

CASH 音樂成就大獎 2017
HALL OF FAME AWARD 2017

7.11.2017

豐盛的
音樂人生



葉惠康博士

Dr Yip Wai Hong

葉惠康從事音樂工作逾六十載，他在作曲及指揮方面成就卓越外，更為重要的，是他對香港音樂教育界所作出的重大貢獻——開拓音樂教育並培育出國際性的傑出音樂家。

葉惠康豐盛的音樂旅程由早年於北京燕京大學攻讀音樂系展開，他畢業於北京中央音樂學院主修理論作曲，及後於1970年獲頒美國肯德基州南方浸信會神學院研究院碩士學位，再於1979年在美国德州西南浸信會神學院研究院取得音樂藝術博士學位。多年來，葉氏寫有不少作品，類型廣泛，包括交響樂、器樂曲、合唱曲、清唱劇和大量民歌改編作品等。

說起葉惠康的音樂旅程，其個人成就固然難得，但更重要的部分絕對要數他在香港音樂教育上一直努力不懈所造出來的豐碩成果，他以音樂啟發兒童身心的成長，並因材施教，栽培出一位又一位享譽國際的音樂家，其貢獻可謂不可多得。

揭開音樂教育的序幕

葉惠康在音樂教育上的貢獻始於香港浸會學院(香港浸會大學前名)。1963年他開始任教音樂，其時音樂屬於人文學科內提供予學生用作為修養增值的科目。在資源不足的情況下，重要學科以外的科目難以發展，仿似錦上添花，必須自力更生創造機會。葉惠康上任後，增設音樂欣賞、音樂理論、合唱課，並利用部份學生本身已有的樂器基礎去組織一隊簡單的小樂隊，經常到大球場等地方演奏，有時亦為學院的活動助興演出。當時學生們積極主動，興趣高漲，每次演出都努力爭取最好的表現，獲得學院首任院長Dr. M. Anderson，和繼任院長謝志偉博士的讚賞、鼓勵和支持。

及後，校方設立正式音樂課程，並於幾年間先後開辦正規的理論課程、術科課程、主科、副科，在漸見規模後，更認為有需要建立音樂系。為此，葉惠康首次赴美國留學，其時為1968年，在肯德基州(Kentucky)的路易斯維爾(Louisville)南方浸信會神學院研究院攻讀碩士學位，除主修理論作曲，還選修了美國的音樂教育課程，並實地去感受音樂教育的普遍性和音樂對社會發揮的功能，葉氏深深感受到音樂實在是國民教育的一道良方。留美期間，葉惠康更以一曲《大地交響曲》(Symphony of the Earth)獲得作曲一等獎，這是一首包括合唱與管弦樂的清唱劇。

1969年葉惠康完成碩士學位課程後返港，繼續浸會學院的工作，並籌備成立音樂藝術系，該系終於1973年正式誕生，葉氏出任系主任二十年，其間曾兼任文學院院長達四年，至1992年離任，翌年獲委任為該校校董。

葉惠康在浸會學院期間組織了女聲合唱團和基督徒詩班，並應邀到海外巡迴演出；另一方面，隨著音樂系的發展，建立了**泛亞交響樂團**。泛亞交響樂團由葉氏出任音樂總監和指揮，董事會首任主席是當時浸會學院的院長謝志偉博士，成立宗旨是作為浸會學院音樂系學生的實習平台，當時的主要樂手多是弦樂和其他樂器的專業人才。時至今日，泛亞交響樂團每年仍在音樂廳舉辦十多場正式的音樂會，而且大多是邀請海外名家或世界得獎的青年演奏家合作演出。

其實，葉惠康在攻讀碩士學位課程時，希望對美國的音樂教育有多些了解，因而選修了兒童音樂教育合唱一科，在深受影響下，1969年完成課程回港後，馬上組織了一個兒童合唱團(後名為「香港兒童合唱團」)，及後更因其在香港兒童合唱團的發展貢獻極大，被尊為「香港的兒童合唱團之父」。

開拓兒童合唱的舞台

香港兒童合唱團的誕生始於葉惠康返港後，在家族親戚朋友間倡議周末讓大家的孩子來唱唱歌，幸運地很快便有音樂老師和家長作出響應，接著又得到好些音樂老師介紹不少具有學習鋼琴基礎的學生，再加上他自己的孩子和兄弟姊妹家中的孩子都加入成為團員；另一方面，葉惠康根據各人的條件和進度，親自編寫合唱教材，很快便訓練出成績，不到三、四個月光景，合唱團首次被邀到香港電台錄音，自此更不時有機會被邀演出，大家都很有成就感，就在這種情況下，不少家長都希望子女能到合唱團來唱歌，這個兒童合唱團就此向前推進。

合唱團在葉惠康的帶領下，自1970年首次在香港大會堂舉行音樂會後，演出活動漸多，更不時獲邀往外地演出，首次海外演出為1972年到新加坡、1974年往澳洲珀斯及悉尼、1976年在瑞士、1978年到加拿大等，而葉惠康和合唱團在這些國際性交流活動下不斷提升水平，為此亦帶動了香港本地的兒童合唱團發展逐漸蓬勃起來。當年葉惠康也曾協助成立地區性的黃大仙兒童合唱團，並協助訓練了兩年。



至於合唱團當時所選唱的歌曲，大部分是由葉氏自己編寫的，多年後統計，累積數量也不少，計有兒童合唱曲集世界民歌合唱六冊(葉惠康和蔡正怡分別編曲)、中國民歌合唱曲集六冊，另有組曲，有故事的音樂舞劇、獨唱、合唱、民謠等。

葉氏兒童合唱團於1984年在美国首府華盛頓中國大使館留影。
Yip's Children's Choir at the Chinese Embassy, Washington D.C., USA in 1984.



香港兒童合唱團於1972年赴新加坡及馬來西亞作首次海外演出。
The Hong Kong Children's Choir leaving for Singapore and Malaysia for its debut concert tour in 1972.



葉惠康博士於1987年在美国首府華盛頓為國際兒童合唱節進行排練。
Dr Yip was rehearsing with the children for the International Children's Choral Festival at Washington D.C., USA in 1987.

就這樣，在上世紀七十年代，葉惠康建立起浸會學院音樂藝術系，結合香港兒童合唱團及泛亞交響樂團，打造了一個全方位的音樂教育網絡，在香港社會上尤其音樂界的影響力亦日漸增大。

踏進八十年代，葉惠康於1982年在香港兒童合唱團籌辦了一個「香港國際兒童合唱節」，邀請了歐洲及亞洲十一個國家的兒童合唱團來港進行交流演出。活動期間，葉惠康倡議全體指揮聯合起來組織「國際兒童合唱及演藝協會」，在獲得大家認同下，ISCCPA (International Society of Children's Choir and Performing Arts) 宣佈成立，宗旨是按照各個國家地方的條件，組織或大或小的交流活動，由主辦國接待參加者及負責組織音樂演出活動，並有研討講座等配套活動，葉惠康獲大會推舉擔任主席，總部也設在香港；及至1987年ISCCPA把總部改到美國，在華盛頓的甘迺迪演藝中心的教育部，葉惠康改任名譽主席。

成立葉氏兒童音樂實踐中心

1983年葉惠康離開香港兒童合唱團，創辦葉氏兒童音樂實踐中心及葉氏兒童合唱團。葉氏兒童音樂實踐中心為一個多元化的文化藝術團體，如開展嬰兒的音樂體智發展研究，探討由九個月至一歲半的嬰兒活動。在教材方面，則更有系統地發展電腦遊戲等創新的設計。

葉氏兒童合唱團不僅完全承接著葉惠康多年來在兒童合唱團培訓及教育上開展出來的系統，更繼續在各方面作出提升，並向更全方位的目標推進，將他在音樂教育，特別是兒童合唱教育的理想加以實踐。演出方面，多年來除本地音樂會及大型活動如香港回歸、國際音樂節等，藉著葉惠康的國際網絡，合唱團亦曾獲邀前往美國、英國及內地等大城市表演。

期間，葉惠康曾在1989年全美國合唱指揮聯會和1996年在全英國合唱指揮聯會活動的講座上作出專題發言，分享在兒童音樂教育上的經驗，如男女童聲音的不同之處、男童變聲期的處理、和兒童練聲的方法，特別是在和弦進行中的聲部變化，造成各種協調和弦或不協調和弦，甚至變成極為怪異的和弦效果等，還有其設計的最簡易幼童視唱手號及應用方法，以及電子遊戲機應用在練耳和記憶上的功能、樂理的學習等。

1988年葉氏兒童音樂實踐中心設立器樂組，邀得國際知名小提琴教育家林耀基教授指導，課程很快就獲得各導師積極配合推行；到了1996年第一批培養出來的器樂學員已成為精英骨幹，學員可以進行公開獨奏演出。就在該年，葉惠康便成立香港兒童交響樂團，為器樂組優秀學員提供再上層樓的平台。



葉惠康博士在英美等地舉行的講座上介紹葉氏的音樂電子遊戲箱及學習樂理的電腦軟件等教材。
Dr Yip introduced Yip's electronic and computer teaching materials on various seminars in the US and the UK.



由2003年開始，香港兒童交響樂團每年除了定期的音樂會外，前往外地巡演已成為實踐鍛煉的一部份，各成員由此亦獲得很大進步。巡演地區包括亞洲、中國內地、美加西岸和東岸、歐洲多個國家、澳洲、新西蘭等。葉惠康安排團員到不同地方學習和交流的目的，不獨在擴闊團員的視野和心胸、增強大家的意志及提升音樂專業上的水平，更培養他們的獨立生活能力，感受互相幫助及友愛，從而建立健全的人際關係及人生觀。

桃李滿門譽國際

在葉惠康逾四十年的音樂教育路上，除讓無數學員或透過合唱或樂器或指揮等體驗音樂藝術外，更從當中培訓出別具天份的學員走上音樂專業之路，甚至成為享譽國際的音樂家。葉詠詩、曾智斌、蘇柏軒、廖國敏及陳以琳等幾位在國際樂壇上嶄露頭角的指揮家，從小與葉惠康已有密切的師徒關係，他們均曾在多個國際指揮大賽上獲得冠軍獎項，現於國際舞台上發光發熱，作出貢獻。

要數曾受葉惠康音樂教育影響的絕對不一而足無法盡錄，但相信最叫他感到欣慰及自豪的，肯定是他的三位千金——羨詩、詠詩及亦詩。葉羨詩曾於1993年在美国洛杉磯成立葉氏兒童合唱團，及至2000年返港後為葉氏兒童音樂實踐中心開辦葉氏兒童音樂劇團，現為葉氏兒童音樂實踐中心副音樂總監；葉詠詩乃亞洲樂壇備受尊崇的指揮家，現為香港小交響樂團的音樂總監，於八十年代初在英國皇家音樂學院攻讀時，院長韋國詩爵士(Sir David Willcocks)一度認為女性擔任樂隊指揮存在一定困難，及後憑其實力，院長去信葉惠康表示葉詠詩有一定的權威性，讓他對女性指揮的看法改觀了；葉亦詩活躍於美國歌劇界，及至1998年返港，繼續在歌劇製作中擔任練唱指導，曾參與過百齣製作，現為香港歌劇院首席練唱指導。

葉惠康回顧他在兒童音樂教育上的工作，認為雖然做出不錯的成績，但他表示葉氏尚需繼續努力。他一直認為兒童的音樂學習，由啟蒙到成長，道路漫長，但音樂能發揮的教育意義重大，他將過去的歲月投放在兒童的音樂教育上是值得的事。當然，音樂亦讓他的人生變得豐盛無比，那可是最好不過的「花紅」呢！

In Dr Yip Wai Hong's music career of over 60 years, he has achieved outstanding success as a music composer and conductor; more importantly, he has made significant contributions to music education in Hong Kong — pioneering music education and nurturing internationally acclaimed musicians.

Embarking on his fruitful music journey as a student in the Music Department of Beijing's Yenching University, Dr Yip later graduated from Beijing's Central Conservatory of Music as a music theory and composition major, received his master's degree in 1970 from the Southern Baptist Theological Seminary in Louisville, Kentucky, USA, and earned his Doctor of Musical Arts degree in 1979 at the Southwestern Baptist Theological Seminary, Fort Worth, Texas, USA. Over the years, Dr Yip has written many music works in a variety of categories, including symphony, instrumental music, choral music, cantata, and a large number of re-arrangements of folk songs, etc.

Speaking of Dr Yip's music journey, his personal achievement is undoubtedly outstanding, but more importantly, his unremitting efforts to promote music education in Hong Kong have borne abundant fruits. He has stimulated the physical and mental development of numerous children with music. Mentoring young talents according to their aptitude, he has nourished one world-renowned musician after another. His contribution is truly unparalleled.

Pioneering Music Education

Dr Yip's contribution to music education started from his time at the Hong Kong Baptist College (the predecessor of the Hong Kong Baptist University), where he began to teach music in 1963. At the time, music was a value-added humanities subject for artistic refinement of the students. Due to a shortage of resources, the development of the music subject, which was considered unimportant and more of an embellishment, was difficult, leaving the faculty with no option but to create opportunities through their own efforts. After taking up the job, Dr Yip added music appreciation, music theory, and choral singing to the curriculum, and recruited students with instrument playing skills to form a simple small ensemble, which often performed at the playgrounds and sometimes at events of the College. With great enthusiasm and interests, the members tried their best at every performance, earning the approval, encouragement, and support of Dr M. Anderson, the first President of the College, and Dr Daniel Chi-wai Tse, who succeeded Dr Anderson as President.

Later, the College established a standard music curriculum, setting up, one after another, academic courses, practical courses, majors, and minors in a few years. As the size gradually increased, it was deemed necessary to set up a music department. To this end, Dr Yip went to the United States to further his study for the first time. The time was 1968, and he enrolled in a master's program at the Southern Baptist Theological Seminary in Louisville, Kentucky. While majoring in music theory and composition, he chose electives related to music education in the US. Having personally observed the ubiquity of music education and the effects of music on the society in the US, Dr Yip realised deeply that music is an effective approach to national education. During his study in the US, Dr Yip won a first prize in composition with his *Symphony of the Earth*, a cantata for chorus and orchestra.

Upon receiving his master's degree in 1969, Dr Yip returned to Hong Kong to resume his job at the Hong Kong Baptist College and prepare for the establishment of the Music and Fine Arts Department. The Department was officially established in 1973, and Dr Yip was head of the Department for 20 years, during which he concurrently served as the Dean of the Faculty of Arts for four years. He retired from the College in 1992, and was appointed to the Board of Governors of the College the year after.



著名大提琴家馬友友於1997年在葉氏兒童音樂實踐中心與合唱團合作拍攝特輯。
The renowned cellist Yo-Yo Ma visited and collaborated with the Yip's Children's Choir at the Yip's Children's Choral and Performing Arts Centre in a documentary in 1997.



在香港兒童交響樂團的成立慶典音樂會上，葉詠詩(前左一)擔任客席指揮，與父親兼樂團音樂總監及指揮葉惠康博士同台。

At the inaugural concert of the Hong Kong Children's Symphony Orchestra, Yip Wing-sie (front L1) being the guest conductor shared the same stage with her father, the Orchestra's music director and conductor Dr Yip.

While teaching at the Hong Kong Baptist College, Dr Yip organised a girls' choir and a Christian choir, which went on overseas performing tours upon invitation. On the other hand, as the Music Department developed, Dr Yip founded the **Pan Asia Symphony Orchestra** and served as its Music Director and Conductor, with the first Chairman of the Board of Directors being Dr Daniel Chi-wai Tse, President of the Hong Kong Baptist College at the time. The aim of the Orchestra was to serve as the platform for the practice of the Music Department students, with most of the core members being professionals in string and other instruments. Even today, the Pan Asia Symphony Orchestra still puts on over ten formal concerts at music halls each year, and at most such concerts overseas maestros or award-winning young musicians are invited as guest performers.

While studying for his master's degree, Dr Yip, hoping to learn more about music education in the US, chose children's music education — chorus as an elective and was deeply influenced. Upon returning to Hong Kong in 1969, he immediately established a children's choir (later named as the Hong Kong Children's Choir). Thanks to his significant contribution to the development of the children's choirs in town, Dr Yip has been regarded as the 'Father of children's choirs in Hong Kong'.

Creating the Stage for Children's Choirs

The inception of the **Hong Kong Children's Choir** started from Dr Yip's return to Hong Kong. He proposed to his relatives and friends to have their children sing together on weekends. Fortunately, some music teachers and parents soon responded positively, then the music teachers recommended some of their students with basic training in pianos, and Dr Yip's own children and the children of his brothers and sisters all joined as members. On the other hand, Dr Yip wrote and compiled the chorus textbooks according to the aptitude and progress of each member, and the training soon showed results. In a matter of three to four months, the Choir was invited for the first time to record music at the Radio Television Hong Kong. Afterwards, they were invited to perform from time to time, giving everyone involved a sense of fulfillment. Under such circumstances, many parents hoped their children could sing in the Choir, and this children's choir has never looked back.



1999年「國際兒童合唱團及演奏協會」在香港舉行執行董事會議。
At the Executive Council Meeting of the International Society of Children's Choral and Performing Arts held in Hong Kong in 1999.



葉氏兒童合唱團於1991年與美國鹽湖城聖幕合唱團在一次世界性廣播上聯合演唱。
Yip's Children's Choir and the Tabernacle Choir of Salt Lake City, Utah, USA at a broadcasting performance in 1991.

Led by Dr Yip, the Choir gave its first concert at the Hong Kong City Hall in 1970. Afterwards the Choir started to give more and more performances, and were invited to perform overseas from time to time: Singapore in 1972 (the Choir's first overseas performance), Perth and Sydney in Australia in 1974, Switzerland in 1976, and Canada in 1978, etc. Through these international exchanges, Dr Yip and the Choir kept improving their standard, and drove the development of local children's choirs. Dr Yip also helped with the establishment of the Wong Tai Sin Children's Choir, and assisted in its training for two years.

Most of the songs in the Choir's repertoire at the time were written and arranged by Dr Yip himself. Over the years, these works have added up: there are six volumes of world's folk songs for children's chorus (arranged by Dr Yip Wai Hong and Choi Ching Yee), six volumes of Chinese folk songs for chorus, as well as suites, musicals with stories, solos, choruses, and folk songs.

So, in the 1970s, Dr Yip established the Music and Fine Arts Department of the Hong Kong Baptist College integrating with the Hong Kong Children's Choir and Pan Asia Symphony Orchestra, creating an all-round music education network, and his influence in Hong Kong, especially in the music industry, also grew.

In the 1980s, Dr Yip organised the Hong Kong International Children's Choral Festival in 1982, inviting children's choirs from eleven European and Asian countries to exchange and perform in Hong Kong. During the Festival, Dr Yip proposed that the conductors join hands in setting up the International Society of Children's Choir and Performing Arts (ISCCPA). Upon the agreement by all parties concerned, ISCCPA was established, with the aim to organise exchange activities, big and small, according to the conditions of the host countries, which would be responsible for receiving the participants and organising music performances, matched with seminars and presentations. Dr Yip was elected Chairman of the Society, which was headquartered in Hong Kong. In 1987, ISCCPA relocated its headquarter to the Education Department of the John F. Kennedy Center for the Performing Arts in Washington D.C., and Dr Yip was elected Honorary Chairman of the Society.

Founding the Yip's Children Choral and Performing Arts Centre

Leaving the Hong Kong Children's Choir in 1983, Dr Yip founded the Yip's Children Choral and Performing Arts Centre and the Yip's Children's Choir. As a diversified cultural and arts body, the **Yip's Children Choral and Performing Arts Centre** conducted research on the effects of music on the physical and mental development of babies, exploring the activities of babies from nine to eighteen months old. The Centre also systematically developed innovative teaching tools such as computer music games.

The **Yip's Children's Choir** not only completely adopted the system for training and education of children's choirs developed by Dr Yip over the years, but also continued to improve on the system in all aspects and push for a more well-rounded goal, putting his vision for music education, especially children's chorus education, into practice. In addition to performing at local concerts and major events such as the ceremony marking the return of Hong Kong to China and international music festivals, the Choir, with Dr Yip's international network, was also invited to perform in major cities in the US, the UK, and the Mainland China.

葉惠康博士不時在國際性合唱指揮活動上發表培訓兒童合唱團的心得。
Dr Yip shared his experience in nurturing children's choirs on various international choral activities.





葉氏兒童合唱團在1989年踏足莫斯科，在莫斯科音樂學院拉赫曼尼諾夫音樂廳舉行音樂會。Yip's Children's Choir performed at the Rachmaninov Hall of the Moscow Conservatory of Music in 1989.

During the period, Dr Yip gave presentations at the conference of the American Choral Directors Association in 1989, and at the conference of the Association of British Choral Directors in 1996, sharing his experiences in children's music education, for example, the differences of the voices of boys and girls; the management of voice change of boys; voice training for children; change of parts while a chord is progressing, creating a variety of harmonious or discordant chords, even producing extremely strange chord effects; the simplest sight-singing gestures for children and their applications designed by Dr Yip; the application of computer games in aural and memory training as well as learning musical theory, etc.

The Centre set up an instrumental department in 1988, and invited the world-renowned violin educator Prof. Lin Yao Ji to provide guidance. With the cooperation of the teachers, the courses were soon developed. By 1996, the first batch of the instrumental students have become elite performers, able to give open solo performance. In the same year, Dr Yip founded the **Hong Kong Children's Symphony Orchestra**, providing a platform for the outstanding students of the instrumental department to become better musicians.

Starting from 2003, in addition to regular concerts every year, the Hong Kong Children's Symphony Orchestra has made performance tours a part of its professional training, from which the members benefited greatly. The regions the Orchestra had toured included Asia, the Mainland China, the West and East Coasts of the US and Canada, multiple European countries, Australia, and New Zealand. Dr Yip's purpose in arranging the orchestra members to study and exchange at different localities was not only to expand their horizons, open their minds and hearts, strengthen their willpower, and improve their professional music skills, but also, to train their ability for independent living, nurture mutual help and care, and thereby cultivate a healthy interpersonal relationship and outlook on life.

Nurturing Internationally Acclaimed Students

In his music education career of over four decades, besides enabling numerous students to experience the art of music through choral singing, instrument playing, or conducting, Dr Yip has mentored many especially talented students to become music professionals, with some even become internationally acclaimed musicians. Examples like Yip Wing-sie, Jimmy Chiang, Perry So, Lio Kuok-man, and Elim Chan, up-and-coming conductors on the international music scene, have had close master-apprentice relationships with Dr Yip since a tender age. They have each won first prizes at international conducting contests, and are now in the spotlight on the international stage and making their own contributions.

It is impossible to count people having benefited from Dr Yip's music education efforts, who are numerous, but those who have made him most gratified and proud are without a doubt his three daughters: Sincere, Wing-sie, and Nina. Sincere Yip founded the Los Angeles Yip's Children's Choir in 1993, and upon returning to Hong Kong in 2000, she founded the Yip's Children's Musical Theater at the Yip's Children Choral and Performing Arts Centre. She is now the Associate Music Director of the Centre. A revered conductor in Asia, Yip Wing-sie is the Music Director of the Hong Kong Sinfonietta. When she studied at London's Royal College of Music, in the early 1980s, the Director of the College Sir David Willcocks once thought it was a bit difficult for a female to become a conductor. Later, convinced by Yip Wing-sie's competence, the Director wrote to Dr Yip, saying that Yip Wing-sie had attained a certain authority and changed his view on female conductors. Nina Yip was active in the US opera field, and in 1998 she returned to Hong Kong, where she continues to be a singing coach in opera productions and has been involved in over a hundred productions. She is now the Principal Répétiteur at Opera Hong Kong.

Looking back at his own work in children's music education, while agreeing that it has been a success, Dr Yip pointed out that Yip's organisation still needs to continue its efforts. He has always believed that although music learning is a long journey for children, music plays an important role in their education, and therefore his past years invested in children's music education have been worthwhile. As a matter of course, music has also made his life rich and abundant, which is the best 'bonus' possible!



葉惠康博士的三位千金 — (左起) 葉詠詩、葉羨詩及葉亦詩。Dr Yip's three daughters — (from left) Yip Wing-sie, Sincere Yip & Nina Yip.



1997年4月，香港兒童交響樂團成立慶典音樂會舉行前，葉惠康博士與眾小樂手在場外興奮合照。Dr Yip and the little musicians of the Hong Kong Children's Symphony Orchestra were excited before the inaugural concert in April, 1997.

國際音樂同儕的話語 Notes from International Music Colleagues

“你的兒童合唱團是非凡的。經過這次親耳親眼所聽所聞，我們很容易就明白為何全世界都在談論你們了。有這樣才能的合唱團，理應讓整個合唱世界都聽到才是。

與你的天才和叫人喜愛的合唱團同樣地扣人心弦的，是你們七歲的小提琴手李傳韻，我們一生都不曾遇過誰可與他相比的。即使有非凡的才能，在這個年紀的孩子都會被寵壞。作為一位有修養的人如你，我們深信你會幫助及指引他走正確的方向，使他的天才得以發揮到最好境界。我們預言，將來他就算不是最偉大的，也必屬於最偉大的小提琴家中的一位。請繼續告訴我們他的進展。

Your Children's Choir is exceptional to say the least. We could easily understand why they are talked about all over the world. A choir of that calibre deserves to be heard throughout the choral world.

Stealing our hearts equally with your talented and delightful choir, was the seven-year-old violinist Li Chuen-yun. Never in our entire lives have we experienced anything like him. Even with his extraordinary ability, he still possesses the mischief of what would be expected of a boy his age, and that is as it should be. Being the person you are, we are confident you will help to guide him in the right direction in order to utilize his talents to the best of his ability. If he is not the greatest, we predict he will be among the greatest violinists of his day. Please keep us in touch with his progress. ”

Gene Brooks (執行秘書), Raymond Brock (發展總監)
美國合唱指揮聯會, 1987年12月11日

Gene Brooks, National Executive Secretary
Raymond Brock, Director of Development
American Choral Directors Association, December 11, 1987

“我代表1989年ACDA國家會議計劃委員會和參與此次會議的3,054位ACDA會員，向你表達我的感謝，我很欣賞你在世界級的ACDA會議的出色貢獻。我們全體深深地感受到你在會議的演出和講座，是經過細意計劃、千錘百煉和精心準備的成果。我們誠懇地感謝你和合唱團為ACDA會員分享音樂的奉獻和參與。

你在美國的演唱影響了很多生命，對千百位合唱指揮和唱歌的人造成了有意義的改變，謝謝你給與ACDA分享了你的時間、天才和音樂的貢獻。

On behalf of the 1989 ACDA National Convention Planning Committee and the 3,054 ACDA members who attended this conference, please accept my personal gratitude and appreciation for your outstanding contribution to an ACDA event that achieved world-class stature.

We all are very aware that your excellent convention performance and interest session were a result of hundreds of hours of rehearsal time, planning and detailed preparation. We sincerely appreciate the dedication and commitment that you and your singers shared with the membership of the American Choral Directors Association.

Your contribution to choral music-making in America has affected many lives and has made a significant difference to thousands choral conductors and singers. Thank you for sharing your time, talents, and repertoire with ACDA. ”

Diana J. Leland會議主席
美國合唱指揮聯會(ACDA)主席，1989年3月23日

Diana J. Leland, Convention Chairperson
National President-Elect, American Choral Directors Association, March 23, 1989

“葉博士的兒童合唱團音樂會，在莫斯科造成了一個不可磨滅的印象。這是一個有高度文化的、專業的、藝術性的演出，品味優雅，音樂風格敏銳，表情深刻，聲音美妙；團員和指揮間充分的互相了解，使整個合唱團的配合就有如一個完美合調的樂器。

Dr. Yip's children's choir's concerts in Moscow produced an unforgettable impression; a high culture, professionalism, artistic performance, exquisite taste, and a sense for music and style, profound expressiveness, beautiful voices, and a complete mutual understanding between the members of the choir and their conductor. The whole of the Choir is taken leaves and impression at one perfectly tuned instrument. ”

Z.T.阿歷山德諾娜
莫斯科Radot合唱團指揮，1989

Zhadanova Tatiana Alexandrovna
Conductor, Radot Choir, Moscow, U.S.S.R., 1989

“「葉氏兒童合唱團」在牛津舉行的英國合唱指揮聯會(A.B.C.D*)會議上的出色表演，令人深受感動，既抒情又雄壯有力，是世界級的演唱！

Congratulations to Yip's Children's Choir. Your outstanding performance at A.B.C.D* in Oxford was deeply moving, lyrical-energetic and world class singing. ”

大衛·范梭(作曲家)
1996年8月25日牛津

David Fanshawe (Composer)
Oxford, August 25, 1996

葉惠康博士精選作品表 Dr. Yip's Selected Works

清唱劇 Oratorio

- 1968 The Lamb of God 羔羊頌
1975 ARMAGEDDON (a Cantata for solo, duet, mixed chorus and piano accomp., a contemporary sacred music and oratorio)
哈米吉多頓 (最後的戰爭)
(現代聖樂清唱劇，包括獨唱，二重唱，混聲合唱，鋼琴伴奏)

音樂劇 Musical

- 1972 The Story of GHA DA MEILIN –
A Mongolian Hero (a musical with chorus dance and piano accomp.)
蒙古民族英雄嘎達梅林的故事 (音樂劇 — 合唱、舞蹈，鋼琴伴奏)

多媒體音樂 Multimedia

- 2012 New "Book of Genesis" (an artistic work with music, speech and graphic)
新《創世紀》(混合音樂、朗誦及視像作品)

交響曲 Symphony

- 1968 Symphony of the EARTH (orchestral work with voice solo and chorus)
大地交響樂 (獨唱，合唱及管弦樂)
1990 Symphony in E (4 movements)
E音上的交響樂 (四個樂章)
2010 Symphony in E (2010 version) (4 movements)
E音上的交響樂 (2010版本) (四個樂章)

交響詩 Symphonic Poem

- 1978 Our College (chorus and orchestra,
for 25th Anniversary of Hong Kong Baptist College)
我們的學校 (合唱及管弦樂，為香港浸會學院二十五週年慶典委約而作)

協奏曲 Concerto

- 1955 Cello Concerto in A minor (3 movements, cello solo & orchestra)
A小調大提琴協奏曲 (三個樂章，大提琴獨奏及管弦樂隊)
1979 The Temptations of Christ (3 movements, concerto for piano solo, chorus and orchestra)
基督的三個試探 (三個樂章為鋼琴獨奏、合唱和管弦樂而寫)
2011 Temptations (Piano Concerto on the theme of Jesus Loves Me)
試探 (《耶穌愛我》主題鋼琴協奏曲)
2014 Cello Concerto (2014 version) 大提琴協奏曲 (2014版本)
2014 Piano Concerto "Temptations" 鋼琴協奏曲《試探》
2016 Violin Concerto "Heroic" 小提琴協奏曲《英雄》
2017 Violin Concerto "Splendour of the Desert" 小提琴協奏曲《大漠風情》

管弦樂曲 Orchestral Piece

- 1955 Picture of a Market 趕集
2010 Prelude and Fugue in Chinese Style 中國風格的前奏曲與賦格曲
2010 Love for the Homeland Overture 鄉情序曲
2011 Overture for the "Youth" 青年序曲
2013 Storms on the South China Sea 2013 南海風雲 2013

民族樂團管弦樂曲 Chinese Orchestral Piece

- 1990 Overture - "East Meet West"
(commissioned by the Hong Kong Chinese Orchestra)
序曲 - 《中西共匯》(香港中樂團委約創作)

室內樂作品 Chamber Music

- 1962 String Quartet in A Major A大調弦樂四重奏

鋼琴曲 For Piano

- 1968 Fugue No.1 賦格曲第一首
1968 Fugue No.2 賦格曲第二首
1973 Memory of Childhood (piano suite with 5 pieces)
童年回憶 (鋼琴組曲包括五首樂曲)

小提琴曲 For Violin

- 1959 Love Song of Lee Zuen (violin solo with piano accomp.)
利川情歌 (小提琴獨奏，鋼琴伴奏)
1959 Mountain Song of Jian Shi (violin solo with piano accomp.)
建始山歌 (小提琴獨奏，鋼琴伴奏)

其他器樂曲 For Other Instruments

- 1955 Evening in the Forest (bassoon solo with piano accomp.)
山林裡的黃昏 (巴松管獨奏，鋼琴伴奏)

大型合唱曲 Choral Work

- 1981 Congratulation
(A cappella for treble voice, commissioned by 1981 Asia Composer Association Conference for the Opening Ceremony)
祝賀 (女聲無伴奏合唱，1981亞洲作曲家聯會會議委約為開幕音樂會創作)
1983 Strive for a Bright Future (an Anti-Narcotics song, voice and orchestra, commissioned by Hong Kong Anti-Narcotics Committee)
美滿前途全力創 (歌曲，管弦樂伴奏，由香港禁毒委員會委約創作)
1986 Song of Peace (chorus and orchestra, commissioned by the Hong Kong Chinese Orchestra)
和平之歌 (合唱，管弦樂伴奏，由香港中樂團委約創作)
1988 We, the Children (chorus, for the 1988 Hong Kong International Children's Choral Festival)
美好的童年 (合唱，為1988香港國際兒童合唱節創作)
1999 Children, Our Future (chorus, for both of 1999 Beijing International Children's Choral Festival and 1999 Hong Kong International Children's Choral Festival)
兒童是我們的未來 (合唱，為1999北京國際兒童合唱節，及1999香港國際兒童合唱節創作)

