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Dear Conductor... Thank you for believing in, and investing in the body of work called STORMWORKS. Once you’ve tasted the possibilities and experienced the reactions from your students and audiences, a large body of interrelated work awaits you. If you’ve invested in the whole package or Suite... Bravo. It was the best way to go. The STORMSite at www.stormworld.com provides up-to-date info on all that is happening with STORMWORKS®. Thanks so much for championing this Music and Godspeed in the journeys ahead.

SYSTEM REQUIREMENTS

One wouldn’t think of buying software without having the appropriate hardware. With this same common-sense thinking, conductors rendering “Storm” Works should be properly equipped.

In the Band of the 3rd Millennium, the orchestration employed in the body of work called Stormworks, we find the standard wind and percussion ensemble augmented by the use of 2 synthesizers. A seemingly innocent leap, it is replete with functionality. The generic sounds ascribed to the synthesizers are: PAD Bass, (sometimes Piano and/or Chorus) and Harp. Comments about the types of sounds and manner of interpreting the varied notation may be found in the Brief Intro to the Music of Stephen Melillo... with FAQs residing on the STORMSite at stormworld.com.

In 1980, the cost for such an undertaking was significant. Now, for a cost-effective, multi-useful investment, your program can be readily equipped. Of course, this is only if you are completely un-equipped right now! Most music programs will have at least one student who owns a synthesizer, or at least knows someone who does. In the early 1980s, I was able to recruit a great number of students simply by suggesting that there was a place for them in the “electronics” section! I invite you, now with Music that calls for it, to be champions of a wider and fuller Music Education.

On the STORMWORKS CDs, you will hear how these sounds, placed in a stereo field around the band... as in the diagram on the seating chart page... enhances the overtone hierarchy and resonance of the band while remaining somewhat “traditional” in its orchestral usage. Two speakers, lying flat on the floor, should be placed so that the sound is directed back into the ensemble.

As we approach all of the new tomorrows, students need to play Music, that while serving the cause and purpose of Music Education, excites them... Music which sonically competes with the inundation of supremely produced sounds they hear in their every day lives.

A vast variety of interrelated and graduated pieces as well as accompanying Teaching Tools await you.

Now, as always, it’s up to you. Only you can be the guide your students need, and only you can deliver this Music to that limitless realm we refer to as Music. To that Quest, noble and honorable, Godspeed!

Stephen Melillo, Composer
A brief explanation of a fascinating History.

The artwork to the left was created in 1998. The title of the suite was a play on the words, “Arabian Nights” Until 2003 the suite called “American Knights”. That title has since been changed to “A Wish to the World”.

While the old artwork alone is striking and eerily foreboding given its creation date, the intent of the Music is even more so.

Before 11 September 2001, there was a notion that “heroes were a thing of the past”. This Suite was offered as a counter theme. I wanted to let student Musicians know that there were Heroes... all around us all of the time. Indeed, I could have written an almost infinite number of pieces about a great many people throughout Geography and Time.

Then, on 11 September 2001, the idea of Heroism was revisited. The original intent of “American Knights”, from the Music to its artwork became an all-too-close-to-reality foretelling. When one looks at the same artwork after 11 September 2001, it takes on a meaning beyond the intentions of the Music. Our friends across the world, who have grown rapidly, and who take the English language quite literally, have helped to inspire this new title.

In an effort to applaud the Heroism for which this Music was originally and purposefully composed, the suite finds its new title, “A Wish to the World.” The wish? That all of us once again embrace those Heroes alive and sacrificed, the Souls of Heroes from all over the World and vastly different Times, who have embodied self-sacrifice, Kindness and Love.

The new artwork comes from the piece, MUSASHI. This work is about a great Hero to the Japanese people. Musashi had become a master of the Sword, only to give it up for the cause of Art and the pursuit of Poetry and Love.

Here is the translation of the Chinese Poet text from Musashi, written in the form of a Shinto Prayer Song. In this we find the Spirit with which “A Wish to the World” is humbly offered.

Godspeed!

Alone the Hero walks
Until Love finds him
The World sings now
For all is one

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"You and I have a rendezvous with destiny. We can preserve for our children this, the last best hope of man on earth, or we can sentence them to take the first step into a thousand years of darkness. If we fail, at least let our children and our children’s children say of us we justified our brief moment here. We did all that could be done.” Ronald Reagan 1964

“I wish to have no connection with any ship that does not sail fast; for I intend to go in harm’s way.”

John Paul Jones, 1778

Technical

Synthesized parts have been combined and interconnected to allow for the greatest versatility between the fewest number of players. Let your players plan and plot these overlaps before going to full ensemble. In addition, the upright, acoustic bass sound is intended to played from the same synthesizer as the PAD Bass.

At measure 21, the Morse Code, and played as such by the Xylophonist, sends the message: “Ronald Reagan, Peace Through Strength”. I’m sure our Navy listeners will enjoy.

An optional cut can be taken at measure 33, proceeding immediately to the fanfare at the 12/8, measure 46.

Measure 46 to 50 should be utilized as an acceleration, from mm @ 80 to mm@ 96-98. This indication does not appear in all of the Musicians’ parts because of part layout anomalies. At measure 50, we establish the new “swaggering” march tempo.

At the passage marked “Full Out!” those playing dotted quarter notes may elongate and lift them to further drive home the idea of the full-out and swaggering march.

Enjoy and Godspeed!

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