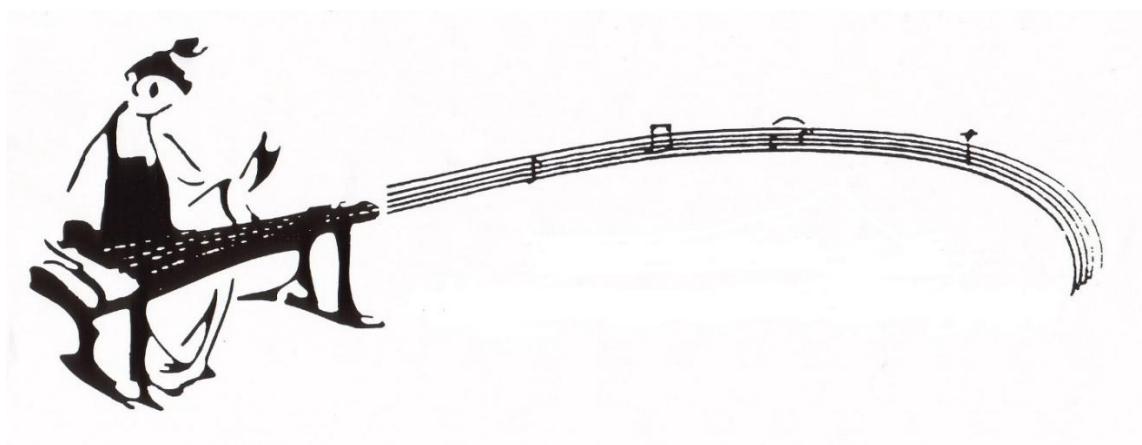


SF Guzheng Music Society 42nd Annual Concert

舊金山古箏樂團第 42 屆週年音樂會

A Celebration of Poetry and Arts

琴箏歌舞頌古詩



Sunday, Aug 24, 2025

San Francisco Conservatory of Music

Caroline H. Hume Concert Hall

50 Oak St, San Francisco

前言

古詩承傳憶先賢，琴箏諧韻頌今朝。

詩，是文化的印記，樂，是心靈的迴響。從李白的豪情逸興，到蘇軾的曠達胸懷，千年詩韻與古箏古琴相遇，訴說古今交織的篇章。

本場音樂會以古箏, 古琴, 提琴, 詩詞朗誦, 舞蹈表演相互交融，讓您在音與韻的流轉中，聆聽歷史的迴聲，感受當下的脈動。

劉維珊

Forward

Ancient poetry carries the legacy of sages past,

New guzheng harmonies celebrate the present.

Music is the universal language.

Poetry is the imprint of culture.

Melody is the echo of the soul.

From Li Bai's unrestrained passion to Su Shi's broad-minded spirit, the timeless charm of classical poetry intertwines with the melodies of the guqin and guzheng, weaving together the past and present in a harmonious narrative.

Weishan Liu

曲目說明

念奴嬌 赤壁懷古

北宋大文學家蘇軾因「烏台詩案」被貶黃州，他看到黃州城外風景壯麗的赤壁和波濤洶湧的長江，感嘆時光流逝，歲月無情。蘇軾遙想三國赤壁之戰，感念古人，揮毫寫下了流傳千古的“念奴嬌 赤壁懷古”

春江花月夜

唐代詩人張若虛，以春，江，花，月，夜，描繪了一幅良辰美景，表達了詩人面對江月發出的感悟。

關山月

關山月是唐代大詩人李白的一首名篇，描寫了遼闊的邊塞和戰爭的場景，表達了遠征的將士望邊疆思故鄉的哀愁和妻子登高望月時的思夫之情。

新酒狂

酒狂是三國時期阮籍所作，他和竹林七賢中的幾位朋友對黑暗的朝政充滿不滿和怨恨，常常聚在一起飲酒大醉。

古琴曲酒狂描寫了酒後跌跌撞撞，喜樂無常的狀態。劉維姍和 David, Bonnie 改編的《新酒狂》，為原曲增添了新的韻味與意境。

良宵引

良宵引是一首古琴名曲，樂曲短小，委婉清新。這首曲子於隋朝問世，明朝尤為盛行，描寫了月夜輕風，表達了文人雅興。

靜夜思

這首詩描繪了一幅寧靜祥和，意境悠遠的畫面，表達了詩人李白在一個秋天的夜晚抬頭望月而產生的思鄉之情。

妻囑情

1882 年美國通過“排華法”，禁止華人入境，來自中國的移民入境後被關進天使島的看守所。被關壓期間，許多有才之士在木牆板上刻寫詩文，表達對故鄉和親人的思念，以及對前途的迷茫和不安。“妻囑情”這首詩，表達了遠在家鄉的妻子對丈夫的囑托，哀告和思念。牡丹花組成員的年齡由 60 到 80 歲。

情人的眼淚

“都板街舞蹈團”是近年來活躍在社區和國際舞台的老年舞者，最高年齡 90 歲，在今天的舞台上出演者最高年齡 86 歲。“飛天舞社”是 UC Berkeley 大學最年輕的一支校花，今天這兩個舞團相遇，是我們音樂會的一大亮點！

月滿弦

這是一首 Kari 最近自己改編的箏曲。她說：劉老師告訴我，“聽的是你的感覺，不用太快太多的技巧”。我就想起這曲子。它原本是一首古琴曲，有好多按滑音 (bending)。我想表達一種平靜的感覺。讓人聽了就會很舒服，懷念。

千金

劉維姍曾經應邀為電影 “Thousand Pieces of Gold” 配樂，隨後譜寫了古箏獨奏曲 “Polly’s Journey”。電影 “Thousand pieces of gold” 講述的是年輕中國女孩 Polly Bremis 移民美國後的傳奇故事。

Anna Wong, 11 歲移民舊金山，歷盡艱辛，克服困難，豁達人生，她的演奏融入了自己的經歷。

邊關的回音

這首雙箏獨奏曲是 Winnie Wong 根據古琴曲《陽關三疊》改編創作的一首獨具韻味和現代氣息的箏曲。

她採用了兩個不同調式的古箏，在表達告別之情的同時，融入了自己對人生旅程的感悟。

將軍詠嘆調

Winnie Wong 根據古曲“將軍令”創作的古箏曲描繪了一幅戰場的畫面，表現了將軍和士兵取得勝利的決心和所做的犧牲。

草原奔馬

這首箏曲是劉維姍多年前遊蒙古草原後,用當地的舞曲譜寫的一首歡快抒情的古箏曲,描繪了草原遼闊的景色和她騎著馬在草原上奔跑時心中發出的感慨。

Program Notes

Remembrance of the Red Cliff

The great poet and scholar of the Northern Song Dynasty, Su Shi, was exiled to Huangzhou following the "Wutai Poetry Case." There, grazing upon the majestic grandeur of the Red Cliff and the thunderous flow of the Yangtze River, he was moved by the transience of time and the relentless passage of the years. As visions of the legendary Battle of Red Cliff and its bygone heroes rose before him like a dream across the water, he composed a poem of enduring sorrow and majesty: "*Niannu Jiao: Reminiscing on the Red Cliff*."

Moonlight over Spring River

The Tang Dynasty poet Zhang Ruoxu wove spring, river, flowers, moon, and night into a luminous tapestry of fleeting beauty, through which he voiced his feelings evoked by the moonlit river.

Moon over the mountain pass

"The Moon Over the Mountain Pass," a renowned masterpiece by the great Tang poet Li Bai, unfolds a vast frontier where war and longing entwine. It depicts soldiers on distant campaigns, their hearts heavy with homesickness, and of wives who, standing atop lofty towers beneath the moon's gentle glow, gaze heavenward, yearning for their absent loved ones.

New Drunken Song

Originally composed by Ruan Ji during the Three Kingdoms period, *Drunken Song* expresses the quiet defiance of the Seven Scholars of the Bamboo Grove—disillusioned souls who turned from a world steeped in corruption to seek freedom in wine and companionship. They frequently gathered to drink with wild abandon, seeking solace and freedom in intoxication.

The original composition vividly captures the staggering, euphoric state of mind born from such revelry. Building on this legacy, Weishan Liu, together with David and Bonnie, offers *New Drunken Song*—a nuanced arrangement that breathes fresh artistic life and deeper emotional layers into the timeless work.

Tune of a Pleasant Evening

"Tune of a Pleasant Evening" is a famous guqin melody—short, delicate, and refreshingly elegant. Originating in the Sui Dynasty and especially popular during the Ming Dynasty, this piece evokes a

moonlit night kissed by a gentle breeze, capturing the refined pleasures and graceful sentiments of the literati.

Quiet Night's Thoughts

This poem paints a tranquil and harmonious scene, rich with profound atmosphere, expressing the poet Li Bai's deep homesickness as he gazes up at the moon on an autumn night.

A Wife's Parting Reminder

In 1882, the United States enacted the Chinese Exclusion Act, barring Chinese immigrants from entering the country. Those who did manage to arrive were confined in detention centers on Angel Island. During their imprisonment, many talented individuals carved poems and writings into the wooden walls, expressing their yearning for home and loved ones, as well as their uncertainty and anxiety about the future. The poem "*A Wife's Parting Reminder*" conveys a wife's heartfelt pleas, advice, and longing sent from afar to her husband. Members of the Peony group range in age from 60 to 80, each bringing a lifetime of grace and experience to the stage.

Lover's Tear

The Grant Ave. Follies Dance Troupe is a vibrant group of senior dancers who have been active in both the community and on international stages in recent years—the eldest member is 90, with today's performer being 86. **Fei Tian Dances**, by contrast, is UC Berkeley's youngest and most energetic campus dance group. Today, the wisdom of age meets the fire of youth—their meeting on stage is one of the most unforgettable highlights of our concert.

Strings for Full Moon

Kari Lee's recently arranged this guzheng piece, drawing inspiration from her teacher Ms. Weishan Liu, who once advised her to "listen to your feeling – don't focus on speed or flashy technique." Guided by that wisdom, Kari reimagined a technically demanding guqin melody—known for its delicate slides and nuanced inflections—not as a showcase of virtuosity, but as an expression of serenity. Her arrangement invites the listener into a quiet space of reflection, evoking a gentle sense of comfort and nostalgia.

Polly's Journey

Weishan Liu was once invited to compose the soundtrack for the film *Thousand Pieces of Gold*, after which she composed the guzheng solo *Polly's Journey*. The film chronicled the remarkable life of Polly Bemis, a young Chinese immigrant whose strength and perseverance defined her path in a new land.

Anna Wong, who immigrated to San Francisco at the age of 11, overcame countless hardships and challenges, embracing life with resilience. Her performance deeply reflects her own life experiences.

Echoes Beyond Border

An uniquely charming modern adaptation of the guqin classic "Three Variations at Yang Pass," Winnie Wang uses two guzheng, each tuned to a different key, to blend the sorrow of farewell with her own reflections on life's journey.

General's Aria

Winnie Wong's guzheng composition, inspired by the ancient melody *General's Order*, paints a vivid portrait of the battlefield—capturing the unwavering resolve of generals and soldiers in their pursuit of victory, as well as the sacrifices they make along the way.

Galloping Horse

This guzheng piece was composed by Weishan Liu years ago, inspired by her journey across the vast Mongolian grasslands. Drawing from local dance melodies, she created a joyful and lyrical work that captures the boundless beauty of the prairie—and the deep emotions stirred within her as she galloped across the boundless plains.

Poems

念奴嬌·赤壁懷古 - 蘇軾

Remembrance of the Red Cliff – Su Shi

大江東去，浪淘盡，千古風流人物。
故壘西邊，人道是，三國周郎赤壁。
亂石崩雲，驚濤拍岸，捲起千堆雪。
江山如畫，一時多少豪傑。
遙想公瑾當年，小喬初嫁了，雄姿英發。
羽扇綸巾，談笑間，檣櫓灰飛煙滅。
故國神遊，多情應笑我，早生華發。
人生如夢，一尊還酹江月。

春江花月夜 - 張若虛 (selections)

Spring Blossoms on the Moonlit River - Zhang Ruo Xu

春江潮水連海平，海上明月共潮生
The spring river flowing down to meet the sea
The bright moon above the waters, merge with the surging tide
滌滌隨波千萬裏，何處春江無月明！
Waves and water shimmering like silver, as far as sight can see
Moon and river, joined together in wondrous light
江流宛轉繞芳甸，月照花林皆似霰；
Nearby, the meandering river surrounded a flowered isle
Its blossoms shine in moonlight, like freshly fallen snow
空裏流霜不覺飛，汀上白沙看不見。
Mist in the air - glows with light gathered from the moon
The white sandy shore merges with the river's silvery water
江天一色無纖塵，皎皎空中孤月輪。
Watch, as the lonely moon rises higher, shining over the land,
Lo! See how river and sky have taken on the same color
江畔何人初見月？江月何年初照人？
Who was the first to see the moon rise over this river?
And when did the beautiful moon first shine upon us?
人生代代無窮已，江月年年望相似。
Generations of man have come, and gone, - year upon year
Yet the shining moon remains, untouched by time
不知江月待何人，但見長江送流水。
For whom does moon shine tonight? For whom does the river call?
All we hear is the river saying farewell to its flowing waters.

關山月 李白

The Moon at the Fortified Pass, Li Bai

明月出天山，蒼茫雲海間。
長風幾萬里，吹度玉門關。
漢下白登道，胡窺青海灣。
由來征戰地，不見有人還。
戍客望邊色，思歸多苦顏。
高樓當此夜，嘆息未應閒。

From Heaven's Peak the moon rises bright,
Over a boundless sea of cloud.
Winds blow for miles with main and might
Past the Jade Gate which stands so proud,
Our warriors march down the frontier
While Tartars peer across Blue Bays.
From the battlefield outstretched here,
None have come back since olden days.
Guards watch the scene of borderland,
Thinking of home, with wistful eyes.
Tonight upstairs their wives would stand,
Looking afar with longing sighs.

靜夜思，李白

Still into the Night – Li Bai

床前明月光
疑是地上霜
舉頭望明月
低頭思故鄉

Before my bed, moonlight all around,
Or, I wonder, is it frost on the ground?
I raise my head to look at the bright moon;
I look down, with thoughts homeward bound

(其二)

明月照我窗
窗前更明亮
明亮如我心
我心思故鄉

The moon shines on my window,
Brighter than ever known;
Just as bright is my heart,
My heart longs for my home

Ensembles



Recitation Group: Led by Ms. Weishan Liu, this group is passionate about weaving the rich musical traditions of the Guzheng and Guqin with the art of poetry recitation, deepening our appreciation and understanding of the enduring insight and inspiration left by the great poets of ancient China.



The San Francisco Guzheng Music Society Peony group is comprised primarily of retired professionals, ranging in age from 60 to 80. Among them are students who have studied with Ms. Weisha Liu for many years, as well as students of Ms Liu's students, May Fong and Betty Look.

They all share a deep love for guzheng music and Chinese culture. They often gather to play music together, which not only keeps their minds active and bodies healthy, but also fosters lasting friendships and brings joy and meaning to

their retirement years.

They are deeply grateful to Ms. Liu for introducing the art of guzheng to the United States and for her passionate, dedicated teaching over the past forty years!



China's Spirit Music Ensemble (CSME) is a guzheng ensemble (Chinese zither) founded in 2003 by guzheng artist and instructor, Winnie Wong. Ms. Wong's vision for CSME was an all inclusive vision. CSME is a community for learning and sharing. They aspire to share and promote cultural experiences through the world of guzheng, giving back to the community and sharing their music and stories of different cultures to audiences of all walks of life regardless of cultural background.

Under the tutelage of Ms. Winnie Wong, students of CSME have become a close community of guzheng enthusiasts and performers also excited for a musical outlet for all their generations. Their training and performance includes classical, folk and contemporary masterpieces of China as well as other parts of the World. Their performances allow the students and

their audiences to learn about China's culture, legends and folklores. To achieve their goals, ensemble members of all ages train extensively year round on finger techniques, artistic expression and understanding the story behind each piece of music. For the younger generations (and the young at heart), music and performing develops their poise, self-discipline, confidence, patience, persistence and consideration for others through teamwork. We strive to help each student and for students to encourage each other in being well-rounded and successful individuals.

China Spirit Music Ensemble's hard work and musicianship has earned them recognition and accolades in the world of performing arts. Their performance and discipline on and off the stage has earned them a respected place in the public's heart. Their members span a diverse range in age, culture and experience. Through the training of Ms. Winnie Wong, they are united through passion for beautiful music



Tranquil Resonance Studio, established in 1998, was named by the late Chinese painter Huen Moon Yan, translated into English by Prof. Charles Egan, and our logo written in calligraphy by master artist Fu Wenyan, to express the tranquil spirit and energy of music, art, tea, and poetry that emanate from David Wong's

studio. Originally just the name of his studio, a space for him to practice and study, Tranquil Resonance Studio is now a center promoting the learning and understanding of classical Chinese culture, introducing the literati arts to the greater community and forming a bridge that links friends, scholars, artists, and musicians of the East Asian traditions.

With the support of great masters like guzheng virtuoso Liu Weishan, Shanghai Conservatory of Music guqin professor and Guangling Qin School master Dai Xiaolian, Ethnomusicology professor Dai Wei, and world renowned artist Zhang Daqian's student 96 year old master artist Fu Wenyan, Tranquil Resonance Studio strives to promote classical Chinese arts, especially those of the Chinese literati, through lessons, performances, workshops and lectures to the greater community. Tranquil Resonance Studio is also home to Tranquil Resonance Guqin Arts Society whose mission is to promote the music and culture of the guqin, and continue the study of ancient Chinese arts and to pass on this cultural legacy to the next generation, preserving traditions millennia old.



Michelle Zheng Group:

Michelle Zheng is a composer, singer, pianist, and the bandleader of the project Lunar Noon. Originally from Santa Cruz, CA but based in San Francisco, she is deeply influenced by the sights and sounds of the forests and ocean that surround both of these places, which find their way figuratively and literally into her music. Michelle grew up playing classical piano and singing in choirs before going on to then write her own music, which merges those experiences with influences like Björk, Imogen Heap, Claude Debussy, Sigur Rós, Silvia Pérez Cruz, Radiohead, Nilüfer Yanya, and John Luther Adams.

Violinist Michael Long is a soloist, chamber musician, concertmaster, and teacher from the hills of East Tennessee, now based in SF. He completed his graduate studies in philosophy at the University of

Chicago before turning back to music as a vocation. As often as possible, he is exploring the natural beauty of the country, especially the National Park System.

Karen Ouyang is a San Francisco–based violinist who loves chamber music for the joy of playing with others. Outside of music, she works as a software engineer and also organizes the concert series by Friends Who Play Chamber Music (fwpcm.eventbrite.com).

Sung Choi is a San Francisco-based freelance cellist and educator. He plays in various ensembles in the Bay Area and especially enjoys exploring the vast world of chamber music. He feels indebted to Jean-Michel Fonteneau, Yoshikazu Nagai, Robert Howard, and Jonathan Golove for his training. He has performed for and worked with many world-renowned ensembles, including the Tokyo, Guarneri, and Pacifica quartets, among others.

Evan Dorsky is a violist, violinist, and chamber music enthusiast from Avon, Connecticut. His nine years in San Francisco have given him more opportunities for musical growth and collaboration than he ever could have dreamed of when he started on the violin at the age of nine, and he is thrilled to be a part of today's show.



The Grant Avenue Follies are a San Francisco-based cabaret troupe of senior women who perform burlesque-style dances and acts. They aim to revive the spirit of San Francisco's Chinatown's historic nightlife while also inspiring older adults and advocating for the Asian American and Pacific Islander communities. Grant Avenue Follies brings to life the legacy of San Francisco Chinatown's golden nightclub era.

Originally comprised of four professional dancers from San Francisco Chinatown's nightclub culture of the 1950s and '60s, they were following doctor's orders to exercise for improved physical health. The Follies rediscovered the sheer joy and freedom of dance and reconnected with their roots!

The Follies generate excitement and appreciation from people of all ages. Their love of life, friendship and readiness to share joy is evident in their appearance and performances.

Chinatown Cha-Cha, a documentary directed by Luka Yang recently premiered throughout China, Europe, United States and Canada has brought the Follies to the world stage.

Fei Tian Dancers



Fei Tian Dancers is a Chinese dance team at UC Berkeley, established in 2003 as a Registered Student Organization on berkeleyclubs.com. They focus on developing dancers' Chinese dance skills and knowledge, promoting awareness of Chinese culture, and performing throughout the Bay Area.

About the Musicians

Weishan Liu



Weishan Liu is the founder of the San Francisco Guzheng Music Society. She began her classical guzheng training at age 11, under Master Cao Zheng (1920-2002). Her breakthrough came at the 1974 Chinese National Traditional Music Competition where, playing her original compositions, “The Magnificent Bronze Gorge,” and “On the Threshing Ground,” she won first prize in both composition and performance categories. She became a member of the Chinese Musicians’ Association and a soloist for the Central Song and Dance Ensemble of China in 1975, representing China when performing for heads of state, including Deng Xiaoping former Chairman of China,

President Jimmy Carter of the United States.

Ms. Liu immigrated to the United States in 1982 and founded the San Francisco Guzheng Music Society. She has been invited to tour and perform in eight countries in South America as well as in England, France, Germany, Japan, Switzerland and Taiwan. She opened with a solo at the Grateful Dead Concert at the Oakland Coliseum in 1986 and has also performed with George Winston, a celebrated American jazz pianist. She also frequently collaborated with Western orchestras and ensembles such as Earplay and The Bay Area Women’s Philharmonic.

In 1986, Weishan Liu received the Outstanding Musician Award from the San Francisco Chinese Culture Center. In 1987, her name was added to The British Institute of World Biography as an internationally outstanding musician. In 1996, she was invited by the Chinese Musicians Association to judge the National Music Competition in China. In 2006, Ms. Liu performed a solo concert at the Herbst Theater in San Francisco, and in 2012, she led the Guzheng Music Society to perform a groundbreaking multi-media 30th Anniversary Concert. She continues to produce and compose innovative concerts for the community annually, showcasing new talent and telling compelling stories.

Anna Wong



Anna Wong has been studying Guzheng under Master Weishan Liu for the past 30 plus years. She performs regularly with Master Liu in community events. After working as a clinical psychologist, she retired from Kaiser Permanente in 2016. She is also an active member on the board of the SF Guzheng Society.

Kari Lee



Kari Lee began her journey with the guzheng under the guidance of Ms. Liu at the tender age of six. Having completed all levels of formal examination, she soon found her own voice—composing from the heart and reimagining familiar melodies into something uniquely her own. Now a third-year student at UC Berkeley, she returns to the stage with a newly arranged piece, a reflection of her evolving artistry and enduring love for the instrument.

Winnie Wong



Winnie Wong, director of CSME was born in Hong Kong and raised in San Francisco, CA. She started her training on the guzheng in 1982 at the age of four under the expertise of guzheng virtuoso, Ms. Weishan Liu. By the age of 5, she had her first debut. The unconditional bond between Ms. Wong, the guzheng and its culture developed immediately. From the beginning, she was surrounded, nurtured and inspired by the world of solo performance, ensemble, choral and

orchestral music. Being from a Chinese immigrant family, guzheng allowed her to stay connected with her roots, but more importantly, share with the community the beauty and importance of diversity.

Ms. Wong's aspirations are to share and promote cultural experiences through performing arts, giving to the community and sharing with the world her love and passion for music. In her youth her performances were a part of universities and college concerts, Asian Arts Museum grand openings, as well as grand openings of Sacramento's federal courthouses and SF Main Library.

In her young adulthood, she founded the "China's Spirit Music Ensemble" to give her growing population of guzheng disciples a "home" to share and develop their skills and understanding for the guzheng, its culture as well as an outlet to share their musical achievements.

Also in the early millennium, she ventured into the exploration of jazz and contemporary guzheng. The passion and collection during her first two decades of experiences in performing led for deeper exploration into the genre of "World Music" and improvisation. In recent years, she's hosted numerous recitals and productions with collaborators from all over the Bay Area and different cultures from around the world. She is currently the director and instructor for "China's Spirit Music Ensemble", principal guzheng soloist for a world Jazz ensemble, "The Ultra World X-tet", and a member of the very uniquely fused Irish-Chinese duo "Willow Stream" alongside Irish harpist, Diana Rowan (combining improvisations with folk Irish and Chinese music as well as new arrangements).

Her four decades of musical and cultural exploration and studies has created Wong's unique style of performance and composition that weaves together her strong bond for her passion in Asian traditional music and the American culture that she was raised in. Her compositions combine the sounds of the old and new with reflections of life's journeys and stories from people around the world.

Her performances transcends the hearts, souls and senses of audiences into a world that surpasses one's imagination. On March 28, 2016 "Listen for Life" presented Ms. Wong with the "Musician of the

Heart" award for her performances, achievements and her dedication towards bridging cultures through music and to encourage a new generation of cultural musicians!

Bonnie Lee



Starting her education in music at an early age, Bonnie Lee began with the piano at the age of five then continued her musical training with guzheng after high school and guqin later in life. A multi-disciplinary scholar, Lee's academic and cultural education showcases her deep understanding and interest in the world and its people. She has devoted herself to various aspects of traditional Chinese culture, including literature, tea, art, and music, studying

with various masters both here and abroad.

As a member of the original youth ensemble for San Francisco Gu-zheng Music Society, under the guidance of guzheng master Liu Weishan, Lee has had the opportunity to study, in depth, the traditions and art of the guzheng. Her interests also lead her to travel around Asia in order to get first hand experience to the diverse folk and traditional arts that intrigue her.

To broaden and deepen her scope of understanding, she studied with guzheng teacher Zheng Weixi, guzheng virtuoso Liu Weishan, Shanghai Conservatory of Music guqin professor and Guangling Qin School master Dai Xiaolian, guqin performer Wang Fei, and traditional painter Huen Moon Yan. She has taken in all these masters have to offer and performs and teaches so that she can pass on these traditions to the next generation.

Lee also served on the Board of Directors for Gu-zheng Society where her administrative and organizational skills were put to good use. As a member of the Qin Sheng Ensemble, formed in 2009 along with David Wong and Winnie Wong, also members of the original youth ensemble, Lee continues to showcase her musical talent and delights the audiences with her performances. It is this passion and interest in the Chinese cultural arts that motivate her to continue to study and promote the Chinese arts, preserving and passing on traditions millennia old.

David Wong



Executive Director of Tranquil Resonance Studio, David Wong brings his passion for the ancient traditions of China to every note he plays on both guqin and guzheng and every cup of tea he brews. A student of the traditional literati arts, studying with guzheng virtuoso Liu Weishan, Shanghai Conservatory of Music guqin professor and Guangling Qin School master Dai Xiaolian, Central Conservatory of Music guqin Master Li Xiangting, world renowned artist Zhang Daqian's student 102 year old master artist Fu Wenyan, and Roy Fong, tea

master and proprietor of San Francisco's most renowned tea house Imperial Tea Court, his passion also led him to graduate studies both in the United States and abroad in China. His studies in the guqin make him the twelfth generation inheritor of the Guangling Guqin School and one of the few to transmit this style here in the United States. Researching and absorbing the depths of his Chinese heritage, he is always enthusiastic to share all that he has learned and showcase the deep-rooted traditions and music of China.