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Grant Hollis is a student of Dr. Eric Troiano double majoring in Music Education and Saxophone Performance.

Solace: A Lyric Concerto by Joel Love

Joel Love (b. 1982) is a composer currently based in Houston, Texas. Love is a recipient of the 2019-2020 Copland Residency Award. His first work for wind ensemble, *Aurora Borealis*, was selected as finalist in the 3rd International Frank Ticheli Composition Contest. Love is also a two-time winner of the PARMA Recordings Composition Contest. One of his more recent pieces, *Solace: A Lyric Concerto*, has been performed a number of times by wind ensembles throughout the United States, including the Eastman Wind Ensemble, Northwestern University Symphonic Wind Ensemble, and The US Air Force Band in D.C. He holds a Bachelors of Music from Lamar University's Mary Morgan Department of Music, a Masters of Music from The University of Houston's Moores School of Music, and recently completed a D.M.A. in Composition from the University of Texas at Austin. *Solace: A Lyric Concerto* was finished in 2018, and was written for Connie Frigo. Love writes, "just before I began composing *Solace*, I had a great set of conversations with the leader of its consortium-commission, Connie Frigo. During our discussions, we talked about how well the saxophone can imitate vocal music and both expressed interest in a new concerto with a significant lyrical element. Early on, she suggested I read David Whyte's *Consolations: The Solace, Nourishment, and Underlying Meaning in Words*. Whyte's work meditates on words themselves, illustrating their deeper meaning, often revealing connections between difficult situations and their unexpectedly positive outcomes. Similarly, each movement meditates on a mood and is inspired by either a selection of text or title word from five consolations, picked by either Connie or me. Throughout the concerto, I challenge the soloist to play lyrically in extreme registers (called the 'altissimo' register, which is above the typical, written range of the instrument) and while playing virtuosic passages in five unique sound worlds." The five words *Solace* is based on are: Joy, Besieged, Gratitude, Hiding, and Work. Whyte's poems state: Joy; "The sheer intoxicating beauty of the world inhabited as an edge between what we previously thought was us and what we thought was other than us." Besieged; "Conscious or unconscious, we are surrounded not only by the vicissitudes of a difficult world but even more by those of our own making." Gratitude; "Gratitude is not necessarily something that is shown after the event, it is the deep, a priori state of attention that shows we understand and are equal to the gifted nature of life." Hiding; "is creative, necessary and beautifully subversive of outside interference and control...Hiding is the radical independence necessary for our emergence into the light of a proper human future." Work; "Work among all its abstracts, is actually intimacy, the place where the self meets the world... We make what we make, we give a gift, not only through what we make or do, but in the way we feel as we do, and even, in the way others witness us in our feeling and doing, giving to them as they give to us..."

Energy Drink I by Mark Engebretson

Mark Engebretson (b. 1964) is the Professor of Composition and Electronic Music at the University of North Carolina at Greensboro. He studied at the University of Minnesota, the Conservatoire de Bordeaux, and Northwestern University. His pieces have been commissioned and premiered by renowned saxophonists Susan Fancher, James Romain, Steve Stusek, Jonathan Helton, Paul Bro, and Matt Sintchak. *Energy Drink I* is the first of a three piece series. The first is written for saxophone, the second for flute, and the third for violin. It was finished in 1999 and was premiered by and written for Matt Sintchak in 2000. Engebretson writes, “Energy drink is a loud, fast, aggressive piece. The accents should be played very hard throughout. The given tempo is to be played while maintaining this aggressive rhythmic character. Do not sacrifice the accents and articulations for speed.” The piece employs many extended techniques such as: multiphonics, quarter tones, overtones, growling, flutter tonguing, and more.

Tantrum by Stacy Garrop

Stacy Garrop (b. 1969) is a full-time freelance composer living in the Chicago area. She writes that her “music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.” Garrop earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.). *Tantrum* was commissioned by Otis Murphy and was finished in Spring of 2000. The title, along with the names of each movement, bring to mind the image of a child acting out. Garrop writes “*Tantrum* has the formal structure of a traditional sonata, but its connection with the historical form stops there. The first movement (Obsessive Behavior) obsesses continuously on a four note figure, which is introduced immediately following an extended slow introduction. Lost, the second movement, actually began as a piece for voice and piano; it subsequently lost its text, and the saxophone sings forlornly in its place. The third movement (Fits and Fists) takes a quirky bit of music and modulates it up an interval of a perfect fourth every chance it gets. This high energy piece presents a playful challenge for both the saxophonist and pianist.”

Star Bits by Corey Dundee

Corey Dundee is a composer and saxophonist based in Ann-Arbor, Michigan. He describes his music as “rhythmic ridiculousness written in a quasi-atonal yet esoterically

functional harmonic language.” As a performer, Corey is the tenor saxophonist of Kenari Quartet and has appeared as featured soloist with the Cincinnati Pops Orchestra, the North Carolina Symphony, the Hilton Head Symphony Orchestra, the Interlochen Philharmonic, and the UNC School of the Arts Symphony Orchestra. He holds BM degrees in Composition and Saxophone Performance from the Indiana University Jacobs School of Music, an MM Composition degree from the University of Southern California Thornton School of Music, and is currently a Regents Fellow and Graduate Student Instructor at the University of Michigan in Ann Arbor, where he has achieved candidacy for the DMA Composition degree. Star Bits was composed in 2011 and is written for solo alto saxophone. Dundee writes “Star Bits is inspired by the tiny crystalline objects of the same name found throughout the video game ‘Super Mario Galaxy. The star bits are a collectible item that can be seen falling from the sky, bursting out of hidden locations, bouncing around the stage, or floating in groups forming various geometric patterns. I believe that, if personified, these star bits would have a quirky disposition similar to my own, and my portrayal of this aesthetic is the driving force behind this piece.”