Kakehashi: THAT WE MIGHT LIVE
Then. Now. Always. A Documentary in Music

#919 in 65:33 for Actors, Chorus & Band of the 3rd Millennium

by © Stephen Melillo IGNA 11 September 2003

Commissioned & Premiered by
The Roswell Independent School District High School Honor Band & Roswell Community Chorus
with the collaboration of the N.O.T.E. (Nothing Other Than Excellence) Council
with Continental Harmony, a leadership initiative of the National Endowment for the Arts
and the American Composers Forum,
with additional support from the John S. & James L. Knight Foundation, Rockefeller Foundation
and from the Marshall Field’s Project Imagine with support from the Target Foundation.

Please download a Digital Libretto in PDF made for the “visually scored” version of this work at stormworld.com
This includes compressed score notes, lyrics and texts explanations.

Seating Chart and Orchestral Forces needed for Kakehashi: THAT WE MIGHT LIVE

A 306 Piece Chorus composed of:
Actors
Vocalists
Antiphonal Buglers (Trumpets)

34 Soprano 1
34 Soprano 2
68 Alto
68 Tenor
102 Bass
THAT WE MIGHT LIVE. Then. Now. Always. A Documentary in Music is made complete by an historically accurate, pre-recorded Soundtrack bearing 38:33 of authentic radio & musical clips from World War II, excerpts and lyrics of which are pertinent to the events of Bataan and Corregidor during the 3 years, 8 months and 25 days where 31,095 Souls were sacrificed to brutal conditions and hardship.

For the Survivors of the Bataan Death March, the day of surrender did not mark an end to their agonizing imprisonment, ordeals on the "Hell Ships" and then continued slave labor in Japan. For them, the war would last much longer. In fact, it has taken almost 40 years before the valiant ex-POW's began to speak of the events we now sum in the phrase, "Bataan Death March."

If a single work spanning 65:33 seems long, please remember that it represents only 1/31, 385th of the Time endured by these Defenders of Freedom.

Over 170 minutes of audio were considered as back-drop for this work. Short clips, sometimes overlapped and extracted from the 170 minutes of audio listed and accredited below were utilized within the timeline of the work. Clips bearing a 3 digit number indicate their usage and placement within the musical framework. These authentic clips help to create the historically accurate atmosphere in which the intent of the Music plays itself.

In addition to the Copyright and credits given here for each piece, I would like to acknowledge the valued assistance of The Miller Libraries Sound Archives of the University of Missouri-Kansas City for supplying “WAR in the PACIFIC” Broadcasts, some of which are contained within the list below. I must also acknowledge the kind support of our National Archives.

<table>
<thead>
<tr>
<th>#</th>
<th>Usage</th>
<th>RAW AUDIO</th>
<th>Original Duration</th>
<th>Source Information &amp; ©</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Prelude</td>
<td>Corrido de Bataan by Lorenzo Bañegas</td>
<td>8:00</td>
<td>Courtesy of Mrs. Niña Bañegas</td>
</tr>
<tr>
<td>0</td>
<td>000</td>
<td>Interview with Lorenzo Bañegas</td>
<td>44:44</td>
<td>Courtesy of Chris and Gerald Schurt &amp; Mrs. Niña Bañegas</td>
</tr>
<tr>
<td>0</td>
<td>227</td>
<td>Broadcast 7 Aug 45</td>
<td>2:06</td>
<td>CBS Reporting from Admiral Turner's Flagship 1945</td>
</tr>
<tr>
<td>0</td>
<td>128</td>
<td>Announce War</td>
<td>0:13</td>
<td>CBS Reporting Attack on Pearl Harbor 1941</td>
</tr>
<tr>
<td>1</td>
<td>105</td>
<td>Ave to the Axis</td>
<td>2:37</td>
<td>Music from Early WW II, by Cortland-Mann &amp; Weiss</td>
</tr>
<tr>
<td>1</td>
<td>207</td>
<td>Baby Comes Home</td>
<td>2:40</td>
<td>Joe Stafford &amp; His V-Disc Boys</td>
</tr>
<tr>
<td>1</td>
<td>302</td>
<td>Accentuate the Positive</td>
<td>2:39</td>
<td>Bing Crosby, Johnny Mercer &amp; Harold Arlen</td>
</tr>
<tr>
<td>2</td>
<td>207</td>
<td>Along the Santa Fe Trail</td>
<td>3:59</td>
<td>Bing Crosby, Captain Glenn Miller</td>
</tr>
<tr>
<td>3</td>
<td>165</td>
<td>Come What May</td>
<td>1:57</td>
<td>Bing Crosby</td>
</tr>
<tr>
<td>4</td>
<td>175</td>
<td>I'll Get By</td>
<td>2:47</td>
<td>Bing Crosby</td>
</tr>
<tr>
<td>5</td>
<td>143</td>
<td>Bright Sunshine</td>
<td>3:05</td>
<td>Navajo Indian Music</td>
</tr>
<tr>
<td>6</td>
<td>207</td>
<td>Bell Bottom Trouser</td>
<td>2:53</td>
<td>Traditional</td>
</tr>
<tr>
<td>7</td>
<td>300</td>
<td>Bob Hope Shows</td>
<td>8:05</td>
<td>Recorded Live from &quot;Somewhere in the South Pacific&quot; on KOC 1226</td>
</tr>
<tr>
<td>8</td>
<td>022</td>
<td>Broadcast from Admiral Nimitz</td>
<td>1:15</td>
<td>CBS World News from Admiral Nimitz</td>
</tr>
<tr>
<td>9</td>
<td>025</td>
<td>Charlie Spivak Introducing &quot;Remember Pearl&quot;</td>
<td>0:45</td>
<td>Radio Broadcasts</td>
</tr>
<tr>
<td>10</td>
<td>010</td>
<td>Chattanooga Cho Cho</td>
<td>3:26</td>
<td>Mack Gordon, Harry Warren</td>
</tr>
<tr>
<td>11</td>
<td>110</td>
<td>Churchill on War with Japan</td>
<td>0:14</td>
<td>10 November 1941, Robert Dalek on WGBH in 1997 (Hitler First)</td>
</tr>
<tr>
<td>11</td>
<td>012</td>
<td>Churchill Speech</td>
<td>4:50</td>
<td>Call for Britain to meet the Threat of Germany</td>
</tr>
<tr>
<td>12</td>
<td>107</td>
<td>You've Got to Cross the Atlantic</td>
<td>3:05</td>
<td>Les Brown &amp; His Orchestra</td>
</tr>
<tr>
<td>13</td>
<td>107</td>
<td>Dig You Like the USA</td>
<td>3:02</td>
<td>Perry Como for the USA, the Satisfiers w/Russ Case &amp; Orchestra</td>
</tr>
<tr>
<td>14</td>
<td>108</td>
<td>Stomp the Dirty Little Jap</td>
<td>2:37</td>
<td>Music from Early WW II, Bob Miller on Bluebird 11414</td>
</tr>
</tbody>
</table>

The # Usage signifies the usage of authentic radio & musical clips from World War II, excerpts and lyrics of which are pertinent to the events of Bataan and Corregidor during the 3 years, 8 months and 25 days where 31,095 Souls were sacrificed to brutal conditions and hardship.

No Shortage of Love ...4:04 Benny Goodman & His Orchestra

Zero Hour 8.14.44_02 ......................................

Morse Code Message 8 ....................................

Morse Code Message 5 ....................................

Morse Code Message 4 ....................................

Morse Code Message 3 ....................................

Morse Code Message 2 ....................................

Son of a Gun Who Picks on Uncle Sam ...............

Retreat 14 Dec 41 ..............................................

Remember Pearl Harbor 2 .................................

Old Gray Mare ...................................................

Intermezzo from Cavalleria Rusticana ...............

Navajo Traditional Dance Music |

Missouri Waltz ...................................................
In addition to theatrical Lighting, **Kakehashi: THAT WE MIGHT LIVE** requires the following props when rendered live. Also, 2 possible soundtracks exist, and 3 possible concert scenarios. These will be explained shortly.

1. **A Radio**, similar to any of the ones presented on the right of this page. There are 2 options for producing this prop should an actual 1939-40 Philco radio be unavailable. **A**: Use the Philco Radio Print.TIF File enclosed on the accompanying CDR to print a color “face” for a cardboard box. **B**: Have students in shop class emulate the construction, with art students painting the face. This radio should be placed on a stool or some such innocent stand as per the orchestral forces sketch. A spotlight will hit the radio when we are listening to broadcasts and songs from the 1940’s. The radio is a “character” in the theatrical unfolding of this work.

2. **A Microphone**, similar to the NBC Voice of America Microphones pictured to the right. On the CDR, you will find VoA Mic for Print.TIF. This file should be printed in color and then used to cover the microphone utilized by Mrs. Niña Bañegas as she sings her *In the Stars Corrido* live from the Rainbow Room at The Rockefeller Center.

3. **An Announcer** with appropriate dress (*a Zoot suite would actually be in character...*) will need 2 signs or rather CUE CARDS. One will say, “**Meanwhile Back in America!**” The other will say APPLAUSE! The Announcer, immune to the ravages of war, and with a voice delighting in the commercial earnings of the radio network introduces *In the Stars* by saying... “**And now, ladies and gentlemen, direct to you, live from the Rainbow Room at The Rockefeller Center, and sent out live to all our Men in the Pacific, please welcome Mrs. Niña Bañegas!” He then holds up the APPLAUSE Sign.

Into the “Voice of America” Microphone, one of two optional scenarios happens. **A**: The Vocalist sings live with the prerecorded CD on Track 11. **B**: An ACTOR sings nothing, but instead communicates the meaning of the song via her eyes and gestures. The appropriately dressed 1940’s singer-actor listens, as does the audience, to the version of *In the Stars* with the prerecorded Vocalist. This is Track 13. **Track 12**, by the way, exists as an option for the Live Singer. In this version of the song, a flute plays along with the melody line. This can also be used for rehearsing until the live singer is comfortable with the tempo and phrasing. As you can see, there are many options.

4. The male soloist singing *God Bless America* should be dressed in a World War I uniform, or rather the Guardsmen uniform and helmet of 1941. Seek the assistance of your drama department, but by all means consult with your local U.S. Army representatives. You can see this uniform by renting the film, *MacArthur*.

5. The young child vocalist who sings at measure 812, and then the a cappella opening of *God Bless America*, may also sing a phrase of *Furusato* a cappella before the piece *Furusato* begins. In the instance of a live rendering, the Chorus may join the melody line of this work, singing “Mmmm” gently with the instrumental Music.

6. Either *STAR* or *Furusato* can conclude this work. **OR**... The piece can be rendered as: *That We Might Live, God Bless America, Furusato, Star.*

7. For the premier, an actual piece of *I-Beam* from the *World Trade Center* was transported to Roswell, New Mexico. It sounded the note “D” and was thus specifically composed for. To emulate this, have a single suspended “low D” from a second chime set isolated and played as per the orchestral forces diagram. Advise your audience of this special *symbolic* instrument via your program notes. It is possible for a band parent to construct an I-Beam using light wood. This can be painted to look like damaged steel and then suspended around the chime. However you choose to do it, the sentiment and acknowledgement is important.

8. If using Optional Pre-recorded Soundtrack #2: **TRACK 7: Letter from a Japanese Soldier.**

“I cannot tell you where I am right now. Only know that I am serving with honor. The climate is difficult. The more I see, the more I realize that Men were not born for war. Perhaps all of this will soon be over... Then, I can return to you. How I miss you and our son, Kotaro. I count the days... the hours... the minutes, until we can once again be in each other’s arms.”
Accompanying Audio CD for Kakehashi: THAT WE MIGHT LIVE

Optional Pre-recorded Soundtrack #1

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TRACK 1</td>
<td>00:57</td>
</tr>
<tr>
<td>2</td>
<td>TRACK 2</td>
<td>01:16</td>
</tr>
<tr>
<td>3</td>
<td>TRACK 3</td>
<td>01:33</td>
</tr>
<tr>
<td>4</td>
<td>TRACK 4</td>
<td>01:09</td>
</tr>
<tr>
<td>5</td>
<td>TRACK 5</td>
<td>01:37</td>
</tr>
<tr>
<td>6</td>
<td>TRACK 6</td>
<td>01:05</td>
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<tr>
<td>7</td>
<td>TRACK 7</td>
<td>00:48</td>
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<td>8</td>
<td>TRACK 8</td>
<td>00:33</td>
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<td>9</td>
<td>TRACK 9</td>
<td>00:51</td>
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<tr>
<td>10</td>
<td>TRACK 10</td>
<td>02:13</td>
</tr>
<tr>
<td>11</td>
<td>TRACK 11</td>
<td>04:05</td>
</tr>
<tr>
<td>12</td>
<td>TRACK 12</td>
<td>04:05</td>
</tr>
<tr>
<td>13</td>
<td>TRACK 13 KAREN</td>
<td>04:05</td>
</tr>
<tr>
<td>14</td>
<td>TRACK 14</td>
<td>01:27</td>
</tr>
<tr>
<td>15</td>
<td>TRACK 15</td>
<td>07:28</td>
</tr>
<tr>
<td>16</td>
<td>TRACK 16</td>
<td>01:54</td>
</tr>
<tr>
<td>17</td>
<td>December Clip Banegas</td>
<td>01:00</td>
</tr>
<tr>
<td>18</td>
<td>In the Stars/Flute Mix</td>
<td>04:16</td>
</tr>
<tr>
<td>19</td>
<td>In the Stars no Flute Mix</td>
<td>04:16</td>
</tr>
<tr>
<td>20</td>
<td>El Rancho Grande</td>
<td>06:56</td>
</tr>
</tbody>
</table>

In the event of not having a strong female soloist, Track 13 KAREN (In the Stars) may be used instead of Tracks 11 or 12 as discussed on the previous page.

Though it is preferred to be rendered live, an optional Recording of El Rancho Grande is provided on Track 19.

In the score TRACK 7 begins at measure 312, but bring in this track at measure 311 to allow just a bit more time for the CD Track player to start TRACK 8. Use measure 324, the Snare Drum Roll, as a “vamp” measure to prepare the TRACK 8 entrance.

Optional Pre-recorded Soundtrack #2

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TRACK 1 Lorenzo</td>
<td>00:56</td>
</tr>
<tr>
<td>2</td>
<td>TRACK 2 FDR Neutral Nation</td>
<td>01:18</td>
</tr>
<tr>
<td>3</td>
<td>TRACK 3 War Announce</td>
<td>00:18</td>
</tr>
<tr>
<td>4</td>
<td>TRACK 3 War Announce2</td>
<td>00:12</td>
</tr>
<tr>
<td>5</td>
<td>TRACK 4 FDR Infamy</td>
<td>01:11</td>
</tr>
<tr>
<td>6</td>
<td>TRACK 5 Tojo</td>
<td>03:13</td>
</tr>
<tr>
<td>7</td>
<td>TRACK 6 Strohling MC</td>
<td>01:14</td>
</tr>
<tr>
<td>8</td>
<td>TRACK 7 Japanese Soldier</td>
<td>01:05</td>
</tr>
<tr>
<td>9</td>
<td>TRACK 8 Empire</td>
<td>00:42</td>
</tr>
<tr>
<td>10</td>
<td>TRACK 9 Gray Mare</td>
<td>00:40</td>
</tr>
<tr>
<td>11</td>
<td>TRACK 10 WC Hitler</td>
<td>02:12</td>
</tr>
<tr>
<td>12</td>
<td>TRACK 11 ItStars wFlute</td>
<td>04:05</td>
</tr>
<tr>
<td>13</td>
<td>TRACK 12 ItStars</td>
<td>04:05</td>
</tr>
<tr>
<td>14</td>
<td>TRACK 13 ItStars Karen</td>
<td>04:05</td>
</tr>
<tr>
<td>15</td>
<td>TRACK 14 Timestorm</td>
<td>01:27</td>
</tr>
<tr>
<td>16</td>
<td>TRACK 15 FDR Dec 41</td>
<td>06:10</td>
</tr>
<tr>
<td>17</td>
<td>TRACK 16 Angels</td>
<td>01:38</td>
</tr>
<tr>
<td>18</td>
<td>TRACK December Lorenzo Opt</td>
<td>01:00</td>
</tr>
<tr>
<td>19</td>
<td>TRACK El Ranch Grande Opt</td>
<td>00:54</td>
</tr>
</tbody>
</table>

Furusato

Words by Tatsuroku Takeo (1876-1947)
Music by Tochko Okano (1890-1941)

El Rancho Grande

Public Domain

U-sa-gi o-i-shi ka-no ya-ma,
ko-bu-na tsu-ni-shi ka-ne ka-wa,
yu-me wa ima mo me-gu ni-te,
wa-su-re ga-ta-ri nu-u-sa-to.
Kakehashi: THAT WE MIGHT LIVE
Story-Board

0. Prior to the beginning of BEYOND COURAGE, the hall should be set with photographs, artworks, props, varied staging points, low-level lighting, and creative lighting effects. If possible, a local US Army Band should play appropriate March Music as guests are seated.

The lights dim. We hear the Corrido Excerpt, which is OPTIONAL TRACK 17. Then, the Navajo drum begins, with lighting emulating a soft orange sunrise.

The piece has begun...

1.  El Corrido de Lorenzo Ybarra Bañegas (Excerpt) Opt. TRACK 17 as a prelude to Concert.

2.  From the same 5 notes:

TRACK 1: 000. Lorenzo Bañegas on Freedom, over The Navajo, Apache, Pueblo & Pawnee The Japanese The New Mexicans The Americans The Survivors El Rancho Grande

3.  m33: Oppression, based on the 5 note theme...2 notes descending which will later become the 2 notes ascending on “Freedom”!

4.  Completed on 6 June 2003, D-Day

m55: 6 antiphonal trumpets play all bugle calls except for two: Mess Hall and Quarters.

TRACK 2, m62: Overlap of FDR and Radio Clips:
01.  FDR 1 Sep 1939
02.  FDR 1940 Democratic Convention
03.  FDR “Arsenal of Democracy” 1940

5.  Taps, over:

TRACKS 3-4, m107: 04-05-06. FDR 8 Dec 1941 Speech to Congress:

“Oh dear God, Hear this Prayer
Hear Our Prayer
Let them be, finally free...Finally Free...”

6.  TRACK 3, m44: Sequence of Overlapped Radio Clips:
07. Tojo Declares War
08. Remember Pearl Harbor
09. Goodbye Mama
10. Slip the Dirty Little Jap
11. Remember Pearl Harbor, Version 2
12. You’re a Sap Mr. Jap
13. Pass the Ammunition
14. We Did It Before
15. Fools Rush In

7.  m206: Behold the Enemy: Invasion.

5 Notes of the Japanese Empire.

TRACK 6, m291:
016. LT Stroehling Morse Code Message from Corregidor 2
017. LT Stroehling Morse Code Message from Corregidor 3

TRACK 7, m307: Raising of White Flag
018. LT Stroehling Morse Code Message from Corregidor 6
019. LT Stroehling Morse Code Message from Corregidor 7

If using Optional Audio Soundtrack #2:

TRACK 7, m307: Letter from Japanese Soldier, with Wife Reading...

TRACK 8, m325
020. Japanese Empire Wartime National Anthem
m333: Anthem on Sax (song of the Kamikaze,Pepe Baldonado)

8.  The Death March Begins...

TRACK 9, m344: 021. That Old Gray Mare

We’re the Battling Bastards of Bataan
No mama, no pops, no Uncle Sam
No aunts, no uncles, no cousins, no nieces
No pills, no planes, no artillery pieces
And nobody gives a damn
Nobody Gives a Damn!

Dun-dun!

Though historically, no melody was actually used by the Men of Bataan and Corregidor, one has been written in this piece as an optional “new” melody to honour what was once only chanted.

9.  m378...“Dun-dun!”

Oppression of the Death March

TRACK 10, m445
022. Churchill’s Speech, “Hitler First!”

10.  m515: A glimmer in the Darkness...

m522: Meanwhile... Back in America (On Cue Card) “Live from the Rainbow Room at Rockefeller Center!”

Swing Band to...
Piano run intro, to...
Man with “Applause” sign (as if in a studio)
Man Introduces Mrs. Niña Bañegas who either sings
Track 11 or 12 or 13
023. In the STARS
(Approach sign dropped to floor at end...)

11.  TRACK 14, m608: TIMEStorm 1: 024. Pre-recorded Soundtrack

m616: 8 Warning Clicks
m618: Ensemble enters.
m656: In Horror, back to mm=56
m671: Heart Beat to TIMEStorm 2

TRACK 15, m673:
025. FDR 24 December 1941
026. Bell Bottom Trousers
027. Along the Santa Fe Trail
028. Getting Sentimental Over You
029. Zero Hour Tokyo Rose Broadcast
030. Accentuate the Positive
031. No Shortage of Love
032. Zero Hour Tokyo Rose Broadcast #2 & #3
033. I Am an American 17 May 1942
034. My Fillipino Baby
035. Bob Hope Show from South Pacific
037. Old Lang Syne Time Lapse by Duke Ellington
038. Intermezzo from Cavalleria Rusticana
039. Baby Come Home

TRACK 16, m780: From the Angels...

12.  m803: From the Ashes...

m812: Full Chorus: Beyond courage m817: Child, Alone:

There’s a price for Freedom
Always was and will be so
(Always will be so...)

First in the Fight and Last to return to Home, (Home, Sweet Home)
We marched for Souls not yet born...

m838: Full Chorus (ever building...)

We have paid for Freedom With the Blood of Friends now gone.
Beyond courage we’ve marched!
Living and Trying, Giving and Dying
Beyond courage we’ve lived
(God Bless America...)

Agony became the Stars...

This, the price of Freedom
We’d pay again, Just remember the cost and Live with a grateful Heart... Heart!

Beyond courage we’ve marched!
Heroes no, just simple Men
Beyond courage we’ve marched!
Beating for Heaven
The Hell Heaven Sent us,
Gave us the Chance... to... Beat...

Beyond courage!
That We Might Live...

We have Given
Paid for
With our blood, our battered Souls
Our Pain, Our Hope
Our Dream, Our Prayer for Freedom!

(m915: 46-star US Flag is hoisted, replacing White Flag...)

Freedom!
Freedom!
Freedom!
For Our Freedom!
Freedom!

13. m930: GOD Bless AMERICA Completed on Memorial Day, 2003

First, the small child sings alone, then a young man dressed in a World War I (One) Uniform...

Then the full chorus! Here now, finally the 5-note theme is resolved... ever upward.

14. m1046: Either Furusato is played, or Star is played, or Furusato, followed by Star is played.

15. m1089: Introduction of Veterans!
Sixty Years ago during the very month that this work was recorded in Japan by Musicians of the Japanese Military, a terrible war was fought which even unto this day still leaves its many scars. During this World War II, the United States and Japan fought each other on and under the Pacific Ocean, on the islands of the Pacific, and in Southeast Asia. Hundreds of thousands of Japanese and American soldiers and civilians were sacrificed to this war.

Alive today because of the sacrifices of so many, we have an obligation to overcome the past. Never allowing it to be forgotten, we must, together, rise above it and build a glorious future for the sake of those who came before us... and for those who will come after. Past to future, nation to nation, culture to culture, and with mutual respect for each other’s homeland, a new bridge will be built to the future. This is Kakehashi... the Bridge to the Future.

There is no limit in time or terrain. That bridge is within each of us. It will be built when we raise our courage, even above courage itself and learn to see the Brotherhood in all of us. Kakehashi: That We Might Live, is based on the relationship between American and Japanese who fought in great adversity during WWII. Both fought for their nation, for the completion of their mission, and for the people they loved... at Home.

Now, those same two countries cooperate in Brotherhood across the vast Pacific Ocean. The past is overcome with the Hope of the Future. These two countries now become a timely and much needed model for forgiveness and friendship.

Kakehashi: That We Might Live is rendered as a Documentary in Music. It effectively incorporates the actual radio broadcasts and music that aired during WWII. In fact 70 copyrights were purchased in order to make this work truly authentic. At the end of this epic work, there are two songs. They symbolize the Home that we LOVE and that we must understand in each other. God Bless America with its “Home sweet Home” is identical to Furusato which represents Home in Japanese. To put these tunes at the end of this large-scale work reflects the idea that we love our Home and that we have the feeling of longing for Home even if differing in country or race or religion or ideology.

Kakehashi: That We Might Live... This epic Documentary is rendered by a specially organized wind ensemble and huge choral section. To this dramatic work, the remarkable effects of additional prerecorded original music, radio programs, military songs and actual Morse code transmissions from WWII in the Pacific are adjoined. The prerecorded tracks are on a CD that comes with the score. We are honored to be the message-bearers... to bring this music to you, and to work for an eternal peace.

The Central Band of the Japanese Air Self Defense Force
There are many Souls who inspired this work. To these, my friends and consultants, and to the many left un-named, I offer a special thank you to:

Jack Aldrich, who lived it. This Music is for you. It is for your Friends now and for your Friends then... now sacrificed. You are a Hero. This Music is not a “photograph” of what you have lived. Rather, it is a portrait of what was suffered... that we might live. This Music in its eventual outcome, is Heroic. You will say, “But I never stormed a beach, or held a hill. I never jumped from a plane or liberated a town. All I did was survive.” Jack... you are a Hero, and that can be said as Music. I Love you, admire and respect you.

Mrs. Niña Banegas, who allowed the Corrido of her husband, Lorenzo to be an historic part of this document. Thank you. This Music is for you.

Mr. Gerald P. Schurtz, who lost his Dad on the Oryoku Maru after surviving for 3 and one-half years as a prisoner. Thank you for your help and support. I grieve with you and honour the memory of your Father with this tribute.

Aldo Forte, friend and colleague, for his translation of the Corrido by Lorenzo Banegas.

Mr. Michael F. Reagan, who created the Map which appears as part of the front cover artwork.

Mike Lee, Kent Jordan & the Musicians of Goddard and Roswell High Schools, for taking on the challenge and responsibility of rendering this Music for the first Time. With Continental Harmony and the N.O.T.E. Council, you have created the necessary circumstances by which this work will continue to serve the cause and purpose for which it was written.

To Survivors and great people I am fortunate to know as Friends: Charlie Dowdy, Louis Sachwald, David Topping, Norman Matthews, Stanley Woody, M. Turk Turner and my “Uncle” Sam Ring, 6th Army Ranger who rescued his own Father during the Great Raid on Cabanatuan.

To Dame Mary Sigillo Barraco, knighted for her service as a resistance fighter in Belgium.

To Grace C. Nash, a violinist who gave birth to her 3rd son while interned at Los Baños.

To family members, Charles Melillo, a ex-POW of the North Koreans, and since passed on. Dennis Chiarella, an ex-POW of the North Vietnamese. Pat Viscusi who served in World War II, Korea and Viet Nam. Dominic Melillo, Rudy Antonucci and Dominic Vallette who served in World War II. Ray Primm, who served in Korea. Don Marturano who served aboard the Intrepid during the Viet Nam War.

Love and thanks always.

To all of my unnamed family and friends, and to ALL Men and Women, alive and sacrificed, who served this country in times of tumult...

Thank You. This Music and its Dedication, as I’m sure the Souls of Bataan and Corregidor would have it, is for you as well.

Kakehashi: THAT WE MIGHT LIVE
A Message from Stephen Melillo, Composer

This Music is humbly dedicated to the Defenders of Bataan & Corregidor, alive and sacrificed, to their families and friends and to all those who love them. We can not thank you for the Freedom you have paid so much for... but we say it nevertheless. Thank you.

The test of Music resides here only in part. For it is in the Timeless expanse of Heaven where countries and ideologies have forever faded, where all current forms of measurement will give way to the Uplifting of the Human Spirit. There are those who will hear this Music as solely American. Yes, in many ways it is the most patriotic concert I could ever imagine, but its purpose includes the hope of Freedom for all.

Who were... who are... these Men? They suffered the unimaginable and were reduced to the most base form of “animal”. Horribly, there was enough Humanity left within to recognize this most lowered form of self. Some hated themselves and claimed that it was the “good” who died. After years of imprisonment and punishment, they were freed by their comrades who wore uniforms they did not recognize. Food was dropped from the skies to emaciated, starving survivors. In unthinkable irony, some who had endured so much for so long were killed by the canisters. After years of imprisonment and punishment, they were freed by their comrades who wore uniforms they did not recognize. Food was dropped from the skies to emaciated, starving survivors. In unthinkable irony, some who had endured so much for so long were killed by the canisters. And what did some of these battered Men do? They gave their food to starving Japanese children. God bless these Men.

At the end of Camelot, Arthur... fallen, battered, beaten and with all Hope vanquished comes upon a small boy. The boy, filled with Love and wonder recounts the legend of Camelot, of Chivalry and the Knights of the Round Table. Arthur’s eyes fill with the tears of Hope. He withdraws Excalibur and gives it to the boy, commanding him to run “behind the lines...” to Survive, and to carry the message of Camelot into the Future.

My friends, the descendants of the fallen and a quickly dwindling remainder of Men who have survived and who are yes, still with us... even today as this piece is written... enduring all that their Lives have been chosen to hold, are visions of a past we might have surrendered only to legend and aging history books. But... even now, and thank God for it, they are alive. They are here. They carry on amongst us waiting to make sure that the bright-burning torch of their patriotism and faith are passed on for the sake of their fallen brothers.

Shake their hands now. Touch them. Take them into your heart. Then touch your children and your children’s children. Have them do the same. Tell them of the Men and Women who found themselves in a Time and circumstance of extraordinary external choosing and then found within themselves, and for the sake of Freedom, the will to find Home once again. Refuse to let them ever die. Refuse to squander what they have fought for, lived for and died for. Into all the future generations, march as they have marched and find within yourself just some small fraction of their Love and Courage and Valor.

This Music, is but the sword Excalibur, humbly passed on to the children of today, the Men and Women of Tomorrow. Small and humble though this piece be, it is a starting point. These 65 minutes are entwined, as indeed they must be, with all of the “Storm” works. This great body of work is... as it was always meant to be... for you. Thank you. In the greatest practice of Truth marching on... Godspeed!