

STELLA ÆTERNA CONSORT

presents

An Evening of Remembrance



ABOUT THE "CONSORT"

The STELLA ÆTERNA CONSORT is a group of musicians brought together by a shared love of music and community. We are committed to performing music, both sacred and secular, of all ages - from Gregorian chant to Eric Whitacre.

STELLA ÆTERNA translates as "eternal star". Stars have always been a source of wonder, transcendent beauty, and are powerful symbols of hope - qualities shared by the greatest music. For those who are spiritual or religious, the eternal Guiding Light is God, the creator of both this world and the next, and the group's name represents the soul's longing for the eternal.

We chose to call ourselves a "consort" with its Latin roots meaning "together with" because it exemplifies sharing and partnership. We hope to be a group where every voice is heard, and every member is free to contribute their thoughts and ideas towards the music.

Our guiding light is the profound capacity for music to move us. Our goal is to sing with sincerity and conviction by seeking to express the underlying emotion and meaning behind every piece of music we perform.

ALLHALLOWTIDE IN TRADITIONAL CATHOLICISM

Allhallowtide is a three-day observance in the Roman Catholic liturgical calendar, traditionally understood as a time to remember the dead, including martyrs, saints, and all other faithful departed, reflecting on death, judgment, and the afterlife. The name given to this observance can be broken into three words: “All” meaning “every”, “hallow” meaning “holy”, and “tide” meaning “time/season”. The sequence of these three memorials include:

31st of October: *All Hallows' Eve* – marks the beginning of the observance of *Allhallowtide*.

1st of November: *All Saints' Day* – a solemnity recognising all the saints, known and unknown, who are venerated in heaven above

2nd of November: *All Souls' Day* – a memorial reflecting on all the faithful departed, believed by the Catholic faith to be on their purifying journey in *Purgatory*.

The purpose of *Allhallowtide* is to unite the *Church Triumphant* (the saints in Heaven), the *Church Militant* (the faithful on Earth), and the *Church Suffering* (souls in Purgatory) in one communion of prayer, sacrifice, and hope. This sacred triduum emphasizes that death is not the end, and that Love can extend beyond the earthly grave. This was first established by Pope Gregory III, and was later made a Holy Day of Obligation in the 9th century.



NOVEMBER, A MONTH FOR THE HOLY SOULS

In Western tradition, the entire month of November is dedicated to remembering the faithful who have passed from this earth. They are believed to be undergoing a stage of purification in *Purgatory*, to be in a worthy state to enter the eternal paradise. Catholics would traditionally attend Masses for the dead, and offer suffrages (prayers, indulgences, fasting, almsgiving and penance). Traditionally and even today, Catholics will visit cemeteries to pray for the departed, particularly during the octave 1st to 8th November, during which a plenary indulgence may be granted. It is believed that the souls still undergoing purification can be assisted along their journey to heaven by prayers of the living on earth.

"All who die in God's grace and friendship, but still imperfectly purified, are indeed assured of their eternal salvation; but after death, they undergo purification, so as to achieve the holiness necessary to enter the joy of heaven." (CCC 1030)

Although the concept of *Purgatory* is distinctly Catholic, other ancient philosophers have pondered the soul's journey after death, their views often parallel Catholic eschatology in intriguing ways:

In Plato's commentary, *Phaedo*, he states,

"For the soul which has never followed after philosophy...is weighed down and dragged again into the visible world...instead of rising pure and free to the upper realm."

This describes a form of judgement after death similar to the Catholic concept of *Purgatory*, whilst affirming the dignity of the soul, moral accountability, and life after death.



Requiem aeternam dona eis,
Domine, et lux perpetua luceat eis.
Requiescant in pace. Amen.

Eternal rest grant unto them,
O Lord, and let perpetual light shine
upon them.
May they rest in peace. Amen.



STELLA ÆTERNA CONSORT: *An Evening of Remembrance*

PROGRAMME

1. *Locus Iste*, WAB 23 (1869) by Anton Bruckner
2. *Justorum Animae*, LV 703 (1582) by Orlande de Lassus
3. *Ubi Caritas* (2016) by Ola Gjeilo
4. *Ave Verum Corpus*, T 92 (1605) by William Byrd
5. *Ave Verum Corpus*, K. 618 (1791) by Wolfgang Amadeus Mozart
6. *O sacrum convivium!* (1937) by Olivier Messiaen
7. *Requiem in D Minor*, Op.48 “*Libera Me*” & “*Pie Jesu*” (1877) by Gabriel Faure
8. *Dido and Aeneas*, Act III: *Dido's Lament* “*When I am laid in earth*” (1689) by Henry Purcell
9. *Drop, drop slow tears* (1623) by Orlando Gibbons
10. *The Lord is my Shepherd* (1994) by Howard Goodall
11. *The Music of Stillness* (2017) by Elaine Hagenberg



1. ***Locus Iste*** by **Anton Bruckner**,
performed by the ensemble acapella.

A short but profound motet, so beautiful in its simplicity! The Latin text translates to:

“This place was made by God,
a priceless mystery,
it is beyond reproach.”

This text reflects on the sanctity of the sacred space as the dwelling place of the Our Creator.

Musically this piece centres around the key of C major, representing purity and sacredness in its simplicity. The piece overall is diatonic, with modal inflections and chromaticism to express mystery and awe. Occasional moments of dissonance occur, particularly for the inner voices, to musically convey the human encounter with the divine.

Personally, when listening to this piece, I imagine a young child longing to return home to their mother, but the journey home isn't exactly a smooth or easy one. With the opening chord of each phrase, I imagine the young child consistently searching and yearning, peaking around trees and corners, opening doors in search for their mother. Until finally at the last few bars of dissonance, leading up to the ending, the child finally returns home and is reunited with their mother in a warm embrace. Alternatively, you can imagine this in the Catholic context as the soul completing its time in purgatory and is finally united with the Creator in an eternally blissful embrace.

2. ***Justorum Animae*** by **Orlande de Lassus**,
performed by the ensemble acapella.

This text is the offering prayer traditionally sung on All Saints' Day, truly fitting for tonight! The Latin text translates to:

“The souls of the just are in the hands of God,
and the torment of death shall not touch them.
In the eyes of the foolish, they seemed to have died,
but they are at peace.”

This profound text speaks not of loss, but of triumphant victory and peace beyond death! This 5-part motet by **Orlande de Lassus** exemplifies Renaissance polyphony with each vocal line independent, yet harmoniously interwoven. Occasionally all five voices briefly come together, teasing the listener, before finally concluding with a glorious chord to the words of “peace!” Which is exactly what I imagine when singing this piece, reflecting on its sacred texts – I visualise an army of saints cheering victoriously over Christ's victory over death!



3. *Ubi Caritas* by Ola Gjeilo, performed by the ensemble acapella.

Norwegian composer Ola Gjeilo composed this piece in 2001 yet has become quite a popular choice of repertoire in the choral music scene, being performed by many church choirs and choral groups including the renowned VOCES8 who visited Singapore last year. The composer describes the piece as reflective of chant, though entirely original to the composer, and is not based on any pre-existing chants. Despite this the piece preserves typical choral influences, with different voice lines (particularly the sopranos and altos) echoing the main melody to one another in the opening few bars.

Text-wise, the prayer is typically sung for Maundy Thursday just before Easter, though is still appropriate all year round. The text translates to: "Where there is charity and love, there is God" a reminder for us to see beauty in all things.

4. *Ave Verum Corpus* by William Byrd, performed by the ensemble acapella.

This interpretation by William Byrd is polyphonic and rich in texture. Byrd masterfully uses suspensions and gentle dissonance to deepen the emotional weight of the text amid certain subtle defiance. At the time it was composed, Byrd was a Roman Catholic working for English Monarchy at a time where Catholic worship was outlawed. It was believed that this composition was written for Catholic Masses held in private chapels or country residences.

In addition to the original text, Byrd intentionally adds an extra phrase to be sung repeated, beautifully ending off the sacred prayer to the texts:

"O dulcis, O pie, O Jesu fili Mariae, miserere mei. Amen"

Translated from Latin to English as:

"O sweet, O merciful, O Jesus Son of Mary, have mercy on me. Amen"

The overall mood is intimate yet meditative, and is a choral staple frequently performed today by early music ensembles and church choirs because of its subtle elegance and expressiveness, a stark complementary contrast to Mozart's Classical expression of beauty and faith written almost two centuries later.



5. *Ave Verum Corpus* by Wolfgang Amadeus Mozart,
performed by the ensemble with keyboard accompaniment.

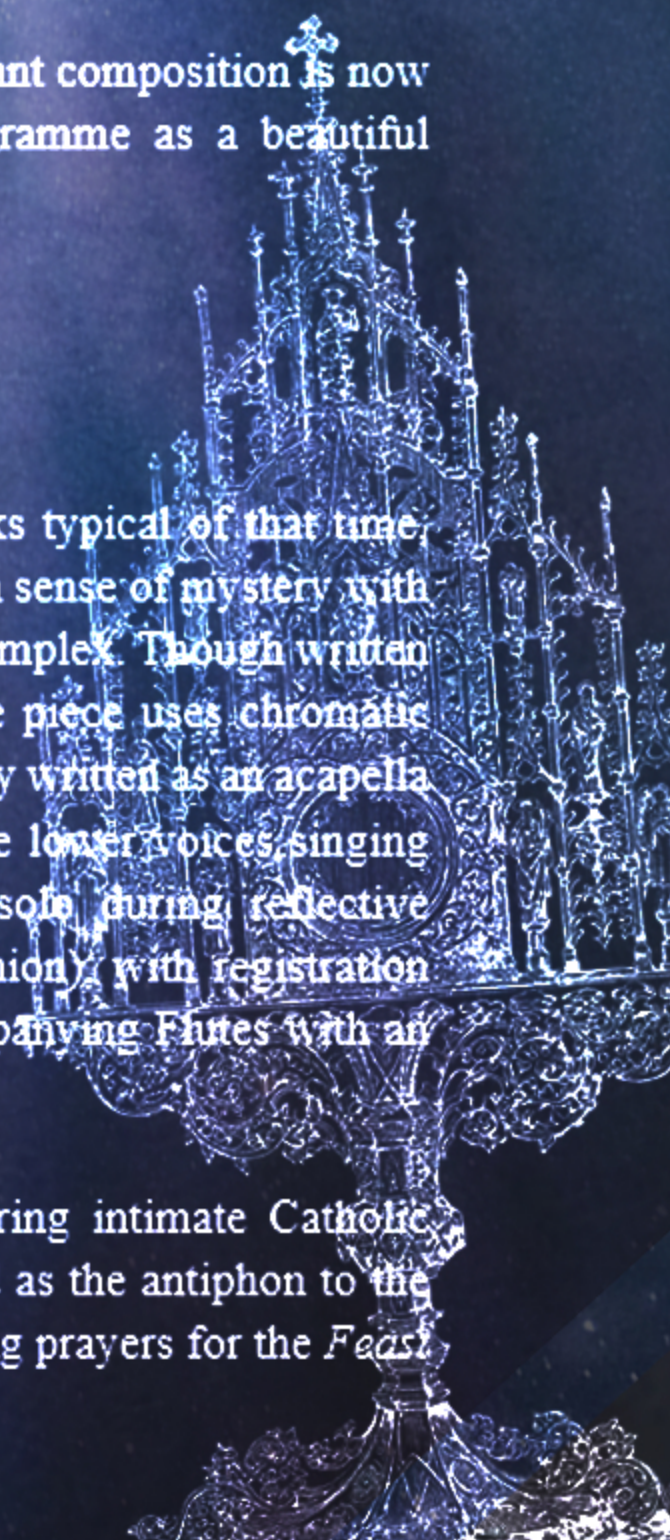
Composed just six-months before his death yet is one of Mozart's most beloved sacred choral works today. It has a dance-like feel to it despite being written in the time signature of 4/4. Whilst it is a shorter motet, Mozart's ingenuity brings the listener through a journey of emotions opening on D-major, a key typically associated with warmth and light. This transitions into the dominant major with the texts for "*infant born of the Blessed Virgin Mary*", before reminding us of "*His suffering on the Holy Cross*", depicted in the relative minor key. The second half of the piece begins with "*Jesus' suffering of his pierced side*" as Mozart wonderfully moves us through subtle chromaticism and begins the final section with a tonic re-establishment of the original key. This briefly foreshadows death by weaving in contrasting colours of B and E-Minor. Mozart concludes with the timeless plagal cadence from the subdominant major back to D-major, bringing about a sense of peaceful eternal rest.

Originally written for the *Feast of Corpus Christi*, this short but poignant composition is now popularly performed all year round and included in tonight's programme as a beautiful reminder of true hope and sweet reflection amid suffering.

6. *O sacrum convivium!* by Olivier Messiaen,
performed by a vocal quartet acapella.

A poignant hidden gem of the 20th century. Unlike other sacred works typical of that time, Messiaen brings a distinctly modern harmonic interpretation, creating a sense of mystery with unpredictable chord progressions that are almost jazz-like, musically complex. Though written in the difficult key-signature of F# major (containing six-sharps), the piece uses chromatic harmonies not strictly limited to the original key itself. Though originally written as an acapella SATB motet, this piece can be interpreted as a soprano solo, with the lower voices singing vocal harmonies. Personally, I've played this piece as an organ solo during reflective contemplative moments of the Mass (such as Offertory and Communion) with registration choices of either just 8" Flutes, perhaps some Strings, or even accompanying Flutes with an Oboe solo to mimic a mournful human voice.

The text honours the *Blessed Sacrament*, typical reflected upon during intimate Catholic prayers for the *Eucharistic Host* of the Divine. This prayer is included as the antiphon to the *Magnificat* (prayer honouring Mother Mary) during the *Vespers* evening prayers for the *Feast of Corpus Christi*.



7. *Libera Me & Pie Jesu* by Gabriel Faure,

performed by baritone soloist Yizhe Li, soprano soloist Carin Chan,
and vocal quartet with keyboard accompaniment.

One of the most iconic and well-loved Requiem works ever composed. Faure's Requiem in D minor is profound in its gentle serenity, distinct from other more dramatic Requiems like Mozart or Verdi. Faure himself described death as a "happy deliverance, an aspiration towards happiness above" and this work beautifully captures that essence. Rather than evoking fear of judgement, Faure musically and wonderfully emphasises rest, comfort, and eternal light.

Deliver me, O Lord, from eternal death, on that
dreadful day:

When the heavens and earth shall be moved:

When You will come to judge the world by fire.

I am seized with trembling, and I fear,
until the judgment shall come, and the wrath to come.

That day, the day of wrath, calamity, and misery,
the great and exceedingly bitter day.

Grant them eternal rest, O Lord,
and let perpetual light shine upon them.

*Libera me, Domine, de morte aeterna, in die illa
tremenda:*

Quando caeli movendi sunt et terra:

Dum veneris judicare saeculum per ignem.

*Tremens factus sum ego, et timeo,
dum discussio venerit, atque ventura ira.*

*Dies illa, dies irae, calamitatis et miseriae,
dies magna et amara valde.*

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Musically, "*Libera me*" has a rather military feel to it, and is the most dramatic movement of the entire Requiem. It features a dramatic baritone solo, enhanced by rhythmic instrumental chords, contrasted by a legato movement by the chorus to the text of the second, third and fourth stanzas. The main melody and text is then sung tutti (all together in unison) and repeats until the end to the texts "Deliver me, O Lord."

Merciful Jesus, Lord,
grant them rest,
eternal rest.

*Pie Jesu, Domine,
dona eis requiem,
sempiternam requiem.*

A wonderful contrast to this from the same work is "*Pie Jesu*", a delicate reflective soprano solo, with a feeling of child-like supplication, one that is soft, reverent and hopeful. Though the melody when sung by a trained vocalist, sounds simple and effortless, it centres around a *passaggio point* (transition point between vocal registers), making it technique-wise very difficult for a soprano to sing whilst preserving a delicate quality.

The background of the page is a deep blue gradient. In the top left corner, there is a decorative border featuring a series of white musical notes on a staff. In the bottom right corner, there is another decorative border with musical notes. The right side of the page is framed by an ornate, vertical border with intricate patterns. In the center, there is a faint, stylized illustration of a large sailing ship on the water.

8. *Dido's Lament "When I am laid in earth"* by Henry Purcell,
performed by mezzosoprano Esther Jong with keyboard accompaniment.

A secular but suitably fitting opera composition for this programme, "When I am laid in earth", simply referred to as "Dido's Lament", is the closing aria from Act III of the opera *Dido and Aeneas*. This opera, composed by English-composer Henry Purcell, is based off the Aeneid Roman poem by Virgil, and set upon the libretto by Natum Tate.

It tells the tragic-romance story about a Trojan warrior named Aeneas who was travelling to Italy via sea. Midcourse, their ship was blown off-course, landing on the shores of Carthage in North Africa. Aeneas meets and falls in love with Queen Dido of Carthage, but dutifully departs for Italy, leaving Queen Dido heartbroken. Queen Dido sings this aria as she dramatically prepares for death as Aeneas sails away.

The aria is written in the key of G-minor, a sombre, sorrowful key, evoking a melancholic feel to the aria. It is built upon repeating baseline, a chromatic descent, symbolising falling into grief like Queen Dido's emotional descent into her death.

9. *Drop, drop slow tears* by Orlando Gibbons,
performed by the ensemble acapella.

"Drop, drop, slow tears" is a short but deeply expressive English hymn-like piece composed by Orlando Gibbons, a leading composer of the late English Renaissance and early Baroque period. The melody is simple, composed in a minor tonal colour, which helps in expression of the text. Interestingly, cadences are gentle in this piece, giving a sense of continuity and lingering sense of unresolved grief.

10. *The Lord is my Shepherd* by Howard Goodall,
performed by the ensemble with keyboard accompaniment.

Psalm 23 is one of the most well-known and well-loved Psalms of the Bible. “The Lord is my Shepherd” has many different beautiful musical interpretations to the text. Howard Goodall’s take is a modern, yet lyrical setting of this. Originally composed in 1994, it was the theme song for the BBC TV series “The Vicar of Dibley”.

Since, this piece has become a popular choice for weddings, funerals, and other sacred performances, because of its warm melody, and gentle yet spiritual tone. Goodall originally composed this for a solo treble voice (boy soprano), accompanied by string orchestra and a harp, but is now commonly performed as a SATB choir with organ accompaniment.

11. *The Music of Stillness* by Elaine Hagenberg,
performed by the ensemble with keyboard accompaniment.

An expressive yet emotional composition by Elaine Hagenberg, a contemporary choral work composed in 2017, which quickly gained popularity in sacred choral settings due to its lush harmonies and deep lyricism.

This composition is set to the poem written by American-poet Sara Teasdale (1884-1933), “There Will Be Rest”, which texts describe a longing for rest, clarity and stillness after an emotional turbulence. The poet suffered from lifelong health complications and divorced her husband after 15-years of emotional unfulfillment. In her later years, Teasdale’s condition worsened, suffering from depression, isolation, and financial difficulties in addition to her already declining health. She passed away from a drug-overdose in New York City, 1933.

There’s a lot of musical sensitivity to the composition “The Music of Stillness” in respect to Teasdale’s poem, conveying a longing for peace and stillness, with subtle hints of escape and solace. Though secular, the text does include spiritual references, such as the texts “I shall find the crystal of peace above me,” and “the music of stillness, holy and low.”





Musicians:

CONDUCTOR

Samuel Lee

SOPRANO

Maegan Tan
Wong Xiu Min

MEZZO

Carin Chan
Joan Hui
Rebecca Seah

ALTO

Esther Jong
Patricia Chong

TENOR

Bian Tan
Justin Tan

BASS

Caleb Liu
Yen Phang
Yizhe Li

ACCOMPANIST

Joan Hui

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Claresta Oh

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PARISH PRIEST Fr. Gregoire van Giang MEP

& all others who assisted in this project.



CONDUCTOR

Samuel Lee COLLABORATOR, CONDUCTOR

Samuel Lee currently serves as Conductor of the Ave Maria Choir at the Church of Our Lady of Perpetual Succour (OLPS), a role he held since 2012. He also sings Bass in the Immaculate Heart of Mary Choir at St Joseph's Church, Victoria Street at every Sunday 5:00PM Mass since 2024.

Samuel began his formal musical journey with the Victoria School Symphonic Band as a clarinettist. Within two years, he auditioned successfully for and joined the Singapore Youth Orchestra (SYO) and came under the tutelage of Ma Yue, Principal Clarinettist of the Singapore Symphony Orchestra. Very rapidly, he was appointed to the position of SYO's Principal Clarinettist from 1996 to 2001.

During Samuel's National Service, he served as a Military Musician with the Singapore Armed Forces Central Band, performing at numerous national and ceremonial events. Upon completion of his service, he continued performing as Solo Clarinettist with the Singapore Lyric Opera Orchestra and other professional ensembles.

As an avid amateur conductor, Samuel received his first formative experiences on the podium of the Victoria Junior College Symphonic Band as Student Conductor, under the mentorship of Dr. Zechariah Goh Toh Chai. His passion for conducting extended to Catholic Church music and liturgy where he became involved in weekly Masses and important liturgical events as Conductor of the Christus Dominus Choir from 2000 to 2010 and the Cantate Domino Choir from 2012 to 2024, both in OLPS.

Guided by several mentors and driven by a deep commitment to musical excellence, Samuel continues to contribute actively to the Singapore Catholic Church. In recent times, he became even more passionate about early Church music, sacred polyphony and Gregorian chants, having come full circle from his early roots in classical music and opera.

Samuel humbly thanks the STELLA AETERNA CONSORT for this opportunity to lead them in their debut concert tonight and looks forward to more concerts exploring the rich and vast choral and sacred music repertoire.

THE “CONSORT” TEAM

Esther Jong ARTISTIC DIRECTOR, MEZZOSOPRANO

Esther discovered her passion for music at the tender age of two, when she received her first musical instrument, an electone organ. At eight, she picked up cello through her schooling abroad in Perth, Western Australia, joining her school's string ensemble, and participating in interschool collaborations too. During her adolescence, Esther self-explored a variety of musical instruments such as piano, violin, flute and the recorder, experimenting with different music genres and styles.

Her journey into sacred classical and operatic music began in 2021, when she came a chorister and cantor for the Catholic Archdiocese of Perth, most notably St Mary's Cathedral, St Patrick's Basilica, Sacred Heart Church, Holy Rosary Church, regularly singing for weekly Mass, concerts, weddings and funerals. This exposed her to many intricate sacred works by Palestrina, Victoria, Bruckner, Poulenc, and many more. This experience also rekindled Esther with her very first instrument, the organ, as it was regularly featured as accompaniment for the church services.

Since returning to Singapore late 2024, Esther has continued her music engaged by joining Immaculate Heart of Mary choir, and Singapore Lyric Opera. Esther had the opportunity in May to lead and conduct a sacred music concert at Church of St Teresa. From this, she co-founded STELLA AETERNA CONSORT with musicians she befriended along her journey.

Caleb Liu CO-FOUNDER, BARITONE

Despite having no formal training, Caleb has been dabbling in choral singing for over a decade. He has sung in the chorus in many works in the symphonic choral repertoire including Beethoven 9, Mahler 2, Haydn's Creation, Mozart's Requiem, Faure's Requiem, Beethoven's Missa Solemnis, Walton's Belshazzar's Feast, Dvorak's Stabat Mater, Bernstein's Mass and Chichester Psalms among others. Caleb is not even the best singer in his family by some margin - that accolade belongs to his wife!

THE MUSICIANS

Wong Xiu Min SOPRANO

Wong Xiu Min is a Singaporean soprano with a background in classical piano and over a decade of choral experience. She has sung with Singapore's most esteemed conductors such as Toh Ban Sheng and Nelson Kwei and received classical voice training under Thomas Kuek. She is currently performing with The Chorollective, Symphonia Choralis, and The Graduate Singers. Her recent professional credits include the Final Fantasy VII Remake World Tour (September 2024), Beethoven's 9th with The Musicians' Initiative (December 2024), and Marvel Studios' Infinity Saga (March 2025). Outside of music, she works in healthcare services research under the Division of Anaesthesiology and Perioperative Medicine at one of Singapore's largest public hospitals.

Maegan Tan SOPRANO

Maegan is a Soprano training under the tutelage of Baritone Martin Ng. Having sung in choirs actively since the age of 7, Maegan has extensive experience in performing, including holding solo roles, and competing in various choirs, including The Graduate Singers, Symphonia Choralis, as well as in school and church choirs. Some choral works that Maegan has sung in include Bernstein's Mass, Belshazzar's Feast, and Harry Potter and the Prisoner of Azkaban, among others. From all this experience, Maegan has developed stable breath control while singing with commendable lung capacity. Do look out for Maegan's upcoming performances, including her recital in November 2025 and Verdi's Macbeth to be staged in March 2026!

Rebecca Seah SOPRANO

Rebecca is surprised to find herself still singing all these years after leaving her school choir. Sacred music is a magical gift, because it brings her back to God and to singing all at once in refreshing ways she never imagined before. In receiving this blessing, she hopes to pass the wonder on to all who are willing to pause and share in this moment together, to gaze beyond the present into timeless Beauty.

Joan Hui SOPRANO AND KEYBOARD ACCOMPANIST

A classically trained musician with perfect pitch, Joan Hui has been a dedicated member of the Magnificat Choir at the Church of St Teresa for over 12 years, offering her versatile musical talents in service of the liturgy. She holds a Grade 8 certification in piano performance, and is also proficient in playing the organ, being trained by Dr. Evelyn Lim at the Methodist School of Music. Joan enjoys being part of the choral community and sharing music with others, and grateful for every opportunity to make music alongside such talented and dedicated musician!

Carin Chan SOPRANO

Carin is both a dedicated music educator at Maris Stella High School (Primary), and an active performer in Singapore's music scene. She regularly sings with the Singapore Lyric Opera (SLO) Adult Chorus and performs with the Angklung Empire. During her time abroad in Perth, Western Australia, she performed for weekly Evening with the Winthrop Singers at University of Western Australia (UWA). With a rich background in the arts and humanities, Carin has attentiveness to lyrical nuances and musical expression. She is particularly drawn to sacred and vocal ensemble repertoire, where profound texts and intricate harmonies converse in a quiet yet powerful symphony.

Patricia Chong ALTO

Patricia is a seasoned alto who sings in the chorus of the Singapore Lyric Opera. She has also sung with Singapore Symphony Chorus, International Festival Chorus and Berkshire Choral International, performing in Florence, Vienna and Venice.

Bian Tan TENOR

Bian is a botanist and Nature enthusiast who has been singing most of his life, starting with the Singapore Youth Choir (as it was then known). His love of plants took him to the USA for studies and work, and along the way he found his musical home in choruses across Arizona, Philadelphia, Florida, Berkeley, and San Francisco.

Justin Tan TENOR

Justin came upon the transcendent beauty of sacred choral music completely by chance in an Italian church. Years later, he found himself able to participate in his own humble way. He deeply treasures music's role as a thread connecting us to witnesses from humanity's long and storied past, and hopes to do his small part to ensure it continues to speak to the present, and the future

Yizhe Li BARITONE

Classical and operatic baritone, distinguished by his remarkable breath control and ability to sustain powerful, resonant tones across extended musical phrases. His choral journey commenced during his time at university, where he became a member of the choir at National University of Singapore (NUS). Following graduation, he joined the Singapore Lyric Opera (SLO) Adult Chorus and subsequently discovered his passion for vocal music. Yizhe has since been under the tutelage of the esteemed Mr. Huang Ronghai for over five-years now and is venturing into becoming a soloist baritone.

Yen Phang BASS

Last year, Yen's mentor encouraged him to join a choir, not with the intention of learning how to sing, but rather, to learn how to listen. From this, Yen has been able to better appreciate the voice (as a musical instrument) and its ability to form companionships with fellow choristers. Such choral groups Yen has been part of include SSC, VOS, VA, and SMC. This project with STELLA ÆTERNA CONSORT has been Yen's most intimate experience both music wise and even in his spiritual journey thus far.



Curious about what inspired centuries of beautiful sacred polyphony, chants and choral music? Have questions about the Catholic faith, the religion and its culture? Consider enquiring about your nearest church's Rite of Christian Initiation for Adults (RCIA) open to people of all ages and of all backgrounds. Read more about this programme here: <https://www.catholic.sg/becomingcatholic/>

SUPPORT THE COMMUNITY



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Nanyang Academy of Fine Arts (NAFA) graduate and arts freelancer Gwyneth Ho under the alias “mushuroom” is a multi-talented all-rounder, with experience in photography, digital illustrations, digital imaging, drawing fundamentals, packaging design, print making and creative research. Having participated in several local art competitions, winning a bronze-medal at the *Arts Association of Singapore*, and earning runner-up for her school's Logo Competition, Gwyneth is passionate about her contributions to the arts scene in Singapore, and wishes to make a positive impact to the lives of those around her.

