

SYMPHONY NUMBERLESS... S-MATRIX



STEPHEN MELILLO, COMPOSER

S-MATRIX

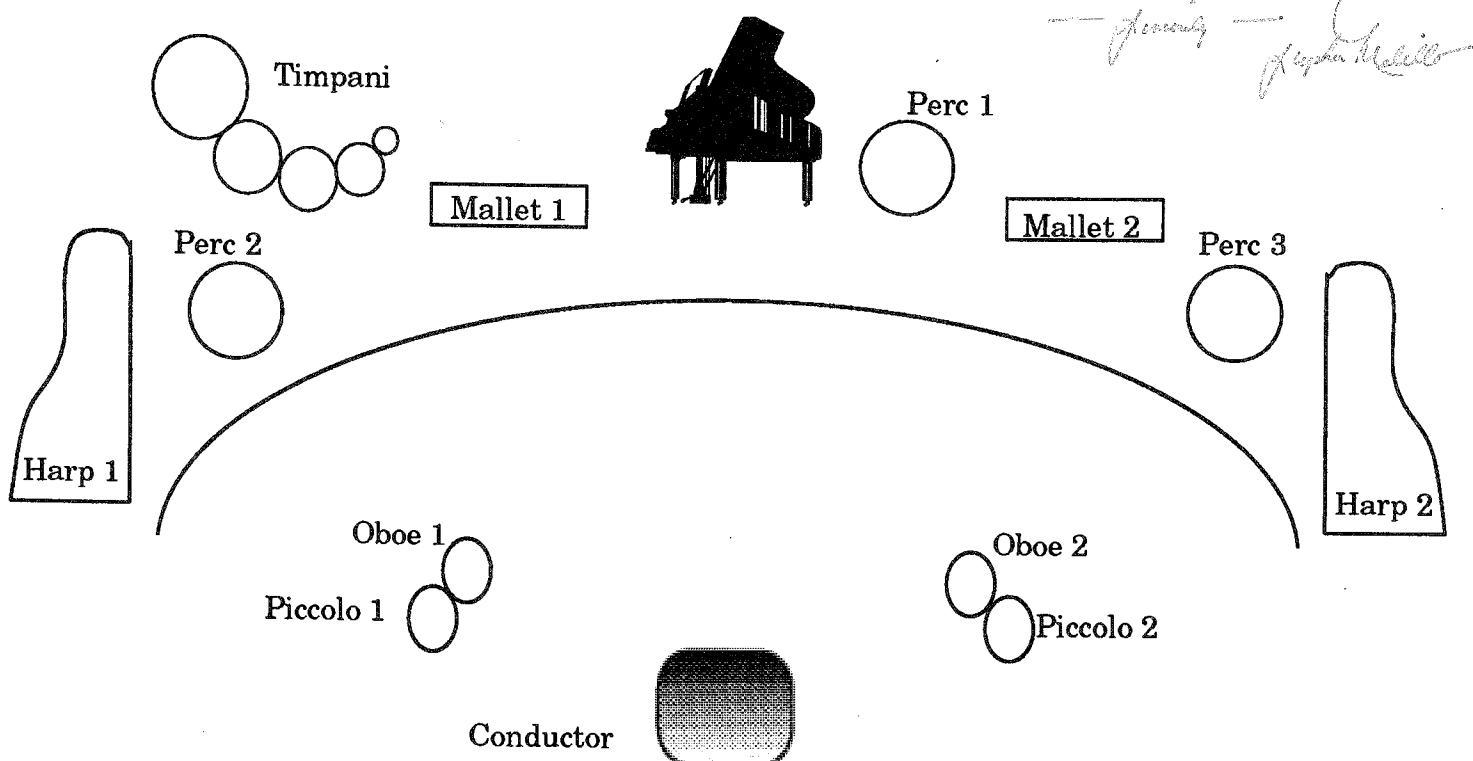
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Orchestral Configuration

The **S-MATRIX** expresses itself in 154 pages or **532** measures. At suggested tempos the piece will occur in **19:57**. Inspired by a love of the merging of two worlds, the Buddhists of millennia ago and the quantum physicists of today, this piece is about the spontaneous and simultaneous annihilation-creation of sub-atomic particles, the **S-MATRIX** being a table of probabilities concerned more with the dance than the dancers in this inner-world scattering. But more than just a graphic representation of *events* rather than things, the piece asks, "**WHAT** is colliding? **WHAT** is being created?... and what is being *destroyed*?" Each note, phrase and section is about the dance, the *intermediate states* of existence... *the storm of being*.

S-MATRIX in movements **0,1,2,3** is dedicated to physicists and to those who can embrace the simple in the chaos.

0:	SLOWSTORM	2.69
1:	MINDSTORM <i>A Dance of the Wu Li Masters</i>	7
2:	UNCERTAINTY	2.26
3:	S-MATRIX <i>My Hand</i>	8



The rest of the orchestra is in a normal configuration around the instruments illustrated above. The positioning of the piccolos and oboes is optional. The piano also represents the positioning of the MIDI-equipped synthesizer set up.

Composer's Program Notes
S-Matrix IGNA 18 June 1988

477 words

Interestingly enough, I write these notes on the 12th anniversary of the performance of a 9-movement work for Wind Ensemble called ONLY FOR NOW.

In S-Matrix, I quote that innocent theme, a call within myself... to that which I have always attempted in music.

S-Matrix, for me, was 333 compositions ago. That number, in and of itself is part of one of the most amazing stories of synchronicity you can imagine! But that is another story, told in many other pieces I hope you will one day hear.

My goal with S-Matrix was to play the Mindstorm with blank paper and pen. No instruments were to intervene. I'm no pianist and for me, the piano would certainly limit the honesty of what I wanted, so nakedly, to say. Though tempted, there has been no editing... despite the great lapse of time and growth.... and I have remained true to my first outpouring, which I later recorded via MIDI and presented to tonight's champion, Maestro Gerhardt Zimmerman.

I thank him and the North Carolina Symphony for bringing this to life. The S-Matrix expresses itself in 4 movements: SLOWSTORM, MINDSTORM, UNCERTAINTY and S-MATRIX, MY HAND. At suggested tempos the piece will occur in 19:57.... (my birth date). Inspired by a love of the merging of two worlds, the Buddhists of millennia ago and the quantum physicists of today, this piece is about the spontaneous and simultaneous annihilation-creation of sub-atomic particles, the S-Matrix being a table of probabilities concerned more with the dance than the dancers in this inner-world scattering. But more than just a graphic representation, the piece asks, "WHAT is colliding? WHAT is being created?... and what is being destroyed?" ... fitting questions for music. Each note, phrase and section is about the dance, the intermediate states of existence... the storm of being.

I call the body of my work, STORMWORKS. Many compositions ranging from theatrical music dramas, to wind ensemble pieces, to choral works and more are dances in the storm, a metaphor I have chosen for "being alive".

If I may, this is how I would like you to listen to S-Matrix. If you're no longer a small child, pretend that you are... and wonder about the life inside of you. Now imagine that you could write your thoughts in the gentle whisper and torrential shout of music. You see, I still feel like that small boy who once looked into his own hand and wondered about being alive. I offer the music to you in that way, as if a child could be given the stage... for a small moment, and share what I believe all of us feel. And so, like the very first note of the very first piece 630 compositions ago, my aim is still the same... to touch something good inside of you.

Godspeed and thank you so much for listening.

SLOWSTORM

a self-portrait
2.69

In Movement 0, the beginning, and in many ways the *end* of this symphony plays its message... an innocent, child-like embracing of the simple.

I have often felt that one might lose one's self in the hollow, vibrant humming of a simple major chord... a C major Chord, on which this movement tenaciously holds on to itself before returning to silence.

It is in the space between these last notes that the "dance" of the **S-Matrix** and the quantum physical ideas its title summons finds its beginning-ending.

The horn and clarinet solos are optional. The strings, as large a section as possible, must get the richest, darkest possible tone. The harps, in stereo positions, call to mind the passage of time, the tuned cymbals splashing, like droplets of water on a lonely room's window... on a dark, drizzling night.

Proceed Slowly at MM=48

SLOWSTORM

by Stephen Melillo

J. 48 Slowly, With Child-Like Reserve

2 Fl. & Pic.
Oboe 1, Oboe 2
3 Clarinets
2 Bassoons, 1 Contra

1-3 Horns Optional-with Strings
Solo *p*

2-4 Horns

3 Trumpets
3 Trombones
Tuba

Timpani

J. 48 Slowly, With Child-Like Reserve

Harp 1
mp

Harp 2
mp

Piano & Keyboards

Glock
Mallets

Perc. 1 3 Tuned Cymbals
p

Perc. 2
Perc. 3

J. 48 Slowly, With Child-Like Reserve Glisses are Smooth, but not Schmalitzky

1-3 Violins
mp but Full & Rich

2 Violins

Viola
mp but Full & Rich

Cello
mp

Contrabass

Sampled
**Sampled Rain on Cymbal if acoustic does not get desired Quality*

MINDSTORM

a dance of the Wu Li masters

7

In Movement 1, the percussionists may utilize as many different cymbals, gongs and tams as are available. Each time a cymbal crash is asked for in the score, though it appears to be the same note, a different colour may be used. The creativity of the percussionists is very encouraged.

You will note that an individual percussion part, such as snare, for example, will appear sometimes in percussion 1, then 2, or 3. With multiple percussionists in a stereo-set-up, this would render the desired stereo-surround effect. If however, there is only one instrument, parts will have to be cross-referenced.

In this movement, the feeling of **frenzy** and primitive, dance-like, naked wildness is contrasted by the center section, the **"T" of the storm... its heart**. What seems repetitive is, in fact, always changing and varied by extremely dynamic playing with huge swells and intensitive pianissimos.

Proceed Slowly at MM=158
The piece will end at MM=164

MINDSTORM

By Stephen Melillo

1. 158 **Staccato-Light & Fast** All Pics. *mp*

2 Fl. & Pic. *mp*

Oboe 1, Oboe 2 *mp* simile

3 Clarinets *mp*

Bsns. *mp* simile

2 Bassoons, 1 Contra *mp* simile

1-3 Horns

2-4 Horns

3 Trumpets

3 Trombones

Tuba

Timpani **Light & Fast** *mp*

Harp 1 *mp* simile

Harp 2 *mp* simile

Piano & Keyboards **Celeste** *mp* *mp*

Glock *mp*

Mallets **Marimba** *mp*

Perc. 1 **Congas** *mp*

Perc. 2 **Tamb** *mf* **Clave**

Perc. 3 **Shaker** *mf* **Cowbell** **Splash**

1-3 Violins **Spiccato** *mp* **Light & Fast** simile

2 Violins *mp* simile

Viola *mp* simile

Cello *mp* simile

Contrabass *mp* simile

Sampled

UNCERTAINTY

2.26

Tentatively, the strings proceed, innocently, timid.

The timpani seems to supply a pulse, the claves providing ambiguity and vagueness of time.

In Movement 2, the feeling of fear, innocence, and question move through the dark waters of inward thought, tainting a view of the innocent, distant past with the murkiness of age.

Proceed Slowly.



UNCERTAINTY

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By Stephen Melillo

2 Fl. & Pic.
Oboe 1,2
3 Clarinets
2 Bassoons, 1 Contra
1-3 Horns
2-4 Horns
3 Trumpets
3 Trombones
Tuba
Timpani
Harp 1
Harp 2
Piano & Keyboards
Glock
Mallets
Perc. 1
Perc. 2
Perc. 3
1-3 Violins
2 Violins
Viola
Cello
Contrabass
Sampled

Claves
Play freely - Ad Lib
w/feeling of no time
Gong Opt. - swirling Rubber Mallets
9 Tuned Cymbals
Scrapes
Tuned Cymbal Cues

pp
p
p

S-MATRIX

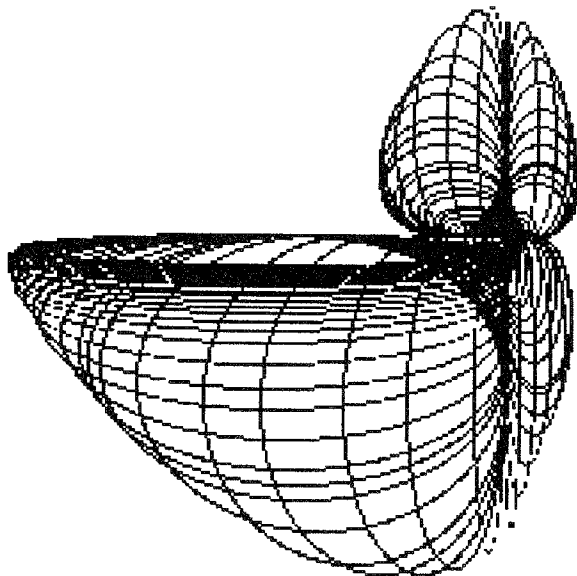
my hand
8

Movement 3 begins with the Overtone Series played by the percussionists on spinning pool tubes. Special effects blend with the colour.

The movement must sustain a speed of $mm=175$, except for those moments when the frenzy, the passionate reaching is side-stepped by innocent calm.

The harps, piccolos and oboes might best be placed in stereo positions inside the orchestra, the harps possibly amplified to ensure thier prominence in the interplay of lines.

With terrifying excitement, the movement rips into time only to meet itself with the deep, resolute triumph of the quiet and the serene... again timeless.



S-MATRIX

By Stephen Melillo

♩ 175 w/terrifying excitement

2 Fl. & Pic.
Oboe 1,2
3 Clarinets
2 Bassoons, 1 Contra
1-3 Horns
2-4 Horns
3 Trumpets
3 Trombones
Tuba
Timpani
Harp 1
Harp 2
Piano & Keyboards
Glock
Mallets
Perc. 1
Perc. 2
Perc. 3
1-3 Violins
2 Violins
Viola
Cello
Contrabass
Sampled

MIDI-Piano-Celeste-Piz. & Hollow Bell Sound

Sn - Rim Shot

Anvil or Break Drum

Choked Crash

Percussionists Spinning Pool Tubes in "C" Overtone Series

Overtone Effect

Special Sample