

STORMWORKS[®]

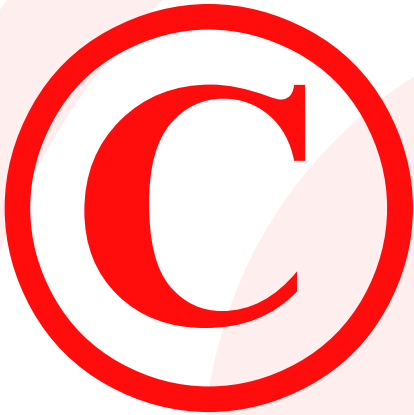
WAY OF THE WANDERER

CHAPTER 55
STEPHEN MELILLO
COMPOSER

CONCERT BAND OF THE GERMAN ARMED FORCES
LIEUTENANT COLONEL CHRISTOPH SCHEIBLING, CONDUCTOR

Image Credit: NASA/JPL-Caltech

Thank you for downloading the libretto to this most recent Chapter,
STORMWORKS Chapter 55: Way of the Wanderer.



The Music, the texts, documentations and stories are important contributions for Music Educators & STORMAficionados alike.

STORMWORKS Chapter 55: Way of the Wanderer represents several years of self-sustained, international work. With many years of past experience serving as an “*early vast warning system*”, it is foreseeable that much of this Music will be “imitated” across the next 10-30 years and beyond.

Please resist the temptation to imitate, excerpt, or post and share mp3s. Instead become a ***champion!***

Encourage your friends to invest. Support Art.

Please download the high-resolution PDF libretto that accompanies this latest Chapter in the ***STORMWORKS*** Message. I hope you’ll enjoy the journey, offered by many geographically distant, but united Souls across our world.

Thank you for championing this work. Enjoy & Godspeed!

A handwritten signature in blue ink, appearing to read 'Stephen Melillo', is located below the main text block. The signature is fluid and cursive.

Stephen Melillo, Composer

STORMWORKS Chapter 55: *Way of the Wanderer*

Act I

- | | |
|---|------|
| 01. Welcome to the Wonderfilled World | 1:38 |
| 02. In the Darkest Darkness | 5:26 |
| 03. Cruzin, for there is Much to Dare | 9:02 |
| 04. to Love and be Loved | 4:34 |
| 05. for I have fought the Good fight | 8:40 |

Act II

- | | |
|---|------|
| 06. Arland D. Williams, Anthem For The Souls You've Never Heard | 3:56 |
| 07. a BOY in STORM at SEA | 7:06 |
| 08. Forever Strong, a Tribute to the USS Indianapolis | 3:19 |
| 09. Eternal Father, Strong to Save (opt. sung version) | 3:09 |
| 10. MIDWAY, Main Theme | 4:11 |

Intermission

Act III

- | | |
|--|------|
| 11. Symphony IIII, Lightfall, M1, Before the Stars | 9:34 |
| 12. Symphony IIII, Lightfall, M2, The Book of Lasts | 7:31 |
| 13. Symphony IIII, Lightfall, M3, The Gift of This Day | 8:34 |

Segue

- | | |
|-------------------|------|
| 14. Lullaby | 3:07 |
|-------------------|------|

Encore

- | | |
|--|-------|
| 15. In the Mourning, Shouts of Joy | 7:12 |
| 16. Ark of the Covenant | 10:21 |



WAY OF THE WANDERER

A PERSONAL MESSAGE ABOUT STORMWORKS CHAPTER 55

Before leaving high school and completing my first year at college as a Physics major, I had played first trumpet in 17 Musicals. It was formative. With tastes ranging from “Yes” to Dizzy, Barry to Mahler, Duke to Mozart to Bach, Erich to Rózsa to Bernstein, I was in the same life-changing, Musical whirlwind my own kids swirl in now. Most of these 17 pit shows were conducted by a guy named, **Don Jemella**.

One day “Gemell” approached me. “*Mel, have you ever considered going into Music?*” He brought me to his high school jazz program and put me in front of the band to see if I could teach. After one year at the University of Connecticut as a Physics major, I auditioned for the Boston Conservatory of Music and began a Lifetime I initially sought to avoid.

Gemell’s conducting Teacher at BCM was Attilio Poto, a student of Arturo Toscanini. Both Gemell and I shared knowing this magnificent, Good and gentle Man. Mr. Poto had always reminded me of Father Peter M. Rinaldi for whom *Escape from Plato’s Cave* was written on the Chapter 2 CD: *Wende*. His name was paid homage in the 17-year-old character, *Stephen Rinaldi*, protagonist in the young adult novel, *Only for Now*.

In Life’s Journey there are clearly “motifs”. Certain people at *certain* times say just the *right* thing at *just* the right moment and open doors you had forgotten or never knew existed. I want to thank **Donald F. Jemella** for helping me with this latest Chapter. When I asked for his Time and perspective on the recording, he willingly, generously continued to give to me now as he did over 40 years ago when I played in his orchestras. He even came to Germany with me! Yes, he was there for this recording! When I was sure that *he* loved everything about the Musical offering, I was *en-couraged!* Now with the fine Musicians of ***Das Musikkorps der Bundeswehr*** conducted by **Christoph Scheibling**, we offer yet another Journey of the Heart, Mind & Soul, a Story self-contained, and as always, connected to all of the other Chapters.

During that first and last year at UCONN, when and where the events portrayed in “*Only for Now*” transpired, and after I arrived at the Boston Conservatory of Music, I wrote this poem/letter.. Not surprisingly, it foreshadows “*Musashi*,” a piece about the famous Samurai, recorded by the combined bands of the Japanese military on the *STORMWORKS Chapter 5:8 CD set: Writings on the Wall*. Now, that same story continues.

Godspeed! Stephen Melillo

Who can tell whether the roar of
An Eagle
Is a shout or a cry.
In all its Strength, and
far above the all of everything else
It is still Alone.
A thousand, million ripples might
Produce one giant wave,
One swell,
One attempt –
But what remains is small
The ripples,
The sounds of seagulls in the air –
Quiet.
Below Quietness there is weakness
That which is too quiet

Too empty...
And how does an Eagle live in
emptiness?
He rides the Wind as the Wind
rides
The Waves – and waits for the
“moment” – for that is all it is –
when it becomes
Right to swell, to Attempt!
And until then, he is Alone –
Waiting... Watching... Knowing.
Sad?
Eagles have eyes for Eagles
Waves are Wanderers,
Lonely,
Ronin



**Das Musikkorps der Bundeswehr
The Concert Band of the German Armed Forces**



Musicians

Piccolo-Flute

MSG Kirsten Siewer

Flute

MSG Gregor Büdenbender
MSG Christoph Schmitz
SFC Markus Plachta

Oboe

SFC Renate Kling
SFC Bernd Fugelsang

English Horn

SFC Slawomir Lackert

Bassoon

MSG Emilian Tilev
SFC Jana Heß
SFC Tina Sidow

Es-Clarinet

SFC Michael Schumachers

1. Bb-Clarinet

MSG Jochem Beyer
MSG Uwe Welsch
SFC Michael Baust

2. Bb-Clarinet

MSG Frank Winkler
MSG Christian Schlosser
SFC Martin Krauß

3. Bb-Clarinet

MSG Guido Rennert
MSG Peter Orlik
SFC Robert Heite
SGM Christoph Engers

Alto-Clarinet

MSG Alexander Jost

Bass Clarinet & Contra Bass Clarinet

MSG Sascha Leufgen
MSG Christoph Strupp (CB)

Alto-Saxophone

MSG Tim Schmitz (Soprano)
MSG Karl Koch

Tenor-Saxophone

MSG Guido Schmitz
Kristof Dömötör (Guest)

Baritone-Saxophone

MSG Thorsten Zink

French Horn

MSG Matthias Reißner
MSG Stefan Klein
MSG Harald Häuser
MSG Marc Siewer
SFC Andreas Bachmann

Trumpet

SGM Uwe Berning
MSG Stephan Müller
SFC Jan Pompino
SFC Eric Butzkamm
SSG Alexander Reuber
SSG Matthias Heßeler

Flugelhorn

MSG Mario Lorenz
MSG Alexander Grünewald

Trombone

MSG Ekkehard Kästel
MSG Holger Bittner
SFC Daniel Friedmann

Bass Trombone

MSG Patrick Raatz
(Contra-Bass Trombone)

Tenorhorn

MSG Carsten Ebbinghaus

Baritone

MSG Richard Meindl
PFC Moritz Mildenerger

Tuba

MSG Manfred Neußer

Bass Tuba

SFC Daniel Ridder

Double Bass

SFC Sebastian Zell

Pad Bass

SGM Christoph Engers

Harp

Geneviève Conter (Guest)

Piano

Rainer Klaas (Guest)

Timpani

MSG Ingo Meyer

Mallets

SFC Christoph Griffel
SFC Robert Engelberth

Percussion

MSG Marco Müller-Stashik
MSG Marc Vogt
SFC Sebastian Middel
PFC Aron Schüßler
PFC Jens Wirtz
PV2 Daniela Brestel

Guitar

Derek Davodowich (Guest)

Vocalist (Eternal Father)

Amario D. Marshall (Guest)
Vocal Recorded by Mark J. Morette
and Jacob Jurewicz
of Mark Custom Recording

Chorus

Director, Amy Fetterly
Vocal Production Assistant, Louis Vitello
Lindsey Scanio - Soprano I
Emerson Adams - Soprano II
Sophia Sorrentino - Soprano II
Sarah Anderson - Alto
Amanda Bauer - Alto
Viera Mesler - Alto
Logan NeGron - Tenor
Alexander Renzoni - Bass I
Bryan Renzoni - Bass II
Trevor Howell - Bass II

Conductor

Lieutenant Colonel Christoph Scheibling

Recording Engineer

Roland Stuppin

Produced by

Roland Stuppin, Donald F. Jemella
& Stephen Melillo

The Concert Band of the German Armed Forces

The Concert Band of the German Armed Forces (“Musikkorps der Bundeswehr”) was created on 16 February 1957 in Rheinbach near Bonn. As it was conceived from the start as a concert band of prominent importance, a substantial manning power was provided for in accordance with the mission of the band: 2 officers and 82 military personnel of all grades. Captain Friedrich Deisenroth was appointed director of the concert band.

In November 1957, for the first time, the concert band took on tasks within the framework of ceremonial protocol services of the still young Federal Republic of Germany. Together with the Federal Ministry of Defence Guard Battalion, the concert band has ever since accomplished this initially primary task countless times and at all protocol levels, from official receptions hosted by the Federal President to the accreditation of ambassadors.

In 1959, the concert band then called Bundeswehr Ceremonial Band (“Stabsmusikkorps der Bundeswehr”) moved to its new garrison, Siegburg near Bonn, where it is still based - greatly recognised and appreciated by the citizens. A memorable experience both for the concert band and the city was the grand retreat ceremony (“Großer Zapfenstreich”) performed in front of 10,000 enthusiastic spectators on the occasion of Siegburg’s 900th anniversary in 1964.

The band was popular not only in Germany, but also abroad. Take for example its participation in a large music show on “Place Vendôme” in the heart of Paris in 1972, where it had an impressive and, at the time, rare encounter with Russian military musicians, or the journey to the USA to celebrate its 200th anniversary. Another highlight was the tour to Japan in 1988, where the band played at international tattoos in Tokyo and Osaka.

In the wake of the unification of the two German States, the Bundeswehr Ceremonial Band first played in East Berlin in 1990. Only one year later, it performed all over Germany. A first concert tour took the band to the Harz, Saxony-Anhalt, Saxony, and Brandenburg. The tour culminated in a radio concert broadcast from the “Großer Sendesaal” of Radio “Freies Berlin”. In 2012, the Concert Band of the German Armed Forces represented the Federal Republic of Germany already for the third time (after 2007 and 2010) in the international military tattoo on the Red Square of Moscow.

In 2000, the mission, importance and position of the band were redefined and it was renamed “Concert Band of the German Armed Forces”. As a representative concert band it was to perform at the highest artistic level both in and outside Germany. Outstanding gala concerts, e.g. within the scope of MidEurope in Austria (2002), the international WASBE conference in Sweden (2003), the World Band Festival in Switzerland (2004), were instrumental in establishing the concert band of the Military Music Service of the Bundeswehr in the civilian music community as well. In addition, the band gave highly acclaimed guest performances in, inter alia, Washington, Moscow, Kiev, Graz and Saint Petersburg.

In 2014, the band’s composer Guido Rennert, in cooperation with former Federal Minister Hans Dietrich Genscher, created the symphony of freedom “Wir sind das Volk”, and the Concert Band touched the hearts of millions of people when performing it in celebration of the 25th anniversary of the fall of the Berlin Wall and of German unification, the highlights being, without a doubt, the much-lauded performances in the “Gewandhaus” in Leipzig and the musical accompaniment of the official ceremony of the Federal Republic of Germany honouring the 25 year existence of German unity in the “Alte Oper Frankfurt”.

2015 was marked by two extraordinary premieres: The Concert Band of the German Armed Forces was the first German military band to take part in the famous “Beating Retreat” in London. Only a few weeks later, it performed together with the band U.D.O at the world’s biggest heavy metal festival, i.e. “Wacken Open Air”.

The Concert Band is very popular and a trendsetter in the German wind music scene. With about 50 concerts per year both in and outside Germany and its extensive repertoire, the concert band fascinates a vast and interested public. Again and again, it performs with famous solo artists; in recent years, e.g., with Jiggs Whigham, Matthias Höfs, Andy Haderer, and Christoph Moschberger. In 2018, concert visitors were witness to an impressive cross-cultural encounter, when the Concert Band of the German Armed Forces appeared with Aeham Ahmad, a Syrian-Palestinian pianist and singer who grew up in a Yarmuk, Damaskus.

The Concert Band of the German Armed Forces looks back on more than 60 years of success in military music. The musicians excel in all of their tasks, no matter the type or scale. From grand official receptions to ceremonies in honour of presidents and chancellors as well as other protocol services, from big concerts to small chamber music events - the Concert Band rises to any occasion and is constantly in the spotlight. Apart from its appearances within the framework of protocol services, the large variety of concerts for institutions of all kinds demonstrates the broad spectrum of the band. The Concert Band of the German Armed Forces is a cooperation partner of Prof. Maurice Hamers’ conductors’ class at the “Leopold-Mozart-Zentrum” of Augsburg University as well as of the “Wind Band Nordrhein-Westfalen”.

Thanks to its own orchestra academy, the Concert Band of the German Armed Forces offers top-quality training weekends in a project orchestra for young musicians from all over Germany on a regular basis. In 2019, the strong commitment of the Concert Band will culminate in a concert project for children that will take the band to the new “Elbphilharmonie” in Hamburg for the first time.

The positive overall impression of this musical “flagship” of the Federal Republic of Germany is completed by an internationally acclaimed discography. In this context, the recording of all German military marches is of particular importance. The musicians of the Concert Band of the German Armed Forces take pride in not only having delighted countless people with their musical achievements during more than 60 years but also in having raised more than 10 million euros for various charity projects.

The concerts of the Concert Band have meanwhile become the integral parts of the cultural calendars of many cities, as the military music performed by the band’s outstanding musicians is a feast for both eyes and ears.

The Concert Band of the German Armed Forces wishes you an unforgettable musical experience!

Lieutenant Colonel Christoph Scheibling
Director, Concert Band of the German Armed Forces



Lieutenant Colonel Christoph Scheibling was born in Wipperfurth/Germany in 1969. He started his musical training at the age of eight with piano and trombone lessons. In 1989, he joined the Military Music Service of the Bundeswehr and, within the framework of his music officer training, took up studies at “Robert-Schumann-Hochschule” in Düsseldorf to obtain his “Kapellmeister” (music director) diploma. He studied conducting with Prof. Wolfgang Trommer and piano with Udo Falkner and graduated with distinction.

From 2001 to 2007, Lieutenant Colonel Scheibling was Commander, Bundeswehr Mountain Infantry Band in Garmisch-Partenkirchen. His work with the soldiers “Unterm Edelweiß” (under the edelweiss) was characterised by numerous deployments to Bosnia-Herzegovina, Kosovo and Afghanistan, international military tattoos and his extraordinary musical creativity.

From 2007 to 2010, Lieutenant Colonel Scheibling was Commander, Air Force Band 2 in Karlsruhe, which – under his direction – was the first German military band to play in Israel, where it provided in 2008 the highly acclaimed musical frame for the celebrations marking the 60th anniversary of the State of Israel. Another highlight was the joint appearance with an Afghan military band in Kabul on the occasion of the anniversary of German unification. In 2009 and 2010, Lieutenant Colonel Scheibling was deployed there as the head of German mentoring teams within the framework of the ISAF mandate and assisted in the development of the Afghan military music service in Kabul.

From 2010 to 2012, Lieutenant Colonel Scheibling was Deputy Director, Military Music Service of the Bundeswehr in Bonn, before being appointed Director, Concert Band of the German Armed Forces in Siegburg in October 2012. His musical work is focused on the cultivation of symphonic

concert music for wind instruments and of German military march music. From 2017 to 2019 all German military marches were recorded under his direction. He encourages and promotes joint projects of the Bundeswehr Concert Band and is also known for his activities as juror in competitions, as lecturer and as guest conductor.

A Personal Letter from Christoph Scheibling, Conductor

“Dear Stephen, friends of Stormworks music, ladies and gentlemen,

The *Musikkorps der Bundeswehr* from Siegburg in Germany (*Concert Band of the German Armed Forces*) has played several compositions of you, Stephen. They have been companions of our concerts in the last years. And now, we got the chance to record the whole of *Stormworks Chapter 55: Way of the Wanderer*. Thank you so much for that!

After we received all scores and music parts we developed a first idea of what will happen in the short rehearsal time we’ve had before the recording session, because more than 93 minutes of difficult and ambitious music had to be discovered by the *Musikkorps der Bundeswehr* in order to fulfil the composer’s intention. So, work out your music, Stephen, is always something special. I hope we explored and discovered all details that were grown in your compositions. I hope we awaked their souls, I hope we delivered your fantastic ideas and feelings, messages and - as I always share in your music - your deepness and love!

I will always remember the 8th of October 2018, when you and Don Jemella came in our rehearsal hall in Siegburg. After a short official welcome we continued working out “*Cruzin*” and when we finished, we all saw this little smile on your face, that held on the whole week, accompanied by so lovely words for our way of interpret your music, by indescribable feelings and - let me pronounce - by your lucky tears!

On behalf of the entire “*Musikkorps der Bundeswehr*” I would like to thank you for this very special and unique week with all of us. We all loved and enjoyed your way of being with us and of course the way Don Jemella supervised the whole recording together with Roland Stuppin. It was a fantastic atmosphere of working, absolutely relaxed but also very ambitious and straight. Let me thank also for linking some of your compositions to Germany. We felt honored hearing Brahms’ Lullaby or discovering that someone is convinced to point on the fate of Dietrich Bonhoeffer in the horrible time during the second world war and the national-socialist dictatorship. We will never forget!

Finally it is a very special and personal need and wish to thank my whole band for their outstanding performance, their unbelievable power and their professional attitude during the rehearsals and of course the whole recording session.

On behalf of the entire “*Musikkorps der Bundeswehr*” I wish you all an unique music-enjoyment. Recommending this music is more than sharing outstanding compositions. ***This music also guides you on the way to yourself.***

Sincerely,

Christoph Scheibling, Lieutenant Colonel
Musikkorps der Bundeswehr
Concert Band of the German Armed Forces”

Meet the *STORM*Chorus

from Clarence High School, NY, Directed by Amy Fetterly

Special Thanks to Mr. Louis Vitello, Band Director & Vocal Production Assistant to Roland Stuppin
and to Paul & Meredith Hudson - Official *STORM*Roadies™

and to Joe Godfrey for providing much of the remote recording equipment. Photos by Meredith Hudson.



Lindsey Scanio.....	Soprano I
Emerson Adams	Soprano II
Sophia Sorrentino.....	Soprano II
Sarah Anderson	Alto
Amanda Bauer	Alto
Viera Mesler.....	Alto
Logan NeGron	Tenor
Alexander Renzoni.....	Bass I
Bryan Renzoni	Bass II
Trevor Howell	Bass II

A heartfelt thanks to Mr. Russell J. Salvatore, Mark Jerge & the Staff at *Salvatore's Grand Hotel* in Buffalo, NY.

If you want to learn more about a truly great man, look up,

“Well Done, From Skipping Class to First Class”, The Life and Times of Russell J. Salvatore.

On the back of his book, Russell writes,

“Time,” as Saint Augustine says, “Rushes forward from the past, which no loner exists, into the present, which has no duration, and into the future, that does not yet exist.”

Sounds like a true *STORMAficionado* to me!

Thank you, Mr. Salvatore for your constant generosity and a great stay in Buffalo, NY!
We hope you'll enjoy the Music!



Welcome to the Wonderfilled World

#1103 in 1:33 Scored for Wind Symphony of the 3rd Millennium™
by © Stephen Melillo, IGNA 1 September 2014, 2nd & 3rd Millennium, ASCAP

Commissioned by
The Marine Band of the Royal Netherlands Navy
Peter Kleine Schaars, Conductor

WELCOME TO THE WONDERFILLED WORLD!

Each morning I wake up far in advance of the rising sun. Gray skies or not, I know it's there, behind the veil, or in clear skies, a brilliant star to light our world.

It is often difficult to accept the miracle, the Gift of another day. I thank God for such grace. At the top of that list is the extreme humility I feel in having been blessed to be the Dad of the best Sons any Man could ever hope and pray for.

When I leave home to spend Time with kids in band programs around the world, I want to share with them the Truth as I have experienced it. I respond to those kids the same way I treat my own, with tough love and unending gratitude.

I want them to know that Life will have its Darkest Darkness, that all of us, no matter what the age, will be children in "Storms at Sea", but that we can lift our eyes to an Eternal Father. I want them to know that they too can fight the Good fight, and go "Cruzin'" through Life, even though there is so Much to dare! Maybe while falling asleep, humming a bittersweet Lullaby to the world, I want them to consider my Mom's 1953 high school yearbook quote as perhaps the greatest of all simple and difficult wishes, '*to love and be loved*'. I want those kids, like mine to contemplate the origins of the Universe, to realize that for every first, there is also a *last*, and that such awareness needn't sadden us. I want them to fully enjoy the Gift of this day. Though there will always be mournings, there will also be shouts of Joy as we embrace our Faith in a Covenant that is Forever Strong. I want them to know that Men and Women like our Vets and Souls like Arland D. Williams exceed the theoretical and prove that Heroes exist and are worthy of our love and eternal remembrance. This is why I write Music.

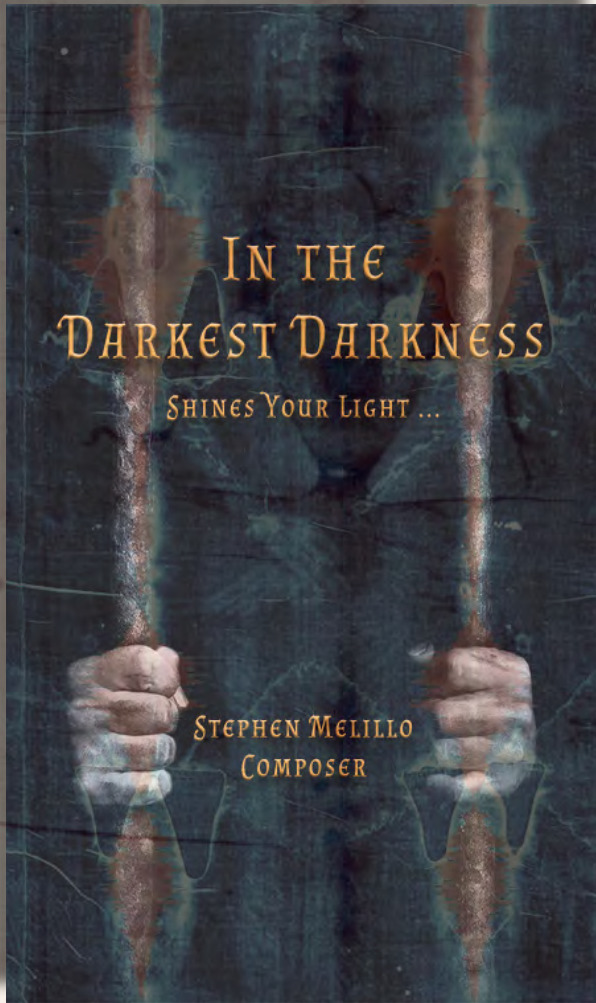
Yes! Welcome! We are alive, together, to embrace the *Wonderfilled* World.

Enjoy & Godspeed! S

In the Darkest Darkness Shines Your Light...

#1120... Musical Haiku #59 in 5:33
for Wind Symphony of the 3rd Millennium™ & optional Chorus
by © Stephen Melillo, IGNA 6 November 2015
2nd & 3rd Millennium, ASCAP

Commissioned by Jens Schröer
Dedicated to the Enduring Memory of Heinz Schröer
and to all those who choose the pursuit of Light



The score notes begin with Jens' words. They sum this small work.

“Dear Stephen, It’s the birthdate of my father, who died last year of cancer. At the funeral I played with the small village band your work “Never Forgotten”... Since the 20th of July, I had a great wish: Papa loved the {hopeful} words/ the “poem” of Dietrich Bonhoeffer’s new year wishes. It was written in late December 1944 in a Gestapo prison, as a new year approached under threatening circumstances. The threats were real, and Bonhoeffer would be killed within four months. But he wrote the poem that began:

*“By gracious powers so faithfully protected,
So quietly, so wonderfully near,
I’ll live each day in hope, with you beside me,
And go with you into the coming year.”*

Even in the worst of times, Bonhoeffer found reason for hope in God’s future that we may know in this life. Even when “evil days bring burdens hard to bear,” we may still know God present, and that “in our darkness shines your

light.” In February 1945, Bonhoeffer was taken to Buchenwald concentration camp and finally to the Flossenbürg concentration camp. It was there, on April 9, 1945 (shortly before the end of World War II), that he was condemned and executed on Hitler’s order, together with other resistance fighters.

I would like to ask you, if you see a possibility to write a piece in honor of my father, Heinz Schröer! Surely this poem is quite often set to music - in Germany there’s a popular tune, we also sang on his funeral, but I could imagine, that you are the right person to write out these wonderful lines for my wind band, the Bläserphilharmonie Osnabrück (www.blaeserphilharmonie-os.de). So I thought of something like an HAIKU with choir... in that case I would put it as encore on the program... But the first question: Could you even imagine to write the piece? Hoping to hear from you...

Herzlich, Jens”



Cruzin', for there is Much to Dare.

**#1123 in 9:11 for Band of the 3rd Millennium
by © Stephen Melillo, IGNA 25 December 2015, Christmas, 2nd & 3rd Millennium, ASCAP**

**Commissioned by
Exploring the Arts,
with support from the Joel Foundation
for the Celia Cruz Bronx High School of Music Wind Ensemble
Penelope Smetters-Jacono, Conductor**

I would be true, for there are those who trust me;
I would be pure, for there are those who care;
I would be strong, for there is much to suffer;
I would be brave,
for there is much to dare.

Poem by Howard Walter 1906

Dear Conductor & Listener,

Please use the internet for some interesting background on *Celia Cruz* and the *Celia Cruz Bronx High School of Music*, the super fine kids there and the great Teachers!

These things aren't meant for the program... just sharing. I began composing **CRUZIN** on the Anniversary Birthday of Beethoven, 16 December 2015. So many things were in my mind and heart.

16 December was the birthday of *Beethoven*, and I was just "winding down" from the premiere of my **4th Symphony**, and word that the conductor, Gerhardt Zimmermann and the Orchestra would nominate the work for a *Pulitzer Prize in Music*.

The **16th** was also the anniversary of *The Battle of the Bulge*. For those of you who know me, you well understand my great appreciation for our Veterans. This love has taken the form of many pieces of Music. As I wrote **Cruzin**, the Vets, **on all sides**, were in my mind and heart.

So close to Christmas, and knowing that I would copyright the work on that date, again for several reasons, you will hear a very simple snare drum introducing the middle section. Listen carefully. It is "**The Little Drummer Boy**."

When I had last visited the Bronx, there was a stadium soon to be dedicated to *Roberto Clemente*. Yes, that **hero** too has become a part of this Music. It is therefore an extension of **Stormworks Chapter 21: Won Way**.

The **16th** was the day my Mom passed away in 2006. Her yearbook quote reads: *Carmel's ambition "to love and be loved."* My Mom... her words too, those were in mind and heart.

Then there were the **kids** from *Celia Cruz Bronx High School of Music and their Teacher*, Ms. Penelope Smetters-Jacono. I remembered them from my visit some years ago, their great hearts and ambitions. I wanted to write something they would embrace as their own. I also wanted to capture the challenge built into any form of *ambition, any manner of true dedication*... namely, that **there is much to dare!** *Indeed, as the Keynote speaker at their graduation, I mentioned this very idea.*

Some Musical thoughts and ideas:

There are *many* possibilities built within the piece, including the opportunity to take a kid "*not*" in the band, and make him or her the "actor" who starts the piece with a vamp on the Clave, or any 1/4-note groove instrument. There is *much* potential for fun here! Simply repeat the 4-note groove for as long as desired. Spotlight the soloist in front of the ensemble. Bring the stage lights up slowly as you cue in the first percussionist. Let the piece evolve, and start the journey. The audience will be pulled into the massively contrasting center before the "**Ultimate Triumph**" of Heart over adversity. You will gather your audience for this brave middle portion, and therein resides the greater Message you have been charged to bring.

In your uplifting and Joy... Godspeed! Stephen Melillo



to Love & be Loved...
Stephen Melillo, Composer

Carm's ambition to "love
and be loved"

to Love & be Loved...

for Susan, the Lost Sister

#1108, Musical Haiku #54 in 3:33

Scored for Wind Symphony of the 3rd Millennium

by © Stephen Melillo, IGNA 30 September 2014

2nd & 3rd Millennium, ASCAP

Commissioned by

The John F. Kennedy High School Music Department

Dedication to Lorraine Poppe,

Principal of John F. Kennedy High School from 1995-2018

With Gratitude for her years of support

of the Music Program & its Students

For the 2018-2019 John F. Kennedy High School Wind Symphony

Walter Avellaneda, Director of Bands

Jeanette Pincus, Choral Director

Gerard J. Owenburg, Principal

Freedom & Beauty in Time and Music...

It may be interesting, *for reasons exceeding program notes*, to see the varied titles this work had at different stages in its evolution. I had sent out a sketch of this work to friends. I gave it no Title, but asked, "What would you call it?" Here is what came back from five people.

Trust in me.

God is not dead!

Heaven's Warmth

God is Here.

Hope

SLM: *You are My Heart.* (my working title)

For *all* of the many reasons discussed in all of the "*Stormworks* Score Notes" throughout the years, it is now finally called, "*to Love and be Loved... for Susan, the Lost Sister.*" The title may be "personal" to me, but the Music is *Universal*. Let the Music speak. Godspeed! S



... for I have fought the
Good fight.

#1094 in 8:33 by © Stephen Melillo
IGNA 18 May 2014, and set on
Memorial Day 2014
2nd & 3rd Millennium, ASCAP

Scored for Wind Symphony
of the 3rd Millennium™

Includes the possibility of Stand Alone
Musical Haiku #53:
“of Substance in the Shadows”

Commissioned for and Dedicated to Dr. Merle Dickerson
by the Van Buren High School Band, Alabama
Ron Smith, Director

Beautiful “Best Said” Words from Ron Smith: “Dr. Merle Dickerson has spent 43 years in public education serving as a band director, counselor, principal, deputy superintendent, and finally superintendant in 2 different school districts. He is a quiet and humble leader who has a servant’s heart and has one singular purpose - to do what is in the best interest of the children of our school district, no matter what that entails.

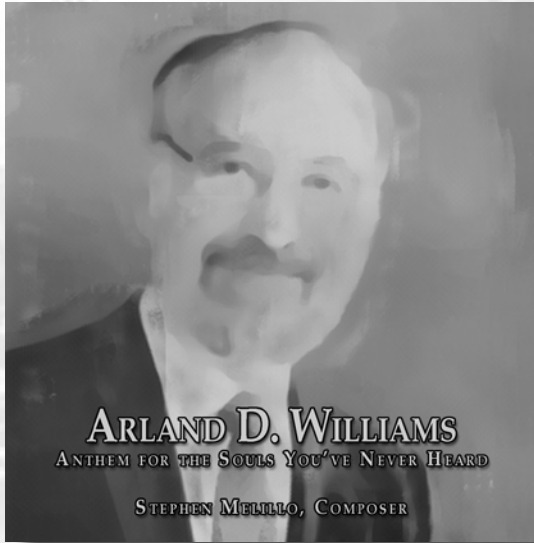
Before Dr. Dickerson came to our school district - the facilities looked more akin to something you would see in a prison - cold, dark, industrial, old and dilapidated. In the past 5 years, through his vision, leadership, and persistence, we have built a new, beautiful, state of the art, magnificent - high school campus and 1500 seat fine arts center, not to mention complete remodels of 3 junior high schools, 6 elementary schools, football stadium and basketball arena. Facilities that were previously cold and foreboding are now shining pillars of education that are warm and inviting to children. All because of Dr. Dickerson’s leadership and vision.

He is a deeply spiritual man who teaches an adult Sunday school class and has taught many of us in the school district who are of like mind, that your belief in God does NOT need to be left at the front door of the school, so to speak. He is the type of person who has that rare quality to make you feel better about yourself and the world around you just by being in his presence.

Dr. Dickerson had a quote he used frequently when he was “up” against a difficult decision - **“If a choice needs to be made between the adults and the kids . . . choose the kids!”**

Second only to my own mother and father, he is the person I respect most in my life, and try to most closely emulate.”

Dr. Dickerson is a TITAN in my life and in the lives of COUNTLESS children. I just want to make sure that I do something that will equal the stature of this great and wonderful human!”



Arland D. Williams Anthem for the Souls You've Never Heard

#1141 in 3:33 for Grade 3 Band of the 3rd Millennium™
by © Stephen Melillo, IGNA 4 October 2016
2nd & 3rd Millennium
ASCAP

Commissioned by the 2016-2017 Midlakes Middle School Band
Clifton Springs, NY
Joe Godfrey, Director

In keeping with *STORMQuest*, "*Wish to the World*," and indeed all of the interconnected "*Storm*" works, here is yet another work inspired by and dedicated to a *hero*.

Arland Dean Williams Jr. was a passenger aboard Air Florida Flight 90, which crashed on take-off into the Potomac in Washington, D.C., on 13 January 1982, killing 78 people. One of six people to initially survive the crash, Arland helped five others before drowning.

A clergyman later said, "*His heroism was not rash. Aware that his own strength was fading, he deliberately handed hope to someone else, and he did so repeatedly. On that cold and tragic day, Arland D. Williams Jr. exemplified one of the best attributes of human nature, specifically that some people are capable of doing anything for total strangers.*"

May all of us walk the walk and live what we speak. For the *many* Souls you've never heard of, people who are heroes beyond articles, books or films, this piece is humbly written and dedicated.

Godspeed! Stephen Melillo

Miracle Story

During October of 2018, in Germany for Chapter 55, we recorded “**Arland D. Williams, An Anthem for the Souls You’ve Never Heard**”. Because it was a grade 3 piece, I thought the professional German Musicians would consider it *‘beneath’* them. Instead, it had an unexpected impact. Don Jemella decided to play it on his Veteran’s Day Concert.

On 11 November 2018, we were in South Carolina with the Lowcountry Wind Symphony, conducted by Don Jemella. I was approached by Cathy and John Ryerson.



Cathy and John hadn’t told Gemell yet, but she had introduced herself as the **Mother** of “**one of the people who repelled into the waters of the Potomac to save the people for whom Arland D. Williams had given his life.**”

In Germany, we had lost a day of recording because of an equipment malfunction and *Arland* was listed as “optional”. We had the time nevertheless, and recorded it. Less than a month later, my son, Spencer, and I went to South Carolina and discovered the **Parents** of one of the rescuers, *musicians* in Don Jemella’s community band.

Odds? Now look at that photo again and embrace the **Miracle of Life**, even when the Story is “sad.” Perhaps Arland D. Williams himself orchestrated all of it. Arland, sir... we honor you.

Godspeed! Stephen Melillo, Composer





STORMWORKS is a Life-lesson in “positive obsession,” the rigorous regard for History and its Heroes, the pursuit of transcendent Love despite the storms of the world and an unwavering belief in the Brotherhood of Man.

Peter Kleine (*Nachtmusik*) Schaars, who played Trombone on the **STORMWORKS Chapter 3 CD: *Wait of the World*** is, as of this writing, the Chief Conductor of The Marine Band of the Royal Netherlands Navy. As a favor, Peter asked me to write something that the People of Rotterdam would recognize as “their own.” He sent me the public domain piece, “*Ketelbinkie*.”

a BOY in STORM at SEA

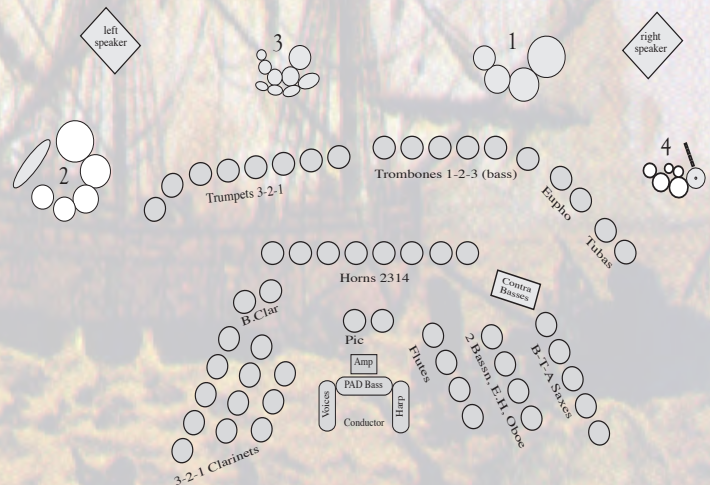
#1106 in 6:40 Scored for Band of the 3rd Millennium™
by © Stephen Melillo, IGNA 17 September 2014
2nd & 3rd Millennium
ASCAP

Commissioned by
The Marine Band of the Royal Netherlands Navy
Peter Kleine Schaars, Conductor

This work was specifically written for accomplished Musicians including the following forces:

- 6 Trumpet Part divisions
- 4 Trombone Part divisions in addition to 3 Euphonium Parts
- 2 Tuba Part divisions.
- 4 Percussionists handling 4 stereophonically placed “pits” surrounding the Wind Musicians.

As high and as low as some of the orchestration requires, built in 8Vb or 8Va adjustments would make the work accessible to even accomplished High School Musicians. In any case, the “Music” of the piece asks much of any Musician at any level. The 4 Pit Percussionists should set up their respective “Pit-ensembles” in 4 equidistant stereo positions around the ensemble as illustrated.



Ketelbinkie

Vogel/Beuning

CF C F C F F C

5 C C F

10 A G A G

14 F C G C G C Bb

Toen wij van Rotterdam vertrokken
 Met de 'Edam' een ouwe schuit
 Met kakkerlakken in de midscheeps
 En rattennesten in 't vooruit
 Toen hadden we een kleine jongen
 Als 'Ketelbink' bij ons aan boord
 Die voor de eerste keer naar zee ging
 En nooit van haaien had gehoord
 Die van zijn moeder aan de kade
 Wat schuchter lachend afscheid nam
 Omdat ie haar niet durfde zoenen
 Die straatjongen van Rotterdam

Peter did not want a full out arrangement, but rather a Composition with recognizable fragments. The task at hand reminded me of "*Furusato*," for *Chapters 5:8: Writings on the Wall*. The Japanese Musicians were in tears playing a different version of something they had grown up with, a *children's tune*.

Sometimes, a "foreigner" can bring a new perspective.

There is a famous song in Rotterdam called *Ketelbinkie*. Please observe the lyrics!

KETELBINKIE "Bink" is a "tough guy."

"Ketels" is "pots and pans."

When we left Rotterdam
 on that old ship called 'the Edam'
 with cockroaches down the ship
 and rat nests in the front
 in those days we had a little boy
 as 'Ketelbink' on board
 who went to sea for the first time
 he had never heard of sharks
 From his mother on the shore
 he didn't say goodbye properly
 because he didn't dare to kiss her
 that little street-boy from Rotterdam

I had just completed a Tribute to the Survivors of the **USS Indianapolis**, when Peter's request came. I had heard the song only in Dutch, but when I finally received Peter's translation of the 1st verse, I was once again in the **SYNCStorm™** of God's design.

I decided to take ideas from the "**Forever Strong**" **USS Indianapolis Tribute** otherwise lost to only the "Virtual World." The themes came from earlier **STORMWORKS Music (ironically about a SHIPWRECK)**... the usage of which was inspired by my Son, *Shafer!*, whose name in German means "*Shepherd*."

An Honorary Survivor and Friend who suggested the Tribute, played a portion of a **German**-recorded 1998 piece, suggesting its use as a *fanfare* for the **USS Indianapolis**. Not knowing anything about the Shipwreck Music... eight-year-old Shafer simply listened.

On Calm Seas, subito mm@74

33

After just having met the Survivors of the *Indy* and then hearing the Shipwreck Music from 1998, he proclaimed, **“Dad... that is the Music of the Guys. That’s the USS Indy! I can see the ship and everything.”**

33:17 of Music later, Shafer’s instant connection became a brand New Tribute to the Great Souls of the **USS Indianapolis CA-35**. Then came *Ketelbinkie!*

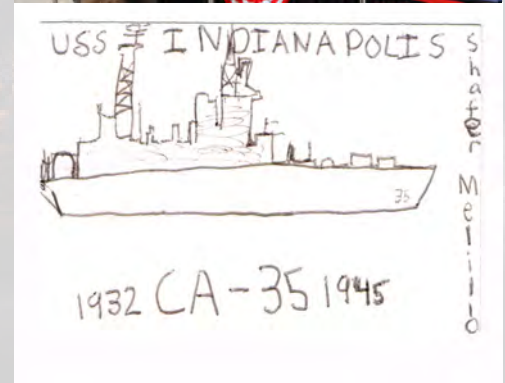
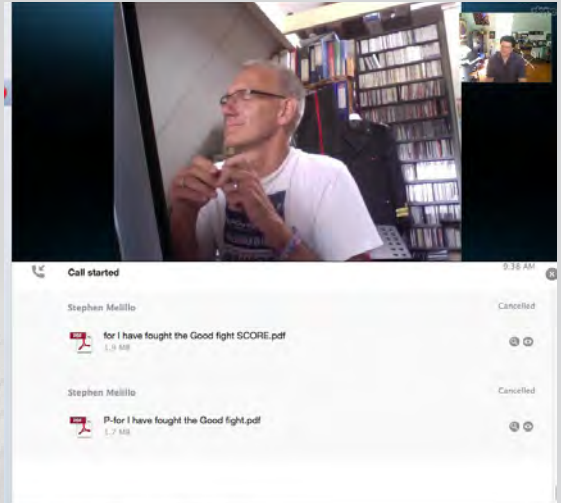
When reading the translation from Peter, **“a Boy at Sea,”** the metaphor of all young people finding themselves **“in Storm and at Sea,”** much like **“Only for Now,”** the mention of *sharks*, the Survivors of the **USS Indianapolis** for whom I had written the piece **“Forever Strong...”** *all of it* took shape.

Understanding the intent of *Ketelbinkie*, I decided to tell the larger Story... the one where the camera zooms way out and we see that *all* Stories are really One big Story... the **“Uni - verse!”**

Ketelbinkie is *us*... and we face the Storm at Sea. Even though *Ketelbinkie* dies later on in that translation... in *Our* Story, there is Triumph!

You want the world as it is? Take a photograph; want the World as it could be? Make Music!

There is *one* more layer to all of this. In the Score cover of **“A Boy in Storm at Sea,”** we see the face of a blue-eyed boy. That is Spencer, born on 11 September 2001, 24-minutes before the first building was hit. This piece was written at the very Time he entered puberty. For that reason, and on top of all the many other things this piece is, the work is really a *metaphor* for the *Trials by Storm* young people face in their journey toward adulthood.



Philippine Sea, 12:14 am 30 July 1945 * USS Indianapolis (CA-35), 1932-1945



FOREVER STRONG **a Salute to the USS INDIANAPOLIS**

#1074 in 3:17 for the 317
Scored for Band of the 3rd Millennium®
by © Stephen Melillo, IGNA 11 September 2013, 2nd & 3rd Millennium, ASCAP

Commissioned by
F. Andrew Fritzinger
for the Commissioning of the USS INDIANAPOLIS

Dedicated to
Those lost at Sea, the Survivors, the Families & Crews, Past, Present and Future,
of the USS INDIANAPOLIS CA-35.

11 September. What better date to compress the many emotions attributed to the Ordeal, the Sacrifice, the Courage, the massive Heroism... the Hope-filled Future? These are the many layers, and more in this **3:17 Salute to the *USS INDIANAPOLIS***. We do not pay tribute to “instruments of war,” but rather the undying will to persevere, to endure for the sake of others... to emerge from the Depths of Darkness and Despair and become a shining Light for others, many of whom have yet to be born. Godspeed! S

Eternal Father, Strong to Save

#1099 with many options,
Scored for World Ensemble of the 3rd Millennium
Poem by William Whiting in 1860,
Music by John B. Dykes in 1861
arranged for World Ensemble
by © Stephen Melillo, IGNA 31 July 2014
2nd & 3rd Millennium, ASCAP

sung in this optional vocal version
by Amario D. Marshall

Commissioned by

Das Musikkorps der Bundeswehr, Christoph
Scheibling, Conductor

Dedicated by
Rev. J. Paul Hudson

“I would like to dedicate your version of Eternal Father to the 74 sailors of Turret 2, USS IOWA. They lost their lives in a non-combat situation. It took the USN 20 years to make this situation right with the families of these men. Your arrangement of this hymn brings tears to my eyes and, congratulations, you included the Amen. Grace and Peace to you--and calm seas forever.”



This languid Prayer is often sung or played for *“they who go down to the Sea in ships...”* and for that reason, and written on 31 July 2014, it is also dedicated to the Souls of the **USS INDIANAPOLIS**.

The original Hymn was most likely inspired by Psalm 107: 23-26.

“Some went out on the sea in ships; they were merchants on the mighty waters. They saw the works of the Lord, his wonderful deeds in the deep. For he spoke and stirred up a tempest that lifted high the waves. They mounted up to the heavens and went down to the depths; in their peril their courage melted away.”



Amario D. Marshall,
special thanks to Amy J. Steiner for the photo and her support.

On 1 March 2019, I was asked to speak at the Hutchinson Central Technical High School in Buffalo, New York. When kids had a question, I gave them the wireless microphone. A kid named Amario had a question. He never got it out. I interrupted him. *“Please tell me you’re a singer!”*

The kids cheered! *“Sing for him, Amario, sing for him!”*

I gave him the mic. He walked up to the front of the auditorium and of all the things he might have sung acapella, he sang the texts and tenor line from *“America the Brave”*.

I instantly loved this kid and said, *“You gotta be on the Recording!”*

Days later, he was in front of *another* mic. Music like this is sometimes best sung by young people, perhaps the same age as the boys who fought and went down in ships during WWII, young men and women who DEEPLY need to know the Sacrifices that were made for them and for all of us. There’s a lesson in his singing. I believe that Amario *understood* this summoning of respect and honor and tribute. Having known the Great Souls for whom this arrangement was offered, I can tell you that they too would have loved Amario.... and perhaps, love him even now from a higher place.

If choosing a Chorus singing Texts for this World Ensemble arrangement, the original words of the 1861 published version by William Whiting are:

Eternal Father, strong to save,
Whose arm hath bound the restless wave,
Who bidd’st the mighty ocean deep
Its own appointed limits keep;
Oh, hear us when we cry to Thee,
For those in peril on the sea!

O Christ! Whose voice the waters heard
And hushed their raging at Thy word,
Who walkedst on the foaming deep,
And calm amidst its rage didst sleep;
Oh, hear us when we cry to Thee,
For those in peril on the sea!

Most Holy Spirit! Who didst brood
Upon the chaos dark and rude,
And bid its angry tumult cease,
And give, for wild confusion, peace;
Oh, hear us when we cry to Thee,
For those in peril on the sea!

O Trinity of love and power!
Our brethren shield in danger’s hour;
From rock and tempest, fire and foe,
Protect them wheresoe’er they go;
Thus evermore shall rise to Thee
Glad hymns of praise from land and sea.



MIDWAY

#1160 in 4:00
by © Stephen Melillo, IGNA 30 July 2017
for Orchestra
&
7 December 2017,
for Band of the 3rd Millennium™
ASCAP

Commissioned by
The Lowcountry Wind Symphony,
Beaufort, South Carolina
Donald F. Jemella, Conductor

The Rehearsal Marks (*Guides*) in this work are in German. Why? Knowing that *Das Musikkorps der Bundeswehr* was to play and record this Music for the Chapter 55 Album was part of it. Yet, it goes deeper. You will note that this work ends with the Morse Code “V,” which is *3-shorts-one-long*. Indeed the *Beethoven 5th* is quoted in this piece as it was quoted in 2 other of the “Storm” works. However, there is another meaning to this “V-ictory.”

When one contemplates the enormous Sacrifices made throughout our brief History, on all sides... one is left silenced. As it is with works like “*Voice for the Silent*,” we are left with the same reflective questioning presented in “*Last World Standing’s... The Day That Music Died*.” In other words, “*what was it, what IS it all for?*”

Like Beethoven, I believe in our Destiny to be Brothers. When we honor the Sacrifice and the Heroism and the Giving of those who came before us, we lift up a monument to the Spirit of *All* Men. In that reflective Moment, we have the chance to discover ourselves anew, and become our own greatest potential.

To that Purpose, this Music and all of the Music on this Album and indeed, all of the others... is humbly offered.

Godspeed!

Stephen Melillo
Composer

MIDWAY



ILLUSTRATION BY SPENCER MELILLO

STEPHEN MELILLO, COMPOSER

STORMWORKS Chapter 55 Recording Set-up & Seating Plan

(notes on MIDWAY)

As a Music Educator, there are several things to take from this recording. For me personally, since this sort of thing has happened several times before, beginning in the 1980s, I am compelled to document it.

First, some backstory. Two weeks before I left for Germany to record Chapter 55, I was called by one of the financial organizers/Producers on the upcoming film, **MIDWAY**. Having worked with me on a recent film project, he wanted me on the **MIDWAY** scoring team.

After reminding him about the Men I had known, Men who had actually fought in that battle, and after reminding him of my great love and connection with the Veterans, survived and lost, I said the following over the phone.

“Do you know that I have *already* written a Theme for MIDWAY? I can’t believe that you are on *that* project!”

After several minutes of excited dialogue, he said, “Well, we also have budget concerns.”

“What else is new?, but I have a solution! Let me show you how to take a piece scored for Band and make it work as a big motion picture score. I’m going to Germany in 2 weeks to record **STORMWORKS Chapter 55** with *Das Musikkorps der Bundeswehr*. One of the pieces we’re going to record is **MIDWAY**... which, as it just so happens, is already written as a demo Theme for the upcoming film. Let us record it, add only 2 elements, a virtual chorus and strings, and send it to you as a demo! If you like the Theme, the demo and the process, I think the Band can do the entire Score! It will be a win/win/win/win, for the Band-world, for the German Musicians, for you and the film, and for the budget.”

As of this writing, everything is still up in the air. For many reasons, that’s the point of this documentation.

After LTC Christoph Scheibling concluded his fantastic conducting of the piece, an interpretation he offered with very little input from me, he turned to me in front of his fine Musicians and in sincere English, he said, “... **and the Oscar goes to... you.**”

The Musicians nodded in agreement.

I smiled and warned everyone about the realities and politics of that world. “Thank you Colonel. I know you *mean* what you say and I’m grateful to you and the Musicians. Who knows? Maybe we’ll see each other again and make some *new* History.”

Now. What can we as *Band Directors* take from this?

First, let’s *look* at the forces we hear in the recording. On the final day of recording, we recorded Music in VR. (*film is on facebook.com/stormworks*) These 4 images give you a feeling for the Musicians, their numbers, and the **spacing** in the recording. You can see the VR camera wiring in front of the Horn player in the 2nd image. We go from Conductor’s left to Conductor’s right.

Look at these images while listening.



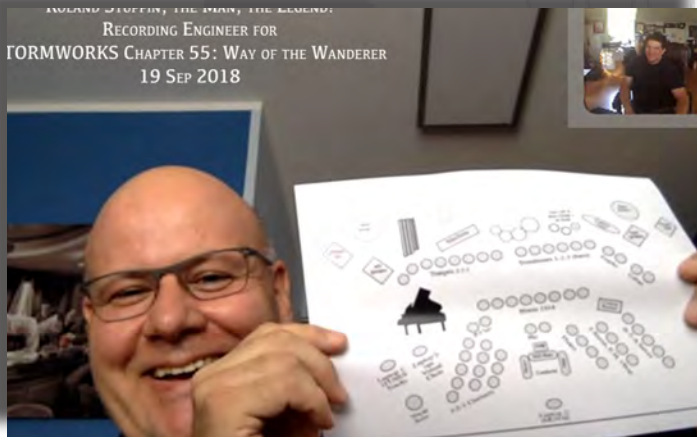
Of great importance is the **set-up/seating plan/space**. Yes, this is the same **STORMWORKS set-up** that you have seen in all of the **STORMScores** since 1992. What you hear in the recording is one player per part, save for the clarinets. Also 2 Tubas, one playing 8vb where possible.

You may think, *“It’s recording magic! Adding this and that. Super Mics, etc.”*

No. Rather, it is a fantastic and properly recorded version of *those* Musicians in *that* configuration in *that* space.

Given that the Music is composed as desired, how can YOU move your ensembles closer to this quality?

1. You must have a Conductor who can deliver the Music. In this case, LTC Scheibling knew exactly what to do and shaped the Music to my imagination without any input. The only thing I said was, *“I love those Men and I have been blessed to know those Men.”* Thank you, **Christoph Scheibling**. I have cried many times listening to your interpretations not only of **MIDWAY**, but of the many varied pieces on Chapter 55. Thank you, sir! Thank you.
2. You must have **EACH INDIVIDUAL Musician** be the best that he/she can be. You may think this is obvious, but in the band-world, there is sometimes a tendency to *hide* “weaker” players. *This set-up exposes everything*. When every Individual is contributing their best, in *this* configuration, the Music speaks. In the case of this specific recording, some of the Best Musicians in the world gave themselves to the entire recording session. I am forever grateful to the extremely professional Musicians of **Das Musikkorps der Bundeswehr**. Thank you, Musicians. When I compose new Music, I will always imagine *you* as the players. Thank you!



3. You must have a Recording Engineer who listens to your ideas, has the craftsmanship and knowledge, and is himself a Musician. In this case, especially after 23 years of international recording, I must thank **Roland Stuppin**. His work on this album was consummate. He so perfectly captured the sound of the Musicians in that space that I asked him to come to Buffalo, NY to record the Chorus. Roland’s recording of the Band and Chorus is the best that I’ve experienced for the **STORMMusic**. It is why I believe Chapter 55 to be a Triumph. Thank you, Roland!

4. Because of all the options written into the “STORM” WORKS, you could easily add a Synthesized or Live Chorus, and a synth playing the high strings. (2 elements, and a \$30 investment. Download **STORMStage** from stormworld.com and you have everything needed!) This means that what you hear on this recording **IS**, in fact, attainable with your bands! If you need help in ever-developing that precious Individual Musicianship, please check out the Teaching Tools at the **STORMSite!** http://stormworld.com/teaching_tools/

Enjoy & Godspeed! 



INTERMISSION

Special Thanks to the following Commissioners of this Music

The Marine Band of the Royal Netherlands Navy, Peter Kleine Schaars, Conductor

Jens Schröer, Conductor

**Exploring the Arts, with support from the Joel Foundation
for the Celia Cruz Bronx High School of Music Wind Ensemble, Penelope Smetters-Jacono, Conductor**

Das Musikkorps der Bundeswehr, Christoph Scheibling, Conductor

**The John F. Kennedy High School Music Department, Walter Avellaneda, Director of Bands,
Jeanette Pincus, Choral Director, Gerard J. Owenburg, Principal**

The Van Buren High School Band, Alabama, Ron Smith, Director

F. Andrew Fritzingler and the Crews of USS Indianapolis

The Lowcountry Wind Symphony, Beaufort, South Carolina, Donald F. Jemella, Conductor

Maestro Gerhardt Zimmerman & Michelle Mullaly

**The Garden City High School Trojan Club, Nanine McLaughlin, Principal,
for The Garden City High School Band Program, Garden City, NY, Dr. James P. McCrann, Conductor**

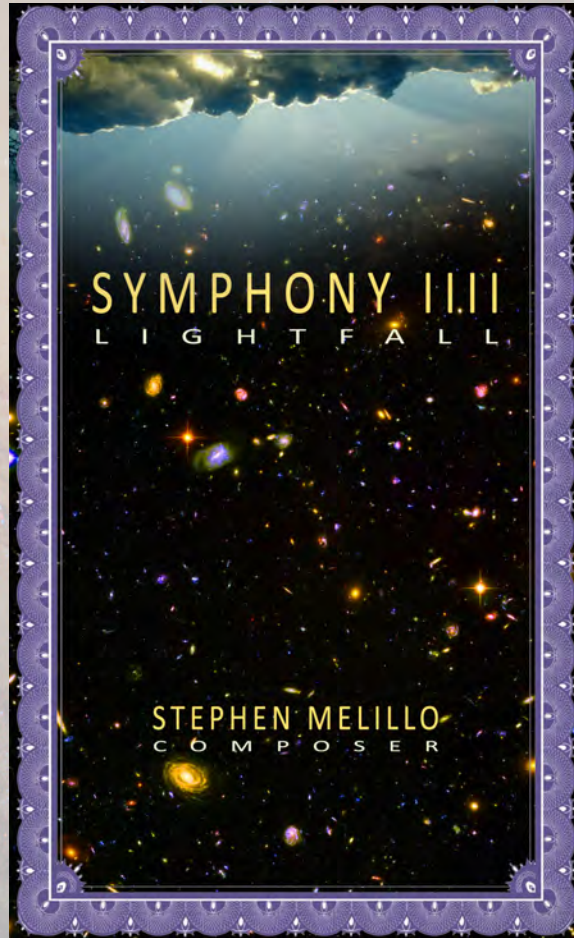
Rev. J. Paul Hudson

The Midlakes Middle School Band, Clifton Springs, NY, Joe Godfrey, Director

The Caston Comet Band , Fulton, Indiana, James Byrn, Director

**Mt. Pleasant High School Music Department,
Jim DePriest, Director of Instrumental Music & Philip Schroetter, Director of Choral Music**

Ever since “*Kakehashi: That We Might Live*”, I have never written a note of Music without first closing my eyes, opening by hands and surrendering myself to God. These institutions and individuals trusted me to write their Music and in so doing, joined in that Prayer. Thank you!



SYMPHONY III LIGHTFALL

Orchestral Version, #1111 in 24:42 by © Stephen Melillo, IGNA 25 December 2014
Band of the 3rd Millennium™ Version, #1147 in 24:42, IGNA 8 March 2017, 2nd & 3rd Millennium, ASCAP

I. Before the Stars 8:21
II. The Book of Lasts 8:41
III. The Gift of This Day 7:50

This Band of the 3rd Millennium™ Version is Commissioned by

SYMPHONY III
Das Musikkorps der Bundeswehr
(Concert Band of the German Armed Forces)
Oberstleutnant Christoph Scheibling
Lightfall

Orchestral Versions are Commissioned by
Maestro Gerhardt Zimmerman & Michelle Mullaly

in Dedication to:

Those who forever choose to look up and embrace
the wonder-filled Universe and the Joy of Life.



I. Before the Stars

Movement I takes place “before” the Big Bang. It represents the dialogue between what would become the opposing forces of Yin & Yang, God & Lucifer, Good & Evil.

II. The Book of Lasts

Adagio, Agrodolce

You will recall your own “book of firsts,” kept by your parents. Or perhaps you kept a “book of firsts” for your children. A first step, fastidiously followed by a date and a time... a first tooth, a first word, the first impossible to imagine utterance of, “*I love you...*”

Whether we actually record and keep it or not, there must always and also be a “*book of lasts.*” The last embrace, the last slap in the face, the final parting kiss, the last fall, the last act of Kindness and hurt, the last-offered prayer, the one final touch, the last wish and ending dream... and yes, the last, finishing breath. For everything, there is a *Last*.

Knowing this gives us the strength to face each and every possible gesture as the last-of-its-kind, making it an action of Giving and eternal Heroism.

With this Purpose, and to such a “book,” be it written or contemplated, to a book of Life and the final thought in this world... this movement is humbly offered.

III. The Gift of This Day

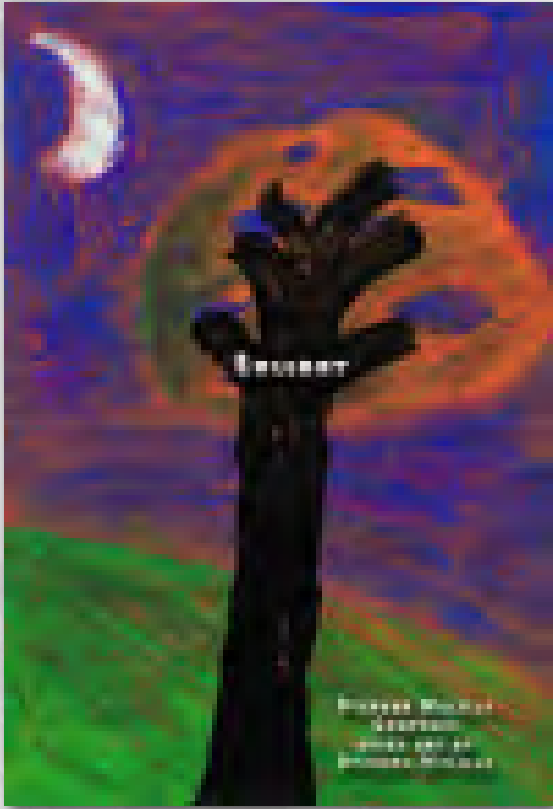
a Prayer in Parting, Allegro con Gioia senza Briglia

In Movement III, the Dance between the forces that began in Movement I ensues on the precipice of our own Death and Life. It is *our* turn to see beyond the curtain and experience the Infinite Play.

Finally, the Brotherhood of Man, and the Brotherhood of Man & God has been resolved.

All has become One.

Godspeed! Stephen Melillo



Lullaby

for World Ensemble™ of the 3rd Millennium

#1035 in 3:33 - 4:00
by © Stephen Melillo, IGNA 10 May 2012
2nd & 3rd Millennium
ASCAP

Commissioned in Concert by

The Caston Comet Band
Fulton, Indiana
James Byrn, Director

Mt. Pleasant High School Music Department
Jim DePriest, Director of Instrumental Music
Philip Schroetter, Director of Choral Music

What is meant by “*World Ensemble?*” This work allows for Music-making in *many* varied combinations and possibilities.

Chorus, String Orchestra, American & European Band, Symphony Orchestra, Chorus & Band, Chorus & Orchestra, Brass Ensemble, Woodwind Ensemble, etc., and...

Any Combination of forces at your disposal, or brought together for special concert events. You are as much part of the Orchestration as I am. During rehearsals, you can decide what Soloists will be featured, which sections or sub-ensembles to highlight and feature. Much is possible!

Musical Thought

A Mom... a Dad, sings to their Child, now a Soldier serving in some distant land.

Lullaby

by Johannes Brahms
 arranged as #1039 for World Ensemble
 by © STEPHEN MELILLO
 IGNA 10 MAY 2012, 2-3 Millennium
 ASCAP

The Dream Before Sleep mm=48

1

Day is done, night has won, and I send you my

9

bless-ings. If you sleep, should you Dream - Let the world just fade a - way - I real-ly

15

don't-know where you are, in a place all too far, but in Faith - that I keep I will pray

22

Go to sleep, my dear child, let the fight go with - out you... for one night, just one

28

night - may you rest your soul... and...

32

sleep

In the Mourning... Shouts of Joy

#1158 in 7:00 for Band of the 3rd Millennium™
by © Stephen Melillo, IGNA 13 October 2017
2nd & 3rd Millenium
ASCAP

In the Mourning... Shouts of Joy
is commissioned by

The Garden City High School Trojan Club,
Nanine McLaughlin, Principal,
for The Garden City High School Band Program, Garden City, NY
Dr. James P. McCrann, Conductor

Inspired by and dedicated to
Robert "Bobby" Menges (10/21/97 - 9/8/17),
whose kindness, sacrifice, and sheer determination
against the greatest of odds will forever endure
in the hearts of the countless lives he touched.



When asked how many times we should forgive, Jesus replied: *“Seventy times seven times.”* This work is 70 measures of 7/4 and arrives at the 7th beat of the 70th measure at 7:00. It began as a work simply entitled, “490”, but became *“In the Mournings... Shouts of Joy”* after hearing James McCrann speak about Bobby. More than a piece about forgiveness, it evolved into a work about Faith, Hope and Love.



Ark of the Covenant

#1146 in 10:11 Scored for
Wind Symphony of the 3rd Millennium™
and optional Chorus
by © Stephen Melillo, IGNA Christmas Day,
25 December 2016
2nd & 3rd Millennium
ASCAP

Commissioned by

Das Musikkorps der Bundeswehr
(Concert Band of the German Armed Forces)
Oberstleutnant Christoph Scheibling

As a window into the inspirations, please find these screen shots and original sketches. They help to reveal the organization of the Composition as well as the intent. When composing “*Festival of Light*” there was a mathematical connection to those “directives” as stated in the Bible. For “*Festival of Light*” the vertical, horizontal and Time dimensions were derived from the recorded measurements of the Stones used in Solomon’s building of the Temple of Jerusalem, the purpose of which, interestingly enough, was to house the *Ark*.

In the piece “*David*”, cubits are used as a measurement. With an explanation given in the score notes, Percussionists are shown how they will construct the “*Slings*” used in the final movement.

The *Ark* was also built using the proportions of *cubits*. As is often the case in the entirety of the Bible, (*another discussion*) the *Ark* is proportioned in the Fibonacci Series.

Here is the initial, governing sketch for the work.

Festival of Light was written in 1995. One year before that, and in SYNC with this work, and also written on Christmas Day of 1994, the piece *David* was composed.

Now, 22 years later, and also on Christmas, and *this* time, also the first day of Chanukah 2016, the piece, *Ark of the Covenant* completes a trilogy of works, which when played together creates one 33 minute “Story.”

The following screen shot is offered for two reasons.

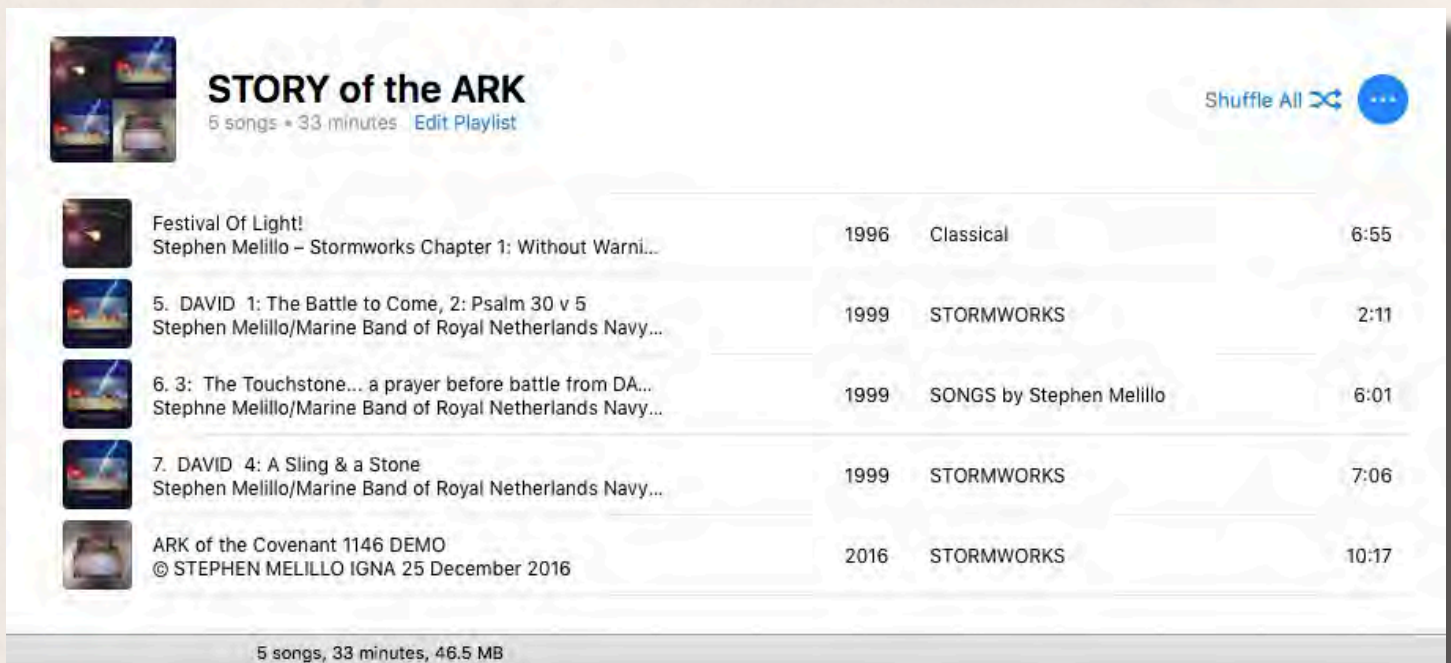
First, seeing the “whole” as indeed the Composer saw it before writing a note, helps in establishing the Musical connections and intent.

Secondly, there may one day be a Conductor and ensemble brave enough to deliver the “complete” work!






Of course, and as always, there is more. For instance, a fourth piece could be added. And that would be *Iconoclast*.

Personally, this would be the historical continuation of the *Ark*, as indeed would also be “*Wait of the World.*” In each case, it is “*The Lost Ark, Revealed.*” *Another CD perhaps!*

But indeed, *all* of the STORMWORKS are connected!



STORY of the ARK
5 songs • 33 minutes [Edit Playlist](#) Shuffle All ⋮

	Festival Of Light! Stephen Melillo – Stormworks Chapter 1: Without Warni...	1996	Classical	6:55
	5. DAVID 1: The Battle to Come, 2: Psalm 30 v 5 Stephen Melillo/Marine Band of Royal Netherlands Navy...	1999	STORMWORKS	2:11
	6. 3: The Touchstone... a prayer before battle from DA... Stephne Melillo/Marine Band of Royal Netherlands Navy...	1999	SONGS by Stephen Melillo	6:01
	7. DAVID 4: A Sling & a Stone Stephen Melillo/Marine Band of Royal Netherlands Navy...	1999	STORMWORKS	7:06
	ARK of the Covenant 1146 DEMO © STEPHEN MELILLO IGNA 25 December 2016	2016	STORMWORKS	10:17

5 songs, 33 minutes, 46.5 MB

Planet = Wanderer = Ronin = Chapter 55

Closing Story

Having spent my high school years in Greenwich, Connecticut, was a life-changer. I've spent many years since 1973-1975 trying to recreate those experiences, not just for myself, but for the kids I would eventually teach. I was always searching for or trying to provide, the same kinds of situations and opportunities and people. It's where I met Don Jemella during our Summer Musicals.

It was not unusual to have someone in the audience of a Musical stand up during a trumpet solo, take note of the kid playing it, and invite him over for dinner. Frankly? I was spoiled by many things during that special Time and met many wonder-filled people.

One night, we had done a martial arts demonstration in the student center. A buddy used a "samurai sword". I put that in quotes because THIS closing Story is about a *Real* Samurai Sword, a Katana. Having seen the exhibition, someone in the audience decided to invite us to dinner at his home.

We had a gracious, generous dinner. He showed us an old motion picture camera, then trinkets and mementi from around the world. The night progressed with 16mm projected films that our host had himself shot in Africa for National Geographic. He designed the showing of his films to a climactic moment. Atop a tall building in pre-1941 Tokyo, he had taken 360-degree films of the city. Already a WWII buff, I half-joked, "*Wow, did the Japanese know that you had done this? This is the stuff of a spy novel.*"

I was not far off. It turns out that he was working for our government in some 'diplomatic role'. He was also well-respected by the Japanese... and that was the segue that led to the reason he had invited us to his home that night.

We were guided to the fireplace. Above it, hung a Katana. The grip was made of white shark-skin. The sword that he allowed us to clutch in our hands was a beautiful work of art that he had carefully orchestrated the entire room to reflect. "*This sword,*" he said reverently, "*was given to me by a Japanese delegation for my years of service as a liaison prior to the war. It is one of the swords belonging to the 47 Ronin.*"

My jaw dropped.



Knowing well the story of the *47 Ronin*, I could not believe that this man had such an invaluable, priceless heirloom and gift.

Then, he did something that would change my Life forever. Cautioning us, he allowed *me* to slowly draw the blade from its scabbard. Expecting to see the effects of Time, perhaps small rust spots on this *250-year-old* sword, all of us were stunned into awe.

Withdrawing the blade, the room gleamed, literally with a perfect glowing reflection from the highly-mirror polished blade. I am flooded with chills even now recalling the event. In Japanese culture, one's Soul is in his sword. Clearly, we were experiencing the Soul of a great man, a great *Ronin*. I was convinced, in later years, that if the makers of *Star Wars* had seen such a sword, that would most surely account for the inspiration of a '*lightsaber*'. Yes! It glowed and gleamed like that!

Thirty years later, I would be at the grave site of the *47 Ronin*. There to record *STORMWORKS Chapter 5:8, Writings on the Wall*, my Japanese friends knew of my respect for the remarkable story of the *47 Ronin*. At the cemetery, I prayed. I prayed for *their* peace and the peace of *all* Men.

Ourselves on a wandering planet, we too are always *wandering*, like all celestial bodies, like *Ronin*. Hence, this Music.

Christoph Scheibling summed it perfectly when he wrote. ***"This Music guides you to yourself."***

Yes, that is my hope, my intention, my offering. I hope you will enjoy this Music Time and Time again.

Godspeed! Stephen Melillo, Composer

1948

WHO CAN TELL WHETHER THE ROAR OF
AN EAGLE
IS A SHOUT OR A CRY.

IN ALL ITS STRENGTH, AND
FAR ABOVE THE ALL OF EVERYTHING ELSE
IT IS STILL ALONE.

A THOUSAND, MILLION RIPPLES MIGHT
PRODUCE ONE GIANT WAVE,
ONE SWELL,
ONE ATTEMPT —

BUT WHAT REMAINS IS SMALL.....

THE RIPPLES,
THE SOUNDS OF SEAGULLS IN THE AIR —
QUIET.

BELOW QUIETNESS THERE IS WEARINESS
— THAT WHICH IS TOO QUIET —
TOO EMPTY....

AND HOW DOES AN EAGLE LIVE IN
EMPTYNESS?

HE RIDES THE WIND AS THE WIND RIDES
THE WAVES — AND WAITS FOR THE "MOMENT"
FOR THAT IS ALL IT IS — WHEN IT BECOMES
RIGHT TO SWELL, — TO "ATTEMPT" —

AND UNTIL THEN, HE IS ALONE —

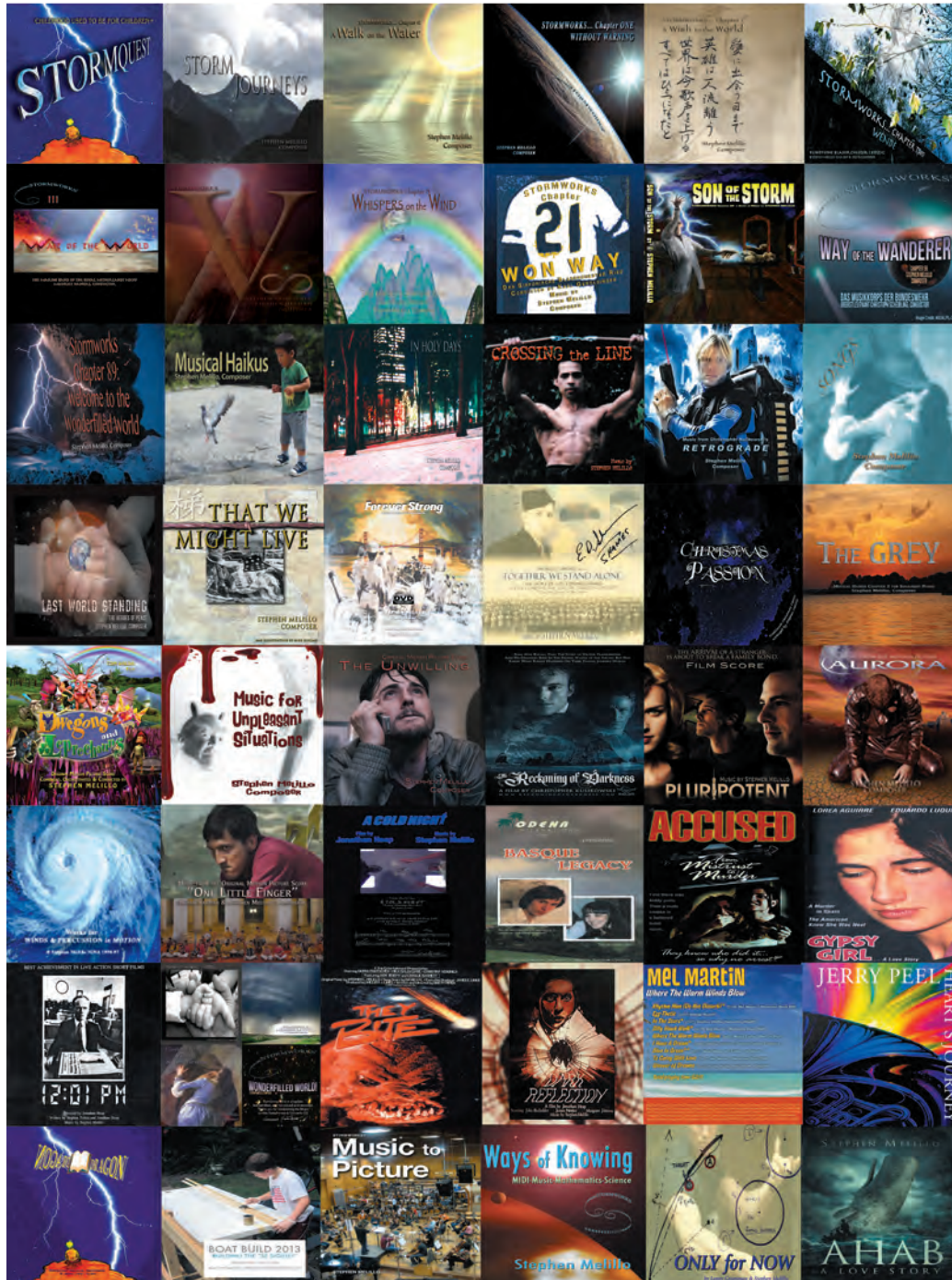
WAITING WATCHING KNOWING....

SAD?

— EAGLES HAVE EYES FOR EAGLES
— WAVES ARE WANDERERS,
LONELY....

Ronin

RECORDINGS & BOOKS BY STEPHEN MELILLO / STORMWORKS



STORMResource Links



Free Pieces

STORMWORKS & MUSIC EDUCATION (232 MB)

Order Form, Excel Catalogue, Creative Fee Schedule, Agreements

STORMStage 3 (and how to use)

GUEST CONDUCTING, PADBass, STORMSystem INFO & PLANNER

My Philosophy of Education

Digital Libretti

Score Notes from LAST WORLD STANDING: History of STORMWORKS, the “Whys?”

YOUTUBE CHANNEL: (First Video is HISTORY of STORMWORKS)

ALL recorded STORMWORKS, full tracks

VIDSessions™

Article on SYMPHONY IIII: Lightfall

INTERVIEWS

FOREVER STRONG EXPLORE

The UNWILLING on Soundcloud

SLM on iTunes

BOAT BUILD 2013

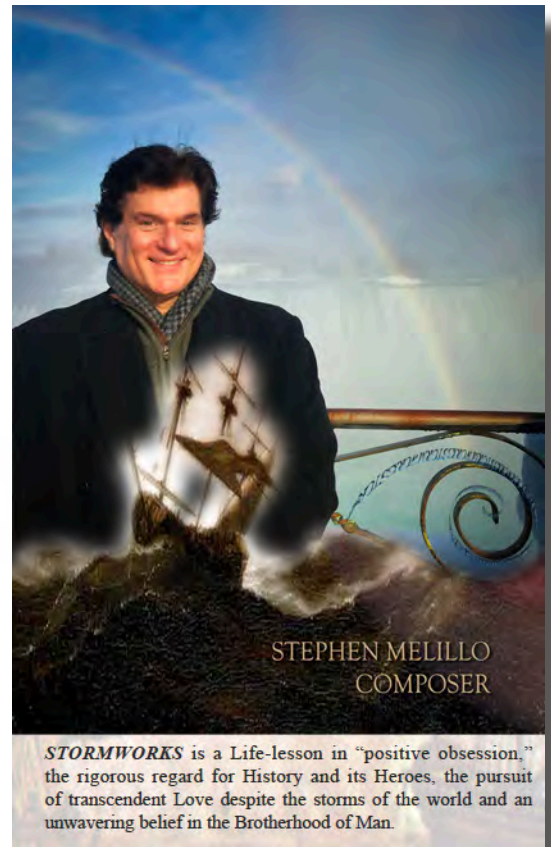
WAYS of KNOWING

NOGARD & DRAGON

ONLY for NOW at iTUNES

Ahab, a Love Story, page 78 (on YOUTUBE)

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WAY OF THE WANDERER

STORMWORKS CHAPTER 55

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RECORDING ENGINEER, ROLAND STUPPIN

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