



PACIFIC CELLO ORCHESTRA HONG KONG 2026

GRAND CONCERT

16 August 2026 (SUN) 3pm

2026年8月16日(星期日)下午3時

Academic Community Hall,

Hong Kong Baptist University

香港浸會大學 大學會堂



Piano Solo

Colleen Lee



Conductors

Juanita Wong



Letty Poon



PRESENTER



ACKNOWLEDGEMENT



Pacific Cello Orchestra Hong Kong

Artistic Consultant
Prof. Ray WANG

Co-founders cum Faculty
Letty POON, PhD
Juanita WONG

Operation Manager
Julia POON

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場地規則

各位觀眾：

為免令表演者及觀眾不致受到騷擾，請將鬧錶、傳呼機和手提電話之響鬧裝置關上。同時，請勿在場內飲食或擅自攝影、錄音或錄影。

多謝合作！

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Thank you for your co-operation.

Programme

Rachel New (b.1981)

Marcha de Caballeria

Hayato Sumino (b.1995) / arr. Heiman Cheung

3 Nocturnes

1. *Pre Rain*
2. *After Dawn*
3. *Once in A Blue Moon*

Wolfgang Amadeus Mozart (1756-1791) / arr. Nok-Him Chan

Piano Concerto No.17 in G major, K.453

- I. *Allegro*
- II. *Andante*
- III. *Allegretto*

Piano: Colleen LEE

- Intermission -

Maurice Ravel (1875-1937) / arr. James Barralet

Boléro

Edvard Grieg (1825-1899) / arr. Werner Thomas-Mifune

Holberg Suite, Op.40

- I. *Praeludium*
- II. *Sarabande*
- III. *Gavotte—Musette*
- IV. *Air*
- V. *Rigaudon*

Rachel New (b.1981) *Marcha de Caballeria*

The March was published in 1998 by the Musicland Publications. Being specialised in the publications of string ensemble music, much of its output is of works specially composed for the benefit of young string players and it has also made available works from the past which have been unjustly neglected.

The title (in Spanish) means "March of the cavalry", and the scene of horses galloping has been successfully depicted at the opening of the piece while a glorious tune is being introduced. A melancholic interlude, perhaps expressing the homesickness of the cavalries, appears before the march ends triumphantly with the return of the gallop.

Hayato Sumino (b.1995) / arr. Heiman Cheung *3 Nocturnes*

1. *Pre Rain*
2. *After Dawn*
3. *Once in A Blue Moon*

Hayato Sumino released his debut album "Human Universe" in 2024, which included music by Debussy, Faure, Purcell, Bach, and more (many in beautiful reimaginings), alongside new works inspired by music from the past, and original pieces that speak to the heart. He was a semifinalist at the 18th Chopin International Piano Competition in 2021, establishing himself as a globally recognized classical pianist. Even before that, he was active as the YouTuber "cateen" and gained great fame through his home videos of Studio Ghibli and Super Mario, which showcased his phenomenal keyboard skills and earned him substantial social media following.

With Sumino's innate feeling for sound colours, his compositions have the power to provoke a multitude of emotional responses. Like his other compositions, the three Nocturnes are based on his improvisations, composed in different cities around the world: 'Pre Rain', in South Korea in winter—it was very cold, half snowing, half raining, so the piece is kind of like that; 'After Dawn' from his hometown in Japan, where he saw the sun rising while being jet-lagged; and he improvised 'Once in a Blue Moon' in the South of France, in the deep countryside.

Program Notes

Wolfgang Amadeus Mozart (1756-1791) / arr. Nok-Him Chan *Piano Concerto No.17 in G major, K.453*

- I. *Allegro*
- II. *Andante*
- III. *Allegretto*

1784 was a year of great output for Mozart in piano concertos. Having moved to Vienna from Salzburg upon leaving his aristocratic post in 1781, the composer had to support his own living and performing his own concertos was the most lucrative. During Lent of 1784, he held a subscription series of concerts which allowed him to showcase himself to Vienna's aristocracy both as a composer and a pianist. This G Major concerto, however, was written for Barbara (Babette) Ployer, a favoured pupil of Mozart, who performed the work in June 1784 at a private concert hosted by her family, and the composer himself joined her in performing another duet Sonata for Two Pianos, K.448.

The G Major concert K.453 was one of the only six concertos to be published during Mozart's lifetime, and it remains a staple of the piano repertoire. Taking full advantage of Vienna's excellent wind players, the winds are near-equals with the piano in a conversation and the genre is elevated from a mere display of virtuosity to a symphony infused with operatic interplay. Like most of Mozart's concertos, No.17 is in three movements: Allegro—a polite march with a cheerful tone; Andante—a serene singing theme; Allegretto-Presto—a set of variations on a folklike tune that prefigures Papageno in the Magic Flute.

Maurice Ravel (1875-1937) / arr. James Barralet
Boléro

The Boléro wasn't a musical success when it was first performed. Prior to a four-month tour in the United States and Canada early in 1928, Ravel had agreed to compose a ballet for his friend Ida Rubinstein, a former dancer with Diaghilev's Ballets Russes who had formed her own troupe. Her initial suggestion was an orchestration of pieces from Albéniz's *Ibérica*. After discarding the idea, the composer next thought to arrange one of his own pieces but eventually began working on an entirely new composition called *Fandango* upon returning from the tour. Shortly afterward, the title was altered to *Boléro* and the work was completed in a few months' time. Ravel himself mentioned to Michel Calvocoressi that *Boléro* was an experiment: "seventeen minutes of orchestral tissue without music", but after the premiere, an American critic gave an even harsher comment of it as "the most insolent monstrosity ever perpetuated in the history of music."

Today, *Boléro* requires no introduction and is readily recognised by non-musicians. With the snare drum setting the pulse for this sultry Spanish dance, Ravel masterly tours through the orchestra, giving almost every melodic instrument its chance to shed some new light on the theme. Both dynamic level and tension escalates while a steady pulse and a virtually static harmonic rhythm are being sustained. The success of this "exercise" has given Western music one of its most treasured orchestral works.

Program Notes

Edvard Grieg (1825-1899) / arr. Werner Thomas-Mifune *Holberg Suite, Op.40*

- I. *Praeludium*
- II. *Sarabande*
- III. *Gavotte – Musette*
- IV. *Air*
- V. *Rigaudon*

Grieg composed the Holberg Suite in 1884 to commemorate the 200th anniversary of the birth of Ludvig Holberg (1684-1754). Holberg was a philosopher, historian and playwright born in Bergen, just like Grieg. The Holberg Suite, subtitled "Suite in the Olden Style," is a collection of five dances written in Baroque style, featuring Norwegian folk music as a tribute to Holberg and the music of his time. Originally composed for solo piano, the suite was one of the compositions Grieg often performed on his concert tours. Its premiere, with the composer at the piano, was given during Bergen's Holberg celebration and the piece was so well received that he decided to adapt it for string orchestra the following year.

The opening Praeludium features a vigorous galloping rhythm with forceful accents and dramatic crescendos. A more reserved Sarabande follows, moving in a stately manner through the triple meter Spanish dance form. The Gavotte perfectly illustrates the necessity for the rhythms to support the dancers' steps. The heavier accent on the second beat occurring with the dancers' leap and landing could be easily heard. A little musette provides some diversion in the middle of the Gavotte-identified by the bagpipe drones intoned by the open fifths in the cellos. The air, marked "Andante religioso," spins out a long melancholy melody with a freer form. The Rigaudon ends the suite in a bright, bubbling manner, interrupted by a brief lyrical diversion in the middle.

Program Notes is provided by Karey Ho.



PACIFIC CELLO ORCHESTRA HK

competence | dedication | inspiration

Founded in 2018, the Pacific Cello Orchestra (PCO) is a summer music program aimed at talented cellists under the age of 18. Its mission is to share the pure joy of music and provide them with professional and rigorous training, allowing them to understand and experience the attitude and discipline required of professional musicians. Approximately 20 young cellists come together to form a full cello orchestra, learning and experiencing the roles played by different sections in ensemble performance, as well as how to fulfil various functions and roles in musical expression.

Over the past few years, PCO has performed at various venues such as the Tai Kwun, Hong Kong Academy for Performing Arts, Asia Society Hong Kong Centre, Macau Dom Pedro V Theatre and Guangdong Zhongshan Cultural Centre as well as Hong Kong Museum of Arts. The members of PCO are competent and dedicated musicians, and their performances are always inspiring!





Dr. Letty POON is a Lecturer at The Hong Kong Academy for Performing Arts (HKAPA) and the Artistic Director of the Hong Kong International Cello Association. Born in Hong Kong, she received her education from the HKAPA, the Stony Brook University and the University of Hong Kong, where she has been awarded degrees in cello performance and a PhD in musicology. Poon is active in orchestra, chamber and solo performances. She has appeared with various ensembles across the Mainland China, Asia, France and Italy, in addition to regular concert appearances in Hong Kong.



Juanita WONG completed her Master of Arts degree in performance at the Royal Academy of Music in London and was awarded DipRAM, subsequently after obtained the Bachelor of Music degree at the HKAPA. An avid chamber musician, she has performed extensively in Hong Kong, London, Vienna, São Paulo, Taipei, Bangkok, Shanghai and other international cities. In 2004 and 2006, she had been selected as one of the

youngest musicians for the Asian Youth Orchestra. Wong currently serves on the cello faculty of the HKAPA's Junior Music Department and has been a regular performer with Cellistra since 2012; in 2018, she founded the Pacific Cello Orchestra Hong Kong.

In addition to her chamber work, Wong is an active soloist whose recent notable engagements include appearances with the Hong Kong Symphonia and Hong Kong Legends. She is also a founding member of the Dawning Quartet, and the ensemble's performance for the Hong Kong Composers' Guild was broadcast on RTHK 4.

Biography



Colleen LEE achieved international recognition after winning 6th Prize at the 15th International Fryderyk Chopin Piano Competition. She has performed extensively around the world in solo recitals, and with orchestras including the Warsaw, the China, the Israel and the Hong Kong Philharmonic Orchestras. She made her debut with the London Symphony Orchestra under Sir Simon Rattle in 2019. She was the Artist Associate of Hong Kong Sinfonietta in the 2010/11 Season. Lee has appeared in major

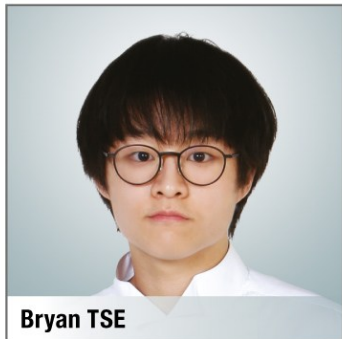
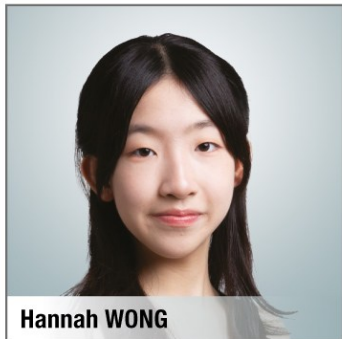
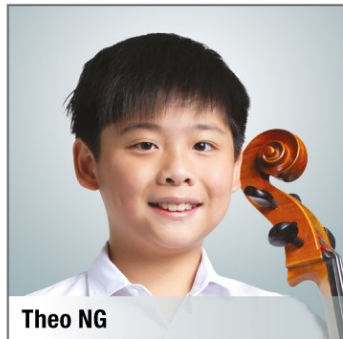
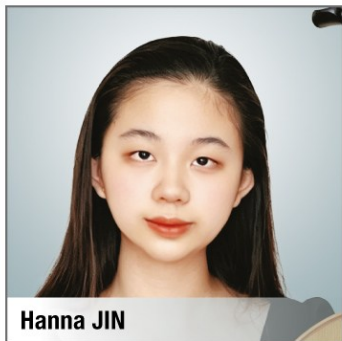
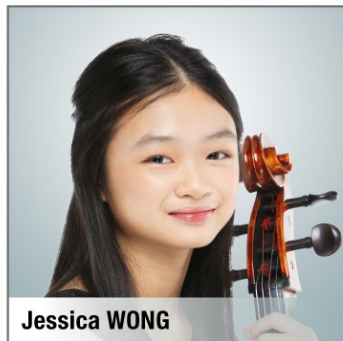
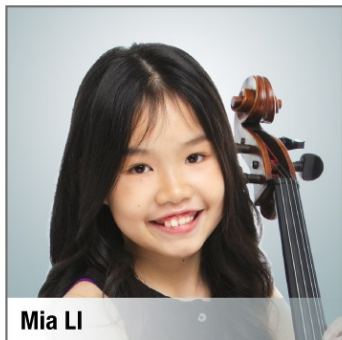
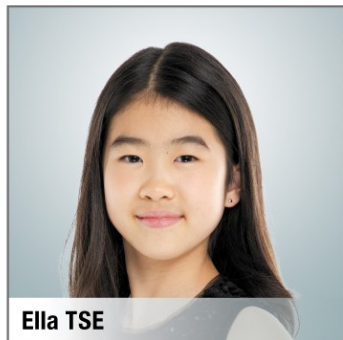
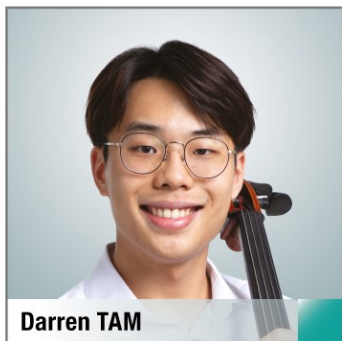
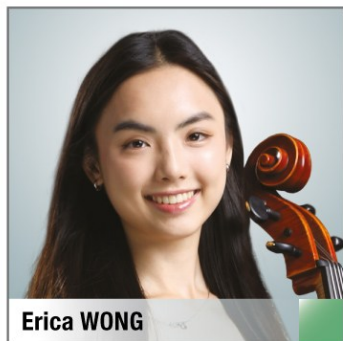
festivals including the Duszynski Festival in Poland, Musicus Fest in Espoo, Finland and Shanghai New Music Week.

Recent performance including world premiere of Charles Kwong's (Hong Kong composer) Piano Concerto "Hereafter" and 66th season of summer recital in Warsaw this August.

An enthusiastic chamber musician, Lee frequently appears in chamber music concerts and has also collaborated with world-famous instrumentalists including violinists Dmitry Sitkovesky, Ning Feng and Kang Dong-suk, cellists Trey Lee, Daniel Müller-Schott, Alban Gerhardt and Lluís Claret, trumpet virtuoso Sergei Nakariakov and the Shanghai Quartet. She is a member of the RTHK Chamber Soloists.

Lee studied under Professor Eleanor Wong at The Hong Kong Academy for Performing Arts (HKAPA) and with Arie Vardi at the Hochschule für Musik, Theater und Medien in Hannover. Her discography includes an all Chopin album recorded on the Pleyel Piano released by the Fryderyk Chopin Institute, and a complete Scarlatti Sonatas album by Naxos. She was also featured on the Hong Kong Sinfonietta DECCA album *This is Classical Music 3*.

She is currently the Honorary Artist-in-Residence of the Education University of Hong Kong and a member of the piano faculty at Hong Kong Academy for Performing Arts and at the Hong Kong Baptist University.



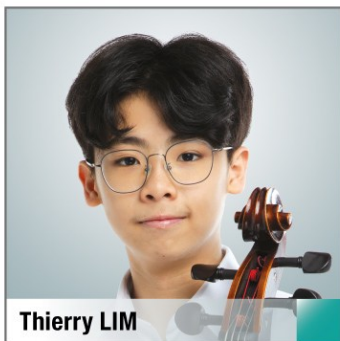
 Resident
Cellist

 Principal

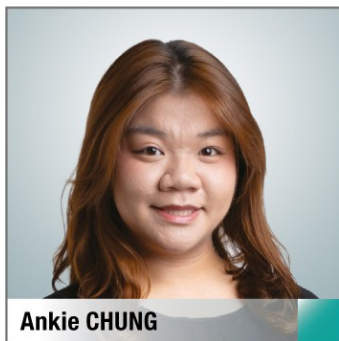
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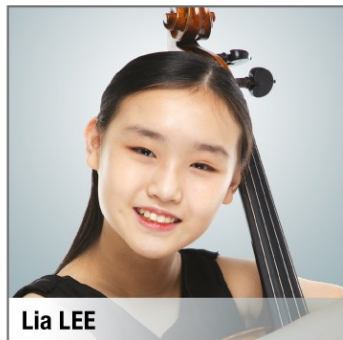
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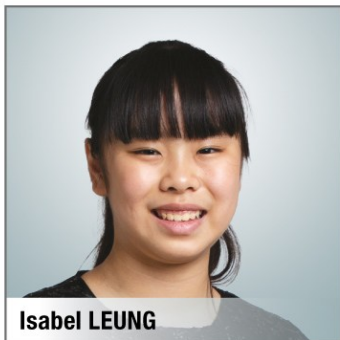
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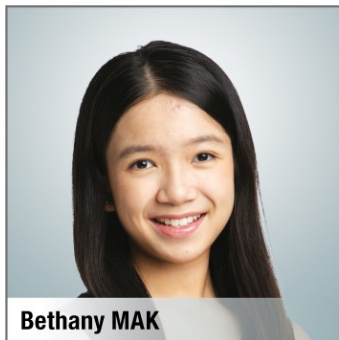
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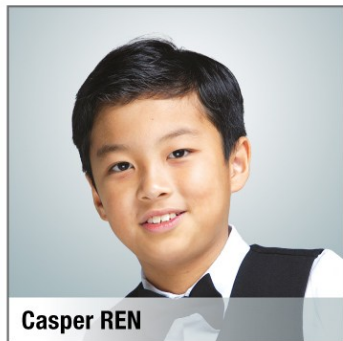
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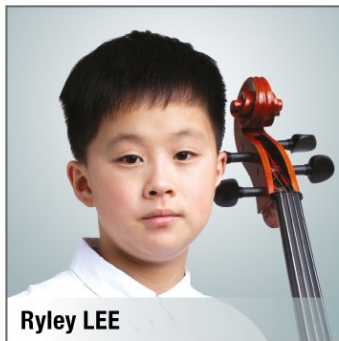
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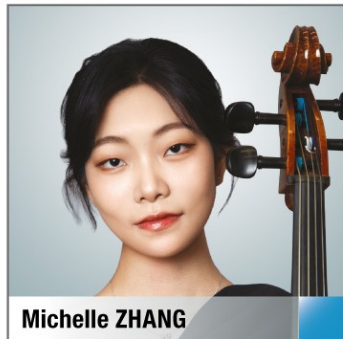
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Acknowledgement

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Program Notes

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