

*The Central Band of Japan Air Self
Defense Force
Commander*

Osamu Ootsubo

Vice Commander

Tetsuo Matsui

Officers

Yoshimasa Sato

Mikio Koba

Yoshifumi Nakamura

Kyozo Uehara

Tetsuya Sato

Mitsuo Motoki

Staff

Takashi Watanabe

Toru Ishiwata

Jun Amano

Hiromitsu Ebisawa

Atsushi Kiriyama

Noriko Kosugi

Masakado Tsukimata

Planner

Masahiro Nomura

Recording Engineer

Makoto Kanazawa

Kazutoshi Motoya

Concert Master

Masaki Takahashi

Sub Concert Master

Toshifumi Fujiwara

Piccolo & Flute

Masao Yabe

Ryoji Miyabe

Toshifumi Fujiwara
Yoshiyuki Izumi
Nakaba Yoshida
Yuki Kato
Makoto Sato ***
Kyouchiro Yasuda ***
Kiyokuni Nakashima ***

Bass Clarinet

Kenichi Yokoo

C. Bass Clarinet

Akihisa Hayashi

Alto Saxophone

Kazuo Kajiwara

Masaki Takahashi

Tenor Saxophone

Noriko Wada

Nobuhiro Fujibayashi

Baritone Saxophone

Yasushi Tsukamoto

Trumpet

Kiyotaka Tanaka

Sumiharu Taguchi

Kousaku Kawakami

Ryuichi Furukawa

Hiroshi Uehara

Shin Wada

Takehiko Takakura ***

Kenichi Kurisu **

Horn

Tadayoshi Sugimoto

Shinji Kezuka

Shuichi Abe

Eiki Yamane

Izumi Kezuka

Tadashi Misawa ***

Yusuke Fujimoto *

Trombone

Yoshio Sonobe

Yoshihiro Kosoba

Takahiro Arai

Satoshi Kamata

Bass Trombone

Masanori Shibata

Euphonium Soloist

Shoichiro Hokazono

Euphonium

Saburo Nakagawa

Kazuhiko Kohirumaki

Tuba

Hisashi Takeshima

Yoshihiro Ogura

Kazumasa Kobori

Bass

Toshimitsu Hirai

Percussion

Shinji Horio

Takaya Miyajima

Chie Matsushima

Yuuki Tsukayama

Minako Uehara

Ryuji Yano ***

Yukari Uchifuru *

Rumi Matsuo ***

Harp

Yasutoshi Uchida

**Support from various quarters
of J.A.S.D.F. Band
* N.A.D.F. Band
** C.A.D.F. Band
*** W.A.D.F. Band*

Guest Musicians

Violin

Rieko Suzuki

Piano

Sachiyo Shimazaki

PAD Bass

Walter F. Avellaneda Jr.

Voice Synth

Reiko Honda

Michael Lee (1-Tr.3)

Percussion

Tomohiro Nishikubo

Ryoko Imai

Akira Takanashi

Celesta

Kac Kayou (1-Tr.3)

Koto

Masayo Okuyama (1-Tr.1)

Shakuhachi

Koumei Ashigaki (1-Tr.1)

Vocals & Solo Vocals:

Musashi & Japanese Soldier,

Ichiro Asuke

Japanese Soldier's Wife,

Maki Sakakimoto

Young Girl 1, Tia Stanhope

Young Girl 2, Stephanie Waters

Young American Soldier,

Stephen Stewart

El Rancho Grande sung by

Michael Lee

In the STARS sung by Karen Johns,

KarenJohns.com



Special Thanks to:
Junichiro Eguchi, Yuyoku & Tamotsu Kanno (*transcribing "Aini Deau Himade"*), "Ino" (*transcribing "JIDAI"*), Junko Komatsu (*Yuai Youth Association*), Daisuke Yamamuro (*for use of synthesizers & equipment from YAMAHA, Japan*), Satsuki Miya (*Concert Imagine*), Suguru Yokoo (AVC), Yukio Teioka (*Pro-Percussion*), Norihiro Murakami (Jentle), Chieko Nishimura (*JTB*), Ryuichi Onodera (*TOKWO*), Hirokatsu Ohgishi (*Yokohama INSPIRES*), Hideo Ehara, Kazuto Saruwatari, Norio Akiyama, Keiichi Shimada, Masahiro Nakai, Teppei Suzuki (*Translator*). From **STORMWORKS@ Japan**: Kazuo Suzuki, Sayaka Suzuki, Motoko Sakamoto, and Maki Sakakimoto. And to all who helped us, Arigato!

STORMWORKS

WRITINGS on the WALL
STEPHEN MELILLO
COMPOSER

"Remember the Future for Truth is Timeless . . ." A Personal Message from Stephen Melillo

It takes a photon 38 million years to escape the forcible, unforgiving gravity of the sun and blast its way to the surface where eight minutes later it bathes the earth in the Light by which you find yourself reading this libretto. In the Timestorm of that 38 million years and eight minutes, give or take a few hundred years... a mere and tiny moment of imperceptible dancing on the cosmic stage... the Human drama has seen unthinkable violence, pain, hurt, self-inflicted suffering... emptiness and longing. And with it? Untold Love, Sacrifice, Giving and Heroism.

Without Warning we are cast into the epic adventure. In the hollow of the heart, sense must be made of the constantly swirling storm, the unraveling of the mysterious. Free will. Choice? Fate? The seemingly endless succession of useless, inevitable, somehow destined to be traversed catastrophes as Man brutalizes his Brother... and then... steps forward to rise above such folly.

In your hands is a recording, the meaning of which escapes the moment of your listening. It leaps across Time... past, future, possible future and present. Rising above our mutual and many sins of the past, the Vision of Brotherhood is not merely written about... but finally, in a way only Human History could have produced... *demonstrated*.

We are a part of the convergent Moment. History is made.

Though all should be self-evident, allow yourself to contemplate the document in your possession. It is the first Recording to be released outside of Japan by **The Central Band of the Japan Air Self Defense Force**. As Japanese Musicians render **KAKEHASHI: That We Might Live, A Documentary in Music** with American college students from the **Choirs of Old Dominion and Shenandoah Universities**, one cannot help but see an unchained intersection of time and culture-crunching dimensions. Have we done it? Have we laid strong the path by which Man exercises His greatest gift... the ability to short-circuit the needless predetermined march into more suffering? Has a new blueprint been established where, instead of embracing the False, the fleeting, and Art of the State, we have taken that lofty right-face into the Brotherhood of Man? Have we collapsed evolution into the moment of our combined Will and chosen to live by Love inviolate, an evolved position which must... after all... be our True Destiny?

Answers reside within. The document you hold is now History, a History of the Future. It is made possible by an important reality which can never be taken for granted. The Heroism that is "talked about", and written about and urged for and hoped for rises far above all former clichés. Music as a "universal language" is exposed for the many times it was mere hyperbole and its sentiment inappropriately invoked. The Heroes portrayed in this Recording, immortalized once again in the Living thing we call Music, are represented, indeed *demonstrated* by the Japanese Musicians who render it. They have become, in their transcendent DOING, the role models of a new generation of Heroes. A new JIDAI. It is impossible to thank them enough... for only THEY, at THIS Time, in THIS circumstance with our combined Histories, could have heroically donned the mantle of message bearer.

And their message is profound indeed.

In the spirit of eternal Brotherhood, ALL of us are honoured and humbled to be a small part of this Triumph! Through Time and Space, geography and culture, language and History, ALL of us who have made this Music, ALL of us alive and sacrificed who have lived and inspired it, ALL of us who have drudged through our brief moment like a struggling photon in search of Light... join with you in the Now and share with you a message of Forgiveness and Love... of Giving and Sacrifice, of facing the Storm and rising above it.

History is made. May you make it well. Into the hope-filled Adventure... Godspeed! Stephen Melillo

Shenandoah Chorus of Shenandoah University

Dr. Karen Keating, Director
Special Thanks to Russell Perry, intern & Dr. Charlotte Collins, Dean.

Darseaux Barnes
Matthew Blaustein
Stephanie Bright
Vanessa Callahan
Joseph Chancey
Alicia Deligianis
Christopher Dixon
Mia Estadella
Marc Flatley
Daniel Forbes
Emilee Furmanski
Annelise Haislip
Yoji Hatakeyama
Samantha Hidalgo
Keith Hoffman
Elizabeth Howard
Dave Joria
Katie Kuhn
Mary Langston
Rita Nicola
Kendall Payne
Matthew Payne
Allison Pearson
Mauricio Perez
Russell Perry
Dominic Pierson
Emily Portune
Christopher Reynolds
Erin Richardson
Kevin Roberts
Samuel Rock
Mark Roper
Jennifer Schofer
Eric Sillers
Shannon Skaggs
Takuma Wada

Old Dominion University Choir, Dr. Nancy Kirkland Klein, Director & Choral Rehearsal Director for this recording.

Special thanks to Roseann Runte, President.

Valonda Allen
Ralph Ashburn, Jr.
Liz Edler
Serita Griffin
Erin Hannon
Dyanna Hornbaker
Cassandra Howard
Edward James
Jacob Jennings
Richard Kalinauskas II
Nancy K. Klein
Robert C. Klein
G. Steven Krogh
Timothy J. Leary
Andrew Lesko
Sarah Malpass
Anthony Marcano
Jessica Marlowe
Matthew W. Marlowe
Brian L. McGowan
Suzanne McGuire
Sarah Parks
Odell Shaw
Dustin Pitzer
Stephen Stewart
Clayton Smith
Stephanie Waters
Richard Winfree



私達の未来に橋は架けられる。

過去から未来へ、国家から国家へ、文化から文化へ、民族から民族へ・・・そして互いの故郷から故郷へ・・・

勇気を超え、私達が互いに不幸だった過去を乗り越え生まれた新しい世界に橋は架かるのです。この橋に時間的及び地理的な障害はありません。誰もが慈愛に満ちた気持ちを持ち、互いを思いやる心を持って橋は架かるのです。そして、いつの時代にもそのための私達の心情的基盤は故郷なのではないでしょうか。幼い日、両親に深い愛情をもって慈しまれ、育まれた家があり・・・近所の友人達と互いに何の欲得もなく無罪気遊んだ故郷・・・私達の愛情感性は故郷により芽生えたのです。

「梯～KAKEHASHI」という日本語タイトルは、未来への橋、互いの過去を克服した友愛の橋という意味を込めたものです。「梯～KAKEHASHI:That We Might Live」は、第二次世界大戦で熾烈に戦ったアメリカ合衆国と日本の関係をモチーフにしています。国家のため、与えられた作戦遂行のため、自分の故郷で暮らす、愛する人々を守るため、互いに膨大な数の犠牲を払いながら戦いを繰り返してきました。その両国が今では互いに理解しあい、尊敬しあい広大な太平洋を越えた人類愛で結ばれて、自由と世界平和のために協力しています。まさに、勇気を超えて過去の不幸な両国関係を克服し、太平洋を越えて橋を架け合っているのです。

「梯～KAKEHASHI:That We Might Live」はドキュメンタリー音楽の手法をもって構成されています。このため、この曲は第二次世界大戦中に実際に放送されたラジオ放送や音楽を効果的に織り込みながら演奏されます。そして、誰もが橋を架けるために必要な感情要素である愛情を育んだ故郷・・・それを象徴するものとして曲の最後に二つの曲があります。一つ目の曲「God Bless America」のキーワードは「わか故郷」を意味し、もう一つの曲「FURUSATO」も日本語で「故郷」を表します。国は違っても故郷を思う愛・・・望郷の念は同じということを表しています。

「梯～KAKEHASHI:That We Might Live」・・・このスケールの大きな曲は、特殊な吹奏楽編成、大規模な合唱団、加えて第二次世界大戦中に実際に放送されたラジオや軍歌等の音楽、モース信号等を使い立体的に演奏されます。当時放送された放送等の音源は、スコア同梱のCDに取られており、バンドと共にアンサンブルをする形態で演奏されます。(文:航空中央音楽隊)

the Brotherhood in all of us. *KAKEHASHI: That We Might Live*, is based on the relationship between American and Japanese who fought in great adversity during WWII. Both fought for their nation, for the completion of their mission, and for the people they loved... at Home.

Now, those same two countries cooperate in Brotherhood across the vast Pacific Ocean. The past is overcome with the Hope of the Future. These two countries now become a timely and much needed model for forgiveness and friendship.

KAKEHASHI: That We Might Live is rendered as a *Documentary in Music*. It effectively incorporates the actual radio broadcasts and music that aired during WWII. In fact 70 copyrights were purchased in order to make this work truly authentic. At the end of this epic work, there are two songs. They symbolize the Home that we LOVE and that we must understand in each other. *God Bless America* with its "Home sweet Home" is identical to *Furusato* which represents Home in Japanese. To put these tunes at the end of this large-scale work reflects the idea that we love our Home and that we have the feeling of longing for Home even if differing in country or race or religion or ideology.

KAKEHASHI: That We Might Live... This epic Documentary is rendered by a specially organized wind ensemble and huge choral section. To this dramatic work, the remarkable effects of additional prerecorded original music, radio programs, military songs and actual Morse code transmissions from WWII in the Pacific are adjoined. The prerecorded tracks are on a CD that comes with the score. We are honored to be the message-bearers... to bring this music to you, and to work for an eternal peace.

真実のための未来は永遠であることを記憶に留めて下さい。

3,800万年もの膨大な重力の支配から解き放たれた太陽の光は、約8分後、地球に燦然と降り注ぐ。あなたは今そんな光でこの解説を読んでいる。宇宙という大空間から見れば近代人類の生きるこの数百年はほんの一瞬でしかない。この小さな瞬間において私達は、暴力、苦痛、苦悩・・・そして空虚を繰り返してきた。しかしながら同時に、自己犠牲、慈愛、慈悲、そしてヒロイズム(英雄的行為)を育んできたのだ。

私達は「Without Warning」(Stormworks Chapter 1)以来、素晴らしい冒険の物語を作り出してきた。心に空いた穴の中に、絶え間なく渦巻く嵐と神秘的謎に、一点の光を見出す。自由な意志か、選択か、宿命か・・・無益な、逆らうことのできない忌まわしい運命の終わりを継承・・・しかし、人はまた愚かさを乗り越えて歩き出すのだ。

あなたの手には単に「聴く」という行為からの解放を意味するひとつの「記録」が握られている。それは過去、考え得る未来、そして現在を超越する。過去に犯してきた多くの罪を私たちは乗り越えてきたが、人間愛の明確なビジョンは記されてこなかった・・・しかし遂に、人間の歴史のみが成し得る方法でそれは明示されたのだ。

私達は取戻した瞬間の一部である。今、歴史は作られた。すべては自明だが、この「記録」を今一度熟考しよう。これは航空自衛隊航空中央音楽隊が日本国外でリリースする初めての音楽である。記録の中で、私達は現代の視点から歴史的事実に基づいた悲惨で不幸な過去に遭遇する。しかし、日本のミュージシャン達がオールド・ドミニオン大学、シェナンドー大学の学生と共にこのドキュメンタリーを音楽に表すとき、私達は時間と文化を自由に紐解く交差点を必ず見つけるだろう。かつて私達はそれを成し遂げてきたのだろうか?不毛な苦難を拒絶する権利を行使してきたであろうか?間違いを受け入れる代わりに、はかない芸術や人間愛に向き合うための青写真を作ってきたであろうか?一瞬の欲望によって、その先にある「真の運命」を崩壊させてはいないだろうか・・・?

その答えはこの中にある。あなたの手の中にある。この「記録」は歴史、それも未来の歴史である。それは常識を逸脱した現実によって可能となった。語り継がれ、書き連ねられ、切望され、待ち望まれた、すべての決まり文句を越えるヒロイズム(英雄的行為)だ。幾度となく語られてきた「共通言語」としての音楽は単なる誇張に過ぎず、その感傷ばかりが不用意に呼び起こされてきた。しかし、ここで描かれている英雄達は、私達が音楽と呼ぶ生き物によって今一度永遠の命を与えられ、日本のミュージシャンによって描写され、明示されている。彼らは新しい世代の英雄達のモデルとなるのだ。新しい「時代」の幕開けである。私は彼らに何度感謝を述べても足りることはない・・・彼らのみが、この時に、この多様な歴史の中の境遇下において、雄々しくメッセンジャーとなったのだ。

そして、そのメッセージはとても奥深い。永遠の兄弟愛の精神のもと、私達すべてが称えられ、この大いなる功績の小さな役割をそれぞれ与えられる。時間と空間、距離と文化、言語と歴史を通じてこの音楽を作り、生きとし生けるもの全てに触発され、明かりを求めて光の粒子を探し当てるように、私達は皆、地道な作業を行ってきた・・・そして今、あなたと、寛容と愛のそして寛大と犠牲のメッセージを共有し、「Storm」に対峙し、打ち勝とうとしている。

歴史は作られた。あなたの運命に光を。希望に溢れた冒険の中から・・・

幸運を願って! スティーヴン・メリロ (解説日本語訳: 足助一郎)



At 23, Rieko Suzuki was appointed to a leadership position with the New Japan Philharmonic Orchestra. After leaving NJPO in '97, Suzuki became a guest artist with the Marme Opera House in Sweden. She also played with the SATQ, a residential quartet at the Saitama Arts Theatre. Currently, she is an associate Concertmaster with the Yomiuri Nippon

Symphony Orchestra. Born in Yokohama, Rieko Suzuki studied with Ms. Isako Shinozaki at Toho Gakuen School of Music. She then went on to study at the Indiana University School of Music with James Gingold. She has recorded Vivaldi's The Four Seasons with the Czech Philharmonic Chamber Orchestra in '96 and her solo CD, Reve d'une nuit d'ete in '97. Her latest solo album, released in '05 on Wonderland Records, is produced by Joe Hisaishi.

鈴木理恵子 (Rieko Suzuki)

23歳で新日本フィルハーモニー交響楽団副コンサートミストレスに就任。インディアナ大学では名教授J.ギンゴールド氏に師事。帰国後は、全国各地でのリサイタルをはじめ、ソリストとして新日本フィルハーモニー交響楽団を始めとする主要オーケストラと共演、また、霧島、倉敷、北九州響フェスティバル、木曾福島音楽祭等に出演。スウェーデン・マルメ市立歌劇場の客演コンサートマスターとしても定期的に招かれる。また、神奈川県立音楽堂レジデンシャルアーティスト Trio du Mondeのメンバーとしての計4回の公演を行う他、彩の国さいたま芸術劇場のレジデンスカルテット「さいたまアーツインターカルテット」のメンバーとしても好評を博す。現在、ソリスト、室内楽奏者として、また読売日本交響楽団の客員コンサートマスターとしても活躍している。

横浜に生まれ、桐朋学園大学では篠崎功子らとともに研鑽を積んだ。インディアナ大学では名教授J.ギンゴールド氏に師事。1996年ポニー・キャニオンよりヴィヴァルディの「四季」(共演チェコ・フィルハーモニー室内合奏団)をCDリリース。最近では作曲家でピアニストの高橋悠治氏とのデュオでニュージーランドツアーを行い、その内容が現地のラジオ (Radio NZ) や新聞各紙でも取り上げられた。2005年、久石譲プロデュースのワンダーランドレコーズよりソロアルバムをリリース予定。



Considered one of the greatest euphonium soloists in the world, Shoichiro Hokazono was born in Kagoshima City, Japan (1969). He is a graduate of the Shobi Conservatory in Tokyo (1994) where he studied with Toru Miura. After winning the 1st prize and grand prize at the 9th Japan Wind and Percussion Competition (1992), he won 1st prize at the Philip Jones International Competition in Guebwiller,

France (1997). Hokazono has appeared as guest recitalist at the International Tuba and Euphonium Conference held at the Northwestern University, Chicago (1995), and awarded "Euphonium Player of the Year" at the Tuba and Euphonium Conference held in Great Britain (1997). He was a member of the Saito-KinenOrchestra conducted by Seiji Ozawa (2002). He has recorded five solo CDs as well as appearing in a great number of recordings as a guest soloist. He plays solo euphonium in the Central Band of the Japan Air Self Defense Forces, while aggressively promoting-and challenging-new possibilities for the euphonium.

外園 祥一郎 (Shoichiro Hokazono)
1969年鹿児島市に生まれる。1992年第9回日本管打楽器コンクールで1位および大賞を受賞。

東京コンセルヴァトアール尚美ディプロマコース終了。1995年6月シカゴで開催された世界チューバ・ユーフォニアム カンファレンスにゲストとして招待を受けノースウエスタン大学に於いてリサイタルを行う。1997年英国チューバ・ユーフォニアム カンファレンスにおいて日頃の演奏活動の功績が認められEuphonium player of the yearを受賞。9月にはフランス・ゲブヴィーレ国際チューバ・ユーフォニアムコンクールにおいて1等賞を受賞。2000年2月には東京オペラシティ リサイタルシリーズ「B→C」に出演。好評を博す。2002年9月にはサイトウキネンオーケストラに参加。2002年10月にはニッポン放送主催の「新日鉄コンサート」に出演。2002年11月にはバリ、リヨンの国立高等音楽院でマスタークラスを行う。これまでに日本国内をはじめヨーロッパ、アメリカ、アジアでコンサートを行い、ソロアルバムを5枚、ゲストソリストとして多数のアルバムを発表し、ユーフォニアムの可能性を追求するとともに、新しいレパートリーにも意欲的に取り組んでいる。

KAKEHASHI: THAT WE MIGHT LIVE

Then. Now. Always. A Documentary in Music... with GOD BLESS AMERICA (6:17) & FURUSATO (8:48)
#919 in 69:22 for Actors, Chorus & Band of the 3rd Millennium by © Stephen Melillo IGNA 11 September 2003

Commissioned & Premiered by The Roswell Independent School District High School Honor Band & Roswell Community Chorus

with the collaboration of the **N.O.T.E. (Nothing Other Than Excellence) Council** with Continental Harmony, a leadership initiative of the National Endowment for the Arts and the American Composers Forum,

with additional support from the John S. & James L. Knight Foundation, Rockefeller Foundation and from the Marshall Field's Project Imagine with support from the Target Foundation.

Program Notes by the Central Band of the Japan Air Self Defense Force

Sixty Years ago during the very month of this recording, a terrible war was fought which even unto this day still leaves its many scars. During this World War II, the United States and Japan fought each other on and under the Pacific Ocean, on the islands of the Pacific, and in Southeast Asia. Hundreds of thousands of Japanese and American soldiers and civilians were sacrificed to this war.

Alive today because of the sacrifices of so many, we have an obligation to overcome the past. Never allowing it to be forgotten, we must, together, rise above it and build a glorious future for the sake of those who came before us... and for those who will come after. Past to future, nation to nation, culture to culture, and with mutual respect for each other's homeland, a new bridge will be built to the future. This is *Kakehashi...* the Bridge to the Future.

There is no limit in time or terrain. That bridge is within each of us. It will be built when we raise our courage, even beyond courage itself and learn to see

「人類の歴史は、戦いの歴史である」といっても過言ではありません。古今東西、国家間あるいは国内内においても覇権、領土、経済、宗教、イデオロギー等、人間や集団の利益、欲望、自己主張を、武力をもって具現するまでの戦争や紛争を繰り返してきました。結果として、国家や集団の離合集散が数限りなく繰り返されてきたことは歴史を紐解けば誰もが理解できる事実です。従って、現在の世界文明は悠久の歴史の営みにおける膨大な数に上る人々の犠牲の上に成り立っているのです。

現在から数えて僅か60年前にも世界的規模での大戦争が起きました・・・そう第二次世界大戦です。この大戦中、アメリカ合衆国と日本は広大な太平洋上で、太平洋の島々で、あるいは東南アジア等において激烈な戦闘を繰り返しました。この戦いでも日本本土の一般市民を含む米日の数十万人の将兵達が犠牲となりました。しかし、私達は過去の歴史的事実を悲観するだけで良いのでしょうか？国家に殉じた膨大な数の犠牲者に目を背けて生きていけいはいいのでしょうか？いいえ、そうではありません。

現在を生きる私達は、今が膨大な犠牲の上に成り立っていることを真摯に受け止めた上で、過去を克服し、殉じた多くの犠牲者に恥じない栄光ある未来を築き上げていく義務があるのです。これは過去にも未来においても普遍的な真実です。

イスラエルより、「JIDAI」はアッコ市立音楽学校、指揮者
シュムエル・カハナにより委嘱され、人間愛の未来へと捧げ
られている。

「JIDAI」はまた、2004年7月21日に他界したジェリー・ゴ
ールドスマスの思い出に愛を込めて捧げる。彼は私の人生
に常に影響を与え、これから天国から影響を与え続けるこ
とだろう。

私は、親愛なる感謝の意を、「イノ」と呼ばれる曹洞宗の僧
侶に表したい。彼は本名をここで明かされることを望まなかつ
た。イノに、このプログラムノートに写真を掲載し謝辞を書き
記したいと依頼したところ、彼は「私の兄弟たち(僧侶)の写
真をかわりに使ってください。誰であろうともそれが私です。」
と答えた。

「JIDAI」の目的は、相互を包括する未来の、大いなる愛を含
んだ私達すべての過去を超越する人間愛を表現することにあり
ます。「JIDAI」は、イノが毛筆体で表現し、私の創作意欲の
糧となった、これらの「魂」に捧げられます。

「私の兄弟の誰でも・・・」。イノは僧侶としての修行を続け、
現代の「武蔵」になろうとしています。彼に神のご加護と、友情
と愛に対して感謝の意を表します。

Furusato
Words by Takayuki Takano (1276 - 1347)
Music by Toshi Chino (1931 - 1944)



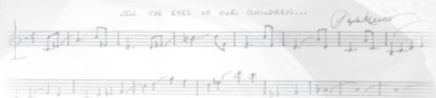
Representing Israel, J I D A I is commissioned by
The Akko Municipality Music Conservatory Shmuel
Kahana, Director & Conductor in Dedication to a Future
of Brotherhood.

J I D A I is also lovingly dedicated to the memory of
Jerry Goldsmith who passed away on 21 July 2004.
He has inspired me all of my Life, and from Heaven...
he always will.

Loving appreciation must be given to a Sotoshu Monk
whom we shall call, Ino. He does not wish to be
recognized by his actual name. When I asked Ino for
a photograph so that I might thank him by means of
printing his image in the score notes, he said, **“Please
take a picture of any one of my Brothers and use that
instead.”**

The purpose of J I D A I is to describe a Brotherhood of
Man which transcends all of our combined Pasts with
the Great Love of a mutually embraced Future.

J I D A I is dedicated to those Souls Ino represents and
inspires. **“Any one of my Brothers.”** Ino is deep in
training to become a *Musashi* for this generation. We
wish him Godspeed and thank him with Friendship and
Love.



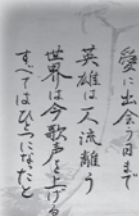
MUSASHI

#906 at 16:48 by © Stephen Melillo IGNA 11 September 2002
Commissioned by Patriots Symphonic Band of North East Ohio on their 25th Anniversary
Harry Pffingsten, Conductor

Musashi's Musical Haiku #21 at 2:12, “Aini Deau Himade”
transcribed by Yugyoku and Tamotsu Kanno
Masayo Okuyama, Koto Koumei Ashigaki, Shakuhachi Ichiro Asuke, The Voice of Musashi

Alone the Hero walks	愛に出会う日まで
Until Love finds him	英雄は一人さすらう
The World sings now	世界は今歌声を上げる
For all is one	すべてはひとつになったと

Removed from the historic Life-and-Death bout awaiting
him, “Musashi saw the white paper as the great universe
of nonexistence. A single stroke would give rise to
existence within it. He could evoke rain or wind at will,
but whatever he drew, his heart would remain in the
painting forever. If his heart was tainted, the picture
would be tainted; if his heart was listless, so would
the picture be. If he attempted to make a show of his
craftsmanship, it could not be concealed. Men’s bodies
fade away, but ink lives on. The image of his heart
would continue to breathe after he himself was gone.
He tried to be empty, waiting for that sublime state in
which his heart could speak in unison with the universe,
selfless and unhampered.” This piece, inspired by the
reminiscence of boyhood studies and adventures past is
a small gift to all people who send into the Universe waves
of kindness which begin as gentle ripples and expand in
their touching, until one day they become manifest as an
act of unbridled Heroism and Giving. This work is also
my small way of thanking the people of Japan for their
generous embracing of the Music I quietly set to ink.
Their great History and Culture spawns the Musashi’s of
yesterday... and the Musashi’s of Tomorrow.



武蔵は、我が身をすり減らす真剣勝負から身を引き、ただの
白い紙の中に無の境地を見出した。ある一撃が彼の潜在意識
を呼び起こしたのだ。

どんな絵を描こうとも、その心は永遠に絵の中に残る。もし
心が腐っていれば、その絵も腐るだろう。心に力がなければ、
絵もまた然り。自身の腕前を誇示しようとする、その慢心を
隠し通すことはできない。人の肉体はいつか消えてしまうが、
書き記したものの、即ち描かれた心はその絵と共に永遠に残る
ことを意味する。

彼は、たとえ意のままに雨風を喚起することができようとも、
ただ一途に「空」の境地を目指し、無私無欲のまま束縛ない宇宙
と対話できる日待ち望んだのだ。

少年時代の思い出に創作意欲を呼び起こされたこの曲は、
与え得る善の世界を宇宙の波へと送り出す多くの人へのほん
の小さな贈り物です。この楽曲は、私が作った曲を寛大に受け
止めてくれた日本の皆さんへの感謝の意が込められています。

彼らの偉大な歴史と文化が、過去の、そして未来の武蔵を
育んでいる。

CUBA

#929 at 13:42 by © Stephen Melillo IGNA 11 September 2005

Commissioned on Veterans Day, 11 November 2004
by The Massachusetts Institute of Technology (MIT) Concert Band
Jeremy W. Nimmer & Thomas E. Reynolds, Directors

Shoichiro Hokazono, Euphonium Sachiyo Shimazaki, Piano

私は、数年に渡り、アルド・フォルテのキューバでの数々の経験を楽しく聞かせてもらっている。アルドが6才のとき、彼の父は家族を連れてキューバから脱出することに成功した。脱出の際、彼の父はバイオリンケースを抱え、空港警備員に自分を音楽家だと思わせたのだ。無論彼は音楽家ではなく数学者者だったのだが…。現在彼は奥さんのマリアと一緒にアラバマで幸せに暮らしている。

この曲は、アルドが経験した様々な自由への物語から着想し作曲しました。アルドとマリア・フォルテ、作曲家であるアルド・フォルテ、ワルター・アベリャネーダ Jr.、アメリア・アベリャネーダ夫人とその家族、そして自由を求めるすべての人に尊敬と敬愛の思いを込めて、この曲を捧げます。

For years now, I have enjoyed Aldo's many private accounts of Life in Cuba. His father managed to sneak Aldo and his family out of Cuba when Aldo was just 6 years old. Carrying a Violin Case, Mr. Forte allowed airport guards to think that he was a Musician, and therefore expendable. Aldo's father is actually a Mathematician and lives with his bride, Maria in Alabama. Aldo's constant stories about Freedom have inspired this work. CUBA is humbly and lovingly dedicated to Aldo & Maria Forte, Aldo Forte, Composer, Walter Avellaneda Jr., Mrs. Amelia Avellaneda & Family and to all who have longed for Freedom.

CONCERTO FOR VIOLIN

Concerto for Violin & Orchestra, #872... Opus 574
by Stephen Melillo © IGNA 31 December 1999 - 1 January 2000

#927 in 28:49 Scored for Wind Symphony of the 3rd Millennium
by © Stephen Melillo IGNA 11 September 2004

- I. Tormentations, Allegro (11:04)
- II. Romance, Lento Cantabile (9:33)
- III. Allegro Assai Molto (8:11)

Rendered by Guest Artist, Rieko Suzuki

JIDAI

To the Heroes of Always and Forever... #926 in 15:00 by © Stephen Melillo IGNA 11 September 2004

JIDAI: The constantly living, ever flowing, never changing Time of the Hero.... A legacy passed on from generation through generations to generation, an Idea that remains as it always is, pure in Heart and Spirit and the unwritten Code of Honour.

Representing Germany, JIDAI is inspired by Maurice Hamers, Conductor and Lothar Uth, Tubist and Teacher at The University of Augsburg/Nürnberg in Germany. He has taught me what *Heimat* really means.

Representing Japan, JIDAI is inspired by and dedicated to Ichiro Asuke, his son Kotaro and the Musicians of the Meiji Gakuin High School Queenstar in Japan and in the spirit of MUSASHI is also dedicated once again to the People of Japan and to all those who embrace the need for Heroism, understand its eternal call and live each day in the pursuit of all that lifts and binds us. It is also offered as a gift to the Musicians of the Central Band of the Japan Air Self Defense Force.

Representing America, JIDAI is commissioned by Stephen Panoff and the Tallwood High School Band, in keeping with their 10 year tradition of honoring heroes. In particular, we offer this work as a continuing gesture of love and appreciation to all those around the world fighting in defense of Freedom, now and always.

Representing Austria and Europe, JIDAI is commissioned by The Sinfonisches Blasorchester Ried, Austria Karl Geroldinger, Conductor in Dedication to the Innominate Real Heroes of Daily Life.

時代:常に存在し、流れ行き、変わることはない英雄の時・・・

世代から世代へと受け継がれていく遺産。常にそこにある理想、純粋な心、精神、そして語られることのない名譽の掟。

ドイツより;指揮者モーリス・ハメルス(オランダ王立海軍バンド)と、チューバ奏者でありアウクスブルク/ニュルンベルク大学の教員であるLothar Uthによってインスパイアされた。彼は「Heimat(故郷)」の本当の意味を教えてください。

日本より;この曲は私の友人である足助一郎に創作にかかわる多大な刺激を受け、彼の息子である虎太郎、そして明浄学院高校吹奏楽部Queenstar(クイーンスター)のメンバーに捧げられた。そして、今再び「武蔵」の精神でヒロイズム(英雄的行為)を受け入れ、その永遠の使命を理解し、向上させ、さらなる追求を続ける航空自衛隊航空中央音楽隊と、日本の皆さんに捧げる。

アメリカより;トールウッド高校のステイーブン・パノフに委託され、過去10年間に渡る伝統と誇りを受け継いでいる。世界中で自由を求め、常に戦い続ける人達に、愛と感謝を込めてこの作品を贈る。

オーストリアおよびヨーロッパより;リエト交響吹奏楽団、指揮者カール・ゲルディングにより委嘱され、日常に存在する語られることのない本物の英雄達に捧げられる。

There are many Souls who inspired this KAKEHASHI: THAT WE MIGHT LIVE. To these, my friends and consultants, and to the many left un-named, I offer a special thank you to:

Jack Aldrich, who *lived* it. This Music is for you. It is for your Friends now and for your Friends then... now sacrificed. You are a Hero. This Music is not a “photograph” of what you have lived. Rather, it is a portrait of what was suffered... that *we* might live. This Music in its eventual outcome, is Heroic. You will say, “*But I never stormed a beach, or held a hill. I never jumped from a plane or liberated a town. All I did was survive.*” Jack... you are a Hero, and that *can* be said as Music. I Love you, admire and respect you.

Mrs. Niña Bañegas, who allowed the Corrido of her husband, Lorenzo to be an historic part of this document. Thank you. This Music is for you.

Mr. Gerald P. Schurtz, who lost his Dad on the *Oryoku Maru* after surviving for 3 and one-half years as a prisoner. Thank you for your help and support. I grieve with you and honour the memory of your Father with this tribute.

Aldo Forte, friend and colleague, for his translation of the Corrido by Lorenzo Bañegas.

Mr. Yang Jing, Mr. Zhang Bing of Chinese Central Television, and **Mr. Roger Mansell**, a Korean War Veteran and head of the *Allied Center for POW Research in California*. Thank you for your tremendous support and access. I believe your email speaks volumes about who you are. “*Steve- The world of POW researchers knows the value of cooperation. It’s the standard we set when we started. We’re not some college professor types who hoard information. What you are doing makes it a better world and we’re all proud to help.*” Thank you, Roger.

Mr. Michael F. Reagan, who created the Map which appears as part of the front cover artwork of the score.

Mike Lee, Kent Jordan & the Musicians of Goddard and Roswell High Schools, for taking on the challenge and responsibility of rendering this Music for the first Time. With **Continental Harmony** and the **N.O.T.E. Council**, you have created the necessary circumstances by which this work will continue to serve the cause and purpose for which it was written.

To Survivors and great people I am fortunate to know as Friends: **Charlie Dowdy, Louis Sachwald, David Topping, Norman Matthews, Stanley Woody, M. Turk Turner** and my “**Uncle**” **Sam Ring**, 6th Army Ranger who rescued his own Father during the Great Raid on Cabanatuan.

To **Dame Mary Sigillo Barraco**, knighted for her service as a resistance fighter in Belgium and herself a survivor of 4 Nazi POW camps.

To **Grace C. Nash**, a violinist who gave birth to her 3rd son while interned at Los Baños.

To family members, **Charles Melillo**, a ex-POW of the North Koreans, and since passed on. **Dennis Chiarella**, an ex-POW of the North Vietnamese. **Pat Viscusi** who served in World War II, Korea and Viet Nam. **Dominic Melillo, Rudy Antonucci, Bruce DeFilippo** and **Dominic Vallette** who served in World War II. **Ray Primm**, who served with the 31st in Korea. **Don Marturano** who served aboard the *Intrepid* during the Viet Nam War. **Love and thanks always.**

To all of my unnamed family and friends, and to **ALL** Men and Women, alive and sacrificed, who served in times of tumult... **Thank You.** This Music and its Dedication, as I’m sure the Souls of Bataan and Corregidor would have it, is for you as well.

Kakehasi: THAT WE MIGHT LIVE A Personal Message from the Musical Score by Stephen Melillo

This Music is humbly dedicated to the **Defenders of Bataan & Corregidor**, alive and sacrificed, to their families and friends and to all those who love them. **We can not thank you for the Freedom for which you have paid so much... but we say it nevertheless. Thank you.**

The test of Music resides *here* only in part. For it is in the Timeless expanse of Heaven where countries and ideologies have forever faded, where all current forms of measurement will give way to the Uplifting of the Human Spirit. There are those who will hear this Music as solely American. Yes, in many ways it is the *most* patriotic concert I could ever imagine, but its purpose includes the hope of Freedom for *all*.

Who were... who *are*... these Men? They suffered the unimaginable and were reduced to the most base form of “animal”. Horribly, there was enough Humanity left within to recognize this most

lowered form of self. Some hated themselves and claimed that it was the “good” who died. After years of imprisonment and punishment, they were freed by their comrades who wore uniforms they did not recognize. Food was dropped from the skies to emaciated, starving survivors. In unthinkable irony, some who had endured so much for so long were killed by the canisters. And what did some of these battered Men do? ***They gave their food to starving Japanese children.*** God bless these Men.

At the end of *Camelot*, Arthur... fallen, battered, beaten and with all Hope vanquished comes upon a small boy. The boy, filled with Love and wonder recounts the legend of Camelot, of Chivalry and the Knights of the Round Table. Arthur’s eyes fill with the tears of Hope. He withdraws Excalibur and gives it to the boy, commanding him to run “behind the lines...” to Survive, and to carry the message of Camelot into the Future.

My friends, the descendants of the fallen and a quickly dwindling remainder of Men who have survived and who are yes, still with us... even today as this piece is written... enduring *all* that their Lives have been chosen to hold, are visions of a past we might have surrendered only to legend and aging history books. But... even now, and thank God for it, they are alive. They are here. They carry on amongst us waiting to make sure that the bright-burning torch of their patriotism and faith are passed on for the sake of their fallen brothers.

Shake their hands now. Touch them. Take them into your heart. Then touch your children and your children’s children. Have them do the same. Tell them of the Men and Women who found themselves in a Time and circumstance of extraordinary external choosing and then found within themselves, and for the sake of Freedom, the will to find Home once again. Refuse to let them *ever* die. Refuse to squander what they have fought for, lived for and died for. Into all the future generations, march as they have marched and find within yourself just some small fraction of their Love and Courage and Valor.

This Music, is but the sword Excalibur, humbly passed on to the children of today, the Men and Women of Tomorrow. Small and humble though this piece be, it is a starting point. These 65 minutes are entwined, as indeed they must be, with **all** of the “Storm” works. This large body of work is... as it was always meant to be... for *you*. Thank you. In the greatest practice of Truth marching on... Godspeed!

Be sure to investigate the DVD “visually scored” version of Kakehashi: THAT WE MIGHT LIVE, and its SEQUEL, a work with pioneering new picture-to-Music techniques heretofore termed PHOTORhythm™ and VisaREEL™.



VISA REEL™



CHAPTER 5
WRITINGS ON THE WALL
... REMEMBER THE FUTURE...



CHAPTER 8
WRITINGS ON THE WALL
... FOR TRUTH IS TIMELESS.

STORMWORKS Chapter Vee

WRITINGS on the WALL

Chapter 5:

1. **Aj Ni Deau Himade, from...**
2. **MUSASHI**
3. **CUBA**

CONCERTO for VIOLIN

4. **Tormentations**
5. **Romance**
6. **Allegro Assai Molto**
7. **JIDAI**

Chapter 8:

1. **KAKEHASHI: THAT WE MIGHT LIVE**
2. **GOD BLESS AMERICA**
3. **FURUSATO**

This disk is protected by Integrity-Encryption. Yes. All those who bring you this Music ask for your Honesty. Theft is easy. Instead, please consider your support for the artists who create and render this Music. Consider their children. We urge you to value this work by resisting the urge to share it illegally. We ask for your Honesty and support. Thank you & Godspeed!

DEDICATED TO INSPIRING THE NEXT GENERATION OF HEROES
So many gave so much... that we might live.

MUSIC RENDERED BY THE CENTRAL BAND OF
THE JAPAN AIR SELF DEFENSE FORCE
MAJOR TETSUO MATSUI, CONDUCTOR
LT. COLONEL OSAMU OOTSUBO, COMMANDER

OLD DOMINION UNIVERSITY CHORUS
DR. NANCY KLEIN, DIRECTOR

SHENANDOAH UNIVERSITY CHORUS
DR. KAREN KEATING, DIRECTOR

MUSIC COMPOSED & CONDUCTED BY
© STEPHEN MELILLO
IGNA 11 September 2001-2005

RECORDED by LEX VAN DIEPEN
SCORE READERS, STEPHEN PANOFF
& PHILLIP MICHAEL LEE

PRODUCTION in JAPAN LEAD by
MAKI SAKAKIMOTO



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STORMWORLD.COM

Art by Spencer Melillo, age 2



There has been a novel's worth of Story surrounding this piece, the Music in this document... and its purpose. Allow me to share just one such story. In this work you will hear a single chime representing a piece of an I-beam that was gathered up from the remains of the NYC World Trade Center after 11 September 2001. That gnarled piece of metal happened to find its way to Roswell, New Mexico, the city of the premiere. The girl who played this symbolic instrument moved to Roswell to be with her only remaining family. You see, she had lost both her parents in the very building once partially supported by that I-beam on 11 September.

This Music, is but the sword Excalibur, humbly passed on to the children of today, the Men and Women of Tomorrow. Small and humble though this piece be, it is a starting point for a new JIDAI, a new generation of Brotherhood, Heroism, Friendship and Hope. These 65 minutes are entwined, as indeed they must be, with all of the "Storm" works. This great body of work is... as it was always meant to be... for you. Thank you.

In the greatest practice of Truth marching on... Godspeed!

PS: Yes, that very 9/11 WTC Chime is in this recording.

KAKEHASHI: THAT WE MIGHT LIVE A Message from Stephen Melillo, Composer

音楽への試練の一部分がここにある。永遠に色あせてゆくかのように見える国家やイデオロギーを、現代の物差しが人間の魂を向上へと導いてくれるだろう。

この曲には一冊の本ができるほどの物語の数々がある。この「記録」にある音楽、その中の物語をひとつだけ披露させていただきたい。この楽曲の中で、世界貿易センタービル2001年9月11日の後に集められた残骸の中で見つけられた形梁をチャイムとして使った。節くれだった破片は、初演で使われるためにニューメキシコ州のロズウェルへと運ばれた。ロズウェルに搬送された形梁は、ロズウェルにいる唯一の親戚を頼ってやって来た少女によって演奏された。彼女は世界貿易センターでの事件で父と母の両方を亡くしてしまった。

この音楽は、今日の子供たち、明日を生きる男性、女性へ厳粛に手渡された聖剣(エクスカリバー)である。この小さくつましい思いの入ったこの曲は、新しい「JIDAI(時代)」、新しい世代の人間愛、英雄譚、友情、そして希望の開始地点である。この65分間は、複雑に絡み合った、まさに「嵐(ストーム)ワークス」です。この堂々とした作品集は、どの楽曲も、どんな場合においても、あなたのためにあります。どうもありがとう。

真実への大いなる試練へ、私達は歩み続ける... 幸運を願って!



PS: 9月11日世界貿易センターのチャイムはこの作品の中にも含まれている

Artwork by Kotaro Asuke, age 2