



SCHOOL OF MUSIC

TEXAS TECH

J.T. & Margaret Talkington College of Visual & Performing Arts



“TIME IS LOVE”

COMMEMORATING THE 25TH ANNIVERSARY OF 9/11

Symphonic Wind Ensemble

Sarah McKoin, *conductor*

Friday, September 11th, 2026 | 7:30 pm
Hemmler Recital Hall

PROGRAM

American Salute (1943/1971)

Morton Gould
(1913-1996)
arr. Lang

New England Tryptich (1956)

William Schumann
(1910-1992)

- I. Be Glad Then, America
- II. When Jesus Wept
- III. Chester

– Intermission –

*The next portion of the concert will be performed continuously
without applause until the end of the program.*

“Time is Love”

Part I. Temporal

Nitro (2006)

Frank Ticheli
(b. 1958)

Time After Time (1983)

Cyndi Lauper
(b. 1953)

Brooke Ryan, *soprano*
Madeline Kath, *soprano*
Jason Mullen, *guitar*

Hallelujah (1984)

Leonard Cohen
(1934-2016)

Madeline Kath, *soprano*
Ben Haugland, *piano*

PROGRAM

Part II. Suspended

Spiegel im Spiegel (1978)

Arvo Pärt (b. 1935)

John Marshall, *cello*
Giyong Anh, *piano*

Rückert-Lieder (1902)

Gustav Mahler
(1860-1911)

III. *Ich bin der Welt abhanden gekommen*

Brittany Fouché Strine, *soprano*
Giyong Anh, *piano*

Peace (2012)

David Maslanka
(1943-2017)

Matthew Rendon, *soprano saxophone*
Carlton Graves, *alto saxophone*
Mike Salter, *tenor saxophone*
Solomon Caraway, *baritone saxophone*

Part III. Eternal

Nothing to Fear, Nothing to Doubt (2016)

Jess Langston Turner
(b. 1983)

Spoken Word

Hunter Lewis
Diana Gonzalez
Richard Zec
Elizabeth Kennedy
Solomon Caraway
Brooke Ryan

Multimedia Presentation

Hideki Isoda
Stuart Anderson

ABOUT THE ARTISTS

Jason Mullen, guitar

Dr. Jason Mullen is a guitarist and musicologist. As a guitarist Dr. Mullen performs in both classical and popular styles. His performing experience ranges from classical guitar repertoire and commercial music to experimental media art, where he draws upon these broad skills to inform his research and teaching. Dr. Mullen has performed throughout the United States and Europe and has played in master classes for leading guitarists in the field. He holds a Bachelor of Music degree with an emphasis in German Studies from the University of North Carolina School of the Arts, a Master of Music degree in Guitar Performance from the San Francisco Conservatory of Music, and pursued DMA studies at Shenandoah University where he was a teaching assistant to Julian Gray. He performs on guitars made by Robert Ruck and Michael Thames.

As a musicologist Dr. Mullen's work investigates 'gear cultures' that emerge around the production and consumption of musical instruments. His research takes a participant-observer approach where he investigates leading corporate and e-commerce retailers of musical instruments and pro audio gear. Through grant supported visits to the headquarters and warehouses of America's largest online retailers of musical equipment, his work articulates the relations between music, materiality, and labor within a global supply chain.

Dr. Mullen has presented his academic work through the Society for Ethnomusicology and the American Musicological Society. He holds a PhD in Music History and Literature from the University of Florida where he was the recipient of the Calvin A. VanderWerf Graduate Student Teaching Award. Before coming to Texas Tech, Dr. Mullen was an instructor at Alfred University where he was the co-founding director of the Alfred University Popular Music Ensemble.

Ben Haugland, piano

Grammy-nominated jazz pianist Ben Haugland is an award-winning performer, composer, and educator whose career reflects a distinguished record of achievement in performance, composition, and scholarship. He holds a Doctor of Arts degree in Jazz Studies from the University of Northern Colorado and has been recognized with nine DownBeat Student Music Awards, including individual awards for "Best Instrumental Jazz Soloist" and "Best Original Song." While pursuing his master's degree at the University of North Texas, he performed and toured with the world-renowned UNT One O'Clock Lab Band, appearing as a featured soloist on Lab 2009, which was nominated for a Grammy Award for "Best Large Jazz Ensemble Album."

ABOUT THE ARTISTS

As a recording artist, Haugland has released several critically acclaimed albums that showcase both his original compositions and inventive arrangements of jazz standards. His debut album, *Point of No Return* (2012), featuring saxophonist Dick Oatts and Grammy-winning bassist Jay Anderson, received national radio airplay through Dazzle Recordings. His second release, *A Million Dreams* (2015), with Scott Wendholt (Village Vanguard Orchestra) and Jay Anderson, remained on the JazzWeek national radio charts for 21 consecutive weeks, peaking at No. 64. The album earned high praise from All About Jazz critic David Orthmann, who described it as “a confluence of excellent original compositions, empathetic ensemble playing and group interplay, as well as memorable solo statements. Highly recommended. 4.5/5 stars.” Similarly, Tom Haugen of *Take Effect* wrote, “The five originals included carry many melodic sensibilities, and the interpretations are full of complicated but easily accessible interaction that will captivate jazz fans from any era.”

His most recent release, *Road to Nowhere* (2023, Origin/OA2 Records), continues this trajectory of success, receiving national recognition from multiple jazz publications and being selected by WDET-Detroit’s Ed Love as one of his “Highly Recommended New CDs for 2023.” Like his earlier work, the album highlights his distinctive compositional voice and collaborations with esteemed jazz artists.

Beyond performance, Haugland is also a noted scholar and educator. His book, *The Mulgrew Miller Collection* (Jamey Aebersold Jazz, 2018), provides a comprehensive stylistic analysis of the legendary pianist and has become a widely used resource in jazz education. His work as a composer extends to large ensemble writing, with his big band arrangement of John Coltrane’s “Moment’s Notice” published by UNC Jazz Press and recorded by the UNC Lab I Band.

Throughout his career, Haugland has performed with a distinguished roster of artists, including Randy Brecker, Terell Stafford, Chris Potter, Donny McCaslin, Bob Mintzer, Steve Davis, Curtis Fuller, Jeff Hamilton, and Adonis Rose, among many others. His dual commitment to performance and pedagogy continues to shape the next generation of jazz musicians, securing his place as a significant voice in contemporary jazz.

ABOUT THE ARTISTS

Brittany Fouché Strine, soprano

Brittany Fouché Strine, soprano, is a Florida native who has appeared in concert and opera with Vancouver Symphony, Jacksonville Symphony Orchestra, Des Moines Metro Opera, Opera Saratoga, St. Petersburg Opera, North Czech Philharmonic, and Kristin Chenoweth, among others. Notable operatic roles include Susanna (*Le nozze di Figaro*), Pamina (*Die Zauberflöte*), Adele (*Die Fledermaus*), and Josephine (*HMS Pinafore*). Brittany holds a Bachelor of Music in Voice (University of North Florida), a Master of Music in Opera (University of British Columbia), and a Doctor of Music in Voice (Florida State University). A passionate pedagogue, Brittany was a 2024 NATS Intern and actively works to approach voice instruction in ways that enhance students' independence. Her research is geared towards increasing knowledge of vocal health and longevity, so that singers and teachers can find practical solutions to often-overlooked issues in the voice studio.

Giyong Anh, piano

As a chamber musician, Giyong Ahn has performed at venues and series including the Sempre Chamber Music Series, Oak Branch Concert Series, and WFHB, and has appeared as a faculty artist at the Austin Chamber Music Center. His summer engagements have included the Music Academy of the West and the Colorado College Summer Music Festival, where he served as a Collaborative Piano Fellow. He has also served as the official collaborative pianist for major events such as the American Single Reed Summit and the International Society of Bassists Double Bass Competition.

Ahn's collaborative work extends beyond traditional chamber music to contemporary repertoire and new music. He has worked closely with prominent living composers and has participated in festivals and conferences including the Festival of Contemporary Artists in Music, the Society of Composers Conference, and the CWU New Music Festival. He also served as pianist for the University of Texas New Music Ensemble and Wind Ensemble, collaborating with internationally recognized composers and performers.

Ahn is deeply committed to mentoring young musicians and remains active as a clinician and adjudicator. He has served on the faculty of the Austin Chamber Music Center Workshop, coaching the Young Artist Division and performing as a faculty artist. Prior to joining Texas Tech University, he served as Collaborative Piano Faculty at Central Washington University.

Ahn earned the Doctor of Musical Arts degree in Collaborative Piano from the University of Texas at Austin, where he studied with Colette Valentine. He also holds a Performance Diploma from Indiana University, where he studied

ABOUT THE ARTISTS

with Anne Epperson; a Master of Music degree from the University of Texas at Austin, where he studied with Gregory Allen; and a Bachelor of Music degree from Kyungwon University in South Korea, where he studied with Seunghye Choi.

John Marshall, cello

Dr. John Marshall is a Visiting Professor of Cello at TTU for the 2026-27 academic year. He is also a member of the Lubbock Symphony Orchestra.

Marshall is currently the Director of Orchestra/Professor of Cello at Eastern Washington University (EWU) and Principal Cellist with the Spokane Symphony Orchestra (SSO). He is also a conductor for the Spokane Youth Symphony. With the SSO, Marshall has appeared as a soloist over 20 times. He is also a frequent guest artist with the Spokane String Quartet and the String Orchestra of the Rockies.

Marshall has recorded and produced three compact discs albums of music for cello and bassoon with his wife and musical partner, Lynne Feller-Marshall. The Paradox duo has also filmed two unique music videos featuring their own arrangements of music by Jimi Hendrix and Paul Desmond. Paradox has been featured on public television, and recently recorded a session of Paradox & Son with James Marshall on viola.

An advocate of cello ensemble, Marshall created the annual CELLObration Spokane festival, which brings together over 60 student and professional cellists for a day of learning and performing music for cello ensemble. Video of CELLObration and cello ensemble at Interlochen is available on YouTube.

Marshall is a graduate of Interlochen Arts Academy, and received degrees from Indiana, Yale, and Northwestern Universities, studying with Janos Starker, Aldo Parisot, and Hans Jensen. His doctoral dissertation focuses on music for two cellos and orchestra. He has been a prizewinner in numerous competitions, including those sponsored by WAMSO (Minnesota Orchestra), the Union League Civic and Arts Foundation, and the Chicago Cello Society. Marshall was selected twice to participate in the prestigious Piatigorsky Cello Seminar.

PROGRAM NOTES

American Salute - Morton Gould

Originally written for orchestra, American Salute has become a favorite of the concert band repertoire. Using the familiar tune When Johnny Comes Marching Home as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune.

Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a "salute to America." The composer insisted that he had no idea that the work was destined to become a classic: "It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things." A million may be an exaggeration, but not by much. The pace of Gould's schedule in those days was astounding. By his own account he composed and scored American Salute in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn't have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

-Program Note from U.S. Marine Band concert program, 24 August 2016

New England Tryptich - William Schuman

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called The Singing Master's Assistant. This book became known as Billings' Best following as it did his first book called The New England Psalm Singer, published in 1770. Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.

The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'als yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.

-Program Note from composer

SYMPHONIC WIND ENSEMBLE

Sarah McKoin, *conductor*

FLUTE

Nathalie De La Cruz
Laisha Gonzales
Emma Jones
Elizabeth Kennedy,
piccolo
Brianna Martinez*

OBOE

Adalynn Faulkner,
english horn
Caitlyn Jones*
Julian Rivera

BASSOON

Andrew Bell*
Austin Perry
Henry Pierce

CLARINET

Nishant Argekar
Cameron Dawes
Carson Hickman
Anson Holder
Anthony Horne
Quinn O'Hagan Lopez*
Ellie Wolfe*
Rose McAllister-Ou,
bass
Emmanuel Maxey, *bass*

SAXOPHONE

Solomon Caraway
Carlton Graves*
Nestor Olguin
Matthew Rendon
Mike Salter

TRUMPET

Diana Gonzalez*
Angelika Moreland
Dublin Parris
Josue Ramirez
Luke Reyna
Andrew Reynolds

HORN

Palmer Biggers
Caleb Dent*
Josh Graves
Or Natan
Rafael Quilpas
Geoffrey Sims

TROMBONE

Haden Crawford
Xavier Moncada
Alex Ortiz
Dylan Pratt*
John McWilliams, *bass*
Scott O'Brien, *bass*

EUPHONIUM

Nathan Dahlberg
David Hewitt
Elijah Jones*

TUBA

Lathen Barr
Connor Remington*
Brian Wiik

PERCUSSION

Jared Boothe
Ari Castornea
Angel Gallegos
Grant Potts
Meliza Reyes Carrasco*
Cameron Shattuck
Jack Vongsamphanh
Miles Wheeler

PIANO

Diego Lizaola Moyron

STRING BASS

Ricardo Flores Cruz

*Denotes principal

UPCOMING EVENTS

Concert and Symphonic Band

7:30 PM, Friday, September 25th
Hemmle Recital Hall

Kaleidoscope of Choirs

4:00 PM, Sunday, September 27th
Hemmle Recital Hall

Guest Artist Mafer Guglielmina, flute and Dena Jones, piano

8:00 PM, Monday, September 28th
Hemmle Recital Hall

Double T Double Reeds

8:00 PM, Tuesday, September 29th
Kennt R. Hance Chapel

Balkan Ensemble

8:00 PM, Tuesday, September 29th
Hemmle Recital Hall

Guest Artist Ramzi Aburedwan and Ensemble Dal'Ouna

8:00 PM, Thursday, October 1st
Hemmle Recital Hall

University Symphony Orchestra

7:30 PM, Friday, October 2nd
Buddy Holly Hall - Helen DeVitt Jones Theater

David Shea Faculty Clarinet Recital

4:00 PM, Sunday, October 4th
Hemmle Recital Hall

Guest Artist Jaça, clarinet and guitar duo

8:00 PM, Monday, October 5th
Hemmle Recital Hall

Guest Artist Madeleine Mitchell, violin and Daniel del Pino, piano

8:00 PM, Wednesday, October 7th
Hemmle Recital Hall