



*a memory that keeps* **Festive** *Chamber*  
*lingering on.*







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# Belief of

<sup>1</sup> 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.

*Festive Chamber*

## 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.



### 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**



*Festive Chamber* was formed in 2010 by a group of passionate and talented young people. They are experienced choristers with a diversified singing repertoire, including religious music, choral jazz, classical choral music, contemporary works and ethnic folk. It provides a platform for young choristers to share their belief in choral singing and to pursue their common dreams.

*Festive Chamber* members believe that music is for appreciation, acceptance and support among human beings. They believe that singing should be a tool to explore oneself and for celebration of life.

*Festive Chamber* has the honor to be under the guidance of its advisors, Professor Victor Chan of The Chinese University of Hong Kong, Dr. Allison So of The Hong Kong Institute of Education and Dr. Timothy Brimmer of Butler University, U.S.A.

They participated in the Taipei Choral Festival in July 2011, and was awarded the Champion of Ensemble Singing in Hong Kong International Children and Youth Choir Festival in the same year. Their public performances included, Mastero Doming Lam's Sacred Music Concert at The Hong Kong Catholic Cathedral of the Immaculate Conception, annual caroling in the Mandarin Oriental Hotel all of which and the Peninsula Hotel met with the highest acclaim. Under the baton of Dr. Allison So, Festive Chamber had its debut concert "Festive Praises" in Nov 2012.

The most recent achievement has been the very successful fund-raising concert "Festive Musical Fanfare" for the Hong Kong Single Parents Association on 13th Nov 2013 at the City Hall Theatre.





## Interview with Mr. William Yip

**Q:** We know that Theatre Noir's rationale is "Make Dialogue with the Community". What inspired you to come up with this idea?

**A:** Quite a lot of people have asked me the same question, like why. Sometimes I am confused myself, but sometimes I do feel very certain about it. Like when I see a painting, when I watch a play or when I listen to music, I am always touched by the sort of work that has very strong connection with social issues, social problems, or it says something of the world or the society. I am touched by people. I don't really know why. I know I am touched, I am moved, I am motivated by work that has a strong connection with society. It actually came a few years ago; it

wasn't there when we first started. We like doing a lot things, and back in my career, I do all sort of things, I do not really have a clear path. Even three or four years ago, if you had asked me what our passion was, I would have answered musical theatre or drama. But now, I kind of know myself better.

**Q:** How did you attain this rationale of being a non-profit charitable organization?

**A:** If we look back into history, art and culture has always been a luxury. It does not come as a necessity of life. There are all sorts of organizations that provide medical care, care for old people. Those are very important, but when we want mankind to be more

structured, we can't just live with the basic needs. We probably want people to enjoy arts and culture also. Although arts and culture now has more sponsorship by the government, it is still not seen as a crucial part of society by a lot of people.

**Q:** You have directed more than 50 theatrical performances which include performances with professional and experienced actors and dancers like "Animal Farm" and performances with the fresh and young people like "13" and "Summer Musical". What are the major differences in working with these different groups?



## Interview with Mr. William Yip

In lots of ways, they are different. Sometimes I really look at how closely related they can be to me. One difference is that I don't really cry for my professional actors, but I do cry for my young actors. I get emotional very easily when I think about the young people. Maybe we have a certain feeling about professionals, that they have passion or a worship for the theatre. If you do not have respect, if you do not have the passion, why would you choose this career? But when it comes to young people, it is different. They don't have to feel serious about the theatre, but the love, the passion is very authentic, very true hearted. They don't do theatre for a living, when they sing and dance and act on stage, or do backstage. They do it because they love it, and that is pure love. I am touched by this love. Sometimes, as a professional, I need to go back to that state of mind, because after working on so many productions, it is not just me but a lot of professionals, we are lost in a maze, like why we are doing this, why we are not sleeping at night but reading scripts, why we are having sleepless nights thinking about technical problems and ways of solving it. This sort of passion is very different.

**Q:** What is it you expect from young people? Is there anything you would like youngsters to achieve in musical practice?

**A:** I wish the young people that I work with would aim higher than they can attain, or dream bigger than what they can achieve. That is what I really want to pass on, what I want to see from young people. It is not just for theatre, it is the mentality that makes those people become more successful people in the long run. It is easy to get the job done in a lot of professions, but how to get the job done well is about our mentality. We need to remind ourselves, revisit our soul.

**Q:** Have you observed any current trend in theatrical or musical development in Hong Kong?

**A:** More and more people are willing to go into a theatre to see a musical theatre work. They are probably attracted to musical theatres, expecting the singing and dancing to be exciting; it is pretty entertaining to start with. But musical theatre is not just about entertaining, it is also about the story, what the message actually is, the words communicated to the audience. Also, I observed that more and more young people are interested in being part of the theatre, whether it is on stage or in the back stage, or even art administration. When Theatre Noir recruited an art administration trainee, we had more than 50 applications in two weeks. It was a trainee position, not a very high management position, so we can



see that a lot of people want to get into this industry. May be people can sense this sort of art and culture in Hong Kong. There are definitely more opportunities we are creating in Hong Kong, in Asia, globally.

However, we don't really expect big money in the theatre or cultural industry. There are exceptional cases where a few very lucky ones do earn big money. So how to attract more talented people to do arts and culture instead of being in the legal or accounting or finance industry? One of our applicants for the arts administrative trainee had actually just completed his law degree with first honours from Hong Kong University. In his application form, he said, "I don't want to just be a lawyer, because I don't feel passionate about it, but I feel passionate about the theatre". As my idol Sir Ken Robinson always says, "If you find your passion, it changes everything. You might not get the biggest money but you probably



would earn the biggest happiness." So, follow your heart. A lot of the older generation do not understand this, because they have been through a very difficult experience. There was war, turbulence and anxiety. It was very difficult to just earn a living, and therefore they wanted stability. Now, we are in a new age. Endure suffering, endure a longer career, and you will be successful.

**Q:** In our coming musical performance in November, we have used some of the songs from "Les Misérables" in our musical. Do you have any advice as to how we could perform better?

**A:** I have just been to "Les Mis" at the Queen's Theatre, London and that was my tenth time. Actually "Les Mis" was the first musical that I watched. I was pretty much introduced to the theatre industry by "Les Mis". That was in the 1997 when "Les Mis" came to Hong Kong, and I watched it 4 times in the three weeks. I just fell in love with it. I am always touched by the different characters. Of course, the way they interpret characters is very different. For example, Susan Boyle singing "I Dreamed A Dream" versus Lea Salonga singing "I Dreamed A Dream" versus Anne Hathaway singing "I Dreamed A Dream", are three completely different interpretations. For me, this particular project we are doing now, is for all of the performers

to find their own connection with the songs, with the music, and with the story of the character. It is very difficult actually, for youngsters less than 20, to understand the complexity of the character. Also, as we live in such a privileged society, it is very difficult to imagine why you would go sell your hair, sell your teeth, sell your dignity and even lose your life at the end. That is one of the interesting points of theatre. You could experience different peoples' lives. It is very important to think beyond the music. If you think you understand the words, then you understand the character. If you think you sing the right note, then you understand the character. No, you need to really think beyond, and



ask yourself, if I were that character, how I would feel. For example singing "Shame", why would you sing "Shame-ame-ame-ame-ame" instead of "Shame-----"? There is a reason behind that; there is a story behind that. That is actually quite a lot of work and it is not easy. You are privileged to have this project, to start working on it, to explore the wonderful world of the theatre.

**Q:** You have been collaborating with quite a number of ensemble groups. What advice would you give Festive Chamber to become a successful self-directed ensemble?

**A:** It is not about what you dance, but to find the reason why you dance. The main reason for me to be in this stage of my life is to "Make Dialogue with the Community". What is the reason of Festive Chamber? What are you doing? Well, you are singing, but what is beyond? The love for singing brings this group together, but to make this group really strong, to be a team with a single goal, is to find a goal first. It is worth exploring, why are we singing, why are we singing with this group, why don't we just sing with another group? Maybe it is friendship to start with, but beyond friendship, what are other things that could bring the group to be more powerful? Each group can be very different; there is no good or bad, right or wrong.

**Q:** Could you foresee any obstacles and challenges that we as a group may face in the future? Do you have any recommendations for our further improvement?

**A:** You are in a situation of quick changes. Many of you are going to take DSE, enter university, or those in university are going to graduate and go to work. So, people will come and go and come back. The instability is going to be one of the major things the group needs to overcome. You have to have strong core members to be the spiritual leaders of the group. So the attraction within your group is important. So for now, just enjoy the project you have been doing.

Maybe you can try to create some original work. You don't have to come out with everything original. Maybe try rewriting the lyrics and use songs you are very familiar with and then link them to a theme you want to explore. Maybe write a few new pieces of music and experiment with it. Sometimes we always want to create shows but that can be difficult. In Hong Kong, we want to see a product very quickly. We are trained to be like this. However, in the UK or the States, when we are working on a new work, we would spend years. When we get in the theatre, we would spend weeks to work on details of the technical production. Festive Chamber can start to find someone to write some new music. It does not have to be a show. You can come together as a group and bring some friends who would be honest enough to tell you the truth. Maybe after 2 years, you would be able to come out with some original work. That would be a big step, and again, we could break it down into smaller steps and do it bit by bit. You are not earning a living anyway, no one is giving you a target you have to achieve. So take it easy. It is not about how big your dream is. Learn from your mistakes and move on. That is a very different mindset to a regular Hong Kong education product, Hong Kong young people. Sometimes I have to remind myself why I have to care that much. After all, it is just a show! You don't have to be the most successful person in the world.



**Q:** With only two and a half months to go before our performance, are there any suggestions to make it more efficient and effective?

**A:** I think it is to break big goals into smaller goals and achieve the smaller goals by schedule. It is difficult to put a definition to a good show. We will actually meet a lot of time and each time we will achieve a bit. Bit by bit we will create a strong work. We need to have a lot of patience. Sometimes things may not turn out well. Even God needs seven days to make the world, so we probably need 70 days. Each day we achieve one goal, and we achieve that goal clearly, and we can always rethink and be sensitive to possible problems. So it's actually quite nerve wracking. Life is too easy when compared to creation. So, enjoy being uneasy. Life is not that easy, sometimes we just get everything we want. We have to learn from the show. It doesn't have to be the best show ever, but by experiencing this, we want it to be the best show ever.





A FUNDRAISING PERFORMANCE PRESENTED BY HONG KONG SINGLE PARENTS ASSOCIATION

菁薈·  
眾樂樂

13.NOV.2013.

FESTIVE  
MUSICAL  
FANFARE

HONG KONG CITY HALL THEATRE | 8PM - 9:30PM



## Festive Musical Fanfare Organizing Committee

Cheung Ka Tsing Veronica  
Chairperson

Cheng Man Hin  
Vice-chairperson

Wong, Jade Sum Yu  
Secretary

Veronica Bassetto  
Publication Designer

Tse Choi Ha Heidi  
Yau Wai Yan Lydia  
Committee Members

Betty Tham  
Shirley Tse  
Jessie Yu  
Honorary Advisors

## Participating Parties of Festive Musical Fanfare

Psalm Wind Orchestra

Hong Kong Single Parents Association

Festive Chamber

Psalm Wind Orchestra

Chinese YMCA College Choir

Law Ting Pong Secondary School Choir

Tung Wah Group of Hospitals Lee Ching Dea Memorial College Choir

Wah Yan College, Kowloon Boys' Choir

## Words from the Producers & Chairperson

[Music off]

[Lights off]

[Curtain close]

Our sincere thanks to all the advisors, performers and supporters! "Festive Musical Fanfare" has come to a close yet memories are still fresh and we believe such memories shall have their special place in our hearts.

Last year has been a mad year for the three of us. Saying "yes" to put on this show was really one of the biggest commitments of the year. Despite our individual engagements, we were determined to present a show with aesthetic excellence. Perplexed feelings arose when we knew there were more than 60 performers ranging from ages 10 to 30 and that rehearsals could only be held on a weekly basis: could we manage such a large group? Could we showcase a musical with 27 Sunday rehearsals? Can we direct a musical as amateurs?

From the process, we learnt, disputed and agreed to disagree but our goal was always clear which was "to create a memory that people would like to keep lingering on". We wish to show our heartfelt gratitude to Mr. William Yip and Mrs. Betty Tham who were always there to stimulate us and push us to perfection.

Last but not least, to our dear performers, you all are our pride.

We wait eagerly to see all the excited faces on stage and on the audience again.

Dream on... Be Inspired...

Till next time...

[Pre-set]

[Lights in]

[Music on]



Lulu Cheng

The bossy yet caring producer of "Silver Lining" Production Team

Veronica Bassetto

The humorous yet rigorous producer of "Silver Lining" Production Team

Veronica Cheung

The serious yet kindly Chairperson of "Festive Musical Fanfare" Concert Committee



# Congratulatory Notes

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香港單親協會「菁菁·眾樂樂」慈善音樂會

政務司司長林鄭月娥

清音妙韻  
樂善流芳

勞工及福利局長張達宗

香港單親協會「菁菁·眾樂樂」慈善音樂會

助己勵人  
關社樂群

香港單親協會「菁菁·眾樂樂」慈善音樂會

仁顏好禮

財政司司長曾建業

香港單親協會「菁菁·眾樂樂」慈善音樂會

樂韻揚愛  
善業永昌

警務處處長曾偉雄

香港單親協會「菁菁·眾樂樂」慈善音樂會

樂傳美善  
暖澤親心

食物及衛生局局長高永文

香港單親協會「菁菁·眾樂樂」慈善音樂會

賞心悅目

中西區區議會主席 葉永成

香港單親協會「菁菁·眾樂樂」慈善音樂會

怡神悅耳

民政事務副局長許曉暉

香港單親協會「菁菁·眾樂樂」慈善音樂會

讓音樂和愛  
感動我們!

民政事務副局長楊立門

香港單親協會「菁菁·眾樂樂」慈善音樂會

香港單親協會「菁菁·眾樂樂」慈善音樂會

興樂會友

立法會主席曾鈺成

香港單親協會「菁菁·眾樂樂」慈善音樂會

樂藝盡顯  
愛心遠揚

運輸及房屋局局長張炳良

香港單親協會「菁菁·眾樂樂」慈善音樂會

仁聲勵志  
嘉行匡群

保安局局長黎棟國

香港單親協會「菁菁·眾樂樂」慈善音樂會

曲傳妙韻  
愛澤香江

審計署署長孫德基

香港單親協會「菁菁·眾樂樂」慈善音樂會

餘音繞樑

公務員事務局局長鄧國殷

香港單親協會「菁菁·眾樂樂」慈善音樂會

妙韻馨德

教育局局長吳克儉

香港單親協會「菁菁·眾樂樂」慈善音樂會

微音繞梁  
愛澤四方

社會福利署署長黃文碩

香港單親協會「菁菁·眾樂樂」慈善音樂會

共濟群力  
德藝雙馨

運輸及房屋局副局長邱誠武

香港單親協會「菁菁·眾樂樂」慈善音樂會

善行嘉聲

教育局常任秘書長謝凌潔貞

香港單親協會「菁菁·眾樂樂」慈善音樂會

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# Congratulatory Notes



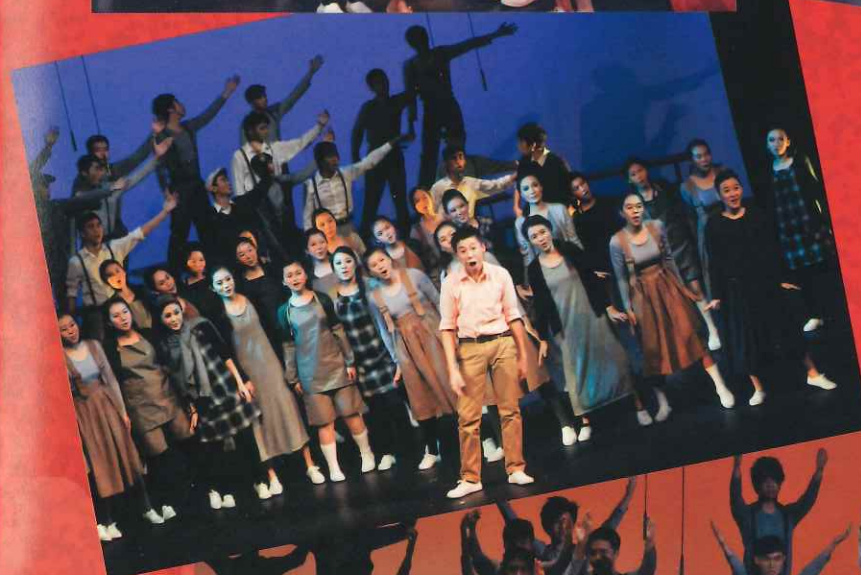
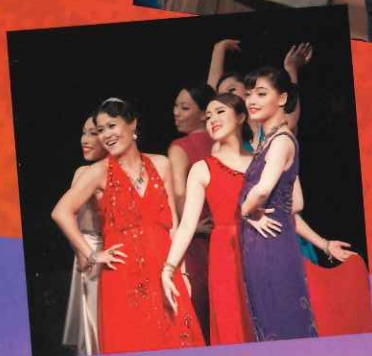


# Silver Lining

總是晴天



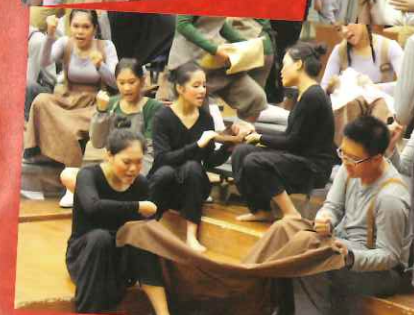








that was how we prepared ourselves.







## Press Reviews

"Society by James Whittle".  
South China Morning Post. 21 November, 2013.

Wenwuipo 文匯報 . 20 November, 2013.

"Programme: 音樂：《菁薈·眾樂樂慈善音樂會》"  
Ming Pao Weekly 明報周刊 . 9 November, 2013.



## Words from Members



Landa Mak

Can you imagine how will it be like if people do not sing?

I am probably not a very talented singer, yet I Love Singing. And I have been very fortunate to be able to grow up with music, from being a member of the school choir till recently being a member of Festive Chamber.

And I came to realize perhaps it is not how well you sing matters the most; it is your passion towards music and life that counts. Also, you can only experience music thoroughly by sharing. Let's make the most out of music  
- We Sing, We Dance, We Explore and We Celebrate Life!

Tammy Wong



Music is never merely the synonym of notes and lyrics, but an illustration of a song's essence through the performers' improvisation, affections and affiliation in between.

'The Silver Lining' would not have gained its success without the full and intensive devotion of over 60 passionate teammates for more than half a year. This memorable and remarkable time would surely be one of the important milestones for our members of all ages.

Being one of the newcomers of Festive Chamber, it is my sincere hope to enjoy an ongoing chance to exchange inspirations and the joy of singing with various music talents and at the same time, wishing Festive Chamber, the glee club that drew us together, will have absolute faith in the journey of searching more of the possibilities to its name.

## Words from Parents

### 《青年會書院》 高頌恩媽媽

一班來自不同學校的中學生，由今年暑假，利用了四個月的星期日（甚至更多時間），學習、訓練、彩排一齣音樂劇，為的是一場慈善演出。

我女兒十分幸運，有機會參與其中，我非常感恩，雖然有很多個星期日，未能享受家庭樂，但我覺得這非書本上能學到的體驗，非常難得及值得。

多月以來，她認真地了解歌詞內容，背誦歌詞，反覆地唱，經過老師指點後，自我檢討、改進、咬字要清晰等等，還有唱歌時的表情，如何與前台表演同學

的動作相呼應，還要記著舞步、走位，要與拍擋有默契，大家互相提點，認識了其他學校的同學成為朋友，這些是我看見她因為這音樂劇的得著，我相信她的感受比我更深。表演完畢後，她仍不自覺地唱著那些歌曲。

最後，我想多謝一班導師，很耐心。用心地教導一班舞台經驗尚淺的同學們，不但教導他們唱歌、舞步，還教導他們如何投入角色、化妝技巧等。多謝學校的老師，在這段排練日子，為他們奔波勞碌。希望不久將來，再次看到大家的演出。

### 《菁菁雅頌》 麥靄琪媽媽

回想十年前，因為靄琪要加入合唱團，我要回學校開會及簽下誠諾書。當時，我認為唱歌應該只是求學時期的課外學習之一，真不太明白為何要簽紙確認。

後來才發現，在合唱團不但要學習唱歌技巧，練習的過程更令她學習到團隊精神，處事要有承擔，做人要堅持。

另外，合唱團讓她有機會接觸不同層面的人和事，我相信這一切一切都對她

的個人成長或日後在社會工作有莫大裨益。

我最高興是，她唱歌，除了可以幫助及娛樂別人，她在任何時候都可以唱歌自娛。雖然我不懂音樂，但她的歌聲令我感受到她是快樂的。

現在她已離開校園，踏進社會工作，很高興她有機會參加菁菁雅頌合唱團，繼續享受音樂帶來的快樂。