

## **South Sound Saxophone Ensemble**

Sunday, October 18, 2026 at 3pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
The College of Professional Studies and School of Music, Theatre & Dance present

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Welcome to Lagerquist Concert Hall.  
Please disable the audible signal on all watches and cellular phones for the duration of the concert.  
Use of cameras, recording equipment, and all digital devices is not permitted in the concert hall.

### PROGRAM

**March Grandioso .....** **Roland F. Seitz (1867-1946)**  
arr. Matt Johnston

**Stabat Mater Dolorosa.....** **Giovanni Battista Pergolesi (1710-1736)**  
arr. Matt Johnston

**After the Bell (2023).....** **Shane Valle**  
*I. The Bell*  
*II. Road Trip*  
*III. Cul-de-Sac*  
*IV. Late August Evening*  
*V. The Day Before*

**Give Me Hunger (2013/2024) .....** **Stacy Garrop**

**With My Head in the Clouds (2024).....** **Isaac Boone**

**Danzón No. 2 (1994).....** **Arturo Márquez**  
arr. Karl Veen and Nigel Wood

## Program Notes

Roland F. Seitz was born into a musical family and composed nearly 50 marches during the course of his life. His most popular march, *March Grandioso*, was composed in 1901, and features the theme from Franz Liszt's *Hungarian Rhapsody No. 14*. This arrangement was created for the inaugural concert of the Seattle Saxophone Orchestra in 2012.

– Matt Johnston

Along with the *Toccata* by Eugene Gigout (also in the ALRY catalog), this arrangement came about as a challenge from fellow saxophonist and low saxophone guru Jay Easton. As we sat in a pit together playing a theatre gig, we started to discuss saxophone choir repertoire. Always looking for new ideas, he asked me if I was familiar with this *Stabat Mater Dolorosa*. I was not, however, thanks to Wi-Fi in the theatre, I was able to get a copy of the score within minutes and set out to work. Not being a very long piece, I had the whole thing arranged by the end of the performance and after a little bit of detailed finessing, the arrangement was complete! It was premiered by the Seattle Saxophone Orchestra at their inaugural concert in September 2012.

– Matt Johnston

*After the Bell* was written following a particularly productive rehearsal of the Portland Saxophone Ensemble where a few weeks' worth of work the group put in finally clicked and there was suddenly a big change in the ensemble sound and cohesiveness. I wanted to capture the moment of optimism and excitement I felt—about the music we were making, about the ensemble's new beginning after shuttering in 2020 due to the pandemic, about emerging from the pandemic more broadly. And I wanted to write something everyone would be excited to play. Originally written without a program, as we prepared the music and premiered it, I noticed the music evoked specific moments in my childhood, moments as experienced through a child's eyes, not as viewed through an adult's memory—which is to say the music isn't only light and playful as I feel adults often choose to render it; it's also heavy and complex and freighted with significance and strong feelings. Five continuous sections make up the piece, each with a distinct flavor:

### *I. The Bell*

Begins with a huge building up of anticipation for the moment when school is out for the last time of the year. A sense of open-air possibility and triumph.

### *II. Road Trip*

A gentle rolling and forward-moving feeling, traveling somewhere far, vistas unfolding out the window, with the occasional backseat bickering between siblings.

### *III. Cul-de-Sac*

The cul-de-sac is ground zero for summertime play—kickball, capture the flag, gathering for a bike ride or a squirt gun fight. The music is cast in a scherzo, rambunctious and dynamic with the fabled “big kids” making an appearance in the trio. Toward the end, the roughhousing goes over the top and the play suddenly ends.

### *IV. Late August Evening*

Feelings about summer coming to a close slide into realizing that time is passing in general, childhood won't last—an intense bitter sweetness at the climax.

### *V. The Day Before*

A last summer morning that starts slowly, gathers steam, and erupts into music reminiscent of the opening fanfare. The piece ends somewhat quietly, but not before wisps of memories from the rest of summer march by in a sonorous mash up.

– Shane Valle

Carl Sandburg (1878-1967) was an American author known for his hard, unflinching observations that allow readers to experience Sandburg's pride, disdain, love, hatred, and sympathy for humanity through his works. In particular, his poetry grasps the best and worst of mankind, from the noblest aspirations of man to the subjugation of the poor, as well as to the trials and tribulations of the working class. Very few poems exhibit his softer side, and even fewer reflect his thoughts on love. *At a Window* (the poem's original title) is one of these rare gems in his body of work. Sandburg starts the poem angrily, challenging the forces that control the universe to take away all that he has; this anger quickly gives way to a surprising gentleness as he asks for love in place of all else. In my piece (titled *Give Me Hunger*, drawn from the first line

of text), I reflect Sandburg's enraged voice with a relentless ostinato (a repeating gesture) coupled with dissonant chords; for the poem's softer side, I employ rich, lush harmonies to anticipate the "coming of a little love." Originally commissioned by Chanticleer in 2013, I removed the text and arranged it for saxophone choir in 2024.

– Stacy Garrop

Isaac Boone's *With My Head in the Clouds* received its premiere in 2024 when the Northwestern University Saxophone Ensemble performed it under the direction of Taimur Sullivan. Aaron Himes later commissioned a wind ensemble version for the Westminster College Wind Ensemble's November 2025 concert. Originally from Hanover, Indiana, Boone earned his bachelor's degree in saxophone performance and music education at Northwestern University before pursuing graduate studies at the Eastman School of Music.

Mexican composer Arturo Márquez composed *Danzón No. 2* in 1994, inspired by the elegant, rhythmically charged danzón tradition of Cuban origin as practiced in Mexican dance halls. Moving between sultry lyricism and increasingly exuberant rhythmic energy, the work has become one of Márquez's most celebrated compositions.

### About the Director

Praised by the *Tacoma News Tribune* for his "effortless lyricism" and "smooth tone and fluid virtuosity," saxophonist **Erik Steighner** has performed with the Austin Symphony Orchestra, the Federal Way Symphony, the Northwest Sinfonietta, the Pacific Northwest Ballet Orchestra, the San Antonio Symphony, the Tacoma Opera, and Symphony Tacoma. Steighner teaches at Pacific Lutheran University, the University of Puget Sound, and Tacoma Community College. He also serves on faculty at the University of Puget Sound Community Music Department and is the founder and conductor of the South Sound Saxophone Ensemble.

### South Sound Saxophone Ensemble

Conor Beach and Daniel Goodrich, *soprano saxophones*

Julie Allison, Steven Blankenship, Kyrsten Campbell, Barbara Hubers-Drake,  
Jason Parshall, Abigail Shedd, Terrell Stephens, and Becky Swanson, *alto saxophones*

Lawrence Balajadia, Catherine Ballestrasse, Joshua Green, Dakota Huffman,  
Eli Lockhart, Kaelyn Morgan-Green, and Gwen Porter, *tenor saxophones*

Sarah Kaal and Jamie Rottle, *baritone saxophones*

Kevin Hall and Allan Levy, *bass saxophones*

Cadence Philbeck and Heather Widgren, *percussion*

Erik Steighner, *director*