

js James Stephenson

# MIND FIELDS

for  
oboe, french horn and piano

James M. Stephenson

Stephenson  
Music

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## Mind Fields

Trio for Oboe, French Horn and Piano

by James M. Stephenson

duration - c. 15'

Program Notes - by the composer --

Mind Fields was a commission led by Dione Chandler and Richard Sparrow for premiere at the International Double Reed Conference to be held in July of 2019 in Tampa, FL. I had primarily known Dione from my earlier years as an orchestral musician in Naples, Florida, and subsequently met her husband Richard. Upon being awarded a performance spot at the conference in 2019, they reached out to me with the idea of a new piece. The result is Mind Fields. The co-supporters of the work are listed below.

About the music.

It's interesting how life works out, and how coincidences are sometimes unexplainable, unpredictable, and in this case, rather upsetting. In writing the first two movements of this work, I found myself intrigued by the inner workings of the brain, and of our thoughts.

The first movement - Intersections - plays with the idea of synapses, and the brain firing on all cylinders. It mimics different thoughts that come together and meet, and represent an active mind full of energy and promise. The different instruments play different patterns at the outset, meeting every once in a while on unison notes, crystallizing thoughts (even if only for a millisecond) and confirming that ideas should move forward. Lyrical melodies burst forth, always with energetic and optimistic rhythmic accompaniment, and conversing with one another. Sometimes the ideas forge together in unison; other times they are in canon, but always propelling the music forward confidently until all agree on that one final note: F.

The second movement - Secret Harbors - explores the inner deep recesses of the mind; perhaps the places we'd rather not reveal to the public. It's private music; it gnaws at us; not necessarily that which we want to talk about. It's relatively simple music, by design, but it's dark; lonely. And lastly - Strokesongs. I didn't want to call it this. I didn't even know I would write this music. But my father suffered a stroke just as I set down to finish this piece. Watching him afterward has been very painful. He's a brilliant man, but right now, he can't express himself. So - this song tries to be happy, positive, but it can't find all the right notes. It's a tune we know, but there's always something getting in the way. The dots can't connect. Every time it tries to get into a groove, it just can't keep it going. Finally, it ends sadly, with a question mark, because the future is uncertain.

Jim Stephenson; June 22, 2019

Generous additional support given by:

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Jeffrey Snedeker, Central Washington University

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Joy and Glenn Chandler

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Tod Bowermaster

Lisa Kozenko and the New York Chamber Music Co-Op



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Score

# Mind Fields

James M. Stephenson

Trio for Oboe, French Horn and Piano

## I. Intersections

Energico (M.M. ♩ = c. 160)

The musical score is written for Oboe, Horn, and Piano in 4/4 time. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Energico' with a metronome marking of approximately 160 beats per minute. The score is divided into three systems of five measures each. The first system (measures 1-5) features the Oboe playing a rhythmic eighth-note pattern starting with a forte (*f*) dynamic. The Horn enters in measure 3 with a mezzo-forte (*mf*) dynamic. The Piano part is mostly silent, with a few notes appearing in measure 5. The second system (measures 6-10) continues the rhythmic patterns, with the Piano part becoming more active, including a forte (*f*) dynamic. The third system (measures 11-15) shows the Piano part with a dynamic range from forte (*f*) to piano (*p*), and the Oboe and Horn parts continuing their respective lines.

15 A

*f*  
*p*  
*mf*  
*f*  
*f*  
*f*

19

*p*  
*mf*  
*f*  
*mf*  
*f*  
*pp*  
*fz*

24

**B**

28

Musical score for measures 28-31. The score is in 3/4 time and features a key signature of one sharp (F#). It consists of three systems of staves: a vocal line (top), a piano line (middle), and a bass line (bottom).  
- **Measure 28:** Vocal line has a whole note rest. Piano line has a half note chord (F#4, C#5) with dynamics *mf* and *legato but rhythmic*. Bass line has a half note chord (F#2, C#3).  
- **Measure 29:** Vocal line has a half note (F#4). Piano line has a half note chord (F#4, C#5) with dynamics *p*. Bass line has a half note chord (F#2, C#3).  
- **Measure 30:** Vocal line has a half note (F#4). Piano line has a half note chord (F#4, C#5) with dynamics *mf*. Bass line has a half note chord (F#2, C#3).  
- **Measure 31:** Vocal line has a half note (F#4). Piano line has a half note chord (F#4, C#5) with dynamics *p*. Bass line has a half note chord (F#2, C#3).  
- **Measure 32:** Vocal line has a half note (F#4). Piano line has a half note chord (F#4, C#5) with dynamics *mf* and an accent (>). Bass line has a half note chord (F#2, C#3).

32

Musical score for measures 32-35. The score continues from the previous system.  
- **Measure 32:** Vocal line has a half note (F#4). Piano line has a half note chord (F#4, C#5) with dynamics *f*. Bass line has a half note chord (F#2, C#3).  
- **Measure 33:** Vocal line has a half note (F#4). Piano line has a half note chord (F#4, C#5) with dynamics *pp*. Bass line has a half note chord (F#2, C#3).  
- **Measure 34:** Vocal line has a half note (F#4). Piano line has a half note chord (F#4, C#5) with dynamics *f*. Bass line has a half note chord (F#2, C#3).  
- **Measure 35:** Vocal line has a half note (F#4). Piano line has a half note chord (F#4, C#5) with dynamics *pp*. Bass line has a half note chord (F#2, C#3).

36

Musical score for measures 36-39. The score continues from the previous system.  
- **Measure 36:** Vocal line has a half note (F#4) with dynamics *f*. Piano line has a half note chord (F#4, C#5) with dynamics *p*. Bass line has a half note chord (F#2, C#3).  
- **Measure 37:** Vocal line has a half note (F#4) with dynamics *fp*. Piano line has a half note chord (F#4, C#5) with dynamics *p*. Bass line has a half note chord (F#2, C#3).  
- **Measure 38:** Vocal line has a half note (F#4) with dynamics *fp*. Piano line has a half note chord (F#4, C#5) with dynamics *mf*. Bass line has a half note chord (F#2, C#3).  
- **Measure 39:** Vocal line has a half note (F#4) with dynamics *fp*. Piano line has a half note chord (F#4, C#5) with dynamics *mf*. Bass line has a half note chord (F#2, C#3).