth Yuen

Bass

Robert Cheung
Ronald Fan
Donald Ho
Desmond Kwong
Charles Lam
Ken Li
Thomas Wai
Kingsley Wong
Horace Yu
Michael Yuen

Wah Yan College, Kowloon Boys' Choir

Tenor

Tom Ng
Ares Shum
Grant Sung
Eric Tang

Bass

Desmond Tam
Ryan Tse
Jacky Tung
Michael Wan
Timothy Wat
Michael Yuen

Participating Parties

Ms. Jade Ang

Honorary Rehearsal Pianist & Backstage Manager of the Charity Concert "Festive Praises"

Ms. Veronica Bassetto

Designer of Festive Chamber

Mr. Lesley Chan

Conductor of Wah Yan College, Kowloon Boys' Choir

Mr. Jacky Chiu

CEO of Shelly De Mozz Ballet & Jazz Academie

Dr. Joyce Chun

Director of Festive Chamber

Mrs. Candy Koo

Honorary Advisor of the Charity Concert "Festive Praises"

Ms. Leung Oi-sie, Elsie, GBM, JP

Honorary Patron of the Hong Kong Single Parents Association

Ms. Vivian Liu

Honorary Advisor of the Charity Concert "Festive Praises"

Ponti Food and Wine Cellar

Shelly De Mozz Ballet & Jazz Academie

St. John's Cathedral

Dr. Allison So

Conductor and Honorary Advisor of Festive Chamber

Mr. & Mrs. Tse

Honorary Advisors of the Charity Concert "Festive Praises"

Mrs. Betty Tham

Honorary Advisor of Festive Chamber

Mr. Ivanhoe Yuen

Conductor of TWGHs Lee Ching Dea Memorial College Boys' Choir

Acknowledgements

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Mr. Ronald Kwok

Ms. Lam Chui Yan Tracy

Ms. Lau E Ling Ella

梁寶珠小姐

Dr. Gordon Ma and Mrs. Shirley Ma

徐美琪中港台一心慈善基金有限公司

Mr. Tham Sheon Ming Simon

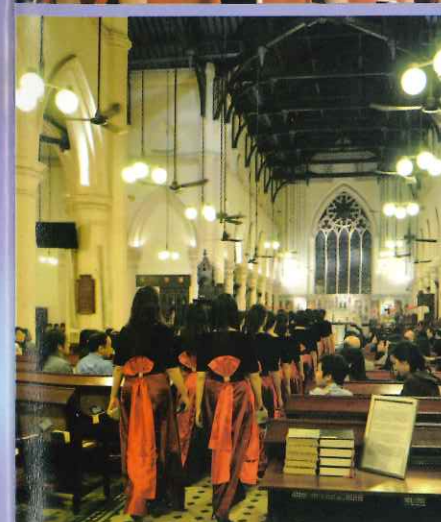
Ms. Tse Sui Ming Nelly

黃定光先生, SBS, JP

Mr. Charles Yang

Mr. Zhi Wang

We would like to further acknowledge and send our heartfelt gratitude to all the unmentioned donors for their generous donation to the Hong Kong Single Parents Association. All your kind supports have helped making a change to those in need.





Words from

New members



Beverly Lai

When I was a choir member in my college, I came to know about Festive Chamber. Now, I have become one of them and am learning from their vocal techniques as well as their team spirit.



Emily Wong

This is the first year that I have joined Festive Chamber. In this year, I learnt lot of things from this choir. I have learnt to read music quickly and sing confidently. I also have learnt how to focus and I listen carefully. The happiest among all is that I have learnt to sing with beautiful tone! Now, I can share these skills with my school choir and teach my junior members to enjoy singing!



Ling Ng

I have joined Festive Chamber for a year and met for practice every Sunday. There is neither age barrier nor concerns in different musical backgrounds because we aim the same – to sing and to share!



Joey Suen

I am gald to be a Festive Chamber member. I love singing in this chamber group and I have learnt to manage my time well. To strive a balance among studying and other activities is not an easy task. However, I find that I have lived a meaningful life with the new friends I made in Festive Chamber. While others are spending time in computer games or doing nothing, I choose to improve my singing skills and learn different genres of choral music.



Winsome Suen

To be with FC members, is the happiest thing. They make me know more about singing, including skills and different types of songs. The leaders are very kind to us. Whenever we have problems with singing, they will help us or advise us on what to do. I will work hard !



Angela Wong

Festive Chamber is a big family in which all love to sing. In the months preparing for the concert, I have learnt many things in this big family. I experienced acting and singing on stage! It is fabulous to learn different singing styles and skills! I have learnt how to use chest tone and head tone. I will bring these things to my school choir.

Words from Parents

Choir, Concert, Charity

"Faith without deeds is dead." (James 2:26b). Whatever faith one has, one needs to put it into action to realize it. I consider 'Choir, Concert and Charity' a perfect triangle to realize the belief of Festive Chamber. A choir can just sing, but with a concert as a target, all members can be energized to achieve the common goal together. Raising funds for those in need, while at the same time enjoying singing, is beneficial to both the recipient and the performer. What a perfect triangle!

I am not an FC choir member, but I was grateful to have the honor to play an organizing role for their concert "Festive Praises" held at St. John's Cathedral on 19th November 2012. It was a charity concert to raise funds for the Hong Kong Single Parents Association.

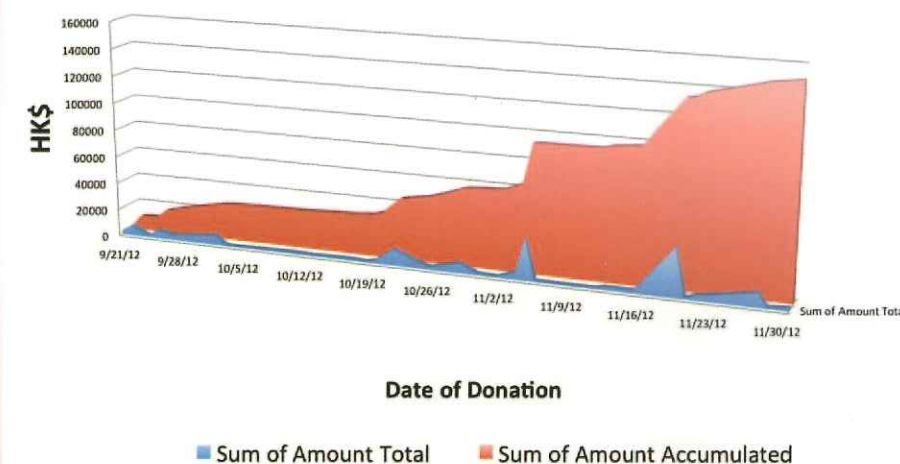
Observing how the funds were climbing was most interesting. At first, they came in slowly. By the time we needed to pay for the rental of a rehearsal hall, we had collected around HK\$ 30,000 only. It seemed as if we all suffer from the high land price policy - hiring a hall for rehearsal cost us up to HK\$6,000 or more, which was almost a 20% of the donation collected at that time. Here a big applause should be given to Festive Chamber's supporters. They were very generous in sponsoring all rentals incurred for the event, so that we could pass all the donations to the Hong Kong Single Parents Association. When we got to November, just a couple of weeks

before the concert, more donations kept coming in. On the night before the actual event, we even exceeded HK\$ 100,000! Following the concert, some audience members continued to ask for the donation forms. That was indeed encouraging feedback! Our performance had indeed moved the guests!

While watching the funds climbing was interesting, managing the ticketing was challenging. St. John's Cathedral, as a place of worship, is different from other recital halls. It generally offers free seating to visitors. However, in our case, we needed to adopt an assigned seating scheme.

This also meant we needed to create a seating plan as a start. Assigning the tickets, particularly accommodating last minute requests, posed another challenge. On that evening, I could not help but reflect that "This is Life!" We can plan everything ahead but the outcome may be quite different. I found that some had reserved 1 ticket but 2 came instead; reserved for a group but arrived separately; requested to swop seats so as to sit with their friends; or even could not be found on the reservation list! At any rate, I appreciated very much the guests' patience and understanding. In fact, I should really thank Festive Chamber, who was able to attract so many people's attention. In the end, only lovely singing remained in everyone's memories!

Festive Praises Charity Concert Donation



The perfect triangle: "Choir-Concert-Charity", simply blended nicely for a memorable moment for all members, including myself. – Many, Many "Likes"!

By Shirley Tse (Mrs)

Festive Chamber

Festive Chamber is a non-profit making organization, formed by a group of passionate and talented young people, who are experienced choristers, with a diversified singing repertoire, including religious music, choral jazz, classical choral music, contemporary works and ethnic folk.

Festive Chamber members believe that music is for appreciation, expression, mutual understanding, acceptance and support among human beings. Singing should be a tool to explore oneself and for celebration of life.

Under the guidance of its advisors, Professor Victor Chan of Hong Kong Chinese University, Dr. Alison So of Hong

Kong Institute of Education and Dr Timothy Brimmer of Butler University, USA.

Festive Chamber provides a platform for young musicians to share their belief in choral singing and to pursue their common dreams through public concerts, church services, caroling performances, social service performances and participating in local and international music festivals

Their latest award was the Champion of Ensemble Singing in the 2011 Hong Kong International Children and Youth Choir Festival. Their participation and presentation in Taipei Choral Festival in July 2011 also received high acclaim.

