

J. Kimo Williams

INTO THE LIQUID



STRING QUARTET

Into The Líquid

James Kimo Williams

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Composers Notes

As I perused the Documerica Project (1971-1977), where the Environmental Protection Agency (EPA) hired freelance photographers to photograph different aspects of American life, I was struck by the images that had water as a central imagery either as the main subject of the shot or peripherally associated. I thought about how a simple photograph can tell so much about a time and a place.

I realized that many of the significant turns of events in my life (good or bad) also had a connection to water: swimming the beach at Coney Island in the late 50's, living along the Atlantic Ocean in St Johns Newfoundland, fishing in Biloxi Mississippi, surfing in Hawaii and performing for my fellow soldiers at Cam Ranh Bay hospital in Vietnam along the South China Sea.

For Into the liquid as with most of my compositions, I want the listener to connect to the music as if viewing a series of photographs depicting aspects of my life experiences.

The work opens with an introductory motif metaphorically suggesting a liquid that runs through the memories of my life. In Chapters 1 and 2, this motif is presented in different harmonic and rhythmic variations reflecting the emotional rollercoaster of thinking back to specific events in my life and the impact these events had on who I am today. The last Chapter is an artistic reflection of my life as I view it through a prism of military service.

Program Notes:

CHAPTER I: Youth Years

(Amityville, New York - Coney Island)

Born on Long Island I remember visiting Coney Island as one of the few time my family actually did something together. I remember eating hot dogs and riding the Ferris wheel vividly.

(Spokane, Washington - Puget Sound)

Living on an Air Force base with my spouse-abusing alcoholic father was a bit traumatic and when I had a chance to get away from the base I jumped at it. A four-hour trip to the Seattle Worlds Fair and the surrounding Puget Sound beach in 1962 was the highlight of my alone time growing up at that time.

(Biloxi, Mississippi - Gulf of Mexico)

In 1964 my Father and Mother divorced after several years of incompatibility. In the short time I lived there I would find a fishing rod go out on my bicycle for 4 miles to throw a line into the Gulf a Mexico. I don't remember every catching anything but the alone time was precious.

CHAPTER II: Teen Years

(Sunset Beach, Hawaii - Pacific Ocean)

After moving to Hawaii with my father I began finding my artistic voice. Initially creating rock songs (to be like Hendrix) with my guitar while sitting on Sunset Beach in Haleiwa. This isolation truly evolved into music being my principal means of expression.

(Cam Ran Bay, Vietnam - Black China Sea)

As a combat soldier in Vietnam I took 30 days off from fighting to form a musical group and play for wounded soldiers in hospitals and for those who were isolated at firebases on the front lines. A particular memory from these performances was the juxtaposition of those who were in the hospital beds at Cam Ran Bay suffering from the trauma of combat and the beautiful blue waves of the South China Sea just outside their windows. I realized that sometimes what seems beautiful could be a facade to the realities of life.

I remember watching out the window of the plane on my DEROS to home and that sea disappeared into the distance. I was finally flying home to what I later came to realize was a new and different reality than I expected..... I now look at who we are as a society and the world around us through a juxtaposition prism that I remember from that moment in Cam Ran Bay Vietnam in 1970.

CHAPTER III. ADULT YEARS A Veterans' Lament

(Chicago, Illinois - Lake Michigan)

On September 11th, 2001 I was in Vietnam for a performance of my Symphony For The Sons of Nam by the Ho Chi Minh Symphony Orchestra. While waiting in a Saigon Hotel, the TV displayed the destruction of the World Trade Centers. I immediately called home and made plans to return to Carol and Becky.

Once back in Chicago I took a stroll along the Lake, as water has always soothe my soul, and contemplated where we were heading as a Country.

In 2003 we began a new aggressive conflict that sent our young men and women into battle. As with Vietnam those young souls who were fortunate to returned from home had wounds and trauma that we can never truly comprehend.

As a veteran I have camaraderie with all our military veterans as we have all contributed to life that we live.

I have a deep sadness for my fellow veterans who did not make it back from the battlefield. I wrote this last chapter in memoriam as I sat looking out at Lake Michigan and realizing how truly lucky I was to have returned from war while so many of my brothers and sisters in arms gave the ultimate sacrifice..... I truly mourn this lost of life in service to our way of life.....

Into The Liquid

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CHAPTER I: YOUTH YEARS

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$\text{♩} = 90$

A

(Amitville, New York - Coney Island)

Violin 1

Violin 2

Viola

Violoncello

Vln. 1

Vln. 2

Vla.

Vc.

Vln. 1

Vln. 2

Vla.

Vc.

B

20

Vln. 1

Vln. 2

Vla.

Vc.

mf

mp

mf

mf

24

Vln. 1

Vln. 2

Vla.

Vc.

f

mf

mf

f

mf

mf

28

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

p

p

p

p

rit.....

rit.....

rit.....

rit.....

35

Vln. 1

Vln. 2

Vla.

Vc.

tempi

f

mf

C (Spokane, Washington - Puget Sound)

40

Vln. 1

Vln. 2

Vla.

Vc.

ff

p

mp

p

mf

47

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

mf

mp

mf

mp

mf

53

Vln. 1

Vln. 2

Vla.

Vc.

f

mf

Measures 53-57: Vln. 1 and 2 play a melodic line with triplets. Vla. and Vc. provide a supporting bass line. Dynamics: *f* (measures 53-54), *mf* (measures 55-57).

58

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

mp

Measures 58-63: Vln. 1 and 2 play a melodic line with triplets. Vla. and Vc. provide a supporting bass line. Dynamics: *mp* (measures 58-59), *mf* (measures 60-62), *mp* (measure 63).

64

Vln. 1

Vln. 2

Vla.

Vc.

mf

f

Measures 64-68: Vln. 1 and 2 play a melodic line with triplets. Vla. and Vc. provide a supporting bass line. Dynamics: *mf* (measures 64-65), *f* (measures 66-68).

68

Vln. 1

Vln. 2

Vla.

Vc.

mf *f* *mf* *f* *mp* *f* *mf* *mp* *mf*

71

Vln. 1

Vln. 2

Vla.

Vc.

ff *f* *mf* *f* *mf* *ff* *mf* *f* *mf* *f*

76

D (Biloxi, Mississippi - Gulf of Mexico)

Vln. 1

Vln. 2

Vla.

Vc.

mf *mf* *mf* *mf* *f* *mf* *mf* *mf* *f* *mf*

80

Vln. 1

Vln. 2

Vla.

Vc.

f

pizz

mf

arco

f

83

Vln. 1

Vln. 2

Vla.

Vc.

CHAPTER II. TEEN YEARS

E (Sunset Beach, Hawaii - Pacific Ocean)

86

Vln. 1

Vln. 2

Vla.

Vc.

p

mp

p

mp

p

mp

93

Vln. 1 *mf* *p* *p*

Vln. 2 *mf* *p* *p*

Vla. *mf*

Vc.

98

Vln. 1 *mp*

Vln. 2 *mp* *mp*

Vla. *mf* *f* *mp*

Vc. *mf* *f* *mp*

103

Vln. 1 *mf* *f*

Vln. 2

Vla.

Vc. *mf*

(Cam Ran Bay, Vietnam - Black China Sea)

F

107

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp*

Vc. *mp* *mf* *mp*

111

Vln. 1 *mp* *mf*

Vln. 2 *mp*

Vla.

Vc. *p* *mp*

115

Vln. 1

Vln. 2

Vla.

Vc.

[illegible]

120

Vln. 1

Vln. 2

Vla.

Vc.

ff

[illegible]

CHAPTER III. ADULT YEARS

A Veterans' Lament

10

♩ = 45

(Chicago, Illinois - Lake Michigan)

126 **G**

Vln. 1 *arco* *mf* *f* *mf*

Vln. 2 *arco* *mp* *mf* *mp*

Vla. *arco* *mp* *mf* *mp*

Vc. *arco* *mp* *simile* *mf* *mp*

138 **H**

Vln. 1 *f* *mp* *mf*

Vln. 2 *mf* *mp* *mf*

Vla. *mf* *mp* *mf* *f*

Vc. *mf* *mp* *mf*

150 **I**

Vln. 1 *mp* *mf* *mp* *mf*

Vln. 2 *mf* *f* *mf*

Vla. *mf* *f* *mp*

Vc. *mp* *mf* *port* *mf* *mp*

162

J

Vln. 1 *mp* *mf* *mf*

Vln. 2 *mf* *mp*

Vla. *mp*

Vc. *mp* *mf* *mp*

174

K

Vln. 1 *f* *mp*

Vln. 2 *mf* *mp*

Vla. *f* *mf*

Vc. *mf*

184

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *ff* *f*

192

L

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

f

mf

f

202

Vln. 1

Vln. 2

Vla.

Vc.

mf

f

mf

f

mf

f

mf

mp

mf

f

mf

mp

213

M

Vln. 1

Vln. 2

Vla.

Vc.

mf

f

mf

mp

mf

mp

mf

mp

221

Vln. 1

Vln. 2

Vla.

Vc.

mp

p

pp

ppp

rit.

p

pp

ppp

rit.

pp

ppp

rit.

ppp

