



主辦 大衛城文化中心

Organiser and Supporting units
合辦 基督教香港潮人生命堂
基督教非拉鐵非教會



7 & 8
AUG
2025

Vindura

The City of David Cultural Centre Youth Philharmonic Orchestra
2025 Summer Charity Concert - Vindura

大衛城文化中心青年交響樂團
二零二五夏季慈善音樂會 - 湧

7 & 8 AUG 2025 THU & FRI 7:30PM
Tsim Sha Tsui District Kaifong Welfare Association
尖沙咀街坊福利會



788 AUG 2025 THU & FRI 7:30PM
Tsim Sha Tsui District Kaijung Welfare Association
尖沙咀街坊福利會

Piano Curtis Ho 鋼琴 何珀廉

Beethoven

Piano Concerto No. 1

I. Allegro con brio

II. Largo

III. Rondo - Allegro scherzando

貝多芬

第一鋼琴協奏曲

I. 活潑的快板

II. 緩板

III. 回旋曲 - 詼諧的快板

Intermission

中場休息

Rachmaninoff

Symphony No. 2

I. Largo - Allegro moderato

II. Allegro molto

III. Adagio

IV. Allegro vivace

拉赫曼尼諾夫

第二交響曲

I. 緩板 - 中板

II. 快板

III. 慢板

IV. 活潑的快板

About the Orchestra:

The City of David Cultural Centre Youth Philharmonic Orchestra

Student-led orchestra, since 2024.

CDCC Youth Philharmonic Orchestra, founded in 2024, is a student-led orchestra, dedicated to fostering a love for music and providing young musicians with valuable performance opportunities. Our mission extends beyond the stage - we aim to spread the joy of music throughout our community and bring music to the underprivileged groups.

Our journey began with the <2024 Summer Charity Concert - Paean>, held on 6th July 2024, performing classic pieces from Otto Nicolai, Bizet and Tchaikovsky. The great success motivated us to continue blowing up harmonies.

Joining hands, we believe the CDCC Youth Philharmonic Orchestra is nothing short of exposing the beauty of music to the general public.

關於樂團：

大衛城文化中心青年交響樂團

創於二零二四年，學生主導的樂團

大衛城文化中心青年交響樂團成立於二零二四年，是一個由學生主導的樂團，旨在為不同學校的學生帶來更多演出機會，弘揚古典音樂，又致力將音樂帶給社會上的弱勢群體。

我們的旅程始於二零二四年七月六日舉辦的《二零二四夏季慈善音樂會-凱》，演奏奧托 · 尼可萊、比才和柴可夫斯基的經典作品。是次演出成功，激勵我們再度演奏。

我們相信，大衛城文化中心青年交響樂團將繼續向大眾展示音樂之美。

About the Organising Unit: The City of David Cultural Centre (CDCC)

Non-profit Christian organization

CDCC is a Christian organization overseen by several church leaders and elders who serve as advisors and board members, guiding its operations, direction, and ministries. The centre is led by a director who coordinates and executes its sacred work, enlisting volunteers to fulfill its mission.

The centre's financial support relies entirely on God's provision, through the faith and authority exercised by churches and believers who contribute funds to support its expenses.

關於主辦機構：

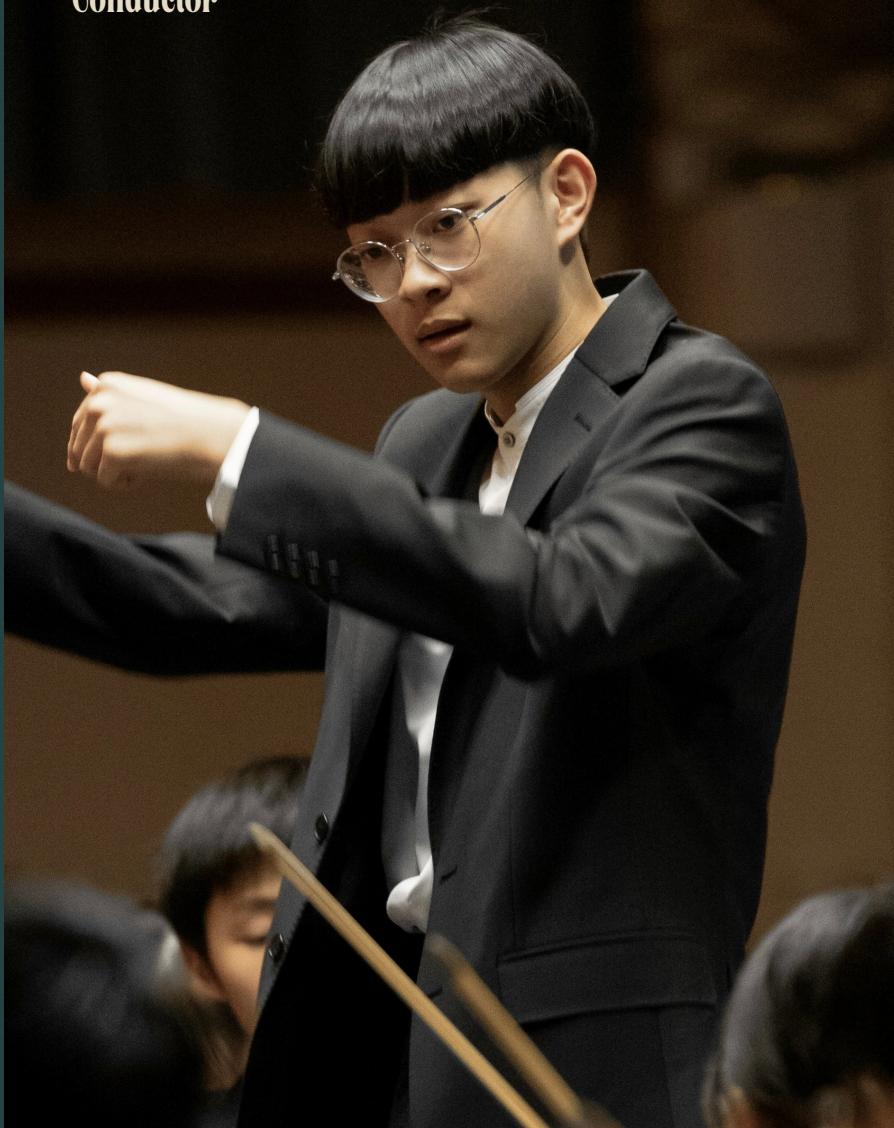
大衛城文化中心

非牟利之基督教機構

大衛城文化中心是一所基督教機構，由數位教會領袖及賢達擔任本中心顧問及董事，監督運作、帶領路向及事工，並由總監領導同工統籌及執行聖工，廣結義工完成使命。本中心經濟來源全賴上帝供給，透過教會及信徒行使信心權柄，奉獻金錢支持經費。

Terry Mack

Conductor



Our Conductor: Terry Mack

Royal Conservatoire of The Hague

Terry Mack is a passionate musician majoring in clarinet. He is currently studying in the prestigious Royal Conservatoire The Hague. During the 2022-23 academic year, he served as the Chairperson of the Munsang College Music Union and Symphonic Band, leading them to numerous award-winning performances.

His exceptional talent as a clarinetist is evident in his achievements, including winning 1st place in the clarinet open and senior classes at the 10th Hong Kong Youth Performing Art Festival and earning a distinction in the Trinity Clarinet ATCL Performance Diploma. Under the guidance of Dr. Henry Shek, he has also honed his conducting skills, showcasing his versatility as both a clarinet soloist and conductor at the Munsang College Musikfest 2023.

Besides, he has been serving as the conductor of the City of David Cultural Centre Youth Philharmonic Orchestra since 2024. His compositions have also made an impact, with one of his original works premiering at the Munsang College Music Festival 2024, empowering and inspiring the audience.

He hopes to serve the community and share the power of music with more people in the future.

指揮：麥朗齊

海牙皇家音樂學院

麥朗齊是一位熱衷音樂的單簧管演奏家。他現時於海牙皇家音樂學院就讀。在 2022-23 學年，他擔任民生書院音樂聯會和民生書院管樂團的主席，帶領他們獲得多項獎項。

他出色的單簧管演奏才能在成就中體現，包括在第10屆香港青少年表演藝術節的單簧管公開和高級組獲得冠軍，以及在聖三一學院單簧管 ATCL 演奏文憑考試中獲得優異成績。在石信之博士的指導下，他同時鍛煉了指揮技巧，在 2023 年民生書院 Musikfest 音樂節上展示了他作為單簧管獨奏者和指揮的多才多藝。

此外，他自 2024 年起擔任大衛城文化中心青年交響樂團的指揮。他的作品亦帶來影響，其中一首原創作品在 2024 年民生書院音樂節上首演，激勵和啟發觀眾。

他希望未來能為社區服務，與更多人分享音樂的力量。



Curtis Ho
Piano Solo

Piano Solo: Curtis Ho

N.T. Heung Yee Kuk Yuen Long District Secondary School

Curtis Ho, a student of N.T. Heung Yee Kuk Yuen Long District Secondary School, began his piano lesson at age five and achieved Distinction in ABRSM Grade 8 at nine. He is currently studying with Miss Colleen Lee at The Hong Kong Academy for Performing Arts' Junior Music Programme.

Curtis has won numerous piano competitions, including the Hong Kong Children and Youth Piano Contest 2024 (Senior Group) as Champion, Third Prize & Chopin Prize at The 28th Japan PIARA Hamamatsu Piano Competition 2024 (Junior C), and First Prize at the Grand Opus International Piano Competition Orchestra Final (Professional C).

In March, Curtis was selected to participate in the Hong Kong Sinfonietta's Auditions on Stage (Junior Category). He is also a recipient of numerous scholarships, including the Shining Star Talent Development Scholarship (Gifted Education Fund), the Sir Robert Black Trust Fund Scholarship for Talented Students in Non-academic Fields, and the Hong Kong Outstanding Teens Scholarship.

Curtis has been invited to perform at prestigious events like the Hong Kong Film Awards, as well as radio programs, TV dramas, and films. In August, he will have his concerto debut with the CDCC Youth Philharmonic Orchestra, performing Beethoven Piano Concerto No. 1.

鋼琴獨奏：何珀廉

新界鄉議局元朗區中學

何珀廉就讀於新界鄉議局元朗區中學。5歲開始學琴，9歲考獲英國皇家音樂學院鋼琴試八級優異成績，11歲獲香港演藝學院取錄修讀青少年音樂課程，師隨李嘉齡老師。

他曾參與多個本地及國際鋼琴比賽並屢獲殊榮，包括2024年香港青少年鋼琴大賽（少年組）冠軍，第28屆浜松PIARA國際鋼琴大賽決賽（Junior C組）第三名暨蕭邦賞及2024年Grand Opus國際鋼琴大賽越南總決賽協奏曲組（專業C組）冠軍。今年三月參加香港小交響樂團主辦鋼琴新星選並進入決賽。他亦是多個獎學金得主，包括閃耀之星才華拓展獎學金、柏立基爵士信託基金傑出學生獎學金及香港傑出少年獎學金。

珀廉曾獲邀於香港電影金像頒獎典禮演奏；以及曾於電台、電視劇及電影表演鋼琴。今年八月應邀和CDCC Youth Philharmonic Orchestra演出貝多芬第一鋼琴協奏曲。

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Beethoven

Piano Concerto No. 1

in C major, op. 15

I. Allegro con brio

II. Largo

III. Rondo - Allegro scherzando

Instrumentation

Flute, 2 oboes, 2 clarinets, 2 bassoons,
2 horns, 2 trumpets, timpani and strings.

The first of the five piano concertos that Ludwig van Beethoven (1770-1827) completed was written in 1795, then revised in 1800, and was then first published in 1801 in Vienna with dedication to his pupil Princess Anna Louise Barbara Odescalchi (née Countess von Keglevic), known to her friends as "Babette", and with his reputation as a brilliant pianist and improviser preceding his arrival as a pupil of Joseph Haydn.

The piano concerto reflects Beethoven's assimilation of the styles of Mozart and Haydn, while its abrupt harmonic shifts demonstrate Beethoven's musical personality. Mozart had long been Beethoven's idol, and his first two efforts in writing for piano and orchestra demonstrated clearly that he had learned well from the models offered by Mozart's masterpieces of the 1780s. Many critics have noted the strong imprint of the Mozarcean piano concerto on this work. In particular, the ceremonial/military character and tonality of Mozart's 25th concerto in C Major, K. 503, invite comparison. Less obvious but equally compelling is the parallel in virtuosic figuration patterns with Mozart's D-major concerto, K. 537 ("Coronation"), showing that Beethoven had studied Mozart's works carefully.

The young Beethoven's knack of bringing forth the most diverse musical emotions from a simple thematic idea is already evident. His work is characterized by a festive tone in which virtuosity is celebrated to the highest degree. It should come as no surprise that the young Beethoven, eager to impress his audiences, strove for a bolder and more expansive expression than that of his model.

The first movement, Allegro con brio, is in sonata form, but with an added orchestral exposition, a cadenza, and a coda. Beethoven expanded significantly on the Mozarcean concerto model, which has a main theme in the style of march with its motifs repeated many times, and a more lyrical second theme. In the orchestral exposition, the second theme changes its keys many times; he presents the second theme in the remote key of E-flat, instead of the expected G Major, which is a stronger evidence to distinguish his works from Mozart, besides offbeat accents. He eventually reaches that goal, but only after exploring the darker realm of G minor. All of these elements and more are explored while we suddenly realize that 106 measures have transpired before the piano plays its first solo passage. The piano then participates in a double exposition, replaying the exposition part and predominantly performing in G major for the second theme of the exposition. The development section dwells in its own magical realm and illustrates Beethoven's flawless sense of dramatic timing, which starts in E-flat major, then modulates to C minor for the retransition, which ends with an octave glissando. The composer has left us two fully composed cadenzas for the first movement, varying in length and difficulty, and the coda is played by the orchestra alone. Performances vary in length from fourteen to eighteen minutes.

The second movement, Largo, set in the unexpected and remote key of A-flat Major, begins with a lovely eight-measure song played by the soloist with only the gentlest of accompaniment from the strings. In this context a key relatively remote from the concerto's opening key of C major. If the movement adhered to traditional form, its key would be F major, the subdominant key, or in G major, the dominant key. The writing for the wind instruments is limited to clarinets, bassoons, and horns (the flute, oboes, trumpets, and timpani are silent during the second movement), and offers the principal clarinet ample opportunity to shine. The clarinets are given an unusually prominent role in this movement, having the melody as often as violins. Like many slow movements, this movement is in ternary (ABA) form. Its opening section presents several themes that are then developed in the middle section.

The finale, Rondo. Allegro, is a rambunctious affair, showing Beethoven in one of his "unbuttoned" moods of high spirits. The playful third movement is a traditional third-movement form in classical concerti. Its opening theme, played by the piano alone to bring the main theme, which is then repeated by the orchestra, immediately grabs our attention and its high energy, even in the contrasting sections, never abates. Two short cadenzas are indicated by Beethoven in this movement, one just before the final return to the main theme, and another one immediately before the end of the movement. The tempo of the finale is steady, only towards the very end of the finale does the tempo slow down for a coaxing mini-cadenza which is answered by the solo oboe in an Adagio tempo. The pent-up energy is finally released as the full orchestra rushes, back in its original speed, toward the concerto's final chords, finishing with a striking dynamic contrast; the piano plays a melody quietly, but the orchestra then ends the movement forcefully.

貝多芬 第一鋼琴協奏曲

編制

長笛、兩支雙簧管、兩支單簧管、兩支巴松管、
兩支圓號、兩支小號、定音鼓及弦樂組

C大調, op. 15

活潑的快板

緩板

迴旋曲-詼諧的快板

I.
II.
III.

路德維希·范·貝多芬 (1770–1827) 共寫作了五首鋼琴協奏曲，當中第一部寫於 1795 年，於 1800 年修訂，於 1801 年在維也納首次出版，獻給他的學生安娜·路易絲·芭芭拉·奧德斯卡爾奇公主 (娘家姓馮·凱格萊維奇伯爵夫人)，她的朋友稱她為「巴貝特」。在他成為約瑟夫·海頓的學生之前，他就已經是一位才華橫溢的鋼琴家和即興演奏家。

這首鋼琴協奏曲體現了貝多芬融合莫札特和海頓風格，其突兀的和聲變化則彰顯了貝多芬的音樂個性。莫札特一直是貝多芬的偶像，貝多芬最初創作的兩部鋼琴與管弦樂作品清楚地表明，他很好地借鑒了莫札特 18 世紀 80 年代的傑作。許多評論家都注意到莫札特鋼琴協奏曲在這首作品中留下的深刻印記。尤其是莫札特第 25 部 C 大調協奏曲 K.503 的儀式/軍事特徵和調性，值得比較。值得一提的是，這首協奏曲與莫札特的 D 大調協奏曲 K.537 (「加冕」) 在精湛的音型模式上具相似之處，表明貝多芬曾仔細研究過莫札特的作品。

年輕的貝多芬從簡單的主題理念激發出豐富多樣的音樂情感，他的技巧已顯露無遺。作品以歡快的基調為特色，將精湛的技藝推向極致。可見年輕的貝多芬渴望給觀眾留下深刻印象，因此力求比他的榜樣更大膽、開闊的表達方式。

第一樂章《活潑的快板》為奏鳴曲式，並增加了管弦樂呈示部、華彩樂段和尾段。貝多芬顯著擴展了莫札特協奏曲的模式，其主旋律採用進行曲風格，其主題重複多次，第二主題則更具抒情性。在管弦樂呈現中，第二主題多次變調；他以遙遠的降 E 調而非常見的 G 大調演奏第二主題，這除了一些另類的重音外，更能將其作品與莫札特的作品區分開來。他最終達到了這個目標，但在此之前，他探索了 G 小調的更深層次。所有這些元素以及更多內容都被探索，而我們突然意識到在鋼琴演奏之前，樂章已經過去了 106 小節！隨後，鋼琴參與了雙呈示部，重演呈示部部分，以 G 大調為主演奏呈示部的第二主題。發展部分宛如置身於自身的魔幻境界，展現了貝多芬對戲劇性節奏的完美掌握。樂曲以降 E 大調開場，然後轉調至 C 小調，最終以八度滑音結束。作曲家為第一樂章留下了兩段完整的華彩樂段，長度和難度各不相同，尾聲部分則由樂團獨自演奏。演出時間從 14 分鐘到 18 分鐘不等。

第二樂章《緩板》，以出人意料、遙遠的降 A 大調，以獨奏者演奏的優美八小節旋律開場，弦樂伴奏輕柔。在這個樂章中，這個調與協奏曲開頭的 C 大調略有不同。如果按照傳統形式，該樂章的調性應該是 F 大調 (下屬調)，或 G 大調 (屬調)。管樂器的編排僅限於單簧管、巴鬆管和法國號 (長笛、雙簧管、小號和定音鼓在第二樂章中不會演奏)，這為首席單簧管提供了充分的展現機會。單簧管在這樂章中扮演著異常重要的角色，其旋律演奏頻率與小提琴不相上下。與許多慢樂章一樣，本樂章採用三部曲 (ABA) 結構。其開頭部分呈現了幾個主題，並在中間部分中發展。

終曲《輪旋曲-詼諧的快板》奔放奔放，展現了貝多芬「奔放」的亢奮情緒。輕快的第三樂章是古典協奏曲中傳統的第三樂章形式。其開場主題由鋼琴獨自演奏，引出主旋律。隨後由管弦樂隊重複演奏，立即抓住了我們的注意力，即使在對比鮮明的部分，其高昂的能量也從未減弱。貝多芬在本樂章中安排了兩個短小的華彩樂段，一個在最終回歸主旋律之前，另一個在樂章結束之前。終曲的節奏穩定，只有在終曲接近尾聲時，速度才放慢下來，出現一個引人入勝的小華彩樂段，由雙簧管獨奏以柔板速度回應。最終，壓抑的能量得以釋放，整個管弦樂團以最初的速度衝向協奏曲的最後和弦，以驚人的動態對比收尾；鋼琴安靜地演奏著旋律，但管弦樂團卻強而有力地結束了這一樂章。

Rachmaninoff

Symphony No. 2

in E minor, op. 27

I. Largo - Allegro moderato

II. Allegro molto

III. Adagio

IV. Allegro vivace

Instrumentation

3 flutes (3rd doubling piccolo), 3 oboes (3rd doubling cor anglais),
2 clarinets in A and B♭, bass clarinet in A and B♭, 2 bassoons, 4 horns, 3 trumpets,
3 trombones, tuba, timpani, snare drum, bass drum, cymbals, glockenspiel, and strings.

Rachmaninoff started working on his Second Symphony between October 1906 and April 1907. Although his first symphony in 1897 was not successful, his Second Symphony, premiered in 1908, became very popular very quickly. It is now considered one of his greatest works and a major achievement in his career.

The symphony begins with a somber introduction where the basses and cellos play a simple seven-note theme, which transforms as the music moves forward. The Allegro Moderato section contains long melodies and emotional moments, progressing into the intimate second theme played by the strings. Rachmaninoff intricately combines the voices of various instruments to create a grand development and satisfying recapitulation. Feelings of warmth, grandeur, and melancholy are blended throughout the movement, taking the listener on a long and epic musical journey.

The energetic second movement starts with frantic violins and a bold horn melody. This music is based on the *Dies Irae*, an ancient chant about the Day of Judgment. It adds a darker, more serious undertone in addition to the lively, playful character of the movement. The dynamic and texture contrasts in the movement surprises the listener, creating a sense of excitement.

The third movement is gentle and lyrical, in a tender Adagio setting. The violins pick up the songlike melody, which is then passed to the clarinet and then joined by the rest of the orchestra. The opening feels calm and dreamy, full of longing and deep emotion. The phrases transition smoothly, with melodies passing from one instrument to another in the development section, building up to a passionate restatement of the theme. This movement connects with the listener personally, prompting them to a musical reflection.

The final movement starts with a lively and joyful theme. The music bursts with energy under the triumphant brass entries. As the melodies gradually build up, the music transitions into a passionate and grand second theme. Themes from the third movement come back briefly before the strings suddenly enter an intense passage, creating tension and suspense. An accelerando near the ending pushes the symphony to a powerful and dramatic finish, leaving the listener with a feeling of triumph and celebration.

Rachmaninoff's Symphony No. 2 is a big, emotional work full of beautiful melodies and rich sounds. The symphony combines moments of tenderness with moments of excitement, and it is considered one of the greatest Russian symphonies and remains very popular today. Overall, it is a powerful and emotional journey that showcases Rachmaninoff's talent as a composer and his skill in creating music with deep feeling.

拉赫曼尼諾夫 第二交響曲

編制

三支長笛（第三支兼奏短笛）、三支雙簧管（第三支兼奏英國管）、兩支A調和B♭調單簧管、A調和B♭調低音單簧管、兩支巴松管、四支法國號、三支小號、三支長號、大號、定音鼓、小鼓、低音鼓、銅鑼、鐘琴和弦樂。

I.	E小調, op. 27
II.	緩板-中板
III.	快板
IV.	慢板

定音鼓、小鼓、低音鼓、銅鑼、鐘琴和弦樂。

拉赫曼尼諾夫於1906年10月至1907年4月期間開始創作他的第二交響曲。儘管他的第一交響曲於1897年未獲成功，但他的第二交響曲於1908年首演後，很快就變得非常受歡迎。如今，它被認為是他最偉大的作品之一，也是他職業生涯中的重要成就。

交響曲以一段沉重的序幕開始。低音提琴和大提琴演奏出一段簡單的七音主題，它隨著音樂的推進逐漸轉變。在中庸的快板部分，長長的旋律和充滿情感的片段交織出來，逐漸帶出由弦樂演奏的第二主題。拉赫曼尼諾夫巧妙地將各種樂器的聲音融合起來，創造出壯麗的發展段落和觸動人心的再現段落。整個樂章中，溫暖、宏偉與憂鬱的情感交織流淌，帶領聽眾展開一場漫長而史詩般的音樂旅程。

第二樂章充滿活力，從狂亂的小提琴和大膽的號角旋律開始。這段音樂以古老的宗教歌謡《末日審判之歌》(Dies Irae)為基礎，為樂章增添了一份陰暗而嚴肅的底蘊，與其輕快、俏皮的性格形成對比。樂章中的動態變化和豐富的音色對比令人驚喜，營造出一種興奮與緊張的氛圍。

第三樂章柔和而抒情，採用溫馨的慢板節奏。小提琴率先奏出如歌般的旋律，接著旋律被傳遞給單簧管，最後由全體樂團加入。樂章開頭平靜夢幻，充滿了渴望與深厚的情感。樂句之間過渡自然流暢，旋律在發展部分由一件樂器傳遞到另一件，逐漸積累，直到激情澎湃地重述主題。這個樂章與聽眾產生深刻的共鳴，引導人們進入一段音樂的沉思。

最後的樂章以充滿活力和喜悅的主題開始。隨著銅管樂器的雄壯亮相，音樂充滿了生氣與力量。旋律逐漸流動，過渡到一個富有激情與廣闊的第二主題。第三樂章的主題短暫回歸，接著弦樂突然進入激烈的段落，為聽眾營造懸念。接近尾聲的加速段推動整個交響曲，來到一個強烈而戲劇性的結束，讓聽眾感受到勝利與歡慶的氛圍。

拉赫曼尼諾夫的第二交響曲是一部宏偉且充滿情感的作品，充滿了美麗的旋律和豐富的聲響。這部交響曲融合了溫柔的片段與激動人心的瞬間，被認為是最偉大的俄羅斯交響曲之一，至今仍然非常受歡迎。整體而言，這是一段展現拉赫曼尼諾夫作曲天賦和深厚情感的強烈而動人的音樂旅程。

Member List 團員名單

First Violin

Li Rui Phoenix
Chan Wai Lam Phyllis
Fu Luigi Ching Nam
Georgina Lo
Cheung Ka Ling Angelina
Leung Siu Fung
Mak Chung Ian
Lam Ka Yin
Chan Hang Wai
Zang Xi He

第一小提琴

李如伊 *
陳慧林 *
傅政楠
盧旨倫
張稼羚
梁韶峰
麥頌恩
林伽謬
陳幸懷
臧熙和

Second Violin

Chan Pak Long Max
Chan Ho Yin Happy
Chau Tsz Chun Anthony
Tsang Tsin Yan
Lee Bianca Ching Tung
Alvina Lung
Ip Chi Ching
Law Yi Ching
Mui Danielle Nga Ting
Cheung Sum Yiu
Ho Tsz Yan

第二小提琴

陳柏朗 *
陳浩賢
周子俊
曾千恩
李靜彤
龍凱嫻
葉智澄
羅懿澄
梅雅婷
張心饒
何芷忻

Viola

Fong Chun Hung Hilton
Mak Ho Ching Lucas
Tse Chun Yin
Ng Yu Theo
Ho Sum Yin Hazelle
Lui Leong Wang Aitan
Leung Lok Yin Chloe
Leung Wing Yuen Jenko
Tam Man Kuen Nicole

中提琴

方俊鴻 *
麥頤正
謝倚彥
吳宇
何琛言
呂亮宏
梁樂妍
梁永源
譚文娟

Cello

Chung Cheuk Lam
Chu Chun Wang Ian
Chan Shun Kiu Siobhan
So Wan Kok
Ho Cyril
Kok Cheuk Lun Horus
Wong Shun Hang Aneus
Yu Suet Ching Snowy

大提琴

鍾卓霖 *
朱雋弘
陳舜喬
蘇弘毅
何卓楠
郭倬麟
黃信衡
余雪晴

Double Bass

Siu Yu Him Aaron
Choi Ka Yan
Choi Ming Hin Matthew
Lai Yee Ting
Ng Cheuk Lam Eunice

低音大提琴

邵餘謙 *
蔡嘉欣
蔡明軒
黎綺婷
吳卓霖

Flute**長笛**

Lai Tsun Hei Ryan 黎浚希 *

Cheng Yu Hin Lucas 鄭裕軒

Lee Sum Ying Hillary (- piccolo) 李心盈

Clarinet**單簧管**

Chui Hei Wing 徐沛詠 *

Wong Tsz Chun 黃梓駿

Lau Lap Yan (- bass clarinet) 劉立仁

Horn**圓號**

Lai Yee Shun Ian 黎依信 *

Wan Ka Chun Thomas 尹嘉駿

Benedict Ho 何鑑麟

Yau Man Kit Bosco 丘昊杰

Tam Hiu Kam Theo 譚曉淦

Trombone**長號**

Leung Kai Sun 梁啓新 *

Wan Tsz Wing Gordon 溫梓榮

Chung Ka Yat 鍾家逸

Tuba**大號**

Odo Cheng 鄭亦均 *

Piano**鋼琴**

Curtis Ho 何珀廉 ^

Oboe**雙簧管**

Vip Pak Hei 葉柏希 *

Chan Cheuk Kwan Natalie 陳卓君

Au Chit Ming Koson (- english horn) 區哲銘

Bassoon**巴松管**

Lee Huen Wai Valerie 李蕙蔚 *

Au Yeung Yat Hei 歐陽鑑禧

Shiu Jun Sing Janson 邵振爌

Tang Ming Yan 鄧明忻

Trumpet**小號**

Li Chun Hei 李晉熙 *

Wu Wai Yin Isaae 胡偉賢

Vim Yee Lok Enoch 嚴以諾

Percussion**敲擊樂器**

Sam Lau 劉心 *

Avery Chung 鍾皓甯

Fan Kai Chun Gordon 范啟峻

Natalie Chung 鍾欣穎

* Concertmaster 樂團首席
 * Principal 首席
 ^ Guest 嘉賓



在神我們的父面前，那清潔沒有玷污的虔誠，就是看顧
在患難中的孤兒寡婦，並且保守自己不沾染世俗。

(雅各書 1:27)

九龍區

關愛日 親善助矢單親

2025
8月17日
下午4:00-6:30
禮拜日

基督教非拉鐵非教會

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信息分享 | 講員：吳振智牧師



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父親禱告會

林後 5:1-10

無價的不動產

講員：吳振智牧師



網上直播 

直播連結：
<https://youtube.com/live/4MF8d3fm2P8>
直播名稱：無價的不動產

主辦：大衛城文化中心
協辦：基督教九龍城潮人生命堂

129/8 禮拜五
晚上八時正

明亮晨星祈禱會



耶穌說：「我是大衛的根，又是他的後裔。我是明亮的晨星。」

啟示錄 22: 16b

這是正路
你要行在其間

以賽亞書 30:15-21

講員：吳振智牧師

26/9
禮拜五
晚上八時正



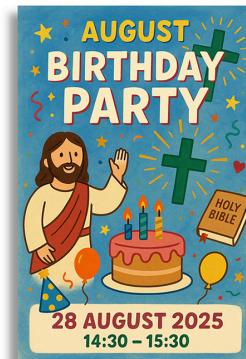
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對象：渴望聆聽耶穌慈聲的弟兄姊妹



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生命重燃
聖殤之旅

聖殤之旅 2025

聖殤與哭牆

「因他使我們和睦，將兩下合而為一，拆毀了中間隔斷的牆；而且以自己的身體廢掉冤仇。」

(以弗所書2:14-15a)

不論基督徒抑猶太人，每人心中都應該有一堵哭牆，讓我們可以謙卑痛悔，使生命復興！原來，耶穌藉聖殤把我們和上帝隔斷的牆拆毀，從而使我們可以打通七重的隔斷，使上帝得榮耀，並為個人與教會帶來全面的復興！

4/13-19
8:00-9:00 晚上

一連七晚



QR Code
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基督教九龍城潮人生命堂



11.11 WEDLOCK DAY
一夫一妻。一生一世

香港第二十四屆夫妻節

佳偶

天成

我的佳偶在女子中好像百合花
在荊棘內
我的良人在男子中
如同蘋果樹在樹林中



主題：佳偶天成
講員：吳振智牧師

經文：

我的佳偶在女子中，好像百合花在荊棘內。
我的良人在男子中，如同蘋果樹在樹林中。
雅歌二章2-3節上

對象：全港夫妻、未婚者、單親家長、青少年



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