



*Our Honoured Guests
David Topping, Norman Matthews,
Dame Mary Sigillo Barraco, Charlie Dowdy,
Turk Turner, Stanley Woody, Sam Ring*

THAT WE MIGHT LIVE

9:00 AM • Wednesday 5 December 2007 • WHRO Studio, Norfolk, Virginia

Program

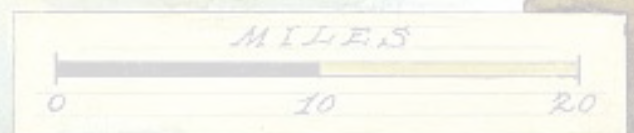
- Greetings from WHRO's CEO & President, Bert Schmidt
- Prayer before Breakfast, Commander Benedict Brown, Command Chaplain USS BATAAN
- Breakfast
- Comments about our Veterans and the Premier: Stephen Melillo
- Prayer to commence the premier, Lieutenant Thomas Cook, Ship's Chaplain USS BATAAN

1. That We Might Live
2. God Bless America

The concert will be paused. Special section to be announced.

3. The National Anthem of the United States of America
4. Closing thoughts from Veterans Past: "Here We Mark the Price of Freedom."

Please download your companion digital libretto with compressed score notes, lyrics & texts by visiting stormworld.com.



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- *Greetings from WHRO's CEO & President, Bert Schmidt*
- *Prayer before Breakfast, Commander Benedict Brown, Command Chaplain USS BATAAN*
- *Breakfast*
- *Comments from Captain Snyder, USS BATAAN*
- *Comments about our Veterans and the Premier: Stephen Melillo*

A Composer's Approach: I want to thank Bert Schmidt of WHRO for having us and allowing us this facility. Thank you, Sir... and thank you, Michelle Harrell for being an inspired co-host of this event. Michelle interviewed Sam Ring, and was great. She also has some good plans in the works for future events. I want to thank the I.T. department, the engineering department, the 3 volunteers that helped escort everyone in, and the receptionist, Debrah for putting a special message of welcome from WHRO on the board for all of our guests.

I want to thank Captain Snyder and the Crew of the **USS BATAAN**, the Chaplains, the WWII Submariners. The Veterans with us today. Thank you for your Service. Then. Now. Always.

I want to thank the *rest* of you for being smart enough to show up today... I don't mean for the screening, but for the opportunity to rub elbows with the greatest, best people I know. And I want to thank the best people I know for *allowing* us that opportunity. We are, at this moment, in a room filled with incompressible, unwritable History and at the same time... and here's a word you hear a lot... *Heroism*. **These** people define it, even while denying it... (*which is part of the reason why this work was written*). And there are people in this room who are *living* Heroism... right now. Thank you to *all* our Veterans and to our current Defenders of Freedom.

Gift Giving: (DVD, Libretto, Book, Christmas Gift)

The Bataan Vets have been given a 43-page Libretto. It's not necessary to read it as the piece is played. I would encourage everyone to download their own copy. It's already been updated to a 45-page Libretto! Who knows, I'll probably update it again.

Some technical things:

Be prepared. We're going to play the Music strong. And here's why. When this piece is done live, 400 human souls are up on a stage pouring themselves into the Music. This is something that Volume can't compensate for... but we're sure as heck gonna give it a try.

It's a difficult compromise to sacrifice that very specific kind of *human energy* for the product you're about to hear and watch, but at this point, the trade-off gives us this smaller room, greater intimacy and a kind of Music and Picture and Listener synchronization that can't happen in any other way.

Before this work came into this form, it was a concert piece. Music. Music bolstered by theatrical components. Music serving the purpose of transporting the listener back in Time, and Music making visceral the emotional and psychological weight of Surrender and Sacrifice. In fact, some of you have seen it done this way.

Maybe, we'll have a chance to do the Live Concert version of this work again, one day soon, on the **USS BATAAN** before it returns to duty.

The challenge of the work you're about to experience was to take *pre-existing* Music and merge it with *pre-existing* films and photos. The purpose? To bring the viewer/listener into a world of *not-so-long-ago*... as much as possible... and not in the usual *narrative* way, or *documentary* way... but rather in an emotional, psychological and co-sympathetic way.

The work is layered and not intended to be fully grasped in one listening. **Here are 2 examples:** When the piece starts, we'll see a Japanese Temple Bell being struck. The clang you hear is not from the film. During the entire piece, there is no sound coming from the films or photos at all. Instead, what you are hearing is a 500-pound piece of I-Beam taken from the 11 September 2001 wreck of the World Trade Center. You'll hear *that* chime... although *maybe not in your first listening/viewing*... many times throughout the composition.

Listen carefully during Winston Churchill's speech. You'll hear the Trade Center Chime. Why? Because the full title includes the words... Then. Now. Always. Indeed, it is as if Churchill's spirit was speaking to us in the present, from a *not-too-distant* Past.

One of the things you'll get when you see the libretto, is that *every* song and *every* lyric was chosen with an historic message attached.

Example: You'll hear, *"Say good-bye to Mama, we're off to Yokohama, until April I guess... will be our address."* Why is that song a part of the work? Well, Americans were being told via song that the War would last about 4 months. We needed to defeat the Forces of Tyranny and by God and great Sacrifice we were gonna do it!... in 4 septic months. *"We did it before and we will do it again!"* says the lyrics of another song. Of course, the great irony is that it was in April... 9 April of 1942 when the Defenders of Bataan and Corregidor were surrendered, and when ***began*** their **3 years, 8 months and 25 days of captivity... and worse. 31,095** Souls were sacrificed. For the *Survivors* of the Bataan Death March, the day of the formal Japanese surrender... at which the **USS BATAAN (CVN version)** was present... did *not* mark an end to the effects of imprisonment, the 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 these valiant ex-POW's *began* to speak of the events we now sum in the phrase, **"Bataan Death March"**.

The duration of this work represents only **1/31, 385th** of the Time endured by these Defenders of Freedom.

In the process of *visually scoring* the Music, I researched over 40 hours of film from the National Archives, Chinese captured Japanese-made films and more. I found some things that you might be interested in... **Example: Woody and Sam story.**

There is a change in the program. I would like to briefly show you now what is actually a part of a ***Special Features section*** on the DVD, which I still consider, even now, a work-in-progress subject to the approval of our Honoured Guests. If I need to change anything, by all means, please let me know. **This is for you.**

Jump to Item 4: Explain, and show "Veterans". "Jack Matthews". Explanation of THE PRICE OF FREEDOM.

4. Closing thoughts from Veterans Past: "Here We Mark the Price of Freedom." (now part of Intro)

Today, we'll stop after item #3, the **National Anthem**. I place this at the end of the work because I think in many ways we have grown habituated to it being played at the "start" of events, like concerts and ball games. I believe we should "leave" our concerts with this on our minds and in our Hearts... so today's concert, will end with The National Anthem.

Now, if you look at your program, you'll see that the concert has a **pause** before the National Anthem. Ladies and Gentlemen, let me tell you something about our Honoured Guests. They did not come here for themselves. They came *for other* people. And it took effort. And it required overcoming pain.

These are the kind of people they are. These are people who despite all that was done **to** them wouldn't hesitate to lend a favor to a friend. These are the kind of people who might not have come at all, had they known that the reason for **all** of this... the **reason** for this piece... the reason for this get-together... is to provide a frame, a picture frame... for the greatest content I can think of... and that is... **them**. When that moment comes, that pause... I'm sure everybody will know what to do. Then, we will resume the tape for the playing of our National Anthem. Then, we'll hang around for a bit, talk... and rub elbows!

Okay... that was the technical. You're prepped. Now the personal.

Chaplain Cook, who you'll meet in a moment, asked me the soul-searching question, "***What is your motivation for doing this work?***"

There are many. I'll choose **3 parts** of *the many* for the answer: My friends... I come before you during the best Time of the year as the littlest of the little drummer boys. There is no question that a John Williams or a Ludwig van Beethoven or a Gustav Mahler should have been called to do this work. That is the level of what you need and deserve... but this "calling", this vocation came to me. Why? Maybe it's *because* I am the average person... as **unknown** to the world as you are. I never had to storm a beach, or defend a hill, or fight through jungles, or sand or oceans. I never had to jump out of a plane, or dodge a bullet, or survive years of imprisonment. I never had to watch a friend... or a brother... die. I am a civilian. I am an *average* person... unknown. As you were before WWII. A *grateful* unknown civilian, a father who appreciates the Sacrifices made for his sons... Then and Now and Always. The fact that you did what you did... in *anonymity*... away from Hollywood marques and billboards... far away and not-so-many years ago, makes what you have done even Greater.

"Greater love has no one than this, that one lay down his life for his friends."

And maybe that is where the real meaning of this work comes from... that it comes from a fellow unknown... someone ordinary, a *civilian* attempting to create a message to other civilians.

Part 2 is even simpler.

I wrote this work because I Love you. I admire you. I respect you. I Love you the way I Love my Grandparents. I wish I could do more for you. If I had my way, you would **NOT** be unknown. Your names would be up in lights, outshining rock stars and movie stars... and *everyone* would know you... and in knowing you... be the better for it.

Most people who do what I do for a living work their way into Los Angeles bars and clubs, all to “network” with the high-rollers and the “important” people. I skipped all of that... I went straight to the **TOP**... and went to the people *I believe* are the **best** people in the world. *This work, from the otherwise quiet, let's you know, that even to someone once a complete stranger and born at a different Time, your lives and your giving have not been in vain. It's that simple, and it's a “thank you”.*

Part 3: I actually wanted to have not 1, not 2, but **three** prayers said at this event. So the 3rd part of my answer comes full circle to the Man who asked me the question in the first place... Chaplain Cook. This work, to my mind, is a kind of Prayer... and I believe that it must have as its *send off* the very thing it had at its inception some six years ago... namely... a Prayer.

We are SO fortunate to have the Chaplains from the **USS BATAAN** with us today. You're thoughts and Prayers are making this day even better than it might have been. Chaplain Ben... Chaplain Tom... Thank you so much for giving this day, and this work, and these great people your inspired Prayers.

Please welcome Chaplain Tom Cook...

• ***Prayer to commence the premier, LT Thomas Cook, Ship's Chaplain USS BATAAN***

1. That We Might Live

2. God Bless America

The concert will be paused. Special section to be announced.

3. The National Anthem of the United States of America

We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live.

That We Might Live: Then. Now. Always. A Documentary in Music

That We Might Live is a Documentary in Music honoring those who served in WWII, and inspired by the Valiant Souls of Bataan and Corregidor. This historically accurate Musical work is made complete by incorporating authentic radio and musical clips from WWII; excerpts and lyrics 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.

The Struggle and Sacrifice, survived and not-survived by the Souls of Bataan and Corregidor inspired the Music. The Music was composed for an ensemble of 100 instrumentalists and 300 Chorus. It was recorded first by The Central Band of Japan Air Self Defense Force for the *STORMWORKS Chapters 5:8 CD Set*, and then later by multi-national ensembles around the world committed to the same purpose of tribute.

In 2007, **That We Might Live** evolved into its current “visually scored” form.

When a traditional documentary is created, film and pictures are compiled, edited and produced to tell a story. Narration is written, recorded and placed into the film, and music is scored to accompany the film.

That We Might Live embarked upon an innovative artistic approach called **VisaREEL™**; film and pictures researched, compiled and scored to the Music, conveying visually the context and significance of what the listener experiences Musically.

When viewing this Documentary In Music, there is no narration, simply the experience of film and picture placed to Music, serving the purpose of transporting the listener/viewer back in Time, making visceral through Music the emotional and psychological weight of Surrender and Sacrifice... taking us back to a place and Time, that as a Nation, we must never forget.

For much more complete information, please download the Digital Libretto in PDF from STORMWORLD.COM.

Godspeed!