大館
TAI KWUN
古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

HOUSE PROGRAMME

一舖清唱
YAT PO SINGERS

THIS VICTORIA HAS NO SECRETS

維多利雅講

何手信
再問
寫揮春
下留
獅子山
隧道
大老山
立搶
榮華
袋住先
捐獻
入心
由錢
變賣
後懷舊
大酒店
荷李活
嬬與茶
何手信
香港有

保育活化 Conserved and revitalised by

Synopsis

“Victoria Speaks”? “Nay, this is ‘Victori-nga Speaks’. Pidgin English ah, don’t you speak? ‘Nga’, alias elegance, orderliness, appropriateness, is commonly used to describe beauty.” “So this is Victori ‘elegantly’ speaks?” “Yea.”

Hong Kong, which was also called the city of Victoria, was merely a small island which Lord Palmerston denounced as a “barren rock” in 1841. Over the years it has developed into a global city which millions see as their home, and for many more who come to visit or work, a brief or long sojourn. Richard Hughes in his Borrowed Place, Borrowed Time held a high opinion of the city, that it “has achieved within its own narrow territories a co-existence which is baffling, infuriating, incomprehensible, and works splendidly — on borrowed time in a borrowed place.”

The uniqueness of Hong Kong culture lies in that it is not confined to / may not appear in a classical or contemporary form or in a literary form of writing or art, yet the more we become receptive to our history, the more we appreciate the fun in Cantonese our “dialect”, and the more we assimilate to the style and patterns of Hong Kong life which alluded to the interaction of the cultures of the east and the west, the more we embrace our peculiarities.

The musical draws the audience together to reminisce their laughter and melancholy shaped by events, experiences, perceptions and insights. Each of these memories, rooted in locality, embroiders an album of our memories.

(English text by Dr. Froggie P)

Song List

Prelude	First Movement	Second Movement

ORATIONIS
ELEGANS

HONG KONG'S
GOT
HO HO HO

AUNT
TEA
TIME

Third Movement

HOTEL
HOLLYWOOD

Fourth Movement

GOLDEN
OLDIES

Fifth Movement

WING WAH
SAW SAGE

Sixth Movement

I
HEART
MONEY

Seventh Movement

SUITE
CHARITY

Eighth Movement

UNDER
THE
LION ROCK

Ninth Movement

IVAN HO
REPRISE

Tenth Movement

FINALE

House Rules

- The performance will last for approximately 50 minutes without intermission
- No latecomers will be admitted until a suitable break
- To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. Eating, drinking, audio or video recording and unauthorised photography are strictly prohibited in the auditorium. Thank you for your co-operation.

Production Team

Music Director/Composer/ Song Arranger	Yin Ng
Director/ Choreographer/ Stage and Costume Director	Yuri Ng
Music Director/ Choral Director	Patrick Chiu
Playwright/ Lyricist	Chris Shum
Song Arranger	Anna Lo

Song Arranger (Resident Artist)	Keith Wong
Assistant Choral Director	Ernest Hui
Benesh Choreologist/ Assistant Stage Director	Iris Tang
Production Manager	Gloria Ngai
Deputy Stage Manager	Olivia Tse
Assistant Stage Manager	Cherry Fung
Stage Crew	Ho Tsz Kiu
Sound Designer & Engineer	Jonathan Lam
Sound Engineer	Bob Wu
Wardrobe Supervisor	Gauze Lam
Wardrobe Assistant	Lau Chi Ho
Make-up & Hair Stylist/ Coordinator	Jadeson Fu
Make-up & Hair Stylist	Amy Wong, Myaki Wong
Photographer	Yvonne Chan
Videographer	Ziv Chun, Chiu Chih Hua
Translator	Br. William Ng, Dr. Froggie P

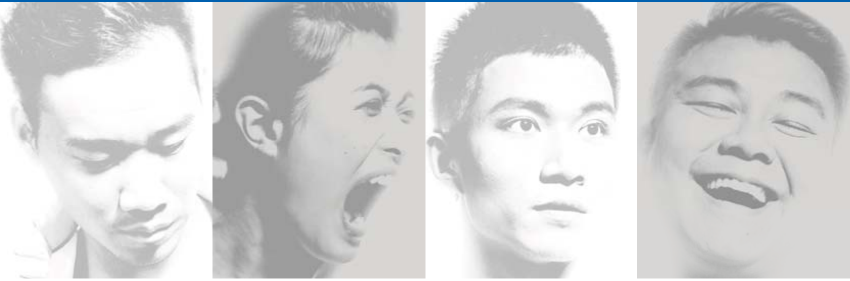
Performers

Performer (Resident Artist)	Raoul Chan
Performer (Resident Artist) *29 – 31/5, 2/6	Sam Lau
Performer (Resident Artist)	Ronald Tsang
Performer	Anna Lo
Performer *1, 3/6	Joseph Ho

Artistic and Administration Team

Artistic Director	Yin Ng
Artistic Advisor	Patrick Chiu
Artistic Advisor	Yuri Ng
Artistic Advisor	Chris Shum
Executive Director (Honorary)	Kathleen Ng
Company Manager	Cindy Wong
Programme & Marketing Assistant	Morrison Leu#

The Arts Administration Internship Scheme is supported by the Hong Kong Arts Development Council.



About *This Victoria Has No Secrets* – Chris Shum

Shortly after the enjoyable experience of working together on *Our Immortal Cantata* last year, Yat Po Singers proposed another collaboration: a show for the launch of the Tai Kwun Centre for Heritage and Arts. Both the collaborative partners and the project itself were too interesting for me to say ‘no’. However, after a few meetings with Yuri Ng, I started to feel as though I had walked into a blind alley. Yuri had set ‘Cantonese’, ‘homonym’ and ‘My Hong Kong’ as the main themes of the show. These keywords might have been enough for a dozen flippant trifles in the style of Chip Tsao, but they were not enough to form the basis for a coherent theatre piece. I tried using ‘grass root’s nightclub’ to package this content, but I soon got bored. The approach would be too similar to *Our Immortal Cantata*, and Yuri was set against us repeating ourselves from the very beginning. I was in anguish… Finally, in early February 2018, I happened to pick up a copy of Chin Wan’s *Cantonese as Elegant Language* (陳雲，《廣東雅言》), and got inspired. I sat in front of the computer and completed a first draft in two days.

When I sent the draft to the Yat Po Singers, I included the following email:

I have given up the concept of ‘theatre’ and instead chose an approach I am least comfortable with: lyrics-before-music. But actually I wasn’t thinking of specific melodies in mind when I wrote these song texts.

There are eight texts that I conceived of as ‘movements’. Together with a ‘prelude’ and a ‘coda’, there are ten texts in total.

All these texts can be treated seriously or comically; I leave that for Yin Ng to decide. I am sure that after you finish the music, I will rewrite the lyrics. So you may wish to ignore the specifics of the text at this stage. Yin and Yuri should also feel free to switch the order of the movements and alter the lengths of the texts.

I have taken reference of the following books …
《廣東雅言》，作者：陳雲，次文化堂，2015年7月
《藏在古蹟裏的香港》，作者：黃家樑，三聯書店（香港）有限公司，

2014 年7月
《洋葱頭三及第》，作者：林振強，博益出版集團有限公司，1984年11月

Yin Ng ended up using all eight ‘movements’ and reordered them according to the emotional trajectory suggested by the music. Together with a reprise of one of the movements and the prelude and coda, there are now eleven musical numbers. The show’s basic structure gradually emerged.

When it came time to name the show, I thought why not call it《維多利雅講》(Victoria Speaks Elegantly), which puns on Victoria Harbour (the last two characters of ‘Victoria harbour’ are homonyms of those for ‘speaks elegantly’ in Cantonese). After all, Tai Kwun is located in Central, a district formerly known as ‘Victoria City’, and ‘elegant language’ is the premise of the show. Moreover, when I wrote the lyrics without the music, I became very aware of the seamless integration of refined and popular speech registers in the Cantonese language. Because Cantonese still retains the characteristics of ancient classical Chinese, one can talk about lowbrow subjects in high style. So, Victoria Speaks Elegantly is a fitting Chinese title. [Note: the English show title, *This Victoria Has No Secrets*, takes the idea of punning in a different but related direction.]

I cannot pin down what Victoria’s secrets are about. My writing process began with flipping through books, and once I started, I could not stop. If Hong Kong is a book, then it is one that I have read for decades from a certain perspective. Writing a ‘book report’, at this time and place, has prompted in me flights of fancy and feelings.

Three movements in this ‘book report’ were written as ‘lyrics before music’. Yin has taken my quasi-poetic lines and set them in ways that really captured the melodic and rhythmic nuances of the Cantonese language. You should know that the tonal subtleties of Cantonese are hard to reproduce in music, especially when my lines are not in regular verse forms. Yin has demonstrated that it is possible to do so, and in a completely new way, without having to resort to the formulaic patterns of traditional Cantonese opera. I was really blown away!

There are two Ng’s in Yat Po Singers: Aside from Yin Ng, there is also the aforementioned Yuri Ng, with whom I have a love-hate relationship. His vivid imagination can drive one to exhaustion. But if you ignore what he says literally and focus on your own path, then eventually his imagination will bring the work to another level. But these are afterthoughts. Some of the song demos of *This Victoria Has No Secrets* have already driven me to tears, for no apparent reason. I am already gratified for having participated in the creative process.

Thank you, Yat Po Singers, and thank you, Tai Kwun, for offering me this opportunity.

I hope you will all enjoy the show.

(Translated by Dr. Su-yin Mak)

Lyrics

Prelude

ORATIONIS
ELEGANS

Music and arranged by **Yin Ng**
Lyrics by **Chris Shum**

S – A – Tea – B in Hong Kong!
Earl Grey, Camomile, Pu-erh and Jasmine
Gentle garcons greeting genteel guests:
Do you like your tea weak or strong?
Lobby at Peninsula or Lin Heung?
Yum cha discourse, enjoy!

Text 01

Ladies and Gentlemen
Nüshimen, Xianshengmen
Gokwái gūnjung!

Gwóngdūngwá – a language? A dialect or a mother tongue?
Courtesy Speech!
Terms of Endearment!

First Movement

HONG KONG'S
GOT
HO HO HO

Music and arranged by **Yin Ng**
Lyrics by **Chris Shum**

Enjoy Yourselves Tonight
Enjoy yourselves at home, abroad and all the time
Ho Sau Sun (Ivan)
Honesty, honour and hopefulness
Holiday souvenirs
Soya sauce, Po Chai Pills and Nin Jiom Pei Pa Koa
XO Cup Noodles and Darkie Toothpaste
Honing a holy horizon of our home

Text 02
Computing kinship terms is a genealogical Rashōmon
Consider Ah Wan's husband is Ah Keung and Ah Wan's little sister is Ah Ying,
Then, how shall Ah Ying address the wife of the little

brother of the father of Ah Keung's wife?

Second Movement

AUNT TEA TIME

Music and arranged by **Yin Ng**
Lyrics by **Chris Shum**

"Only an Aunt can give hugs like a mother,
can keep secrets like a sister,
and share love like a friend."
But Auntie Dearest is best as an all-time tea mistress
If only she hadn't moved to Vancouver

Text 03
International Cinema in Kowloon City.
International Restaurant on Nathan Road.
Peking Food at American.
Borscht soup at Boston.
California Sushi.
And Japan Home City.
Body check at the French Hospital or casualty at the Welsh.
Ah, there is no hotel on Hollywood Road
And "Grand Hotel" is a code word for mortality.

Third Movement

HOTEL
HOLLYWOOD

Music by **Yin Ng**
Lyrics by **Chris Shum**
Arranged by **Anna Lo**

“Remember friend as you pass by
As you are now so once was I
As I am now you will surely be
Prepare thyself to follow me.”
Streetlamp dies and dreams awakened
But shining stars fade forever
Lyrics forgotten, lives gone
Scenes changed and curtain down
Moving images of Nirvana
Eternal memories of a fleeting moment

Text 04
Longevity and happiness
Diamond and mercy
Rooms resounding requiems
Surnames of colonists engraved as street names
The subtropical Port of Fragrance

Harbouring European and Kwangtung souls
And those from the Subcontinent
Legendary lives

Fourth Movement

GOLDEN
OLDIES

Music and arranged by **Yin Ng**
Lyrics by **Chris Shum**

Tai-pans who came with the tides
Entrepreneurs in exile becoming elites
Cops in green going after gangsters
Neither friends nor foes, all were only wayfarers
Losing something, owning a little
Reclaiming the old that had been sold

Text 05
Sun Yat Sen went to Central School -
The Old Lady on Aberdeen Street
He was baptised at Number 2 Bridges Street -
Congregational Church
Number 13 Staunton Street where
Revive China Society disguised as Kuen Hang Club

Now shoppers from Shanghai and parvenus from Peking
Are crowding Canton Road
(And Sung Emperor Terrace is now just a slab)
The clock tower tells the time for trains long departed
Yet eternal is the heaving sea waves

Fifth Movement

WING WAH SAW SAGE

Music by **Yin Ng**
Lyrics by **Chris Shum**
Arranged by **Keith Wong**

Pried by conscience
Pride of compassion
Price of a jolly Mark Six rub
Prize no jokes at the Jockey Club

Sixth Movement

I HEART MONEY

Music and arranged by **Yin Ng**
Lyrics by **Chris Shum**

O Magical Master Mammon, hear my humble prayer!
Deadly destitution and damned deprivation
Atonement for subdivided-apartments
Salvation from starvation
Sincerely I sacrifice to you
My sensibility and sentiments
Redemption from rags
Riches reincarnated

Text 06
Drama on Redifussion
Drama under the next roof
Well-wishing watching
Neighbourly niceties
Unscripted understanding
Free food and fellowship

Seventh Movement

SUITE
CHARITY

Music by **Yin Ng**
Lyrics by **Chris Shum**
Arranged by **Keith Wong**

Benefit gala on TV
Philanthropists winning trophies
Non ministrari, sed ministrare
Tomorrow will surely be better
But where has all the donation gone?

Text 07
Mhgòi, dòjeh
Thank you, xiexie
Merci, arigatou
Kamsahamnida, danke

Eighth Movement

UNDER THE LION ROCK

Music by **Yin Ng**
Lyrics by **Chris Shum**
Arranged by **Anna Lo**

“Heel for heel and toe for toe

Arm in arm and row on row”
Gazing at the mountain with tears
Counting the cursed age with fears

Text 08
Kung Hei Fat Choy
Reaping without sowing – joy!
Quotations from I-Ching
Words of new year’s blessings

Ninth Movement

IVAN HO
REPRISE

Music and arranged by **Yin Ng**
Lyrics by **Chris Shum**

Tenth Movement

FINALE

Music and arranged by **Yin Ng**
Lyrics by **Chris Shum**

Integrity and courtesy
Elegant encounters
All are pilgrims in the same boat

(English Text and Lyrics by Br. William Ng)

Yat Po Singers

一舖清唱
YAT PO SINGERS

The first professional a cappella choral theatre company in Hong Kong. The founding Co-Artistic Directors are Patrick Chiu, Ng Cheuk-yin and Yuri Ng. The Company focuses on producing and developing original works in order to promote a cappella art and demonstrate the innovative interaction of music and theatre. Besides, the Company aims at enriching the arts scene particularly by nurturing young composers and artists, audience building and arts education.

The Company's first a cappella theatre production *Rock Hard* received the CASH Golden Sail Music Award in the Best Serious Composition category from the Composers and Authors Society of Hong Kong in 2009. In 2015, the Company received the "Award for Arts Promotion" from the Hong Kong Arts Development Council. Another a cappella theatre work, *Our Immortal Cantata* (Re-run), was awarded "The Best Original Music & Lyrics", "The Best Sound Design" and also one of "The Best Productions of the Year" by the 26th Hong Kong Drama Awards in 2017.

YURI NG

Director, Choreographer, Stage and Costume Director

Yuri Ng is an Artistic Advisor of Yat Po Singers, an a cappella theatre company found in 2012. He was the Hong Kong Sinfonietta's Artist Associate from 2011-2013. In 2013, Ng received the Award for Best Artist (Dance) from the Hong Kong Arts Development Council. He received the Outstanding Achievement Award at the Hong Kong Dance Awards in 2012. Ng also received the Artist of the Year Award–Choreographer from the Hong Kong Artists' Guild in 1997 and in 1998, he was awarded Prix d' Auteur at the 6th Rencontres Choreographiques Internationale de Seine-St-Denis (Bagnolet) with his choreography of Boy Story.

Recent creations include theatrical choral concert *Our Immortal Cantata*, *Requiem HK* and *Rock Hard* for Yat Po Singers; *Butterfly abd Red Pear Blossom* for Yam Kim Fai & Pak Suet Sin Charitable Foundation; *Hose of Dancing Water* for Unlock Dancing Plaza. Other creative projects include *Dream Dances* (visual direction), *Shao Nian Yau* (curator and visual director) for Hong Kong Dance Company and *Herbal, Vocal or Motional?* (stage director/designer) for Hong Kong Chinese Orchestra, *A Soldier's Story* for Hong Kong Sinfonietta and *Art School Musical* for Edward Lam Dance Theatre.

NG CHEUK-

YIN

Music Director, Composer, Song Arranger

NG Cheuk-yin is a composer, music producer, sheng performer and a cappella artist.

Yin is the artistic director of Yat Po Singers, Hong Kong Sinfonietta's first Artist Associate and the music director of the fusion group SIU2. After receiving a post-graduate degree from the Music Department of the Chinese University of Hong Kong, he went on to study Japanese at the International Christian University in Tokyo and Jazz Music at Codarts in the Netherlands.

In 2012, Yin received Award for Best Artist from the Hong Kong Arts Development Council. In 2009 and 2013, Yin received the Best Serious Composition in CASH Golden Sail Music Awards by the theatrical choral concert *Rock Hard* and double sheng concerto *Before the City Collapses* respectively. In the next year his choral work *Singing Voices of the world* was awarded the CASH most performed work award 2013 (serious music). In 2011, Yin released his solo a cappella album “Single Singers” which became a hot topic for this art form in Hong Kong.

CHRIS SHUM

Playwright, Lyricist

Hong Kong lyricist Chris Shum has an oeuvre that covers musical, drama, film, television and advertising media. He holds a Bachelor degree of Arts in Chinese Language and Literature from the Hong Kong Baptist University, and a Master of Philosophy degree from the University of Hong Kong, Faculty of Education.

Being in the art world for more than 20 years, Chris' efforts have earned him two 'Best Original Score' at the Hong Kong Drama Awards, two CASH Golden Sail Music Awards, and the Best Original Film Song at both the Golden Horse Awards and the Hong Kong Film Awards. Chris has also written two books about his lyrics writing career, published by the Schoolmates.CC Limited and The Commercial Press (H.K.) LTD. respectively.

Personal Website: **www.chrisshum.com**

PATRICK CHIU

Music Director, Choral Director

Patrick Chiu is a Hong Kong-born choral artist. During his residence in Vienna, he participated in various local professional performances and received tuition from professors at the Vienna Conservatory. In 2003, he earned a scholarship to study at the University of Cincinnati College-Conservatory of Music, where he received his Master's degree in choral conducting.
During his stay in Europe and the United States, he worked with and studied under world-renowned maestros including Helmuth Rilling, James Levine and Harry Christophers. Patrick was a scholarship recipient of Herbert von Karajan Prize to attend and perform in various music festivals.

In 2009, Patrick led the Hong Kong Melody Makers Vocal Band to win three awards in the 3rd Asian Youth a cappella Competition in South Korea: Champion, Best Vocal and Best Arrangement. In 2010, he and the Hong Kong Melody Makers Chorus won two Gold Awards in the World Choir Games (Mixed Chamber Choir and Contemporary Music categories). In 2012, Patrick received the Award for Young Artist (Music) from the Hong Kong Arts Development Council.

Patrick is the Festival artistic director of the Hong Kong International A cappella Festival from 2010-2015. He is currently the Artistic Advisor of Yat Po Singers, and the founder of Hong Kong SingFest.

KEITH WONG

Song Arranger (Resident Artist)

A performing artist – vocalist, actor, composer, arranger, creative director and administrator.

He has been working for Yat Po Singers as a resident artist since 2012 and provided administrative support in the first two years. Prior to his artistic career, he graduated from The Hong Kong University of Science and Technology in 2009 with a degree in Business Administration.

Besides being a performer, he loves to create. Recently, he composed and recorded a one man a cappella soundtrack for West Kowloon Cultural District's WE Dance Finale 2018 commercial. Being a featured artist at Samson Young's exhibition: Songs for Disaster Relief World Tour, he gave a stand up musical performance at M+ Pavilion in March. In 2015, he has served as the director, composer, playwright and choral director of the a cappella theatre production *The Way We Work*. He arranged music for the HKFYG International A Cappella Extravaganza every year from 2010 to 2015.

ERNEST HUI

Assistant Choral Director

Ernest Hui has taught and performed a cappella for more than a decade, frequently leading workshops and demonstrations. He took part in the Hong Kong premiere and Shanghai rerun of *Rock Hard* with Yat Po Singers, and was assistant choral coach for their reruns of *Rock Hard* and *Requiem HK*. His work *Vox Populi*, commissioned by Yat Po Singers, premiered in the *Work-in-Progress* A Cappella Composers' Workshop at ArtisTree. He was Resident Composer of the HKFYG Hong Kong Melody Makers, and performed widely with the group locally and overseas. He was also Music Director of the Macao Cultural Centre Children's Choir and the vocal band HolicK.

Ernest Hui graduated from the Chinese University of Hong Kong with a Master of Music in composition. As a composer, he is represented by Apple Tree Music Publishing Ltd. He is also an a cappella coach for Vocal Asia and teaches various music groups.

ANNA LO

Song Arranger, Performer

Anna Lo is a composer, songwriter, arranger, pianist, singer and conductor, currently working both behind the scenes and as a performer. She graduated from Berklee College of Music in 2010 with a degree in Contemporary Writing and

Production. Prior to Berklee, she graduated from Massachusetts Institute of Technology in 2008 with a double degree in Linguistics and Philosophy and Music and Theater Arts.

Since 2012, Anna has taken part in a number of musical theater productions. She both orchestrated and conducted the first run of musical theater/film composer Leon Ko's 'The Passage Beyond in Concert' in 2012 in Guangzhou, and in 2014 re-orchestrated for the show's critically-acclaimed second run with the Hong Kong Sinfonietta.

Anna is an avid a cappella singer and a prolific a cappella arranger/composer. She frequently collaborates with Yat Po Singers and has performed in a number of productions including the award-winning *Our Immortal Cantata* (2014, 2016), *Requiem HK* (2016, 2018), and *Rock Hard* (2017). In 2017, she created and composed a new a cappella theater production *Save the Next Song for Me* for Yat Po Singers, which premiered in March/April 2017, and was nominated for "Best Original Song and Lyric" in the 27th Hong Kong Federation of Drama Societies Awards.

As a singer, Anna also works in pop, and has performed and recorded backup vocals for singers such as Leon Lai, Kelly Chen, Andy Hui, Miriam Yeung, Janice Vidal and Justin Lo. She gave her first concert *re.Kindle* in August 2016 as part of the *Beyond Good Music @ the Fringe* concert series held by Hong Kong Sinfonietta. She also launched her first EP "K" in August 2016 and subsequently produced five music videos from the EP. Her second solo concert *ACA-ANNA* held in September 2017 was sponsored by Tencent Music Entertainment Group and was live-streamed to over 500,000 viewers.

RAOUL CHAN

Performer (Resident Artist)

Raoul was graduated from the Hong Kong Academy for Performing Arts, majoring in Vocal and Opera studies. He has also received vocal training at the Central Conservatory of Music in Beijing. He is currently a resident artist of Yat Po Singers and the instructor of the “Sing-Sing-Sing” Pop Singing Course at Flower Music 10, as well as the singing instructor at Hong Kong Vocal Arts Studio. Raoul has performed in *Zheng’s Walls Have Ears* at the Macao Arts Festival, the China Central Television programme *I Want to Perform in China’s New Year Gala, Art School Musical* with Edward Lam Dance Theatre, *Rock Hard*, *Sing Sang Sung*, *Requiem HK*, *Our Immortal Cantata*, *Save The Next Song For Me* with Yat Po Singers etc.

Raoul has created his first choral theatre work *Addio Turandot* in the a cappella-la-la programme by Swire Properties Limited and one of the pieces, *Why Do You Still Love Me* has received the nomination in the CASH Golden Sail Award – Local Serious Work. Apart from Yat Po Singer's Productions, he has also participated in Actors' Family's musical production including *Lo's Here* and *A Tale of the Southern Sky*. He has recently participated in the latest Nissin Food TV commercial as the voice actor of its mascot. Raoul currently performs in various Asian and European countries, including China, Japan, Korea, Luxembourg, and Brussels etc.

SAM LAU

Performer (Resident Artist)

Sam is an artist of Yat Po Singers and the founder of VOICENJOY Art. He is currently undertaking a Master Degree of Fine Arts in Drama in the Hong Kong Academy of Performing Arts, major in playwriting.

Sam's past performances included: *Sing While You Can* (Yat Po Singers, 2017), *Requiem HK* (Yat Po Singers, 2016), *Our Immortal Cantata* (Yat Po Singers, 2016 Re-run, 2014 Premiere), *Voicemail 2020* (Tokyo Architdanz Studio, 2016), *Art School Musical* (Edward Lam Dance Theatre, 2016 Re-run, 2014 Premiere), *Herbal, Vocal or Motional?* (Collaboration of Hong Kong Chinese Orchestra and Yat Po Singers, 2015), *Voices and Dances of the Distant Land* (Collaboration of Hong Kong Dance Company and Yat Po Singers, 2015).

He has also been participating in creative roles included: Concept and Creative Writing of *Save The Next Song For Me* (Yat Po Singers, 2017), Concept and Creative Writing of Hong Kong Jockey Club Outreach Programme (Collaboration of Hong Kong Chinese Orchestra and Yat Po Singers, 2017), Music Director of *Choice of Hamlet* (Theatre in the Dark, 2017), Creative Director of *Mei Jeok* (The Hong Kong Federation of Youth Groups, 2015), and Songs and lyrics writer, playwright and director of *Marriage is a Little Game* (Swire Properties, 2015).

RONALD TSANG

Performer (Resident Artist)

Ronald obtained the degree of Bachelor of Art (Fine Art), major in Painting, from RMIT University. He was trained in a cappella music, visual arts and physical motion for over twelve years. He has also been the resident artist of Yat Po Singers since 2012.

Ronald has taken part in music performances and exchange activities in many Asian countries, including: *Rock Hard* (première) at the New Vision Arts Festival (2008), as well as the opening show of the Hong Kong Cultural Week at EXPO Shanghai in 2010, *Hose of Dancing Water* by Unlock Dancing Plaza (2011), Choreographer for International a cappella Extravaganza by Hong Kong Federation of Youth Groups (2010 - 2014, 2018), *Zheng's Walls Have Ears at the Macao Arts Festival* (2012), *Exhalelahni* at Vocal Asia Festival Hong Kong Twist Concert (2017), *Sonic Kung Fu Attack*, an a cappella theatre at the Hong Kong Ocean Park, choreographer and performer at *Our Music Collection 2.0* by Hong Kong Arts Festival (2018).

Musical theatre performance including: *Once on this Island* (2008) and *The Pajama Game* (2011) by the Hong Kong 3 Arts Musical Institute (3AMI), A Musical in Reading - *The Woman in Kenzo*, by Actors' Family (2013) and *Art School Musical* by Edward Lam Dance Theatre.

JOSEPH HO

Performer

Joseph Ho is a member of two Hong Kong A Cappella groups, Set Tone Men and Zense. His recent performances included “Young Friends Special - *Our Music Collection2.0*" at the Young Friends of the Hong Kong Arts Festival, *Ephemera Revisited* at the Music Lab Festival 2017, *The Hardest Love Song to Sing* presented by the Hong Kong Chinese Orchestra, *Voices First* as part of the International Arts Carnival School Touring Programs.

In addition to stage performances, Ho is active in writing a cappella arrangements with works including the music arrangement of Gao Shan Qing published by Flower Music, and the a cappella as well as harmony portion of the song Ode (《頌讚詩》) by singer Phil Lam (feat. Set Tone Men).

Dedicated to music education, Joseph Ho is an a cappella instructor at numerous institutions, primary and secondary schools including the Hong Kong Federation of Youth Groups, Youth Square, Hong Kong Baptist University

School of Continuing Education, the Y.W.C.A. Hioe Tjo Yoeng College and St. Clare's Girls' School.

GLORIA NGAI

Production Manager

Gloria Ngai graduated from the Hong Kong Academy for Performing Arts, majoring in Stage and Technical management. She has collaborated with many arts organizations since graduation including, Opera Hong Kong, Hong Kong Arts Festival, Le French May, ABA Productions Ltd. She also works as a Production Manager for overseas groups performing in Hong Kong. Recent groups include The Globe theatre (UK), The Curve Theatre (UK) and Sell a Door Theatre Company Ltd (UK).

OLIVIA TSE

Deputy Stage Manager

Olivia graduated from The Hong Kong Academy for Performing Arts, majoring in Arts, Event and Stage Management. She was active in different productions in the school period, and she has been working in City Contemporary Dance Company as Deputy Stage Manager and Stage Manager; West Kowloon Cultural District Authority as Performing Arts (Dance) Officer respectively after graduated.

JONATHAN

LAM

Sound Designer & Engineer

Jonathan has worked in the fields of music recording, sound mixing and sound engineering for more than 15 years. His experience of being a music director and keyboardist equipped him as an all-rounded musician. These staging experience help him to advance his mixing skills.

Jonathan had engaged numerous concerts and recording projects, the groups and artists he had collaborated with include Joseph Koo, Eason Chan, Hins Cheung, Khali Fong, Kaye Tse, Joey Yung, Gin Lee, Julian Cheung, Dave Wang, Shino Lin, Amanda Lee, Alfred Hui, Kenny Chung, Michael Wong, Johnny Yip, Hong Kong Chinese Orchestra, SIU2, Yat Po Singers, Music Lab, Set Tone Men and Carpio Music.

IRIS TANG

Benesh Choreologist & Assistant Stage Director

Iris Tang graduated with a BA (Hons) in Fine Arts from the Hong Kong Academy for Performing Arts in 2012, majoring in Ballet. She then completed the Certificate in Benesh Movement Notation* in 2014 and achieved the Diploma for Professional Benesh Movement Notators with Distinction in 2016.

Iris has worked with performing arts companies in different roles: *Save the Next Song for Me*, an a capella theatre production with Yat Po Singers (Choreologist); *Rock Hard* (Re-run) (Assistant Staging Director); Also the collaboration with City Contemporary Dance Company *Requiem HK* (Rehearsal Mistress); *Butterfly and Red Pear Blossom*, a Cantonese opera with orchestra and Chinese dance performance by Yam Kim Fai and Pak Suet Sin Charitable Foundation Limited (Choreologist); *All About Love* with Hong Kong String Orchestra (Rehearsal Assistant/ Project Coordinator); and re-staging of *Hua-Yen Sutra – Purification Practices* by Zuni Icosahedron (Rehearsal Master).

*Benesh Movement Notation is a language to assist the rehearsal progress, recording the movement created as well as the choreographer's intention for future re-staging and documentation.

CHERRY FUNG

Assistant Stage Manager

Fung is a freelance stage manager and assistant stage manager. She recently has started the coordination and stage management of outdoor cultural projects. She has cooperated with number of groups including Hong Kong International Chamber Music Festival, Yam Kim Fai & Pak Suet Sin Charitable Foundation Ltd., Chor Fung Ming, Theatre Space, Drama Gallery, Hong Kong Federation of Drama Societies, Shakespeare4All Hong Kong, ABA Productions and Hong Kong Chorus Society etc. Recently productions involved including: *Love in the Red Chamber* by Yam Kim Fai & Pak Suet Sin Charitable Foundation Ltd., *When Petals Fall in Serenity* by Wuji Ensemble and Musicus Festival by the Musicus Society.

JADESON FU

Make-up & Hair Stylist/ Coordinator

Jadeson has been appointed the Director of Makeup working for numerous local and foreign movies and advertisements for more than 15 years. His career has extended to the stage theatre, working on several wardrobe productions as well as makeup consultants. His art has been well appraised both in local and overseas reviews including the recent Best Costume Design for Austere Image at 2015 Prague International Dance Festival.

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