



University of North Texas
College of Music

Ensemble Concert | Friday, April 10, 2026 | 8:00 p.m. | Recital Hall

**Chinese Ensemble:
10th Anniversary Concert**

- 金蛇狂舞 Golden Dancing Snake (1934/2016).....Nie Er
(1912–1935)
arr. Yuxin Mei
- 瑶族舞曲 Dance of the Yao People (1952/1962)..... Liu Tieshan (b. 1923),
Mao Yuan (b. 1926)
arr. Peng Xiuwen
- 春江花月夜 The Moon on the Spring Blossom River (arr. 1985).....Traditional
arr. Qiu Dacheng
(1945–1997)
- 塔吉克舞曲 Tajik Dance (1985/2017) Wang Huiran (1936–2023)
arr. Yuxin Mei
- 玛依拉变奏曲 Variations on “Mayila” (arr. 2000)Traditional
arr. He Zhanhao
(b. 1933)
- 草原风情-鸿雁 & 赛马 Melodies from Inner-Mongolia:
Swan Geese & Horse Racing (arr. 2017) Arranged by Xiao Yun
(b. 1986)
- Swan Geese Inner Mongolian Folk Song
- Sai Ma: “Horse Racing” (1964/1993)Huang Haihuai
(b. 1941)
arr. Qu Chunquan (b. 1941)

**Program five hundred forty-two of the 2025–2026 season
Photography and videography are prohibited**

战马奔腾 Galloping Horses Erhu and Ensemble (1976).....Chen Yaoxing
(b. 1976)

娱乐升平 Prosperity and Joy (Late 1920s).....Qiu Hechou
(1880–1942)

龙腾虎跃 Flying Dragon, Leaping Tiger (1991).....Li Minxiong
(b. 1952)

Program Notes

金蛇狂舞 Golden Dancing Snake (1934) | Nie Er (1912–1935) arr. 2016 by Yuxin Mei

Nie Er was a Chinese composer best known for "March of the Volunteers," the national anthem of the People's Republic of China. Nie composed this piece in 1934 based on the folk melody "Dao Ba Ban" (Reverse Eight Beats). As one of the country's classic works, this piece has been widely performed at various Chinese festivals, celebrations, and concerts. In this revised version, Dr. Mei has integrated the percussive cadenza from Jingju (Beijing Opera) percussion patterns into this composition, rejuvenating a work that has been performed for nearly a century with new vitality.

瑶族舞曲 Dance of the Yao People (1952) | Liu Tieshan (b. 1923) and Mao Yuan (b. 1926), arr. 1962 by Peng Xiuwen

Inspired by the folk dance music of *long drum dance* of the Yao People, the ethnic minority people who live in the southeast and southwest China, Liu Tieshan and Mao Yuan composed this music in 1952, later this music became one of the best known and most popular Chinese instrumental compositions of the second half of the twentieth-century in China.

春江花月夜 The Moon on the Spring Blossom River | Traditional, arr. 1985 by Qiu Dacheng (1945–1997)

This piece is one of the most celebrated works in the traditional Chinese repertoire. It evokes the image of a small boat gently drifting along a tranquil river beneath the moonlight, accompanied by the picturesque scenery of the riverbanks.

Originally composed as a pipa solo, the work first appeared in Wu Wanqing's handwritten pipa score in 1875 under the title "The Flute and Drum at Sunset." In 1925, it was rearranged for Chinese orchestra by Liu Raozhang and Zheng Jinwen and premiered by the Datong Music Orchestra. The present version for pipa and guzheng was arranged in 1985 by Qiu Dacheng (1945–1997), a renowned guzheng master and educator.

塔吉克舞曲 Tajik Dance (1985) | Wang Huiran (1936–2023) arr. 2017 by Yuxin Mei

This piece is inspired by the Tajik people of the Xinjiang region in northwest China. It is based on the traditional Tajik folk "Eagle Dance" and was originally composed for the liuqin, a four-string Chinese lute.

The music vividly portrays the energetic dances of Tajik young men celebrating a successful hunt. In 2017, Dr. Yuxin Mei arranged this work for the 36-reed sheng.

玛依拉变奏曲 **Variations on "Mayila" | arr. 2000 by He Zhanhao (b. 1933)**

Based on a folk song adapted by Wang Luobin (1913–1996) "Mayila" tells the story of a beautiful young woman of the Kazakh ethnic minority in the Xinjiang region, renowned for her singing and beloved among her people. The melody was collected and adapted by the influential composer Wang Luobin, who arranged it in 1980 as a work of Chinese vocal art music.

Since then, the song has become one of the most well-known melodies representing the musical traditions of ethnic minorities in Xinjiang. This variation arrangement further develops the expressive and lyrical qualities of the original tune.

草原风情-鸿雁 & 赛马 **Melodies from Inner-Mongolia:**

Swan Geese & Horse Racing | arr. 2017 by Xiao Yun (b. 1986)

Swan Geese is a folk song from the Inner Mongolian region, which is widespread in China. It depicts the forthright and genuine character of Mongolian.

Sai Ma: "Horse Racing"

1964 Huang Haihuai (1941)

1993 Qu Chunquan (b. 1941)

This is an *erhu* solo piece composed by Huang Haihuai in 1964. The melody is adapted from an Inner Mongolian folk song, "Red Flag Song."

战马奔腾 Galloping Horses Erhu and Ensemble (1976) | Chen Yaoxing (b. 1976)

"Galloping Horses" was composed in 1976 by the renowned *erhu* virtuoso Chen Yaoxing. Inspired by scenes of cavalry training in Inner Mongolia, the work represents a pioneering example of military-themed expression in *erhu* repertoire. Through innovative techniques such as powerful accented bowing and rapid double-string tremolo, combined with melodies influenced by Mongolian folk music and trumpet-call motifs, the piece vividly portrays the intensity of galloping horses and charging cavalry while expanding the technical possibilities of the *erhu*.

娱乐升平 Prosperity and Joy (late 1920s) | Qiu Hechou (1880–1942)

"Prosperity and Joy" is a representative work of Cantonese music from the late 1920s, composed by the musician and composer Qiu Hechou. Characterized by its flowing and lively melody, the piece conveys a bright, uplifting spirit and reflects a sense of social harmony and prosperity.

龙腾虎跃 Flying Dragon, Leaping Tiger (1991) | Li Minxiong (b. 1952)

The music is adopted from Zhedong Wing-Percussion Folk Ensemble music "Dragon's Head and Dragon's Tail." Li composed a cadenza that features a percussion section, including the pot drum and the set drums.

Biographies

As the first Chinese music ensemble of its kind in North Texas and the first established at a university in the Southwest, the **UNT Chinese Ensemble** has developed strong connections with local communities and has become a featured ensemble at major cultural events. These include the Dallas Chinese New Year celebrations (since 2017) and Mid-Autumn Festival concerts (since 2016). The ensemble has also performed at the Society for Ethnomusicology Southern Plains Conferences (2016, 2020, 2024), Middle Tennessee State University (2022), the Crow Museum of Asian Art in Dallas (2017), the AT&T Performing Arts Center (2017), and the Denver Chinese New Year Celebration (2018) at the invitation of the Denver Confucius Institute. In 2021, the ensemble was honored to perform in the China–U.S. Youth Chinese New Year Online Gala (2021), receiving enthusiastic recognition from audiences in China.

The UNT Chinese Ensemble maintains ongoing collaborations and exchanges with institutions including the China Conservatory of Music, Xi'an Conservatory of Music, the Asian Music and Culture Center at the University of Memphis, the UT Dallas Center for Asian Studies, and the Center for Chinese Music and Culture at Middle Tennessee State University.

Community engagement is central to the mission of the UNT Chinese Ensemble. The ensemble has established long-term partnerships with cultural organizations in Texas, including the Dallas Huayun Traditional Chinese Music Orchestra, which contributes significantly to music performance and the promotion of Chinese culture throughout the Dallas–Fort Worth region.

The UNT Chinese Ensemble has also received significant support from alumni and community leaders. Dr. Charles Ku, a long-time supporter of UNT, has contributed generously to the ensemble and helped expand its recognition within cultural communities. Mr. Mingkai Low, a former ensemble member (2017–2018), has also provided support through donations following his graduation.

Since its founding in 2016, the UNT Chinese Ensemble has presented more than twenty semester concerts, each featuring a distinct thematic focus, including Chinese folk songs, Cantonese music, Chinese percussion, romanticism in Chinese music, festive traditions, the Chinese zodiac, and 20th-Century Chinese film music.

Dr. Yuxin Mei, founding director and pipa virtuoso, is an accomplished Chinese music pedagogue. She has developed tailored repertoire, arrangements, and educational programming for the ensemble, shaping its artistic identity and continued growth.

Dr. Yuxin Mei is a renowned pipa virtuoso, educator, and the founding director of the University of North Texas Chinese Music Ensemble. She earned a Ph.D. in Ethnomusicology from the University of North Texas (UNT) and was awarded the Silver Award at the 2024 Global Music Awards and First Place in Traditional Chinese Instrument Performance at the Zhuhai International Music Festival.

Dr. Mei's research fields include gender studies, East Asian music, Chinese music, global music history, and immigrant music and culture. Her scholarly work explores how music articulates identity, memory, and transformation across cultural boundaries, with particular attention to women's voices and transnational performance practices.

She was the recipient of the Presser Graduate Music Award (2018) and won the Vida Chenoweth Student Paper Prize (2016) from the Society for Ethnomusicology Southern Plains Chapter. In 2020, she became the first Chinese artist to receive the Texas Folklife Apprenticeship Mentor Award, among other grants recognizing her contributions as both a performer and scholar.

Dr. Mei received her B.A. and M.A. degrees in Pipa Performance and Education from the China Conservatory of Music in Beijing and the Xinghai Conservatory of Music in Guangzhou. From 2006 to 2012, she served on the faculty at the Xinghai Conservatory of Music. Prior to this, she was the Artistic Director and soloist for the Zhuhai Chinese Music Chamber Orchestra. She has performed extensively in China, Portugal, Norway, Singapore, France, and Germany, and has taught masterclasses at the Macau Art School and the Chong Hong Chinese Music Association in Macau and Texas A&M Corpus Christi.

From 2012 to 2016, she was invited to Norway as part of the cultural exchange project "Spoor" hosted by The Cultural Rucksack in Akershus. In 1998, she released the album *Spring of Zhu Hai*, marking the early recognition of her artistic career.

Mei Han (Ph.D.), Professor of Music and the founding Director of the Center for Chinese Music and Culture at Middle Tennessee State University. She received her doctoral degree in Ethnomusicology from the University of British Columbia, Canada, and two MA degrees from UBC and the Music Research Institute, Chinese National Academy of Arts, Beijing, China.

Dr. Mei Han is a blend of artist and scholar specializing in Chinese music. She is considered internationally one of the world's premiere zheng (long zither) artists who has created a body of contemporary works rooted in Chinese traditional culture that propel the zheng into radical new dimensions of musical expression.

Mei Han began to learn the zheng when she was eleven years old with now legendary zheng master Gao Zicheng. She became a professional musician in 1975 and joined the prestigious Zhan You Ensemble in Beijing in 1979. During that time, she performed around the country and recorded for the National Radio Station and Chinese National Recording Company.

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Moving to the West, Han created many innovative and collaborative cross-cultural works in Chamber music, New Music, World music, Free Improvisation, and electroacoustic music. She performed as a soloist with the San Francisco Symphony Orchestra, China Philharmonic, Vancouver Symphony Orchestra, and Calgary Philharmonic, among others. Her performance highlight includes a concert at the Kennedy Center for the Performing Arts and Freer Gallery at the Smithsonian Institutions in Washington DC, the National Art Center in Ottawa, Concertgebouw in Amsterdam, WOMAD festival in Australia, and Singapore, China's top TV shows. She has recorded eight solo and chamber music albums; one received a nomination for the "Best World Music" album by *Songlines Magazine*, the leading world music magazine (UK); two received Juno Award (Canada's National Music Award) nominations. She was featured in films and appeared on radio and TV networks, including NPR (US), CBC (Canada), BBC (Great Britain), ABC (Australia), NHK (Japan), and CCTV (China). Her boundary-breaking practice is a case study in Michael Heffley's book chapter "Improvising Mythoi and Difference Emerging in the Asian/Woman in North America," in *Sound Changes: Improvisation and Transcultural Difference*, published by the University of Michigan Press, 2021.

Mei Han's scholarly research fields include the music of China, East Asia and that influenced by East Asian philosophies. Dr. Han is a contributor to *The Grove Dictionary of Musical Instruments* (2014) and *The New Grove Dictionary of Music and Musicians* (2001). She has published book chapters and academic journals in English and Chinese. She received the Joseph-Armand Bombardier Canada Graduate Scholarship, the highest awarded by the Social Sciences and Humanities Research Council of Canada; the St. John Scholarship, and the Thelma Adamson Prize for the best student presentation, SEM Northwest Conference. Her unique position as an international performer and scholar was recognized by Bruno Nettl (1930-2020) in *The Study of Ethnomusicology: Thirty-Three Discussions* (2015), the primary textbook for the discipline.

Mei Han is a leading educator of international Chinese music education. She has lectured at higher education institutions and international conferences around the world. In recent years, she was the invited keynote speaker at the University of Georgia (2023), American Musicology Society (South Chapter) Annual Meeting (2022), Ukrainian National Tchaikovsky Academy of Music (Zoom, 2021), Tsinghua University, Beijing (2019), and Valparaiso University (2018). Mei Han founded and directed four Chinese Music ensembles in North American Universities. She was invited to be a faculty member at Silkroad Ensemble's Global Musicians Workshop at the New England Conservatory (2023).

In 2015, Mei Han was appointed the founding Director of the Center for Chinese Music and Culture at MTSU, where she created a museum of Chinese musical instruments and a research archival collection. Now established as a vital hub for cultural exchange between the United States and China, the Center operates various academic and outreach programs through instruction, performance, exhibitions, and scholar/student exchange.

Utilizing the clarinet, bass clarinet, and sheng, a mouth organ made of bamboo, **Alexander Strader** enjoys a freelance career performing in multiple musical styles ranging from Western classical music to the traditional and contemporary works of China.

On the sheng, Alexander has appeared as a featured soloist in the Soundwaves music festival at Texas A&M Corpus Christi. In addition to performing abroad in China at Shanghai Conservatory of Music and Huaqiao University, he has had the honor of presenting solos to government officials of the Chinese Embassy in Washington D.C.. He, along with Dr. Aaron Pergram forms the *Silkwind Mundi* ensemble, presenting global musical stories in a contemporary context. The group recently debuted at the *Simposio Internacional de Dúos* in Costa Rica and will be showcasing a world premiere at the *2026 International Double Reed Society* annual conference. In the recording studio, he was part of *The Dragon Dream* project, an album released in 2026. On clarinet and bass clarinet he has made appearances with the American Wind Symphony Orchestra, Mansfield Philharmonic and Toccare Winds.

Since 2017 Alexander has helped students discover their enthusiasm for music in Texas public and private schools. His students have gone on to obtain high placements in the Texas Music Educator's Association (TMEA) All-State auditions, college entrance examinations, and regional military band auditions. Additionally, he has brought his teachings internationally to El Salvador through the Musaid program where he led individual lessons and masterclasses. Recently, he was appointed as an adjunct faculty member at the University of North Texas, assisting in the operations of the Chinese Ensemble.

A Master of Music from the University of North Texas Alexander's primary clarinet teachers are Stephen Girko, Dr. John Scott, and Dr. Philip Paglialonga. His sheng teachers include Dr. Yuxin Mei, Hu Jianbing, and Wang Junping.

Daniel Pardo works regularly as a studio musician in orchestral and commercial settings, fusing Western Classical traditions with ethnic sounds and technology. Born in Bogota, Colombia, Daniel's performer/producer roles have led to special collaborations in recordings and tours with L.A. producers K.C. Porter (Santana; Ricky Martin) and J.B. Eckl (Santana; En Vogue), and artists such as Jeff Coffin, Karen Briggs, Jake Shimabukuro, Steve Wiest, Bob Mintzer, Shango Dely, Rosana Eckert, Chris McDonald, Dan Rudin, Giampiero Scuderi, Tyler Mire, Sergio Pamies, Drew Zaremba, Kyle Gordon, Brasuka, Jose Aponte & Caribe Club, Keith Critcher & the EDCC Concert Series, Cesar Lopez (Non-Violence Messenger for the United Nations), and James Pankow, Jason Scheff and Keith Howland from the rock group Chicago. As principal flute, Daniel recorded the 50 year commemoration CD of West Side Story for the Bernstein Estate and The Children of Eden for Stephen Schwartz.

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As an educator, Daniel presents in major conferences such as the International Society for Improvised Music, the National Flute Association (US), the Texas Music Educators Association Convention, the Jazz Education Network Conference, World Flute Society Conference, Music For All, and the International Low Flutes Conference; as well as universities in North and South America: The Boston Conservatory at Berklee College of Music, the University of Cincinnati College-Conservatory of Music, Longy School of Music, University of North Texas, University of Texas at Arlington, Texas State University, University of Northern Colorado, Oklahoma Baptist University, University of Denver, Universidad de Las Americas (Quito, Ecuador), Universidad Javeriana (Bogota, Colombia), and Universidad del Valle (Cali, Colombia), etc.

In 2016, Daniel won 1st prize in the UNT Sherman-Barsanti Inspiration Award; A campus-wide competition honoring creativity that carries a \$10,000 prize, for his innovative World Fusion arrangements/performances with From A Land Far Away. In addition to earning national leadership awards in Colombia and the U.S., Daniel has been recognized for his contributions to the U.S. military with the Navy and Marine Corps Achievement medal, Army Achievement medal, Army Commendation medal, and the Colonel George Howard Citation of Musical Excellence. Daniel holds music performance degrees from Texas State University (B.M.), and the University of North Texas (M.M. and D.M.A.); and music business and music production certificates from the Berklee College of Music. Daniel's principal mentors include Fabio Londoño, Greg Patillo, Pedro Eustache, Adah Jones, and Mary Karen Clardy.

Daniel serves as adjudicator for local and national flute competitions and is coordinator for the Houston Flute Club Young Artist Competition and the Frances Blaisdell Scholarship Competition for the National Flute Association (USA). Aside from recording flutes, Daniel works from his personal studio as mixing and mastering engineer for choir, big band, and orchestral projects in the US and Europe.

Since 2024, Daniel is a member of the Texas Touring Roster as part of the Texas Commission on the Arts and Program Chair for the 2026 National Flute Association Convention in Portland, OR.

Featured appearances with original music in 2024 include The International Low Flutes Festival in Washington D.C., Music For All Festival in Indianapolis, IN, the World Flutes Society Convention in Eau Claire, WI, the National Flute Association Convention in San Antonio, TX, and the Silkroad Global Musician Workshop in Boston, MA.

Daniel Pardo is Int. Department Head of Music and Theatre and Associate Professor of Flute at Prairie View A&M University and a Yamaha Performing Artist & Clinician.

Daniel Chen began studying the Erhu since his childhood with Mr. Wang, Shu-Sheng, a famous Erhu master and composer. Chen graduated from Medical University and worked in the pharmaceutical industry for more than 20 years in the United States until his retirement. In his spare time, he is an avid participant in community services, education and performances. He has been teaching the erhu since 2008 and won "Outstanding Artist Mentor of Texas State 2022," Some of Chen's students have received best performer of the Texas Folklife Apprenticeship Program, and Gold Award of Certificate of Achievement 2022 "Hua Yue Cup International Instrument" etc.. Currently Chen is interested in how to use the special ways of music to heal people from a variety of anxiety and mental illnesses.

Weiping Lu has had a deep passion for music since childhood. He began studying the erhu and dizi at the age of ten and later studied the violin in China for over eight years starting at age twelve. Many years ago, after relocating to Dallas, he resumed performing on the erhu.

Weiping is one of the founders and an active member of the Dallas Huayun Chinese Orchestra and has performed on erhu, zhonghu, and gaohu at numerous venues and events, including the University of Texas at Dallas (UTD), the University of North Texas (UNT), Texas Christian University (TCU), the Crow Museum of Asian Art of The University of Texas at Dallas, Chinese New Year concerts, the North Texas Higher Education Consortium, and various cultural festivals in Plano, Frisco, and Richardson, as well as the orchestra's annual concerts.

Dr. Lu holds a Ph.D. in Engineering from Southern Methodist University (SMU). He has lived in Dallas for many years and has worked at leading companies including Deloitte, Accenture, IBM, and Fossil.

Dr. Peng Wang is a versatile musician and educator with a rich background in performance and teaching. He holds a Doctor of Musical Arts (DMA) in String Performance from Texas Christian University (TCU), where he also completed a Master of Music (Double Bass Performance) and an Artist Diploma. Additionally, Peng pursued a Master of Music in Worship Leadership (Voice Performance) from Southwestern Baptist Theological Seminary. He obtained his Bachelor's degree from the Shenyang Conservatory of Music, where he established multiple historical milestones for the double bass in China. Notably, he was the first undergraduate double bass student to hold a solo concert in the conservatory's history, performing all four pieces for double bass by R. Glière and all three movements of G. Bottesini's Concerto No. 1 in one recital, marking significant milestones in the history of double bass performance in China.

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With a passion for both classical and contemporary music, Peng has made significant contributions to various musical ensembles and organizations. As a string teacher at the Southwestern Music Academy, he has honed his skills in applied teaching and ensemble coaching.

Peng's expertise extends beyond teaching, as he has also made significant contributions to the performance realm. He has participated in performances with orchestras such as the Fort Worth Symphony Orchestra and the Macao Orchestra, showcasing his mastery of the double bass. His solo recitals have been acclaimed for their diverse repertoire and technical proficiency, reflecting his dedication to musical excellence. Peng's leadership as the Music Director of the Huayun Chinese Orchestra demonstrates his commitment to nurturing musical talent and fostering growth through music.

In addition to his teaching and performance endeavors, Peng is actively involved in professional organizations such as the Music Teachers National Association, furthering his commitment to music education and advocacy. His accolades include numerous awards and honors, including second place in the First Online String Grand Prix, the TCU International Orchestral Competition, and the Youth Texas Music Competition.

Peng's passion for music extends beyond the concert hall, as he regularly engages with diverse audiences through workshops, masterclasses, and community performances. His collaborative spirit and dedication to musical excellence have made him a respected figure in both academic and professional circles. Under his guidance, Dr. Wang's students have achieved outstanding results in various competitions, including UIL Solo Gold Awards, Texas All-State/All-Region Orchestra, and the Fort Worth Youth Orchestra.

Overall, Peng Wang's journey as a musician and educator reflects his unwavering dedication to artistic excellence, spiritual growth, and the transformative power of music in enriching lives and building communities.

Xi Wang holds a Ph.D. in Information and Communication Engineering from the University of Tokyo and completed postdoctoral research at the University of Illinois Chicago. He is currently a Research Scientist at 1FINITY and an enthusiast of traditional Chinese music. In 2013, he joined Dallas Huayun Traditional Chinese Music Orchestra as an amateur erhu player. He actively participates in performances and has long been involved in the orchestra's operations, contributing his efforts to the cultural development of the Chinese community in Dallas and to the preservation and promotion of traditional Chinese music.

Ming Kai Low (UNT '10 BBA Finance, minor in Economics and Music, UNT '13 MBA Strategic Management) is a proud UNT alumnus from Malaysia. He has learnt piano and Ruan since young and is a second generation UNT graduate (after his twin aunts who both graduated from UNT in the 90's).

While a student at UNT, he worked at the International Welcome Center with Ms Olga Greco and Ms Yunju Langran, and often participated in many global cultural related events. He has performed the Ruan on campus numerous times and was a recipient of the International Education Scholarship with his accolades. Ming Kai fondly remembers attending concerts at the Murchison and Syndicate with all the diverse music programs UNT offered namely the Jazz, orchestra and choir programs. Since graduation, Ming Kai has returned to UNT a few times to perform with the Chinese Ensemble group before relocating back to his home country Malaysia before the pandemic. As an appreciation to UNT, Ming Kai has donated funds, instruments and accessories to the Chinese Ensemble over the years.

Chengjin Tian is an accomplished pipa performer whose artistry blends rigorous classical training with a strong stage presence. A graduate of Texas Christian University with a Bachelor of Music Education and an Artist Diploma, she currently serves as a TCU Music Ambassador and an All-Region judge, recognized for both her musicianship and leadership in the music community. Originally trained at the High School Affiliated to the Shanghai Theatre Academy, Tian is the last protégé of renowned pipa master Xie Jiaguo and has also studied under Zhang Zhongju, with additional guidance from distinguished artists such as Zhang Hongyan and Wang Fandi. At age fourteen she won the Gold Medal at the National Finals of the Chinese Youth Art Exchange and Performance Activities, receiving the award personally from esteemed composer He Zhanhao.

Tian has given multiple solo recitals and lecture-performances, showcasing her expressive technique and deep understanding of traditional Chinese repertoire. As former Principal Pipa of the Shanghai Theatre Academy Chinese Orchestra, she has performed widely in both China and the United States, continuing to promote the beauty, versatility, and cultural richness of the pipa on international stages.

UNT Chinese Ensemble Personnel

Pipa

Yuxin Mei

Ruan

Alexander Moreno

Hannah McDowall

Qiuxian (Chelsea) Lu

Thanmayee Krishnamurthy

Miguel Espinel

Yangqin

Joshua Landin

Trinity Bahng

Guzheng

Avery Wright

Acadia Ferguson

Sheng

Alexander Strader

Eddie Shannon

Dizi

Jessica Wu

Sky Guidry

Erhu

Sarah Hart

Evan Wesly

Percussion

Joshua Landin

Cam Dorchester

Catherine Vanover

Piano

Xiao Yun

Guest Artists

Mei Han, zheng

Daniel Pardo, Jakob Young, and Jaida Anthony, dizi

Peng Wang, gehu

Daniel Chen, Weiping Lu, and Xi Wang, erhu

Chengjin Tian, pipa

Special thanks to our long-term supporters:

Dr. James Scott

Dr. Charls Ku

Dallas Huayun Traditional Chinese Orchestra

Center for Chinese Music and Culture at Middle Tennessee State University

Dallas Asian American Youth Orchestra

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