

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

Dear Listener, there is no way around it. There is ***much*** to this. The story of the POWs is a library unto itself, and the making of this work is an extended part of that history. Please remember to go to **stormworld.com**. Under "Resources," you will find "Digital Libretti," where you can download your *important* companion Libretto in PDF. <https://stormworld.com/digital-libretti>

Kakehashi: That We Might Live is a Documentary in Music honoring those who served in WWII, and those who served in Korea and Vietnam and who continue to serve now all across the world. The work is specific to 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.

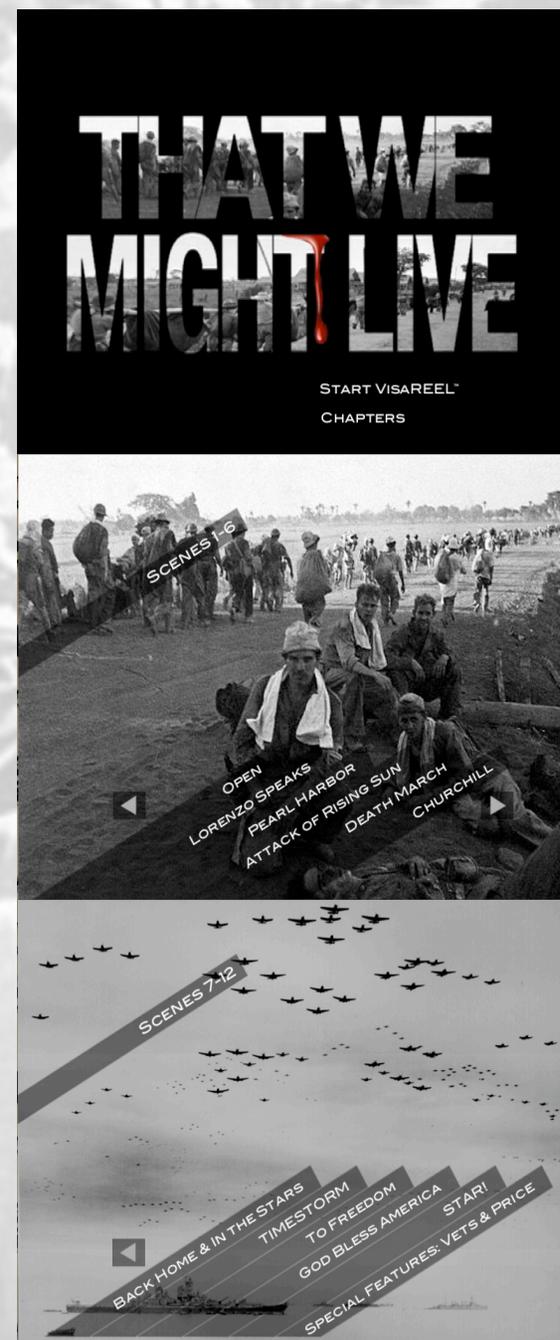
The Struggle and Sacrifice, surrendered, survived and not-survived made by the Souls of Bataan and Corregidor inspired this Music. The Music was composed for an ensemble of 143 world-class **Japanese** military instrumentalists and 300 Chorus from *Shenandoah* and *Old Dominion* Universities, Virginia. It was recorded first by *The Central Band of Japan Air Self Defense Force* for the **STORMWORKS Chapters 5:8 CD Set: WRITINGS on the WALL**, and then later by multi-national ensembles around the world committed to the same purpose of tribute.

In 2007-2008, **Kakehashi: 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.

Kakehashi: That We Might Live embarks on a new 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 or sound emanating from the film clips. All silent film and picture is placed to the Music, serving the purpose of transporting the listener/viewer back to a place and Time, that as a Nation, we must never forget. As a small example, when you watch the Temple Bell being struck, what we "hear" is the striking of a piece of **I-beam from the Trade Center of 11 September 2001**.

Enjoy. *Remember*. Thank You and Godspeed! Stephen Melillo





Personal: Months before my 18th birthday, with the Vietnam War winding down, I often envisioned boys my age wounded and killed on foreign soil. These sorrows and introspections resurfaced when I met Survivors of Bataan and Corregidor in 1998 and then every year after, and eventually

every 1st Wednesday since then. The desire to create something *meaningful* in their behalf emerged as a large scale dramatic/Musical composition in 2003. It was later recorded in Japan in 2005, and then again across the world by some of its finest ensembles during 2006 and 2007 in a multinational effort to honour those who served.

After a life-changing premiere, there was still some *“stone left unturned.”* The challenge was to take a *pre-existing* concert-work, *pre-existing* photographs and films, and weave them into a visual expression of what had been in the mind of a Composer seeking a new way to honour the History and the Legacy of Heroes.

After investing in the needed software, (*now obsolete by the way*) I went into the depths of the National Archives and many other resources mentioned in the credits. Studying over 40 hours of Footage from not only American, but Chinese and personal archives, I found myself wishing it possible for everyone to see *all* of what I was seeing... ***lest we forget.*** I later learned that I had found images heretofore ***never*** found by POW Research Experts. ***These special people, Roger Mansell to mention one, were endlessly gracious with their resources and support. Indeed... we all wanted the same thing!... to HONOUR The Souls of Bataan & Corregidor!***

As a Composer and not a filmmaker, I had always believed that concert Music should be played without pictures. Perhaps there would be theatrical elements, a singer, an actor... but projected imagery? No. This would make the experience of the Music ***secondary*** as it is when going to the “movies”.

However: The sequel to this work, **LAST WORLD STANDING** was premiered in Linz, Austria’s Brucknerhaus in 2006. In this concert work, thousands of National Archive photos were projected with the Music. Because of the particular way in which the Music and picture had been composed at inception and summarily synchronized, the pictures took on the ***new-to-media*** role of enhancing and supporting the Musical sentiment, as opposed to the otherwise reversed and more typical prioritizing of the senses. I dubbed this successful experiment and new union of pictures to Music, ***PHOTORhythm™***. The overall concept I have called ***VisaREEL™***. With that experience began the evolution of **Kakehashi:THAT WE MIGHT LIVE.** Rather than “narrative,” the form and purpose of this now ***“visually scored”*** concert Music is to reveal the ***psychological/emotional story*** of Bataan and Corregidor... our reaction to it as a Nation in the 1940s, and to offer thanks, legacy and tribute to Heroes who suffered and survived much more than Music or picture can reveal... ***that we might live.*** Therein resides the reason for these new forms and resultant work.

When I turned 18, I once again pictured boys my age dying on foreign soil. Hollywood depictions of soldiers storming the beaches of Normandy showed living Souls drop, while the “stars” went forward. What was it like to have been one of the ***un-named?*** Everything their lives might have been was stolen in a single brief moment. Perhaps that single, unshakable image is what has given me the drive to write this Music and pursue this “visual scoring.” This work, written in notes, seems insignificant when compared to their Sacrifice... written in Blood.

On behalf of Veterans and their families, thank you for your Time. We will always have them to thank for our Freedom. Godspeed! Stephen Melillo

The Duration of this work is 1:33:13, including the Special Features Section: “Veterans Speak”, and “Here We Mark the Price for Freedom”

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