

One World

...of peace through music



江苏工业学院图书馆
藏书章

One World

...of peace through music

Một Thế Giới

...hòa bình qua âm nhạc

和平之音 四海一心





OCEAN OF LOVE
ENTERTAINMENT,
INC.

Los Angeles



*We sincerely thank Supreme Master
Ching Hai for granting us permission
to publish her music and poetry.*

*Xin chân thành cảm tạ Thanh Hải Vô
Thượng Sư đã cho phép in lại những
nhạc phẩm và thi phẩm của Ngài.*

深摯感謝濟海無上師慈允
我們採擷您的詩歌與音樂

Publisher: Ocean of Love Entertainment, Inc.

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Sunny Yao, Don Yee

Cover Design: Drew Fitzgerald, Peter Thai

Photographs: Glen LaFerman, Tony Haig,
SMCHIA Photographers

Color and Pre-Press Manager: Bill Castillo

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ISBN 0-9700123-0-6

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Typeset in the United States of America

Printed and bound in Canada

10 9 8 7 6 5 4 3 2 1



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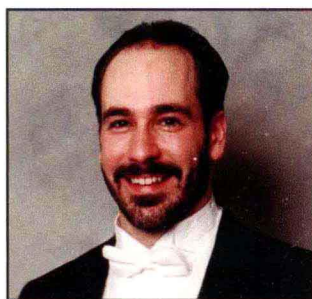
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Introduction

BY PETER BOYER

On December 18, 1998, an event took place at the Los Angeles' historic Shrine Auditorium, a venue known around the globe as a site which has at various times hosted the Oscar, Emmy, and Grammy telecasts. The occasion on this evening, however, was not an awards show, but a gala of a different sort. This was a concert to benefit the Starlight Children's Foundation and St. Jude Children's Research Hospital, an event sponsored by the Supreme Master Ching Hai International Association. A real extravaganza many months in the planning, the concert brought together renowned musicians and performers from many different arenas in the film and music industries. Film and television music, contemporary "classical" music, traditional Irish music, and rock-n-roll came together to create an eclectic and powerful mix, in a joint effort to raise financial support for two exemplary children's charities. More than 6,000 people attended this gala, which was known as *One World ...of peace through music*.

As a tribute to Supreme Master Ching Hai, founder of the international association that sponsored the concert, four composers were commissioned to compose or arrange music based on her poetry. Two of these composers were Academy and Emmy Award-winners: Bill Conti, famous for such scores as *Rocky* and *For Your Eyes Only*, and longtime Music Director of the Academy Awards; and Fred Karlin, composer of such scores as *Westworld*, *The Sterile Cuckoo*, *Loving Couples*, and the song "For All We Know," and a



renowned author and teacher in the field of film music. A third commissioned composer was Maria Newman, an acclaimed violinist, violist, and composer in the concert world, and a member of the illustrious Newman family of composers and conductors. I was honored to have been the fourth composer commissioned in this group.

In addition to the original works created for the *One World ...of peace through music* concert by these composers, other music of great quality and interest was performed. Gaelic Storm, a traditional Irish band which was heard by audiences worldwide as the “steerage band” in James Cameron’s film *Titanic*, opened the concert with a rousing set. Closing the concert were the Beach Boys Family and Friends, performing classic American rock-n-roll in a high-energy style. In between these, Bill Conti conducted a set of memorable film and television scores composed by himself and many others.

This souvenir music book presents the nine songs composed or arranged from Supreme Master Ching Hai’s poetry especially for the *One World ...of peace through music* concert. All of these songs employed the resources of the 65-piece orchestra of Los Angeles studio musicians engaged for the concert (by and large the same brilliant players who perform at the Academy Awards telecasts). In their original form, the scores are huge documents containing some 30 lines of music on each page—too bulky and technical for the amateur musician or the general public. Therefore, what are presented here are keyboard reductions of these songs,

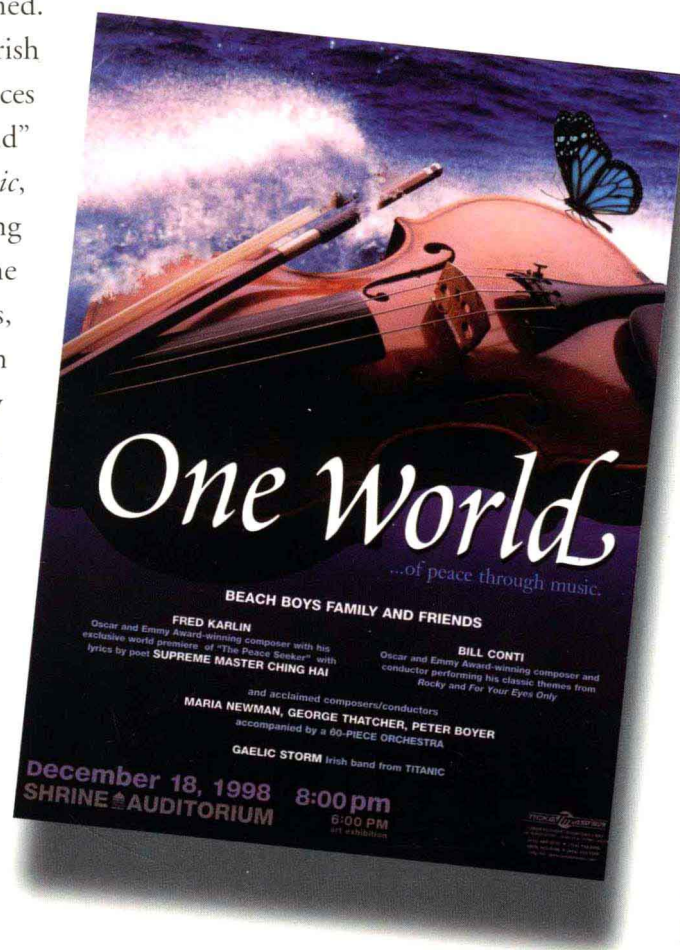
which present the lead vocalists’ melody lines with the accompaniment reduced to two (or sometimes three) lines of music.

The common denominator of all nine of these songs is Supreme Master Ching Hai’s poetry; however, musically speaking, the songs have quite distinct personalities. Five songs are by Fred Karlin, and they come from the huge 45-minute work he created for the concert, entitled *The Peace Seeker*. This piece called for more than 100 performers: the orchestra was augmented

by a five-piece folk-rock band with a lead vocalist (the passionate Mel Kubik) and backup vocalists, the Pasadena Boys Choir, and Fred Karlin himself playing improvised solos on the flugelhorn and trumpet. As if this weren’t enough, an actor and two actresses recited excerpts from the poems at the beginning and end of *The Peace Seeker*, as well as during the interludes separating each of the five songs. This was a massive work indeed, and I was both honored and challenged to have been asked by Fred to be involved as conductor. It

was a task I enjoyed thoroughly, though it was one of the hardest things I’ve ever had to put together.

The five songs presented here form the heart of *The Peace Seeker*; they are entitled “Winter Afternoon,” “Cannot Do a Thing with My Heart,” “He Couldn’t Buy,” “Farewell Song,” and “Like a Bird.” In these, Fred’s craftsmanship as a composer are much in evidence,



and the five songs employ a folk-rock style that is both accessible and memorable. What cannot be conveyed by simply looking at the five songs is the impressive architecture of the entire 45-minute work, for which Fred composed a prologue, four interludes, and an ending that employed the orchestra, boys choir, and actors to great effect, weaving a non-stop web of music around the poetry and creating a kind of narrative.

Maria Newman and I each composed a single song based on a poem by Supreme Master Ching Hai: Maria's was "The Prince," and mine, "Love Melody IV," or "How Many Miles?" Rather than create a kind of pop, folk, or rock song, both Maria and I chose to compose more traditional art songs, a form associated with the classical music world, and we both chose sopranos as our vocalists. Anne Marie Ketchum sang Maria's "The Prince," and Kerry Walsh performed "Love Melody IV." Being familiar with much music by Maria's father, the great Alfred Newman, I would say that Maria has inherited his gifts for melody and lush orchestral texture, which I hear in "The Prince." As for myself, in "Love Melody IV" ("How Many Miles"), I combined a traditional 19th-century style of orchestration with a melodic and harmonic language that would not be out of place in a contemporary Broadway ballad.

In addition to conducting *The Peace Seeker* and composing and conducting "How Many Miles," I was engaged in performing two other tasks for the *One World ...of peace through music* concert. One was to compose the score to *Walk the Way of Love*, a short documentary film about the life and work of

Supreme Master Ching Hai, which allowed me to learn more about the important charity work she does. The other was to prepare a "surprise" for her—and a rather interesting surprise at that. I was given a musical setting of her poem "Farewell Song" (the same poem to which Fred Karlin composed completely different music). I made an arrangement of this short song for the orchestra, and then planned to invite her to sing it with the orchestra, unrehearsed, live in front of

more than 6,000 people! This was a daunting task, which required me to arrange it in such a way that we could conceivably get through it together with no preparation. In rehearsal, I told the orchestra what would be happening and to "be ready for anything." As a backup plan, in case Supreme Master Ching Hai couldn't be persuaded onstage to sing, I had Kerry Walsh prepared to step in and do it. Happily, this turned out to be unnecessary, as Supreme Master Ching Hai agreed (after much prodding by Debbie Reynolds!) to sing, and somehow the Muses kept us together.

*Onstage at
the Shrine Auditorium,
Supreme Master Ching Hai
is completely taken by
surprise at Peter Boyer's
invitation for her to sing
"Farewell Song."
Behind her, actress
Debbie Reynolds is
enthusiastically encouraging
her to accept Boyer's
invitation while the
audience cheers on.*

The last song was arranged from a cassette recording of Supreme Master Ching Hai singing her own song. "I Will Forever Love You" was arranged by Bill Conti for the full splendor of solo vocalists, boys choir, adult choirs, and orchestra, and closed the massive first half of the program. In this arrangement, this folk-like, lyrical melody is taken to new heights.

So what you have before you is the product of numerous talents working together for a common purpose: *One World ...of peace through music*. It is a fitting souvenir of what was truly a memorable event.





Supreme Master Ching Hai

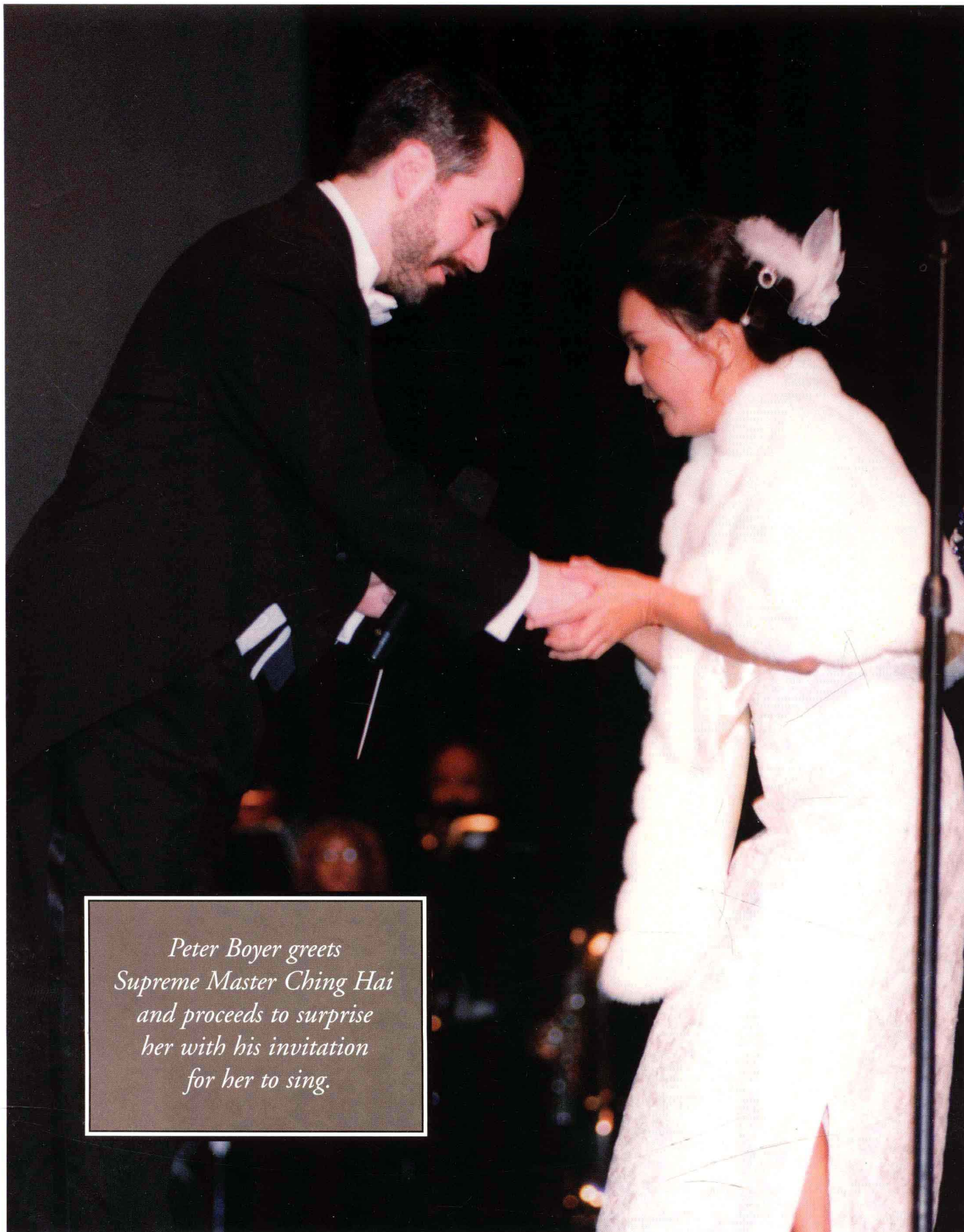
Supreme Master Ching Hai is a renowned humanitarian, artist, and spiritual visionary. Over the past decade, Supreme Master Ching Hai has tirelessly traveled the world using the proceeds of her artistic creations to help those in need.

Her paintings and fashion designs have been widely acclaimed and exhibited in New York, Paris, London, Tokyo, Geneva, Milan, Hong Kong, and Bangkok. Her poetry has appeared in numerous newspapers in America, Asia and Europe and has more recently been compiled into books and published in a variety of languages. In response to overwhelming requests, she has composed spiritual songs of deep poetic beauty, versed in English, Vietnamese, and Chinese. This heartfelt music is dedicated to inspiring a dimension of spirituality in the popular music world. Furthermore, a collection of her poetry written during the time of her youth has been unearthed and set to music by notable composers and performed by artists worldwide.

Born in central Vietnam, Supreme Master Ching Hai moved to Europe to study at an early age and worked there as a volunteer nurse and translator for the Red Cross. Witnessing the pain and suffering of others from day to day, Supreme Master Ching Hai wished to dedicate her life to helping humanity. She was happily married at the time to a German doctor, and although it was an extremely difficult decision for both of them, her husband agreed to a separation. She then embarked on a journey in search of enlightenment. Finally, in the

deepest reaches of the Himalayas, she found a true Master who imparted to her the Quan Yin Method, a meditation technique involving contemplation on the inner light and sound—the manifestation of our True Self. After a period of practice, she became fully enlightened.

Thereafter, Supreme Master Ching Hai has been invited by many countries as well as the United Nations in Switzerland and New York to give lectures. She shares the Quan Yin Method and her message of love, encouraging others to look within themselves to find their own greatness. Her benevolence has touched the hearts of millions the world over and has inspired others to form the Supreme Master Ching Hai International Association in her altruistic example. In recognition of her selfless assistance, Supreme Master Ching Hai has been given awards worldwide by numerous government officials and private organizations, including: *The World Humanitarian Leadership Award* from the International Federation for Human Rights, U.S.A.; *The World Spiritual Leadership Award* from the governors of Iowa, Minnesota, Illinois, Wisconsin, Missouri, and Kansas; *Outstanding Public Service to Mankind Award* from the government of Thailand; *Key of Honorary Citizenship* from the mayor of Boca Raton, Florida, and many others. In addition, October 25, 1993 was proclaimed as “Supreme Master Ching Hai Day” by Mayor Frank F. Fasi of Honolulu, Hawaii, and February 22, 1994 was likewise proclaimed by the governors of six Midwestern states, namely Illinois, Iowa, Kansas, Minnesota, Missouri, and Wisconsin.



*Peter Boyer greets
Supreme Master Ching Hai
and proceeds to surprise
her with his invitation
for her to sing.*

Farewell Song

Arrangement by
Peter Boyer

Words and melody by
Supreme Master Ching Hai

Slowly and freely *mp expressively*

Where, where are you go - ing, my

mp sempre legato

win - ter sun? — Won't, won't you miss — me

rit. *a tempo*

stay-in' on this side — of — the sea? Where, where have you gone — to, my

ten - der moon? — Oh, how I miss — you,

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10 *rit.* *a tempo* *mf*

stand-in' on this shore, — wa - ter blue. — I

12 **Faster**

wish we could sail — to the same des - ti - na - tion; I

14

want to break — these chains; Oh, my des - per - a - tion! —

17 **Tempo 1** *mp*

When, when will I see — you, my

19 *rit.*

ev-'ry-thing?— Won't some - one hold— you when you wake up

22 *a tempo*

cry - ing? Where, where are you now, my

24

on - ly one?— Won't some - one tell— me

26 *rit.* *a tempo* *mf*

if you will ev - er re - turn?— I

