

**MTSU Chinese Music  
Ensemble**

**Folk Echoes**

Spring semester concert

Mei Han

*Director*

Jingyi Zhan

*Visiting Scholar and Instructor*

Elizabeth Currier

*Graduate Teaching Assistant*

Thursday, April 23, 2026

7:00 p.m.

T. Earl Hinton Music Hall, Wright Music Building

## Program

### Flowers and the Youth 花儿与少年

trad., arr: anonymous

The melody of this composition is derived from the “Hua’er,” a folk song tradition of Gansu and Qinghai, northwestern China. “Hua’er” is a type of mountain song widely sung across the northwestern plateau, often performed as improvised antiphonal singing between young men and women. The work often employs contrast to present different musical characters: lyrical and rhythmically driven, dance-like sections. Together, these elements convey youthful energy and emotional exchange.

### Jasmine Flower 茉莉花

trad., arr: Alan Thrasher

*Jasmine Flower* is one of the most well-known Chinese folk songs, with a history dating back to at least the 18th century. There are many regional versions that share similar lyrics but differ in melody. The most widely recognized version comes from the Yangtze River basin in Jiangsu Province. The melody has gained international recognition, appearing in Puccini’s opera *Turandot* (1926) and the Hollywood movie *The Good Earth* (1934). Today, it remains a beloved song both in China and around the world.

Ensemble

### Su Wu the Shepherd 苏武牧羊

trad., arr: Mei Han

Su Wu (140–60 BCE) was a general of the Han Dynasty (206 BCE–8 CE). He was captured by enemy forces and exiled to the northern frontier for 19 years. During this time, he lived as a shepherd but remained loyal to the Han court. This piece reflects his endurance in the face of hardship and his deep longing for home.

Jakob Capistrant: guanzi

Emily Monson: yangqin

Ben Anderson, Jack Harrison: sheng

### Sunny Spring, White Snow 阳春白雪

traditional

A well-known pipa solo, *Sunny Spring, White Snow* is a lively piece built on variations of the Ba Ban (“Eight Beats”) melody. Ba Ban, also known as “Six Beat,” is a foundational framework, or “mother tune,” for composition. Traditionally, performers acted as composers, developing new works through variation and elaboration on such core melodies. The piece is especially known for its bright, flowing melodic lines and energetic rhythmic drive, giving it a vivid and uplifting character.

Jingyi Zhan, Ani Heng: pipa

### Fengyang Flower Drum 凤阳花鼓

trad., arr: Hao Yijun

*Fengyang Flower Drum* originated with traveling female entertainers during the Qing dynasty (1644–1911), China’s last imperial period. They performed while singing and dancing, accompanying themselves on small handheld drums known as flower drums. This arrangement for three flutes is designed as an etude for ensemble learning, encouraging group coordination, active listening, and call-and-response interaction among players.

Jaida Anthony, Jacob Capistrant, Jakob Young: dizi

**Wahaha 哇哈哈**

traditional

*Wahaha* is a folk song from Xinjiang in northwest China. Its lively, dance-like rhythm and memorable melody reflect its roots in festive and communal music-making. Widely known across China, the song has been adapted for many vocal and instrumental settings. Its clear structure and strong rhythmic character make it especially effective for ensemble performance and learning.

Kylei Loh: oud, Jacob Capistrant: ney

**Taiwanese Folk Songs 台湾民歌**

trad., arr: Yang Guanyu

This set features two well-known Diu Diu Dang A and Tian Gong Luo Shui, both closely connected to everyday life and imagery in Taiwan's past.

Diu Diu Dang A is a lively folk song inspired by the sound of a train traveling through tunnels. Its rhythmic, repetitive materials imitate the echoes and metallic noises of the train, creating a playful and energetic atmosphere that reflects the excitement of early railway travel in Taiwan.

Tian Gong Luo Shui, literally "Rain Falling from the Sky," portrays a rural scene of rainfall. The song reflects the relationship between nature and agricultural life, with a gentle, flowing character that evokes the steady falling of rain and the calmness of the countryside.

Ensemble

**Chen Sui 陈隋**

trad., arr: Liu Dehai

Also known as the *Ancient Melody of Chen Sui* or *Autumn Moon over the Han Palace*, its title evokes an ancient court melody and is often understood as expressing the quiet sorrow of palace women. The earliest known pipa score for this piece is preserved in the *Thirteen Grand Suite of the New Scores for Southern and Northern Styles* (1895), where the composition is divided into nine sections. Another important version, found in the *Yangzhengxuan Pipa Score* (1929), contains eight sections. While the number of sections varies across different traditions, the core melodic structure remains largely consistent.

Liu Dehai's arrangement offers a modern reinterpretation. The melody is more fluid and cohesive, making the piece a widely performed *wenqu* (literary) solo in today's pipa repertoire.

Jingyi Zhan: pipa

**Round Hat 圆顶帽**

trad., arr: Yang Guanyu

*Round Hat* is a traditional Mongolian folk song. The title refers to a type of round-topped hat commonly worn in Mongolian dress, reflecting everyday life and cultural identity. The music features a steady, dance-like rhythm and a direct, energetic melodic style. Like many Mongolian folk songs, it is rooted in communal singing and social gatherings. In contemporary performances, the piece is often arranged for various ensembles, where its clear structure and strong rhythmic character make it well-suited for group performance and learning.

Ensemble

## **Guest Musicians**

Bo Capistrant: pipa, zhongruan

Jakob Capistrant: dizi, guanzi, ney, and percussion

Kendrew Conder, percussion

## **MTSU Chinese Music Ensemble Members**

Ben Anderson: sheng and percussion  
Music Education, 2027

Jaida Anthony: dizi  
Music Education, 2027

Ashton Collier: daruan  
Music Industry, 2027

Rae Frizzell: pipa  
Japanese and Integrated Studies, 2028

Alana Greene: zheng  
Theory- Composition; Japanese, 2026

Jack Harrison: sheng  
Music Theory-Composition, 2028

Ani Heng: pipa  
Audio Production, 2027

Kylei Loh: zhongruan, oud  
Music Performance, 2028

Emily Monson: yangqin  
Communication, 2026

Jessey Prisayane: erhu  
Political Science/Pre-Law Cognate, 2029

Faith Stoller: erhu  
Japanese, 2028

Caleb Williams: zhonghu

Henry Wright: sheng  
Theory-Composition; Euphonium  
Performance, 2027

Jakob Young: dizi  
Music Education, 2026

**Middle Tennessee State University**

**School of Music**

Dr. Leah Lyons, Dean, College of Liberal Arts

Dr. Jennifer Snodgrass, Director

Dr. Chris Combest, Assistant Director

Dr. Christopher Dye, Assistant Director

Mr. Mark Britt, Piano Technician

**MTSU Chinese Music Ensemble is open to MTSU students  
and is always accepting new members!**

**Rehearsals each Monday and Wednesday  
4:10-5:30 p.m.**

For registration, contact Mei Han at [mei.han@mtsu.edu](mailto:mei.han@mtsu.edu)

**Fall 2026: MUEN 3760, CRN 81530**

**MTSU Center for Chinese Music and Culture**

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**Youtube:** <https://youtube.com/@mtsucenterforchinesemusic?si=WReken-KCX1QMKN>