

CENTER FOR THE PERFORMING AND CINEMATIC ARTS

Boyer College of Music and Dance

Temple University
Wind Symphony

Old Roots, Fresh Blooms

Patricia Cornett, conductor

Tuesday, April 21, 2026 at 7:30 PM

Temple Performing Arts Center

1837 North Broad Street

Philadelphia, PA 19122

Program

Festive Overture (1954)

Dmitri Shostakovich (1906-1975)
arr. Hunsberger

Symphony in B-flat (1951)

Paul Hindemith (1895-1963)

- I. Moderately fast, with vigor
- II. Andante grazioso
- III. Fugue (rather broad)

Intermission

Deciduous (2023)

Viet Cuong (b. 1990)

Point of Departure (2022)

- I. Travel Agent

Clarissa Ramirez Hernandez, soloist

- II. Teenage driver

Erica Cox, soloist

- III. Aspiring pilot

Juana Angelo, soloist

- IV. Cruise ship entertainer

Jordan Bailkin, soloist

Jose Soto, ship captain

The use of photographic, audio and video recording is not permitted.
Please turn off all electronic devices.

Three hundred eighty-seventh performance of the 2025-2026 season.

Temple University Wind Symphony

Patricia Cornett, conductor

FLUTE

Steven Guard
Jacob Hawkins
Samantha Humen
Caterina Manfrin
Anee Reiser
Sabrina Stemetzki

OBOE

Simon Couchound
Gav Durham
Shawn Garrone

CLARINET

Chloe Bidegary
Sara Bock
Sarah Connors
Shin Woo Kim
Ben Leavitt
Doreen McNeill
Joanna Moxley
Tian Qin
Zoe Zhong

BASSOON

Noah Hall
Xavian Patterson

SAXOPHONE

Anjelo Guiguema
Ellis Holman
Aaron Kershner
Laurans Trinh

TRUMPET

James Beverly
Logan Bigelow
Josh Bogacki
Ariana Diaz
Jacob Flaschen
Kokayi Jones
Andrew Smallberger
Kevin Tinoco-Gonzalez

HORN

William Czartoryski
Grace Doerr
Adam Dougherty
Kyle Verrone
Arlet Tabares Martin
Nicholas Welicky

TROMBONE

Micah Bautista
Dalton Hooper
Javid Labenski
Sen Liang
Carynn O'Banion

EUPHONIUM

Sophia Bonamo
Michael Fahrner

TUBA

Michael Loughran
Loralie Minde

PERCUSSION

Tristan Bouyer
Joe Fiore
Livi Keenan
John Laun
Ethan Marshall
Shawn Pierce
Jose Soto
Jacob Treat

PIANO

Dean Quach

STRING BASS

Leia Bruno

GRADUATE ASSISTANTS

Jillian Laakso
Kalia Page

About the Artists

CLARISSA RAMIREZ HERNANDEZ (she/her) is a freshman BFA Musical Theatre Major. She is thrilled to participate in this wonderful piece. This is Clarissa's first time singing as a soloist with a big ensemble, and she is so grateful! She would like to thank Dr. Cornett for this opportunity and Dr. Rachelle Fleming for her guidance in Clarissa's vocal studies.

ERICA COX (she/her), a sophomore musical theater major is ecstatic to be involved in this incredible concert! At Temple, you may have previously seen her in *Titanic the Musical* last semester as the role of Charlotte Cardoza. She would like to thank Corbin Abernathy, Dr. Rachelle Fleming, and Dr. Patricia Cornett for their music expertise during this process. Congratulations to everyone involved!

Freshman musical theatre major, **JUANA ANGELO**, is so thankful and excited to be a part of this wonderful concert! She was Caroline's understudy in one of Temple's mainstage plays, *Detroit '67*, and is currently Susan and Karessa cover in a senior thesis production of *Tick, Tick... Boom!* She is so grateful for every opportunity and wants to thank and congratulate everyone involved!

JORDAN BAILKIN (she/her) is a sophomore Musical Theatre major and is so excited to be a part of *Points of Departure*. Previously: *Titanic* (Caroline Neville) at Temple, *Frozen Jr.* (Anna), *Moana Jr.* (Tamatoa) with the Walnut St Theater for Kids Series, *Rent* (Maureen), World Premier of *Boundless* (Willa) at Music Theater Philly. Thank you to Rachelle, Meredith, friends, and family!

About the Conductor

PATRICIA CORNETT is Associate Professor and Director of Bands at Temple University where she conducts the Wind Symphony, teaches undergraduate and graduate conducting, and courses in wind literature. Prior to joining the faculty at Temple, she was the Director of Bands at Cal State Fullerton where she conducted the Wind Symphony, Symphonic Winds, and taught courses in conducting and music education. She was also a Visiting Assistant Professor at SUNY Potsdam's Crane School of Music. She earned her Doctor of Musical Arts degree from the University of Michigan, Master of Music degree from Northwestern University, and Bachelor of Music dual degree in music education and saxophone performance from the University of Massachusetts, Amherst.

Dr. Cornett taught at Essex High School in Essex Junction, Vermont from 2007–2010 where she conducted three concert bands, jazz band, and taught courses in guitar and history of rock. She was also the Director of Instrumental Music at Woodland Regional High School in Beacon Falls, Connecticut, from 2003–2005. She is published in the *Teaching Music Through Performance in Band* series, the *CBDNA Journal*, the *WASBE Journal*, and *The Instrumentalist*. Her editions of *Divertimenti Nos. 2, 3, and 4* by eighteenth-century composer Vicente Martín y Soler are published by Boosey & Hawkes in the *Windependence* Series. She has presented sessions at The Midwest Clinic, national and regional CBDNA conferences, the Texas Music Educators Association Convention, WASBE, and over a dozen other state conferences. Guest conducting engagements have included “The President’s Own” United States Marine Band, the Interlochen Arts Camp, and district, region, and state-level ensembles in over 25 states. She is a member of the College Band Directors National Association, the Pennsylvania Music Educators Association, and the National Association for Music Education.

Program Notes

Festive Overture (1954)

Dmitri Shostakovich

The death of Joseph Stalin on March 5, 1953 was followed by a pronounced relaxation of political restraints on creativity that had affected the work of Russian artists for many years. Dmitri Shostakovich and Serge Prokofiev were the most prominent Russian composers affected by the interference and control of the government during these difficult times. Prokofiev, who died on the same day as Stalin, was never able to enjoy the new artistic freedom as did Shostakovich, who was able to take many scores “out of the drawer” (among them his withdrawn *Symphony No. 4*) as a result of Stalin’s death.

Festive Overture was composed in early 1954, in the period between the composer’s *Symphony No. 10* and his *Violin Concerto No. 2*, to commemorate the thirty-seventh anniversary of the 1917 Revolution. The Orchestra of the Bolshoi Theater in Moscow gave the first performance on November 6, 1954. Although a Russian military band version of the score was prepared in 1958, the edition by Donald Hunsberger is transcribed from the orchestral score. No matter the version, Shostakovich’s ability to write a sustained melodic line over a pulsating rhythmic framework is authentically captured.

Note by Michael Haithcock

Symphony in B-flat (1951)

Paul Hindemith

Paul Hindemith found equal success during his career as a composer, conductor, violinist, violist, teacher, and theorist. As a student at the Hoch Conservatory in Frankfurt, Germany, from 1908 to 1917, he supported himself by performing with dance bands and musical comedy orchestras. By 1915, Hindemith was principal violinist of the Frankfurt Opera Orchestra but interrupted his tenure to serve in the German Army as a bass drummer and sentry. During that time, he also formed his own string quartet and managed to continue composing. From 1923 to 1930, he was a member of the selection committee and later the leader of the Donaueschingen Music Festival, which featured new music for unlikely genres, to include several important compositions for military bands debuted during the 1926 festival.

Hindemith's long career as a teacher also began during this time, with his appointment to the faculty at the Academy of Music in Berlin in 1927. Throughout his life Hindemith remained active as a performer, often premiering his own works. For eight years, between 1921 and 1929, he was a member of the Amar Quartet, a group dedicated to performing new music. His early chamber music and operas earned him a reputation as an expressionist, and it was in the 1930s, when his compositions focused on the larger-scale mediums of opera and orchestra, that he came under the scrutiny of the Nazi Party. Even though the prominent German conductors Wilhelm Furtwängler and Otto Klemperer championed his works, the Nazis officially disapproved of his music, and Hindemith decided to immigrate to the United States. He was offered a faculty position in 1940 at Yale University in New Haven, Connecticut, where he remained for fifteen years while also teaching composition during the summers at the Tanglewood Music Center in Lenox, Massachusetts. He later accepted a position at Zürich University and moved to Switzerland in 1953.

While in the United States, Hindemith was approached by U.S. Army Band Commander Captain Hugh Curry to guest conduct the band. Hindemith not only accepted the invitation but also agreed to write something for the occasion. That “something” turned out to be one of the most important works written for concert band in the twentieth century. From the very opening moments of the *Symphony in B-flat*—which features a pervasive five-note motive first intoned by the bass instruments, the visceral shrill of twittering woodwinds, and a brash and intense fanfare in the trumpets and cornets—it is clear that this work had no precedent in band music. While there are brief moments of respite in the first movement, there is a relentless sense of momentum and agitation that constantly pushes this music forward. The second movement provides a stark contrast to the first, with a lyrical duet between cornet and alto saxophone plainly evocative of a 1920s cabaret in Berlin. The relative tranquility of this theme is disrupted by a frantic and, at times, humorous scherzo that is subsequently woven together with the opening cabaret melody in a brilliant illustration of the composer's skill and affinity for counterpoint. It is Hindemith the academic who is firmly in control at the beginning of the third movement's formal fugue, but the dramatist side of the composer takes the reins to end the symphony in one of the most hair-raising conclusions in all of band music. The *Symphony in B-flat* was completed in 1951 and premiered by the U.S. Army Band on April 5, 1951, with the composer conducting.

Note courtesy of the United States Marine Band

Vietnamese-American composer, Viet Vuong, has been commissioned and performed on six continents by ensembles such as the New York Philharmonic, Los Angeles Philharmonic, Orpheus Chamber Orchestra, among many others. His works have been heard at Carnegie Hall, the Kennedy Center and the Lincoln Center and he is currently the Pacific Symphony's Composer-in-Residence. Cuong serves as the Assistant Professor of Music Composition and Theory at the University of Nevada, Las Vegas where he continues to write for wind ensemble, orchestra, chamber groups, and vocal ensembles. The composer has the following insights about the piece:

For a long time after my father passed away, I felt like I had “lost my leaves.” In the ways that leaves harness light to create energy for trees and plants, I felt like I had so little left to harness creatively. Many days I feared those leaves would never grow back. After struggling for months to write, I finally found some healing while creating *Deciduous*. This involved revisiting chord progressions that brought me solace as a child and activating them in textures that I have enjoyed as an adult. The piece cycles through these chord progressions, building to a moment where it's stripped of everything and must find a way to renew itself. While I continue to struggle with this loss, I have come to understand that healing is not as much of a linear process as it is a cyclical journey, where, without fail, every leafless winter is followed by a spring.

Points of Departure (2022)**Roshanne Etezady**

Roshanne Etezady, an active composer and teacher, has written multiple works for wind ensembles with commissioning by the Albany Symphony, Dartmouth Symphony, Eighth Blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. These works are played at the international level and has earned her recognition from the American Academy of the Arts and Letters, the Korean Society of the 21st Century Music, the Jacob K. Javits Foundation, and the American Society of Composers, Authors, and Publishers. The composer has the following insights about the piece:

Points of Departure is a fifteen-minute song cycle (movements performed without pause) that uses the theme of different modes of travel as a unifying factor through the voices of four different personae.

The first character we hear from is a travel agent, which seemed fitting in a piece about motion and transportation. The piece begins by catching the agent during a busy day at the office – the phone keeps ringing, and she has to deal – politely! – with some rather difficult customers. Much of this movement is inspired by “true” stories I discovered in various travel agent blogs, including the fact that a surprising number of male callers to travel agencies apparently have the name “James.”

In movement 2, we hear from the point of view of a teenage girl who is about to take her driver’s license test. This movement alternates between “quasi recitative” singing, when she recounts actual facts and events, and more melodramatic episodes, which are figments of her memory and imagination.

The third movement begins with the protagonist, herself an amateur pilot, musing on famous female pilots (Amelia Earhart, Gertrude “Tommy” Tompkins Silver) who died tragically young, but achieved incredible goals at young ages. For her, learning to fly is a therapeutic escape from everyday life, and perhaps a metaphor for all that she has yet to accomplish in her own life.

A cruise ship entertainer is featured in the final movement. Working as a musician on a cruise ship seems like it would be a fun, glamorous job – until you think about the extreme working conditions! Singers can bank on singing several shows every night, rehearsing during the day, and living for weeks in close quarters with a roommate whom they may or may not enjoy. While their audiences are there to enjoy themselves, singers are hard at work, away from home for weeks or months at a time, basking in the spotlight when time allows.

Although I conceived of each of these movements separately, there are certain dramatic elements that tie them together. For example, it’s possible that the gentleman who telephones the travel agent in movement one to complain about his Orlando vacation may be the father of the young woman in the second movement, whose story begins in Orlando, on vacation with her family. The “cruise ships with round-the-clock gourmet buffets” described in the first movement seem like the type of ship the singer from the last movement is contracted on for three months. Family relationships are also an important theme throughout

the piece: the young driver talks quite a bit about her mom and dad, while the pilot ruminates extensively about her role as a mom, and her sense of individuality after her divorce. It also seems fitting that the theme of freedom runs through the piece. The travel agent helps people realize their fantasies of getting away from it all; the teenager is on the brink of the freedom of adult life; the amateur pilot feels truly free only in flight; the cruise ship singer may be homesick for the liberty of her life on dry land.

Special thanks to Dr. Rachele Fleming for her collaboration in securing these wonderful singers in tonight's performance.

I.

I've been a travel agent for thirty years
I can say it's a really terrific career
For someone like me, who's outgoing and quick
Someone with a knack for the politic
Even when faced with a customer who's appalling
Though most of my callers are friendly and sweet
Some of them, frankly, are less than a treat
Thousands and thousands of incoming calls
I send them off, one and all
With "have a nice day, and thanks for calling!"
So many callers, so many names –
How are so many of these men called James?
Half of them won't know their departure date
Half of them will want the bereavement rate
The other half won't know the day that they want to return.
Sometimes they're not great with geography
So all of the details are left up to me:
A week in the city? A month by the shore?
A luxury spa with inclusions galore?
You know the logistics are purely my concern
Maybe sometimes they ask for the moon and the stars
Four-star hotels and luxury cars
Cruise ships with round-the-clock gourmet buffets
Trips to the Congo for two or three days
Walking tours traipsing through Amsterdam
Bicycle tours of Viet Nam
"Of course, I can help you out, with that, Ma'am!"
I give them peace of mind.
Everyone wants to get away
The fantasy of the "come-what-may"
It's human nature to want to roam
To search for adventure far from home
We all have different points of departure
The drum is different for every marcher
But when I take aim like an Olympic archer
You'll leave your cares behind.

II.

I was twelve years old

My family was on vacation

In Orlando, Florida

And the rental car was an automatic

My dad let me get behind the wheel

And coast around and around and around the hotel parking lot

For what seemed like an hour

I don't think I touched the gas pedal once

But I felt wild, and free, and grown-up.

We went to Disney the next day

I don't remember one thing about the park –

Not one ride, not one smiling cartoon princess –

But I remember everything about that car.

It was a tan Ford Tempo with gray interior

It smelled like cigarettes, and mildew,

And maybe just a hint of spoiled milk

And it was awesome.

And now, it's years later

I'm seventeen, and I'm taking my driving test soon.

My dad seems pretty freaked out;

It's like he sees me behind the wheel, and pictured me

On dates with boys or driving to college or carting my own kids around someday...

But he doesn't say that.

Instead

He says:

“Gas is expensive!

Cars are expensive!

Cars are dangerous

The road is dangerous

Other drivers are dangerous

Danger is dangerous

Danger is dangerous

My mom is teaching me to drive.

I'm not worried about the driving test.

Maybe I'll pass the first time, maybe I won't.

The thing I wonder about is the day after the test.

Where will I go when I can go anywhere?

I could go anywhere, with anyone...

... don't tell my dad I said that!

Who will I be...?

(It will be awesome!)

III.

Amelia Mary Earhart

July 2, 1937

Disappeared over the Pacific Ocean.

She was fortyGertrude “Tommy” Tompkins Silver

October 26, 1944

Took off into the late morning fog

Over Santa Monica Bay

And was never seen again.

She was thirty-two

I'm 37

I've wanted to fly my whole life

But my life got in the way

So two teenaged kids

And one divorce

Later

I'm ready to take to the sky

In the air, it's just me and the plane

Skimming through the troposphere

Floating on an ocean of sky

Staring into infinite blue

I may never fly solo across the Atlantic

Or break the Transcontinental Speed record

But before I go back to being Mom

For a few hours

I can be Captain of the sky

IV.

Welcome aboard, sit back and relax
Enjoy the cash bar, throw back a few snacks
You're all here on vacation, but I'm hard at work
Life on a cruise ship can drive you berserk
During the day I rehearse and sing scales
and look for a place to check my email.
Don't get me wrong – it's a beautiful trip
But three months is a long time to live on a ship
Three shows a night
Six nights a week
To sing on a cruise ship is really unique
Six nights a week
Twelve weeks so far –
For a handful of hours, I shine like a star
After shows I go back to my minuscule room
Which I share with a girl
Who wears too much perfume
In the morning I start drinking gallons of tea
To repair and prepare for the shows ahead of me
We tear through our set list, we take some requests
I pull them all off with panache and finesse
The band is made up of some really great guys,
But part of me can't wait to say my goodbyes and goHOME....
Home to my family, home to my friends
Home to routine of weekdays and weekends
Home where the ground is solid and dry
Until then I just have to try... to go get ready for
Three shows a night
Six nights a week
To sing on a cruise ship is really unique
Six nights a week
Twelve weeks so far –
For a handful of hours, I shine like a star

Boyer College of Music and Dance

The Boyer College of Music and Dance offers over 500 events open to the public each year. Students have the unique opportunity to interact with leading performers, composers, conductors, educators, choreographers and guest artists while experiencing a challenging and diverse academic curriculum. The Boyer faculty are recognized globally as leaders in their respective fields. Boyer alumni are ambassadors of artistic leadership and perform with major orchestras, opera and dance companies, teach at schools and colleges and work as professional music therapists, choreographers and composers. Boyer's recording label, BCM&D records, has produced more than thirty recordings, five of which have received Grammy nominations.

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The Center for the Performing and Cinematic Arts

The Center for the Performing and Cinematic Arts consists of the Boyer College of Music and Dance, School of Theater, Film and Media Arts, the George and Joy Abbott Center for Musical Theater and the Temple Performing Arts Center. The School of Theater, Film and Media Arts engages gifted students with nationally and internationally recognized faculty scholars and professionals. A hallmark of the School of Theater, Film and Media Arts is the Los Angeles Study Away program, housed at historic Raleigh Studios. The George and Joy Abbott Center for Musical Theater engages visiting performers, guest artists, set designers, playwrights and other Broadway professionals. The Temple Performing Arts Center (TPAC), a historic landmark on campus, is home to a state-of-the-art 1,200 seat auditorium and 200 seat chapel. More than 500 concerts, classes, lectures and performances take place at TPAC each year.

arts.temple.edu

Temple University

Temple University's history begins in 1884, when a young working man asked Russell Conwell if he could tutor him at night. It wasn't long before he was teaching several dozen students—working people who could only attend class at night but had a strong desire to make something of themselves. Conwell recruited volunteer faculty to participate in the burgeoning night school, and in 1888 he received a charter of incorporation for "The Temple College." His founding vision for the school was to provide superior educational opportunities for academically talented and highly motivated students, regardless of their backgrounds or means. The fledgling college continued to grow, adding programs and students throughout the following decades. Today, Temple's more than 35,000 students continue to follow the university's official motto—*Perseverantia Vincit*, or "Perseverance Conquers"—with their supreme dedication to excellence in academics, research, athletics, the arts and more.

temple.edu