



Winchester House Suite

◆ 20TH ANNIVERSARY CONCERT ◆

11th INTERNATIONAL
AIMUSIC FESTIVAL



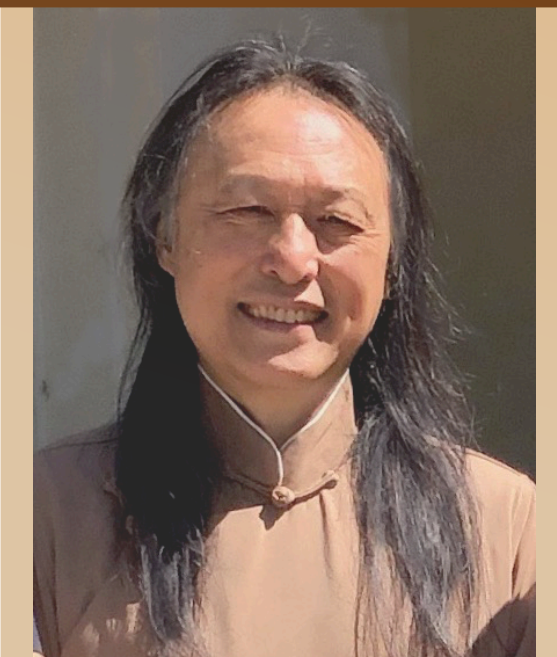
第十二屆
自然
音響
國際愛樂藝術節
【溫徹斯特奇宅組曲】
廿週年紀念音樂會

SATURDAY ◆ MAY 9, 2026 ◆ 7:00 PM

MCAFFEE PERFORMING ARTS CENTER ◆ 20300 HERRIMAN AVENUE, SARATOGA, CA 95070

This educational program is partially supported by:





Gordon Lee
Aimusic.us Director

Working as composer, conductor,
and musician since 1969. Came
to the United States in late 1980s.

MA degree from San Jose State
University. In 1994, he

founded a Chinese music
studio which became FYCO

in 2000 and Aimusic

in 2013. Recipient

of composer and
arts leadership

awards.



Winchester House Suite ♦ 20TH ANNIVERSARY CONCERT

In Lieu of a Welcome Message

To Mrs. Sarah Winchester,

Twenty years ago, your legendary story moved this humble man deeply. Adapting from the Californian folk songs, I composed the thirteen-movement Chinese orchestral suite *The Winchester House*, which was premiered by the Firebird Youth Chinese Orchestra (FYCO). The performance was over an hour long.

This work was dearly loved by the young musicians. They would hum its melodies often, while eating, riding in the car, or resting during rehearsals. The audience loved it as well; the 1,100-seat California Theatre was completely filled, and thunderous applause resounded throughout the hall. The management of the Winchester Mystery House showed their fond appreciation by inviting the orchestra members with their families to visit this iconic landmark. The event was covered by both Chinese and English media, while education and culture organizations praised it warmly as a memorable achievement.

Could it have been you that mysteriously led the president of the Symphony Silicon Valley to our concert? Upon hearing *The Winchester House*, he immediately commissioned me to compose a concerto featuring multiple Chinese solo instruments with a full Western symphony orchestra. Two years later, the world premiere of the symphonic suite *Young Impressions of the Old City*, featuring the erhu, pipa, and sheng, won the composition award from the American Music Center, and once again stirred a wave of media excitement.

Symphonic concertos for Chinese instruments are already uncommon when written for one solo instrument. For three solo instruments together, sixteen years have passed, and I have yet to encounter another. After 2010, I composed several more suites. With your blessing, each performance received an enthusiastic response reminiscent of the premiere of *The Winchester House Suite*.

This year, FYCO commemorates the twentieth anniversary of that premiere by reviving four movements of the suite: *Constructing Llanada Villa*, *Antics on the Staircase*, *Contribution from a Friend*, and *Fruit Drying Shed*. When distributing the scores, two FYCO founding members said no need for new copies as they had saved their original scores all these years.

I was astonished.

Over two decades, they had undergone life-changing events such as marriage, moving, and raising children. What force could have led them, when deciding what old belongings to keep or discard, to preserve these worn sheets of paper that many would consider worthless?

I am but an ordinary man of mortal flesh, merely a student of music—whence could such influence come? Surely it is your great spirit of love—love for the world, love for humanity, love for history and culture, love for art and music—that silently inspired every person who has drawn near.

It is my sincere hope that those who hear *The Winchester House Suite* this time may also feel, through the music, Mrs. Winchester's spirit of love and the power of love, and carry that feeling into their own lives.

With deepest respect,

Gordon Lee

An auspicious day in the year of 2026

Hunter's Point, Silicon Valley

11th INTERNATIONAL
AIMUSIC FESTIVAL



NATURAL SOUND

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fyco.org



Gordon Lee
Aimusic.us Director



Winchester House Suite ◆ 20TH ANNIVERSARY CONCERT

11th INTERNATIONAL
AIMUSIC FESTIVAL



NATURAL SOUND

自然音響

第十一屆 自然音響國際愛樂藝術節

【溫徹斯特奇宅組曲】

廿週年紀念音樂會

代歡迎詞

溫徹斯特夫人在上：

二十年前，閣下的傳奇故事感動末學，遂根據加州民歌寫成了十三章的民族管絃樂【溫徹斯特奇宅組曲】，由火鳳青丰國樂團首演，演奏逾一小時。

【奇宅】一作，小樂手們甚是喜愛，一有空便哼唱其旋律：吃飯時、乘車時、排練休息時；觀眾們亦喜愛，一千一百座位的加利福尼亞劇院座無虛席，掌聲雷動；溫徹斯特奇宅管理部門亦深為欣賞，邀請全體火鳳團員與家長赴此經典景區作客；中英文電視、電台、報刊、雜誌爭相報導；文教界亦交口稱譽，傳為美談。

莫非是閣下冥冥之中，引領矽谷交響樂團團長前來觀賞火鳳音樂會？當他聽畢【奇宅組曲】，即刻邀我創作一首由數件中國樂器獨奏，整支西洋管絃樂團協奏之交響作品。於是，兩丰後，世界首演了二胡、琵琶、笙交響組曲【老城童趣】，還獲得了美國音樂中心的作曲獎，再度掀起了媒體熱潮。

民族樂器之交響協奏曲，單件者已不多見；兩件者更如龍麟鳳爪；三件者，十六丰過去，至今尚未再見。二〇一〇丰後，我又編寫數首組曲，托夫人之福，每次演出，皆有類似【奇宅】首演時之熱烈反響。

今丰，火鳳紀念【奇宅】首演二十周年，復排「建造謙卑之家」、「鄰童樓戲」、「友人捐獻」、「午後乾果棚」四段。分發樂譜時，兩位火鳳創始老團員告訴我：不吝再給譜，她們仍保存著當丰的舊譜。我聞之愕然。

二十丰間，她們幾經遷徙，甚至歷經了結婚生子等人生巨變。是何等力量，使她們在老物件取捨之間，仍選擇保留這些在許多人眼中毫無價值的舊紙？

在下凡胎俗骨，一介樂生，何來過人之力？想必是閣下愛世界、愛世人、愛歷史文化、愛藝術音樂的大愛氣質，冥冥之中感召著每一位接近您的人。

誠盼此次聽到【奇宅組曲】的觀眾，亦能從音樂中感受到溫徹斯特夫人愛的精神、愛的力量，並將這份感受帶入生活之中。

謝坦 稽首二〇二六 丙午吉日 矽谷獵人角下

謝坦

愛樂音專——火鳳青年國樂團總監

六十年代開始演藝編排創作，八十年代來美求學藝術，聖荷西州立大學劇院藝術碩士，一九九四年建立東方國樂中心，而後創建火鳳青年國樂團，二〇一三年樂團擴展為愛樂音專。獲矽谷藝術委員會藝術領導獎、加州文化創新中心藝術家獎、美國音樂中心作曲家獎。

Winchester House Suite ♦ 20TH ANNIVERSARY CONCERT

Artistic Director: *Gordon Lee* • MC: *Sarah Pu*

Lobby Performances

Peking Opera Percussion Prelude: *Datong*

Yangqin-Zheng Quartet *The Legend of the Condor Heroes*

1. Children Voice Performance — Aimusic Beginner Group
Conductor: Wenying Wu

- A. *You Are My Sunshine*
- B. *Your Smile Is So Beautiful*
- C. *Fireflies*

2. Erhu Solo *Ballad of Northern Henan*
Composer: LIU Wenjin
Performer: Charisse Un • Yangqin accompaniment: Madelyn Cheung

3. Chinese Ensemble — Aimusic Intermediate Group Conductor: David Tang
- D. *America the Beautiful*
 - E. *Congratulations*

4. Yangqin-Zheng Duet *Voicing Through the Zither*
Composer/Instructor: Wenying Wu
Performers: Madelyn Cheung & Yolanda Jiang

5. Chinese Ensemble — Aimusic Pre-Orchestra Conductor: David Tang
- F. *Morning Has Broken*
 - G. *Flowers Won't Bloom Without Rain*

6. Yangqin-Zheng-Cello Trio *Butterfly and Blue*
Composer: TAO Yimo • Arranger/Instructor: Wenying Wu
Performers: Yolanda Jiang, Audrina Au, Nina He, Terence He
Lanxin Nie, Madelyn Cheung

~ Intermission ~

7. Chinese Orchestra *Taiwan Folk Song Rhapsody*
Composer: WU Hua • Conductor: Wenying Wu

- i. *The Blue Mountains*
- ii. *Darkening Sky*
- iii. *The Grasshopper Teasing the Rooster*
- iv. *Green Mountains and Clear Waters*
- v. *Dance Music*

8. Dizi Unison: Folk Tune *Little Cowherd*
Arranger: LIU Sen • Instructor: Eddie Hsu • Conductor: Wenying Wu
Performers: Ryan Chan, Xinyi Yang, Lucas Huang, Ryan Ouyang

9. Chinese Orchestra: Shaanbei Folksong *Thirty Miles*
Arranged by LIU Wenjin, Gordon Lee • Conductor: Gordon Lee
Led by: John Chiang (Banhu), Zhang Yu (Guanzi)

10. Chinese Orchestra: Selections from *Winchester House Suite*
Composer/Conductor: Gordon Lee

- A. *Constructing Nanada Villa*
- B. *Antics on the Staircase*
- C. *Contribution from a Friend* Plucked Instrument Ensemble
- D. *Fruit Drying Shed*



Winchester House Suite ◆ 20TH ANNIVERSARY CONCERT



NATURAL SOUND

自然音響

第十一屆 自然音響國際愛樂藝術節

【溫徹斯特奇宅組曲】

廿週年紀念音樂會

曲 目

藝術總監：謝坦 ◆ 導聆：浦江

大廳迎賓

◆ 京劇開場鑼鼓：【打通】
◆ 古箏、揚琴四重奏【射雕英雄傳】

童聲演唱【你是我的陽光】

【你笑起來真好看】

【蟲兒飛】

表演：愛樂音專初級組／指導教師：吳文英

二胡獨奏【豫北敘事曲】

作曲：劉文金／演奏：阮思瑜／揚琴伴奏：張淳睿

合 奏【燦爛美國】

【恭喜恭喜】

演奏：愛樂音專中級組／指揮：唐小衛

揚琴古箏二重奏【訴琴】

作曲、指導教師：吳文英

演奏：張淳睿、江茵旻

合 奏【破曉】

【雨不灑花花不紅】

演奏：愛樂音專準樂團／指揮：唐小衛

揚琴、古箏、大提琴三重奏【蝴蝶與藍】

作曲：陶一陌／編曲、指導教師：吳文英

演奏：江茵旻、區潼瑤、何詩齡、賀意軒、聶蘭馨、張淳睿

休 息

民族管絃樂【台灣民謠狂想曲】

編曲：吳華／指揮：吳文英

一、【高山青】

二、【天黑黑】

三、【草蜢弄雞公】

四、【青山綠水好風光】

五、【舞曲】

笛子齊奏【小放牛】——民間樂曲／編曲：劉森

演奏：曾健勇、楊心怡、黃軒穎、歐陽瑄／指揮：吳文英

民族管絃樂【三十里鋪】——陝北民歌

編曲：劉文金、謝坦

板胡領奏：江嘉瑞、管子領奏：于璋／指揮：謝坦

民族管絃樂【溫徹斯特奇宅】組曲選

作曲、指揮：謝坦

甲、【建造謙卑之家】

乙、【鄰童樓戲】

丙、【友人捐獻】彈撥樂合奏

丁、【午後乾果棚】

* 演奏除註明外，皆為火鳳青年國樂團。
* 節目更換，恕無預告。

Winchester House Suite ♦ 20TH ANNIVERSARY CONCERT

2026 Community Performances

1. Mountain View City Library, Sat. 1/31
2. City of Milpitas, Fri. 2/13
3. Sunnyvale Public Library, Sat. 2/14
4. Berryessa Library, Sat. 2/14, San Jose
5. Saratoga Library, Sat. 2/21
6. Moldaw Residences, Sat. 2/21, Palo Alto
7. The Forum at Rancho San Antonio, Sat. 2/21, Cupertino
8. Alviso Library, Sun. 2/22, San Jose
9. Leigh High School, Fri. 2/28, San Jose
10. Martin Luther King, Jr. Library, Sat. 5/16, San Jose
11. Educational Park Branch Library, Sat. 5/23, San Jose



第十一屆
自然音響
國際愛樂藝術節
溫徹斯特奇宅組曲
廿週年紀念音樂會

Winchester House Suite ◆ 20TH ANNIVERSARY CONCERT

Musicians 樂手名單

Beginners 初級班

- ◆ **Wind** 管樂
 - Dizi 笛子
Lucas Wang 王顯燃
- ◆ **Plucked Instruments** 彈撥樂
 - Pipa 琵琶
Mia Ma 馬鶴妍
- ◆ **Strings** 絃樂
 - Erhu 二胡
Evi Goli 吳玉蘭
Ruby Liang 梁如冰
Lucy Nie 聶志欣

Intermediate 中級班

- ◆ **Wind** 管樂
 - Dizi 笛子
Julianne Lee 李健心
- ◆ **Plucked Instruments** 彈撥樂
 - Liuqin 柳琴
Christabelle Zheng 鄭悅雯
Iris Chiu 邱品瑄
- Yanqin** 揚琴
Sophie Wu 吳雨茗
- Ruan** 阮
Josephine Lee 李建悅
- ◆ **Strings** 絃樂
 - Erhu 二胡
Kinsley Zhou 周樂萱



Beginners 初級班



Intermediate 中級班



Pre-Orchestra 準樂團

Pre-Orchestra 準樂團

- ◆ **Wind** 管樂
 - Dizi 笛子
Yunao Xu 許昀敖
Zuhao Liang 梁祖豪
Dean Chen 陳昱光
- Suona** 嗩吶
Ethan Zhu 朱道勤
- ◆ **Plucked Instruments** 彈撥樂
 - Pipa 琵琶
Lisa Zhang 張悠然
- Ruan** 阮
Jayden Ho 何彥毅
William Zheng 鄭祺威
- Zheng** 箏
Luna Truong 張雨平
Nova Truong 張雨安
Nicole Zheng 鄭祺英
Alice Gan 甘家寧
- ◆ **Strings** 絃樂
 - Erhu 二胡
Edrick Chiu 邱直育
Vanessa Jiang 江敏瑜
Harrison Kang 康迎宣
Felicia Jin 金涵昱
Angela Kuang 鄺樂恩
- Cello** 大提琴
Ryan Yu 余懷瑾

【温徹斯特奇宅組曲】
第十一屆自然音響國際愛樂藝術節
廿週年紀念音樂會

Winchester House Suite ◆ 20TH ANNIVERSARY CONCERT

FYCO 火鳳青年國樂團

Musicians 樂手名單

11th INTERNATIONAL
AIMUSIC FESTIVAL



NATURAL SOUND

自然音響

◆ Wind 管樂

Bangdi 梆笛

Ryan Chan 曾健勇#
Xinyi Yang 楊心怡★

Qudi 曲笛

Lucas Huang 黃軒穎

Xindi 新笛

Ryan Ouyang 歐陽瑄★

Sheng 笙

Jonathan Li 李庭健#
Samantha Yeung 楊綽敏
Sean Li 李元晟

Suona 嗩吶

Jayden Sui 隋曉喆
Zhang Yu 于璋@

Tenor Suona 次中音嗩吶

Mark Kuo 郭霆宇@

◆ Plucked Instruments 彈撥樂

Liuqin 柳琴

Kandace Ho 何采宜#
Claire Chen 陳瑾琳
Michelangelo Chan 陳忠偉
Emily Lin 林意嵐@

Pipa 琵琶

Haotian (Tim) Chen 陳浩天#
Nina Wu 武妮娜
Clemence Wong 黃宇馨★

Yangqin 揚琴

Madelyn Cheung 張淳睿#
Terence He 賀意軒★
Lanxin Nie 聶蘭馨
Wenyng Wu 吳文英@

Zhongruan 中阮

Christopher T. He 何天澤#
Charis Wong 黃宇柔

Sanxian 三弦

Monique Kuo 郭瑞濠△

Zheng 箏

Audrina Au 區潼瑤
Yolanda Jiang 江茵旻#
Nina He 何詩齡

◆ Percussion 打擊樂

Emily Wong 王心怡&

Angela Chen 陳安琪&
Wenting Tan 譚文婷+
Ying Chen 陳穎+
Laurie Lee 李思佳△

◆ Strings 絃樂

Banhu 板胡

John Chiang 江嘉瑞@

Gaohu 高胡

Charisse Un 阮思瑜^^
Sarah Tseng 曾子玆
Genevieve Lam 林婉羚★

Erhu 二胡

Audrey Tam 譚朗菁#
Isabella Luo 羅雅馨★
Kaden Liu 劉海峰
Yi Ren 任伊
Nicholas Lam 林裕曦
Gilbert Kang 康進宣

Zhonghu 中胡

Erin Liu 劉逸靈
Ping Huey 沈依平△

Cello 大提琴

Noriko Gervacio Denda
Benjamin He 何本傑
Bei Chen 陳備@



【溫徹斯特奇宅組曲】
第十一屆自然音響國際愛樂藝術節
廿週年紀念音樂會

^^ Concertmaster 樂團首席

Principal 聲部長

★ Soloist 獨奏樂手

@ Teaching artist 教師

△ Founding musician 火鳳創始團員

& Former musician 前火鳳團員

+ Associate musician 合作樂手

Winchester House Suite ♦ 20TH ANNIVERSARY CONCERT

2026 Graduates Testimonies

應屆畢業生感言

Noriko Gervacio Denda ♦ Cello 大提琴

Since I was four years old, Aimusic.us on Saturdays has not only been a comfort but something I look forward to every week.

Growing up I had two older sisters who were always playing instruments, I was constantly surrounded by music.

My journey with music started with the piano and Emily Laoshi. She taught me the fundamentals of music and, even though I didn't continue down that path, I apply her guidance daily.

When I was six, I began learning violin with Lin Laoshi. I later joined YOSV, and after Aimusic shut down the western side of the orchestra, I transitioned from violin to cello. At fourteen, I took a few lessons with Chen Bei Laoshi before joining pre-orchestra.

Later that year, Gordon invited me to join FYCO, so I started out playing percussion for the first few weeks, and honestly had no idea what I was doing, but through FYCO I met some of my closest friends, including Nat, Tim, Clemence, Rina, Ben and Charisse.

Although I've only been in FYCO for two years, I've learned to push myself outside of my shell and perform proudly. I'm especially grateful to Chen Bei Laoshi for being patient with me during my transition from violin to cello and to Gordon for giving me a chance in FYCO when I had very little skill on cello. I'm grateful for every one of my conductors, teachers, and friends who has been part of these past 12 years. Aimusic has made such a lasting impact on my life, and I'll be forever be grateful.

從四歲開始，每個星期六到愛樂音專上課，不僅帶給我安定與陪伴，更成為我每週最期待的時光。

在成長過程中，我有兩位姊姊都在學習樂器，因此我一直生活在音樂的環境之中。我的音樂之路始於鋼琴，跟隨林意嵐老師學習。她為我打下了紮實的音樂基礎，雖然我後來沒有繼續走鋼琴這條路，但她的教導至今仍深深影響著我。

六歲時，我開始跟隨林競老師學習小提琴，之後也加入了矽谷青年交響樂團。當愛樂停止西洋樂團的發展後，我從小提琴轉為學習大提琴。十四歲時，我跟隨陳備老師上過幾堂課，之後加入了準樂團。

同年稍晚，謝老師邀我加入火鳳青年國樂團。剛開始的幾個星期我負責打擊樂，其實完全不知道自己在做什麼，但也正是在火鳳，我認識了許多最親密的朋友，包括 Nat、Tim、Clemence、Rina、Ben 和 Charisse。

雖然我在火鳳只有兩年的時間，但在這裡我學會了突破自我，勇敢地站上舞台表演。我特別感謝陳老師，在我從小提琴轉換到大提琴的過程中給予耐心指導；也感謝謝老師，在我大提琴技巧尚未成熟時給了我加入火鳳的機會。同時，我也感謝這十二年來所有指揮、老師與朋友的陪伴。愛樂音專對我的人生產生了深遠的影響，我將永遠心懷感激。



• 12 years •

【温徹斯特奇宅組曲】
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廿週年紀念音樂會

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2026 Graduates Testimonies

應屆畢業生感言



• 10 years •

Sarah Tseng 曾子玆 ♦ Erhu 二胡

When I first joined Firebird Youth Chinese Orchestra (FYCO) in third grade, I high-key didn't know what I was doing. I was put into Erhu because I had played violin for a year, but honestly, I didn't even know what an Erhu was. But through my 10 years here at FYCO, I've learned to really appreciate Chinese music and culture. When I see characters playing Chinese instruments in the C-dramas I watch, I feel a sense of pride, knowing that I play similar pieces as well.

At community performances, foreigners always have this sort of curiosity and amazement towards our orchestra. They always ask questions and make comparisons, but honestly, I used to not understand this sort of enthusiasm. To me, the instruments and music we played was just an everyday occurrence. But recently, when I listen to recordings of our performances, or listen to the rest of the orchestra in the middle of rehearsal, I get surprised by how good our orchestra is. In those moments, I think I understand what our audience feels when listening to us play.

FYCO has let me make friends, learn about my culture, and even something to write about in my college essays! I wanted to thank John for always putting up with my lateness, Monica for printing sheet music for the Erhu section when we don't have it, and all my friends who made these 10 years of every Saturday class fun!

當我在三年級第一次加入火鳳青年國樂團時，老實說，我完全不知道自己在做什麼。我因為學過一年小提琴，被分到二胡聲部，但其實我當時連二胡是什麼都不知道。然而，在火鳳的十年時光裡，我逐漸學會真正欣賞中國音樂與文化。當我在追的陸劇中看到角色演奏中國樂器時，心中總會湧起一份自豪，因為我知道自己也在演奏類似的曲目。

在社區演出時，外國觀眾總是對我們的樂團充滿好奇與驚喜。他們常常提問、做各種比較，但老實說，我以前並不太理解這種熱情。對我而言，我們演奏的樂器與音樂只是再日常不過的事情。但最近，當我聽我們演出的錄音，或是在排練中靜下來聆聽整個樂團時，常常會驚訝於我們的表現其實非常出色。在那些時刻，我似乎也能體會觀眾聆聽我們時的感受。

火鳳樂團讓我結交了朋友，讓我更了解自己的文化，甚至還成為我大學申請作文的素材之一！我想特別感謝江老師，總是包容我的遲到；感謝 Monica，在我們沒有譜時幫二胡聲部印樂譜；也感謝所有朋友，讓這十年每個星期六的課程都充滿歡笑與回憶！



NATURAL SOUND

自然音響

【溫徹斯特奇宅組曲】
第十一屆自然音響國際愛樂藝術節
廿週年紀念音樂會

Winchester House Suite ♦ 20TH ANNIVERSARY CONCERT

2026 Graduates Testimonies

應屆畢業生感言

Ryan Chan 曾健勇 ♦ Dizi 笛子

Hearing the dizi for the very first time, similar to the sounds of a bird's song, drew me into picking up the instrument when I was 9.

Now it's been 9 years, and I'm still here playing the Dizi and performing in FYCO for the last time. I am forever grateful for the orchestra for helping me get in touch with my cultural roots, and also allowing moments to step back from modern music and being immersed in traditional orchestral music.

Performing in FYCO has taught me not just how to master the bamboo flute, but also how to cultivate a familial environment as a section leader with my Dizi partners. I want to thank them for a memorable experience in FYCO, filled with stories and laughs. I also want to thank Li Laoshi and Hsu Laoshi for providing a fun journey while teaching me to play the Dizi.

And lastly I want to thank Xie Laoshi and the entirety of the orchestra. Through hours of rehearsals and commitment, you each have given it your all to make sure every piece can be enjoyed beautifully by the audience, and I am so thankful and proud to be a part of that. I'm honored that I was able to help spread our love for our music and culture, and I want to thank FYCO for the wonderful opportunities they have provided.

當我第一次聽到笛子的聲音時，那如同鳥鳴般清脆動人的音色，吸引了九歲的我拿起這件樂器。

轉眼九年過去，我依然在這裡吹奏笛子，也即將最後一次以團員身分在火鳳青年國樂團登台演出。我由衷感謝樂團，讓我得以重新連結自己的文化根源，也讓我在繁忙的現代音樂之外，能夠沉浸於傳統民族管弦樂的世界之中。

在 FYCO 的演出經歷，不僅教會了我如何精進笛藝，也讓我在擔任聲部長的過程中，學會與夥伴們建立如家人般的情誼。我想感謝我的笛子聲部夥伴們，帶給我充滿故事與歡笑的珍貴回憶。同時，也要感謝李老師與許老師，在教導我吹奏笛子的過程中，帶來一段充滿樂趣的學習旅程。

最後，我要感謝老師以及整個樂團。經過無數次排練與投入，大家都全力以赴，只為讓每一首作品都能以最美好的方式呈現給觀眾。我對能成為其中一員感到無比驕傲與感激。能夠為傳遞我們對音樂與文化的熱愛盡一份心力，我深感榮幸，也衷心感謝火鳳所帶來的每一個寶貴機會。



• 9 years •

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• 9 years •

Xinyi Yang 楊心怡 ♦ Dizi 笛子

When I was little, I wanted to play the guzheng.

I don't believe that our lives are predestined, but I do believe in the butterfly effect, that one choice can lead to a whole different life. It was only because I talked back to my mom, which I promised I wouldn't do that day so she would buy a guzheng for me, that I ended up playing the dizi. I remember taking the music test with Gordon, during which I sang Gigi Leung's "Fireworks" while he covered his ears and he asked me, "That's it?" Then I was presented with the dizi and the pipa. Encouraged by my above-average lung capacity and experience in synchronized swimming, I chose the dizi.

I am infinitely glad I did. Dizi performance is my longest standing passion; I haven't done anything else for nine continuous years. Through it, I have found endless confidence, connection, and opportunity. I've been able to play and host performances for over 100 crowds. Working on my technique calms me down. Striving to improve satisfies my competitive side, but learning to read and work together with an orchestra is also a fulfilling endeavor, and one I'm proud of my improvement in.

My section members are a constant in this journey. I've met many amazing people, from Charisse whom I played soccer with at SJCC to Samantha, who might be my favorite piano player, and Noriko, my only remaining friend from synchro. I remember too Karuna and the boy I played with in my first years. In particular, though, Luke, Catherine, Ryan Chan, Lucas, and Ryan Ouyang have made FYCO so much more fun. Even though the dizi section is a bit "scuffed" at times, it's a community I'll always cherish and miss.

當我還小的時候，我想學的是古箏。

我不相信人生早已被命運安排好，但我相信蝴蝶效應——一個選擇，足以帶來截然不同的人生。正因為那天我頂撞了媽媽，而我原本答應過她，只要乖乖聽話，她就會買一台古箏給我，結果我最後走上了學笛子的路。

我還記得和謝老師面試音樂測驗時，我唱了梁詠琪的〈花火〉，他一邊摀著耳朵，一邊問我：「就這樣嗎？」接著，他拿出了笛子和琵琶讓我選。由於我肺活量比一般人好一些，再加上曾經練過花式游泳，我便選擇了笛子。

我無比慶幸自己做了這個決定。吹笛子是我持續最久的熱情；九年來，我從未間斷。透過它，我獲得了無數的自信、連結與機會。我曾在超過一百場演出中擔任演奏與主持。練習技巧能讓我平靜下來；追求進步滿足了我好勝的一面，而學習視譜、與樂團合作，也是一件充滿成就感的事，我也為自己的成長感到驕傲。

在這段旅程中，我的聲部夥伴始終陪伴著我。我認識了許多很棒的人，像是在 SJCC 和我一起踢足球的 Charisse、可能是我最喜歡的鋼琴手 Samantha，以及 Noriko——我在花式游泳時期唯一還保持聯絡的朋友。我也記得 Karuna，還有那些我剛開始幾年一起演奏的夥伴。

尤其是 Luke、Catherine、Ryan Chan、Lucas 和 Ryan Ouyang，讓火鳳變得更加有趣。雖然笛子聲部有時候有點「混亂搞笑」，但那是一個我永遠珍惜、也永遠懷念的大家庭。

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應屆畢業生感言



• 8 years •

Lucas Huang 黃軒穎 ♦ Dizi 笛子

Piano at 4? No. Violin at 8? No. Guitar at 12? No. Instruments never really spoke to me, and I never spoke to them. But then, I met the dizi. Its light-hearted, breezy voice spoke to me and resonated in my ear. Dizi, a traditional Chinese flute made from bamboo, has a thin membrane covering an extra hole to produce a unique sound. My creative side is expressed through my dizi, the emotion, the culture, and the connection.

After practicing for 5 years, I auditioned for the Firebird Youth Chinese Orchestra (FYCO). I thought playing music was just pressing notes and blowing, but the dizi made me realize it was more than that. Even just changing the air flow or the way the membrane is shaped allowed me to produce unique sounds, and mixing techniques together to play a piece was fascinating. I began telling stories without words, but instead with music. Creativity, to me, was taking something traditional and putting my own spin on it, something I can convey with my dizi.

Creativity isn't just an individual expression; it's bigger than that. I've noticed that there are barely any Chinese orchestras in my area, so I felt honored that I was in one. We would often perform at libraries, schools, and churches, and after the performance, the audience would ask us questions like "What instrument is that?" and "What does this piece mean to you?" To me, these conversations may seem small, but they are meaningful, and they replace stereotypes with curiosity and appreciation. Through these performances, our music allowed us to bridge cultural diversity and help eliminate cultural prejudice, allowing others to gain a newfound appreciation for Chinese culture.

The dizi has changed the way I see myself and my place in the world. Instead of keeping my culture dormant, I've learned to share it confidently. Playing the dizi helps me connect with my own culture, but also allows me to share it with others. I really appreciate everyone who has helped me get here, and also Aimusic as a whole will be a part of me for the rest of my life.

四歲學鋼琴？沒有。八歲學小提琴？沒有。十二歲學吉他？也沒有。樂器似乎從來沒有真正對我說話，而我也沒有對它們開口。直到後來，我遇見了笛子。

笛子那輕快悠揚、如清風般的聲音對我說話，在我耳邊產生共鳴。笛子是一種以竹子製成的中國傳統吹管樂器，在管身上覆有一層薄膜，使它能發出獨特的音色。我的創造力，便透過笛子得以表達——其中有情感，有文化，也有人與人之間的連結。

練習了五年後，我報考了火鳳青年國樂團（FYCO）。原本我以為演奏音樂只是按音孔、吹出聲音而已，但笛子讓我明白，音樂遠不止如此。即使只是改變氣流的運用，或調整笛膜的貼法，都能產生獨特的聲響；而將各種技巧融合起來演奏一首作品，更令人著迷。我開始學會不用言語，而是用音樂說故事。對我而言，創造力就是在傳統之中加入自己的風格，而這正是我能透過笛子傳達的事物。

創造力並不只是個人的表達，它的意義遠比這更大。我注意到，在我居住的地區，華人樂團少之又少，因此能成為其中一員，我深感榮幸。我們經常在圖書館、學校與教堂演出。演出後，觀眾常會問我們：「那是什麼樂器？」、「這首曲子對你有什麼意義？」對我來說，這些對話看似微小，卻十分珍貴；它們以好奇與欣賞，取代了刻板印象。透過這些演出，我們的音樂成為文化交流的橋樑，幫助消除文化偏見，也讓更多人重新認識並欣賞中華文化。

笛子改變了我看待自己與世界的位置。與其讓自己的文化沉睡不語，我學會了自信地分享它。吹奏笛子，不僅讓我與自己的文化產生連結，也讓我有機會把這份文化分享給他人。我由衷感謝一路上幫助過我的每一個人，也感謝愛樂音專給予我的一切。愛樂—火鳳將永遠成為我生命的一部分。

如今即將畢業，回首這段旅程，我心中充滿感恩與不捨。感謝火鳳，讓我成長、讓我蛻變、也讓我帶著更堅定的步伐，迎向未來的舞台。

◆ Wenying Wu, Conductor 吳文英 • 指揮

Graduated from the China Conservatory of Music with a major in Yangqin, with additional training in Guzheng, piano, and percussion, and formal studies in composition, harmony, and conducting. Selected for advanced postgraduate study, she developed a multidimensional approach to musical structure and artistic integration.

Ms Wu's artistic practice centers on conducting, extending into composition and cross-ensemble musical design. In Beijing, she served as section rehearsal conductor for *Golden Sail* Chinese Orchestra, leading successful performances of *Jade* by WANG Danhong, demonstrating refined control of texture and ensemble balance. Through extensive work with youth orchestras, she has cultivated a conducting style that combines structural precision with expressive intensity.

Currently based in California, she teaches at Aimusic, directing ensembles from beginner to advanced levels while remaining active as a conductor and composer. Her works span chamber and ensemble settings, including *Voicing Through the Zither*, *Purple Passion*, *Fengqing*, *Spring Beauty*, and *Butterfly and Orchid*, integrating traditional vocabulary with contemporary expression. *Voicing Through the Zither* and *Fengqing* received First Place of Silver Award at the Dunhuang Cup, while *Spring Beauty* won the top award at U.S. Yangqin competition in 2021.

Ms Wu's conducting is distinguished by clarity of structure, refined control of sonority, and a compelling sense of musical expressiveness, reflecting a cross-cultural artistic vision that bridges tradition and modernity.

畢業於中國音樂學院民族器樂專業，主修揚琴，並研習古箏、鋼琴與打擊樂，系統修習作曲、和聲與多聲部配器，曾入選研究生研習班深造，奠定多維度之音樂結構思維與整合能力。

其藝術實踐以指揮為核心，並延伸至創作與跨編制音樂語言之建構。早年活躍於北京樂團體系，曾任北京著名金帆民樂團聲部排練指揮，成功排練並演出王丹紅作品《翡翠》並和北京著名同文中學民樂團成功排練演出自己編創的《塔吉克節日》，受到觀眾的熱烈響應。展現對民族音樂聲響層次與織體控制之敏銳掌握。其後於多所學校樂團從事排練與演出指導，逐步形成兼具結構精準與表現張力之指揮風格。

赴美後，任教於加州愛樂音專，負責從基礎至高階各級合奏之排練與舞台製作，持續活躍於指揮、教學與創作領域。其作品涵蓋室內樂與多編制合奏，包括《訴秦》、《紫色激情》、《風情》、《春顏》以及改編阿根廷的阿斯托爾·皮亞佐拉 *LiberTango*、《蝴蝶與藍》、《梁祝》以及由本人改編配器並指揮的唢呐獨奏《慶豐收》，去年亦親自排練、指揮並演出弦樂作品《峨眉調》等，融合民族語彙與當代表達。其中《訴秦》與《風情》榮獲敦煌杯作品比賽銀獎第一名，《春顏》於2021年榮獲全美揚琴大賽原創與演奏大獎。

其指揮風格以清晰結構為基礎，兼具細膩音色控制與整體聲響塑造能力，致力於在當代語境中重塑民族器樂之舞台表達，展現出兼融東西的藝術視野與穩健而富感染力的舞台掌控力。



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Aimusic Instructors 愛樂音專教師

(in alphabetical order of last name)



◆ Bei Chen, Cello 陳 備 · 大提琴

After graduating from the Middle School of Shanghai Conservatory of Music, Mr. Chen was selected by Shanghai Symphony Orchestra as a member. In 1978, he became the principle cellist of the newly formed Shanghai Philharmonic Society. He received a BA degree in English from East China Normal University.

畢業於上海音樂學院附屬兒童音樂學校及中等音樂學校，1969年進入上海京劇院《海港》劇組，1978年任上海交響樂團、上海愛樂協會首席大提琴。



◆ Ying Dong, Sheng 董 穎 · 笙

MA degree from the Central Conservatory of Music, executive director of Sheng Committee under the Chinese Orchestral Society, lead musician in China Broadcasting Chinese Orchestra and ConTempo Beijing Chamber Orchestra. As a soloist, collaborated with Moscow Philharmonic Orchestra, Germany Nationaltheater-Orchester Mannheim, Denmark Aarhus Symphony Orchestra, and many others. Released solo album with China Record Shenzhen in 2010, and won gold prizes in a number of national and international competitions.

中央音樂學院碩士，中國廣播民族樂團演奏家，民族管弦樂學會笙專業委員會常務理事，中國音樂家協會會員，ConTempo Beijing 現代室內樂團成員；與莫斯科愛樂樂團、德國曼海姆國家歌劇院交響樂團、丹麥奧胡斯交響樂團等多家樂團合作演出笙獨奏；2010年成功舉辦個人音樂會，並出版發行DVD專輯；多次在全國音樂比賽中獲得大獎。



◆ John Chiang, Erhu 江嘉瑞 · 二胡

Received his bachelor degree from National Tainan University of the Arts in Taiwan, and Master of Ethnomusicology from University of Florida. Won the first prizes of erhu in the Taiwan National Music Competition and the National Yellow Bell Chinese Music Competition. Served as the concertmaster of Dachung Chinese Orchestra in Taiwan and won many prizes and rave reviews. As a soloist and chamber musician, performs in Taiwan, China, Japan, Canada, France, Italy, and Switzerland. Now he is involved in several music associations, including Society of Ethnomusicology, International Association for the Study of Popular Music, and Chinese Music Research.

2007年獲台南藝術大學學士，2010年獲全額獎學金至佛羅里達大學修民族音樂學碩士。曾獲黃鐘獎全國音樂大賽第一名、國樂龍虎榜最佳演奏團體、上海之春絲竹大賽第一名。亦曾擔任大中國樂團首席並帶團至北京、廈門、香港、澳洲等地作交流演出。一六年加入臺灣新逸藝術「首席之音」，目前為加州音樂教師協會考試委員及北加州華人音樂教師協會會長。



◆ Dr. Eddie Hsu, Dizi 許家豪 博士 · 笛子

BA in Dizi Performance from Tainan National University of the Arts. Performed a solo concert in Kaohsiung in 2009. PhD in ethnomusicology at the University of Texas at Austin in 2019. Served as an adjunct faculty in Boyer College of Music and Dance at Temple University, where he taught the Chinese Music Ensemble and World Music. Currently he is Curator at the Musical Instrument Museum in Phoenix, AZ.

國立台南藝術大學笛子演奏學士，2009年於高雄演奏廳舉辦笛簫個人專場音樂會，2019於德州大學奧斯汀分校獲得民族音樂學博士學位，曾在天普大學博伊爾音樂與舞蹈學院教授民族音樂合奏和世界音樂文化課程，目前任職於亞利桑那州鳳凰城的樂器博物館。作為特邀笛子演奏家，曾與多家世界音樂團體合作在製作中演奏笛子和簫，包括 Netflix 動畫系列的配樂專輯。



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◆ Ilan Emily Lin, Liuqin/Ruan
林意嵐 · 柳琴 · 阮

After winning many liuqin and ruan championships in Taiwan, Ms. Lin was honored as Hwakang Chinese music new superstar in 1999. BFA from Chinese Culture University majoring in the liuqin. Master's degree in Music Education from Pennsylvania State University in 2005. Performed the concerto *Melody on a Moonlit River* at the prestigious Taipei National Recital Hall. Served as judge at the Liuqin Grade Appraisal

Competition for the Taipei Chinese Orchestra.

自幼學習鋼琴，入讀華岡藝術學校國樂科。1995, 1996年獲台灣柳琴青少年組優等第一名，1999年獲華岡國樂新秀。畢業於中國文化大學中國音樂學系，主修柳琴，曾在台北國家音樂廳演奏廳演出柳琴協奏曲《江月琴聲》。2000年任台北民族樂團柳琴級數鑑定比賽評審，2005年獲賓州州立大學音樂教育碩士學位。



◆ Qi Miao, Pipa
繆琪 · 琵琶

Ms Miao entered the middle school of Central Conservatory of Music in 1977, studied under Prof. WANG Fandi, a great Pipa virtuoso for 10 years, and graduated in 1987. In 1989 she won the 2nd place in the national Shancheng Cup Pipa Competition held by CCTV, and moved to Sweden for further studies in 1990. In 2015, ROI Dragon's Music published her double CD set *Thoughts on Strings*. 15 out of the 17 songs are chosen from *Scores for the Pipa* authored by Prof. Wang, who gave high praises for her performance.

生於上海，1977年考入中央音樂學院附中，連續十年受教於琵琶泰斗王範地教授，1987年本科畢業入全國總文工團，1989年獲中央電視台山城杯大獎賽琵琶二等獎，1990年移居瑞典。繆琪的《絃思》音碟於2015年出版，王範地教授認為她的演奏“既貫穿了‘意、情、趣’，又表現出了中國琵琶藝術的‘氣、神、韻’，經得起‘細嚼品味’。”



◆ David Tang, Conductor
唐小衛 · 指揮

Mr. Tang was immersed in music from an early age under the influence of his mother, Tang Minnan, former concertmaster of the Central Opera House. At 15, he began studying French horn with the principal horn of the Opera House, and later continued his studies with the principal musician of the Central Ballet Symphony Orchestra. At 19, he was admitted to the China Children's Art Theatre, and in 1980 became a teacher at the Beijing Youth Palace. After relocating to the United States, he has been active in both performance and music education, including work with the

Mormon Symphony Orchestra, Mission College Band, and Newark Symphonic Winds.

自幼受到母親唐敏南（原中央歌劇院首席小提琴）的音樂薰陶，15歲起跟隨該院法國號首席學習，後又隨中央芭蕾舞團交響樂團首席學習，19歲考入中國兒童藝術劇院，1980年任北京少年宮老師。移居美國後參加了多種音樂演奏及教學活動，包括摩門交響樂團、米慎學院樂隊、紐瓦交響管樂團等。



◆ Zhang Yu, Suona/Guanzi
于璋 · 嗩吶 · 管子

A member of China Musician Association and an examiner in the Chinese National Music Performing Examination Committee. Mr. Yu was admitted into Central Conservatory of Music in 1982 and entered Central Chinese Orchestra after graduation as an associate principal of the treble suona section in 1986. First Place winner at The Fourth Goat City Music Invitation Competition in 1987. Yu visited over 20 countries including the US, Germany Holland, Italy, Switzerland, Austria, and Japan as Suona soloist along with the Conservatory and the Orchestra. He also recorded

for movie and TV soundtracks with the suona and the saxophone. In recent years, Yu has studied the Guanzi with Professor Hu Zhihou, a national treasure virtuoso.

1982年考入中央音樂學院，中國音樂家協會會員、中國民族管弦學會全國民族樂器演奏考級委員會評審委員。1982年考入中央音樂學院，啟蒙老師趙春峰，後隨羅立群、陳家齊學習嗩吶。畢業後進入中央民族樂團，在1987年第四屆羊城音樂邀請賽中獲得第一名。曾多次以嗩吶及薩克斯為電影及電視劇配樂錄音，並隨院團出訪美國、荷蘭、義大利、奧地利、瑞士、德國、日本等二十多個國家。近年來，跟隨國寶級大師胡志厚教授學習管子。



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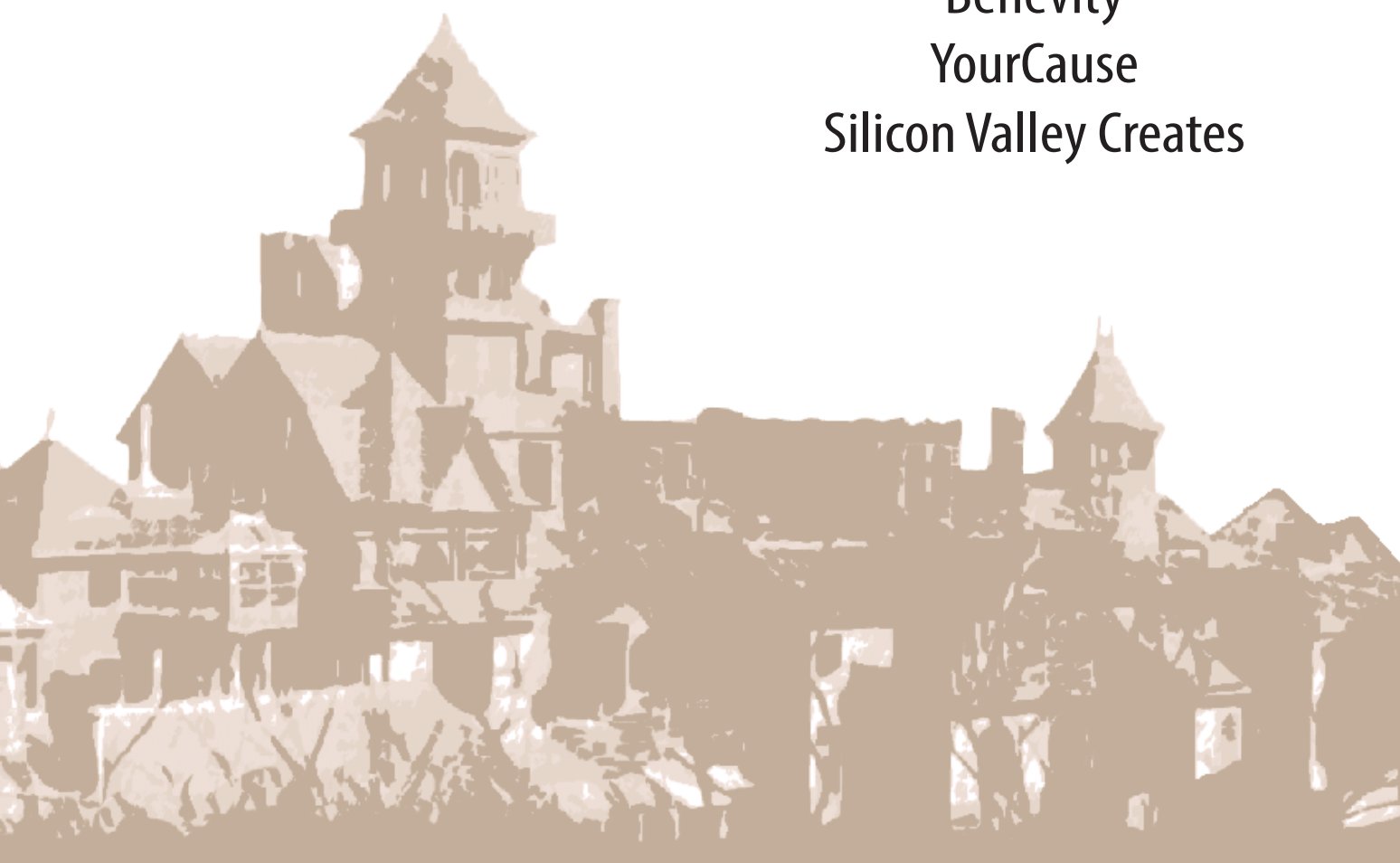
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第十一屆
自然音響
國際愛樂藝術節
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About Aimusic

Aimusic.us is an American government-awarded arts institution, providing music performances, classes, and international festivals in San Jose, California. Starting from the artistic director Gordon Lee's studio in 1994 and as Firebird Youth Chinese Orchestra (FYCO) in 2000, Aimusic promotes Chinese heritage as an integral part of Silicon Valley's multicultural fabric by training students to play traditional instruments, share their musical gifts with the community, and develop a life-long appreciation for the vital role of arts.

Teamwork is the foundation for Aimusic.us pursuing its art goals. Members help each other especially when encountering great challenges and difficulties. On March 11, 2020, The White House declared Santa Clara as one of the two counties most seriously affected by Coronavirus in the nation. Within only three days, all classes were smoothly transferred from on campus to the internet without missing a single activity. There were many hours of intense communication and coordination among sectors after the city shut-down notice. Despite the steep learning curve, staff, teachers, parents, and students worked together with a community spirit to develop the best solution possible.

Serving the community is Aimusic's responsibility. Before the pandemic, more than 40 performances were held at public schools, libraries, city halls, community centers, senior homes, cultural organizations, and high tech companies in Northern California every year. Since the pandemic, more than ten community performances continued to be held online each year. The music performed includes Chinese classical, folksongs, regional operas (Xiqu), musical storytelling (Quyi), Buddhist, Taoist, and court music. For more than a century, imitations of Western music have gradually taken away the stage from traditional music. This increasing difficulty of identifying authentic cultural heritage begs for the conscientious artists to preserve and pass on the true traditions.

Being authentic and natural is the artistic pursuit of Aimusic. No matter in a concert hall or a gymnasium, all solo, ensemble, and orchestra performances are done in natural sound. In 2010, Gordon's commissioned symphonic suite for the Erhu, Pipa, and Sheng *Young Impressions of the Old City* was premiered, an arguable first for Chinese solo instruments to play with the Western orchestra without using amplifiers. Natural sound performance requires strong skills. For decades, Aimusic has pursued scientific performing techniques to produce relaxed and crystal clear, but penetrating sounds. Teachers' seminars are held regularly so wind, string, and plucked instrument artists share their experiences and improve together. Online classes and meetings have made it even easier for the teachers to exchange ideas and learn from each other.

Integrity and fairness are the standards of Aimusic's conducts. Board of trustees are mostly parents of FYCO graduates. They have witnessed tough challenges for the organization over the years, and helped Aimusic overcome the difficulties one after another. The board is considerate towards the students and their families by making the tuition far below almost all music classes and youth orchestras in the San Francisco Bay Area. In musical instrument classes, teaching artists provide every student with equal educational opportunities, while the ensemble classes further expand the possibilities of personalized learning and performing. In 2008, Aimusic established a scholarship system, which is transparent and fair from application to review. The education not only cultivates students' artistic talents, but also hone their critical thinking ability, independent personality, cooperation level, and leadership skills. The unique perspectives and experiences from the program have enabled many high school graduates to enter their ideal universities as desired. Some even formed their own Chinese music groups on campus, spreading the Aimusic-FYCO spirit far and wide.

Thanks to its uniqueness and integrity, Aimusic.us has been the 1st minority group to play the American National Anthem at an NBA game, the 1st Chinese orchestra from the West to visit China and Taiwan, the 1st Asian cultural group holding an annual international arts festival to celebrate the Chinese music heritage especially during the pandemic, and the 1st youth group to collaborate with various symphony orchestras in California. Aimusic is one of the very few Asian-American cultural groups that receive awards from the government up to the federal level. Arts Council Silicon Valley proclaimed Aimusic as a "local treasure," and National Endowment for the Arts (NEA) praised the program as "one of the very few ensembles in the United States dedicated to educating young people, their families and communities through traditional Chinese music, and is carrying out its mission with great success." Aimusic-FYCO is featured on newspapers, magazines, radio and television stations like ABC, NBC, KQED, KTSF, KICU, KTEH, CCTV, Hong Kong Phoenix, Taiwan United News, and Phoenix North America.

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【温
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第十一屆自然音響國際愛樂藝術節
廿週年紀念音樂會





愛樂音專簡介

愛樂音專為美國政府審核獎勵的非營利團體，始於愛樂總監謝坦於一九九四年建立之音樂教室及二〇〇〇年創辦的火鳳青年國樂團。以「誠為本、信為源，責為綱、簡為方，恕為戒、和為要；在中西文化的交融中發揮積極作用」為綱，音專在音樂表演、藝術教育、社區服務、文化交流等方面都取得了有目共睹的成績。

團隊合作是愛樂音專的運行基礎，平時大家互敬互愛，而當遇到挑戰和困難時，成員之間相互幫助。二〇二〇年三月十一日，白宮宣佈聖塔克拉拉為全美新冠病毒最嚴重的兩縣之一，然而僅僅三天，藝術家們便和行政人員們一起將所有課程從校園轉移到了互聯網。一面學習如何使用、一面以視頻教學，不分資歷先後，不論英文淺深、更不計勞動付出，大家共同努力，終於使一切活動如期舉行，絲毫未受病毒影響。

服務社區是愛樂的社會責任。疫情前，樂手們每年為社區提供四十餘場演出，加州的許多市政大廳、社區中心、公立學校、圖書館、老人公寓、文化社團、以及高科技公司都留下了愛樂的琴聲。疫情後，社區演出繼續在網上進行，每年仍有十場以上，演出曲目主要為流傳華夏千百年的民歌、古曲、民間樂曲、曲藝、戲曲、佛音道曲、以及宮廷音樂。一個多世紀來，效仿西方音樂的做法逐漸佔盡了民族音樂所應有的大部份空間，師道有序的「活態傳承」越來越稀少、越來越困難。然而正因為困難重重，有良好的藝術家們才有責任來弘揚真正的民族文化。

真實自然是音專的藝術追求。即為音之使，先求音之實。無論音樂廳還是體育館，愛樂火鳳的所有獨奏、重奏、合奏，全部自然聲響，不使用擴音器。二〇一〇年謝坦受矽谷樂團委約創作二胡、琵琶、笙交響組曲【老城童趣】，也以純真音響的方式首演，創下了民族樂器獨奏演員與西洋管絃交響樂隊無擴音合作的先例。使用自然音響是需要功力的。音專數十年來孜孜追求聲音鬆弛通透、富於彈性且具穿透力的演奏方法，凝聚了一批願思考、講真誠、喜探索、求進步的藝術家。年年音專都開教學研討會，管樂、絃樂、彈撥樂的教師們一起交流心得體會，大家共同提高。網課全面開放以來，藝術家之間的交流學習更為頻繁，因為互聯網教學首先挑戰的是師生的聽覺判斷能力，而愛樂音專的教育目的就是要培養人的真實能力、而非去滿足人的虛榮心。能力的培養是一個循序漸進的自然過程，與急功近利無緣。只要把握好這一過程，施受雙方都會獲益無窮；若能享受這一過程，那便似入了人間仙境。

誠信公平是愛樂的行為準則。音專董事多為火鳳畢業生家長，他們見證了樂團受到的一道又一道考驗、幫助樂團度過了一座又一座難關。董事會一切為學生家長著想，所定學費，遠低於舊金山灣區音樂課和青年樂團的水平。樂器課上，教師們為每一位同學都提供了均等的教育機會，而網上合奏課，更使個性化學習得到了全新的拓展。二〇〇八年，愛樂設立了獎學金制度，從申請到評審，節節透明公正。音專不僅培養了學生的藝術才華，而且還磨練了學生的思辨能力、獨立人格、合作水平、及領導才能。自尊、自信、自強的精神，開放、敏銳、活躍的思維，加之獨特的視角、方法、與經歷，使眾多高中畢業生們如願進入自己的理想大學，更有不少同學在校園裡組建國樂團，把愛樂火種播向四方。

正因為獨特與真誠，愛樂音專成為第一支在全美職業籃球賽上以中國民族樂器演奏美國國歌的少數族裔團體；第一支從西方國家訪華、訪台的國樂團體；第一支舉辦年度「國際愛樂藝術節」的文化團體；第一支與眾多的藝術院團、音樂學院、交響樂團、民族樂團交流合作的青年團體。音專是連年獲得美國各級政府獎勵的極少數亞裔組織之一，硅谷藝術委員會視其為「一方瑰寶」，國家藝術基金會讚其為全美最成功的中國音樂教育團體。ABC、NBC、KQED、KTSF、KICU、KTEH、中央電視臺、香港鳳凰衛視、台灣聯合新聞、及鳳凰衛視美洲臺等都對愛樂作過專題採訪及報導。