

THE SORAYA

CSUN BANDS 67th Season

AMERICA



PROGRAM

Saturday, May 2, 2026 at 2:30 PM

RUN TIME: APPROXIMATELY 1½ HOURS
WITH 15-MINUTE INTERMISSION

The Soraya

CSUN Wind Ensemble

Dr. Lawrence Stoffel, conductor

CSUN WINDS & PERCUSSION FACULTY

Larry Kaplan, flute
Kathryn Pisaro, oboe
Leah Kohn, bassoon
Laura Stoutenborough, clarinet
Amanda Walker, clarinet
Benjamin Sorrell, saxophone
Richard Hofmann, trumpet
Erick Jovel, trumpet
Annie Bosler, horn
Dylan Hart, horn
Dillon MacIntyre, trombone
P. Blake Cooper, euphonium & tuba
Aaron Smith, percussion
Kana Funayama, percussion
Brian Cannady, percussion

An Outdoor Overture (1942) Aaron Copland

Saint Francis (2014) David Maslanka

1. Quite slow
2. Flowing

CSUN premiere

- INTERMISSION -

Lux Perpetua (2020) Frank Ticheli

CSUN premiere

Adventures in Wonderland (2025) Erika Svanoë

1. Down the Rabbit Hole
2. The Garden & the Cheshire Cat
3. A Mad Tea Party
4. Off With Her Head!

consortium world premiere

The CSUN Music Department is thankful for generous donations of support from the following individuals and foundations.

6/1/24 - 7/31/25

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Etude Music Club
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\$500-\$999

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Jane Brockman
Brian Driscoll
Nancy Fierro
Joseph Gardner
Diane Ketchie-Saar and Raymond Saar
Martha and Grant Nissen

CSUN WIND ENSEMBLE

Sean Vidana, concertmaster
David Whitwell, conductor laureate

names are listed alphabetically within each section

FLUTE & PICCOLO

Rin Hiruma* B.M. Performance
Shante Ortega B.M. Performance
Kailey Queen M.M. Performance
Chase Rizkalla M.M. Performance
Kayli Velazquez M.M. Performance
Lexi Zhu B.M. Performance

OBOE

Wylan Burton[§] B.A. Music Education
Manuel Moreno[§] B.A. Music Education

BASSOON

Jeffrey Alvarado* B.A. Music Education
& B.A. Central American Studies

CLARINET

Joshua Alonzo B.M. Performance
Jabe Bell B.M. Composition
Jessica Chavez B.A. Music Education
Leonid Gantvarg B.M. Performance
Carmen Lopez B.A. Music Education
Sean Vidana* B.M. Performance + Music Education

BASS/CONTRA CLARINET

Jeilyn Hernandez-Fuentes B.M. Performance
Shelly LeCaine-Valdivia* B.A. Music Education

SAXOPHONE

Isaiah Contreras* (alto) B.A. Music Education
Daphne Gilwedel (baritone) B.A. Music Education
Gabby Osting (alto & soprano) M.M. Performance
Natalie Woodul (tenor) B.M. Performance

TRUMPET & CORNET

Jordyn Brown M.M. Performance
Riley Green B.M. Performance
Crista Guerrero Donovan M.M. Performance
Christian Martinez B.M. Performance
Daniel Martinez M.M. Performance
Serena Rinehart* B.M. Performance

FRENCH HORN

Alec Chinnery* M.M. Performance
Daniela Dominique Palomino B.M. Performance
Jack Finlay M.M. Performance
Evi Lopez Campbell B.M. Performance
Sebastian Merino B.M. Performance

TROMBONE

Fernando Cortez-Osuna* Music Teaching Credential
Elias Covarrubias B.M. Performance
Jocelyn Flores B.A. Music Education
Winston Malmquist B.M. Performance
Charlie Marin (bass) B.M. Performance + Music Education
Connor Siroky (bass) B.M. Jazz Studies

EUPHONIUM

Jack Gelman* B.A. Music Education
Esai Meador B.A. Music Education

TUBA

Jesus Jauregui B.M. Performance
Collin Landry* B.A. Music Education

PIANO

Rowan Zeng B.M. Composition

PERCUSSION

Lauren Ann Rooke B.M. Performance + Music Education
Garrett Juretic B.M. Performance
Eric Ko B.M. Performance
Drew Kosman B.A. Music Education
Victoria Mitchell[§] M.M. Performance
Joseph Montaño[§] M.M. Performance
Trini Rojas B.M. Performance

* Principal
§ Co-Principal

BAND CLERKS

Riley Green*
Wylan Burton
Collin Landry

QR CODE
for full
Program Notes



@csunbands

PROGRAM NOTES

in the Composers' Own Words

Aaron Copland (1900–1990)

AN OUTDOOR OVERTURE

commissioned by the High School of Music and Art in New York City (original orchestral version)

10 minutes

The piece starts in a large and grandiose manner with a theme that is immediately developed as a long solo for the [cornet] with a [staccato] accompaniment. A short bridge passage in the woodwinds leads imperceptibly to the first theme of the allegro section, characterized by repeated notes. Shortly afterwards, these same repeated notes, played broadly, give us a second, snappy march-like theme, developed in a canon form. There is an abrupt pause, a sudden decrescendo, and the third, lyric theme appears, first in the [clarinet], then the [oboe], and finally, high up in the [piccolo]. Repeated notes on the [baritone saxophone and] bassoon seem to lead

the piece in the direction of the opening allegro. Instead, a fourth and final theme evolves another march theme, but this time less snappy, and with more serious implications. There is a build-up to the opening grandiose introduction again, continuing with the [cornet] solo melody, this time sung by [reeds and brass instruments] in a somewhat smoother version. A short bridge section based on steady rhythm brings a condensed recapitulation of the allegro section. As a climactic moment all the themes are combined. A brief coda ends the work on the grandiose note of the beginning.

David Maslanka (1943–2017)

SAINT FRANCIS – Two Studies for Wind Ensemble

commissioned by Central Washington Univ. Wind Ensemble, Larry Gookin, conductor (upon his retirement)

18 minutes

In 800 years, all the actual details of the life of St. Francis have faded to white, and there has emerged St. Francis the icon of childlike gentleness, the little flower, the one who talks to the birds and the animals, who has a brother sun and a sister moon. However, under this benign and smiling image lies the true nature: the fierce and unshakable determination to imitate the way and being of Christ as closely as possible: radical poverty, physical abasement, following the vision of the Holy Mother, complete dependence on the perceived will of God — to the extent that the stigmata of Christ appeared spontaneously on his body, and he was said to have ascended into the air while praying.

Why St. Francis as the subject of this piece of music?

Some years ago I had a dream of St. Francis. It began with me being in the presence of a metal object that looked vaguely human in form, but was thousands of degrees hot. Touching it would be fatal ... I touched it! It changed into the figure of St. Francis dressed as a Chinese peasant. Holding his hands on either side were an African and an Asian child. For me this was an indication for my life path of opening the lives of young people through music. Larry Gookin [the celebrated conductor of the Central Washington University Wind Ensemble] has had a long-time fascination with St. Francis, and he and [his wife] Karen have visited Assisi and communed with that spirit. The heated compassion of St. Francis is mirrored in Larry's lifelong devotion to the movement of young lives through music. This new piece is a tribute to Larry's devotion. It is both a summation and an open door to the future.

Frank Ticheli (born 1958)

LUX PERPETUA

commissioned for the Baylor University Wind Ensemble

12 minutes

Lux Perpetua was composed for the Baylor University Wind Ensemble in memory of two young clarinetist members of that ensemble, Laura Onwudinanti and Jack Stewart, whose lives were tragically cut short in an automobile accident in 2014. The work's title is drawn from the last line of the Latin text, *Lux aeterna: "et lux perpetua luceat eis"* (and let perpetual light shine upon them). The idea of light as both protector and illuminator was constantly in my mind as I composed the piece. Two kinds of light comprise the work: one soft and meditative, the other more sparkling and effervescent. Also in mind were the respective personality traits of the two dedicatees, Jack being more thoughtful and introspective, Laura being more spontaneous and gregarious.

A simple call motive begins the piece, introduced by the clarinets. Its two main notes form a descending minor 3rd, a sound that is universally associated with a call or greeting (think "yoo-hoo") but also widely associated with playground games and nursery rhymes. This idea is laced into the entire

fabric of the piece, sometimes serving as transition material, other times appearing unexpectedly for purposes of contrast, still other times flowering into main melody.

The main melody is at once longing and noble in quality, and is constructed in a way that suggests the notion of infinity. Its accompanying harmony depicts a kind of bellows or the act of breathing, in and out perpetually. It never settles on a final chord, but instead moves to a built-in modulation, compelling the melody to repeat itself in a chain of new keys.

A faster, more energetic middle section serves as a dramatic contrast, but rather than give it a new theme, I chose to continue with a variant of the main melody. The accompanying harmony is still breathing, the lyrical line still permeating the entire section, but this time building to a tremendous climax. The final coda is a brief meditation. The main melody echoes itself tenderly as the harmony begins its slow and fragile ascent to the heavens.

Erika Svanoe (born 1976)

ADVENTURES IN WONDERLAND

commissioned by the American Bandmasters Association's Inclusion, Diversity, Equity, Access Consortium

21 minutes

Adventures in Wonderland depicts Alice on her hero's journey through Lewis Carroll's iconic book *Alice's Adventures in Wonderland*. Each movement explores Alice's experiences through various scenes in the story. In "Down the Rabbit Hole" we are introduced to Alice and the White Rabbit. Alice falls down the rabbit hole, grows to nine feet high, and cries a pool of tears before continuing her adventure. In the second movement, Alice

finally enters the beautiful garden, and meets the mysterious Cheshire Cat. At "A Mad Tea Party" she is baffled by the Mad Hatter's musings, including a recitation of "Twinkle twinkle little bat." In the final movement, "Off With Her Head!," Alice confronts the Red Queen and her procession of marching playing cards before returning to the real world.