

Mornings of Creation

GWYNETH WALKER

for Piano Trio

Commissioned by Fairfield University to celebrate the 25th season of the Quick Center for the Arts

Premiered by The Connecticut Trio on September 27, 2015, Fairfield, Connecticut

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Duration: 21 minutes



a division of



PROGRAM NOTES

Mornings of Creation is a five-movement suite for piano trio. This music was created during the composer's customary composing hours—during the morning. Thus, the message is one of the freshness of a new day, and the energy of creative impulse.

"First Notes" opens with light patterns in the strings, as bird calls. Initially presented individually, the calls join together as a precursor to the main theme of the movement, presented by cello and then violin. A middle section in the minor mode features tremoli in the piano. This is a restless, energetic section which leads to the return of the theme. The movement ends with the cello and violin intertwined, while the piano plays bird calls above.

"The Passing Light" speaks in specks of light patterns for the strings, with glissandi (on the strings inside the piano). [Perhaps these are rays of light.] Often the piano accompaniment gently trembles. A theme is presented in the strings. There is intensity and sorrow in the passing of the light.

The third movement, "Rising," opens with ascending chords in the piano. But it is the spirit of joy associated with the theme (in violin and cello) which is truly uplifting. This is especially American music—open and direct—composed by a New England composer who prefers to create her music close to home.

Although *Mornings of Creation* is essentially a celebratory suite, an "Elegy" came naturally to follow the previous three movements. This elegy is spacious and unrushed. The mournful theme of downward steps, and its strong countermotive of ascending octaves, recur in various guises, each motive to balance the other. This is an extended journey of the soul. Here, the composer turns within, after the many mornings of creation.

The final movement, "Canaan Land," is a short, celebratory work originally composed as an encore piece, but now included within the suite. This is a joyful excursion to "The Promised Land." The composer, a native of New Canaan, Connecticut, has created this music in honor of her home town.

THE COMPOSER

Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont. She now divides her time between her childhood hometown of New Canaan, Connecticut and the musical communities of Sarasota, Florida and Randolph, Vermont.

Gwyneth Walker has been a proud resident of Vermont for many years. She is the recipient of the Year 2000 "Lifetime Achievement Award" from the Vermont Arts Council as well as the 2008 "Athenaeum Award for Achievement in the Arts and Humanities" from the St. Johnsbury (VT) Athenaeum. In 2012, she was elected as a Fellow of the Vermont Academy of Arts and Sciences.

Walker's catalog includes over 300 commissioned works for orchestra, chamber ensembles, chorus, and solo voice. A special interest has been dramatic works that combine music with readings, acting, and movement. The music of Gwyneth Walker is published by E. C. Schirmer (choral and vocal music) and Lauren Keiser Music (orchestral and instrumental music).

Further information concerning Gwyneth Walker and her works is available at:

www.gwynethwalker.com

Catalog No. 1.3433

Dedicated to The Connecticut Trio: Gerard Rosa, Violin; Julie Ribchinsky, Violoncello; and Linda Laurent, Piano

Mornings of Creation

for Piano Trio

Gwyneth Walker

1. First Notes

Moderate tempo $\text{♩} = 92$
very lightly (as a bird call)

Violin p

Violoncello p

Piano

Vln. *rolled pizz.*

Vlc. *rolled pizz.* *arco*

Pno. *arco*

9 *arco*

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13 **A**

Vln. Vlc.

Pno.

16

Vlc. *mf*

Pno. *mp* *mf*

with pedal

19

Vlc. *p* *mf legato*

Pno. *p*

B (Same tempo)
espr.
B (Same tempo)
as a gently trembling background

(with pedal)

22

Vlc.

Pno. *mf*

25

Vlc. Pno.

28 *espr.*
mf legato

Vln. Pno.

31

Vln. Vlc. (mf)

Pno.

34

Vlc. Pno.

38

Vln.

Vlc.

Pno.

gentle background tremoli

p

Reo.

42

Vln.

Vlc.

Pno.

D

mf

mf espr.

D

Reo.

with pedal

46

Vln.

Vlc.

Pno.

mf espr.

49

Vln.

Vlc.

Pno.

51

Vln.

Vlc.

Pno.

with pedal

53

Vln.

Vlc.

Pno.

Reo.

Reo.

Reo.

Reo.

55 [E]

Vln.

Vlc.

Pno.

E with energy and joy

(mf)

57

Vln.

Vlc.

Pno.

rolled pizz.

50

Vln.

Vlc.

Pno.

arco

62

Vln. Vlc.

F

Pno.

F

Vln. Vlc.

snap pizz.

Pno.

64

Vln. Vlc.

Pno.

66

Vln. Vlc.

Pno.

68

Vln.

snap pizz.

Vlc.

Pno.

arco

Reo. Reo. Reo. Reo.

70

Vln.

Vlc.

Pno.

G

f

G

f

Reo. Reo. Reo. Reo.

72

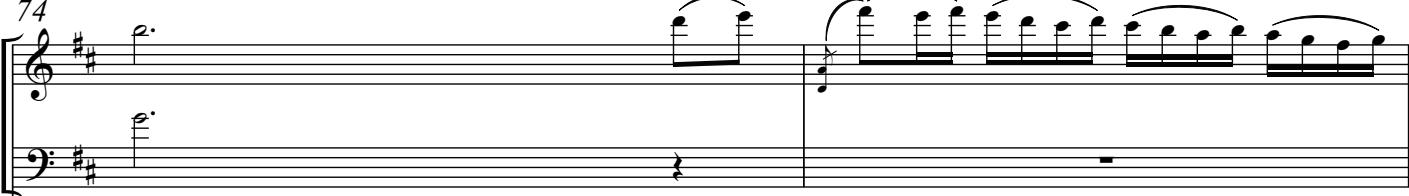
Vln.

Vlc.

Pno.

Reo. Reo. Reo. Reo.

74

Vln. 

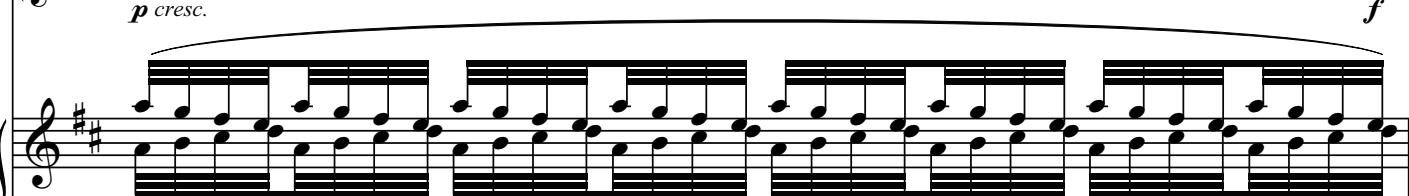
Vlc. 

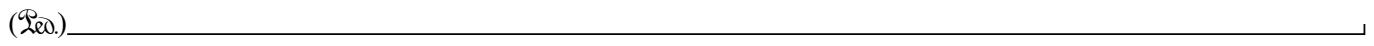
Pno. 

Rew. 

76

Vln. 

Pno. 

(Rew.) 

77

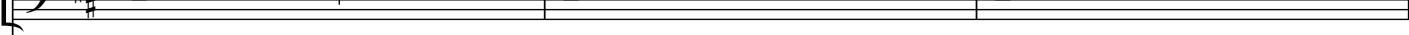
Vlc. 

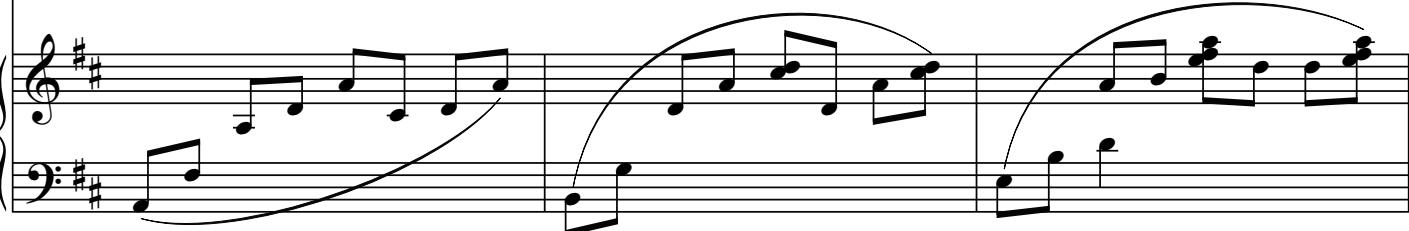
Pno. 

Rew. 

79

Vln. 

Vlc. 

Pno. 

82 *rit.* *rolled pizz.* **H** Slower ♩ = 72

Vln. *rolled pizz.*

Vlc.

Pno. *rit.* *p* **H** Slower ♩ = 72
very lightly, as a darting bird
(p)

84 *gradual rit. to end*
arco

Vln. *mf* lightly *arco*

Vlc. *mf* lightly *mp*

Pno. *gradual rit. to end*

87 *(rit.)*

Vln. *p*

Vlc. *p* *pp*

Pno. *(rit.)* *pp*

2. The Passing Light

Moderate tempo $\text{♩} = 92$
as an introduction

Pno.

Musical score for piano introduction. The piano part consists of two staves: treble and bass. The treble staff starts with a dynamic **p**. There are three measures of music, indicated by a bracket below the staff. The bass staff has a dynamic **p** and a measure consisting of three vertical dashes. Below the piano section, the instruction *with slight pedal* is written.

Vln. 5 rit.

Pno.

Musical score for violin and piano. The violin part begins with a measure of silence (indicated by a dash) followed by a measure of sixteenth-note patterns. The piano part follows with a measure of sixteenth-note patterns. The key signature changes to F# major at the beginning of the piano part. The tempo is $\text{♩.} = 116$, marked **A** *With motion*. The instruction *as specks of light* is written above the piano part. The piano part ends with a dynamic **p**.

Vln. 8

Pno.

Musical score for violin and piano. The violin part consists of eighth-note patterns. The piano part follows with a measure of silence (indicated by a dash). The piano part then continues with a dynamic **p**. A box contains the instruction: *High, gentle glissando on strings inside piano (air) glissando*. The piano part ends with a dynamic **p** and a fermata symbol.

Vlc. 12 *as specks of light*

Pno.

Musical score for cello and piano. The cello part begins with a measure of sixteenth-note patterns. The piano part follows with a measure of silence (indicated by a dash). The piano part then continues with a dynamic **p**. The key signature changes to G major at the beginning of the piano part. The piano part ends with a dynamic **p**.

16 **B**

Vln.

Vlc.

Pno. **(air)** **B** *LH*
glissando with pedal

19 **p** *mf*
pizz. *mf*

Vln.

Vlc.

Pno. *cresc.* *mf*

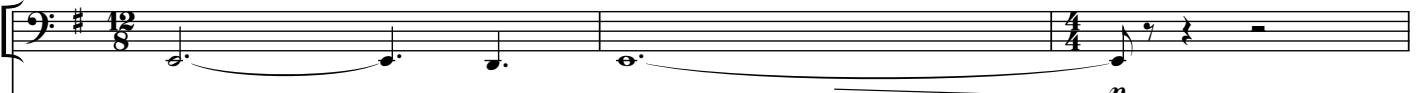
22 *arco* *mf*

Vln.

Vlc.

Pno.

25 **C**

Vlc. 

(♩ = ♩) Same tempo (♩ = 116)

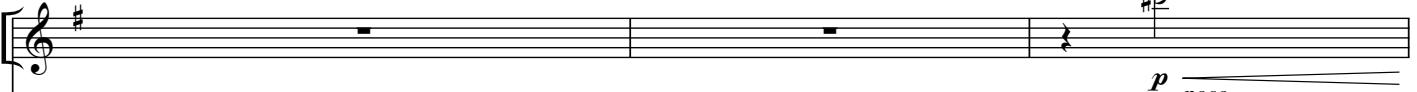
C

Pno. 

(♩ = ♩) Same tempo (♩ = 116)

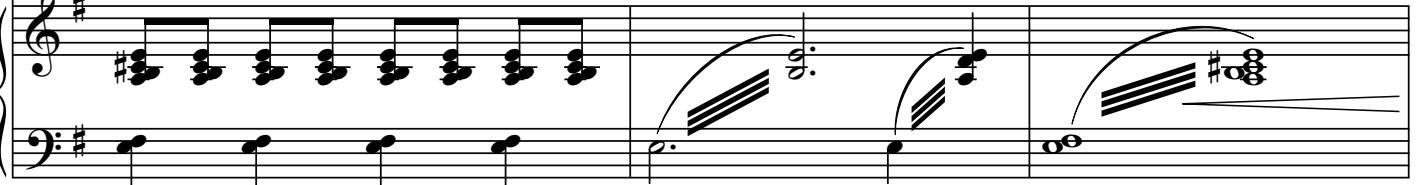
as the coming of light

28

Vln. 

sul pont.
shimmering

p poco

Pno. 

gentle tremoli, as shimmering light

31

Vln. 

sul pont.
shimmering

(p)

Vlc. 

p poco

p poco

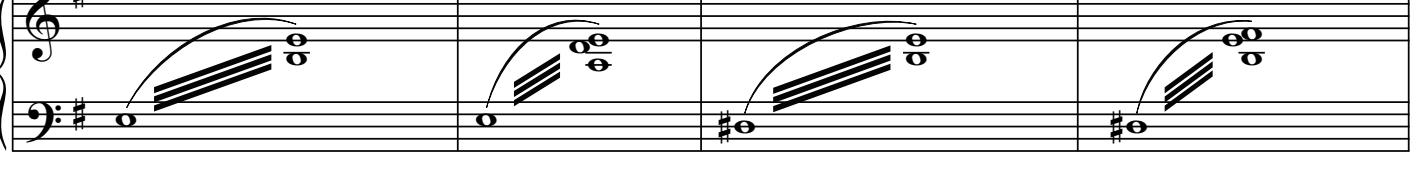
Pno. 

ord.

35 **D** delicately, lightly separate

Vln. 

D

Pno. 

39

Vln.

Vlc.

Pno.

ord.

p

43

Vln.

delicately, lightly separate

Vlc.

Pno.

47 [E] With motion

Pno.

poco cresc.

50

Vln.

p

Vlc.

mf

(cresc.)

Pno.

53

Vln. Vlc.

Pno.

56

Vln. Vlc.

Pno.

58 rit.

Vln. Vlc.

Pno.

F **Espressivo** $\text{♩} = 92$

rit.

F **Espressivo** $\text{♩} = 92$

(8^{vb})
 (Rwd.)

16

61

Vln.

Vlc.

Pno.

This section consists of four measures. The Violin and Cello play eighth-note patterns. The Piano part features sustained notes and eighth-note chords.

65

Vln.

Vlc.

Pno.

[G]

This section consists of four measures. The Violin and Cello play eighth-note patterns. The Piano part features sustained notes and eighth-note chords. A dynamic bracket labeled [G] covers the first measure of the piano part.

Vln.

Vlc.

Pno.

[G]

This section consists of four measures. The Violin and Cello play eighth-note patterns. The Piano part features sustained notes and eighth-note chords. A dynamic bracket labeled [G] covers the first measure of the piano part.

69

Vln.

Vlc.

Pno.

This section consists of four measures. The Violin and Cello play eighth-note patterns. The Piano part features sustained notes and eighth-note chords.

72

Vln.

Vlc.

Pno.

75 *rit.*

Vln.

espr.

Vlc.

espr.

H *a tempo* ($\text{♩} = 92$)

Pno.

rit.

H *a tempo* ($\text{♩} = 92$)

79

Vln.

Vlc.

(*f*)

Pno.

LH

rit.

Slower

82

Vln.

Vlc.

Pno.

Slower

83

p

p

gub

Reo.

85 I

Vln.

Vlc.

Pno.

I

p

poco

poco

89

Vln.

Vlc.

Pno.

rit.

(p) 3 3 3

pp

glissando

pp

gentle glissando to end of string

rit.

non cresc.

Low, gentle glissando on strings inside piano

(air)

glissando

Reo.

3. Rising

At a stately tempo ♩ = 80
grandly climbing

Pno. { with pedal

7 rit.

8va----- A **Quickly** ♩ = 76 (♩ = 152)
with much energy and joy

Pno. { mf p very gently mf

Ped._____ Ped._____ Ped._____

Vln. { — — mf —

Pno. { — — — — — —

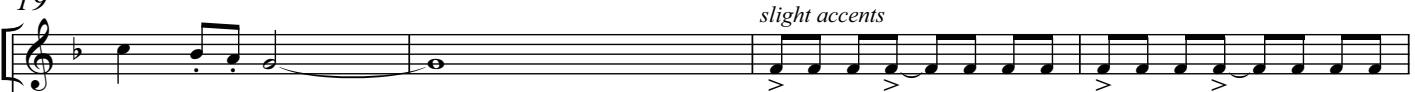
Ped._____ Ped._____ Ped._____ Ped._____ Ped._____ Ped._____

Vln. { — — — —

Pno. { — — — — — —

Ped._____ Ped._____ Ped._____ Ped._____ Ped._____ Ped._____

19

Vln. 

Pno. 

B

slight accents

B

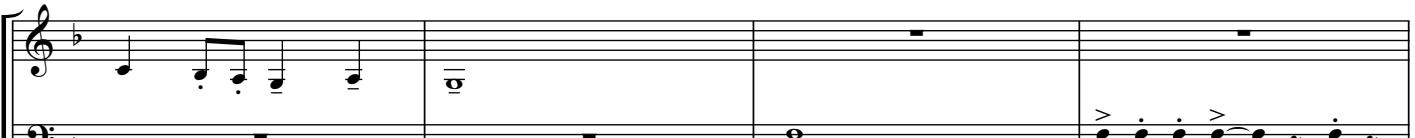
Reo._____ Reo._____ Reo._____ Reo._____ simile

23

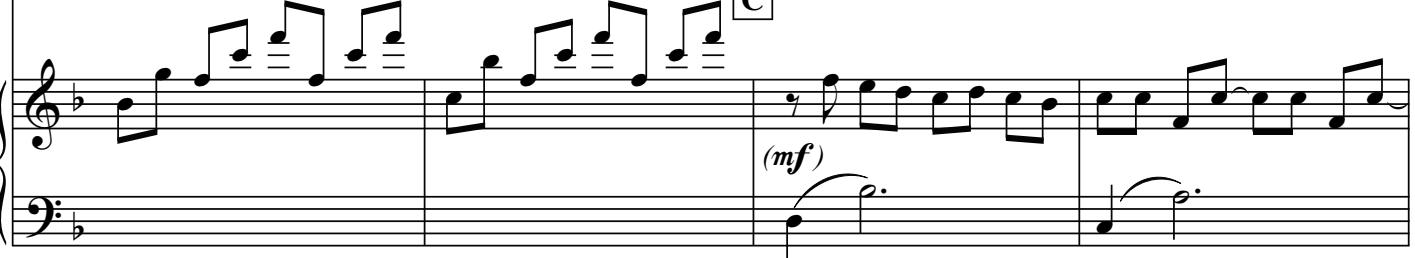
Vln. 

Pno. 

27

Vln. 

Vlc. 

Pno. 

C

C

31

Vlc. 

Pno. 

35

Vln.

Vlc.

Pno.

D

f

f

D

39

Vln.

Vlc.

Pno.

Rit.

42

Vln.

Vlc.

Pno.

Rit.

simile

45

Vln.

Vlc.

Pno.

48

Vln.

Vlc.

Pno.

rit.

51

E More relaxed tempo $\text{♩} = 108$ (a gentle response to the piano)

Vln.

E More relaxed tempo $\text{♩} = 108$

Pno.

p

p *espr.*

ped. _____ *ped.* _____ *ped.* _____

55

Vln.

Pno.

59

Vln. Vlc.

Pno.

62

Vln. Vlc.

Pno.

65

Vln. Vlc.

Pno.

very lightly

p

F

F

accel. poco a poco (to G)

cresc. poco a poco (to G)

cresc. poco a poco (to G)

accel. poco a poco (to G)

cresc. poco a poco (to G)

69 (accel.)

Vln.

Vlc.

Pno.

72 (accel.)

Vln.

Vlc.

Pno.

G Quickly $\text{d} = 76$ ($\text{d} = 152$)

f

75

Vln.

Vlc.

Pno.

79

Vln.

Vlc.

Pno.

H

mf

H

83

Vln.

Vlc.

Pno.

mf

86

Vln.

Vlc.

Pno.

90

Vln. Vlc.

I (Same tempo $\text{♩} = 76$)

Pno.

I (Same tempo $\text{♩} = 76$)

Vln. Vlc.

Pno.

93

accel. to end

Vln. Vlc.

Pno.

accel. to end

Vln. Vlc.

Pno.

96 (accel.)

Vln. Vlc.

(accel.)

Pno.

ff

ff

ff

v v v v

3'00"

4. Elegy

Slowly, reverently ♩ = 108

Pno.

p

with pedal

9

Pno.

poco rit.

17 *a tempo* (♩ = 108)

Vlc.

p mournfully

A

Pno.

a tempo (♩ = 108)

23

Vlc.

Pno.

29

Vlc. 

B

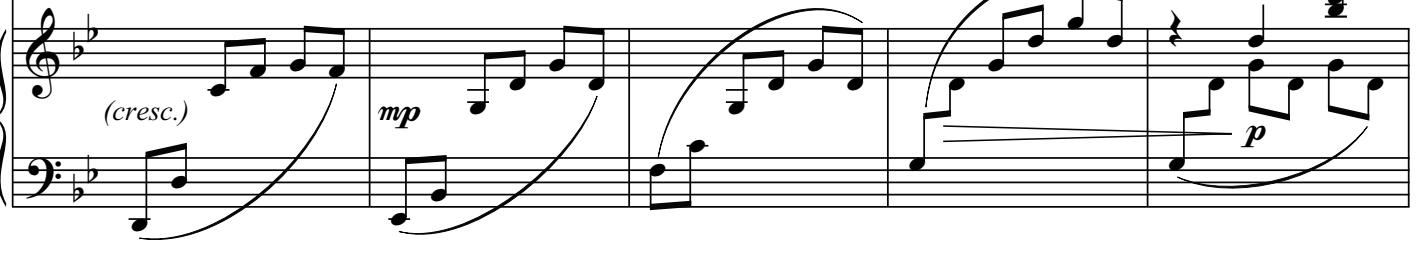
poco cresc.

B

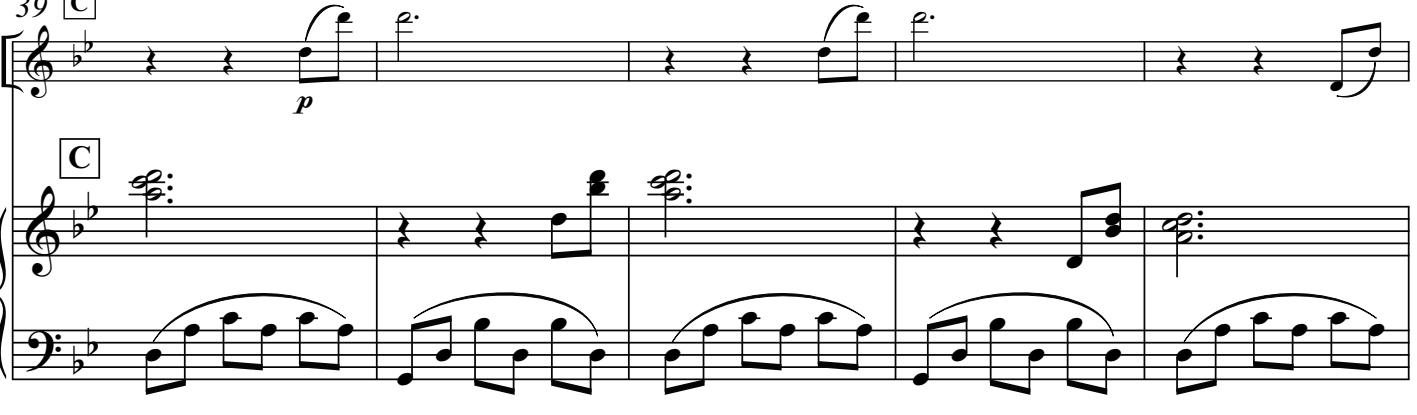
poco cresc.

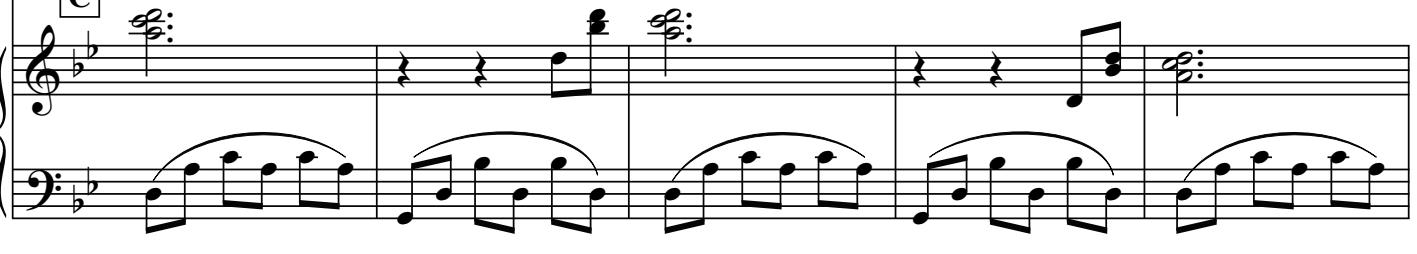
34

Vlc. 

Pno. 

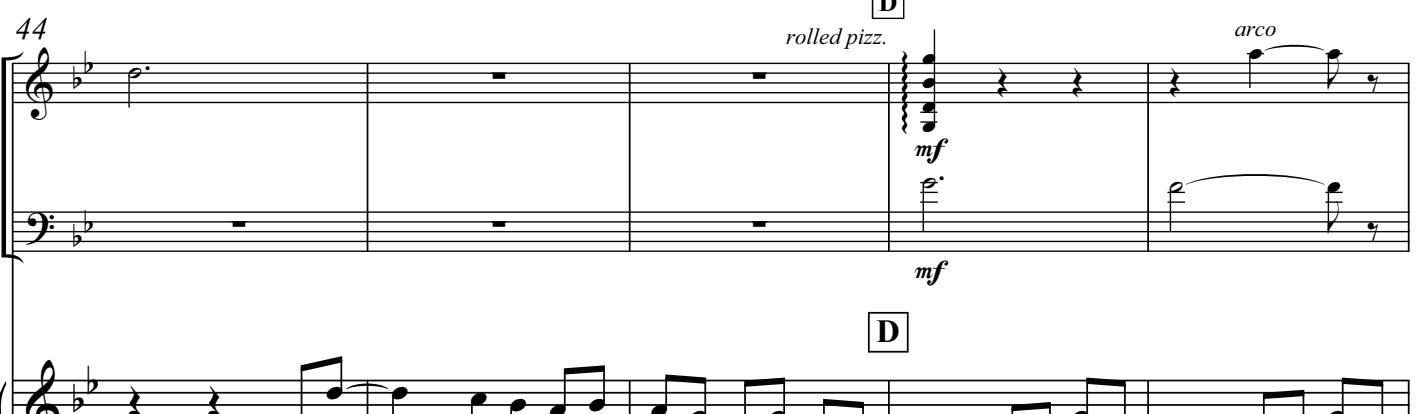
C

Vln. 

Pno. 

D

rolled pizz.

Vln. 

Vlc. 

D

mf

arco

Pno. 

49

Vln. Vlc. Pno.

55 E

Vln. Vlc. Pno.

61 F cantabile

Vln. Vlc. Pno.

66 G

Vln. Pno.

Detailed description: The musical score is for string quartet (Violin, Viola, Cello, Piano) and consists of four systems of music. System 1 (measures 49-54) starts with a rest for the violins, followed by eighth-note patterns for the violins and viola, and sixteenth-note patterns for the piano. System 2 (measures 55-60) begins with a dynamic 'E' for the violins, followed by eighth-note patterns for all parts. System 3 (measures 61-66) begins with a dynamic 'F cantabile' for the violins, followed by eighth-note patterns for the violins and viola, and sixteenth-note patterns for the piano. The piano part in system 3 includes sustained notes and dynamic markings 'rolled pizz.' and 'G'.

72

Vln. *p*

Vlc. *mf*

Pno. *mf*

rolled pizz.

H

77

Vln. *arco*

Vlc. *f*

lightly separate

Pno. *cresc.* *f*

H

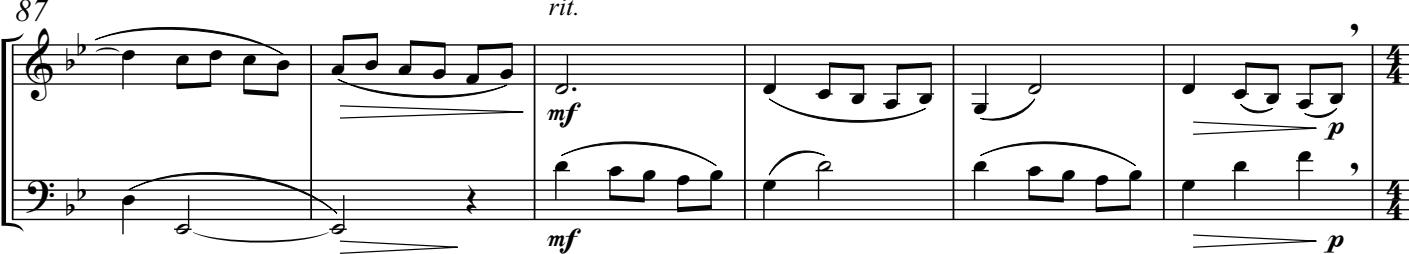
82

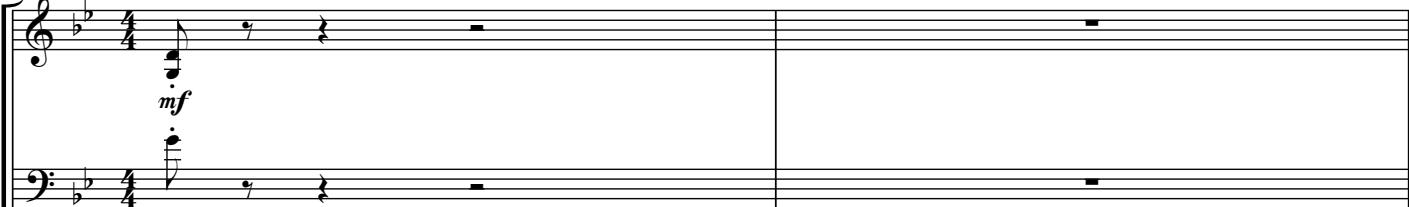
Vln. *f*

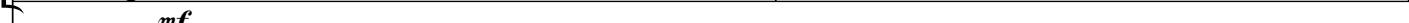
Vlc. *mf* < *f*

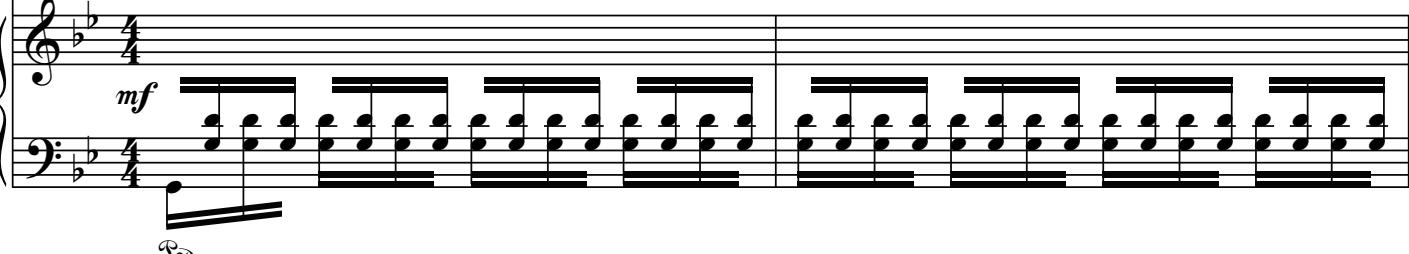
Pno. *f*

Reo.

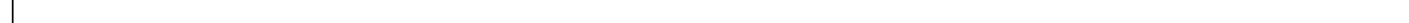
87 *rit.*
 Vln. 

93 **I** ♩ = 108, with energy and anxiety
 Vln. 

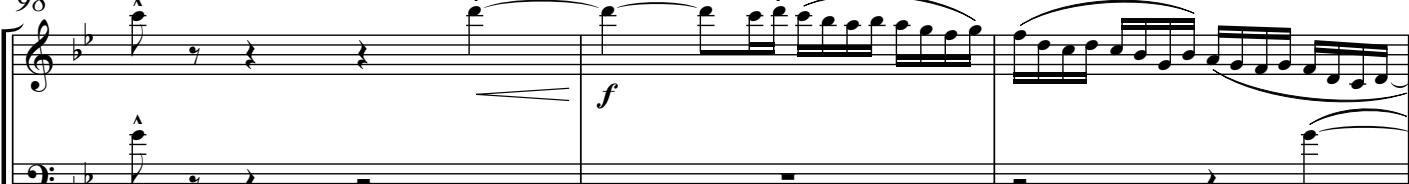
Vlc. 

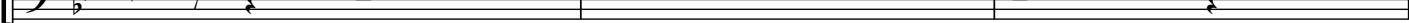
Pno. 

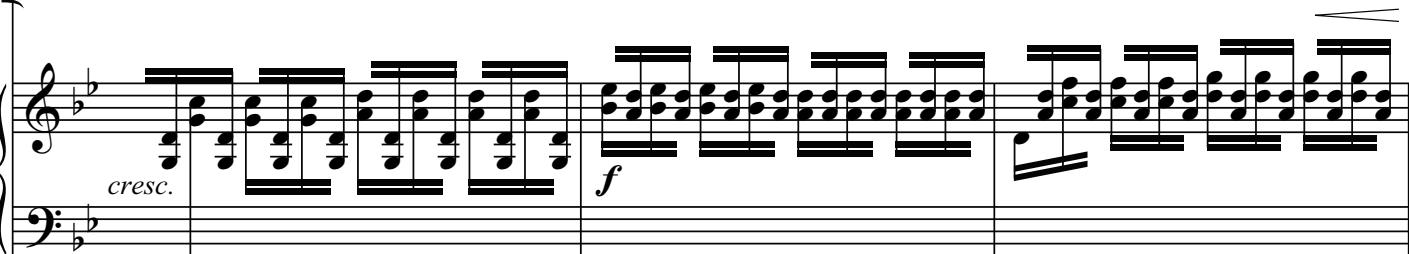
95
 Vln. 

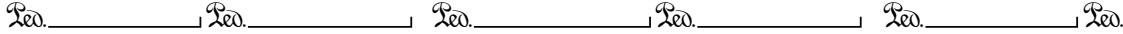
Vlc. 

Pno. 

98
 Vln. 

Vlc. 

Pno. 

Reo. 

101

Vln.

Vlc.

Pno.

Reo. Reo. Reo. Reo.

103 J

Vln.

Vlc.

Pno.

J

Reo. Reo. Reo. Reo. Reo. Reo.

106

Vln.

Vlc.

Pno.

Reo. Reo. Reo. Reo.

108

Vln. Vlc.

Pno.

Reo. Reo. Reo. Reo. Reo. Reo.

K 111

Vln. Vlc.

Pno.

Reo. Reo. Reo. Reo.

K 113

Vln. Vlc.

Pno.

Reo. Reo. Reo.

115

Vln.

Vlc.

Pno.

rit.

L Slowly, reflectively $\text{♩} = 100$

ff

ff

rit.

L Slowly, reflectively $\text{♩} = 100$

ff

p

(*Leō.*)

119

Pno.

rit.

122

Vln.

M *a tempo* ($\text{♩} = 108$)

p gently

Pno.

M *a tempo* ($\text{♩} = 108$)

delicately

(p)

126

Vln.

Pno.

with pedal

129

Vln. Pno.

132

Vln. Vlc. Pno.

N p N

135

Vln. Vlc. Pno.

138

Vln. Vlc. Pno.

cresc. cresc.

Rondo

141

Vln. (cresc.)

Vlc.

Pno. (cresc.) (Léo.)

O

mf

rolled pizz.

O

mf

145

Vln.

Vlc.

Pno.

arco

148

Vln.

Vlc.

Pno.

P

151

Vln.

Vlc.

Pno.

154

Vln.

Vlc.

Pno.

rolled pizz.

slight rit.

rolled pizz.

slight rit.

dim.

(R&D.)

157 (rit.)

Q More relaxed tempo $\text{♩} = 92$

Vln.

Vlc.

Pno.

(mf)

arco

(rit.)

Q More relaxed tempo $\text{♩} = 92$

(8va)

(mf)

(dim.)

p continue pattern and fade out

(R&D.)

160

Vln.

Vlc.

Pno. (8^{va})
(fading out)
(Ped.)

163

Vln.

Vlc.

Pno. *mf*

166 [R]

Vln.

Vlc.

Pno. [R] with intensity

accel. poco a poco

170

Pno. cresc. *f*

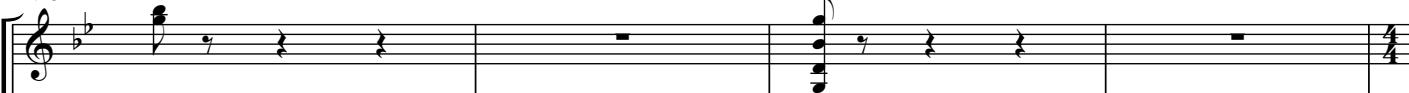
174 (accel.)

Vln. 

(accel.)

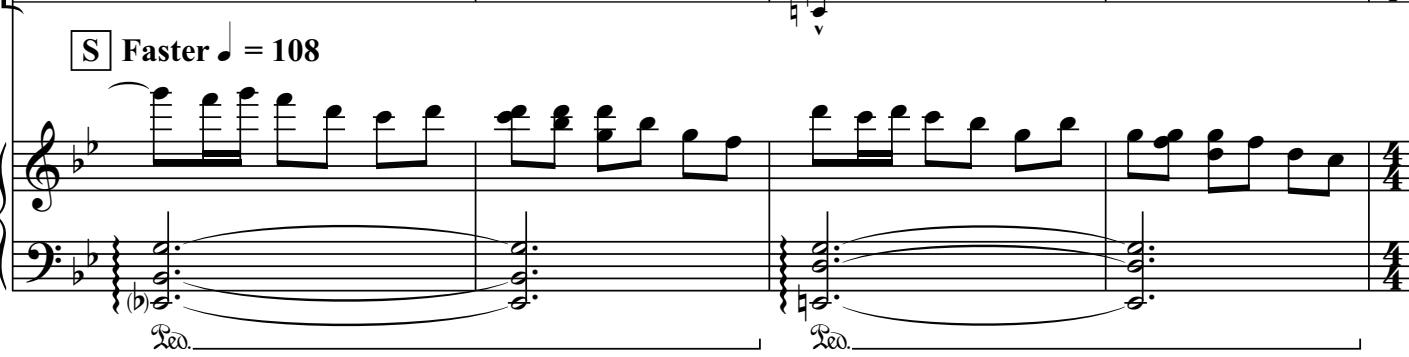
Pno. 

178 [S] Faster ♩ = 108

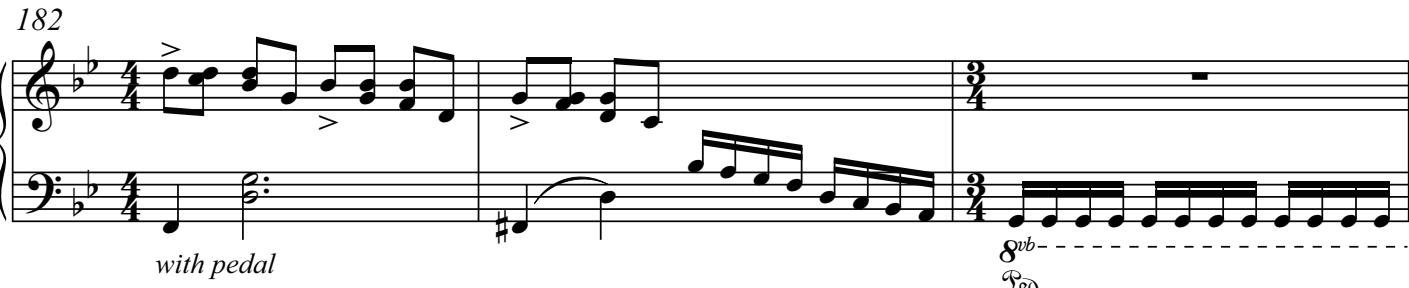
Vln. 

Vlc. 

[S] Faster ♩ = 108

Pno. 

182

Pno. 

with pedal

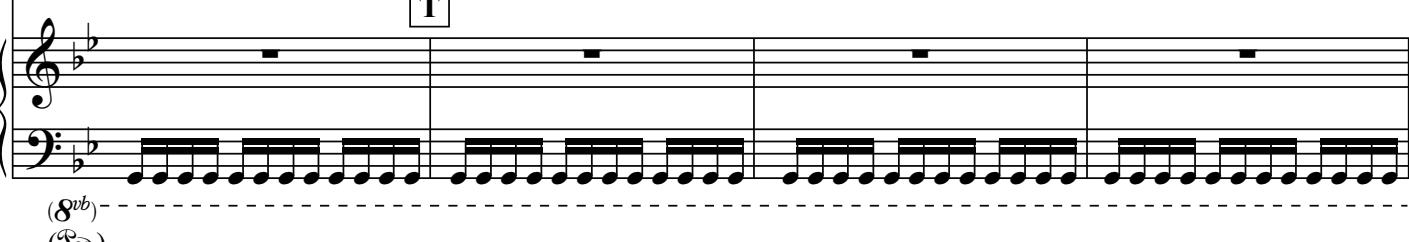
8vb
Ped.

185

Vln. 

Vlc. 

T

Pno. 

(8vb)
(Ped.)

40

189

Vln. Vlc.

Pno.

poco rit.

dim.

poco rit.

(8^{vb})

(Rœ.)

194 [U] Slightly slower

Vln. Vlc.

Pno.

rit. to end

p

[U] Slightly slower

rit. to end

(p)

200 (rit.)

Vln. Vlc.

Pno.

rolled pizz.

arco

(p)

rolled pizz.

arco

(p)

(rit.)

Rœ. *Rœ.* *Rœ.*

5. Canaan Land

Moderate tempo $\text{♩} = 92$

Pno. { *p* *cresc.*
with pedal

5 *rit.*

Pno. { *f*

8 *(rit.)* **A** **Faster** $\text{♩} = 80$, *with joyful energy*

Vln. { *mf*

Vlc. { *mf*

(rit.) **A** **Faster** $\text{♩} = 80$, *with joyful energy*

Pno. { *mf* *with pedal*
ped. *ped.*

11

Vln.

Vlc.

Pno.

Reo. _____

15

Vln.

Vlc.

Pno.

(Reo.) _____ Reo. _____

19

Vln.

Vlc.

Pno.

Reo. _____ Reo. _____ Reo. _____

23 **B**

Vln. *(mf)*

Vlc. *(mf)*

Pno. *a joyful descant*
 B
 (mf)
 (Lento)

27

Vln.

Vlc.

Pno.

31

Vln.

Vlc.

Pno.

Detailed description: The musical score consists of three systems of staves. System 1 (measures 23-26) features the Violin (Vln.) and Cello (Vlc.) in the upper two staves, with the Piano (Pno.) in the lower staff. Measure 23 starts with a sustained note from the Vln. Measure 24 begins with a sustained note from the Vlc. Measure 25 starts with a sustained note from the Vln. Measure 26 starts with a sustained note from the Vlc. The piano part in measure 23 consists of eighth-note chords. In measures 24-26, it features a 'joyful descant' with eighth-note patterns. Measure 27 begins with a sustained note from the Vln. Measure 28 begins with a sustained note from the Vlc. Measure 29 starts with a sustained note from the Vln. Measure 30 starts with a sustained note from the Vlc. The piano part in measure 27 consists of eighth-note chords. In measures 28-30, it features eighth-note patterns. Measure 31 begins with a sustained note from the Vln. Measure 32 begins with a sustained note from the Vlc. Measure 33 starts with a sustained note from the Vln. Measure 34 starts with a sustained note from the Vlc. The piano part in measure 31 consists of eighth-note chords. In measures 32-34, it features eighth-note patterns.

35

Vln.

Vlc.

Pno.

Rwd.

C

39 *rolled pizz.*

Vln.

Vlc.

Pno.

C *with nervous energy and excitement*

43 *arco*

Vln.

Vlc.

Pno.

D with nervous energy and excitement

47

Vln. *p sub.*

Vlc. *p* *mf* *f*

Pno. *p sub.* *f*

51

Vln. *p sub.* *mf* *f*

Vlc. *p sub.* *f*

Pno. *p sub.* *f*

snap pizz. \diamond

55

Vln. *arco* *f*

Vlc. *(f)*

Pno. *E*

Reo. _____ Reo. _____

59

Vln.

Pno.

Reo. _____ *Reo.* _____ *Reo.* _____

63

Vln.

Vlc.

Pno.

Reo. _____ *Reo.* _____ *simile*

67

Vln.

Vlc.

Pno.

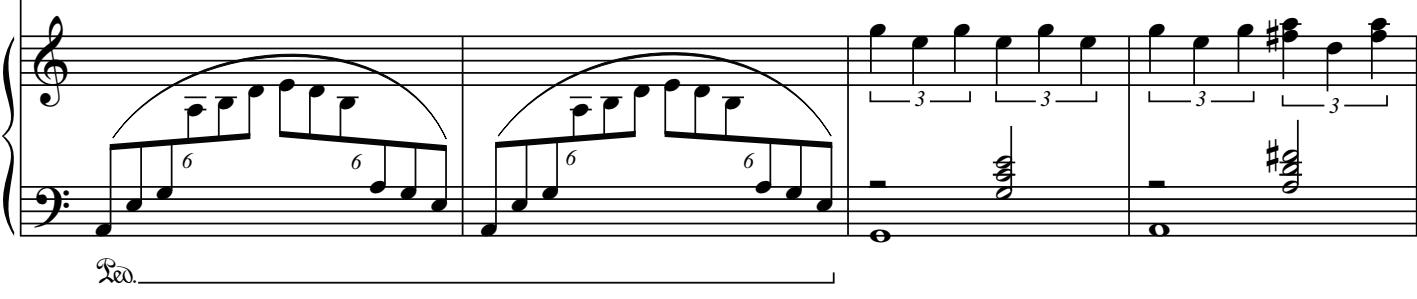
Reo. _____

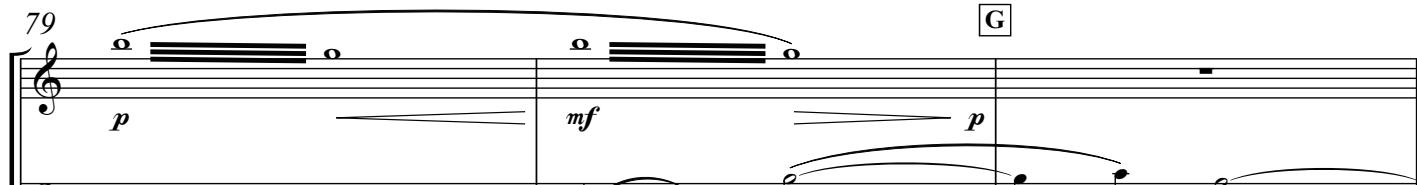
poco rit.

F More relaxed tempo

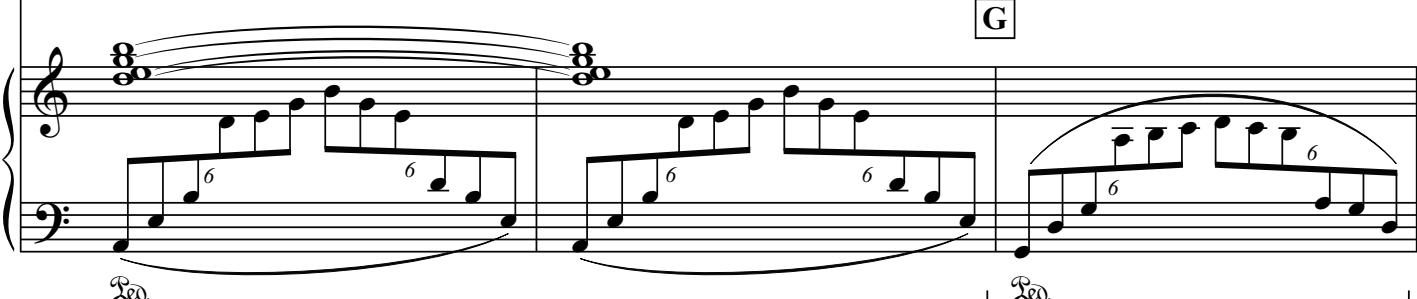
71 Pno. 

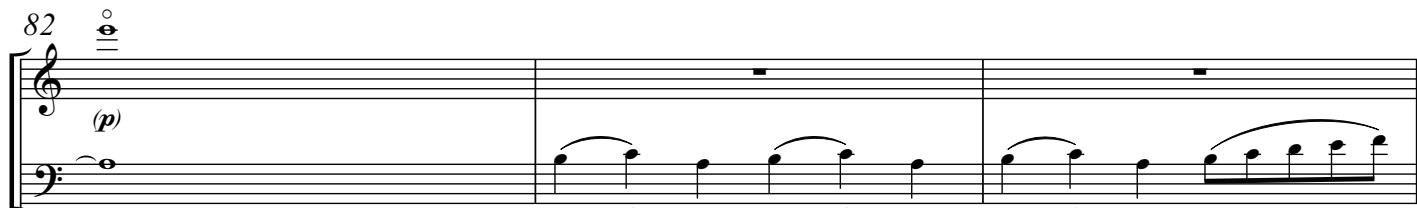
75 Vln. 

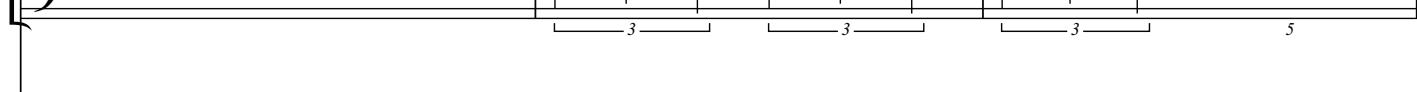
Pno. 

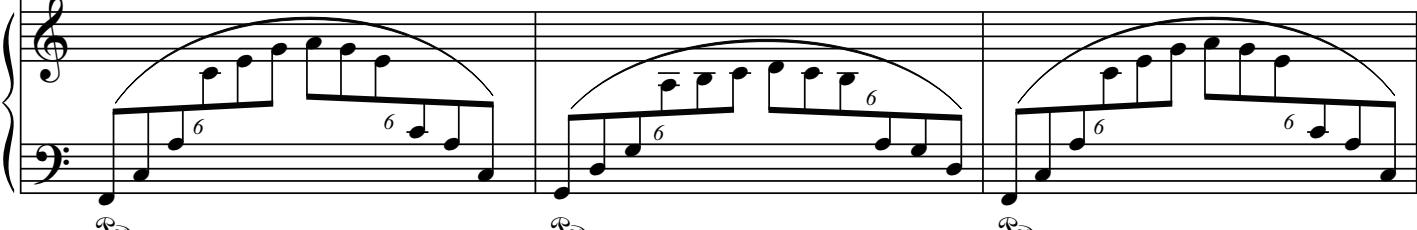
79 Vln. 

Vlc. 

Pno. 

82 Vln. 

Vlc. 

Pno. 

85

Vln.

Vlc.

Pno.

H

Réo. _____ Réo. _____ Réo. _____

90

Vln.

Vlc.

Pno.

Pno.

(Réo.) _____ with pedal

95 rit.

Vln.

Vlc.

I a tempo ($\text{♩} = 80$)
rolled pizz.

I a tempo ($\text{♩} = 80$)
rolled pizz.

Pno.

I a tempo ($\text{♩} = 80$)
rolled pizz.

rit.

I a tempo ($\text{♩} = 80$)
rolled pizz.

I a tempo ($\text{♩} = 80$)
rolled pizz.

99

Vln. *arco*
mf

Vlc. *arco*
mf

Pno. *mf*

(Reo.)

103

Vln.

Vlc.

Pno.

(Reo.)

(Reo.)

107 [J]

Vln.

Vlc.

Pno. [J]

III

Vln.

Vlc.

Pno.

(f)

K

snap pizz.

(f)

snap pizz.

(f)

K

with pedal

III

Vln.

Vlc.

Pno.

(f)

arco

(f)

arco

(f)

III

Vln.

Vlc.

Pno.

>

>

>

>

>

>

>

>

>

121 [L]

Vln.

Vlc.

Pno.

124

Vln.

Vlc.

Pno.

127

Vln.

Vlc.

Pno.

130

Vln.

Vlc.

Pno.

M

133

Vln.

Vlc.

Pno.

loco

M

3'45" | Total: 20'45"

March 27, 2015

Sarasota, Florida and
New Canaan, Connecticut