ELECTRICCITY For wind ensemble

HARRISON J. COLLINS arr. for wind ensemble by JOSH TRENTADUE

For Perusal ONW. O JStands for Joe Music

Electric City by Harrison J. Collins, arranged by Josh Trentadue

Instrumentation

Piccolo

Flute 1 - 2

Notes

This piece is intended to be played one-on-a-part. Doubling is acceptable as long as ensemble balance is maintained.

The metric modulations at measures 183 and 185 are achieved by feeling the half note in each 2/2 bar at the same length as the dotted quarter note in the preceding 6/8 measures. The percussion outline the shifting subdivisions to facilitate each modulation; internalize these subdivisions to achieve the shifts successfully.

Oboe 1 - 2 Bassoon 1 - 2 Contrabassoon Eb Clarinet Bb Clarinet 1 -3 **Bb** Bass Clarinet **Bb** Contrabass Clarinet st Bb Soprano Saxophone Eb Alto Saxophone Bb Tenor Saxophone Eb Baritone Saxophone

Bb Trumpet 1 - 3 F Horn 1 - 4 Trombone 1 - 3 **Bass** Trombone Euphonium Tuba

Double Bass

Percussion

1. Xylophone, Glockenspiel

2. Suspended Cymbal, Marimba

3. Bongos, Crash Cymbals

- 4. 4 Tom-Toms, Chimes
- 5. Hi-Hat, Triangle, Tam-tam
- 6. Snare Drum, Mounted Tambourine
- 7. Bass Drum

Grade: 5

Duration: ca. 3:45

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About the Piece

Electric City is inspired by the colorful, glowing, metropolitan beauty of the big city at night. I say "the big city" as a general term; For me, this city is Dallas, Texas, a place that is quite close to my hometown and that I have seen and been to frequently. I am always in awe of both the visually pleasing colors of the night city as well as the powerful sense of vitality and life, and as I am frequently in Dallas to hear concerts performed by the Dallas Winds, I have grown to have a strong musical association with this night-life aesthetic. When Dr. Paul Nolen, the saxophone professor at Illinois State University, asked me to compose a work for the ISU Saxophone Studio during my time studying at ISU in 2019, I had been particularly missing my home, and so I chose to act on my yearning and write Electric City as an ode to the beauty of Dallas at night.

It was later, in 2022, that my friend and colleague Josh Trentadue and I discussed the idea of arranging the work for wind ensemble. I've had the privilege of working with Josh for many years; we work together as board members for the Millennium Composers Initiative, and we are founding members of the Aurora Tapestry Collective. Josh has a long record as an astounding arranger, and when he suggested doing an arrangement of *Electric City*, I gladly agreed to allow it; I knew it would be an excellent arrangement, and it's always so wonderful to be able to share my music with my friends. This resulting version of *Electric City* is one that is imbued with the musical voice and tendencies of both Josh and myself.

Musically, the work is informed by both classical and non-classical music that I listen to, and particularly by one of my favorite songs, M83's "Midnight City". Inspired by the vividly descriptive lyrics of that song, Electric City can be heard as joyride through a big city that passes through sparkling lights and reflective skyscrapers in the dark of night, accelerating until a final gear shift sends us blazing into the darkness with the glow of the city behind us.

About the Composer

Harrison J. Collins (b. 1999) began composing at the young age of thirteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble, orchestra, and chamber ensembles are published by Murphy Music Press, C. Alan Publications, and more, and have been performed across the United States and internationally. He is a winner of numerous composition competitions, including the Sinta Quartet Composition Competition, the Dallas Winds Fanfare Competition, and the National Young Composers Challenge. Harrison is a proud representative and board member for the Millennium Composers Initiative, through which he seeks to provide opportunities for other composers to grow and reach new heights. In 2022, he founded the Aurora Tapestry Collective with his friends Kevin Day, Josh Trentadue, and Katahj Copley.

Harrison spent several years at Illinois State University, where he studied composition with Dr. Roy Magnuson and Dr. Roger Zare. Harrison currently studies at Texas Christian University with Dr. Neil Anderson-Himmelspach, where he is seeking a degree in music composition.

About the Arranger

Internationally acclaimed artist JOSH TRENTADUE (b. 1994; he/they) explores in his compositions philosophical and spiritual views of humanity, nature, and life itself. Balancing electrifying, turbulent rhythms with dramatic, ethereal lyricism, he seeks to provide immersive, engaging, and transformative experiences for performers and audiences everywhere.

Commissioned by a variety of artists and ensembles in the classical and jazz fields, Trentadue's compositions and arrangements have been performed at the Cortona Sessions for New Music, the North American Saxophone Alliance Conference, the Michigan Music Conference, the Minnesota Fringe Festival, the Percussive Arts Society International Convention, and The Midwest Clinic New Music Reading Sessions. A Finalist for the ASCAP Foundation Morton Gould Young Composer Awards, their works have received additional awards and recognition from Fifteen-Minutes-of-Fame, the Columbia Summer Winds Outdoor Composition Contest, the Dallas Winds Brass Fanfare Competition, the New York University Orchestra and Percussion Ensemble Calls for Scores, and the Michigan State University Jere Hutcheson Large Ensemble Composition Competition.

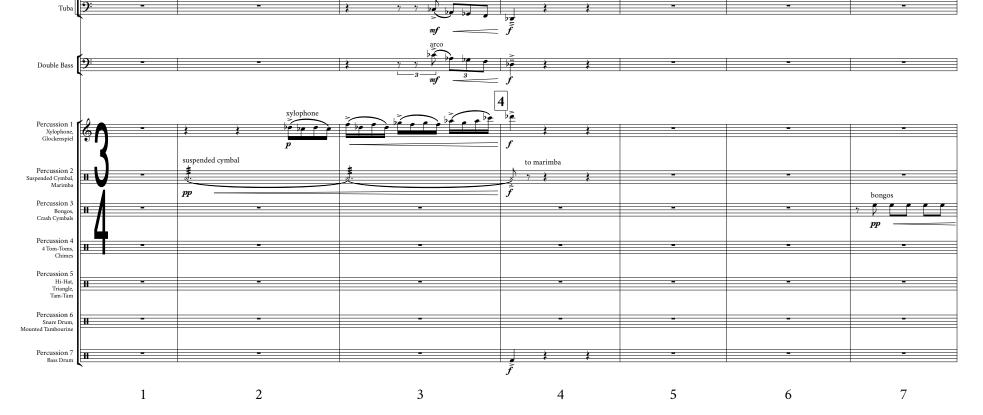
Trentadue serves as President of the Millennium Composers Initiative, an organization representing over 120 composers worldwide. He is also a part of the Aurora Tapestry Collective with composers Kevin Day, Harrison J. Collins, and Katahj Copley. In addition, Trentadue is the Production Editor for TUX People's Music as well as a Music Copyist & Engraving Assistant for Tiberio Music Design & Publishing LLC.

Trentadue holds a Master's Degree in Music Composition with a concentration in Screen Scoring from New York University, where they studied with John Kaefer, Irwin Fisch, and Ira Newborn. He holds a Bachelor of Arts Degree in Music Composition from Michigan State University, where they studied composition with David Biedenbender and Jere Hutcheson as well as screen scoring with Zhou Tian.

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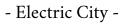


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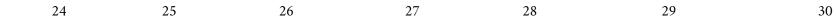
















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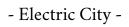




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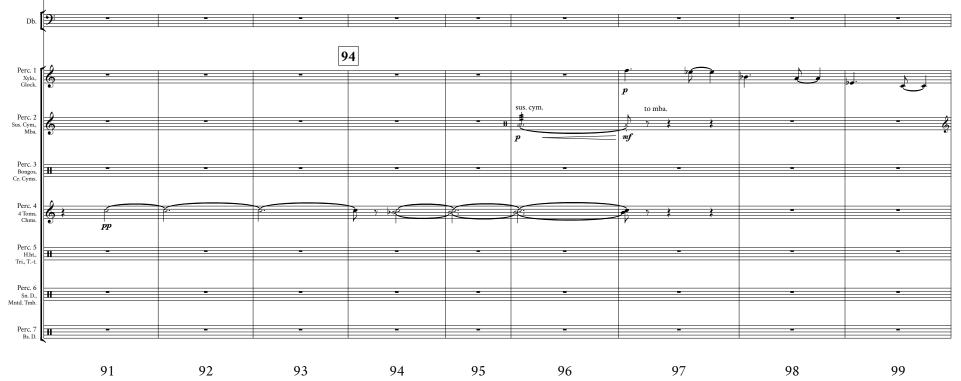


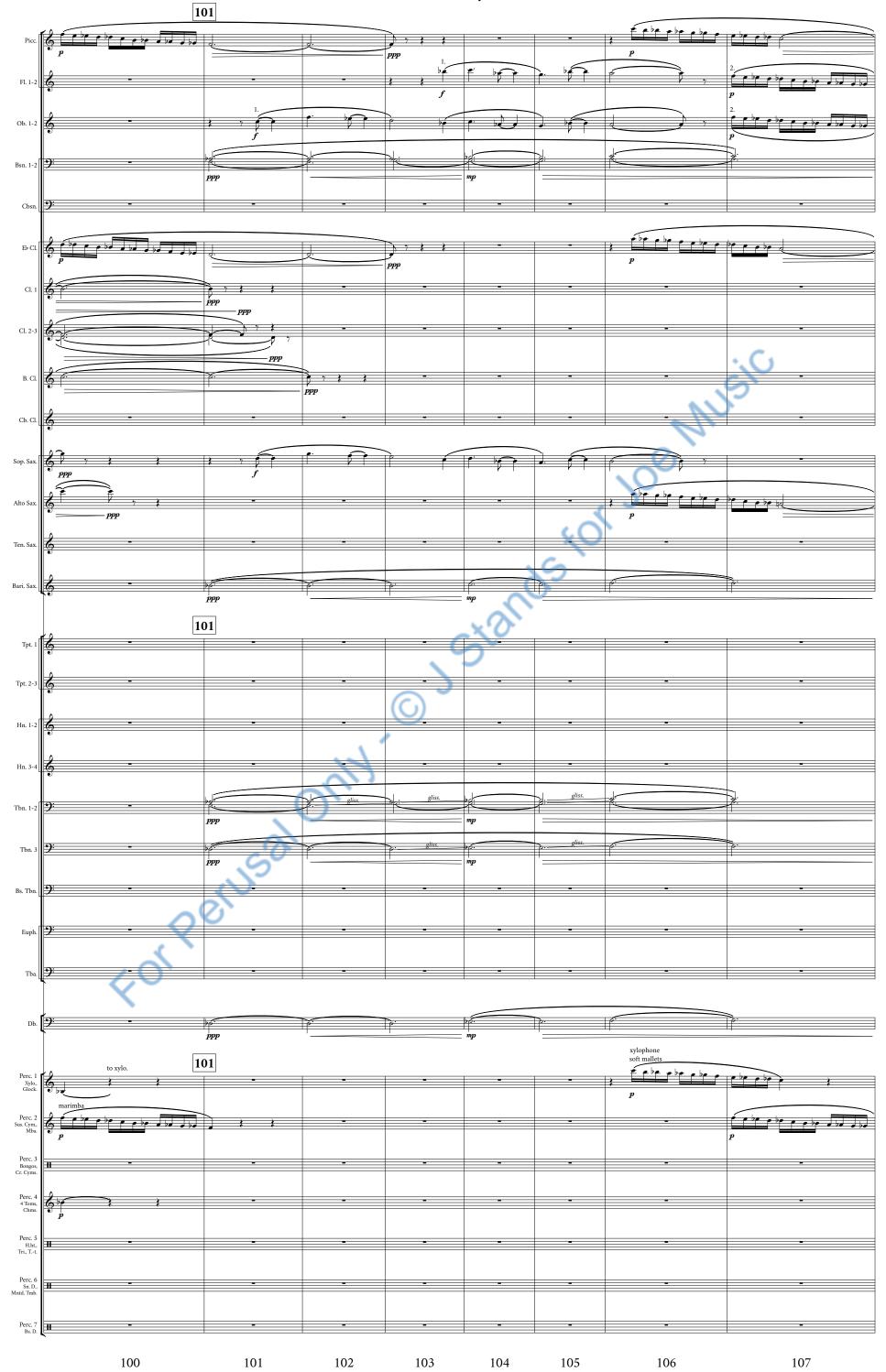








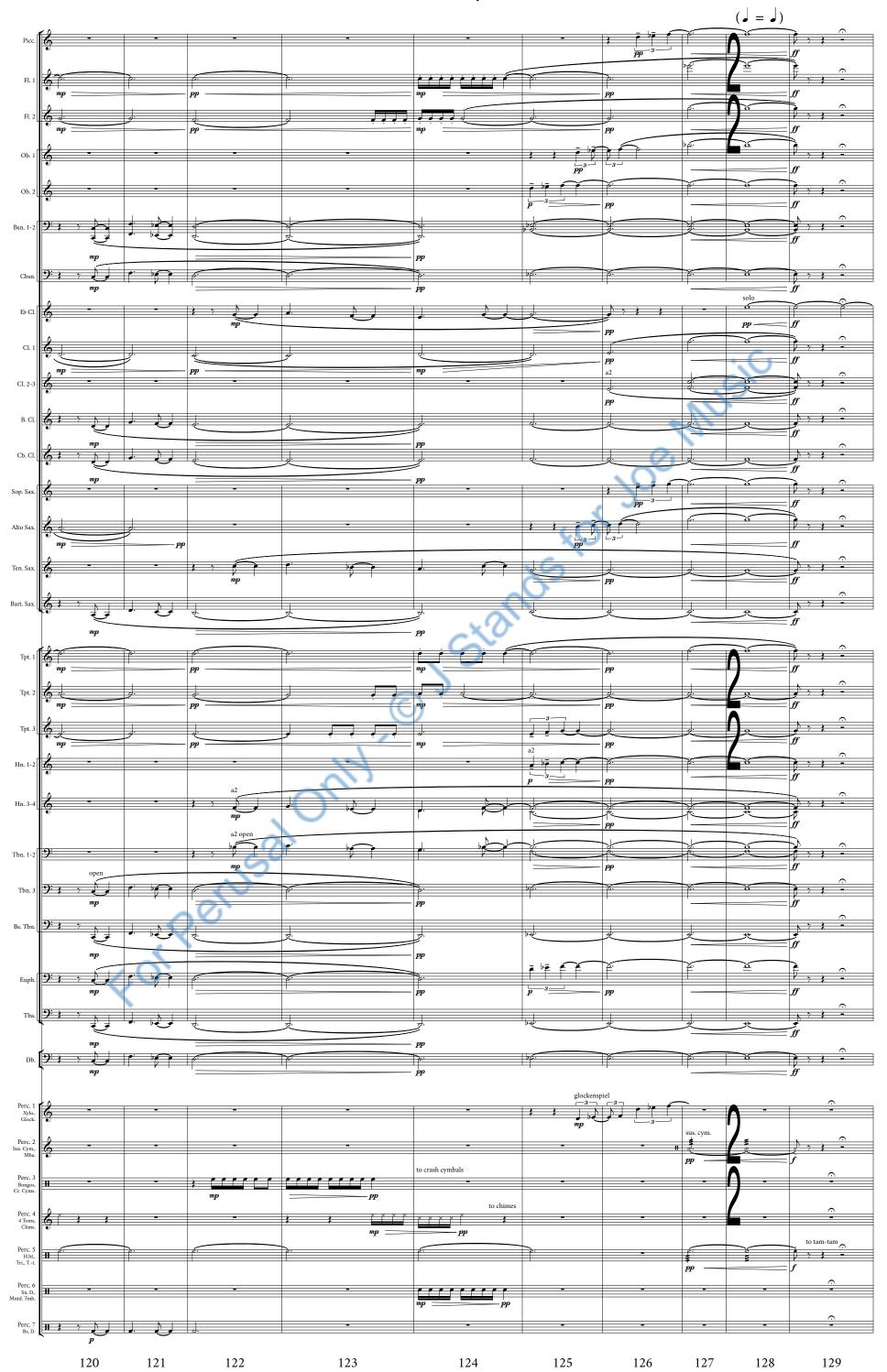






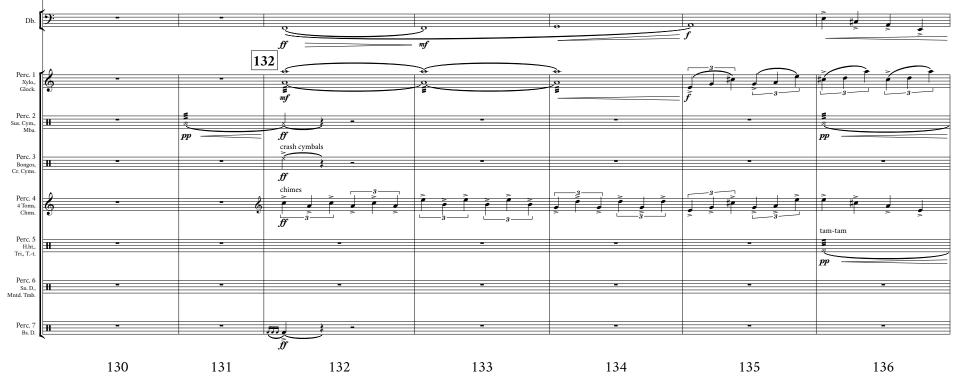


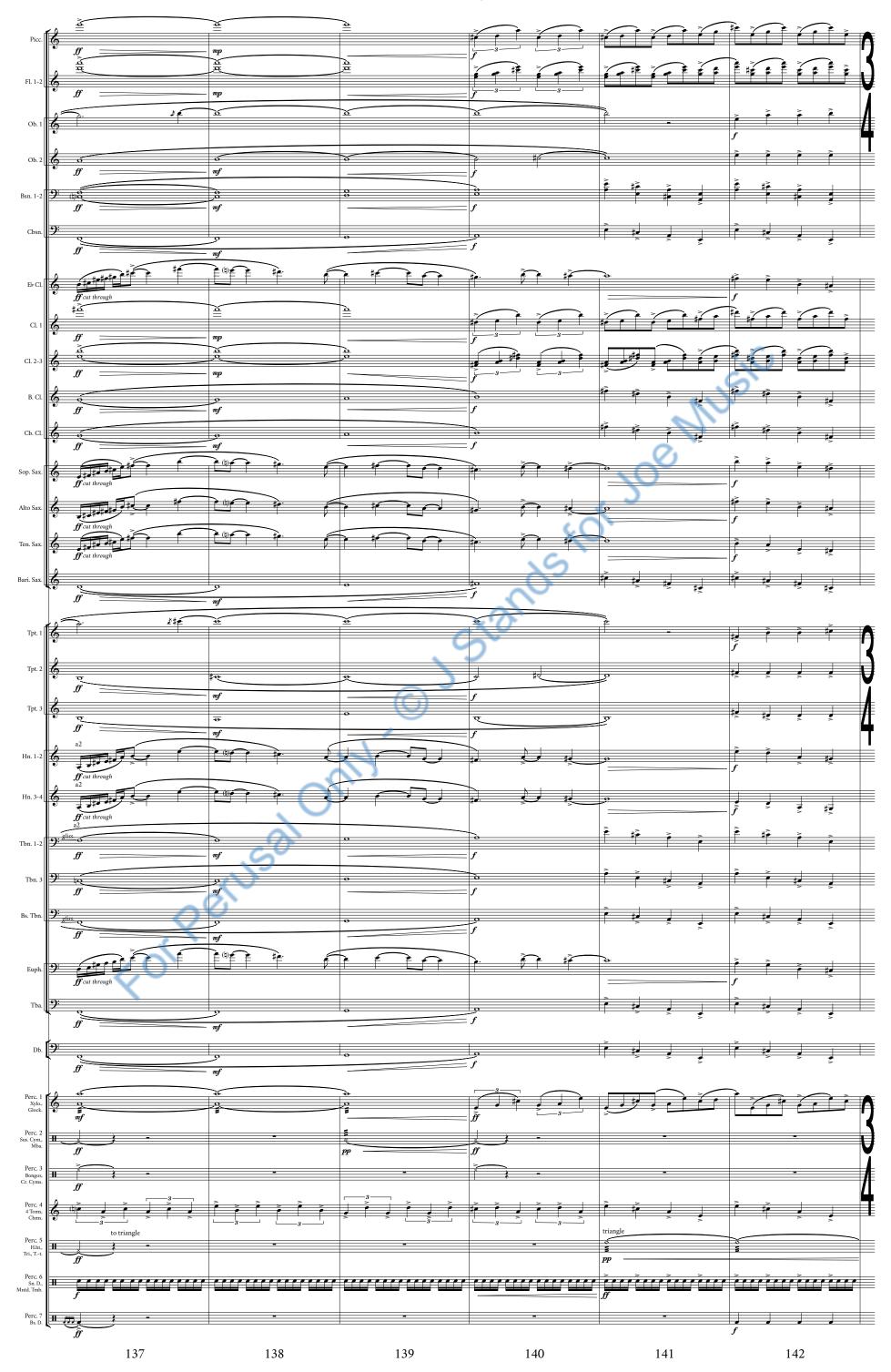
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