

A large, textured hand, appearing to be made of stone or a similar material, reaches down from the upper left corner of the frame. The hand is positioned as if it is about to grasp or embrace something. The background is a dramatic sky with dark, heavy clouds and patches of bright, golden light, suggesting a sunset or sunrise. Below the sky, a dark silhouette of a treeline is visible, and at the bottom, a calm body of water reflects the light from the sky. The overall mood is one of solemnity and hope.

# EMBRACING SORROW

STEPHEN MELILLO, COMPOSER



# Embracing Sorrow

*Music by*

© Stephen Melillo , IGNA 2022-2023, 2-3 Millennium

**STORM**® records

**STORMWORKS**®

*a world of Music & Story awaits you at*

stormworld.com

*Featured Guest Artist*

Catherine Louise Geach, Violin

Founder of The Khmer Cultural Development Institute, Cambodia

*All Music, Texts, Lyrics on this Album, are*

*Composed, Orchestrated, Recorded, Produced & Mastered by*


Stephen Melillo, STORMWORKS® , ASCAP

*Sound recording of the soloist for Holodomor by*

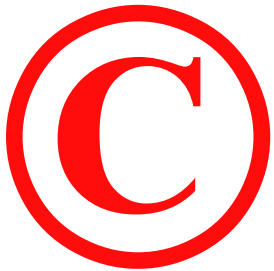
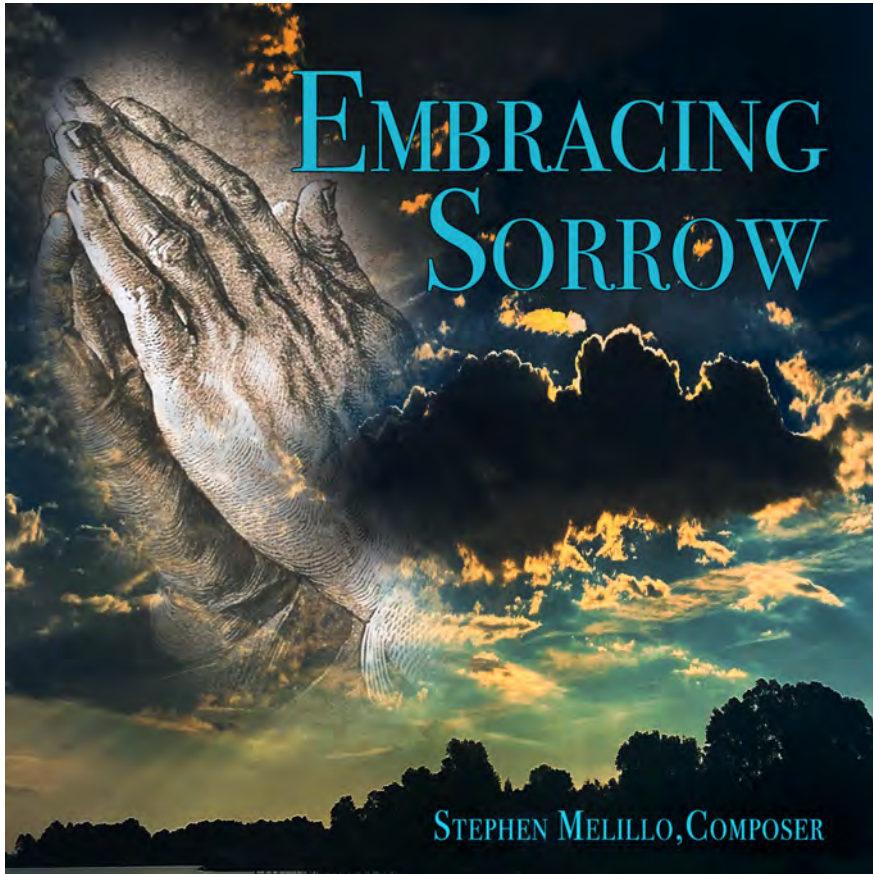
Roland Stuppin

*Produced & Mastered by*

Stephen Melillo

- 
01. Psalm 151, Groanings Which Cannot be Uttered ... 4:53
  02. Gethsemane (from Embracing Sorrow) ..... 5:46
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  11. Unbreaking the Broken ..... 3:34





***Embracing Sorrow***, and many other works from the **STORMWORKS Library** represent over 30 years of self-sustained, international work. Please resist the temptation to imitate, excerpt, or post and share mp3s. Instead become a **Champion!** Encourage your friends to invest. Support Art.

I hope you'll enjoy the journey again and again, perhaps visiting ***Embracing Sorrow*** as a Musical way of **praying** each day. The work is offered by geographically distant, but united Souls across our world.

Enjoy & Godspeed!

Stephen Melillo, Composer



## ***“Praying Hands” is by Albrecht Dürer. The Story of the Cover & Background Art.***

Albrecht and his brother, Albert, made plans to pursue careers in Art. Because their father couldn't afford to send both boys to Art School, it was decided by the toss of a coin that Albrecht would attend school first.

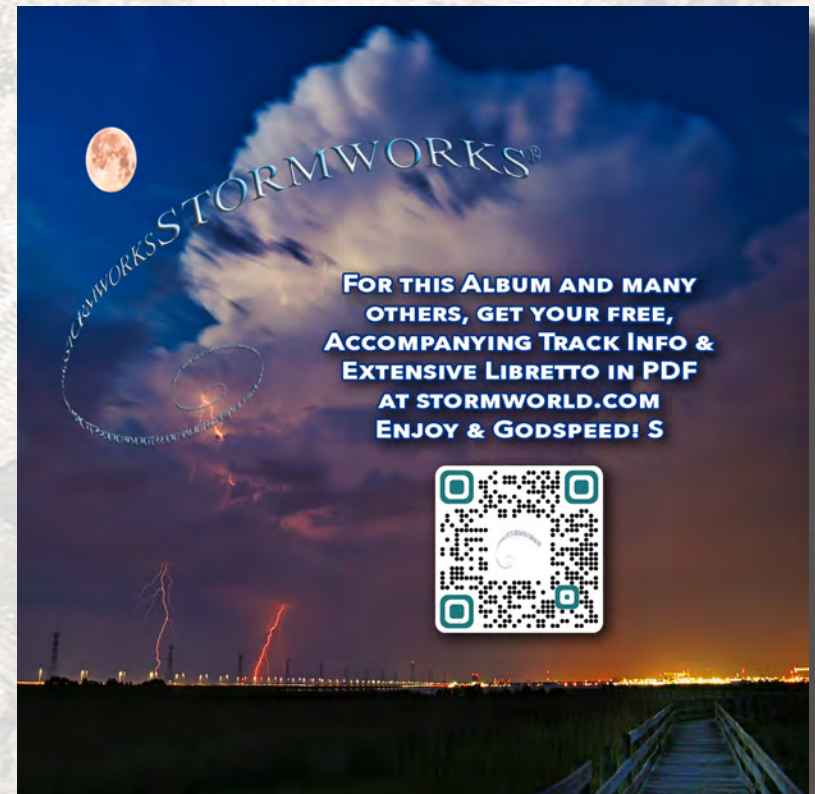
Albert was to work in the mines, awaiting his turn for schooling upon his brother's return. After four years, Albrecht came home, now to support the patient, devoted Albert.

At dinner that evening, the family raised their glasses to toast Albrecht and salute Albert in his new beginning.

With hammer-calloused hands, Albert said, *“The mines have ruined my hands. I'll never paint a beautiful line though I prayed that you would graduate. I can't even raise this glass to toast you.”*

As Albert said grace, Albrecht sketched his brother's *Praying Hands*... which later became a symbol of his brother's Love.

With *that* same sentiment, with crumpled hands clasped in Prayer, this simple, Musical “symbol” of Brotherhood and Love is humbly offered.







That they might worship in Freedom and Peace, *Santa Sofia* was completed in 1969 by *Patriarch Josyp Slipyj* to reunite those Ukrainians dispersed by the USSR. He himself had been held in the gulags of Siberia for many years before being exiled. He is considered a Saint.

With the permission of *Father Marco Yaroslav Semehen*, and the kind assistance of *Father Dmytro Kudin*, Catherine recorded in the Beautiful *La Basilica Minore di Santa Sofia Ukrainian Cathedral in Rome, Italy*.

*Santa Sofia* is not only a place of Worship, but a center of learning, a place to house refugees and a place to gather emergency supplies. Father Dmytro told Catherine that people come to him and ask, “*My Son has been killed, why is God not helping us?*” He does not know what to say, only that there are things beyond our understanding. Considering that they are undergoing much strain as Ukrainians, not only because of the devastation of their country, but also with the many responsibilities they have, we are all so deeply grateful.

Dear Father Marco, Father Dmytro, and Good Sisters, thank you! *Dyakuyu!*





Photo by Paolo Dirito



## Catherine Louise Geach Soprano & Violin

Born in England, Catherine began the Study of Violin and Classical Ballet at the age of 4, giving her first concert a year later. She won a Scholarship to study Violin at the Royal Academy of Music in London when she was fifteen, with Singing and Piano as her second studies. There she studied Violin with Professors Maurice Hasson, Xue Wei and had Masterclasses with Professors Felix Andriewski (Yehudi Menuhin School) and Zakhar Brohn (Moscow Conservatory). She perfected her Singing Studies as a Coloratura (Light Soprano) specialising in Early Music, in Italy.

In 1990 at the age of eighteen, she went to Cambodia, during the civil war, to compile a report on the **Violation of Human Rights by the Khmer Rouge**, in order to demonstrate to the International Community that the Khmer Rouge should not be seated at the United Nations. She was allowed by the Cambodian Government to enter areas affected by War to document the devastation and suffering of the civilian population. For her documentation, **“The Aid and War Report”**, she was awarded the Bernard Brett Peace Bequest.

Graduating from the Royal Academy of Music in 1991, she returned to Cambodia in the same year and began teaching Violin as a volunteer at the request of the dean of the Music Faculty University of Fine Arts, because so many Teachers had perished during the Khmer Rouge Genocide (1975 -79). There she also set up a project for the Conservation of Traditional Cambodian Music and support of Music Students, with funds from the British Embassy. At the same Time, she learned the Cambodian Tro Sau instrument and taught Mohori Music as Therapy in a Rehabilitation centre, with her Cambodian colleagues, to Veteran soldiers badly injured and disabled by the war.

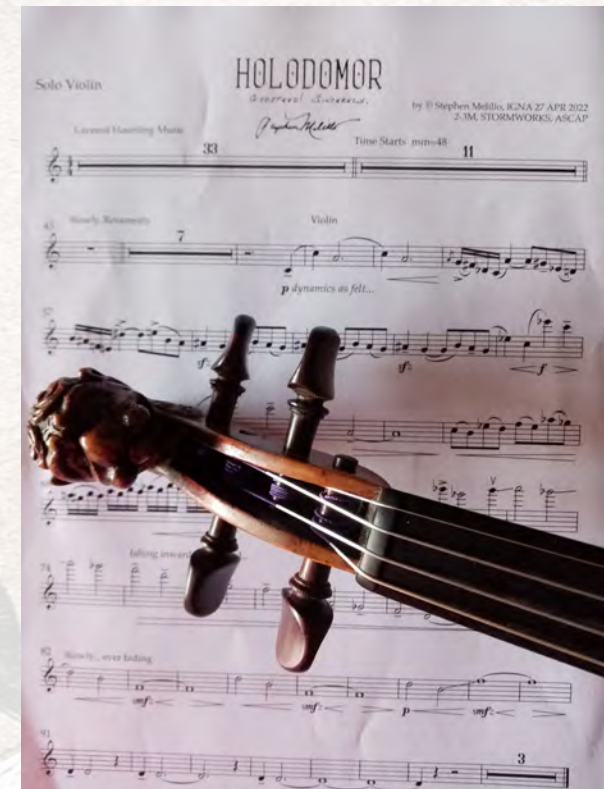


In 1993, she founded the Cambodian NGO, **“The Khmer Cultural Development Institute”** which was ratified by the Supreme National Council.

In 1994 she founded and oversaw the construction of the **“Kampot Traditional Music School for Orphaned and Disabled Children”** in Kampot Province, Cambodia, at the time badly affected by Khmer Rouge guerrillas, the war and hostage crisis.

In August of 1994, the first very vulnerable and disabled children came to begin their studies of Traditional Cambodian Music and to receive full-time care and education. Catherine was the Director of the School, working as a volunteer for over a decade and is, as founder, today still as a volunteer, very active on a daily basis to support her Cambodian staff with Child Care, Cultural Programs and fundraising. She goes to stay in her School at least twice yearly. From 1996 -1998, she created a Music, Dance and Art Therapy Program in the Mesa Selimovic Primary School in Sarajevo, Bosnia, for Children badly traumatised by the Bosnian War. This program then became incorporated by the School Staff as part of their curriculum.

Today Catherine is a Concert Violinist and Soprano, living in Rome, Italy, and gives concerts all over the World. She has been the subject of documentaries and articles by the BBC, Australian ABC, BBC radio, South-African Radio, The Sunday Telegraph Magazine and the Reader’s Digest. She has translated and edited a book on Cambodian Musical Instruments for UNESCO, published several articles about the Cambodian War in the Tablet Magazine, She was awarded the UNESCO Decade for Cultural Development (1995) and the Raoul Wallenberg Humanitarian Award (New York, 1999). She has spoken in Stockholm for UNESCO “The Right of the Child to Culture” (1998) and at Somerville College, Oxford University on the “Healing Power of Music” (2017).









## Stephen Melillo Composer

A world-renowned composer, winner of multiple *Gold Global Music Awards* in 2022-23, a *Hollywood Music in Media Award* for “Best Epic/Orchestral Music” in 2022, and a *Best New Age Album Award* in “New Age Radio Awards” for “*The Grey II-III*” in 2023, Stephen’s more than 1330 works include 4 symphonies, several concerti and over 45-hours of Music for Ensembles of the 3rd Millennium™. Stephen’s *Symphony III: Lightfall*, was nominated for the *Pulitzer* and *Nemmers Prize in Music* in 2015. Winner of three 2009 *Telly & Ava Awards* for his 2005 Visualized Concert, *Kakehashi: That We Might Live*, Stephen’s concert-version was nominated for the *Pulitzer Prize in Music*. A fourth *Telly Award* was given for “Best Use of Music” in the 2019 feature film, *One Little Finger*, produced by Rupam Sarmah. A fifth *Telly Award* and 2 *Scorpius Awards* included Stephen’s work on the 2019 *Reckoning of Darkness*, produced by Christopher Kulikowski. Stephen’s 15 feature film scores include the *Academy Award*-nominated *12:01 PM*.

Stephen has been a recipient of the ASCAP Concert Awards each year since 1992. *STORMWORKS*, Stephen’s pioneering, self-publishing entity, has gone from 0 to many thousands of worldwide renderings since 1992 simply by word-of-mouth. He has 52 Albums and 9 books on varied streaming services and novels, including *Only for Now*, *Ahab, a Love Story*, the prequel to Melville’s *Moby Dick*, and the sequel, *Death to Moby Dick, a Love Story*. These novels are currently being set as Audio Books.

Complete BIO <https://stephenmelillo.com/bio>

WIKI Entry <https://stormworld.com/wikipedia-entry-with-images>

Digital Libretti here: <https://stephenmelillo.com/digital-libretti>

Amazon Author Page: [amazon.com/author/stephenmelillo](https://amazon.com/author/stephenmelillo)

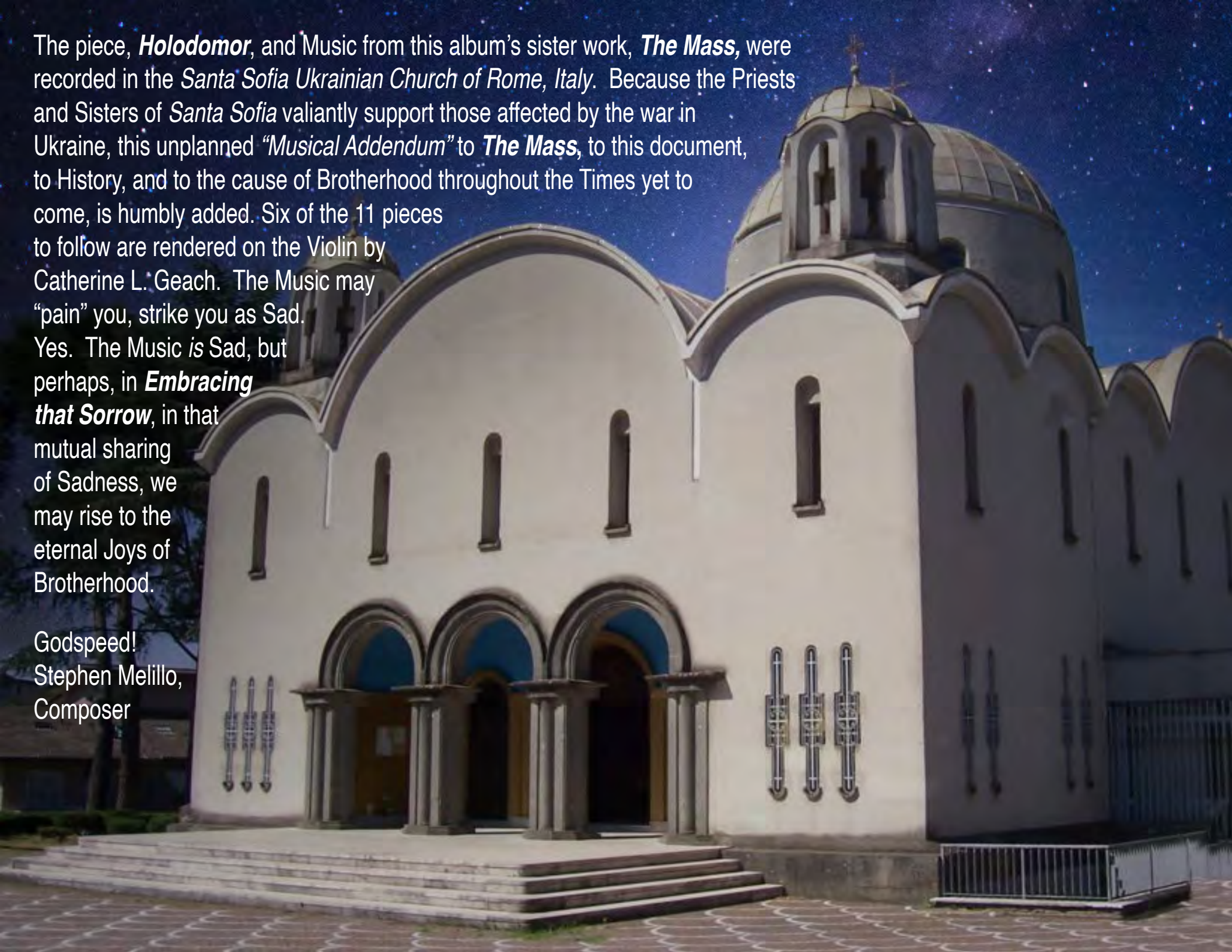
### **AWARDS INCLUDE:**

- Best New Age Album in “New Age Radio Awards” (for *The Grey II-III*) in 2023.
- Three Gold Global Music Awards (for *Love Conquers All*, and the *Grey II-III*) in 2022.
- Hollywood Music in Media Award for “Best Epic/Orchestral” (for *Love Conquers All*) in 2022.
- Telly Award for “Best Use of Music” (for *One Little Finger*, produced by Rupam Sarmah) in 2019.
- Telly Award for “Best Music” (for *Reckoning of Darkness*, produced by Christopher Kulikowski) in 2019.
- Scorpius Award “Best Music” (for *Reckoning of Darkness*, produced by Christopher Kulikowski) in 2019.
- Pulitzer Prize in Music Nomination (for *SYMPHONY III: Lightfall*) in 2015.
- Nemmers Prize in Music Nomination (for *SYMPHONY III: Lightfall*) in 2015.
- Three Telly Awards in Biography, History & Music (for *Kakehashi: That We Might Live*) in 2009.
- Gold AVA Award (for *Kakehashi: That We Might Live*) in 2009.



The piece, ***Holodomor***, and Music from this album's sister work, ***The Mass***, were recorded in the *Santa Sofia Ukrainian Church of Rome, Italy*. Because the Priests and Sisters of *Santa Sofia* valiantly support those affected by the war in Ukraine, this unplanned "*Musical Addendum*" to ***The Mass***, to this document, to History, and to the cause of Brotherhood throughout the Times yet to come, is humbly added. Six of the 11 pieces to follow are rendered on the Violin by Catherine L. Geach. The Music may "pain" you, strike you as Sad. Yes. The Music *is* Sad, but perhaps, in ***Embracing that Sorrow***, in that mutual sharing of Sadness, we may rise to the eternal Joys of Brotherhood.

Godspeed!  
Stephen Melillo,  
Composer





# PSALM 151

GROANINGS

WHICH

CANNOT

BE UTTERED

STEPHEN MELILLO  
COMPOSER

## Psalm 151, Groanings Which Cannot Be Uttered

#1268, Musical Haiku #108 in 4:53

for Strings & Harp

by © Stephen Melillo, IGNA 21 June 2021

*Behold the Lamb of God  
... and the Tears of God*

Amidst the noise and distractions of the World, few recognized the coming of Christ. People, then and now, did not hear the Voice of God calling to them.

Listen here, to the otherwise immeasurable pain, the Voice of thousands of Innocents all over the World, who cry out to God for Help.

There are **150** Psalms in the Bible. Some of the mathematics and symmetries of the Psalms have been incorporated into several **STORMWORKS** pieces, most notably, the work, “*Wait of the World*” from **STORMWORKS Chapter 3: Wait of the World**.

**In this Musical Haiku #108, Psalm 151, David has run out of words.**

Instead, he writes the Psalm as *Music*, sketching it for the instruments of his Time, the Viol, varied Percussion, and of course, *his* instrument, the Harp.

That which cannot be said in words are the “*groanings which cannot be uttered...*”



# Gethsemane

## for Soliloquy Violin

#1251 in 6:20 by  
© Stephen Melillo, Composer  
IGNA 25 JAN 2021, 2-3M  
Stormworks, ASCAP

mm@46, Between Sorrow, Anguish & Despair

1

16

17

V.S.

© Stephen Melillo

2

22

Accel...

23

1/2 step trill

28

subito gentile

33

38

43



w/Great Tenderness & Giving...

3

49

C D $\flat$  C D $\flat$

*mp*

55

C D $\flat$  E $\flat$  C G $\flat$  B $\flat$ m C

60

Fm G $\flat$ m Fm A $\flat$  B $\flat$ m C Fm G $\flat$ m A $\flat$  G $\flat$ m

*mp*

65

E $\flat$ m F E $\flat$ m F

*p*

FOR EDITH RING  
GODPSEED!

*Stephen Mills*

IGNA 25 JANUARY 2021



Photo by Pio Giuseppe Conte

*Gethsemane* was inspired by a phone call with Edith Ring, the wife of dear Friend, "Uncle" Sammy Ring. Sam had *just-turned* 18 and was *wounded* on his birthday. Just *days later*, Sam, a 6th Army Ranger, saved his own Father during the *Great Raid of Cabanatuan* towards the end of WWII in the Philippines.

When Sam's devoted wife, Edith, was just 10 years old, she was repeatedly instructed by her Mother on how to prevent the 3rd Reich from discovering that Edith's Father was Jewish.

Edith's Father was killed at Auschwitz while she studied for the *Hitler Youth*. When asked if she would write her Story down, Edith sent an old typewritten letter; an incredible childhood Lifetime on 2 simple pages. The contents of that letter became *this* Music.

Upon hearing the first recording, **Edith** suggested that the piece, originally entitled "Edith," after her, be changed to "*Gethsemane*."

*Gethsemane*, also portrays the Heart-breaking Aloneness of Christ in the Garden as He awaited the torture and death He knew was soon to come.



## “30”... pieces of silver

by © Stephen Melillo, IGNA 2 OCT 2022  
#1318, Musical 115 in 3:41

On 2 October 2022, Curt DeMott wrote:

“I love to throw these little compositional challenges at you. I think this one might be difficult to write, for there is no place for *light*. Or is there?”

(Writing this email at 9:33 PM) Title of the piece:  
**26:15.** (From Matthew.) It’s dark, and sad, and filled with remorse.

The piece is about Judas when he asked, “***What are you willing to give me if I deliver him over to you?***” So they counted out for him thirty pieces of silver.”

I’m curious to hear what comes to you when you contemplate Judas in his last few moments of life, his attempt to return the 30 coins and his final moments when he has the noose around his neck and he’s about to take his own life. Dark. Or is it? Man, I just got a chill.

Obviously you don’t have to do anything with this if time does not permit. But I always find it amazing to see what comes to your mind.”

“30” ... PIECES OF SILVER  
#1318, MUSICAL HAIKU #115  
IN 3:33

© STEPHEN MELILLO, IGNA 2 OCT 2022



30 PERMUTATIONS OF THE 30 NOTES IN 30/16  
“ATYMAL™” FRAGMENTS OF INTERVALS 2-6 & 1-5  
FROM MATTHEW 26:15





Dear Curt & STORMC®ew,

I have indeed written Music, though it is a bit different from what Curt suggested. That task requires its own Film and Film Score. Instead, I have written a brief Musical Haiku (#115) to sum the following.

I have often thought about Judas, chosen since the Beginning of Time, to be the one who would betray the Messiah. Did he freely *choose* Betrayal, or was he *chosen* for Betrayal. If chosen in the Will of God, one must feel sympathy for him. Imagine being born to such a task?

Indeed, some portrayals of the Story suggest that Judas truly believed Jesus to be the Messiah. All Jesus needed, thought Judas, was the proper incentive, perhaps to see his people directly attacked by the Romans. But Judas misunderstood the Message of the Son of Man. Did God forgive Judas? Do *WE* forgive Judas?

Here now is “30”... **pieces of silver.**

The Tempo Marking of 115 bpm is used because it is Musical Haiku #115. It is written in 30 bars of 30/16. Thirty (30) notes, inside 30 measures with 30 pieces of Silver piercing his mind and flesh. But not just “silver”, also the Nails being plunged into the flesh of Jesus on the cross. The Melody is “*Atymal™*” and composed of intervals 2-6 and 1-5, from the passage of Matthew cited by Curt. After the 30 pieces of Silver are literally NAILED into the body and consciousness of Judas, ultimately leading to his suicide, his soul departs and goes to Heaven. (*measure 31*)

Ironically, Christ had **JUST** opened that door. ***Think of the Timing!*** It could be that Judas was the **FIRST** Soul to be forgiven and sent to Heaven. *Imagine.*

The rest of the piece, ending at 3:33, deals with what I believe happened to Judas. He was forgiven. And beyond forgiveness, the Story of his choosing since the beginning of Time was explained to him. After the Hell he had put himself through, Judas had fulfilled his mission and was welcomed into Heaven. Perhaps he was even surprised...

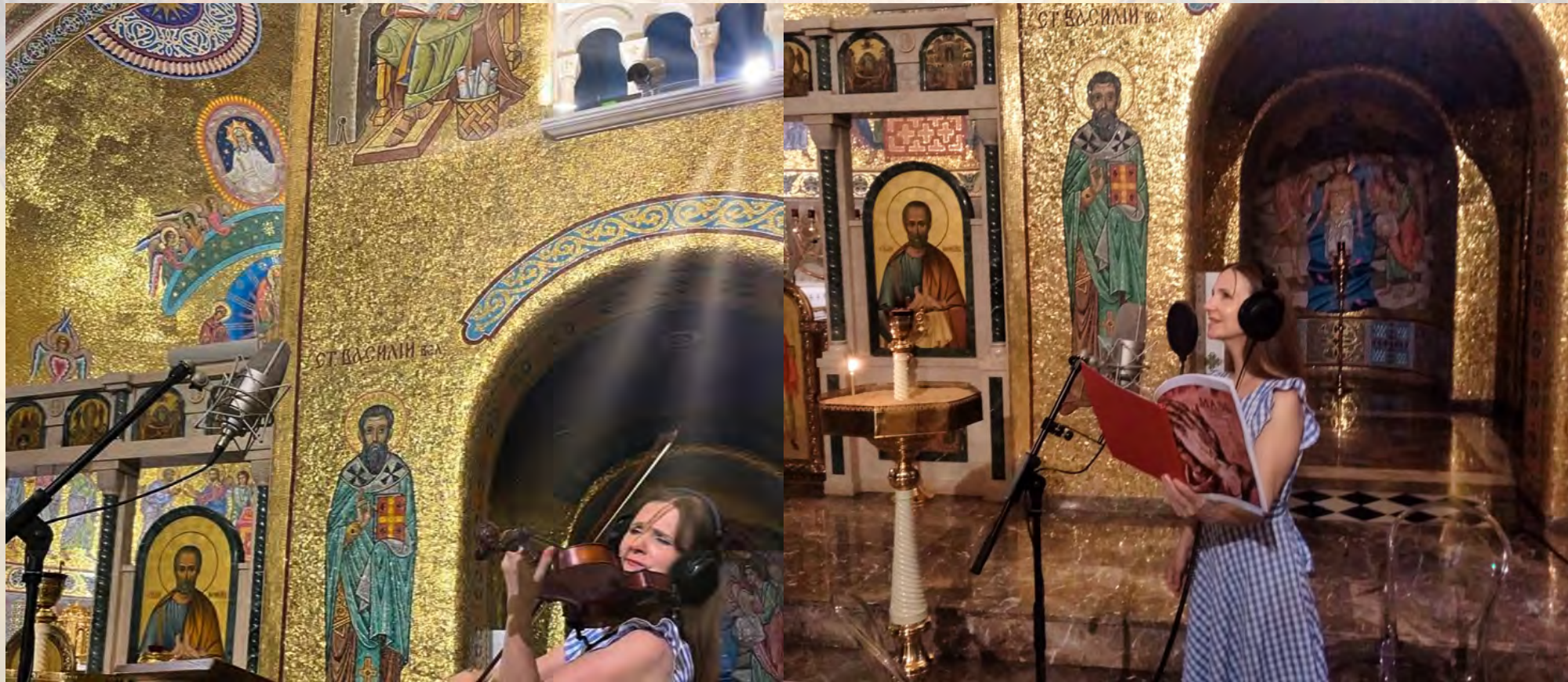
I “hear” words spoken by the One Triune God, which are unimaginable to any other human. ***“Forgive us (me) for choosing you, but we needed you.”***

All ends as it should.

Godspeed! S



**Photos from La Basilica Minore di Santa Sofia Ukrainian Cathedral  
in Rome, Italy**





a humble recording "studio"  
within an apartment in  
Rome, Italy

In service to the Music-  
making, Catherine plays the  
Violin and records  
on her knees.







*Plyve Kacha Po Tysyni* is a traditional Ukrainian Folk Song about a young Soldier as he dies on the front-line far from home. He calls for his Mother. She hears him. As thousands of men and women of all ages and backgrounds defend their country, this Song has taken on a new and heart-wrenching significance.

Oh, duckling floats on (River) Tysyni,  
Mother don't reproach me, don't reproach me  
Oh, don't reproach me in this dark hour

I don't know where I'll die,  
I don't know where I'll die.

Oh, I'll die on foreign lands.

Who will prepare my grave for me,  
Who will prepare my grave for me.

Oh, other people will prepare

Strangers will prepare it

Won't you regret Mother?

Won't you regret Mother?

Oh, my Son, how could I not regret?

How could I not regret?

You were laying on my Heart,  
Little duckling floats on Tysyni,  
Little duckling floats of Tysyni.



# Plyve Kacha Po Tysyni “Little Ducklings Swimming”

feat. Catherine L. Geach, Violin  
A Traditional Ukrainian Melody,  
Transcribed to Violin by Catherine L. Geach, Violin

#1303 in 4:36

Arranged by © Stephen Melillo , IGNA 11 April 2022

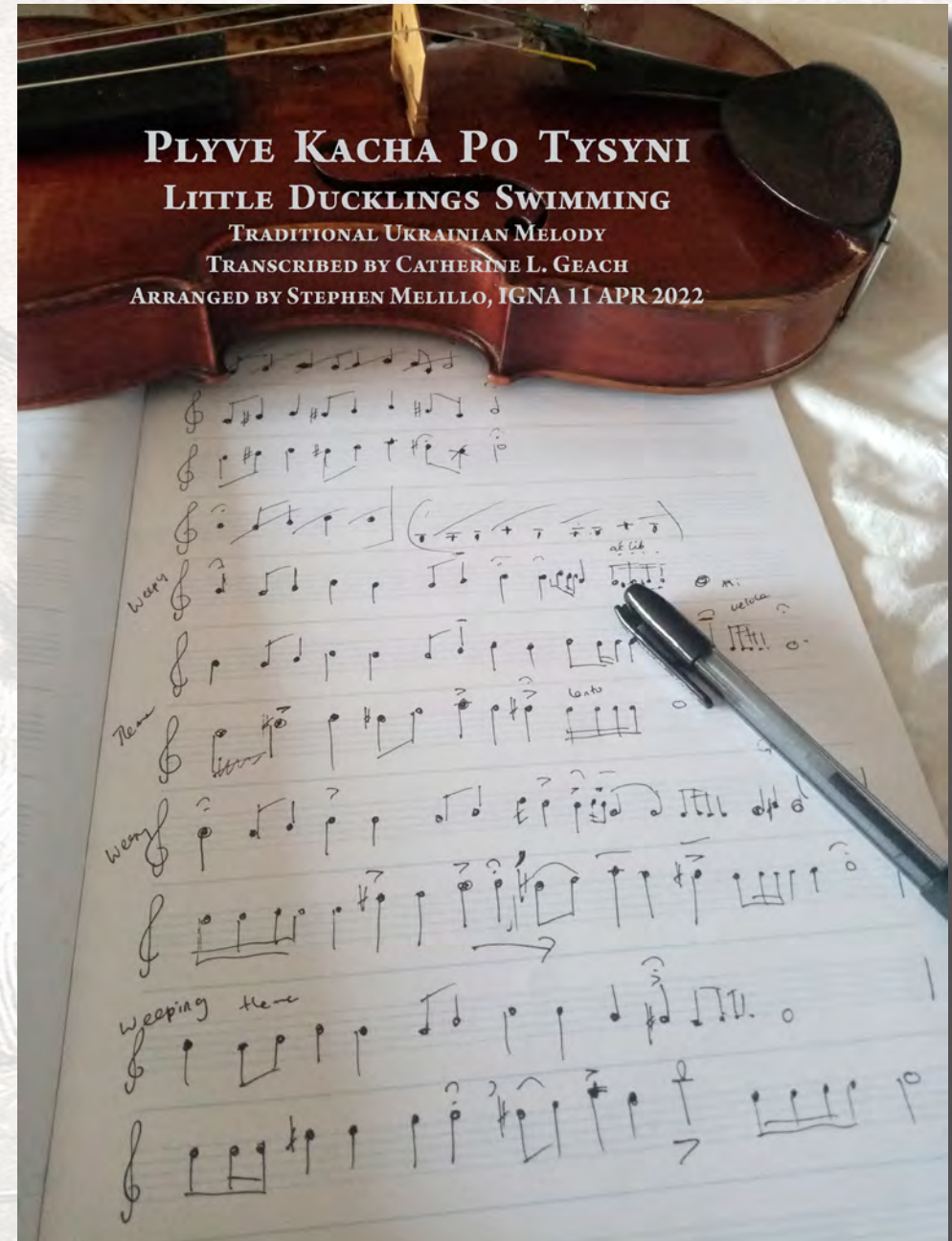
*Plyve Kacha Po Tysyni*, or “Little Ducklings Swimming”, is a folk song depicting a Mother as she laments the death of her Son lost in War.

When Stalin took over Ukraine, he implemented a mass social experiment. All became “Collective Farmers”. Many died from hunger because of this failed policy. In 1933, Stalin deliberately created a man-made famine, known as the *Holodomor*, to punish Ukrainian resistance. During the *Holodomor*, between 7-10 million Ukrainians died of starvation. Between 1941- 49’ many hundreds of thousands of Ukrainians were also rounded up and deported to Siberia and perished there. Stalin burned down their Churches. So the Ukrainians worshipped secretly in cellars and caves.

Then, also in the 1930s, came the NAZIs, who seemed to consider the Ukrainians an “*inferior race*”. Elderly Ukrainians still remember when the NAZIs shot at them from a bell tower. Everyone ran terrified from the snipers. The NAZIs, particularly the *Einsatzgruppen*, razed and destroyed all in their path.

Over the centuries, Ukraine has mourned greatly for her Children and Ukrainian Mothers for their Sons lost in battle.

In many cultures, the crossing of Water means the passage of death. In Ukraine, Songs of “ducks swimming”, represents the body’s death and the Soul traversing the Waters in its path to Heaven.





# A Requiem of Two Poems

feat. Catherine L. Geach, Violin

#1296, Musical Haiku #113 in 4:20

Music by © Stephen Melillo, IGNA 24 FEB 2022

on the day the Ukraine was invaded

In mere *hours* after composing the piece, *“A Requiem of Two Poems”* a *YouTube* and *mp3* version was sent through Catherine and her Ukrainian friend, Halyna, to be heard at The *Church of Berezdizi* near Lviv, Ukraine. Rapidly, it went to the *First Ukrainian Orthodox Church* in New Jersey.

Within just **2 days**, the piece was quickly spread throughout Ukraine and played while Ukrainian soldiers prayed in preparation to defend their country.

*The work is inspired by Two Poems.*

**“What lips my lips have kissed, and where, and why”  
by Edna St. Vincent Millay (1892-1950)**

What lips my lips have kissed, and where, and why,  
I have forgotten, and what arms have lain  
Under my head till morning; but the rain  
Is full of ghosts tonight, that tap and sigh  
Upon the glass and listen for reply,  
And in my heart there stirs a quiet pain  
For unremembered lads that not again  
Will turn to me at midnight with a cry.

Thus in the winter stands the lonely tree,  
Nor knows what birds have vanished one by one,  
Yet knows its boughs more silent than before:  
I cannot say what loves have come and gone,  
I only know that summer sang in me  
A little while, that in me sings no more.

**“in the middle of the steppe of my beloved Ukraine”  
by Taras Shevchenko (1814-1861)**

When I die, bury me in a high grave,  
in the middle of the steppe of my beloved Ukraine.

So I will be able to see the vast fields,  
the Dnipro, its dams shaken,  
and I will also be able to hear their waters roar!

And when the river drags through Ukraine into the blue sea so much enemy blood,  
then I will leave the fields and the mountains  
And I will fly to God to lift up my prayer to him,  
but until it comes  
I know nothing about God...

Bury me, but you stand,  
the chains that bind you brokenness,  
And with the impure blood spilled  
The sacred freedom splashes!

And already with a huge family,  
free and new family,  
do not forget to remind me  
with a good word!

Bury me, but you stand,  
the chains that bind you brokenness,  
And with the impure blood spilled  
The sacred freedom splashes!

And already with a huge family,  
free and new family,  
do not forget to remind me  
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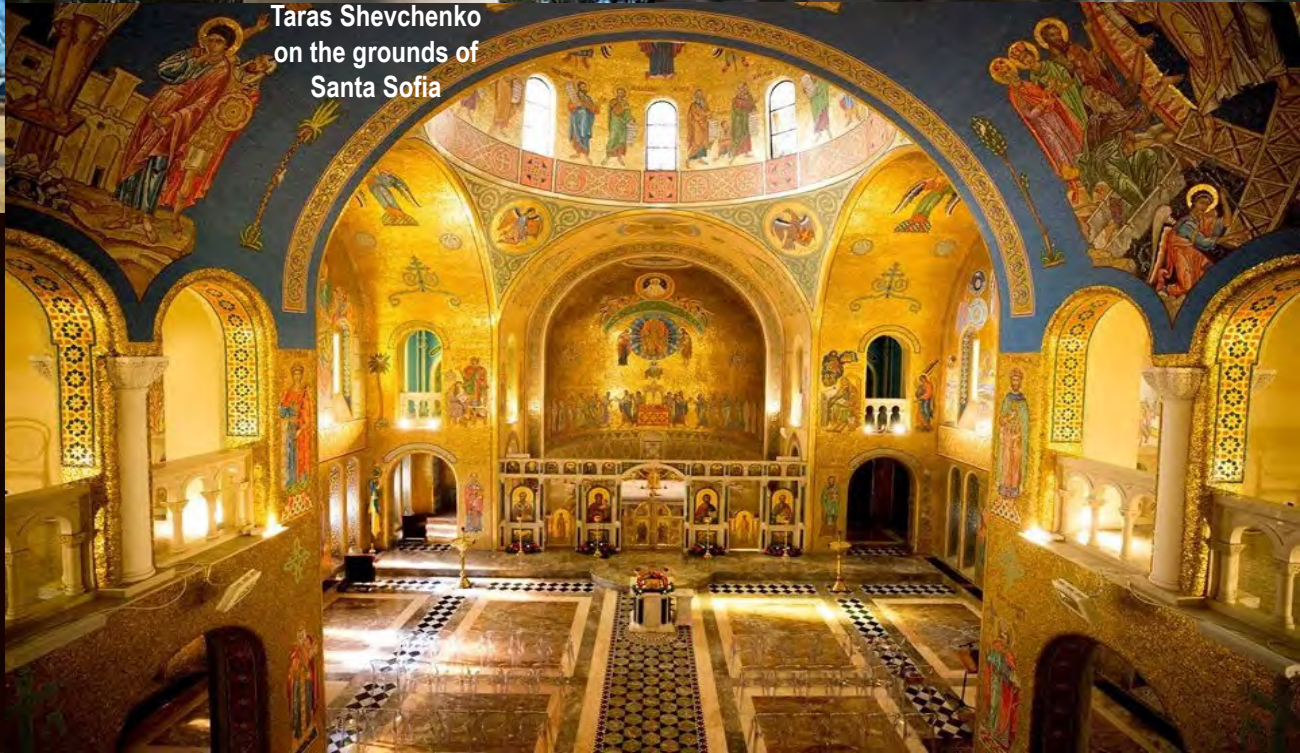




Церква ХВЕ  
Берездівці+Розділ  
Organizzazione religiosa



Taras Shevchenko  
on the grounds of  
Santa Sofia





A painting of a snowy forest at night. A large, pale full moon hangs in a dark, starry sky. The ground is covered in a thick layer of snow, and several evergreen trees are scattered across the landscape. The painting is done in a style that uses visible brushstrokes and a rich, somewhat muted color palette of blues, greens, and browns.

# Holodomor

feat. Catherine L. Geach, Violin

#1308 in 6:39

Music by © Stephen Melillo, IGNA 27 APR 2022

Painting BY TOMUKAS SUEIKIS, 8 Year Old Lithuanian Boy

T.S





Goodbye! Sincerely, Stephen Melillo IGNA 27 APR 2022

**Holodomor**, man-made famine that convulsed the Soviet republic of Ukraine from 1932 to 1933, peaking in the late spring of 1933. It was part of a broader Soviet famine (1931–34) that also caused mass starvation in the grain-growing regions of Soviet Russia and Kazakhstan. The Ukrainian famine, however, was made deadlier by a series of political decrees and decisions that were aimed mostly or only at Ukraine. In acknowledgement of its scale, the famine of 1932–33 is often called the **Holodomor**, a term derived from the Ukrainian words for hunger (holod) and extermination (mor).

<https://www.britannica.com/event/Holodomor>



# Because I Have Nothing

#1319 in 3:20

Music & Lyrics by © Stephen Melillo

IGNA 23 OCT 2022

Because I have nothing  
I have no gift to give  
Instead I will thank You  
For this chance to live

And thank You for the healing  
In everything I eat  
Though it be bitter  
Yet, it is so sweet

I seek Your face  
I live by Your Grace

Because I am nothing  
All whom I meet  
Greet Thee in me  
Who kneels at Your feet

Because I want nothing  
Just my Soul to lift  
Everything You send  
All is a Gift

I seek Your face  
All by Your Grace

Because I have Nothing...  
I have Everything,  
Everything  
In  
You...

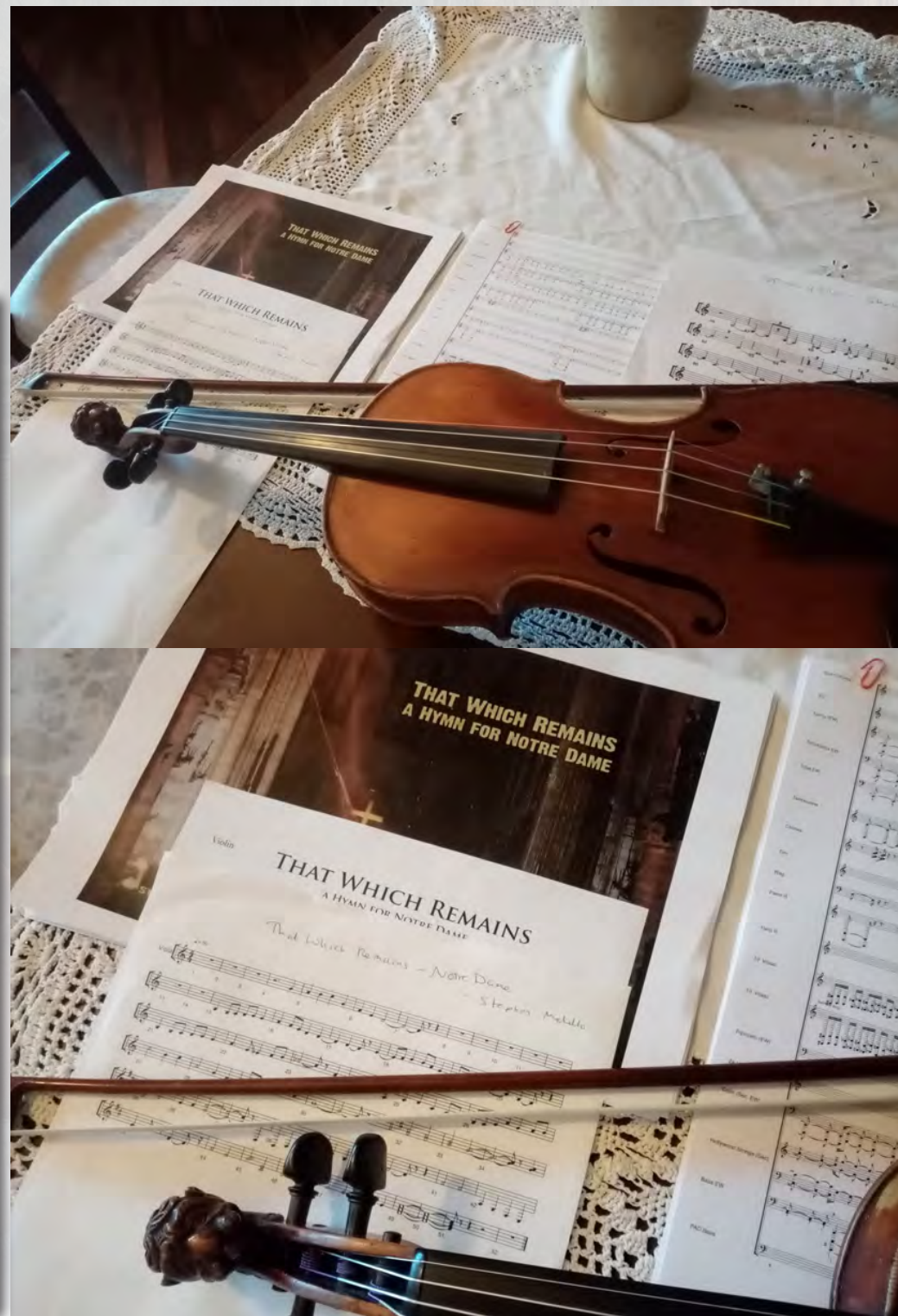
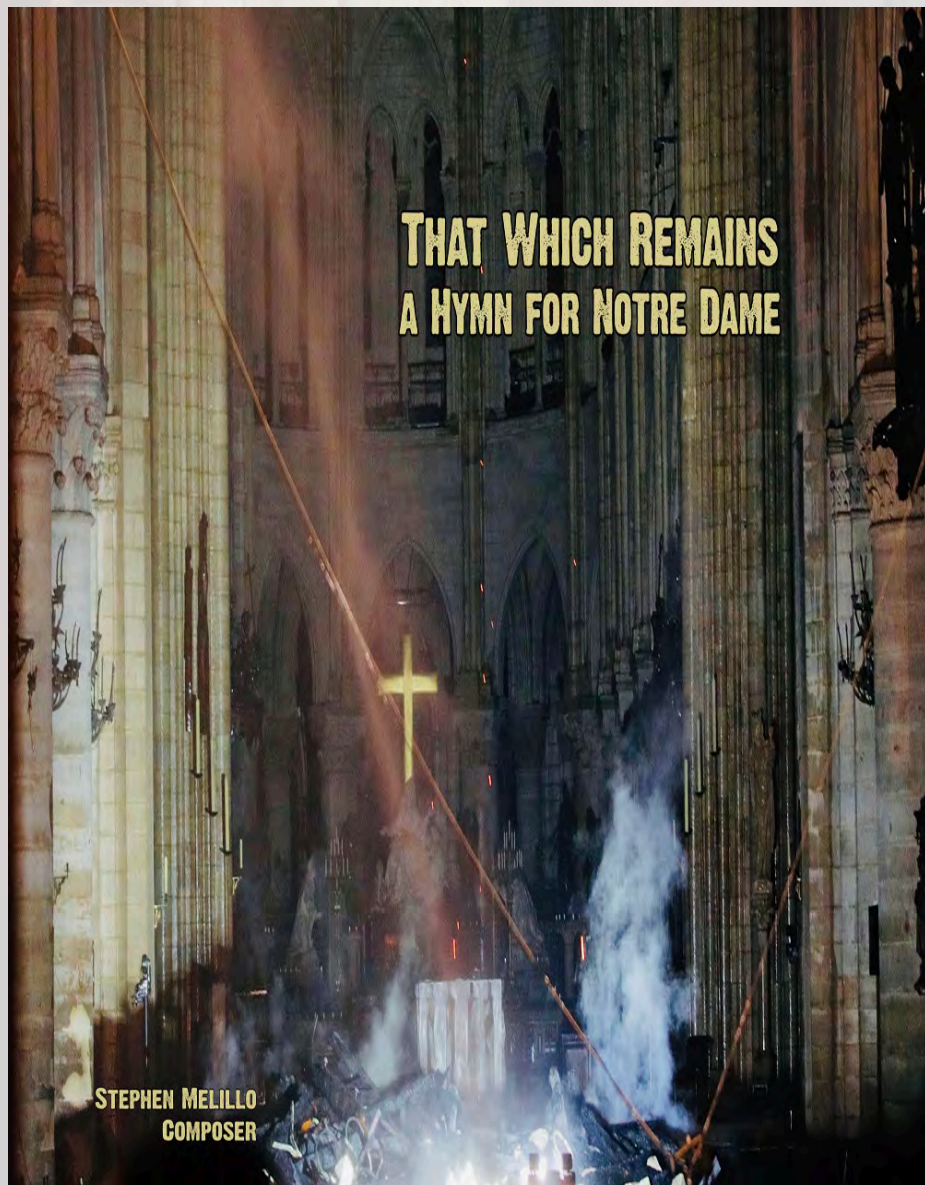
I'm not a singer, but encouraged by seasoned vocalists, I tried my best to "pray" the words of this Song. A former Music Educator used the word, "Ruach" to describe the feeling of the Music and of the singing. ***Ruach*** (pronounced roo-akh) is the Hebrew word for spirit, breath, or wind. The first mention of *Ruach* in the Bible is in the first chapter of Genesis – Genesis 1:2. How fitting then, that this song, sung by a non-singer, should be filled with Ruach, the same Holy Spirit we seek.



PHOTO TAKEN 2 MINUTES BEFORE THE QUEEN PAST ON...  
8 SEP 2022 FROM ROME, ITALY



**That Which Remains**  
a Hymn for Notre Dame  
feat. Catherine L. Geach, Violin  
#1193, Musical Haiku #81 in 5:17  
by © Stephen Melillo  
IGNA 16 April 2019, 2-3 Millennium





# نَزَحِلْ اَمَاع

## The Year of Sorrow ... and the Tears of Allah

feat. Catherine L. Geach, Violin  
#1315, Musical Haiku #114 in 3:48  
by © Stephen Melillo, IGNA 31 AUG 2022

In the Islamic tradition, the *Year of Sorrow* (Arabic: نَزَحِلْ اَمَاع, romanized: 'Ām al-Huzn, also translated *Year of Sadness*) is the *Hijri* year in which Muhammad's wife Khadijah and his uncle and protector, Abu Talib died. The year approximately coincided with 619 CE, or the tenth year after Muhammad's first revelation. Surely, for Muhammad, it was a year of Suffering, Sadness, and Sorrow.

These quotes from **THE PROPHET** by Kahlil Gibran, not only inspired the "Music" but, as you will see, also the Orchestration.

*"Shall it be said that my eve was in truth my dawn?"*

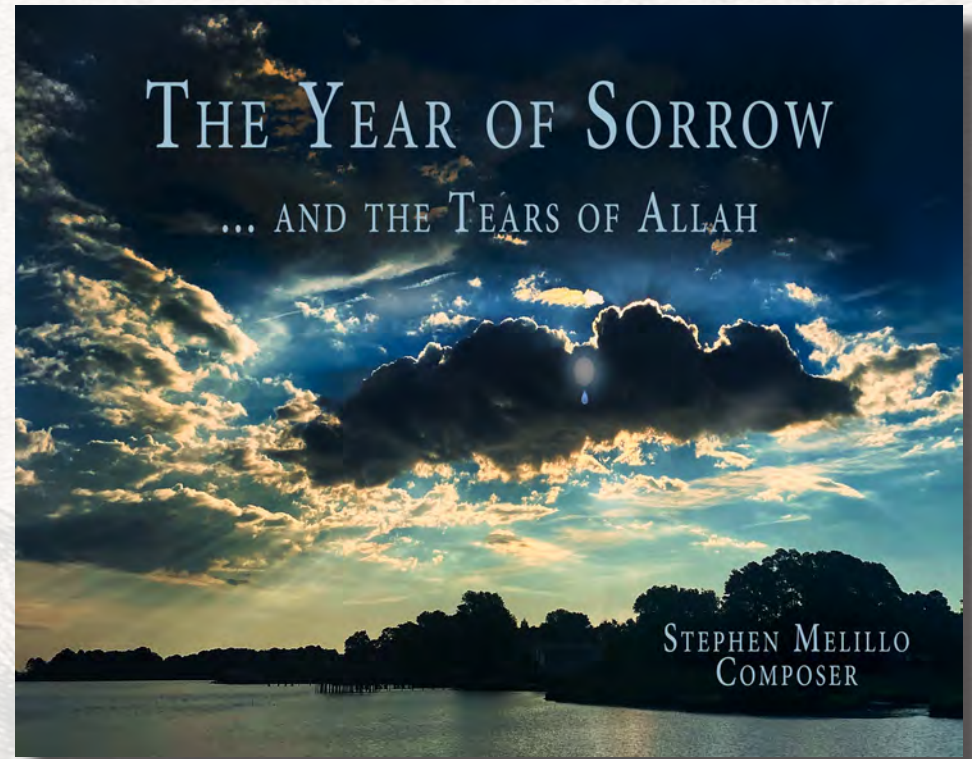
*"And alone and without his nest shall the eagle fly across the sun."*

*"Am I a harp that the hand of the mighty may touch me,  
or a flute that his breath may pass through me?"*

*"Even as the strings of the lute are alone though they quiver with the same music."*

*"The freest song comes not through bars and wires."*

As it was for writing *Hajj*, I wanted to extend the hand of Love & Brotherhood to my Brothers and Sisters of Islam. The 99 names of Allah, Jehovah, Yahweh, God, Father... all are but different callings for the One True God who created Existence and... each of us. Because our world is so unnecessarily divided by the very diverse Creativity of Allah, certainly, He sheds tears for us. That is the reason for this Music. It is to illustrate *His* point of view. He sees us as One while we see ourselves as divided. But one day, and each of us knows this deep within, Love shall prevail. We will walk the Earth as Brothers and Sisters. Until then, as Allah weeps, so also do we.





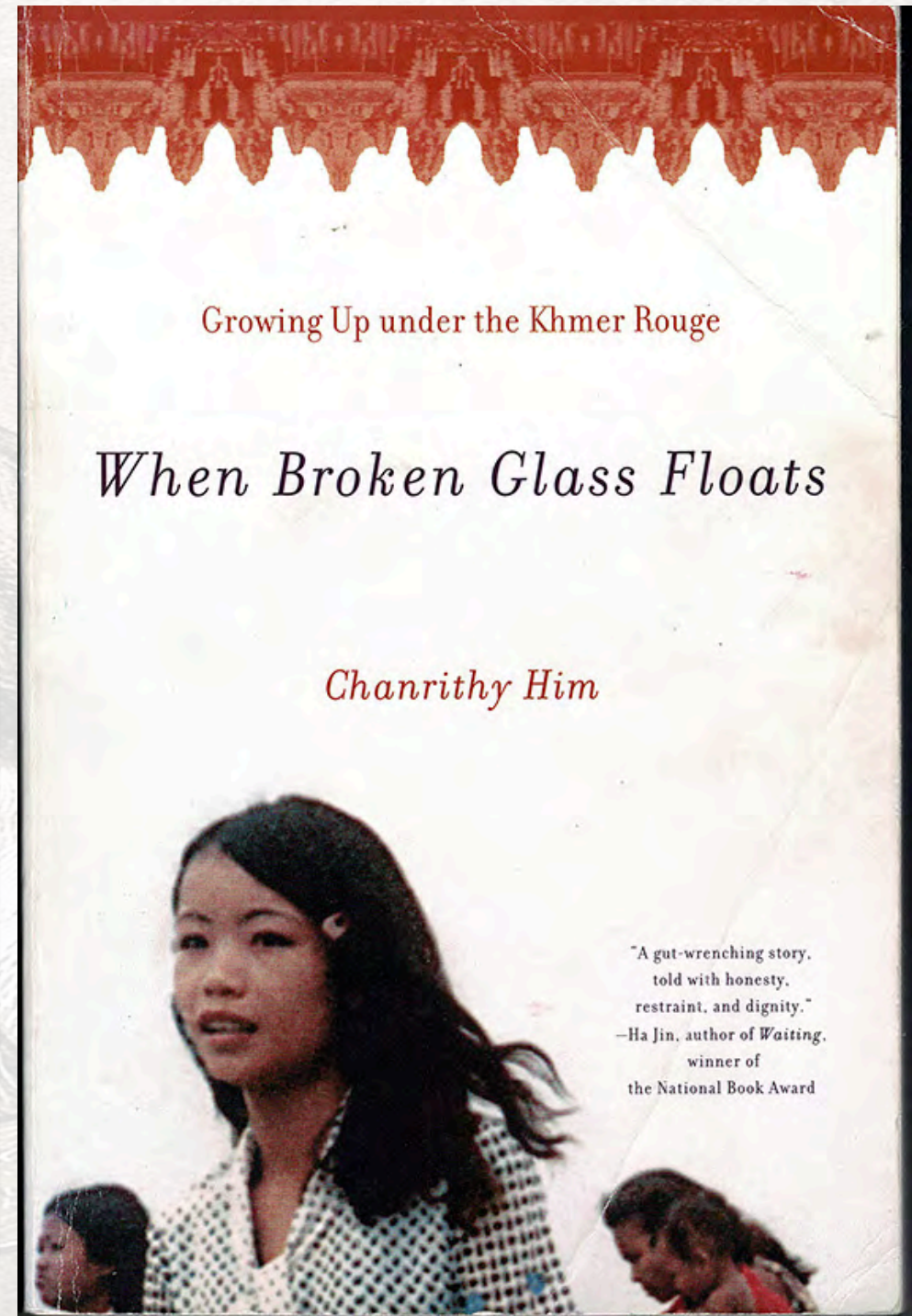
# When Broken Glass Floats

Embracing Sorrow © Stephen Melillo, IGNA 2022-2023, Page 27

#1320 in 5:41 by © Stephen Melillo, IGNA 28 OCT 2022

In her firsthand account about the early 1970s takeover of the Khmer Rouge, author *Chanrithy Him* writes:

“Loss will be God’s, victory will be the devil’s.” When good appears to lose, it is an opportunity for one to be patient, and become like God. But not very long, *p’yoan srey* (younger sister),” she explained, and referred to a Cambodian proverb about what happens when good and evil are thrown together in the river of life. Good is symbolized by *klok*, a type of squash, and evil by *armaeg*, shards of broken glass. “The good will win over evil. Now, *klok* sinks, and broken glass floats. But *armaeg* will not float long. Soon *klok* will float instead, and the good will prevail.”





In reading this heart-shattering work and researching the photos for this dark time in Human History, as well as researching the *Holodomor*, I compiled the following “*not-all-inclusive*” list. There is something *quite* deeply disturbing about the History of Mankind since the fall, the expulsion from the garden, or farther back, the casting out of Satan.

### FAMINES, GENOCIDES & SUFFERINGS

South Sudan 2017  
Yemen 2015  
The North Korean Famine 1994-1998  
Rwandan Genocide 1994  
*Khmer Rouge Cambodian Genocide* 1975 to 1979  
Bangladesh Genocide 1971  
Great Famine in China 1959-1961  
The Ukraine and Belorussia Famine 1946-1947  
Bengal Famine of 1943  
Concentration Camps of WWII  
POWs of WWII  
Croatian Ustasha Genocide 1941 to 1945  
Circassian Genocide 1941-1945  
The Henan Famine 1942-1943  
Nazi Holocaust 1933 to 1945  
*Holodomor* 1932 to 1933  
Kazakh Genocide 1931 to 1933  
The Northwest China Famine 1928-1930  
Russian Famine of 1921-22  
Famine in Persia 1917-1919  
Armenian Genocide 1915-1922  
Northern China Famine of 1876-77  
Andersonville 1864-65  
Irish Potato Famine 1845-1849  
Doji Bara Famine (“Skull Famine”) of 1788-1794  
Chalisa Famine of 1783-84  
PRISON SHIPS of the Revolution 1776–1783  
Great Bengal Famine of 1770  
Zunghar Genocide 1755 to 1758  
Great Famine in Europe 1315-1317



**This photo could be from many wars.  
It is from the “killing fields” of Cambodia between 1975-79.**

The illusion of the Black & White faded photographs from the 1920s, 30s, and 40s gives us a feeling of something long ago, faded to History. But in Reality, all is happening *now* as it always did. There were photos of the *Holodomor* eerily like photos from the *Bataan Death March*, and *Auschwitz*, and on and on. By editing the *Holodomor* photos this morning, I felt I was once again, and hauntingly so, creating the imagery for “**Last World Standing**”. It was as if *none* of those 1000 (*one thousand*) photographs had ever been compiled, edited, and organized into a work that would inspire Peace. It was as if all the work never existed. It was as though the “famine” of Mankind is so replete, it sucks up even the most Spiritual of foods in the vacuum-like abyss of Darkness. Yet, we continue to bravely bang our heads on the Wall, believing that Good will eventually prevail.

***Broken glass floats but eventually sinks.***

As beautiful as the world is, Human History is fraught with a Darkness that can only be ascribed to the profound Nature of Evil residing in even just one too many souls. Those of us who recognize our





To the children of this war-torn country,  
a young British woman brings

# Music of Hope

By KAREN EMMONS

**T**HE soft sound of children singing rises from a garden in Cambodia. Twelve young dancers are moving with fierce concentration, bodies rigid, fingers arcing backwards. Another five youngsters tap out a gentle rhythm on cowhide drums and bamboo xylophones. Watching intently is a young woman, blonde hair spilling over her shoulders as she nods to the rhythm.

As the dancing ends, Catherine Geach gathers seven-year-old Kim Nga into her lap. He hands her his

**In harmony** — Catherine reads with Kim Nga, one of the pupils at the school she founded

favourite story *Beauty and the Beast* and she starts to read. "Once upon a time in a faraway land, there was a magical kingdom"... and so begins the tale of a woman who found joy where she least expected it.

**The Killing Fields.** Catherine Geach was three when she heard the music. Her mother, a sculptor, had put on a record of Brahms violin concerto in her studio in London. The child froze, transfixed by the rich sounds of an instrument whose name she didn't even know. She wanted to make music like that.

Soon Catherine was studying the violin. Her talent was exceptional. By the time she was five, she had played a public solo. At seven she

helped the orphans, and the blind, and the wounded by first learning, and then teaching their own Cambodian Musical Heritage.

In 1999, I learned about Catherine through an article written in *Reader's Digest* and composed the work, "*Lonely is the Knight.*" (from *Stormworks Chapter 1 Prime: Wish to the World.*)

Twenty-one years later, she wrote a letter thanking me for the work. Though, we've never met, this has led to a deep Friendship and our Music-making collaborations.

Catherine has several times played concerts in *La Basilica Minore di Santa Sofia Ukrainian Cathedral in Rome, Italy*. The pre-recorded orchestral backdrops to which she has played has no definite pulse, or what Musicians call a "click". Instead, Catherine has interwoven her Soulful Musicianship symbiotically with the orchestra. This requires great technical

Brotherhood beyond any barrier or difference stand aghast at the ever-continuing onslaught of "man-against-man".

How does one describe *that* in Music?

In the early 1990s, 18-year-old Catherine L. Geach left the U.K. to help war-torn orphans of the Khmer Rouge in Cambodia. It was Catherine who shared the novel written by her friend, **Chanrithy Him**. Catherine

accomplishment as well as Artistry.

For this document, many of the pieces were recorded in her apartment, working around the noises of neighbors and hissing pipes. Into her inexpensive microphone, Catherine either sang or played the Violin from her knees. Such is her dedication to Music and to the spirit of Giving and Sacredness this Music hopes to share.





Unbreaking the Broken

1:00:01:00

1:00:01:00

0:03:33.95

16 Bit

6/10/22

3:33 PM

## Unbreaking the Broken

#1309 in 3:33-34

Music by © Stephen Melillo, IGNA 1 MAY 2022

The world is broken. We know this within the hollow of our own broken hearts. Yet, *unplanned*, and improvised on a piano, this work was recorded at **3:33 PM**. Its duration is **3:33-34**, (*the number of resurrection*). It was originally the **33rd** track on a previously combined album.

God speaks to everyone differently. It's all how *You* see, how *You* hear, how *You* feel and wonder. This piece simply asks you... *to listen*, and in so doing, help *unbreak* the broken.

Godspeed!

Stephen Melillo  
Composer



## Addendum

*Several close friends have told me that I write and release too much Music, and that no one reads libretti.* Seeing this sentence actually written, into a libretto, (*liner notes*) is itself an eye-opener, isn't it?

**Libretto** is the Italian word for “**booklet**”.

Of course, the “call”, or the vocation of Music is not something one can ascribe to a production line, with release dates, and successful marketing strategies. When one is summoned, one responds. And since I have no agent, no representative, I write and make Music with the same frequency as Prayer.

Ironically, if you are one of the few reading this and intently listening, you know what I mean.

In the 1990s, a band director approached me and said, “*I love your Music, but you need to slow down and give us a chance to catch up.*”

“*Do you mean, I should write less Music?*”

At that precise moment, I pictured someone approaching Beethoven after the premiere of one of his symphonies. I imagined a confused Beethoven turning to the well-meaning listener and saying, “*I’m not writing this Music for now, but for the Future.*”

*And so it is with me.* I am leaving an audio and paper trail back to the Prayers that spoke to me, to the world as it was and is and could be, and to a loving Journey back to God. *One day it will be discovered, and rediscovered.* Should one not write a novel or an encyclopedia simply because it will not be ingested in one sitting... or seen at all?

***Let’s take a brief Journey together.*** Perhaps one day, ***you*** will become a ***STORMScholar™***, or a ***STORMAficionado™***, and follow the connectedness of these albums back to their Origins. You can find all of the many PDF Libretti at **stormworld.com** under “**Resources**”.

As of this writing there are **63** Discs (CDs) in **52** Albums, each with many pages of accompanying notes. These represent *only the Music that has been recorded*, approximately **11%** of the complete output of what is today, **1,333** works.

... and all of this Music is related to 3 novels and a Musical.:


***Son of the Storm***

***Only for Now***

***Ahab, a Love Story***

***Death to Moby Dick, a Love Story***





**1974-1976** First sketches resulting in, *After the Storm*,  
Chapter WPIM: **Works for Winds & Percussion in Motion**  
Chapter: **Orchestra & Jazz Works**  
Chapter: **STORMQuest**  
Chapter: **STORMJourneys**  
Chapter 0: **Walk on the Water**  
Chapter 1: **Without Warning**  
Chapter 1-Prime: **Wish to the World**  
Chapter 2: **Wende**  
Chapter 3: **Wait of the World**  
Chapters 5:8: **Writings on the Wall**  
Chapter 13: **Whispers on the Wind**  
*(includes a detailed History of Stormworks.)*  
Chapter 21: **21 Won Way**  
Chapter 34: **SON of the STORM**  
Chapter 55: **Way of the Wanderer**  
Chapter 89: **Worlds Within the World** *(coming soon)*  
**We Hold These Truths** *(coming soon)*  
**Forever Strong, What These Eyes Have Seen** (DVD)  
**Kakehashi: That We Might Live** (DVD)  
**Last World Standing** (DVD)  
**Christmas Passion**  
**In Holy Days**  
**Musical Haikus** by Stephen Melillo  
**Nogard & Dragon**  
**Songs** by Stephen Melillo

**Four Symphonies** by Stephen Melillo  
Music from, **12:01 PM**  
Music from, **Accused**  
Music from, **Aurora**  
Music from, **A Cold Night**  
Music from, **Basque Legacy**  
Music from, **Crossing the Line**  
Music from, **Dark Reflection**  
Music from, **Dwegons & Leprechauns**  
Music from, **Gypsy Girl**  
Music from, **Terrorvision**  
Music from, **They Bite**  
Music from, **Together We Stand Alone**  
Music from, **One Little Finger**  
Music from, **Pluripotent**  
Music from, **Reckoning of Darkness**  
Music from, **Retrograde**  
Music from, **The Unwilling**  
Music for **Unpleasant Situations**  
**Hearts Journey** *(with Jerry Peel)*  
**Where the Warm Winds Blow** *(with Mel Martin)*  
**Love Conquers All**  
**Arise Together** *(Love Conquers All, the Gift)*  
**The GREY**  
**The GREY II-III**  
**The Mass**  
**Embracing Sorrow**





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