



PACIFIC CELLO ORCHESTRA HONG KONG 2025

GRAND CONCERT

17 August 2025 (SUN), 3pm

2025年8月17日(星期日)下午3時

Shaw Auditorium,

The Hong Kong University of Science and Technology

香港科技大學 逸夫演藝中心



Horn Solo

Hermann Paw



Composer

Elliot Leung



PRESENTER



香港國際大提琴學會
Hong Kong International Cello Association

VENUE PARTNER



逸夫演藝中心
SHAW AUDITORIUM

ACKNOWLEDGEMENT



藝源攝影相館
Chel Photo Studio

Pacific Cello Orchestra Hong Kong

Artistic Consultant
Prof. Ray WANG

Co-founders cum Faculty
Letty POON, PhD
Juanita WONG

Operation Manager
Julia POON

You can find us on



☎ 90-424-090 / ✉ info@hkcello.com / www.hkcello.com

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！

House Rules

Dear Patrons,

To avoid undue disturbance to the performers and other members of the audience, please switch off the beeping devices on your alarm watches, pagers and mobile phones before the performance. We also forbid eating and drinking, as well as unauthorized photography, audio or video recording in the performance venue.

Thank you for your co-operation.

Programme

Rachel New (b.1981)

Marcha de Caballeria

Elliot Leung (b.1995)

***Adventures on a Makeshift Automobile* 拼裝車奇遇記**

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

Horn Concerto in E-flat major, K.495

- I. *Allegro maestoso*
- II. *Romance. Andante cantabile*
- III. *Rondo. Allegro vivace*

Horn: Hermann Paw

- Intermission -

Edward Elgar (1857-1934) / arr. Gwyn Seymour

Serenade for String Orchestra, Op.20

- I. *Allegro piacevole*
- II. *Larghetto*
- III. *Allegretto*

Johann Strauss II (1825-1899) / arr. Blaise Déjardin

Roses from the South, Op.388

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.

Elliot Leung (b.1995)
Adventures on a Makeshift Automobile 拼裝車奇遇記

Adventures on a Makeshift Automobile is a sonic journey where the ensemble functions like a ramshackle vehicle, piecing together fragments of rhythms and melodies as it ventures toward a barren land. Musical phrases flow between instruments like a jigsaw puzzle, with interlocking parts that gradually build momentum. When all the elements finally coalesce, the engine—now alive—grooves and propels forward, embodying both mechanical ingenuity and the thrill of improvisation.

This playful yet intricate work explores the idea of musical collaboration as a collective "tinkering" process, where the cellos come together to form a unified, driving force.

Program Notes

Wolfgang Amadeus Mozart (1756-1791) / arr. Nok-Him Chan ***Horn Concerto in E-flat major, K.495***

- I. *Allegro maestoso*
- II. *Romance. Andante cantabile*
- III. *Rondo. Allegro vivace*

Mozart, a prodigy himself, wrote over two dozens of concertos for his primary instrument, the piano, as many were composed for his own performance. While having written some beautiful wind parts in his orchestral music and operas, there is only a dozen of surviving works which feature wind soloists, and the four esteemed horn concertos are the cornerstone of the solo horn literature.

The concertos were written for Joseph Ignaz Leutgeb, a hornist and a longtime friend of the Mozart family. Leutgeb made a name as a soloist across Europe, not only for his impressive lyrical playing, but also for his adept technique of “hand stopping” by inserting his right hand into the horn’s bell, the recently-introduced technique back then. It adds additional notes, especially in the lower range, to the natural harmonic series of the (natural) horn, and to play the melodic line seamlessly would require an excellent player just like Leutgeb.

Described by Mozart as “ein waldhorn konzert für den Leutgeb” (a hunting horn concerto for Leutgeb), the work is set in the standard fast-slow-fast structure. The outer movements are light and playful, reflecting the composer’s characteristic style, while the slow and lyrical second movement captioned “Romance” is the perfect suit to Leutgeb’s much-vaunted talent for lyrical playing. The second movement is often extracted for solo performances due to its beauty, and in the final movement, arpeggios and horn calls remind us of the horn’s origin as an instrument for the hunt.

Edward Elgar (1857-1934) / arr. Gwyn Seymour

Serenade for String Orchestra, Op.20

- I. *Allegro piacevole*
- II. *Larghetto*
- III. *Allegretto*

Elgar was the first English composer after Purcell to have gained international standing. A fine violinist himself, he began to focus more on composition from the late 1880s. Composed in the spring of 1892, the Serenade seems to have been derived from his earlier work Sketches for strings. Together with the Introduction and Allegro, which Elgar composed for string quartet and string orchestra in 1905, the two works have become string orchestra repertoire favorites.

Elgar described the Serenade as “very stringy in effect”, and he maintains a lifelong affection for this early work of his. It opens with a brief introduction by the violas, after which the violins sing the lilting ascending and descending principal melody. The key shifts to the key of the relative major for the radiant central episode, and a reprise of the opening section concludes the first movement.

The central slow movement opens with the first violins introducing a yearning motif, which is then echoed by the second violins. The lyrical beauty then blossoms to a full bloom until the movement ends in a beguiling manner. The final movement has a flowing 12/8 time with a pastoral melody. Fragment of the opening movement is refrained before the piece closes serenely.

Program Notes

Johann Strauss II (1825-1899) / arr. Blaise Déjardin ***Roses from the South, Op.388***

Known as the “Waltz king”, the waltzes Strauss composed became a symbol of Viennese sophistication and charm as well as a symbol of Viennese culture. His music is characterised by its elegance and melodic charm while epitomising the exuberance of 19th-century Vienna. His most famous waltz is, undoubtedly, the Blue Danube (1811), yet works such as the Tales from the Vienna Woods and the Voices of Spring cemented his reputation as the “Waltz king”.

The waltzes of Strauss II often feature a graceful introduction that sets a dreamy or festive mood, a flowing, lyrical melody that builds into sweeping and rhythmic dance sections, and a lilting, elegant feel which is the characteristic of the Viennese waltzes. The Roses from the South is known for its graceful and pensive melodies, particularly in the first waltz section, which contrast with moments of joy and sparkling tunes. It is the composer’s most beloved waltz and it remains frequently performed, especially in the New Year’s Concerts of Vienna Philharmonic.

Program Notes of “Adventures on a Makeshift Automobile” is provided by Elliot Leung. Other notes of the programme 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 currently the Artistic Director of the Hong Kong International Cello Association, faculty member of the HKAPA and artist teacher of the University of Hong Kong and Hong Kong Baptist University. Poon has been awarded degrees in cello performance in Hong Kong and the USA as well as a Ph.D. in musicology. As a sought-after cellist for various solo, chamber, and orchestral performances, as well as a founding member of the *Cellistra* and *Pacific Cello Orchestra Hong Kong* (PCO), Poon performed in Mainland China, Taiwan, Japan, Italy, France, Spain and Austria in addition to regular local concert appearances.



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. Juanita has been an avid chamber musician giving concerts in Hong Kong, London and other cities. Being one of the youngest musicians in the Asian Youth Orchestra 2004 &

2006, she toured and gave concerts in various Asian countries as the Assistant Cello Principal. Wong is currently a cello faculty of the Junior Music Department of the HKAPA. She has been performing regularly with the *Cellistra* since 2012. In 2018, she founded the *Pacific Cello Orchestra Hong Kong*.



PAW Man-hing Hermann joined the Hong Kong Sinfonietta (HKS) in 2013 as Principal Horn. Hermann obtained his Bachelor of Music degree with First Class Honours from the Hong Kong Academy for Performing Arts (HKAPA) in 2011 under the tutelage of Joe Kirtley, and his Master's degree in Music from the Carnegie Mellon University with William Caballero, with full scholarship awarded by the Hong Kong Jockey Club Music and Dance Fund. He has played in several orchestras as guest principal, such as the

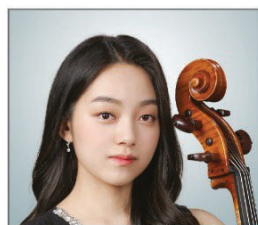
Kaohsiung Symphony Orchestra, HKS (2010-2013) and the Hangzhou Philharmonic orchestra. He has toured around the globe as horn principal and as a soloist, including China, Japan, Korea, Taiwan, Brazil, Uruguay, Argentina, United States, France, Switzerland and Portugal, and has worked with distinguished conductors including Fabio Luisi, Asher Fisch, Leonard Slatkin and Daniel Hege. He is currently teaching at the HKAPA.



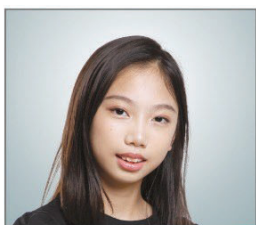
Elliot Leung is a composer who seeks to blend the five human senses through poignant musical storytelling. He is the youngest recipient of the prestigious Huabiao Award for music. The South China Morning Post once featured him on its front page, hailing him as a composer who writes "evocatively with flair and romance." His music has been described as "audio-graphically visual" (The Standard) and "invigorates life" (Film Inquiry).

His notable concert works include Lunar Overture (New York Philharmonic premiere), Symphony No. 1 "The Metaverse" (Hong Kong Philharmonic premiere, Sony Classical release), and Wuxia (Shanghai Symphony Orchestra premiere). Equally accomplished in film, Leung has scored major international productions, from his Hollywood debut Freelance to The Battle at Lake Changjin and critically acclaimed video games like Honor of Kings and Six Days in Fallujah. His score for Operation Red Sea was hailed by Movie Music UK as elevating Chinese film music to "world-class standard," solidifying his reputation as a dynamic force in contemporary scoring.

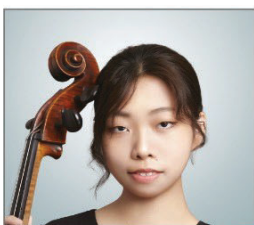
Leung has been honored on the Forbes 30 Under 30 list, is a four-time ASCAP Music Award recipient and has 2 Game Audio Network Guild Awards.



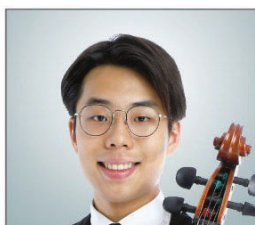
Sodam Shin



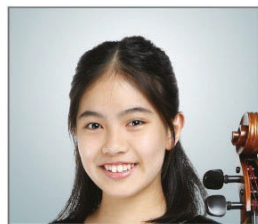
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Michelle Zhang



Darren Tam



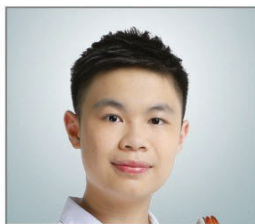
Sophie Tsang



Kristy Luk



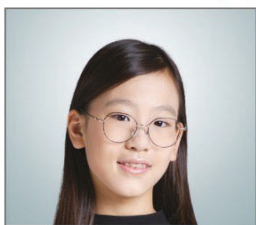
Matthew Choi



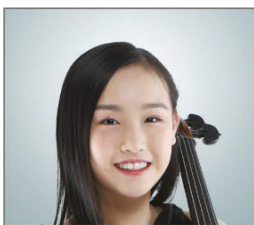
Luke Ho



Isabel Leung



Laura Wang



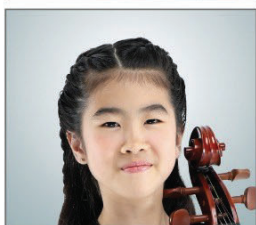
Lee Hang Hei



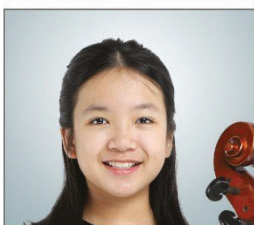
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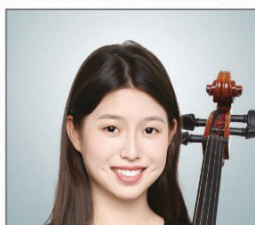
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Ella Tse



Bethany Mak



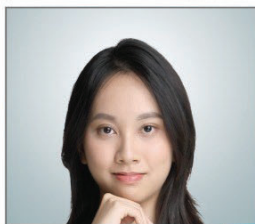
Evelina Xu



Trevor Chan



Bico Wong



Wincy Yeung



Resident
Cellist



Principal



Alumni

Acknowledgement

Thank you for your support to PCO 2025

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Video Recording / Photography

Matthew IP, King On

Poster/ Handbill Design

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19/F, Wanchai Central Building, 89 Lockhart Rd., Wanchai, Hong Kong 香港 灣仔 駱克道 89號 中匯大廈 19樓
Tel : (852) 2528 3350 Fax: (852) 2110 9579 Email: info@yamastrings.com



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Hong Kong International Cello Association