

LIST OR MANIFEST OF ALIEN IMMIGRANTS FOR THE COMMISSIONER OF IMMIGRATION.

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The SHOEMAKER



MELILLO
ERBET
QUALITY
Since 1903

PREMIUM HAND-SORTED

An Immigrant
& a Dream

100 Years in America



**Stephen Melillo
Composer**



STEPHEN MELILLO, COMPOSER
STORMWORLD.COM

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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.

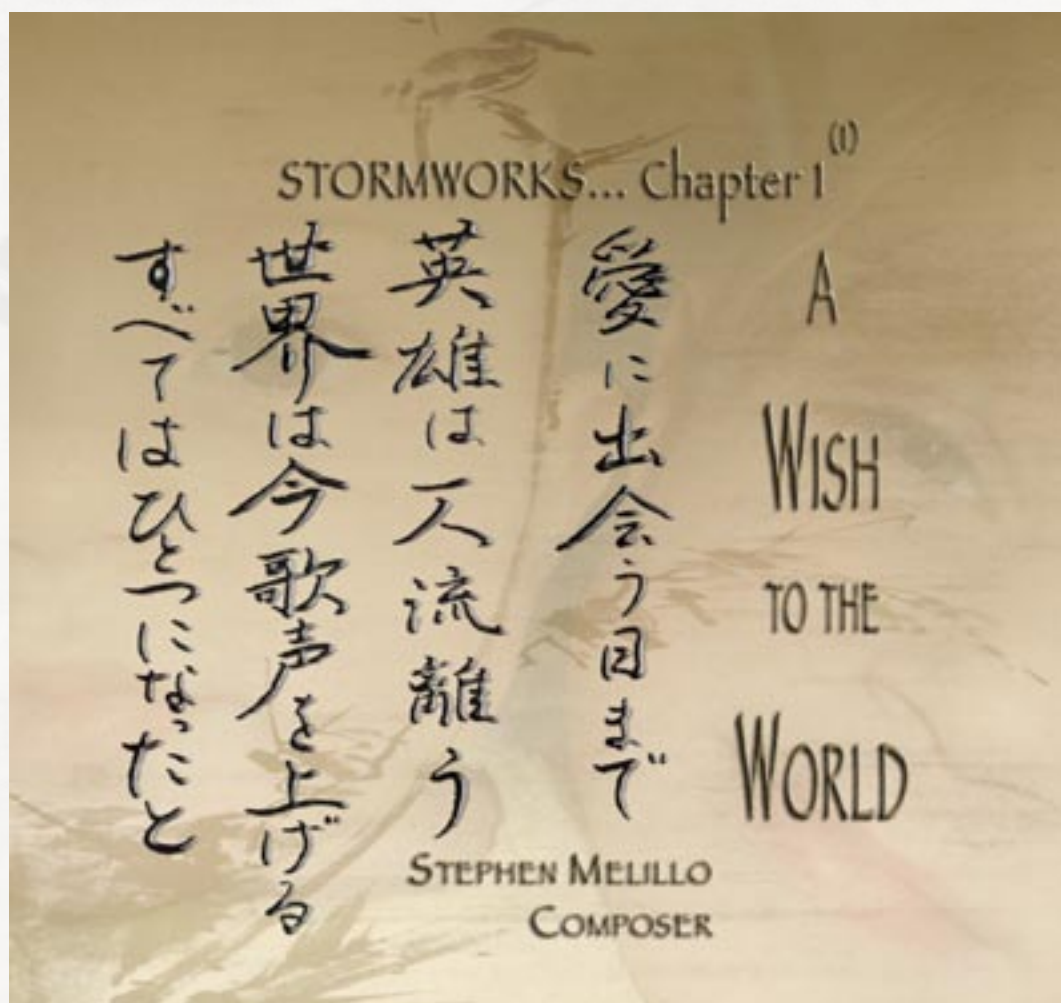
In an effort to applaud the Heroism for which this Music was originally and purposefully composed, the suite finds its new title, “**A Wish to the World.**” The wish? That all of us once again embrace those Heroes alive and sacrificed, the Souls of Heroes from all over the World and vastly different 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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THE SHOEMAKER

The Shoemaker... An Immigrant and A Dream

#865 at 5:00 for Band of the 3rd Millennium

by © Stephen Melillo IGNA Easter Sunday, 4 April 1999 ... 2nd & 3rd Millennium

Commissioned by Barry Wentz & The Alpena High School Symphonic Wind Ensemble

Dedicated to those parents, family and friends, who in the noble support and promotion of school Music programs throughout this country and the world, inspire the next generation of Heroes... by being Heroes themselves.

TECHNICAL

In the beginning... the chimes play in imitation of sea bells. The Journey is about to begin. The English Horn carries the theme of Faith which introduces the piece. At **m10**, 2 bassoon lines are written. The top line is preferred should the player be so equipped. The **Harp/Piano** part is written so that one player can render both sounds from the otherwise solely dedicated Harp Synthesizer.

As the flutes, clarinets and trumpets first state the **3-note motif**, strive for a lifted and exciting lilt by creating an “accent level”, a different and quantum dynamic level where the accents define the rhythms as they are grouped. At **m77**, the horns may play 8vb, but it is the ripping up “effect” which is important... not the notes!

At **m86**, the move to **3/8** feels like a tempo shift, but the pulse remains constant. The new feel is the loose and more jazz-oriented groove as implied by the notation. At **m98** and **99**, the rhythm in the oboe, by example, will feel like a “tuplet”... 2’s against the 3’s.

At **m136**, the tempo suddenly switches to **mm=118**. The effect might almost be *humorous* as we create a mix of Latin and Italian sentiments. **Diamond headed notes** in **Percussion 1** indicate a quasi set feel. The 3 notes represent a bass or kick drum, even a sordo accompanied by 2 toms or 2 conga.

At **m162**, we begin another succession of Nationality quotes. From this moment on, the piece will adhere to an unrelenting **mm=148** as we push to the end... which in this case is the “*Shores of America!*”

MUSICAL

I was in the 6th grade when my father and I stopped in The Shoemaker’s shop. The Shoemaker, speaking broken English and hunched from the many years of toil went to retrieve my father’s shoes. The Shoemaker’s finger nails were black from the countless hours of polishing and refining. When the Shoemaker returned, my father looked at *his* once worn-out shoes in amazement. They were clearly *much* better now than they were when they were brand new. The materials used, the craftsmanship, the detail... all were outstanding. “*My God, this is magnificent!*” said my father. “*What do I owe you, Mr. Bertino?*”

The Shoemaker said, “*Three Dollars.*”

My father questioned the old man’s broken dialect. Stunned, then amazed they actually argued... but the Shoemaker was firm. He wanted only 3 dollars for a magnificent job.

The reason I sign my many pieces, “*Sincerely, Stephen Melillo*” goes back to that one defining moment. One man, still new to America, a soul who has long since passed on and put his kids through college one shoe at a time... taught by example. He had given **new** meaning to that George Washington-faced dollar bill. He had elevated it to the “**priceless**” Yes, my friends... there are so many Heroes, all around us, all of the Time! The concept of a “**work ethic**” talked about by everyone in my family for years had suddenly come to its fullest meaning as a quiet man who had given his best, asked for so little.

THE SHOEMAKER: An Immigrant & A Dream is dedicated to all those who have faced the unknown. With great Faith and Hope, they boarded ships and aimed them at the New World. Even in their great labor, they found Joy and relentless Hope. They loved their work and wanted only the best for their children and all those who would follow. Even when fear should have defeated them, there was determination, humor, innocence and daring.

When I was emailing my father back & forth, I asked him if he knew any **True Heroes**. Without hesitation he mentioned my **Aunt Annette**, a weaver of poetry, a great cook... **mmm, I can still taste her cream-puffs...** and someone who inspired many other people by being a devout and caring woman all of her Life. I always remember her cooking for **Father Rinaldi**... still, yet another Hero! It seems I shall have to compose another suite... for there are **many** heroes in my family! My grandfather, my grandmother, my Aunt Annette... they are all a part of that incredible Time in American History. They lived through **2** World Wars and went from seeing men deliver ice to men deliver a dream on the moon and beyond.

THE SHOEMAKER: An Immigrant & A Dream is but one part of “*A Wish to the World*”, a series of pieces written to inspire the next generation of Heroes... and “*A Wish to the World*” is but one part of a personal mission called **STORMWORKS**. I would like to dedicate this work to my Aunt Annette, my Grampa Nickie and my Gramma Sue. They are heroes... humble and unknown, but heroes nevertheless.

Within *The Shoemaker*’s musical boundary of **5:00**, thematic ideas connect it to many of its other parts, wherein lies the greater, single message. *That message is for you to discover and enjoy!* Thank you so much for championing this and all **STORM** works... **and for helping to inspire the next generation of Heroes.**

Godspeed.
Sincerely,



The Bulgaria @1904
Pasquale Gabrielle Caruso's Ship to the New World!

1 2 3 4 5 6 7 8 9

Pic & Flute 1 *mp* Solo

Flute 2

Oboe *mp*

Eng Horn *mp*

Bassoon

Clarinet 1 *p*

Clarinet 2 *p*

Clarinet 3 *p*

Bass Clar *mp*

Alto 1 *mp* E. Horn Cues

Alto 2

Tenor

Bari Sax

Horn 1 *p*

Horn 2 *p*

Horn 3 *p*

Trumpet 1

Trumpet 2

Trumpet 3

Tbone 1

Tbone 2

Eupho

Bass Tbone

Tuba

PAD Bass

Piano & Harp *p* Harp

Timpani

Xylophone

Orch Bells

Chimes *mp*

Finger Cymbals

Wind Chimes (random)

Tambourine

Clave

Deep Snare Drum

Diamond Heads are:

Quasi Drum Set *mp*

High Hat

Bell of Ride Cymbal

Wood Blocks

Conga

Suspended Cymbal

Crash Cymbal

Bass Drum

Large Tam

p