

A dramatic sky with a crescent moon in the upper left and large, golden, billowing clouds filling the lower two-thirds of the frame. The lighting is warm and golden, suggesting a sunset or sunrise.

# OF DAY AND NIGHT

TRIPTYCH FOR WIND ENSEMBLE  
(2019)

SHIMMERING SUNSHINE - KEVIN DAY  
ACROSS A GOLDEN SKY - QUINN MASON  
MIDNIGHT SKYLINE - JOSH TRENTADUE



Kevin Day  
Quinn Mason  
Josh Trentadue

# OF DAY AND NIGHT

Triptych for Wind Ensemble  
(2019)

*Commissioned as part of the 2019 MOTIF Triptych Consortium*

## SHIMMERING SUNSHINE (2019)

Kevin Day – **GRADE 4**  
© 2019 Kevin Day Music (BMI)  
[www.kevindaymusic.com](http://www.kevindaymusic.com)

## ACROSS A GOLDEN SKY (2019)

Quinn Mason – **GRADE 3**  
© 2019 Masonian Publications  
[Msonianmusic.wixsite.com/home](http://Msonianmusic.wixsite.com/home)

## MIDNIGHT SKYLINE (2019)

Josh Trentadue – **GRADE 5**  
© 2019 M.O.T.I.F. (ASCAP)  
[www.joshtrentadue.com](http://www.joshtrentadue.com)

# INSTRUMENTATION

The following instrumentation is required for all three works in *Of Day and Night*. In total, 7-8 percussion players (including timpani) will be needed:

PICCOLO [TACET for *Across A Golden Sky*]

2 FLUTES

2 OBOES

--1 part for *Across a Golden Sky*; 2 for *Shimmering Sunshine* and *Midnight Skyline*

ENGLISH HORN [*Midnight Skyline*]

2 BASSOONS

--1 part for *Across a Golden Sky*; 2 for *Shimmering Sunshine* and *Midnight Skyline*

CONTRABASSOON [TACET for *Across a Golden Sky*]

4 B-FLAT CLARINETS

--4 parts for *Shimmering Sunshine* and *Midnight Skyline*; 3 for *Across a Golden Sky*

2 B-FLAT BASS CLARINETS

--1 part for *Shimmering Sunshine* and *Across a Golden Sky*; 2 for *Midnight Skyline*

B-FLAT CONTRABASS CLARINET [TACET for *Across a Golden Sky*]

SAXOPHONE QUARTET

--AATB for *Shimmering Sunshine* and *Across a Golden Sky*; SATB for *Midnight Skyline*

4 HORNS

--4 parts for *Shimmering Sunshine* and *Midnight Skyline*; 2 for *Across a Golden Sky*

4 TRUMPETS

--4 parts for *Shimmering Sunshine* and *Midnight Skyline*; 2 for *Across a Golden Sky*

--B-FLAT TPTS., all three pieces; C TPTS. are preferred for *Midnight Skyline*

--Straight mutes required [*Shimmering Sunshine*, *Midnight Skyline*]

--Harmon mutes required [*Midnight Skyline*]

3 TROMBONES

--3 parts for *Shimmering Sunshine* and *Across a Golden Sky*; 2 for *Midnight Skyline*

--Straight mutes required [*Midnight Skyline*]

BASS TROMBONE [TACET for *Across a Golden Sky*]

EUPHONIUMS [at least two players required]

TUBAS [at least two players required]

DOUBLE BASS [TACET for *Across a Golden Sky*]

PIANO [*Midnight Skyline*]

TIMPANI [5 drums required]

PERCUSSION [6-7 players required]:

--*Shimmering Sunshine* – 2 mallet percussion parts, 2 aux. percussion parts [for 4 players total]

--*Across a Golden Sky* – 1 mallet part [1 player], 1 aux. percussion part [1 player]

--*Midnight Skyline* – 6 percussion parts, various mallets and aux. parts [6 players total]

**For an instrumentation list required for each piece, please view each score separately.**

# PERCUSSION LIST

Timpani [5 drums required]

## *Shimmering Sunshine*

Xylophone  
Marimba  
Glockenspiel  
Timbales  
Snare Drum  
Bass Drum  
High Woodblock  
Suspended Cymbal  
Tambourine  
Triangle

## *Across a Golden Sky*

Glockenspiel  
Marimba  
Chimes  
Wind Chimes  
Suspended Cymbal

## *Midnight Skyline*

Xylophone  
Crotales [2 octaves] – bow required  
Large Suspended Cymbal  
Tambourine  
Marimba [5-octave]  
Triangle  
Glockenspiel  
Vibraphone - 2 bows required  
Snare Drum  
Cymbals Workshop (Hi-Hat, Crash, China, Splash)  
Large Tam-Tam  
Surdo Drum –OR—Large Floor Tom  
Crash Cymbals  
Drums Workshop (Small Bass Drum, 4 Tom-Toms)  
Whip  
Bass Drum  
Brake Drum –OR—Anvil

## FULL LIST

Xylophone  
Marimba [5 octaves]  
Glockenspiel  
Chimes  
Crotales [2 octaves] – bow required  
Vibraphone - 2 bows required  
Timbales  
Snare Drum  
Bass Drum  
High Woodblock  
Suspended Cymbal  
Tambourine  
Triangle  
Wind Chimes  
Cymbals Workshop (Hi-Hat, Crash, China, Splash)  
Large Tam-Tam  
Surdo Drum –OR—Large Floor tom  
Crash Cymbals  
Drums Workshop (Small Bass Drum, 4 Tom-Toms)  
Whip  
Brake Drum –OR—Anvil

## CONSORTIUM INFORMATION

*Of Day and Night* was commissioned as part of the 2019 MOTIF Triptych Consortium. The following are the members of this consortium, with whom we share our deepest thanks and appreciation for their generous support:

University of Wisconsin – Stevens Point: **Michael S. Butler**  
Rochester, New York: **Armand Hall**  
Celia Cruz Bronx High School of Music: **Penelope Smetters-Jacono**  
Hollidaysburg Area Senior High School: **Scott Sheehan**  
Boswell High School, Eagle Mountain-Saginaw ISD: **Kevin Fallon**  
Seattle Pacific University Wind Ensemble: **Danny Helseth**  
St. Olaf College – St. Olaf Band & Norseman Band: **Timothy Mahr**  
Minnesota Junior Winds: **Charles Weise**  
North Cobb High School Wind Symphony: **Sheldon Frazier**  
San Jose State University, School of Music and Dance: **David Vickerman**  
Grand Ledge High School Bands: **John Szczerowski**  
Texas Woman’s University Bands: **Carter Biggers**  
Texas Christian University Wind Symphony: **Bobby R. Francis, Director of Bands**

## PROGRAM NOTES

The moment I first met composers Kevin Day and Quinn Mason, and the moment I listened to their music, I knew that I wanted to collaborate with both of them on a new project. These two are such extraordinary artists and human beings, with an incredibly high level of passion and dedication to their craft. When I approached them with the concept for this triptych for wind ensemble, I knew that the core idea of it needed to become something that was inherently thematic and overarching throughout all three intended works. Ultimately, it was an idea that needed to have a sense of continuity that would be expressed through three very different, and unique, compositional voices. What better form could this triptych take on than the progression of time?

*Of Day and Night* explores this concept over the course of a single day. Each of us set out to compose a piece inspired by a particular moment in that period of time. Kevin Day’s *Shimmering Sunshine* encapsulates the exuberant joyfulness of daylight and is driven by bustling, vibrant energy. Quinn Mason’s *Across a Golden Sky* explores the hidden wonders of the magical “golden hour” period, a phenomenon occurring shortly before sunset where the sky is redder than the sun itself. My piece *Midnight Skyline* charges forward into the wild chaos of the nighttime and is a tribute to those thrill-seekers celebrating life, love, and new adventures, whether alone or with friends.

Each of the three works in *Of Day and Night* progresses and changes throughout the development of their thematic and motivic material. In a way, they almost evolve throughout each of their musical journeys, transforming and changing with every new event they experience. This triptych, in its own way, mirrors and partly serves as a continuation of my musical explorations of nature evolving, and change over time, in this regard.

My sincerest thanks and appreciation goes to Kevin and Quinn for their brilliant creativity, fantastic music, and wonderful friendship. All three of us would also like to express our sincerest thanks to the consortium members of the 2019 MOTIF Triptych Consortium for their generous support of this project.

--program notes by Josh Trentadue

## PROGRAM NOTES

### **SHIMMERING SUNSHINE (KEVIN DAY)**

*Shimmering Sunshine* is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different “shimmers” of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and at the same time, powerful.

*--program notes by the composer*

### **ACROSS A GOLDEN SKY (QUINN MASON)**

*Across a Golden Sky* is composer Quinn Mason’s second rhapsody. This work explores the hidden wonders of the magical period of daytime known as the “golden hour,” a phenomenon shortly before sunset where the sun is redder than the sky itself. Mason crafts gentle melodic fragments with undulating harmonic motion to create a pastoral work that, at its peak, emanates a brilliant and majestic landscape of vibrant color and pure beauty. Shimmers of sunlight are ever present with freely-flowing, aleatoric passages in the winds and bright, metallic percussive colors. As the sun slowly but surely disappears into the horizon, so too does *Across a Golden Sky* find a wondrous resolve in this mystical soundscape.

*--program notes by Josh Trentadue*

### **MIDNIGHT SKYLINE (JOSH TRENTADUE)**

I tend to think of *Midnight Skyline*, the nighttime piece in this triptych, as a pure road trip – one that never stays on the same route for too long, with plenty of adventures to experience (whether alone or with friends) and a ridiculous amount of shenanigans in between. Sometimes, they’re more chaotic than necessary, and sometimes, they have just the right amount of thrills. The piece immediately takes off and shouts with all of this mind, and while it experiences a number of different events throughout its journey, it never intends to stray from this path altogether. *Midnight Skyline* is for those thrill-seekers, a celebration of life and love along with the youthfulness and joy of human nature.

My sincerest thanks goes to Salvador Alan Jacobo for a brilliant and lovely title for this piece.

*--program notes by the composer*

**This triptych, and all three works separately, are under consortium exclusivity until September 1, 2020.**

## **ABOUT THE COMPOSERS**

### **KEVIN DAY**

KEVIN ALEXANDER DAY (b. 1996 in Charleston, WV) is an American composer, conductor, and multi-instrumentalist from Arlington, Texas. Day graduated in May 2019 from Texas Christian University with his Bachelor of Music in Instrumental Performance Degree, where he studied Euphonium and Tuba with Richard Murrow, Jazz Piano with Joey Carter, Composition with Neil Anderson-Himmelspach, Blaise Ferrandino, and Till Meyn, and Conducting with Germán Gutiérrez and Eddie Airheart. He will be pursuing his Master of Music in Music Composition Degree at the University of Georgia in Fall 2019, where he will study with composer Peter Van Zandt Lane and conductor Cynthia Johnston Turner.

Kevin has composed over 120 works for solos, concert band, orchestra, chamber, and choral groups. His works have been premiered across the United States and in South Africa. Kevin Day is a winner of national composition contests such as the 2nd Annual Philadelphia Youth Orchestra Young Composers Competition, the Tribeca New Music Young Composer Competition, and the Dallas Winds Fanfare Contest. Day is a finalist twice for the ASCAP Morton Gould Young Composer Award, and a finalist of the Novus New Music Call for Scores Contest. He is also a Composer Fellow for Cycle 8 of the Gabriela Lena Frank Creative Academy of Music for 2019. His music has been premiered and showcased at the SCI Region VI Conference, W.I.B.C, the NAFME All-Northwest Conference, TMEA, The Midwest Clinic, the American Bandmasters Association Conference, CBDNA, and on KERA TV. He is the recipient of the 2016 W. Francis McBeth Student Musicianship Award from Kappa Kappa Psi National Honorary Band Fraternity. He has also worked with and has been mentored by renowned composers Gabriela Lena Frank, Julie Giroux, John Mackey, William Owens, and Frank Ticheli.

Kevin is a member of BMI, TMEA, ITEA, the Gamma Sigma chapter of Kappa Kappa Psi, and the Delta Mu chapter of Phi Mu Alpha Sinfonia. He is also a member of the Millennium Composers Initiative. Day's works have been recorded / distributed by Mark Records (Naxos) and are published by Murphy Music Press, LLC, Cimarron Music, and Kevin Day Music.

### **QUINN MASON**

QUINN MASON (b. 1996) is currently a student at the SMU Meadows School of the Arts where he studies composition with Dr. Lane Harder. He previously studied at Richland College with Dr. Jordan Kuspa, TCU with Dr. Blaise Ferrandino and with UTD's Dr. Winston Stone. He has also worked with distinguished composers David Maslanka, Libby Larsen, David Dzubay and Robert X. Rodriguez.

He has received awards from the American Composer's Forum, Voices of Changes, Texas A&M University, the Dallas Foundation, the Philadelphia Youth Orchestra and the ASU Symphony Orchestra. His music has been performed in concert by the South Bend Symphony Orchestra, the New Texas Symphony Orchestra, loadbang, Voices of Change, American Composer's Forum, the Atlantic Brass Quintet, the UT Arlington Saxophone quartet, the Cézanne, Julius and Baumer quartets and bands of SMU, UNT and TCU. Among his most recent commissions is a horn sonata for David Cooper, new principal horn of the Chicago Symphony Orchestra, a full-length orchestral work for the Dallas Symphony Orchestra to be premiered in September 2019 and a new ballet for Katie Cooper and Avant Chamber Ballet to be premiered in the 2019-2020 season.

As a conductor, he has led the Brevard Sinfonia and the TCU Symphony Orchestra, as well as the Richland Wind Symphony and various small ensembles at Richland College, TCU and the Brevard Music Center. He has conducted his own works and led the world premieres of pieces by his colleagues. He has studied conducting with Derrick Logozzo at Richland College and Dr. Germán Gutiérrez at TCU, as well as supplementary lessons with Will White, former assistant conductor of the Cincinnati Symphony Orchestra. He

currently studies with Jack Delaney at SMU.

Quinn's personal mission is to write music that is, "Based in traditional classical music, but reflects the times in which we currently live".

## **JOSH TRENTADUE**

JOSH TRENTADUE (b. 1994) is a composer and advocate of new music, striving to bring new experiences to performers and audiences everywhere. His stylistic tendencies range from rock-and-roll, jazz, and heavy metal to electronic ambience and minimalistic soundscapes. In his collaborative multimedia projects, he is especially interested in telling stories through music driven by character, emotion, action, and more. Trentadue's concert music has been performed by wind ensembles and chamber groups across the United States, including most notably at the PASIC conference in Indianapolis and the NASA saxophone conference in Illinois. His multimedia projects have consisted of self-produced albums, scores for various film productions, and new electroacoustic musical works. His film music in particular has made appearances at festivals across the globe, including most notably at the British Film Institute Future Film Festival.

Trentadue is an "honorable mention" recipient of the Dallas Winds Brass Fanfare Competition and a Second Prize winner of the Columbia Summer Winds Outdoor Composition Contest. He was further selected as a winner of the New York University Percussion Ensemble Call for Scores, a two-time winner of the NYU Orchestra Call for Scores, and a two-time winner of the Jere Hutcheson Large Ensemble Composition Competition.

Trentadue holds a Master's Degree in Music Composition with a concentration in Screen Scoring from New York University, where he studied with John Kaefer, Irwin Fisch, and Ira Newborn. He holds a Bachelor of Arts Degree in Music Composition from Michigan State University, where he studied composition with David Biedenbender and Jere Hutcheson as well as screen scoring with Zhou Tian. Trentadue is a member of ASCAP, the American Composers Forum, the Society of Composers and Lyricists, and the Percussive Arts Society, as well as a founding member and the current president of the Millennium Composers Initiative.