

STORMWORKS Chapter 13  
**WHISPERS on the WIND**

TROY UNIVERSITY SYMPHONY BAND  
 RALPH FORD, CONDUCTOR  
 STEPHEN MELILLO, COMPOSER

TROY UNIVERSITY  
 SYMPHONY BAND

Piccolo

Allison Conlan

Flute

Ashley Swenning  
 Melissa Kingsmore  
 Sherri Douglas  
 Kristine Davilla

Oboe

Ashley Green  
 Erin McLaughlin  
 LaChelle Brown (EH)

Bassoon

Tony Hawthorne, Jr.  
 Hayley Canterbury (*alumnus*)

Clarinet

Tiffany Reeves  
 Caitlin Lancaster  
 Joseph R. Austin  
 Haley Jackson  
 Jamie DeFord  
 Kathryn Zehner  
 Jennifer Wyatt  
 Bonita Dungan  
 Meghan Kelly

Bass Clarinet

Casey Farris

Eb Contrabass Clarinet

Andy Anderson

Alto Saxophone

La'Roy Bodiford  
 Christopher Hall

Tenor Saxophone

Michelle Boyce

Baritone Saxophone

Matthew Woulard

Horn

Mary Allison Richards  
 Lori Galemore  
 Zachary Dobos  
 Jeremy Leach  
 Elizabeth Weeks

Trumpet

Daniel Arute  
 Rhett Griffith  
 Jackie Blondheim  
 Nick McDonald  
 Michael Johnston  
 Alyse Hudson  
 Chris Jeter

Euphonium

Adam Hudson  
 Josh Batte

Trombone

Bryan Segraves  
 Rebecca Dumas  
 Martin Sager  
 Bobby Lee

Bass Trombone

Brandon Poiroux  
 Alex Johnson

Tuba

Brett Johnson  
 Mason Sharpe  
 Matthew Henderson

Percussion

Bryden Atwater  
 Joshua Johnson  
 Mark Turner  
 Chase Hodge  
 Adrienne Bedsole  
 James Orndorff  
 Melody Vistart  
 Andy Stawick  
 Lee Stacks

Timpani Edward McFarland

String Bass A.J. Lowe

Piano Brian Kimbrough

Harp/Voices David Samuel

Voices Olivia Sanchez

PAD Bass Scott Sexton

Last World Standing Vocal

The combined Souls of those who gave their lives  
 that *we* might live...

Orchestral Vocals

Michael Hix

Associate Engineers

Sean Weiler & Eric(h) Ward

Director of Bands

Ralph Ford

Associate Director of Bands

Mark Walker

Director, John M. Long School of Music

Larry Blocher

Conductor Emeritus

Dr. John M. Long

Recording Engineer

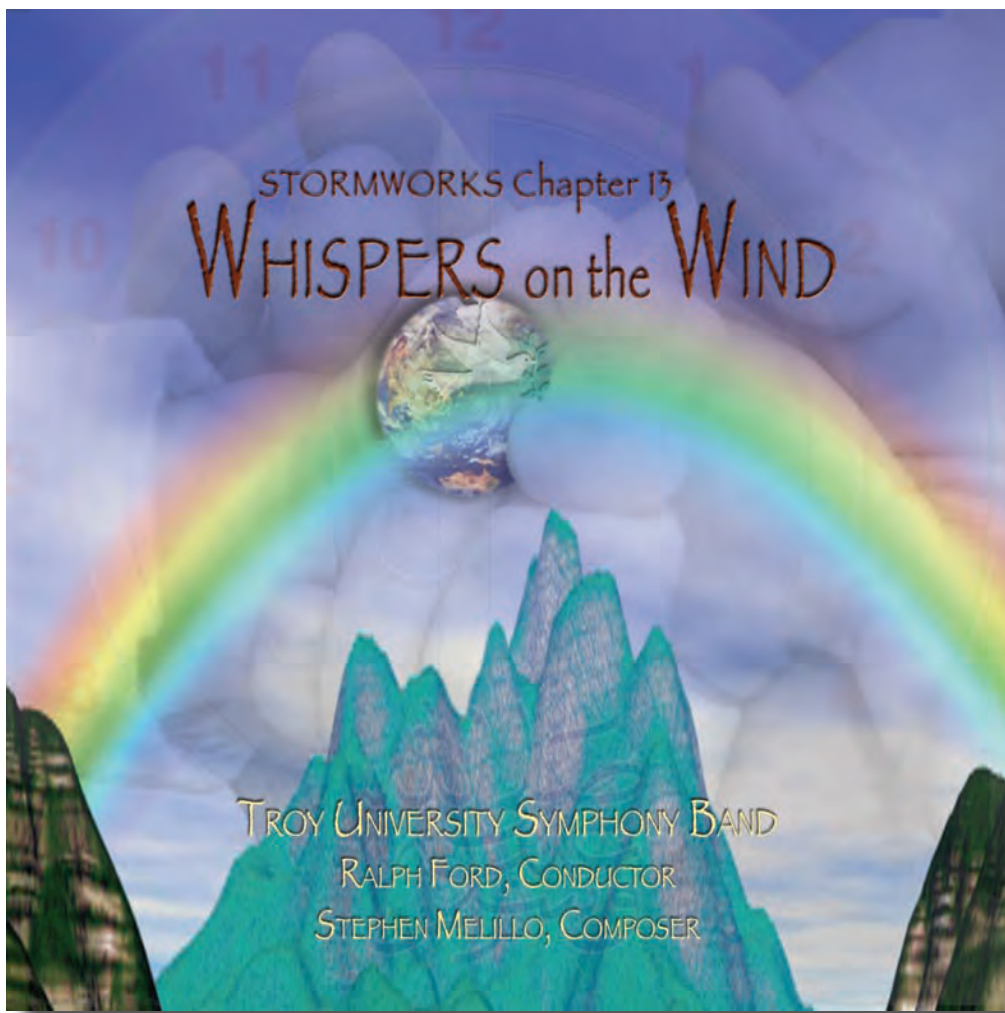
Chester Bean

Photographer

Andrew Fritzinger

Special thanks to, Dr. Jack  
 Hawkins, Jr. Chancellor,  
 Troy University, Michael Hix,  
 Carla Gallahan, Tim Phillips  
 and Ray Smith of the Troy  
 Music Faculty, to Jim Sault of The Porter Music Box Company and to the good people at The  
 Christmas Attic in Alexandria, Virginia for allowing the 33-year-old dream to come true on  
 their Porter Music Box .





25 December 2008, Christmas

Because of this Digital Libretto, the constraints of limited page numbers are gone. Sharing with you is more complete.

Though the *STORMWORKS Chapter 13: Whispers on the Wind* libretto is set up on 11 X 17 paper, please choose **FIT TO PAGE SIZE** in your most recent and free downloadable version of the Adobe Acrobat PDF print dialogue box.

There's a wonderful paragraph in *I ROBOT* by Isaac Asimov, with whom I shared collaboration in the 1980s. He speaks about the advances of technology to the point that one day "*we can even get a robot to cry.*" His final sentence though is a quick undoing of all he had just set up. "*But why? Human beings do it so much more cost-effectively.*"

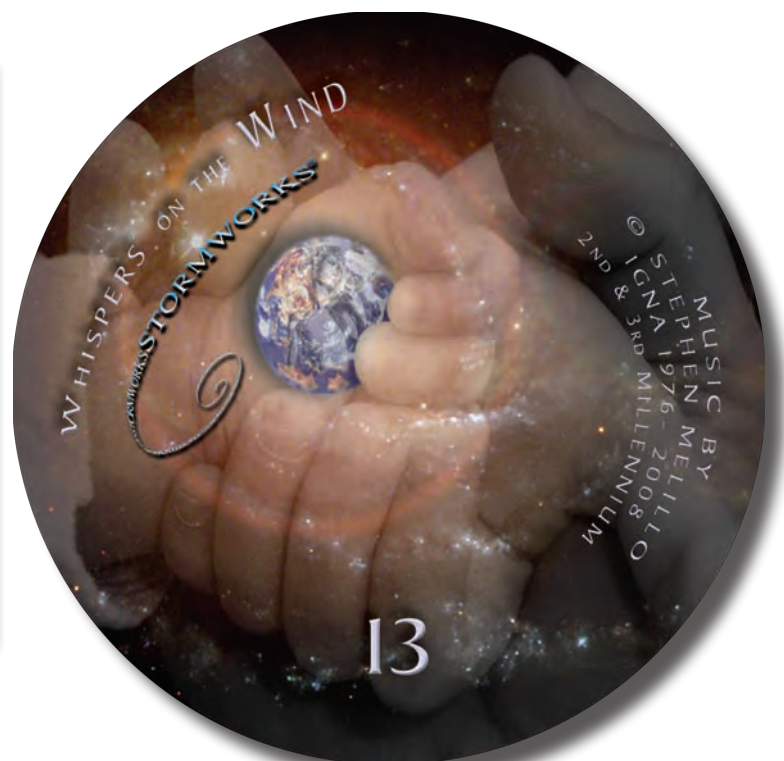
As you read these score notes and consider the many uses of the state-of-the-art "technologies" employed, you might find the following comments at odds.

In the 1950s, when scores like *BEN HUR* were recorded, a device called a *Decca Tree* was used. That is, **3 microphones** were placed in front of the ensemble and recorded *that* ensemble with *its* Musicianship, in *that* configuration, in *that* space, at *that* Time.

Please look at the photo on the next page of the **TROY UNIVERSITY SYMPHONY BAND**. These are Future Music Educators I have grown to respect. From powerful and inspired beginnings with **Dr. John Long** and through the down-to-earth and caring education offered to them by fellow composer and friend, **Professor Ralph Ford** and the rest of Troy's talented teaching staff, there are *fortunate* kids somewhere in the future who will one day have the Musicians on this CD as their Teachers.



Boston 1976



You can see the *Decca Tree* in the photograph. As you listen to the CD recording, keep this picture in mind. With the exception of the *AMA Fanfare, Theme for the Special Olympics, and One Moment to Eternity*, which was recorded in the band room with the **same** 3-microphone system, you are hearing *that* ensemble with *its* Musicianship, in *that* configuration, in *that* space, at *that* Time.

The latest devices of technology have not pitch-shifted their rendering, nor has some inordinate number of microphones and a docile mixing engineer been employed to account for the dimensionality, the sonic scape and the ensemble blend. Again, this is *that* ensemble with *its* Musicianship, in *that* configuration, in *that* space, at *that* Time playing this Music. The room did **not** give us the best possible response for certain frequencies... and I would have preferred a deeper space to allow for a further recessed Percussion, but we remained true to the parameters of that moment. No tampering. Perhaps one day, we'll record on the MGM sound stage and allow the "*instrument of the room itself*" to add that last wonderful dimension. We have that to look forward to! Until then, this *sound* is a picture of more than 30 years of experimentation in seating, and the simple use of modern-day electronics and orchestration. Enjoy!

And to the fine Future Music-Educator Musicians of Troy University... **Thank you** and Godspeed! Love always, U.S.A! (*Uncle Steve of America!*)

- Abby Adams
- Bucky Alleman
- Sonya Babbitt
- Christina Banks
- Lauren Boone
- Rebecca Brown
- Gene Butler
- Christopher Cherry
- C J Cox
- Candace Dixon
- Douglas Dobos
- Lauren Edwards
- Josh Etress
- Mary-Anne Gillis
- John Glover
- Russell Green
- Justin Harden
- Lamar Hawthorne
- Latrese Hodge
- Lee Hughes
- Brittany Johnson
- Ashton Jones
- Joseph Keener
- Carrie Kennedy
- Bryant Kimbrough
- Kristal Lawrence
- Joseph Melancon
- Melissa Mikul
- Allison Miller
- Jesse Pace
- Melanie Perry
- Philip Peters
- Chris Petre
- Heather Ralson
- Tyler Ray
- Patrick Roberts
- Josh Scalf
- Maggie Schmidt
- Jessica Szerszynski
- Stacey Tew
- Joe Tiemann
- Melody Vistart
- Jeff Weaver
- Bobby Williams
- Joshua Wine

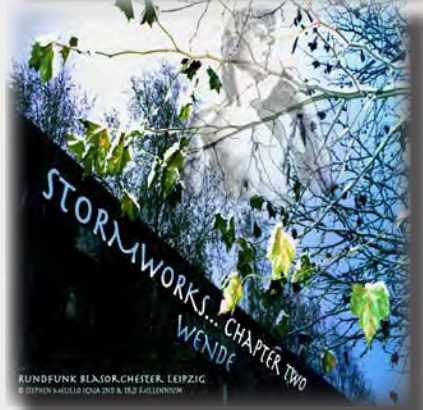
Three pieces were recorded in the band room at a later date. Those Troy University Musicians are listed here with gratitude.

# TROY UNIVERSITY SYMPHONY BAND

## May 2007



**Challenge. What should... what could... come after this?**



## **STORMWORKS® CDs... More than accessible Music, they are WORLD History.**

**STORMWORKS Chapter 0** was the last recording made by the combined forces of World Class Bassoonist, Dorian Cook, Musicians of the Rotterdam Philharmonic, The Bachkoor Bach Chorus of The Netherlands & The Dutch Royal Military Band. Music from this CD has been played and recorded in 26 countries, with *After the Storm* rendered in Singapore to an audience of over 2 million.

**STORMWORKS Chapter 1** was a whirlwind, record-breaking sight-reading and recording session, all done under adverse and challenging conditions. In just 12 grueling hours fine Musicians of the combined U.S. Army, Navy, Air Force & Marine Bands joined by select college and professional players, rendered this first look at the Music from *Stormworks*. This is the 5th edition of this CD.

**STORMWORKS Chapter 1'** was recorded at Troy University in May of 2006. Mr. Ralph Ford not only prepared the ensemble, but experienced first-hand the merits emerging from the Music and related Teaching Tools. Ralph has already composed for the electronic orchestration as called for in *Band of the 3rd Millennium...* and his students have requested that *“making a STORMWORKS CD be made a part of the curriculum each year.”*

**STORMWORKS Chapter 2** was recorded by an ex-East German ensemble from Leipzig, exactly **10 years** after the Berlin Wall came down. This document, with its 36 wind players, traces the History of Oppression to Freedom. Be sure to read *all* the liner notes! The saxophones needed to be hired separately. Why? Because Hitler had banned the use of saxophones, a tradition which until Chapter 2 had remained intact with this organization. **WENDE** is the German word which describes the Wall coming down. The title was given by one of the saxophone players!

**STORMWORKS Chapter 3** was recorded in The Netherlands by what was at that Time, the finest Band in the World. It was the first and *only* Time this ensemble chose to record the original Music of a single composer. Conducted by Maurice Hamers, *Wait of the World* represents one of the finest recordings of original Music for Band yet recorded. It traces the Journey of Man, from his murky beginnings to his great Calling... into Heaven and beyond...

**STORMWORKS Chapters 5:8** represents one of the greatest gestures of World Peace and the Brotherhood of Man yet demonstrated. Nominated in 4 categories in the first round of the **49th Grammy Awards**, this World Historic document commissioned by Germans, Jews, Americans, Japanese, Austrians, Italians... and more, is rendered by 143 World Class Musicians of the Japan Air Self Defense Force joined by two Choirs from Shenendoah and Old Dominion Universities. For more on this triumph in Music and Healing and on all the **STORMWORKS** Recordings, click on **HISTORY is MADE** at the **STORMSite**.



## STORMWORKS Chapter 13 Whispers on the Wind



### IN EINEM ANDEREN LICHT

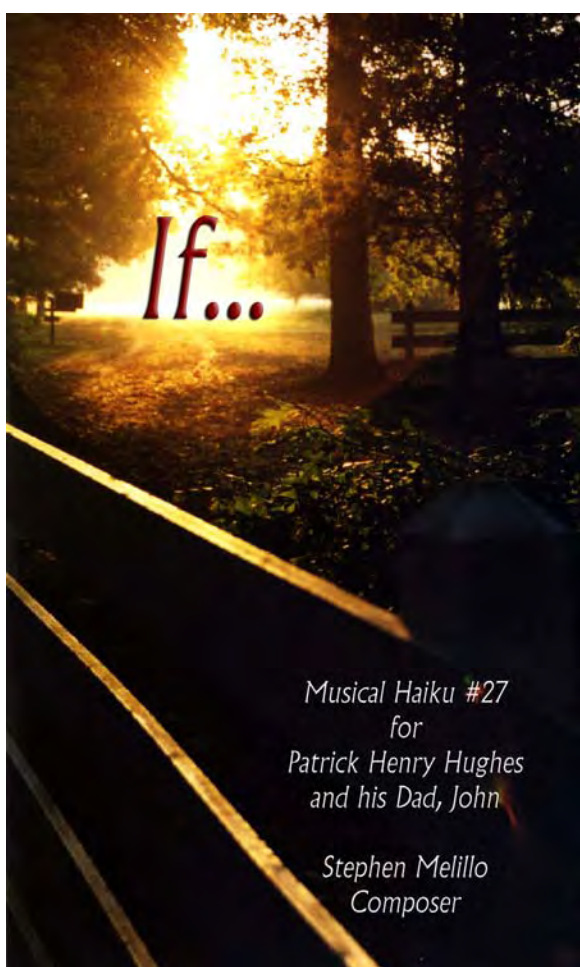
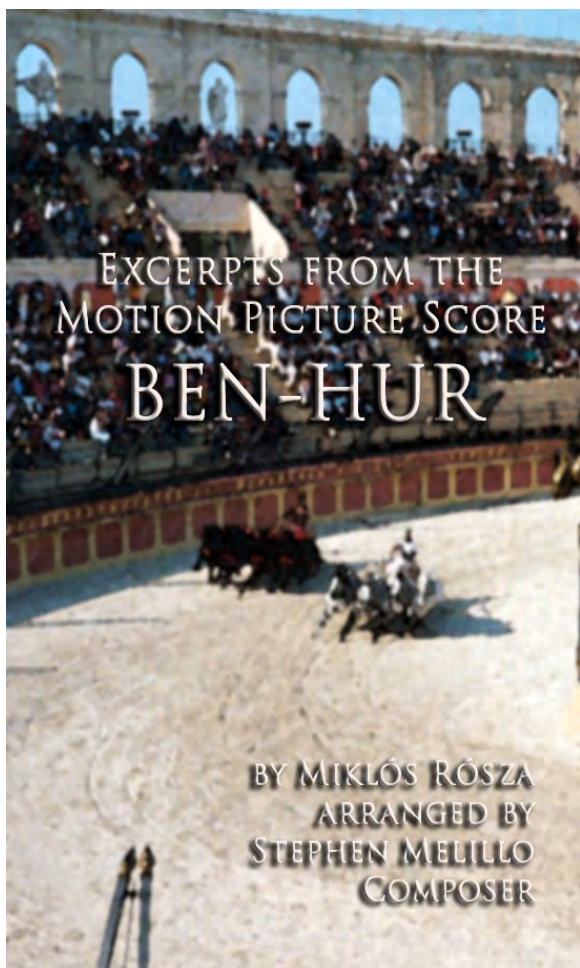
#942 at 4:46 for Band of the 3rd Millennium  
by Stephen Melillo © IGNA 12 March 2006  
2nd & 3rd Millennium in Germany  
Commissioned in Concert

by Canandaigua Symphonic Band, New York, Mr. Thomas Davis, Conductor  
by The Red Land High School Wind Ensemble, West Shore School District,  
Lewisberry, Pennsylvania, Robert C. Starrett, Director of Bands,  
and by Mr. David E. Knott & the Bishop McDevitt High School Band,  
through the gracious support of the Music Association,  
Dedicating this work to all the members of the band and their ability to see  
Music IN ANOTHER LIGHT.

Dear Herr Rundel, On this day, 21 June 2006, an 83-year-old friend of mine named "**Bliss Alexander**" left this world for the one in Another Light. Bliss was a 21-year-old trombone player who once played with Tommy Dorsey. His musical career was cut short when he hit the beaches of Normandy on 6 June 1944 and later fought his way into Belgium. Like *Musashi*, Bliss was a Man of Architecture and Art and Music... not war. But as well you know, the events of the world often summon such Men... on both sides... to meet in conflict. Were you and he to have met in a different time and in another Light, there might not have been a war. Romantic perhaps, but such are the feelings often summoned by Music. In Another Light, *In Einem Anderen Licht* is but another small Prayer in the current and vast 111 pieces that comprise *STORMWORKS...* wherein resides the

interconnected Story. I leave you with this quote by **Robert E. Lee**. Vielen Dank und Godspeed!

*"My experiences of men has neither disposed me to think worse of them nor be indisposed to serve them: nor, in spite of failures which I lament, of errors which I now see and acknowledge, or the present aspect of affairs, do I despair of the future. The truth is this: The march of Providence is so slow and our desires so impatient; the work of progress so immense and our means of aiding it so feeble; the life of humanity is so long, that of the individual so brief, that we often see only the ebb of the advancing wave and are thus discouraged. It is history that teaches us to hope."* General R.E. Lee, letter to Lt. Colonel Charles Marshall, shortly before Lee's death, quoted in Charles Flood, *Lee: The Last Years.* 1981



**Music from BEN-HUR**

*Music by Miklós Rózsa © 1959,  
Arranged with the kind permission of  
ALFRED Publications in 5:15  
by © Stephen Melillo IGNA 26 October 1986*

Two weeks prior to our 1986 Christmas concert, I arranged the *Music from BEN-HUR* for a band composed of 63% freshmen. Played 2nd, long applause interrupted the flow of the concert, until finally, our timpanist's father came up onto the stage and hugged his son. So overwhelming was the emotion, that eventually *all* of the parents came up on stage to hug and applaud their children. *Wow!* Such is the effect of *Miklós Rózsa's* Music. It appears on this CD with Alfred Publications' kind permission because it is very much a part of the *Stormworks Story* presented here in **Chapter 13**... Past, Present, Future. In fact, The *THEME for the SPECIAL OLYMPICS* is very much the result of *Miklós Rózsa's* inspiring Love and Passion in Music. When the hand of Jesus enters the screen in answer to a dying Ben-Hur's prayer... only 4 notes sound. These "crossing" notes, as would often appear in the Music of JS Bach, spoke to me of the Infinite forever residing in Music. I thank my hero, *Miklós Rózsa* for his inspiration and for his Love and for his Passion.

**IF**

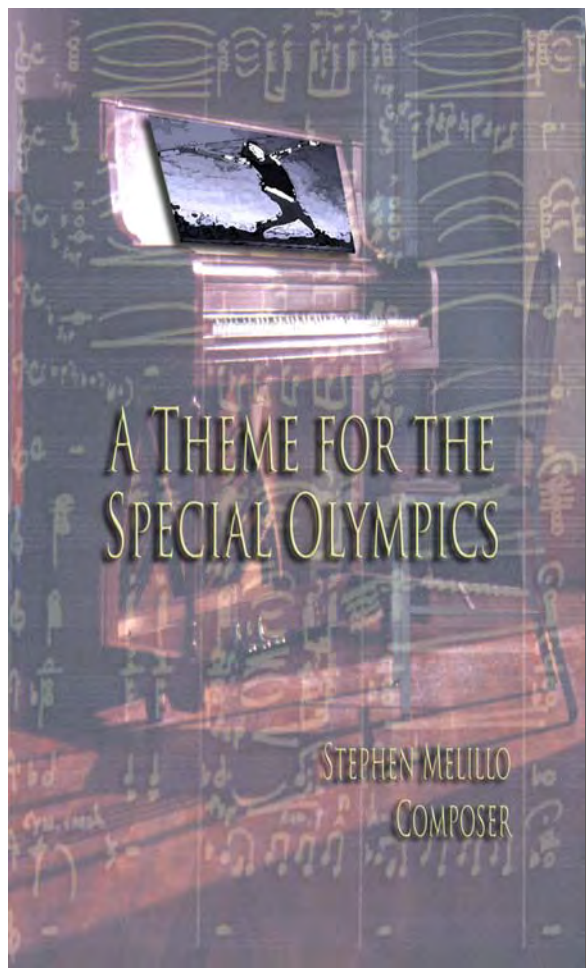
*for Patrick Henry Hughes and his Dad, John  
#946, Musical Haiku #27 in 2:27 by Stephen Melillo © IGNA 14  
February 2007, 2nd & 3rd Millennium*

*If you can keep your head when all about you  
Are losing theirs and blaming it on you,  
If you can trust yourself when all men doubt you  
But make allowance for their doubting too,  
If you can wait and not be tired by waiting,  
Or being lied about, don't deal in lies,  
Or being hated, don't give way to hating,  
And yet don't look too good, nor talk too wise:*

*If you can dream--and not make dreams your master,  
If you can think--and not make thoughts your aim;  
If you can meet with Triumph and Disaster  
And treat those two impostors just the same;  
If you can bear to hear the truth you've spoken  
Twisted by knaves to make a trap for fools,  
Or watch the things you gave your life to, broken,  
And stoop and build 'em up with worn-out tools:*

*If you can make one heap of all your winnings  
And risk it all on one turn of pitch-and-toss,  
And lose, and start again at your beginnings  
And never breath a word about your loss;  
If you can force your heart and nerve and sinew  
To serve your turn long after they are gone,  
And so hold on when there is nothing in you  
Except the Will which says to them: "Hold on!"*

*If you can talk with crowds and keep your virtue,  
Or walk with kings--nor lose the common touch,  
If neither foes nor loving friends can hurt you;  
If all men count with you, but none too much,  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run,  
Yours is the Earth and everything that's in it,  
And--which is more--you'll be a Man, my son!  
--Rudyard Kipling*



### THEME for the SPECIAL OLYMPICS

#1, Yes, #1 for Band M3 in 3:48

by © Stephen Melillo IGNA 3 February 1979, 2nd & 3rd Millennium  
Resurrected and Commissioned on 21 February 2007,

Ash Wednesday...

by the Good Graces of the Bunnell High School Music Department,  
G. James Miller, Conductor

I'm glad indeed, that the **first** piece I wrote for band was motivated by an innocent desire to Give. That seems consistent with the experience of Band, with the legacy of Music, with the mission of Teaching... with the desire to compose and the longing to share. And so... yes, I'm glad that an unplanned urge to offer something I had not yet done, namely composing a piece, overtook logic. Interestingly enough, when I began *STORMWORKS*, the result of being rejected by publishers for 11 years, I used the phrase, "Sometimes you must Give to the World by Storm." And for those of you who have followed the evolution of *STORMWORKS*, you might recall this excerpt from the early, pre-website newsletters:

*"Sometimes you must GIVE to the world by Storm." Boston 1978. Still unpacked, I was practicing the clarinet and watching television. A commercial requesting help for the Special Olympics aired. Filled*

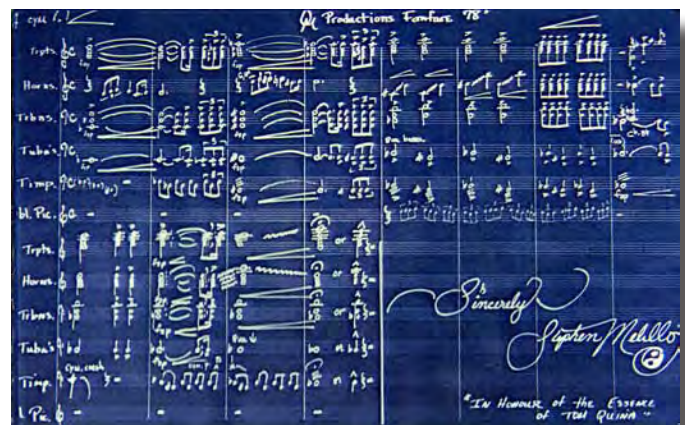
*with boyish enthusiasm and unparalleled naivete, I decided to send the ultimate Gift. I would compose a piece of Music! Yes! A Theme for the Special Olympics! With adventure, I descended to the Boston Conservatory Dorm Room Basement, there to find in the 88 keys of the untuned piano a Theme worthy of the Special Olympic athletes! This would be my first piece. Needing to test my orchestration, I asked Chester Roberts, principal Tuba with the Boston Symphony, and our brass ensemble conductor if he would read down a 12-measure fanfare. My little Panasonic recorded the reading. Encouraged, I proceeded to create my first work for Wind Ensemble... a Gift. In 3 days, I ventured to the Boston Conservatory Wind Ensemble rehearsal. "Mr. Corley? Would you please read this piece for me?"*

He did. I taped it. I packaged the cassette with a nice letter and sent it... and never heard anything more about it.

As SYNC/Fate would have it, **and I ask you, what are the odds? ... The 2007 Special Olympics** were held at **TROY University** on the very day that we recorded this piece originally composed **28 years ago!**

Here on this CD is that piece, even now, a Gift.

It is a reminder that rejection has nothing to do with Music. We make it because we *must*... and accepted or not, it remains the honest expression of one of our greatest traits... the desire to Give. That's why, after all these years, it has been resurrected. Formally 'accepted' or not, this Music is a Gift to the athletes of the **Special Olympics** and to all those who face the inward struggle with the Heart of a Hero. To such Souls, I remain a simple documentarian... encapsulating their great Living in Song.



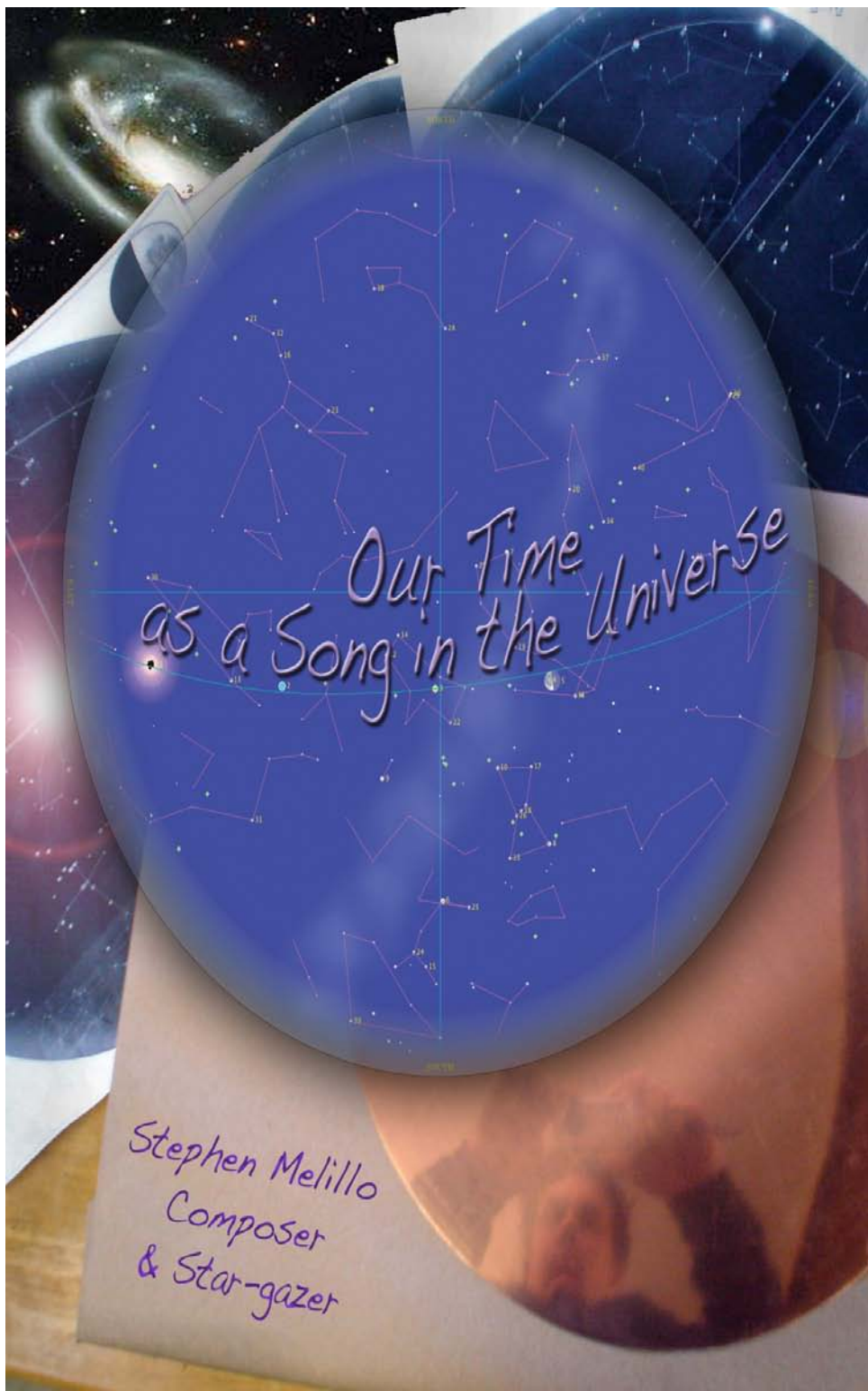
### OUR TIME as a SONG in the UNIVERSE, Whispers on the Wind

Musical Haiku #29, #949 in 6:44, Scored for Wind Symphony of the 3rd Millennium  
with Prerecorded CD of Porter Music Box Disc

by © Stephen Melillo IGNA 7 May 2007, our 1st "Mom's Birthday" without her..., 2nd & 3rd Millennium

Commissioned by the Jakarta International School Wind Ensemble.

Dedicated to the Republic of Indonesia whose motto is "Unity Through Diversity." Indonesia's many ethnic groups, religions and peoples are connected in this circle of humanity located on the Ring of Fire, forged in the greater life cycle of the world and the universe in which all people are now connected. John Salminen, Director



The Miracle of Time and Life is like the **STAR DISC**, now in your care... it is in *rotation*, playing a Song that has *always* been there, *waiting* for us to listen...

What you are about to read in the following pages is Poetry in the eyes of those still filled with child-like Awe & Wonder. As Lao-Tzu has said, "*When Man loses his sense of Awe there will be disaster.*" It took me more than **30** years... in fact, and I just realized this, **33** years... to bring this piece from Silent imagination to the cold black-and-white reality of paper. Intertwined in its final moments of finding a Voice, one confronts the emotion of the Moment... and events which, unlike the process soon to be revealed, could *never* be calculated.

There are a few things you should know while discovering this seemingly innocent work. "**Our Time**" was sketched and in fact, first played by Troy University Musicians on the same day that the ashes of James Doohan (*Star Trek's "Scotty"*) found

their way into Space. That same day, 27 April is Herr Siegfried Rundel's birthday, as well as the birth of Prokofiev. I had finally recorded the Star Disc the day after my Grandmother's birthday, and on the 30th Anniversary of the premiere of Star Wars in 1977. I began setting things to ink on 19 April, the day the American Revolution began. (See, *In a Cause Called Glorious*). During the following days, kids recently killed at Virginia Tech were being buried by their Parents. I cannot come close to imagining their Sorrow and Suffering... but some of that *Tragedy* has found its way into this piece. In keeping with the very Credo of **STORMWORKS** at its inception in 1992, we find these words excerpted from **KINGS ROW** by Harry Bellaman:

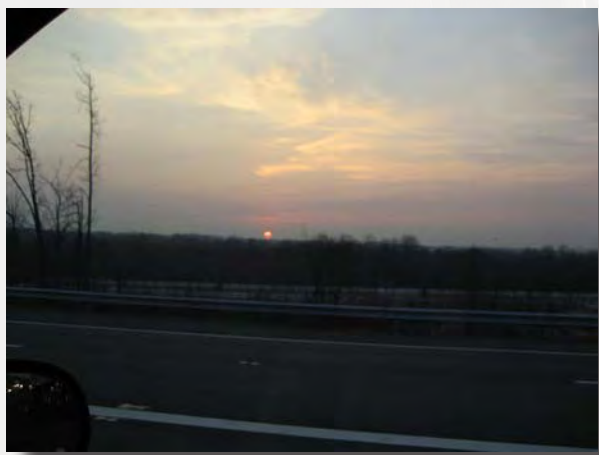
*"This universe was not conceived in beauty. It was conceived in tragedy and travail. It evolved, and continues to be, only in the throes of desperate struggle. Pain, and ugliness, and brute force rule it. In the midst of that continuous hurricane of destruction and death there are born from time to time men and women who resolve this disorder. They create another vision from the fire and dust of disaster. They are poets, and musicians, and artists. That is their answer to the ugliness of the world. They do not ask to be understood. They do not even ask to be liked. But without them we should find the universe an intolerable habitation. They lessen its terrors, and ameliorate the eternal torture of its unanswered and unanswerable questions. They are a gallant company. They go singing down the highways of the world, and the echoes of their words comfort us when they have passed."*

The work was finalized and typeset on **7 May 2007**, our Mother's birthday, and the first birthday since her passing on 16 December 2006. On 7 May, the Beethoven 9th was premiered, and on 16 December, Beethoven was born.

**These** are fitting thoughts for the short "Musical Haiku" you are soon to discover. Yes, endless Symphonies could pour forth from this "idea" and its many permutations and possibilities, but it is better left as it is.

I remember standing in the middle of West Street in Port Chester, New York back in **1974**. There above me was an Infinite sky with an Infinite number of possibilities and an uncertain, yet-to-be-written Future. When I saw the *Porter Music Box* on a family trip to Virginia, I saw everything you are about to read... in an instant.





**Sunrise in Alexandria  
14 March 2007**



**The Porter Music Box  
in a Christmas Store... How fitting!**



**The Christmas Attic  
Alexandria, Virginia  
Thank you!**

The interconnected nature of *STORMWORKS* is difficult to explain in the score notes of any one of its puzzle-like pieces, but something happens on this **Star Disc** that you **must** know. In **1976**, I was at a party while still at the University of Connecticut, and still a physics major. There was a piano, out-of-tune, serving as a table! The memory is all very clear.

I decided to write this very scene into my 1979 book, *Only for Now*. Amidst the noise of the party, I found a small harmonic progression that I would later call the “*storm motif*”. At that Time, I called it the “*sound for God*”. My only frustration in all of this was in sending 300 demo tapes bearing this “*storm motif*” all over Hollywood in the early 1980s, but that is another story. Since that Time, I have written the *storm motif* into many of the “Storm” works, a faith-filled David standing against Goliath-like usurpers.

Well, my friends, you can only imagine what it must have been like for me when I drove up to Alexandria, Virginia after **33** years of waiting only to discover the following. With the generosity of the good people at *The Christmas Attic*, I *finally* played and simultaneously recorded the *Porter Music Box Disc*. That very recording is on your enclosed CD! Can you imagine the chills, the incredible shrinking feeling of humility... when I heard, ever so clearly, melodically and harmonically... the **Storm Motif**?

Yes... it is there... *was* there... always *will be*... there. Even scarier? My original version was in **D**. On the Star Disc it is in **Db**... but remember... that party-table piano in 1976 was... *flat*.

I hope now you will join me in this new Wonder. I pray that with this Music you will find a way to, “**create another vision from the fire and dust of disaster.**”

And selfishly, I hope that you will one day discover **all** of the Storm Works, as together we look at our World, and “**lessen its terrors, and ameliorate the eternal torture of its unanswered and unanswerable questions.**” Then we too may become “**a gallant company and go singing down the highways of the world comforting others when we have passed...**”

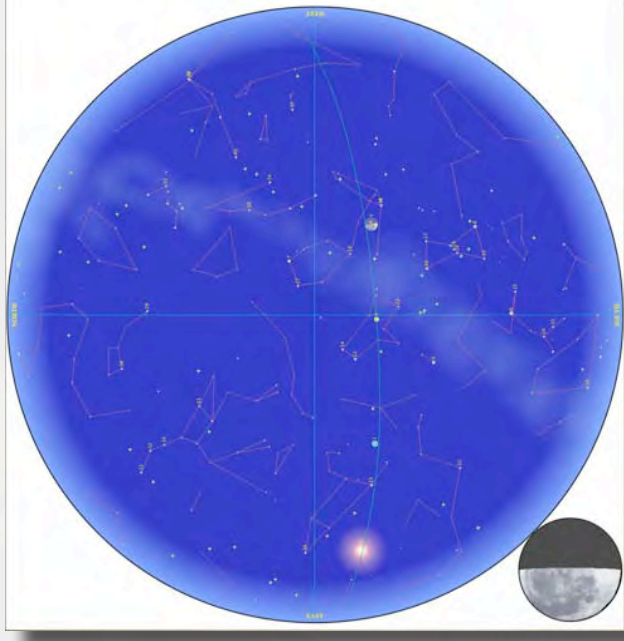
Godspeed!

Stephen Melillo, Composer

.. And now, the Process! ...



**OUR TIME as a SONG in the UNIVERSE**  
**an Idea in Music by © Stephen Melillo IGNA, first in 1974...**  
**Then created as a Porter Music Box Disc on 1 February 2006**  
**and then Composed on 19 April 2007**



**OUR TIME as a SONG in the UNIVERSE** was composed long before any of us were Born. And it will continue to play long after any of us, or any of our greatest of great grandchildren will be around to hear it.

**Premise from 1974:** Did you ever look up at the night sky and wonder what Song the *Universe* played? Not the one you imagine in response to the Infinite, but the one as determined by the position of the Stars? Locked into that “position” is a coded, mathematical message. What does it *sound* like? How does one translate the positions into... “Music”?

Many years ago while visiting the *Natural Bridge* in Virginia, I came upon a **Porter Music Box**. This very large, wonderful sounding music box uses 15.5-inch diameter disks like the one pictured to the left. These disks are punched by means of a special template. The resultant protrusions pluck tines much in the same way a bumpy roll plays a smaller, more common music box. At the moment of “seeing” *The Porter Music Box* and its circular disk, I *instantly* knew how to go about hearing the “*Song in the Universe*”... a “plot” which I had imagined since **1974**. Interestingly enough, **1974** was the very time that *The Porter Music Box Company* went into Business!!! I call this, “**SYNC**”. When they sent me a letter with a **30-year-anniversary** sticker on it, during the *same* Time I was writing about the *30-year* process of *Stormworks*, I knew that something special was soon to unfold!

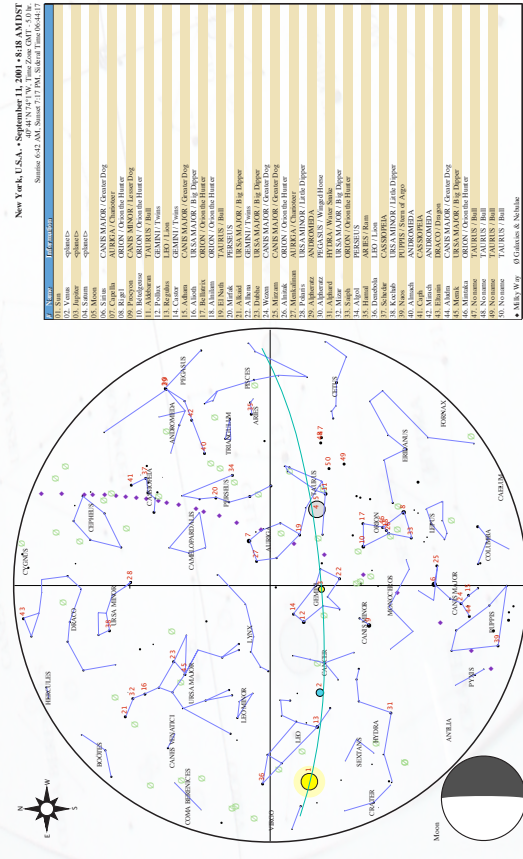
I had developed a kind of tripod that I called a “**Star-gazer**” back in high school days. This was before the days of computer images. **IF** one could take a photograph of the **celestial sphere**,

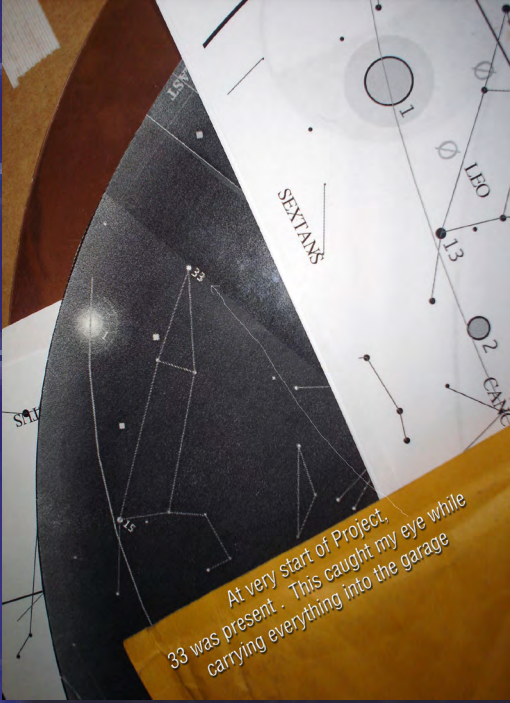
interpolated as a **celestial plane**, and then inscribe the position of the Stars as “punches” on the disk, what “**Music**” would be played? If that doesn’t pique your curiosity, I doubt anything will! Remember that scientists from Pythagoras to Kepler wondered such things!

There are *many* possibilities, but if there was “order” in The Stars, it would reveal itself in any snapshot. With that hypothesis in place and with that understanding of order within order, I chose a **celestial sphere**. Which one might you have chosen? There are *many* possibilities. But on the Great Cosmic Stage, these would produce little differences. **IF** there was a Song to be heard, it was most likely an **Eternal Song** with little, albeit interesting variations. For the date of the celestial plane, **11 September 2001 at 8:18:18 AM over New York City** was chosen. At that moment Spencer Melillo was born. There are other reasons, *Storm* reasons... why this date was chosen. Those reasons are connected to the complete body of work called “*Stormworks*”.

What follows now is a record, a documentation of the process in words and photographs. It is offered as a means of inviting you the Conductor, the Musician, and the Listener into the *Universe* of this **Eternal Song**. Had the technology existed in the Time of Bach or Mahler, I am quite sure that they too, would have conducted this experiment. In that Light, I do this for *them*... **now**.

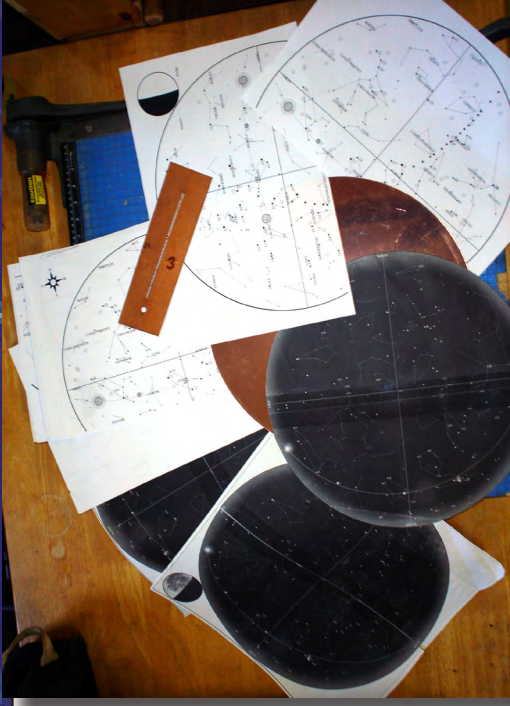
same way a bumpy roll plays a smaller, more common music box. At the moment of “seeing” *The Porter Music Box* and its circular disk, I *instantly* knew how to go about hearing the “*Song in the Universe*”... a “plot” which I had imagined since **1974**. Interestingly enough, **1974** was the very time that *The Porter Music Box Company* went into Business!!! I call this, “**SYNC**”. When they sent me a letter with a **30-year-anniversary** sticker on it, during the *same* Time I was writing about the *30-year* process of *Stormworks*, I knew that something special was soon to unfold!





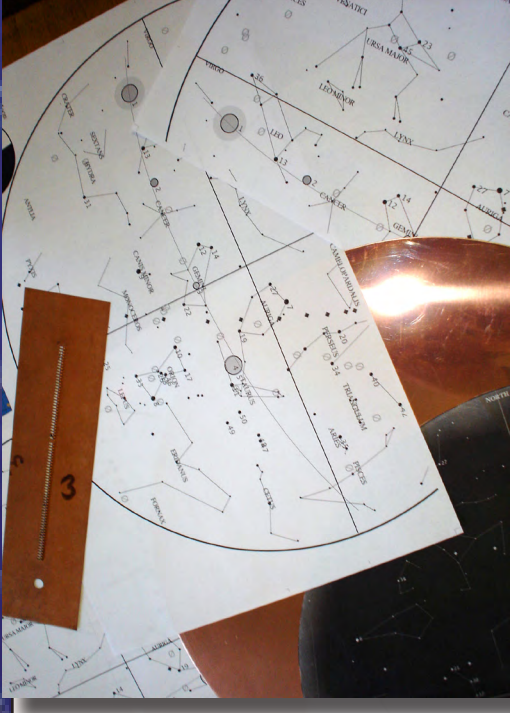
At very start of Project, 33 was present. This caught my eye while carrying everything into the garage

I am compelled to record this. As I moved all of these items into the garage on 1 February 2006, the very first thing which caught my eye was the number 33 in the photo of the chosen **celestial sphere**. This is an interesting SYNC. I include this photograph for personal reasons.

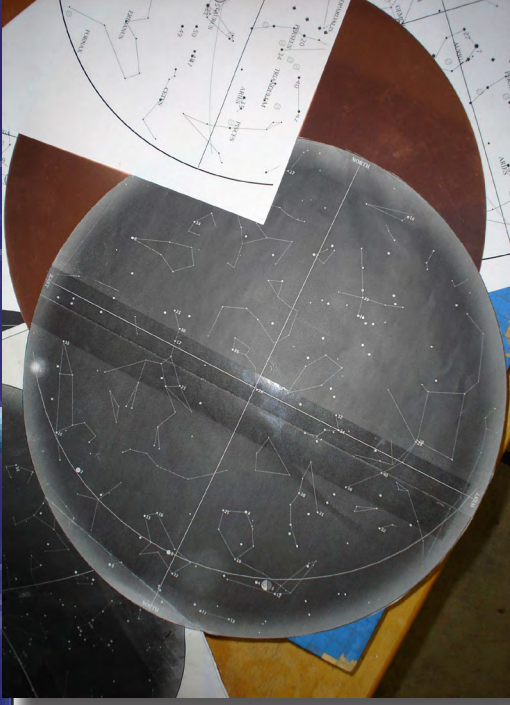


By means of measurement, image capture, printing at different percentages and then finally by tiling an exact-to-scale print as called for by the diameter of the *Porter Music Box Disk*, the final needed pages for plotting the Stars were printed.

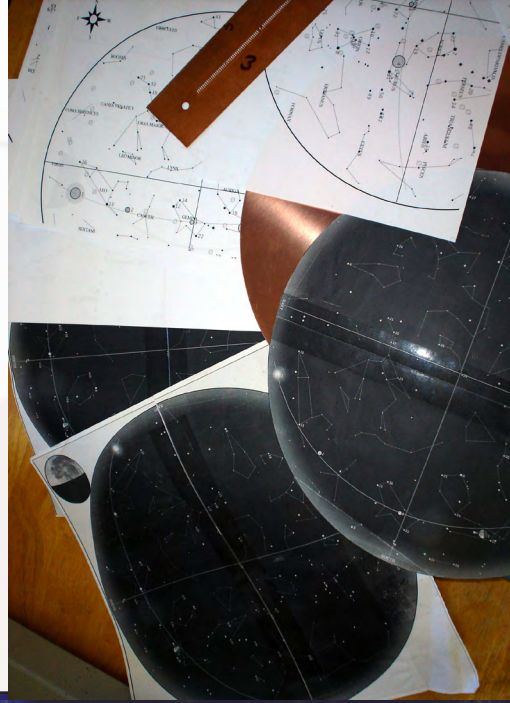
Exciting!



Though indeed it would be interesting to hear each and every Star and Planet regardless of its *magnitude*, the *Porter Music Box* must follow a specific Tines-Template of possible *punches*. I had written a series of letters to Jim Sault at *Porter Music Box Company* beginning in 2003. Jim sent me not only a Disk, but also the Tines-Template to assure accuracy in designing a plot which was playable.



The first scaled image I experimented with was the **white-on-black** version as seen above. Originally, my intent was to puncture the white dots and leave a small mark on the Disk. Later I would embolden the marks, send the Disk to Jim Sault and have him punch out those specific moments. The Stars chosen were based on a *magnitude* which made them visible to the naked eye.



The Tines-Template is the device seen at the right. It has the numbers 3 and 3 on it. It has the same fulcrum as the Disk and is designed to spin around the Disk in the manner of a compass.



Here is a photograph of the printed **celestial sphere** from **11 September 2001** scaled to the 15.5 inch Disk-size.



This photograph shows the Disk sent by Jim Sault of *Porter Music Box Company*. Many thanks to Jim and his Company for his patience and support during this project!

And many thanks to *The Christmas Attic* in Alexandria, Virginia. It was there I eventually recorded the Star Disc on 13-14 March 2007.

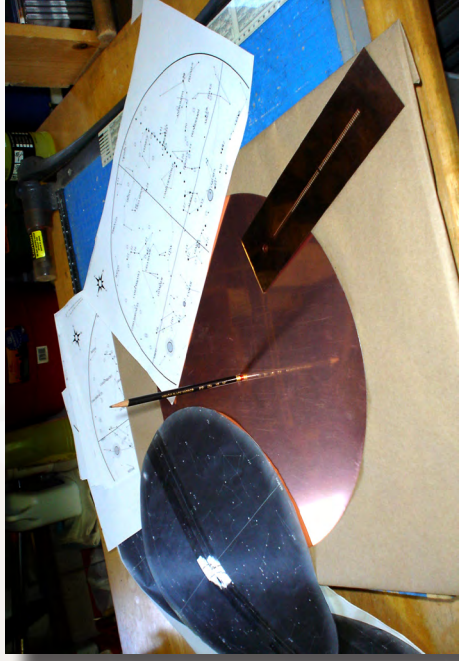


Here is another photograph of the Disk... this time with a captured self-portrait during the process!

**1 February 2006, morning.**

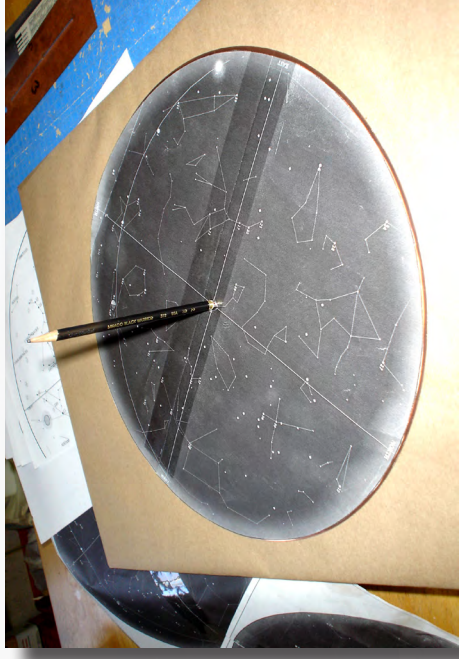


Here is a photograph of the preparation process and the 2 items sent to me by *Porter Music Box Company*. The Disk and the Tines-Template.



More prep. More "setting-up".

The Tines-Template by the way allows for 2 octaves of chromatic possibility across the Disk. All of the Stars and Planets at the selected magnitude fell into those very fine positions! (*That alone is fascinating!*)

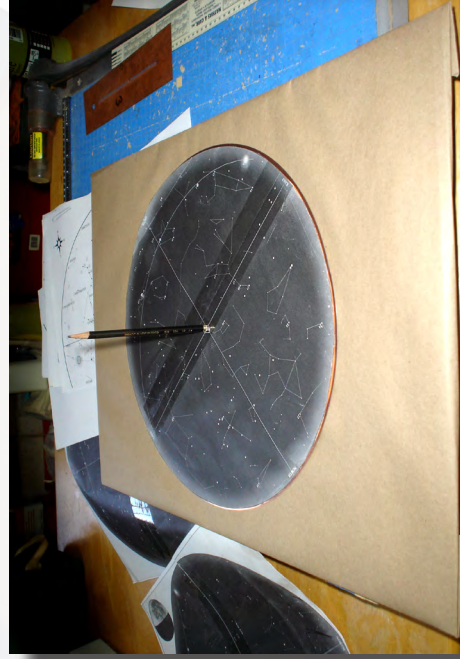


Here, the chosen **celestial sphere** photograph is carefully positioned onto the Disk.

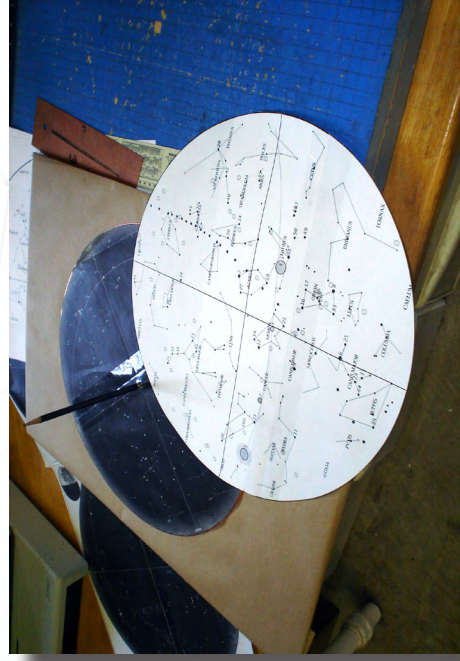


Everything has been arranged, printed, and plotted so as to allow for a consistent correlation between the Stars... and the **Porter Music Box!**

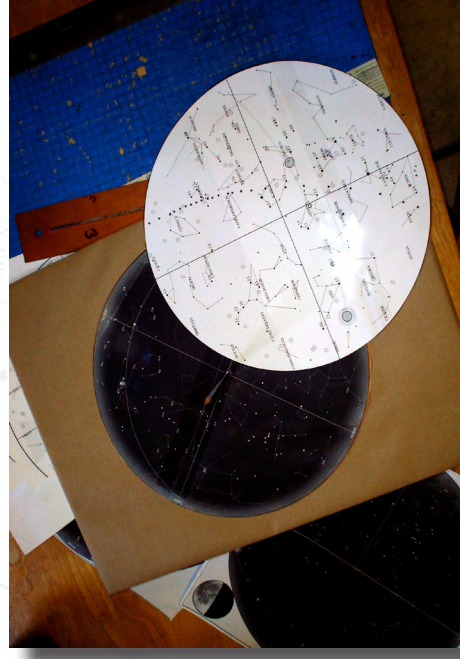
**What an AD for The Porter Music Box Company, and The Christmas Attic!  
8 - ) !**



Here is another photograph of this step. This photograph was taken by Spencer! How could I say no? And it's a nice photo!



Because it was difficult to see the tiny white dots through the small holes of the Tines-Template, I created an inverse image of the **celestial sphere**... an idea for whom I have Father Peter M. Rinaldi to thank! (*See the Holy Shroud of Turin. Also see Escape from Plato's Cave and Wait of the World. Did you know that the Shroud of Turin is present in the Artwork?*)



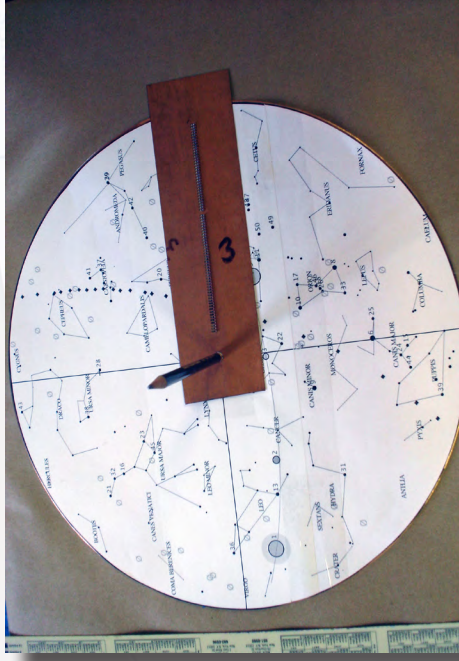
Later, I used a new printout of the **celestial sphere** as made available via computer by *MacAstronomica*, a star-gazing program that mirrors the night sky on a laptop screen.



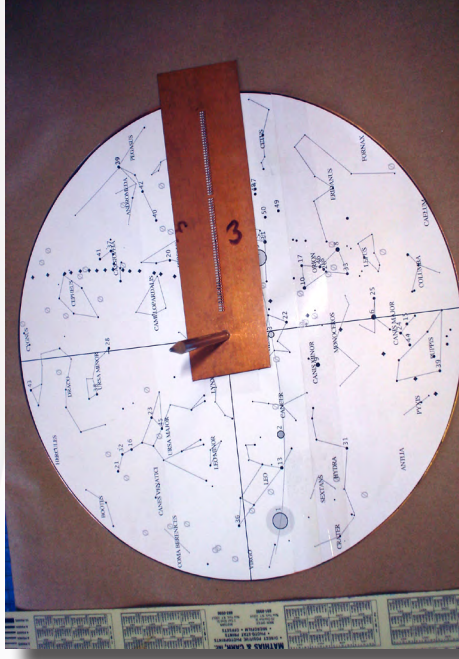
Now, using the new *MacAstronomica's* celestial snapshot, I went back to the "drawing board" as it were, and reprinted, resized, recut and then repositioned the new **black-on-white celestial sphere**.  
Spence wanted to do some cutting himself, so multiple copies were made!



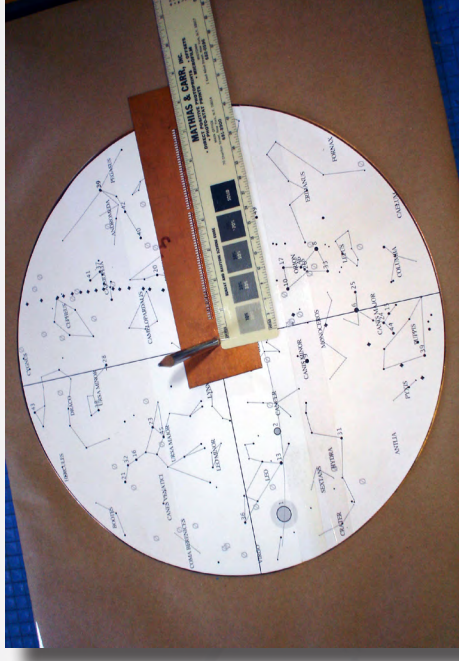
Here is a photograph of the set-up right before the "marking process". Everything, including the layers of paper, the Disk, the background brown paper, all are mounted on a kind of foam board.



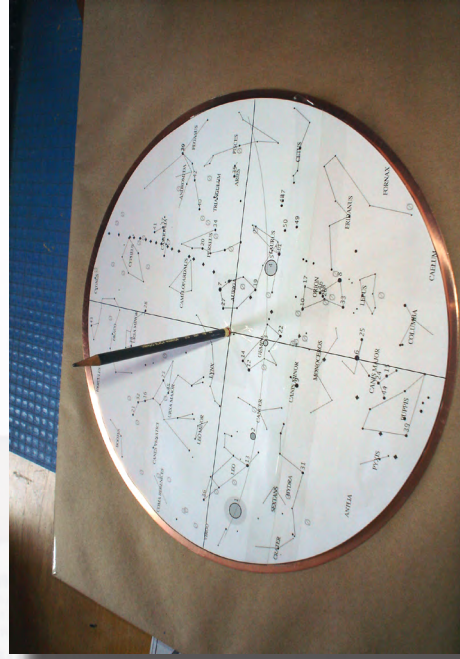
Here, the Tines-Template is carefully positioned onto the **black-on-white celestial sphere**. It will now be rotated. Through the tiny rectangular slots or holes in the Tines-Template, Star positions can be seen and then marked. These Star positions will be **playable** on the *Porter Music Box. WOW!*



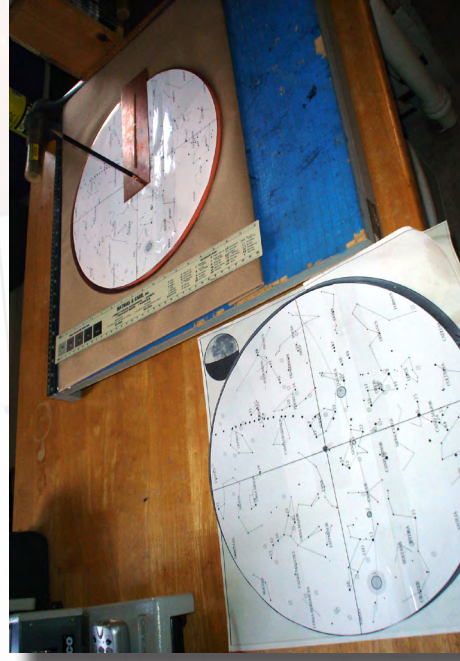
In the manner of a compass, the Tines-Template is carefully, slowly spun around a controlled center point, common to all Disks and graphics.



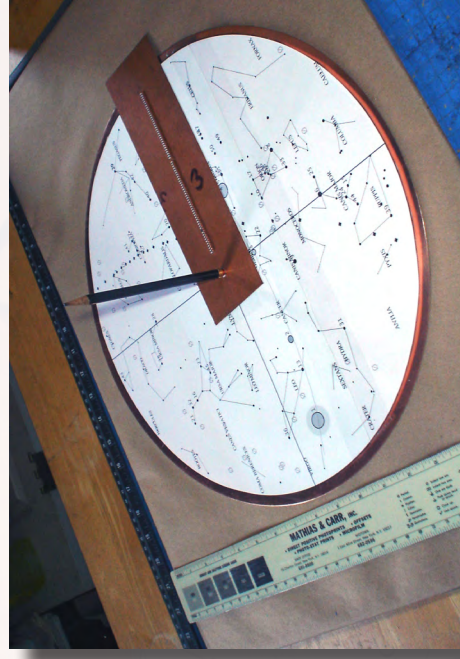
Through the tiny holes of the Tines-Template, and using careful measurement, the Stars will be punctured through two layers of paper and into the foam board.



But first, all positioning must be accurately controlled, and the Stars have to fall within the radius-range of the Tines-Template. The difference between THIS photograph and the one prior, is that now you can see almost 1/2 an inch of the Disk. To meet the needs of the Tines-Template, the entire **celestial sphere** needed to be scaled down and then reprinted.



Final measurements are once again taken.

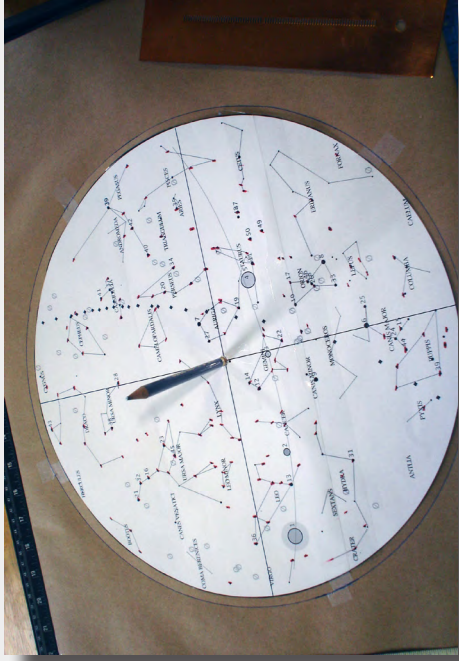


Now, it is time to spin the Tines-Template around the common axis... and painstakingly perforate the Star locations through the brown paper and into the foam board that is beneath the set-up.



Spence was on-hand to assist with the project and watch it unfold...

One of the Inspirations for this Piece looks on. Yes, Spencer Melillo is shown here looking at the "sky" as it was at the very moment of his birth... 8:18:18 on 11 September 2001.



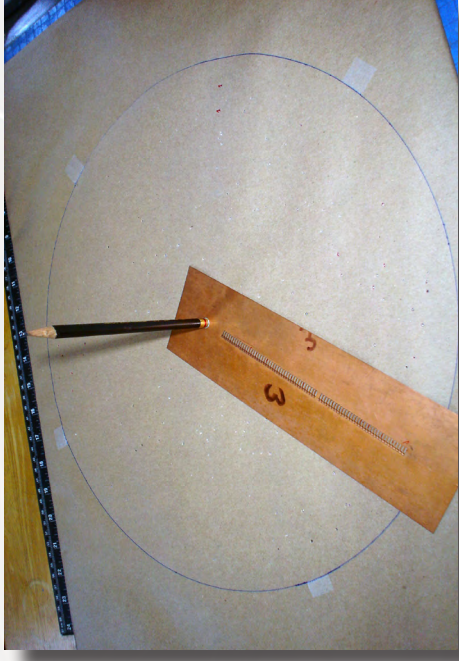
Here is a photograph of the **celestial sphere** after it has been perforated.



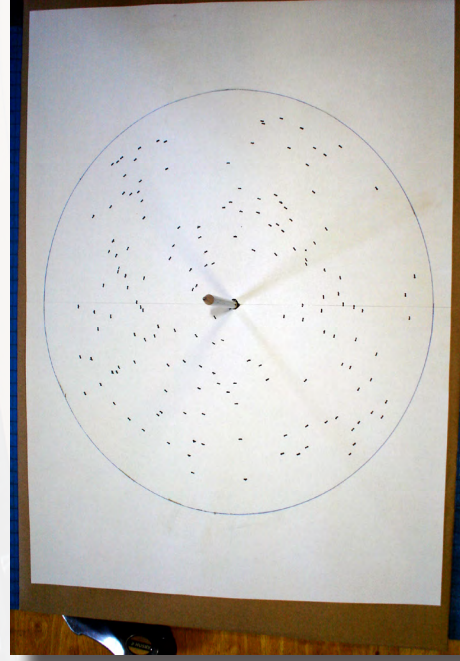
Removing the **black-on-white celestial sphere**, we are left with the perforated brown construction paper. These represent, literally **pinpoint Star Locations**.



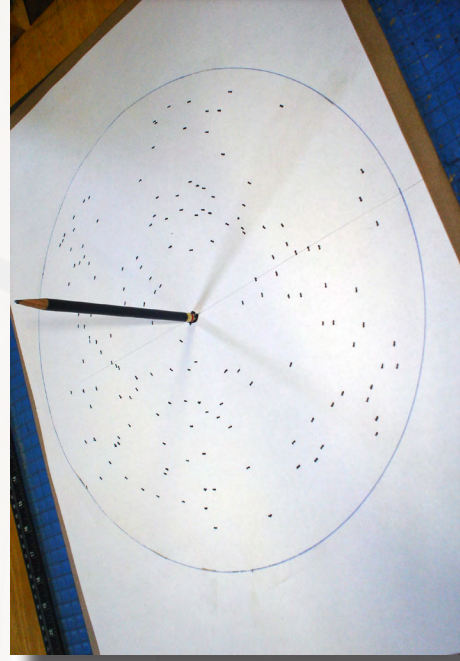
This new perforated "paper disk" will now be cut out and then repositioned over a piece of blank white paper.



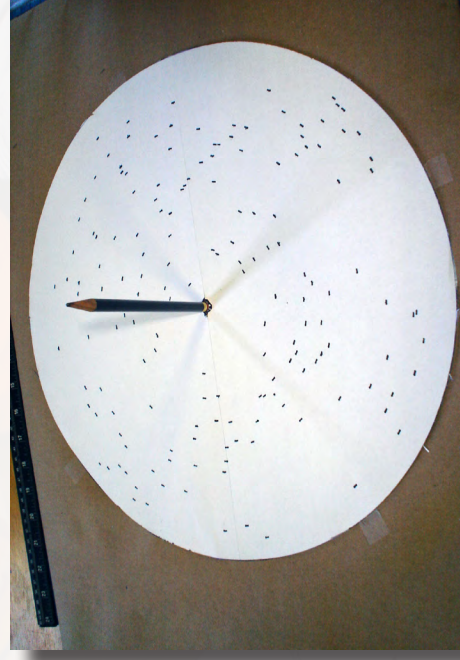
In this step, each tiny dot will be touched by a fine point Sharpie. The new dot will appear on a non-perforated white piece of pre-positioned paper.



Once the white paper has been inked, the Tines-Template is then once again... painstakingly rotated over the dots. This time, the Sharpie is used to fill in the exact **rectangular dimensions** for the punch on each occurrence.



Using this approach and the Tines-Template, the marks are guaranteed to coincide with the *Porter Music Box's* Time Positions. In this photograph, we are now **looking** at the Music! *Chills!*



The **new** Template for the "SONG" is cut. It is carefully lifted from the cutting board, left unfolded and then...



...packaged and sent to *The Porter Music Box Company*. What will these "**dots/punches/Stars**" produce? Will it be recognizable as... "Song"? Or will it become the backdrop Inspiration to a New Song?

Only Time & Fate will tell....  
And now to the **present!**



**One Moment to Eternity  
for Edward S. Lisk**

*Musical Haiku #30, Work #951 in 3:03  
Scored for Small Band of the 3rd Millennium  
by © Stephen Melillo IGNA 2 June 2007  
2nd & 3rd Millennium*

Originally called, *A Prayer for Peace*, it evolved to the working title, *When Man Looks Up*. I knew “Musically” what the piece was saying, but I was having trouble finding the right words for the title.

Finally, *One Moment to Eternity* was chosen. This piece briefly embodies that Heaven-bestowed quality of wonder, as we choose to look up, and in the sky above us, perhaps filled with endless stars, find Hope and the promise of some new and still unwritten Future. In that one moment of choice, we give birth to an eternal Ray... it begins at a point and extends into Infinity.

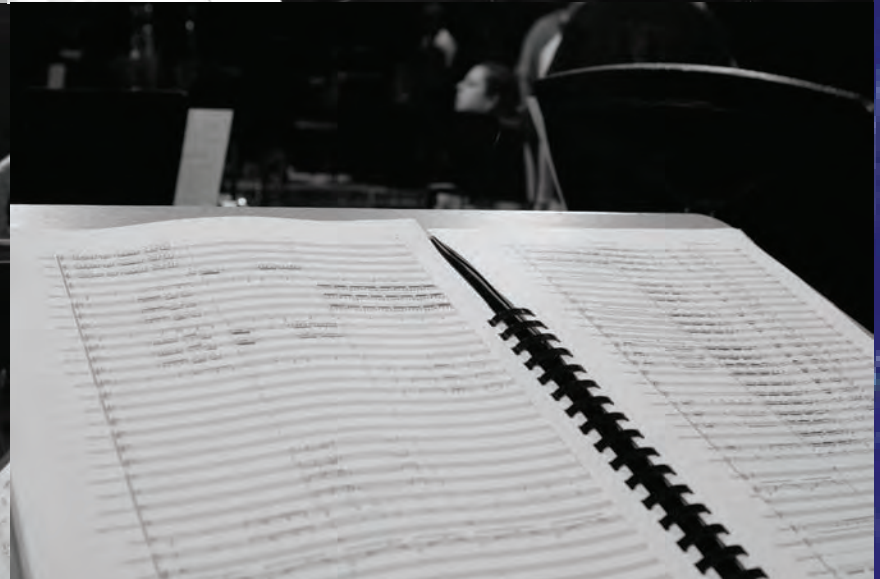
For this reason, this piece has been dedicated to Mr. Edward S. Lisk, who I affectionately call, Sir Edmund! Ed is a Man who has always looked up... looked beyond... looked deeply into, and above. His vision of Music has allowed many young people, and dedicated Teachers still in search of Music’s mysteries, a tangible hold on the intangible.

So... be it only 3 minutes, perhaps just “one moment” in all that might have been written about the endless expanse of the Heavens and our Hearts, it is nevertheless a song back to Eternity... and therefore a gift to Ed. Love and Godspeed!

**AMERICAN MUSIC ABROAD FANFARE  
Commissioned by  
AMERICAN MUSIC ABROAD**

*# 954 in 1:00 by Stephen Melillo © IGNA 29 March 2008  
2nd & 3rd Millennium  
The American Music Abroad Fanfare  
Premiered at Omaha Beach in Normandy on 12 July 2008*









### **ICONOCLAST: The 4th Sign**

#944 in 13:33 for Band M3

by © Stephen Melillo IGNA 25 December 2006, 2-3M

Commissioned by

**HOFSTRA UNIVERSITY SYMPHONIC BAND**

Peter Loel Boonshaft, Conductor

Though it took **13** days to compose and typeset, it was a piece that took almost **50 years** to discover, to grow into, to face, and to divest. Only now, is it right to set it down to paper... only *now*, after all of the events in Japan with the *Chapter 5:8 CD Set: Writings on the Wall*, and only *now* with the right commissioner who inspired me, and only now at the right moment in History. As always, the wonder of *Life-at-this-Moment* inspires this piece, **ICONOCLAST: The 4th Sign**. But what does this mean?

**ICONOCLAST: The 4th Sign** is inspired by the *last* line as presented in the 6th chapter of the Gospel of John.

#### **John 6**

#### **Jesus Feeds the Five Thousand**

Some time after this, Jesus crossed to the far shore of the Sea of Galilee (that is, the Sea of Tiberias), and a great crowd of people followed him because they saw the miraculous signs he had performed on the sick. Then Jesus went up on a mountainside and sat down with his disciples. The Jewish Passover Feast was near.

When Jesus looked up and saw a great crowd coming toward him, he said to Philip, "Where shall we buy bread for these people to eat?" He asked this only to test him, for he already had in mind what he was going to do.

Philip answered him, "Eight months' wages[a] would not buy enough bread for each one to have a bite!"

Another of his disciples, Andrew, Simon Peter's brother, spoke up, "Here is a boy with five small barley loaves and two small fish, but how far will they go among so many?"

Jesus said, "Have the people sit down." There was plenty of grass in that place, and the men sat down, about five thousand of them. Jesus then took the loaves, gave thanks, and distributed to those who were seated as much as they wanted. He did the same with the fish.

When they had all had enough to eat, he said to his disciples, "Gather the pieces that are left over. Let nothing be wasted." So they gathered them and filled twelve baskets with the pieces of the five barley loaves left over by those who had eaten.

After the people saw the miraculous sign that Jesus did, they began to say, "Surely this is the Prophet who is to come into the world."

**Jesus, knowing that they intended to come and make him king by force, withdrew again to a mountain by himself.**

Before further explaining, these related excerpts have also inspired the Musical telling:

#### **Wisdom 2:12, 17-20**

"Let us lie in wait for the righteous man, because he is inconvenient to us and opposes our actions; he reproaches us for sins against the law, and accuses us of sins against our training. Let us see if his words are true, and let us test what will happen at the end of his life; for if the righteous man is God's son, he will help him, and will deliver him from the hand of his adversaries. Let us test him with insult and torture, that we may find out how gentle he is, and make trial of his forbearance. Let us condemn him to a shameful death, for, according to what he says, he will be protected."

### Mark 9:30-37

They went on from there and passed through Galilee. He did not want anyone to know it; for he was teaching his disciples, saying to them, 'The Son of Man is to be betrayed into human hands, and they will kill him, and three days after being killed, he will rise again.' But they did not understand what he was saying and were afraid to ask him.

Then they came to Capernaum; and when he was in the house he asked them, 'What were you arguing about on the way?' But they were silent, for on the way they had argued with one another about who was the greatest. He sat down, called the twelve, and said to them, 'Whoever wants to be first must be last of all and servant of all.' Then he took a little child and put it among them; and taking it in his arms, he said to them, 'Whoever welcomes one such child in my name welcomes me, and whoever welcomes me welcomes not me but the one who sent me.'

### Mark 8:27-35 (The Center. See the "center" of Stormworks... "T" of the STORM, middle movement)

And Jesus went on with his disciples, to the villages of Caesare' a Philip' pi; and on the way he asked his disciples, "Who do men say that I am?" And they told him, "John the Baptist; and others say, Eli' jah; and others one of the prophets." And he asked them, "But who do you say that I am?" Peter answered him, "You are the Christ." And he charged them to tell no one about him.

And he began to teach them that the Son of man must suffer many things, and be rejected by the elders and the chief priests and the scribes, and be killed, and after three days rise again. And he said this plainly. And Peter took him, and began to rebuke him. But turning and seeing his disciples, he rebuked Peter, and said, "Get behind me, Satan! For you are not on the side of God, but of men."

And he called to him the multitude with his disciples, and said to them, "If any man would come after me, let him deny himself and take up his cross and follow me. For whoever would save his life will lose it; and whoever loses his life for my sake and the gospel's will save it.

### ... and finally, John 15: 18-27

If the world hate you, ye know that it hated me before it hated you.

If ye were of the world, the world would love his own: but because ye are not of the world, but I have chosen you out of the world, therefore the world hateth you.

Remember the word that I said unto you, The servant is not greater than his lord. If they have persecuted me, they will also persecute you; if they have kept my saying, they will keep yours also.

But all these things will they do unto you for my name's sake, because they know not him that sent me.

If I had not come and spoken unto them, they had not had sin: but now they have no cloak for their sin.

He that hateth me hateth my Father also.

If I had not done among them the works which none other man did, they had not had sin: but now have they both seen and hated both me and my Father.

But this cometh to pass, that the word might be fulfilled that is written in their law, They hated me without a cause.

But when the Comforter is come, whom I will send unto you from the Father, even the Spirit of truth, which proceedeth from the Father, he shall testify of me:

And ye also shall bear witness, because ye have been with me from the beginning.

The term, "**ICONOCLAST**" refers to a shatterer of illusion. The title and inspiration for this work comes from the "**middle sign, or the 4th sign of John**", the story where Jesus multiplies fish and bread. In this incredibly profound scene, which to my mind is not at all about fish, bread or even miracles, Jesus, who must one day face the unreasonable tumult of an agonizing death, is given the opportunity to bypass all that had previously been written. The crowd is ready at that very moment to anoint him Prophet and King of the Jews. "*Surely this is the Prophet who is to come into the world.*"

But this is **not** the purpose for which Jesus came. *Jesus, knowing that they intended to come and make him king by force, withdrew again to a mountain by himself.* The carpenter called Jesus would not glorify himself. He would conquer not just Romans, nor the oppressors of the day... but **evil** itself and throughout all Time. This was the lesson John chose to send into the future, our present, a sign in the form of Jesus renouncing fame and position, while walking away from the Crowd... to be alone.

In many ways, this "theme" has been present in all of the Storm-works. David for instance, rejects wealth (*the Touchstone*) and instead chooses Faith. I have long wanted to write a Passion, but my abilities are meager and when contemplating Bach, you ask yourself, "what can I possibly do?" So, I set out to write another Prayer... and in many ways, it has indeed become my "Passion", small and humble though it may be. For it is not the Music, but rather the subject that is important.

# LAST WORLD STANDING

#939 in 33  
Stormwork #111

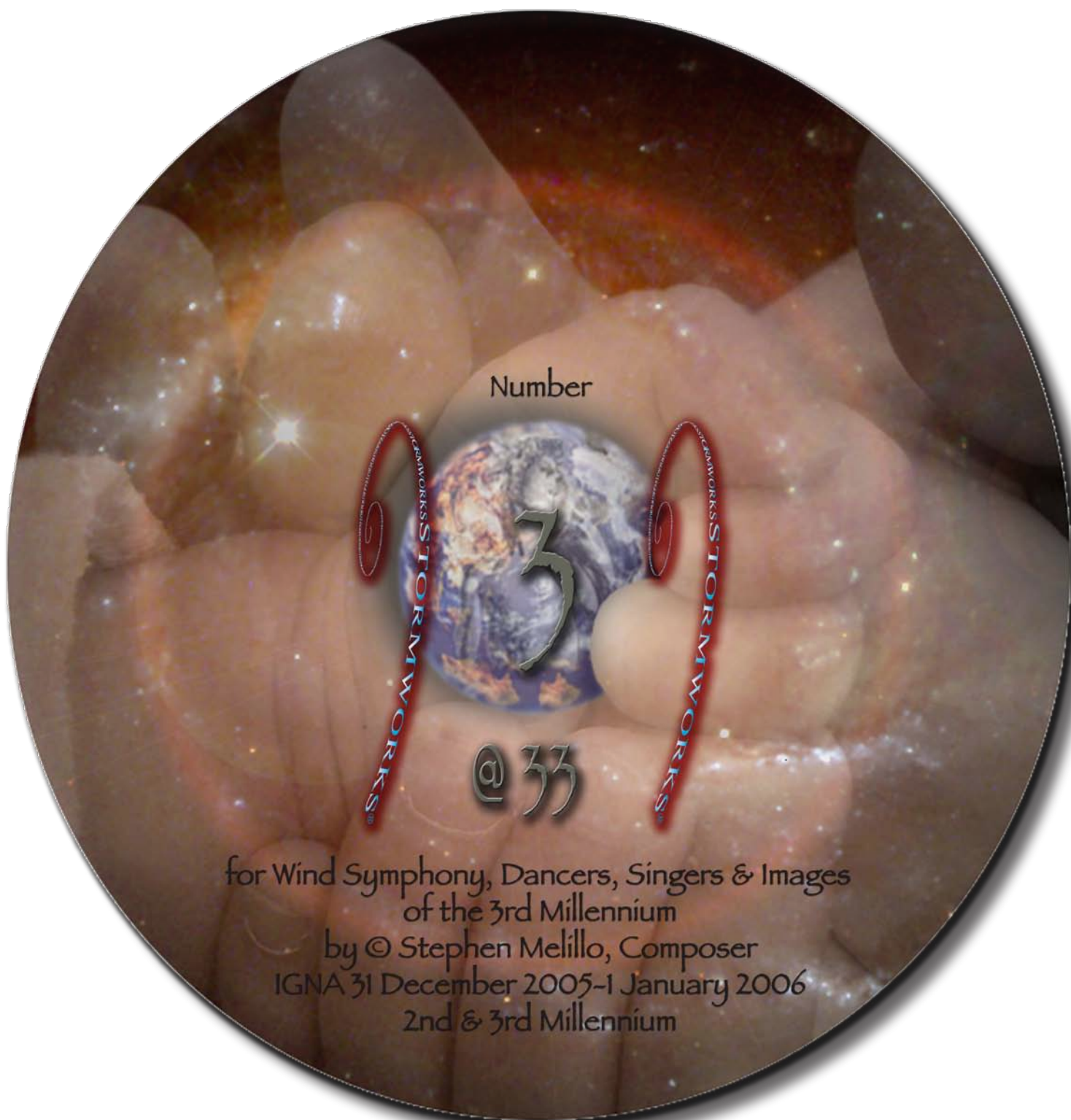
Scored for Dramatic Wind Symphony, Dancers, Singers & Images of the 3rd Millennium  
by © Stephen Melillo IGNA 31 December 2005 - 1 January 2006 2nd & 3rd Millennium

LAST WORLD STANDING is commissioned in concert by

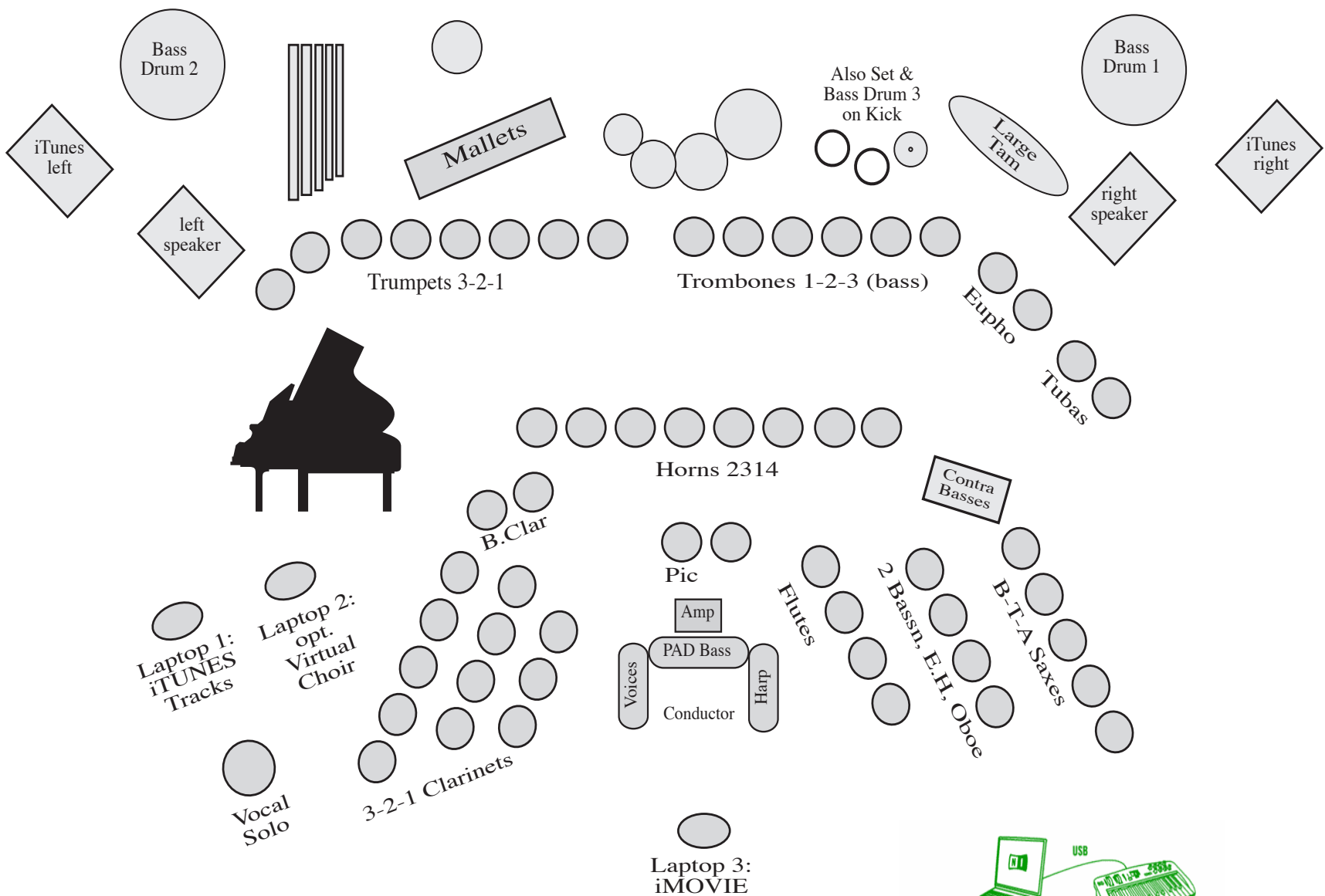
Stephen E. Panoff & The Tallwood High School Music Parents of Virginia Beach, Virginia  
& by

Ralph Ford & The Troy University Symphony Band of Troy, Alabama  
& by

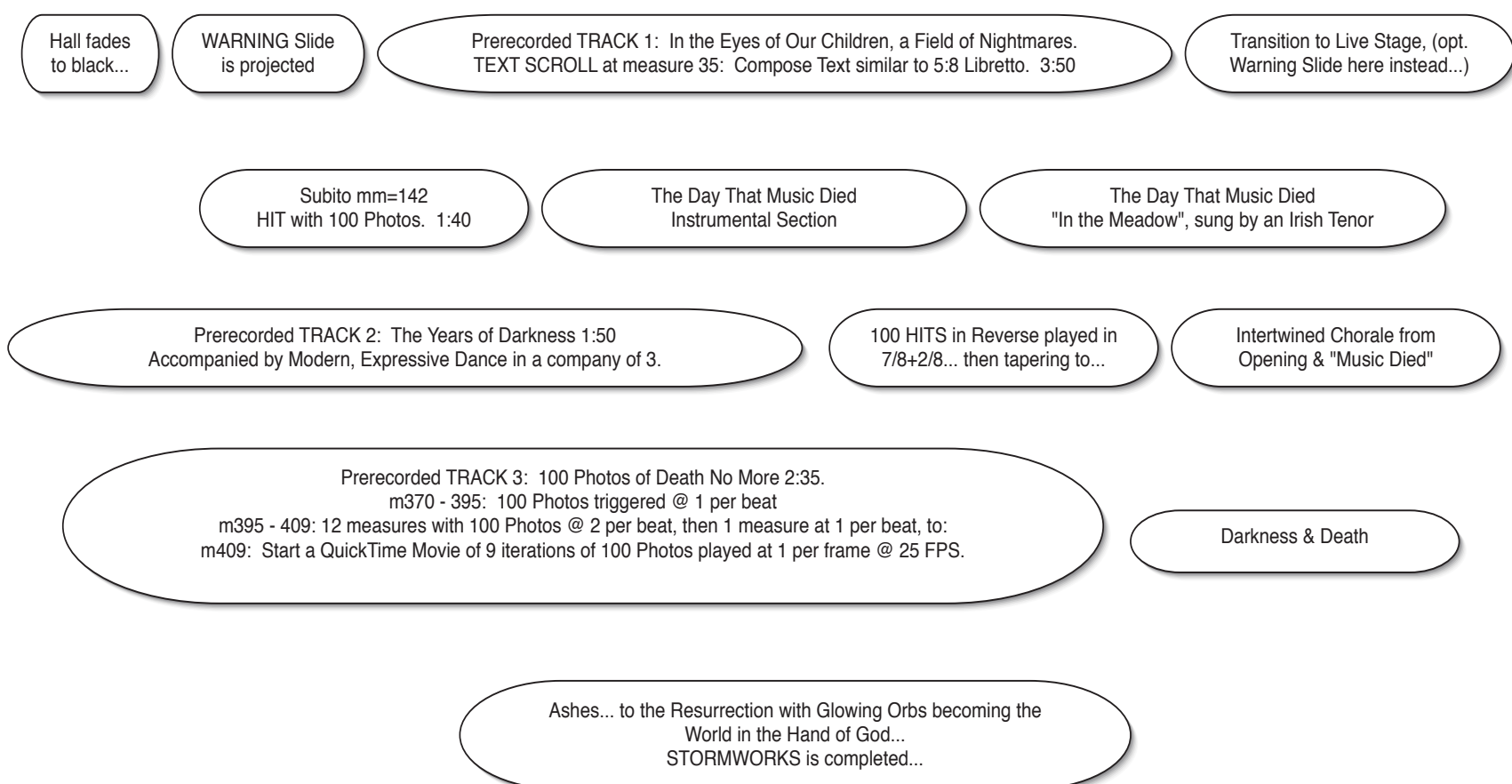
Jeffrey D. Waggoner & The Hinsdale Central Music Parents Association of Hinsdale, Illinois

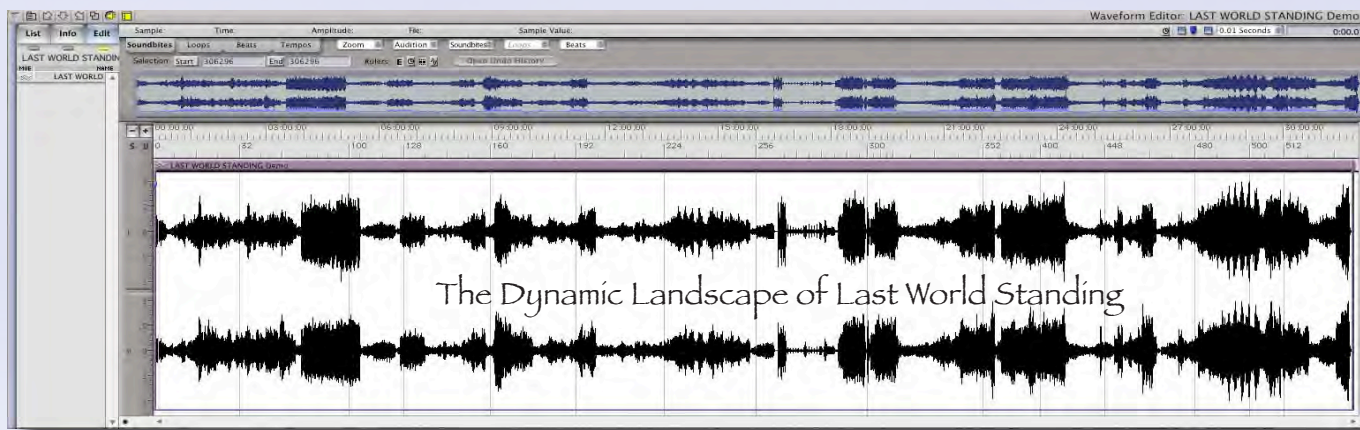


LAST WORLD STANDING,  
 calls for  
 an "Irish Tenor" Solo Vocalist.  
 a Theatrical Children's Choir, carrying "glowing orbs".  
 3 Dancers, in Black or Gray, portraying Death.  
 1 laptop loaded with iTunes.  
 1 laptop loaded with iMOVIE.  
 1 or 2 synchronized laptop projectors.  
 1 laptop loaded with Virtual Choir and triggered via the Voices Part Synthesizer.



**LAST WORLD STANDING**  
 Pre-Composition Layout  
 Draft 1  
 4 November 2005, on Spencer's Day of Baptism  
 Draft 2  
 11 November 2005, Veteran's Day





Audio CD: LAST WORLD STANDING DEMO 4 Tracks - 40:02

| Pause   | Title                          | Length |
|---------|--------------------------------|--------|
| 1 2 sec | 00-LAST WORLD STANDING         | 31:52  |
| 2 2 sec | 01-Years of Darkness           | 01:46  |
| 3 2 sec | 02-Eyes of Children Nightmares | 03:48  |
| 4 2 sec | 03-100 Photos of Death         | 02:29  |

- TRACK NAME
- Conductor
  - Irish Tenor
  - Piccolo/Flute
  - Flute 1
  - Flute 2
  - Oboe
  - English Horn
  - Bassoon
  - Clarinet 1
  - Clarinet 2
  - Clarinet 3
  - Bass Clarinet
  - Alto Sax 1
  - Alto Sax 2
  - Tenor Sax
  - Bari Sax
  - Horn 1
  - Horn 2
  - Horn 3
  - Trumpet 1
  - Trumpet 2
  - Trumpet 3
  - Euphonium
  - Trombone 1
  - Trombone 2
  - Bass Trombone
  - Tuba
  - PAD Bass & Rich Strings
  - PAD Bass/Voices
  - Voices
  - VOICES DOUBLE
  - PIANO
  - Harp
  - Timpani
  - Chimes
  - Glockenspiel
  - Xylophone
  - Vibraphone
  - Snare Drum
  - Roll Crash Hit (Synth)
  - Wind Chimes
  - PERCUSSION SYNTH HITS
  - Suspended Cymbal (Bb4)
  - TOMS & Cymbal Scrapes
  - Crash & Bass Drum
  - Gong
  - PRERECORDED TRACKS



Back in 1979 while working with *beyond-cutting-edge* people at M.I.T. in Cambridge, Massachusetts, I realized that the “future” resided in the use of technologies, which at *that* Time were unheard of or regarded as toys.

In 1980, I purchased a *Korg Poly-800 Synthesizer* and a *Commodore 64 Business Computer*, and with it, an outlandish-new device called a **MIDI Interface**. I was quick to incorporate them into the Music Education classes and of course, the Band. I still have these wonderful heirlooms as museum pieces!



In 1981, I incorporated the synthesizers with my high school jazz ensemble and concert band.

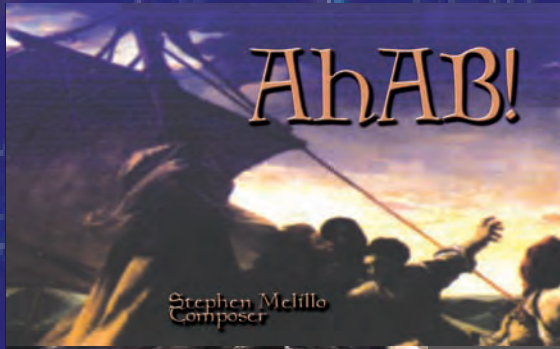
Also in 1981, some 25 years ago... a student who aspired toward attending the *NYU Film School*, prepared a 16mm Film which was projected above the Band and scored **Live** via streamers and punches in a concert involving the student-made 16mm projected film, live Musical scoring, synthesizers, stage, lighting and sonic effects. *Ironically*, this film had stock footage of the Atomic Bomb within it and dealt with the effects of War.



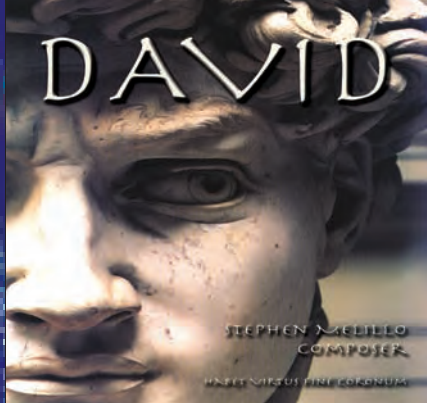
In 1982, I began utilizing first a Yamaha and then a Roland synthesizer to generate a *fundamental* in the Band Orchestration, which up to that point existed only in the Orchestral world. Enter the **PAD Bass!** If this terminology is new to you, please do read and learn more about the **PAD Bass** via [stormworld.com](http://stormworld.com).

In 1983, a wonderful and pioneering experiment in field Music called *STUDIO SOUND IN MOTION* made use of synthesizers, guitars, basses, *pre-recorded soundtracks*, (everything from dialogue tracks to machine gun fire, airplane crashes and much more!) ... and all sorts of special spatial effects and sonic theatrical devices rendered live via power from marine-batteries. We were **pioneers** some 23 years ago! Those special kids will always be dear to me because of their unbridled collaboration in exploring new frontiers. It was all so fitting for the Music Education of *that* Time and for the Music Education *still* yet to be *fully* discovered even now.

In 1987, I began to resurrect Music sketches set into a “**Private Music Journal**” beginning in 1975-1976. Yes, 30 years ago. It was *then* that the logical, inevitable evolution to *this* work, *Last World Standing...* began.

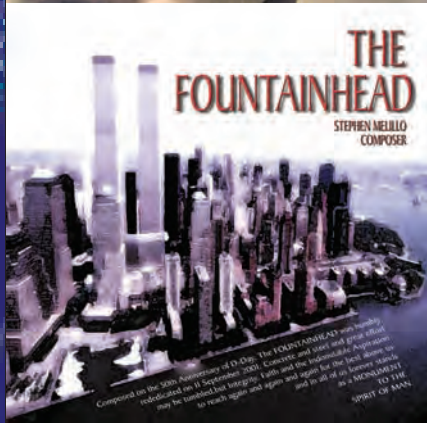


In 1992, I composed **AHAB**, a dramatic, *theatrical*-concert work for **Actor & Band**. That experimentation paved the way for **The Universe Below** which provided a logistically **easy** way to bring an immense new dimension of pre-recorded Music and effects into the Modern-day *Band of the 3rd Millennium*.



That experiment, involving 19 pre-recorded Harps and sonically-rich Whale-Song paved the way to **KAKEHASHI: THAT WE MIGHT LIVE, a Documentary in Music**. This work utilizes a complex interaction of *Prerecorded Audio* from the **1940s**. In fact, **70** Copyrights were purchased in order to give this work its unique ability to transport the Listener back some **60** years to an historically-accurate Past.

Yet, despite the complexity in the layering of the pre-recorded material, the *logistics* in putting these epic works together with a Grade 4-5 Band was, **and is**, deceptively simple.



**Thirty** years in the making, **thirty** years in the composing and **thirty** years in the refinement of instrumental placing by means of recording experimentation in union with advances in technology have led to this culminating work entitled **LAST WORLD STANDING**. *No longer* are restraints a consideration in the Musical outpouring. **A True Romanticism** has been achieved by means of **Science**. And so... **STORMWORKS** leaves its **30**-year Journey in the form of this culminating, healing work.

In the metaphor of the “storm”, Life has given us Darkness. But in the end, *Truth* wears the crown. *Light* wins. **Habet Virtus Fine Corunum**.



The inspiration for this work comes from Men and Women who have made Humanity much better than it might have been, had they not lived. This Music springs forth from the lives of Great people who have known Great Travail and who now walk their final days with those of us blessed to know them. The Souls I speak of are now in their late 70s and 80s. Some are in their 90s.

As I thought of the great hole soon to pierce my Heart, as these Valiant Souls left our world for the New One they so richly paid for, I wondered, “*Who will it be? Who will be the Last Man Standing?*”

Then, a thought came. “*Hmm. What will be the last WORLD standing?*” That is, what will be the final version of *our* World when all suffering is done, when War is finally and forever finished, when pain and hurt and sorrow are replaced by the instilled belief in a Brotherhood of Good Will toward Men? A Romantic idea? Perhaps. But such is the basis for this piece, **LAST WORLD STANDING**.



**LAST WORLD STANDING** employs the usual 3 synthesizers as explored & demonstrated in the **30** years of **STORMWORKS History** and more contemporaneously, the 1994 piece **DAVID**. Other optional possibilities for extended electronic instrumentation exist within the piece as well. We will discuss these momentarily.

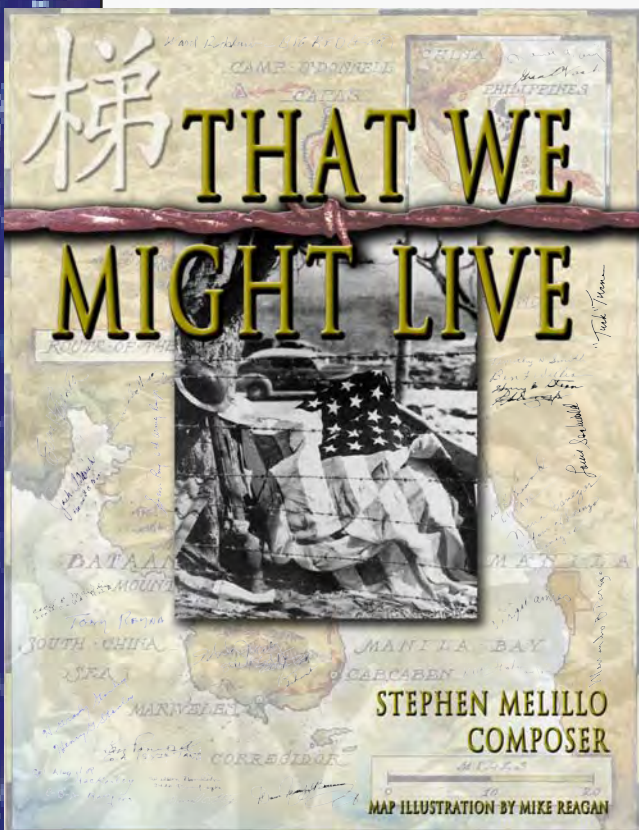


**LAST WORLD STANDING** also calls for an Irish Tenor, 3 Dancers, an optional group of Young Children (*preferably a Children's Choir*), and a logistically simple, yet powerful amassing of explicit photographs, films and pre-recorded soundtracks, **designed in advance to be logistically simple**. The purpose of all this ground-breaking does **not** reside in *ground-breaking* for its own sake.

As always, the purpose of this Music is to forge a path through currently existing parameters to those intangible things only speakable *as Music*.



Notes of Dedication & Inspiration



LAST WORLD STANDING is inspired by and dedicated to a host of Individuals who have given far more than can be properly honored by means of Text, Image or Music. This work pours out with the Life of my adopted Irish Grandfather, Jack Aldrich who survived the Bataan Death March... and far more... with his unrelenting longing for Freedom and his unyielding Faith.

LAST WORLD STANDING is for Stanley Woody, one of 249 Americans taken from the sinking ship, USS Houston to build the Bridge on the River Kwai. He said with a laugh, "I was only 19 when they got me. That's why I look so young!" He also said, "I fought for Freedom, and I would do it again. After I read the book they did on us, that's when I got scared."

LAST WORLD STANDING is for Harold Hise and his 11-year-old great grandson, and it is for Mrs. Lorenzo Bañegas and Manuel Armijo and Evans Garcia and Louis Sachwald and John Olson and Frederick Lucas and Neil Duke and Charlie Dowdy and Norman Matthews and David Topping and Lloyd Hackenberg and all of the families and all of my many Spiritual Friends who have survived the Darkest moments of Human suffering with inviolable Love and the un-surrendering belief that Men are Brothers designed for Freedom.

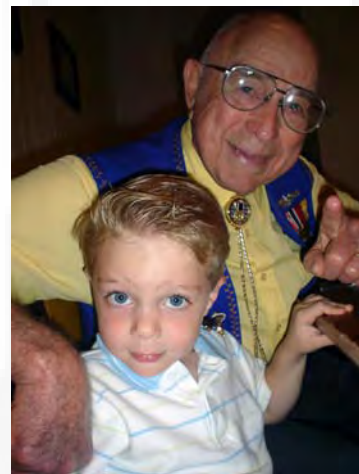


LAST WORLD STANDING is for Mr. Sam Ring, a 6th Army Ranger who was amongst the liberators in the behind-the-lines rescue at Cabanatuan. In an unimaginable quirk of Fate, unknown and untold in the motion picture, "The Great Raid," Sam rescued another Sergeant Ring... his own Father. Sam had not realized that his Father had survived the Death March and 3.5 years as a POW. Such is the profound Nature of True Story and the profound synchronicities of Life.



LAST WORLD STANDING is for Mr. Turk Turner, whose submarine, the USS Perch, was scuttled in March of 1942. After saving his captain's life, he too survived the war's length as a POW. He recently told me, "My Life just keeps getting better and better!"

LAST WORLD STANDING is offered as a Gift to the Hungarian Composer, Frigyes Hidas, who survived the Nazis and the Communists. His answer to the sorrows of the World has been Beautiful, Romantic, Life-giving Music. What is it that causes some men to become bitter while other Men turn slaps-in-the face into Song? To the birth-pangs of the evolving World, Frigyes offers us Music. This Music is for him. The last work Frigyes was to hear before leaving this world was, "The Day the Music Died", from Last World Standing.



LAST WORLD STANDING is for Mr. Bliss Alexander, a trombone player who played with Tommy Dorsey. His musical career was cut short when he landed in Normandy on D-Day. His young Life and later his adult Life were given in service to others. Bliss also passed away this year as this Music was being written.



REMEMBERING THE 'GREAT RAID' Memory by movie. More about the film 'THE GREAT RAID'. WANT TO READ MORE? Check out 'Great Raid' by Stephen King... 'The Great Raid' by William B. Brown. Newport News resident Sam Ring was part of the rescue mission depicted on the big screen. His story has a twist that not even Hollywood would believe.



In 1944, Bliss wound up in Belgium where another inspiration, Dame Mary Sigillo Barraco, recently knighted by the Belgium Government, served as a self-sacrificing resistance fighter during WWII. She smuggled Jews to Freedom under the scrutiny of the Nazis, and herself survived 4 POW camps. Yes... people like this are still with us!

It is for Mr. Joseph R. Priestley who fought in three terrible Wars and yet, from his wheelchair continues to create art and sing the praises of Goodness in Men. It is for the violinist, Grace C. Nash and her 3 sons who also survived WWII as prisoners. Her 3rd son was born in captivity, and because of the compassion of a Japanese soldier is alive and well today.

It is for those no longer with us, and for those still here, but unsung. It is for the Souls of Sacrifice, some giving the last measure, that we might live.

This Music is for them. It is about them and is written to them. It is from them to all of us. It is for all of the Children of all the tomorrows whose obligation it is to never forget the infantile stages of our evolving World... before it reached its final, intended version. My skill is small. My offering exceeds my ability. Yet, my Heart is filled with infinite Love for these Souls and so many others not named, but never forgotten.

This Music is for you.

'GREAT RAID' Continued from A1 A rescue mission that freed a rescuer's father. Ring's own story of the raid has a twist that not even Hollywood would believe. He was a member of the 6th Army Rangers on the raid. Ring was never inside the Cabanatuan camp during the raid, but three days after the raid, Ring and a few other POWs who had been liberated, as well as other wounded soldiers. Ring, a truck sergeant, knew that his father, Master Sgt. Walter Ring, had been captured by the Japanese in 1942. The family believed he was dead. Even if he was alive, there was little chance he would still be in the Philippines by January 1945, of the approximately 21,000 U.S. prisoners being held there. Should he survive, he had been moved to China to Japan.

- ITUNES, Hits & Irish Tenor Guide
- Irish Tenor Part
- Piccolo & Flute
- Flute 1
- Flute 2
- Oboe
- English Horn
- Alto Sax as English Horn
- Bassoon
- Clarinet 1
- Clarinet 2
- Clarinet 3
- Bass Clarinet
- Alto Sax 1
- Alto Sax 2
- Tenor Sax
- Baritone Sax
- Horn 1
- Horn 2
- Horn 3
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trombone 1
- Trombone 2
- Euphonium
- Baritone (Treble)
- Bass Trombone
- Tuba
- PAD Bass & Rich Strings
- Voices (Virtual Choir)
- Piano
- Harp
- Timpani
- Chimes
- Orchestra Bells
- Synth Hits, Snare, Wind Chimes
- Horror Hit XV-5080, Sus & Large Tam
- Synth Toms in 5.1 Surround
- Crash Cymbal & Bass Drum

# The Sonic Forces of LAST WORLD STANDING

## TECHNICAL Notes & Story-Board:

**0.** As people are seated, perhaps escorted by young members of the **Children's Choir**, a **WARNING Loop** designated as **0\_WARNING\_LOOP.mov**, is played via the **iMOVIE (Quicktime) Laptop Projector**. These Film Cues will all be explained in a separate section soon to follow.

**01. Lights are lowered.** The Optional Quicktime clip, **01\_OPT\_SPENCEINTRO.mov** is played. As the picture fades...

**1. m1:** Prerecorded **TRACK 1** fades in and is played from the accompanying CD or pre-loaded **iTUNES Laptop**. This is the first of **3** Prerecorded **MUSIC Tracks**. It is suggested that these tracks be loaded into **iTUNES** and played via **laptop** as per the **Staging Diagram**.



2.

On the strident transition sound, (labeled in the score as **m36**) in prerecorded **TRACK 1**, the following **Text Scroll** plays as part of an independent Quicktime excerpt: **1\_SCROLLING\_BLOCK.mov**. A detailed set of directions fully explaining the **iTUNES, iMOVIE HITS PART** and the use and projection of the **QUICKTIME Movies** follows shortly.

TEXT SCROLL  
 "Remember the Future  
 for Truth is Timeless "

It takes a photon 38 million years to escape the unforgiving gravity of the sun and blast its way to the molten surface where eight minutes later it bathes the earth in an ancient Light.

In the Timestorm of that 38 million years and eight minutes... give or take a few millennia, a 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. The art of the State battles with the state of the Heart . Our World evolves.

What is the final version of our World? When all Suffering is done and all War is finally finished... What is the Last World Standing?

**3. m56:** 100 Musical Hits are accompanied by 100 of the **333 Repeated**



| LAST WORLD STANDING |      |   |     |      |        |
|---------------------|------|---|-----|------|--------|
| MEASURE             | LOCK | NAME  | HUM | FIND | WEIGHT |
| 11 1000             |      | Track 1: In the Eyes of Our Children... Nightmares Past   | 1   |      | Normal |
| 36 1000             |      | Text Scroll...  | 11  |      | Normal |
| 56 1000             |      | 100 Hits, mm@142  | 9   |      | Normal |
| 115 1000            |      | The Day That Music Died, mm@56                            | 2   |      | Normal |
| 127 1000            |      | Heroes Amongst the Damned                                 | 3   |      | Normal |
| 140 1000            |      | Proceed Bittersweet. 3:33 here...                         | 4   |      | Normal |
| 151 1000            |      | with Pleading & Hope...                                   | 5   |      | Normal |
| 165 1000            |      | Violent!  | 6   |      | Normal |
| 179 1000            |      | Pure, Innocent, Sweet                                     | 7   |      | Normal |
| 192 1000            |      | Where Beauty Has No Chance...                             | 8   |      | Normal |
| 210 1000            |      | In the Meadow... Song                                     | 10  |      | Normal |
| 264 1000            |      | Slowly.. Out of Time...                                   | 25  |      | Normal |
| 271 1000            |      | Track 2: The Years of Darkness                            | 12  |      | Normal |
| 295 1000            |      | gods of War mm@60   | 13  |      | Normal |
| 305 1000            |      | Impacts with 100 Photos... Again! mm@120                  | 14  |      | Normal |
| 333 1000            |      | m333 at 19:42... The Voices of Peace, Slow & Build mm@50  | 15  |      | Normal |
| 366 1000            |      | Track 3: mm=150, 100 Photos of Death No More...           | 16  |      | Normal |
| 370 1000            |      | 100 Photos at 1 per beat.                                 | 18  |      | Normal |
| 395 1000            |      | 96 Photos at 2 per beat.                                  | 19  |      | Normal |
| 408 1000            |      | Last 4 Photos at 1 per beat.                              | 20  |      | Normal |
| 409 1000            |      | Trigger QT Movie of 100 Photos @ 25 FPS, Stop Conducting. | 21  |      | Normal |
| 448 1000            |      | mm@54   | 17  |      | Normal |
| 450 1000            |      | The Children's March (optional vamp for children)         | 22  |      | Normal |
| 472 1000            |      | Pained, in Anguish...                                     | 29  |      | Normal |
| 477 1000            |      | Beginning again, in Innocence...                          | 30  |      | Normal |
| 500 1000            |      | Deliver, with Unyielding Love...                          | 26  |      | Normal |
| 506 1000            |      | ... and Again!  | 27  |      | Normal |
| 521 1000            |      | ... and Again!  | 28  |      | Normal |
| 535 1000            |      | Softly...   | 24  |      | Normal |

**Photographs** that constitute this project. Images are projected at one frame per triggered advance via the Quicktime Film: **2\_MEASURE\_56.mov**. The Part designated **SYNTH TOMS** may be played on acoustic Toms, or they may be played by a **MIDI** trigger device such as an *Octopad*. In this instance the **4** drums should be placed in a stereo, or better yet, **5.1 Surround** environment. Any synthesized instrument in the score may be replaced by its **acoustic** counterpart if such logistics exist for you. If the Tom-Drums can be placed in speakers at the back of the hall, the effect is further enhanced!

**4. m115:** The Synth Harp may switch to a "Fantasia" patch, ala **DAVID**, or any

such resonant, layered patch that is similar. In the event of not having an English Horn, an Alto Sax, seated away from the rest of the saxes and redeployed with the double-reeds has been provided with an optional "*Alto Sax as English Horn*" Part. Throughout this section **new Dynamic Markings** are introduced. Enjoy! **Solo** instruments are transmutable with **Soli** instruments, and the opportunity for muting the low brass in addition to muted trumpets and stopped horns is an option. Measures **115 to 270** contains within, the possibility for a **separate** work. This portion may be excerpted as, "**The Day That Music Died**".

**5. m210:** The Song portion of **The Day That Music Died** is sung by an "Irish Tenor". Octaves are **malleable** to best suit the individual vocalist. Shifting to octaves mid-phrase is **desirable** to suit the needs of the **Singer**. The **Voices Part** can be played by either a live Chorus singing "ah", and/or Synth, and/or a Virtual Choir triggered via MIDI and/or any combination. This configuration is illustrated in the *Seating Diagram*.

**6. The Years of Darkness at m271:** Prerecorded **TRACK 2** is played. This may play as Music only, or as it is envisioned, it may be choreographed by **3** Dancers. The Dancers should be dressed in Black and/or Gray. The Choreography should be self-directed with this theme as an inspiration: "*a Portrait of Death*".

**7. m295-m305:** Any portion of the **1/16th** note forces composed for may play. Though it does not indicate so in the score, there are a number of ways to render this section. **1:** As written. **2:** As written, but with smaller numbers of **1/16th** note players deployed in **any** combination. **3:** As an aleatoric section in which each **1/16th** note player plays the notes provided at **any** tempo, slow to as fast as possible, with repeats as needed. But, all that having been said, the preferred choice is as written.

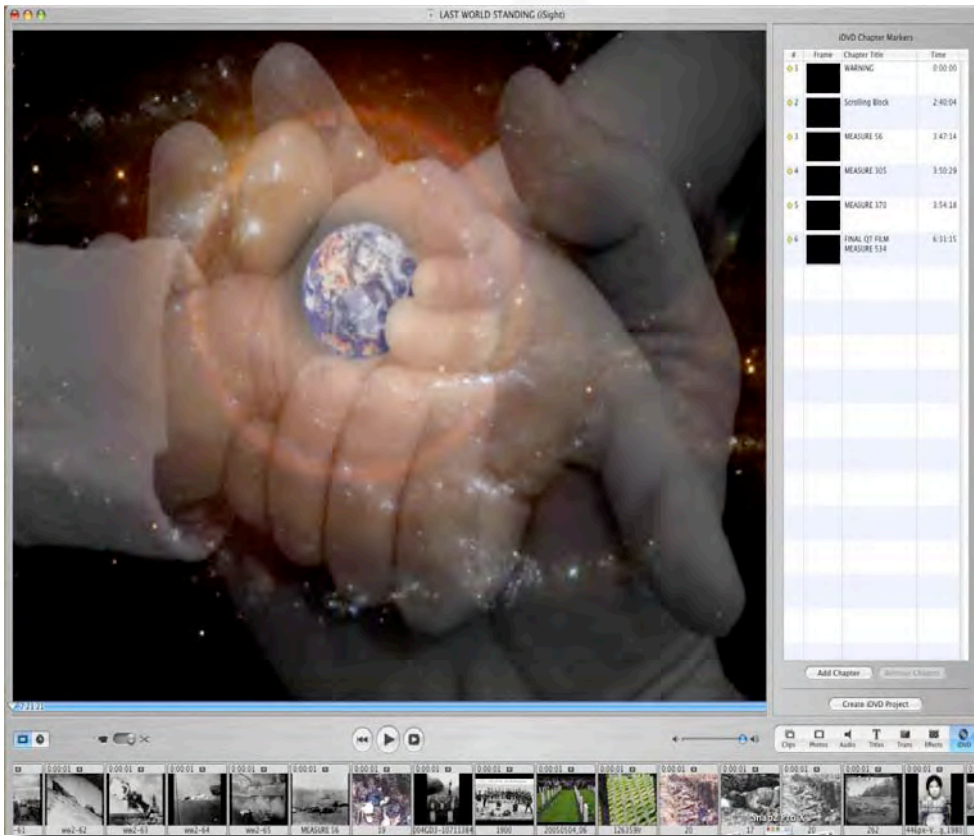
**8. m305:** Again, **100** Musical Impacts are accompanied by **Rhythmic Photographs**. I love these words and hereby trademark them! **RHYTHMIC PHOTOS™!** The Quicktime Movie, **3\_MEASURE\_305.mov** is triggered one frame at a time. Each photo advances at **one frame per forward-right-arrow-click** in **Quicktime**. Additional **BLACK** frames are provided as "*Escape Hatches*". **There is one Escape Hatch black frame at the start of each PHOTORhythmic cue, and one at the end. Another great word, fully explained later! PHOTORhythmic™, and hereby trademarked!** That is, these **black frames** serve as a means to re-synchronize the advancing picture to the live Music. If off in **any** direction, simply use the **right-arrow-key** to advance, or the **left-arrow-key** to reverse, and then quickly advance to the *Escape Hatch black frame*.

**9. m333:** At **m333**, with the Real elapsed Time of **19:42**, a Children's Choir may join with the Virtual or Choral Synth. This optional, but **theatrically** desired Children's Choir sings either *off-stage* or in the *balcony*. We are staving off their grand entrance soon to come. Because no text is involved, it is conceived as a **multinational** possibility!

**10. m366:** **TRACK 3** begins with **16 Warning Clicks**.

**11.** At **m370**, Quicktime Movie, **4\_MEASURE\_370.mov** is triggered. **333 Repeating Photos** begin to flash at the pulse of the Music. One per beat. The Winds play with the prerecorded Track as was previously done in *KAKEHASHI: THAT WE MIGHT LIVE*. The percussion part at **m370** serves only as a reference. Though the **option** exists for play along, it creates a needless synching challenge and is not recommended. Suspended cymbal and Gong parts may be tastefully improvised. Additional haunting percussion effects such as bowed gong, etc, may also be tastefully added.

**12. m395:** Here the **Quicktime iMOVIE HITS Player** is asked to *play PHOTORhythmically* at 1 frame/ per every **1/2** of a beat. He/she simply plays the rhythms as written in the **HITS Part**. Again, "*Escape Hatch*" devices are embedded within the **Quicktime file** for easy recovery should the synchronization be lost.



asp?ITEM\_ID=6412&CatID=267. I am also positive they can be ordered abroad as well. The “Night Light” that is inserted into the orb produces a low-level light for quite some time. The hall-lights need to be dimmed. At the premiere, the children entered with the hall-lights up. The hall-lights faded at the end, when the final Quicktime clip was played. The fading hall-light

revealed the already blue-glowing light from the orb for a fantastic effect that made the audience applaud long before the ending!

The Children may double the Voices Part at m454. They will move to predetermined fixed positions in the aisles. Even if they were to sing only the lead voice in unison, the effect would still be carried because of the synthesizers and/or Virtual Choir. So at the onset, please know that the use of the Children Choir

is more Theatrical than Musical.

15. m500: The Children may join with an OPTIONAL reprise of the Irish Tenor. (Sung off-stage and in reverb...) Lyrics from the Song at m210 may be used, but it is preferred that there are no words, only “Ahs” that accompany the synthesized Voices part.

16. m534: Here, the Music should be memorized as the House goes to as complete a fade-to-black as possible. Only the glowing orbs can be seen.

17. m534: The final Quicktime Movie Cue: 5\_MEASURE\_534.mov is triggered. Artwork from Last World Standing fades up. At the Timpani’s sounding of

13. m408: The *HITS Part Player* triggers an embedded *Moving Picture* which is prerecorded and designed to play out to its own conclusion. Simply hit the **SPACEBAR** *still within* Quicktime Cue: **4\_MEASURE\_370.mov**! A succession of **1000s** of photos plays to a built-in fade out. *Escape Hatch black frames* await the *HITS Player* to re-synchronize when the cue is completed.

14. m450: At this moment, the Children’s Choir walks from the exterior entrance-ways and down the aisles of the auditorium. Each child is holding a small **glowing orb**. To see these orbs, which represent tiny worlds in the hands of our Children, please look at the photographs. These orbs were ordered online at...

<http://www.windycitynovelties.com/EPaysoft/cart/product>.

**THE DAY THAT MUSIC DIED...  
...In the Meadow  
from LAST WORLD STANDING  
Musical Haiku #25, Song #49, Opus #935**

**Words & Music by © STEPHEN MELILLO  
IGNA 11 November 2005, Veteran’s Day**

**In the voice of a Boy Tenor in the character of a  
Veteran Spirit...**

**In the meadow, always green, I wander  
Searching for my Life  
It was lost on distant soil far from home, my child ‘n  
wife**

**As I think about the Price  
And I visit all that Pain  
I would give my Life ‘n  
Pay that price again...  
Again**

**If you’ll see the cost  
of the Lives all lost  
And we Pray that War is no more...  
No more... no more...**

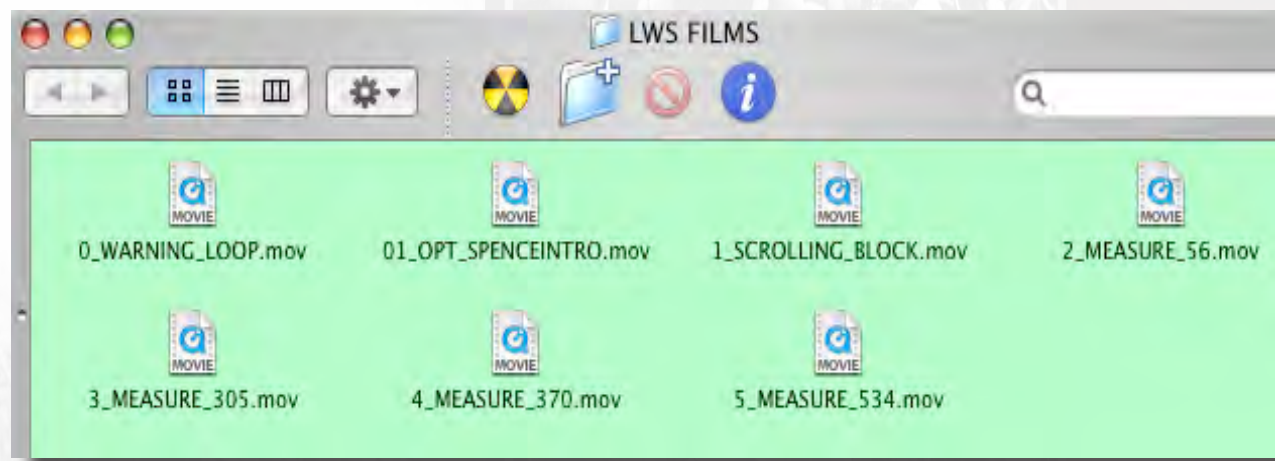
**No more Pipes to call us  
Drums to stir us  
Hymns to say “Good-bye”  
No more marches, taps or dirges  
On the Day that  
Music died...**

**Hear this Prayer, oh Lord  
Child ‘n Wife  
Let me Live again!...  
In a Time and Place of quiet Peace...**

**In this meadow, never changing  
by the water’s edge I see  
All the Sacrifice ‘n Agony ‘n Blood that set you Free...**

**Hear this Prayer, oh Lord  
Child ‘n Wife  
Let my Life not have been all in vain  
In vain...**

**No more War... never... never... Again**



the dramatic 1/8ths in m544, the image is at full projection. As the projected image fades to the last sounding of the last note, so do the house lights fade up. The piece is now concluded...  
Godspeed!

### **UNDERSTANDING the iMOVIE PROCESS, the accompanying Quicktime Movie Films, the HITS PART & PHOTORhythmic™**

Before going further, please allow me to explain something of **great** significance happening in this 2005-2006 work, **LAST WORLD STANDING**. Whenever an image is projected and Music is present, the Music becomes **secondary** to the visual. This is basic knowledge, Film-Scoring 101. This is a function of Human Nature and how the senses are prioritized. For this reason I have avoided doing this sort of thing in the past with pieces like **KAKEHASHI: THAT WE MIGHT LIVE**. These are **Musical** pieces in which the carefully guided and nevertheless **implicit** imagery is left to the imagination of the Listener.

Now, for the **first** time that I have witnessed it, having studied film for many years and having taught Film Composition at SUNY since 1990, **LAST WORLD STANDING** incorporates a way of projecting images that do **NOT** sublimate the Music. Yes, in many ways this is a first. This involves the **Rapid "Rhythmic" projection** of images in order to **ENHANCE THE MUSICAL Effect!**

A Laptop equipped with **Quicktime** runs to a laptop projector (or 2). **Quicktime** is an **APPLE** product but can be downloaded free for use on **any** platform machine.

Running in **FULL SCREEN** mode automatically triggers playback. This is not useful. Instead, a simple cover, like a dense black cloth, can be thrown over the laptop lens during changes and calibrations and setting up the Start Frame, etc. Remember, as you **read** this it may seem difficult, **BUT**, this is actually **QUITE** simple. And, **all** of the logistics have been deconflicted to work on **Take ONE!**

In the **1980s** we experimented with setting 2 scrimms about 3 feet apart. Between these scrimms, a fog machine intermittently poured a foggy cloud. Onto this cloud, the images were projected rendering a haunting, chilling effect. This kind of surreal projection, in addition to the already blurry, rapid-fire of the **333 images of War** may provide for an otherworldly experience. Should your logistics allow, it is offered as a thought. *At the premiere, the images were sent out via 2 synchronized laptop projectors directly onto the walls of the auditorium. It was **NOT** even necessary to have a screen at all. The nature of the images is such that even jagged wall surfaces helps the photoplay!*

**Laptop 1** with **iTUNES**, or a **CD Player** using the accompanying CD will play the **3** pre-recorded Music Tracks.

One player may read both the **CD** part and the **QUICKTIME FILM** part, but I recommend 2 separate people. In this way, the **HITS Player** is free to focus on the specific task of **Rhythmic, "Musical" Projection. PHOTORhythmic™ Playing!**

### SCENARIO

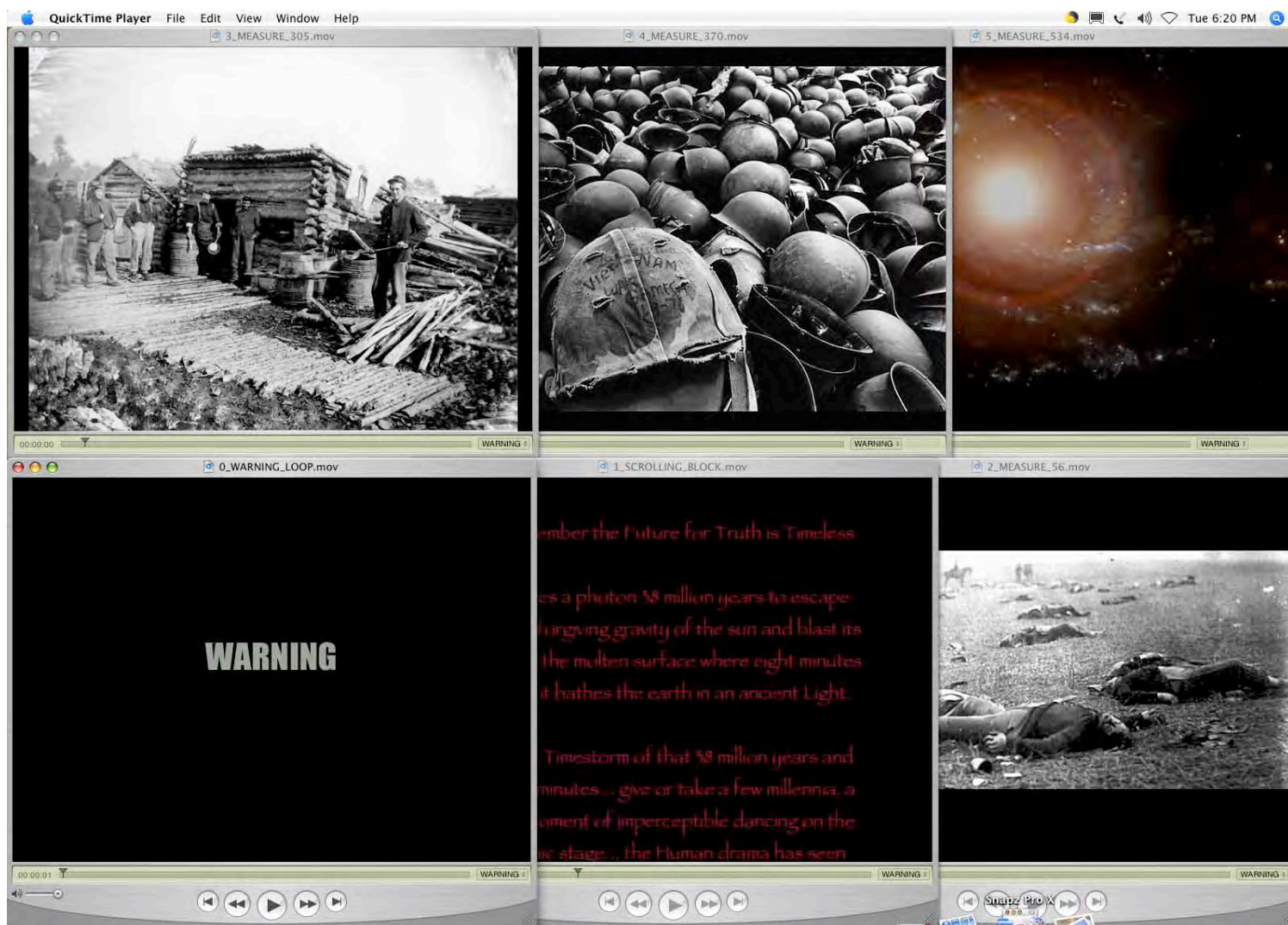
(Please copy this page for the HITS Player. A PDF is provided.)

0. Open all 7 Films in Quicktime on Laptop 3, the iMOVIES Laptop. The *HITS Player* will read his/her part and trigger this



laptop connected to one or more projectors.

1. Drag all 7 Films to Full Size, filling the screen, but avoid using the Command: *FULL SCREEN*. This will trigger playback. You can still use FULL SCREEN mode to project, but remember to use the Laptop Projector Block during changes and calibrations and set-ups, including resets to the Start Frame.



2. Stack each of the 7 films directly on top of each other into playback order.

3. Use **COMMAND Key+L** to perpetually **LOOP** the **WARNING FILM** during audience seating.

4. As each film is completed, close it while using the Laptop Projector Block.

5. As people are being seated, a loop bearing the **WARNING** about the **GRAPHIC** nature of this work plays.

6. Lights dim. The Warning is played one more time in complete darkness. The piece begins.

7. **0\_SPENCEINTRO.mov** plays. During its visual fade-to-black, Pre-recorded **AUDIO TRACK 1** begins.

8. At measure **36**, we hear the strident, dissonant sound which introduces the **SCROLLING BLOCK**. By hitting the **SPACEBAR**, the **FILM** begins. Hitting the **right arrow key** would advance the image by **one frame**. Hitting the **left arrow key** makes the film go in **reverse by one frame**.

9. At measure **56**, the **HITS Player** plays the rhythms as written in his/her part on the **right arrow key**. Each image plays

percussively to the Music. The film starts in **Black**. The **FIRST** hit of the arrow key is picture.

**10.** At measure **113**, the **1/4-note** attack coincides with an **exit** back to the “*Escape Hatch*” **Black Recovery Frame**. If the player lost Sync in any way, this is a moment where he/she could quickly reverse and advance the frames back into the **Black**.

**11.** At measure **271**, **TRACK 2** plays.

**12.** At measure **305**, the **HITS Player** has had ample time to set up **CUE: MEASURE 305**. With the conductor, a **right arrow key** advance is the very first **PHOTORhythmic™** advance!

**13.** The downbeat at measure **331** is to an “*Escape Hatch*” **Black Recovery Frame**. If the downbeat is off, compensate as previously described.

**14.** At measure **366**, **TRACK 3** is triggered.

**15.** After 16 Warning Clicks, the filmic downbeat at measure **370** locks in with the conductor. Play the *right arrow key* **PHOTORhythmically™**! At measure **395**, play every **1/8th note** on the **right arrow key**. At measure **409**, hit the **SPACEBAR** and allow the rest of the film to play through to its built in fade-out back to the “*Escape Hatch*” **Black Recovery Frames**.

**16.** At measure **534**, after setting up for **CUE: MEASURE 534**, hit the **SPACEBAR**. This is the final **Quicktime** Film that plays to a final **BLACK** Frame.

#### CREDITS

In addition to many photographs that are in the Public Domain, I would like to formally thank  
THE NATIONAL ARCHIVES & RECORDS ADMINISTRATION  
for their assistance in guiding me to, and allowing me to utilize many of their  
archived and copyrighted photographs for this production.

And of course, I must thank Mr. Stephen E. Panoff, Mr. Ralph Ford and Mr. Jeffrey D. Waggoner. Without Steve's passion to pioneer new things, this joyous experiment would not have been written. Without Ralph's immeasurable faith and support and championing, this piece might not have been. Without Jeff's belief and shared vision in a world where Brotherhood supersedes the former, this work might have remained mere sketches in a private journal.  
Thank you Steve and thank you, Ralph and thank you, Jeff...  
for your Friendship and Courage.

#### OBSERVATIONS made while Composing LAST WORLD STANDING

I can see how some school systems and many individuals would find great discomfort in some of the photographs presented in this work. I can only tell you this. My *4-year-old, 11 September 2001-born Son*, Spencer was on hand as I devised the visual portion of **LAST WORLD STANDING**. There was nothing inside me that said, “*Censor this!*” In fact, it was quite the opposite. I explained to him everything that indeed, **THIS PIECE IS ABOUT!!!** I told him, that the ugliness of the World was a Reality to be overcome. I told him that in Times past, and even now, there are precious people whose very special work it is to make the World Beautiful. Know what he said? “*I want to make it beautiful too, Daddy...*”

I looked at **thousands** of photographs and considered them for inclusion in this piece. It was a gut-wrenching, draining experience, fatiguing not only to the eyes, but to the Spirit. I chose **333** images ranging from Revolutionary War lithographs to Pol Pot Killing Fields, from the Civil War to Afghanistan, to Iraq, Korea, Viet Nam, Bosnia, Serbia, Europe, China, Pakistan, WWI, WWII, and *more!* Many photographs were *excluded...* too Dark... yes, even for the shock this work intends. Consider that.

**Something interesting happened over Time.** When all of the photos were reduced to Black & White, they seemed to lose their geography and timeline. Indeed, it became difficult to accurately distinguish and place any one single photograph! **All** of the photos from **all** of the Wars became a contiguous, hideous blur of the same awful reality. Sad. Yes... how sad.

I remember seeing photos from the Holocaust when I was in high school. Black & White seems to soften the blow, make it all “otherworldly”. Now, I was seeing rare color photographs of the Holocaust, and of course color photos of our world at present. Blood is a very different thing when it is red.



In many ways, we have grown immune to the horrors of war. We the public, who watch war from afar, seeing it only second-hand via photographs and news clips, do not experience the Dark Brutality of Mankind as do those who defend us. Perhaps **this piece** will aid in making **WAR** a thing of the Past... and maybe *one day* our World will finally become the one it was most certainly intended to be. My family has been in America for only **100** years. So in love with our Italian ancestry, it's difficult to imagine a

*Melillo* fighting with General George S. Patton, through *Italy* and into Belgium. Now buried near Patton, he fought *against* and *for* his own ex-countrymen. He was engaged in a purpose which allows other *Melillo's* to thrive in Freedom... *beyond* his youthful death.

Finally, there is one more individual I **must** mention in tribute as an Inspiration for **LAST WORLD STANDING**. He is **Charlie Chaplin**. At the end of his prophetic 1940 film, **The Great Dictator**, Charlie Chaplin, a Jewish barber who is mistaken for a Dictator, has the opportunity to speak before great masses of citizens and soldiers. Here now are his words from **66 years ago**... a message *then*... a message *now*.

"I'm sorry, but I don't want to be an emperor. That's not my business. I don't want to rule or conquer anyone. I should like to help everyone - if possible - Jew, Gentile - black man - white. We all want to help one another. Human beings are like that. We want to live by each other's happiness - not by each other's misery. We don't want to hate and despise one another. In this world there is room for everyone. And the good earth is rich and can provide for everyone. The way of life can be free and beautiful, but we have lost the way. Greed has poisoned men's souls, has barricaded the world with hate, has goose-stepped us into misery and bloodshed. We have developed speed, but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge has made us cynical. Our cleverness, hard and unkind. We think too much and feel too little. More than machinery we need humanity. More than cleverness we need kindness and gentleness. Without these qualities, life will be violent and all will be lost....

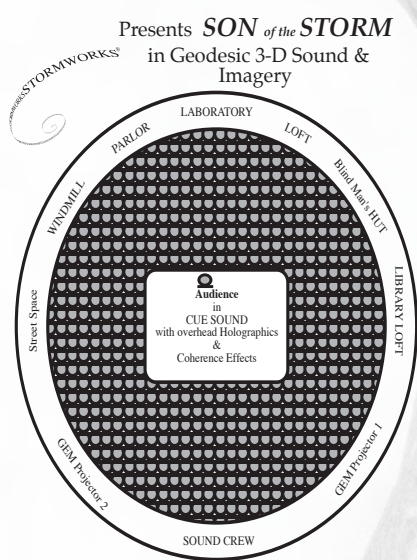
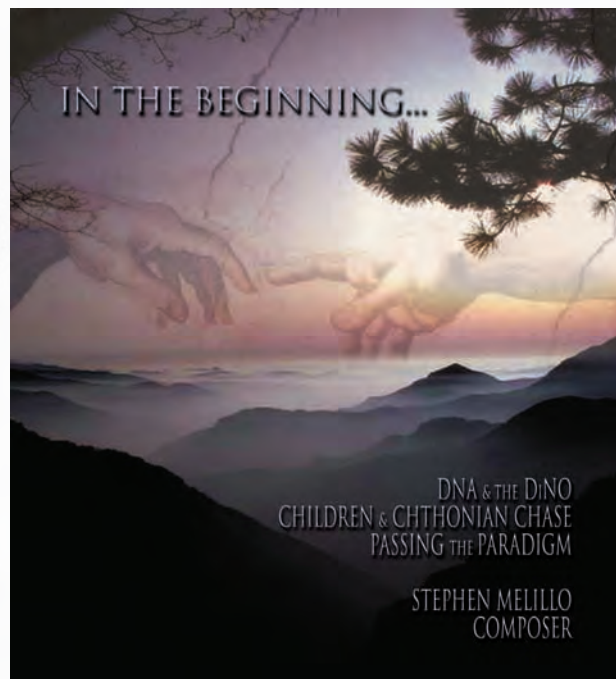
The aeroplane and the radio have brought us closer together. The very nature of these inventions cries out for the goodness in men - cries out for universal brotherhood - for the unity of us all. Even now my voice is reaching millions throughout the world - millions of despairing men, women, and little children - victims of a system that makes men torture and imprison innocent people. To those who can hear me, I say - do not despair. The misery that is now upon us is but the passing of greed - the bitterness of men who fear the way of human progress. The hate of men will pass, and dictators die, and the power they took from the people will return to the people. And so long as men die, liberty will never perish. ....

Soldiers! don't give yourselves to brutes - men who despise you - enslave you - who regiment your lives - tell you what to do - what to think and what to feel! Who drill you - diet you - treat you like cattle, use you as cannon fodder. Don't give yourselves to these unnatural men - machine men with machine minds and machine hearts! You are not machines! You are not cattle! You are men! You have the love of humanity in your hearts! You don't hate! Only the unloved hate - the unloved and the unnatural! Soldiers! Don't fight for slavery! Fight for liberty! In the 17th Chapter of St Luke it is written: "the Kingdom of God is within man" - not one man nor a group of men, but in all men! In you! You, the people have the power - the power to create machines. The power to create happiness! You, the people, have the power to make this life free and beautiful, to make this life a wonderful adventure. Then - in the name of democracy - let us use that power - let us all unite. Let us fight for a new world - a decent world that will give men a chance to work - that will give youth a future and old age a security. By the promise of these things, brutes have risen to power. But they lie! They do not fulfill that promise. They never will! Dictators free themselves but they enslave the people! Now let us fight to fulfill that promise! Let us fight to free the world - to do away with national barriers - to do away with greed, with hate and intolerance. Let us fight for a world of reason, a world where science and progress will lead to all men's happiness. Soldiers! In the name of democracy, let us all unite!"

## COMING FULL SPIRAL

Beginning in **1976**, with sketches later becoming *After the Storm* and *The Theme for the Special Olympics*, **STORMWORKS** began. For those of you who have followed the 30-year Journey in Song, **LAST WORLD STANDING** brings many themes and feelings into a self-revealing work.

Pointing back upon itself, even the artwork tells a story. The *“Reaching Hand”* from **1976**, the *“STORMHands”* from the **1990 *Son of the Storm***... the *“Hands within Hands”* from the **2006 LAST WORLD STANDING**.



Even **staging**, as it is to this day, has been an important concern throughout the years. Just look at the theatrical diagram devised for the premiere of *SON of the STORM*.

So what is it... As Ahab asks, *“What is it, what nameless, inscrutable, unearthly thing is it; that against all natural lovings and longings, I so keep pushing, and crowding, and jamming myself*

*on all the time?”* What is that urges a would-be physics teacher, or an astronomer, or an oceanographer on a Journey of “storm-time”?

Answers reside in the **Music** itself. **AHAB**, for one. *Only for Now*, the story which urged the Music in the first place... and everything from *Nogard and Dragon*, a children’s book told with Music, to *SON of the STORM*, a prayer in Music.

As Hero, **Gustav Mahler** said, **“If a composer could say what he had to say in words, he would not bother trying to say it in Music.”**

In best hope, I nevertheless offer these words to Friends & Colleagues about Why? (*This is best read while listening to the 4 Last Songs of Strauss or Mahler’s 5th Symphony Adagio... or the 2nd Movement of the Concerto for Violin.*)

As difficult as it is to accept, there is Evil in the world. Our sometimes Beautiful moment in Time is often interrupted by acts of Treachery, deceit, back-stabbing, and hurts which probe, puncture and test our very Soul. Our once broken Heart is broken again, and when no further damage can possibly be done, it is broken again... then *again*.



This is both Personal and Global. It is One Man and Every Man, for as it says in the 17th Chapter of Saint Luke, ***“the Kingdom of God is within man” - not one Man nor a group of Men, but in all Men!***

From the many slaps in the face, both accidental and intentional, there are those who choose instead to look into the stars when Night falls... to 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.

Setting Music is much like putting a Message in a Bottle. Then, it is set to Sea... into that Future Time when generations unimagined pick it up, take it to their Hearts, and bring it into their Lives. There in the Past, our Future children find the strength to be Heroes again, to Give again, to triumph in the face of despair... again and again and *again*.

Such is what the Composers of the Past have given me, and such is what I hope to share with our world in the distant, and not-too-distant Future.

Evil dies... but Good endures. *This* is what I have come to know and believe in the experience of my Life, and this is what I want to share as I set to ink the writings of the “littlest” of the little drummer boys. Humble though my efforts be, they are made noble by those who embrace its purpose... and to this unending end, I remain steadfast and wish you, Godspeed!

Life is short, but ***very wide***... wider than can be expressed in forms other than Music.

In the rearview mirror, a 45-year-old man who wished to be a father since he was 12, looks into the beautiful face of his son. The illusion of Time is gone. Now, already 4 years older than his grandfather was when *he* was born, the 45-year-old man studies the expression of his young son. The dream is now reality. His son, born on **11 September 2001** smiles and with a knowing look, seems to study the Music which fills the car.

In the infinity of an instant, the man is once again 17-years old. He is alone and playing the first inception of an unnamed piece in a dusty basement. It is 2 AM. The out-of-tune piano has become a symphony orchestra, and the words embedded within the prayer of the Music have transversed Time and distance.

The man remembers the demo tape! To Hollywood it went, never meant for such a place. The mind races. The man, still studying his son, *flash-fire* relives the 80s and 90s and hears the constant reiterations of what was once **solely his**, a quiet prayer in a remote, cold and damp cave-like basement.

Unpublished after many years, the 33-year-old sets off on his own to redeem his own original thoughts now gone “*public*”. He means to set things straight, to reverse the irony of an unknown Timeline redirected by the Goliath of much greater powers. But as the Music plays in the car, he realizes that while the **sounds** were “played with”, excerpted and imitated without substance... the **Music** was left untouched.

**“Only *this* could be what it is,”** he thinks to himself and with simultaneous telepathy to his son buckled in the back seat. **“You can’t fake Real,”** he says to himself for the unnumbered time!

The little boy moves his hand in Space as if touching the Music. The child smiles. His eyes make contact in the reflection of the rearview mirror... and indeed, through the Timestorm of **27 years**. The son says in a language better than words, ***“I like this, Daddy. Thank you.”***

I listen to my own Music, Music which I know is loaned to us by God and therefore never really mine to give. I hear in my own little Time-capsule why I have endured the slaps in the face. I see in that forever skyward Place a constant reminder of **His Love**. I see in the smile of my son, also loaned to me by God, the hope of Good’s eventual triumph.

Suddenly all Time is gone. My son is my Brother, and indeed all of us are Brothers, the sons and daughters of God.

**I know that for some this is difficult to read.** Believe me when I tell you that mine is the most scientific and logic-embracing of minds. My atheist friends endure this “character flaw” as I succumb to the ever-upward glance. After all, it was Music that won. Not physics.

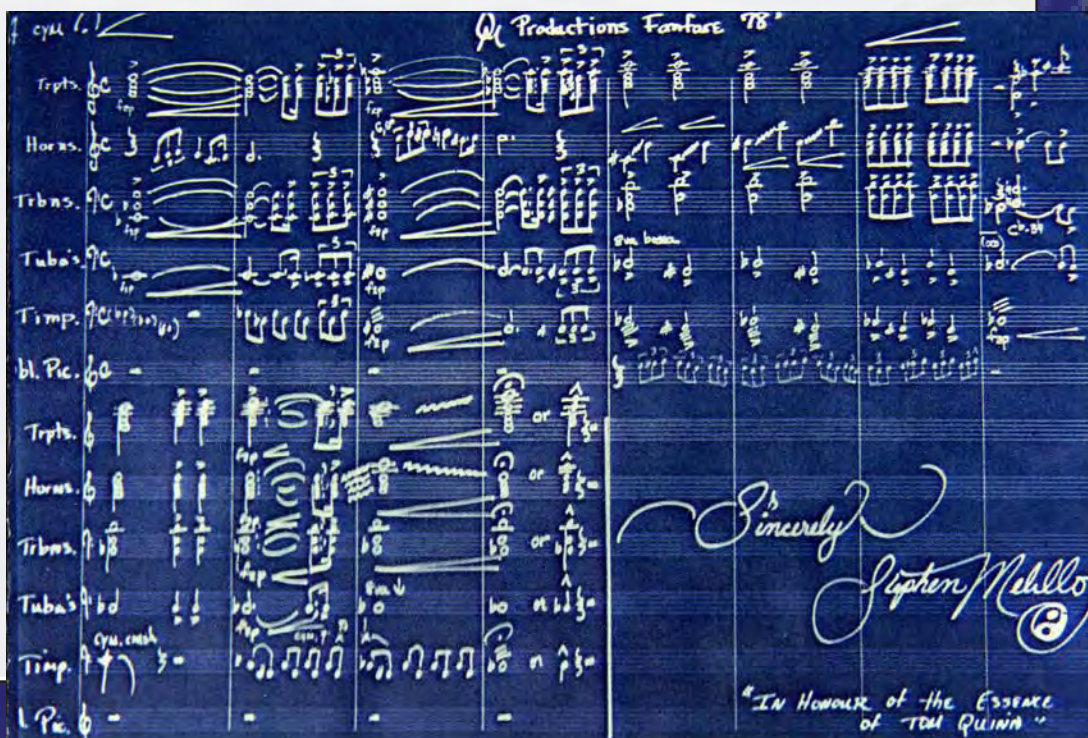
But... **He** is there, my friends... as surely as my son is here... as definitively as this Timeless Music speaks to me unbounded by all the years and pains and lonely moments of doubt.

This is my faith. This is what I want to share. This is why I write... humble though my scratchings may be. And when you play this Music... I am made smaller by your generosity.

Thank you for your patience and kindness and understanding as the Timestorm unfolds.

Godspeed!

Stephen





# THE DAY THAT MUSIC DIED... IN THE MEADOW

IRISH TENOR... FREELY

## LAST WORLD STANDING

FROM

© STEPHEN MELILLO, COMPOSER  
IGNA 11 NOVEMBER 2005  
2ND-3RD MILLENNIUM

SONG #49, MUSICAL HAIKU #25, PIECE #935  
FOR FRIGYES HIDAS & ALL WHO HAVE GIVEN MUCH  
♩ = 56

207 ♩ = 56

IN THE MEA-DOW, AL-WAYS GREEN I WAN-DEE SEARCH-ING FOR MY LIFE...

212

IT WAS LOST ON DIS-TANT SO-IL FAR FROM HOME, MY CHILD 'N WIFE... AS I

217

THINK A-SOUT THE PRICE... AND I VIS-IT ALL THAT PAIN... I WOULD

223

GIVE MY LIFE 'N PAY THAT PRICE A - GAIN... A - GAIN... IF YOU'LL SEE THE COST ... OF THE

229

LIVES ALL LOST, AND WE PRAY THAT WAR IS NO MORE... NO MORE... NO MORE... OPT. 8VA. STRONG...

235

PIPE TO CALL US, DRUMS TO STIR US. HYMN TO SAY "GOOD - BYE" .NO MORE MAR-CHES, TAPS OR DIR-GES ON THE

239

DAY THAT MU-SIC DIED... HEAR THIS PRAYER OH, LORD, CHILD 'N WIFE, LET ME LIVE A-

244

GAIN... IN A TIME AND PLACE OF QUI-ET PEACE... IN THIS

249

MEA-DOW NE-VER CHANG-ING BY THE WA TER'S EDGE I SEE... ALL THE

253

SAC-RI-FICE 'N A-GO-NY 'N BLOOD THAT SET YOU FREE... HEAR THIS PRAYER, OH LORD

258

CHILD 'N WIFE, LET MY LIFE NOT HAVE BEEN ALL IN VAIN... IN VAIN...!

263

FREELY... NO MORE WAR NE - VER NE - VER A - GAIN...

265

(NE - VER...)



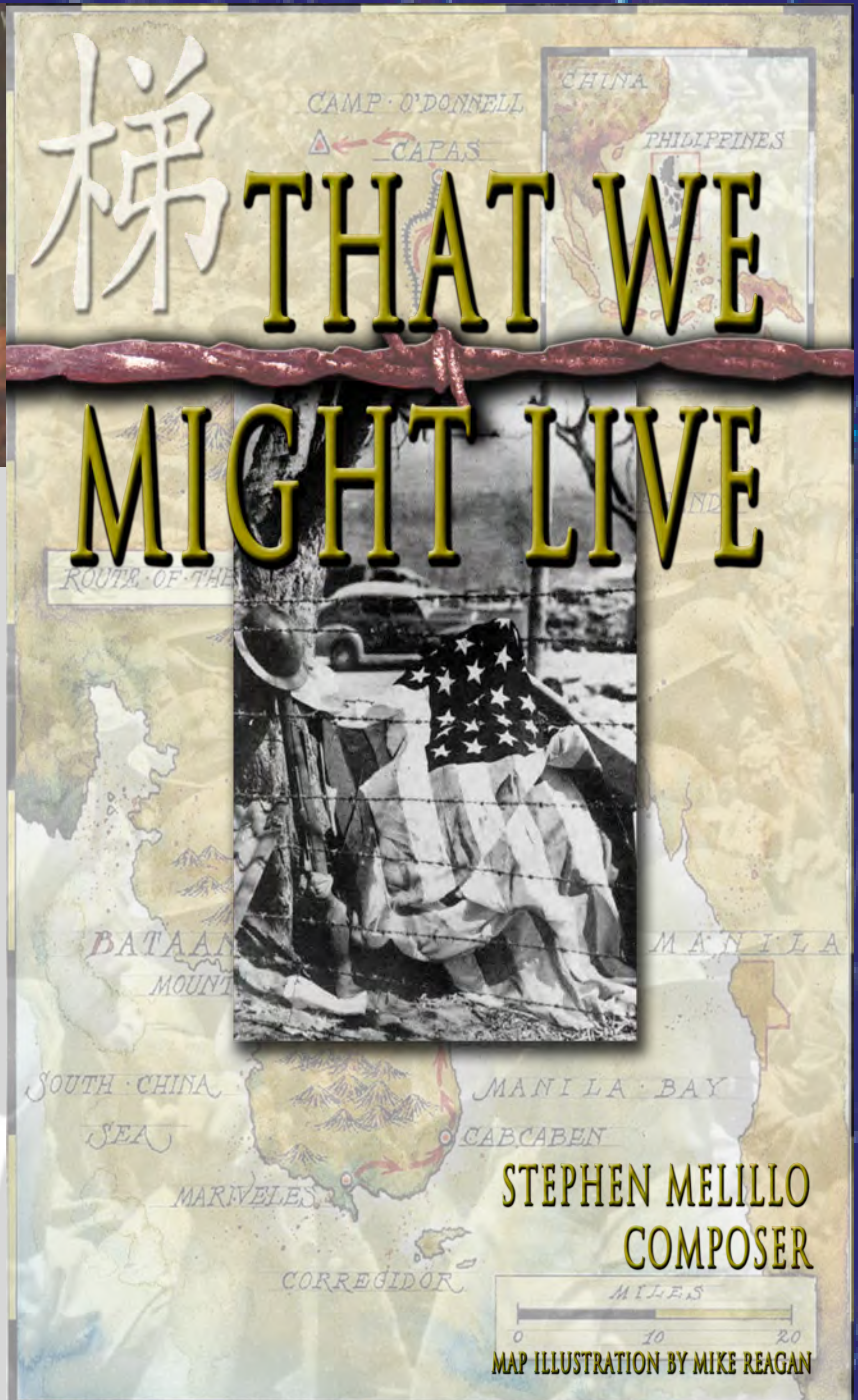
The pieces **RAGE**, **HYMN to the MARINES**, and **FOR the LOVE of JOHANN** are added tracks that appear on the **DIGIMUSICCARD** version of **Chapter 13**.

**RAGE** for Timpani & Trumpet, Rendered and self-recorded by Stephen Syrell on Timpani & Dan Foster on Trumpet

**FOR the LOVE of JOHANN** and **HYMN to the MARINES** for Band and/or Orchestra may be further investigated at [stormworld.com](http://stormworld.com).

And of course, please investigate **THAT WE MIGHT LIVE**, the Prequel and now in its new “visually-scored” form, the *Sequel* to **LAST WORLD STANDING**.

In addition to being nominated for a *Pulitzer Prize in Music*, this work received 1st round nominations in both the **49th and the 51st Grammy Awards**, and won **2 Telly Awards** for History & Biography and Music.



STORMWORKS<sup>®</sup> Audio Albums & Book



Coming Soon: *Stormworks Chapters 21 and 34*, and *Symphonic Works*, with *Symphony # Numberless: S-Matrix*, *Symphony 2: At Life's Edge*, and *The Concerto for Violin & Orchestra*  
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