

THOMAS S. HART  
MIDDLE SCHOOL

ADVANCED  
CHOIR

Friday, February 2, 2024 // 4:00 PM  
St. John's Lutheran Church  
Sacramento, CA

**ANDREW LU** *director*  
**AMANDA KU** *piano*



SCAN FOR FULL  
PROGRAM NOTES

# PROGRAM

## **II. LOKSI' HAKSHOP** (TURTLE SHELLS)

*from Taloowa' Chipota*

2012 – JEROD IMPICHCHAACHAHA' TATE

*Paul Hale, cello*

## **ARMON**

2004 – EVE BEGLARIAN

## **NEWGROWTH** WORLD PREMIERE

2023 – YAZ LANCASTER

## **APPLE TREE**

2019 – AURORA AKSNES, ODD MARTIN SKÅLNES,  
MAGNUS SKYLSTAD

2023 – Arr. KATERINA GIMON

*Molly Bolewski, guest conductor; Gabriel  
Eaton, Andrew Hathaway, Amanda Ku, Andrew Lu,  
percussion*

## **IN THE QUIET OF NIGHT**

2023 – URSULA KWONG-BROWN

## **SOMOS ASIÁTICOS**

1973 – NOBUKO MIYAMOTO & CHRIS KANDO IIJIMA

2024 – Arr. ANDREW LU

*Gabriel Eaton, guitar; Andrew Hathaway,  
percussion*

# PERFORMERS

Sumaiyah Akhtar

Ansha Anant

Saachi Balaji Naidu

Ahana Banerjee

Emily Blake

Nowell Jericel Cabrales

Sophia Cagle

Vivek Chandrapati

Aheli Ghosh

Lyla Hoban

Aarav Joshi

Nora Kao

Vidhi Kapadia

Sarisha Khetan

Kaylee Ko

Vedant Kumar

Emma Leung

Riya Mahesh

Sanjana Mahesh

Kostyantyn Manannykov

Annie Mitelman

Katie Mitelman

Sachi Param

Jason Praveen

Noah Rahman

Andrew Shirk

Giana Sisca

Priya Soni

Elizabeth SurrIDGE

Aadya Vanapalli

Nandika Vinod

# NOTES: "ROOTS"

The communities, cultures, and lands to which we are connected profoundly influence our lives. This afternoon's concert serves as a musical exploration of our roots. "Loksi Hakshop" by Chickasaw Nation composer Jerod Impichchaachaaha' Tate, celebrates nature and the land beneath our feet – honoring the ancestral lands of the Indigenous Peoples who preceded us and walk beside us. Eve Beglarian's "Armon" (Hebrew for "plane tree") constructs a musical interplay of roots and branches, embodying interconnectedness. Yaz Lancaster's "Newgrowth" presents a poetic exploration of fire's dual role in destruction and the nurturing of new life. Katerina Gimon's arrangement of "Apple Tree" issues an urgent yet hopeful call for environmental stewardship to preserve our shared planet.

To emigrate is to embark on a journey of uprooting, driven by the hope of finding prosperity in a new land. Ursula Kwong-Brown's "In the Quiet of Night" delves into the complex emotions of a Chinese immigrant detained on Angel Island, reflecting on the injustice of the Chinese Exclusion Act with a raw expression of frustration, grief, and resilience.

We close with Nobuko Miyamoto and Chris Kando Iijima's "Somos Asiáticos" ("We Are Asians"), celebrating the the power of community and connection, affirming that roots can flourish anywhere where love and camaraderie exist, transcending geographical and cultural boundaries. -AL

# LOKSI' HAKSHOP

from *Taloowa' Chipota (Children's Songs)*  
By Jerod Impichchaachaaha' Tate

3-Part Mixed Choir, piano and cello.

Published by American Composers Forum

## COMPOSER'S NOTES

"Taloowa' Chipota is a work composed for middle school aged chorus. The songs are reminiscent of traditional stomp dancing and are based on old Chickasaw melodies. Stomp dances begin at dusk and end at dawn. The first movement depicts the beginning sunlight of the morning. The second movement is full of abstracted textures emulating the shell shaking in stomp dances. The vocables have no translated meaning and are pronounced as in English."

## ARMON

By Eve Beglarian

a piece for five individual singers, probably altos, or five-part chorus, with optional spoken word and piano.

Published by Eve Beglarian (evbvd.com)

## COMPOSER'S NOTES

Armon is the closing section of a larger piece called Untitled: Interior, which was written to accompany a solo dance by Stephanie Nugent. Armon is the name for the plane tree in Hebrew, and the word also means "naked" or "peeling off".

The piece can be performed by as few as five individual singers... or by a chorus doubling the five parts. There is no text, and you are free to use whatever syllables help you shape the music. I have purposely under-notated the phrasing and articulation to indicate that you are free to shape your own performance of the piece.

## TEXT

*if I speak my love to you in fear of hell,  
incinerate me in it;*

*if I speak my love to you in hope of heaven,  
close it in my face.*

*But if I speak to you simply because you  
exist, cease withholding from me...*

*Rabi'a Al-Adawiyya  
translated by Franz Wright*

# NEWGROWTH

By Yaz Lancaster

SSA(T), piano

Published by Yaz Lancaster ([yaz-lancaster.com](http://yaz-lancaster.com))

## COMPOSER'S NOTES

This work engages with the complexities of fire as an elemental force with the ability to both destroy/create (regarding forest ecosystem lifecycles); and with the varied symbolic or metaphorical meanings (desire, passion, ambition, etc.). Musically, the song contains several "fiery" elements- the piano plays active, flickering clusters of pitches; while the voices breathe, hiss, and slide throughout the piece. It features a soprano soloist, as well as a short improvisatory section where the high voices improvise a short gesture while the lower voices continue to sing in time.

Text includes excerpts of poetry by: Emily Pauline Johnson (1861-1913), Robert Louis Stevenson (1850-1894)

## TEXT

*It keeps us warm (The fire)*  
*We stole the flame (Desire)*  
*It keeps us warm*  
*We are not to blame (Respire)*

*Ashes to ashes  
Forest fires spread  
From the yellowed grasses  
Wildflowers lift their heads*

*Among the scorching land  
Hiding scars with leafy hands  
Newgrowth in the summers  
Fires in the fall*

*The heart knows grief  
Of fire and of pain  
It may be long, it may be brief  
But life can blossom once again*

## APPLE TREE

Arranged by Katerina Gimon

SSAA with percussion (also available in SATB)

Published by Hal Leonard

### ARRANGER'S NOTES

In the words of singer-songwriter AURORA, Apple Tree is a song about "the potential hidden in all of us". The lyrics address the urgency of the global climate crisis but serves as a hopeful reminder that within each and every one of us lies the power to make a difference. If we unite, listen, and support one another, together we can "save the world".



## TEXT

All of my life I've  
been hunting  
I've been a girl,  
I've been a boy  
Digging my feet into  
the ground like an  
apple tree  
Wanting to live with  
a purpose

Skin is a word, love  
is not a sin  
People are bad,  
people are good  
Just like the moon  
is a stone but it's a  
star when it's dark  
And now she's hiding

If you've seen what  
a heart is  
You've seen its  
colour  
If I ever knew how  
we could guide it  
I would take care of  
its children  
Become their mother  
If I ever knew how  
we could hide it

## CHORUS

Let her save the world  
She is just a girl  
Let him save them all  
He is just a boy

Hunger is quiet, if  
you do it right  
Hunter is loud and  
predictable  
Scaring away every  
prey so they are gone  
Before the hunter  
arrives

Would you be kind,  
and put away your  
sword  
You cannot cut away  
what we got  
You cannot kill what  
we are  
We are not here  
In physical form

You've seen where  
the knife is  
It's dark location  
If I ever knew how  
we could fight it  
I would cut into our  
anger  
Make pure emotion  
If I ever knew how  
we could hide it

Can you carry the  
weight of mortality?  
The explosions  
around you are your  
symphony

# IN THE QUIET OF NIGHT

By Ursula Kwong-Brown

SAB, piano (also available in SSA)

Published by Ursa Minor Music  
([ursaminormusic.com](http://ursaminormusic.com))

## COMPOSER'S NOTES

Over the last few years, I have become increasingly fascinated by the little known story of the Immigration Detention Station on Angel Island, located in the middle of the San Francisco Bay. Sometimes referred to as "The Ellis Island of the West," Angel Island served as the entry point for virtually all American immigrants of Asian descent between 1910 and 1940. However, unlike it's East-Coast cousin, where most people were processed into New York in a matter of hours, because of the overtly racist Chinese Exclusion Act, many immigrants were held on Angel Island for weeks, or even months, in a kind of hellish purgatory, as they underwent lengthy interrogations meant to objectively prove a relationship with an existing citizen. During their seemingly-endless detentions, some immigrants carved poetry into the walls of their dormitories as a way to pass the time, and to express their unhappiness, homesickness, and fear. In the interceding years, these poems were painted over and lost to history until 1970,

when, during a final inspection just before the center was due to be demolished, a park ranger stumbled upon a few faint poems and was intrigued by their potential historical significance. With the support of the local Chinese community, demolition was halted, the center was subsequently turned into a museum, and the poems - more than two-hundred of them - have been translated into English by Him Mark Lai, Judy Yung and Genny Lim.

This piece, *In the Quiet of Night*, sets a poem that was carved into the walls by a man who identifies himself simply as "Yee of Toishan," referring to the province of Southern China. My own family immigrated from Toishan during this same period, and I feel a special kinship to this poem. It's easy to imagine this moment he chose to memorialize, gazing across the darkness of the Bay at the foggy lights of San Francisco, caught in stillness and despondence, reflecting on the past he was forced to leave, and the uncertain future that lay ahead.

## TEXT

*In the quiet of night, I heard, faintly the  
whistling of wind.*

*The forms and shadows saddened me; upon seeing  
the landscape, I composed a poem.*

*The floating clouds, the fog, darken the sky.*

*The moon shines faintly as the crickets chirp.*

*Grief and bitterness entwined are heaven sent.*

*The sorrowful man sits alone, leaning by  
awindow.*

***Yee of Toishan***

# SOMOS ASIÁTICOS

By Nobuko Miyamoto & Chris Kando Iijima  
Arranged by Andrew Lu (with permission)

Two-Part with accompaniment

Unpublished (Inquire at [musicbylu.com](http://musicbylu.com))

## ARRANGER'S NOTES

"Somos Asiáticos" was originally included on the 1973 album *A Grain of Sand: Music for the Struggle by Asians in America* (Smithsonian Folkways). Written and recorded by Asian American activists in New York, it is now widely recognized as the first album of Asian American music.

As a Taiwanese-American, discovering this album was a formative experience for me. It prompted me to reflect deeply, perhaps for the first time, what it meant to be Asian American— the rights, the privileges, and the struggles. Sharing this song with my students has been enriching— students light up with curiosity (singing a song about being Asian in Spanish?) and engage in thoughtful discussions about #StopAAPIHate, racism, and community.

**From the album liner notes:** *We were involved at one time in an Asian storefront on the upper west side in New York City called "Chickens Come Home to Roost" (From a speech by Malcolm X). While working there we were fortunate to be able to do community*

work with and perform for some of the Latino brothers and sisters who live in that area. As a result we began, with their help, to write in Spanish. This is an example of one song in which we introduce ourselves as Asians, to Latino people.

Learn more about the history of this album via Smithsonian Folkways and through Nobuko Miyamoto's memoir *Not Yo' Butterfly* for a full story behind the song.

### TEXT

Nosotros somos asiáticos  
Y nos gusta cantar pa la gente  
Hablamos las mismas lengua  
Porque luchamos por las mismas cosas  
La lengua de libertad  
Lyricos de amor  
Canciones de la lucha  
La música del pueblo

Yo para tu gente, tu para la mía  
Podemos hablar juntos  
Podemos cantar juntos  
Podemos pelear juntos  
Siempre juntos

### TRANSLATION

We are Asians  
And we like to sing for the people  
We speak the same language  
Because we struggle for the same cause

*The language of liberty  
Lyrics of love  
Songs of the struggle  
Music of the people*

*Me for your people, you for mine  
We can speak together  
We can sing together  
We can fight together  
Always together*

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## GRATITUDE

A heartfelt thank you to: **Dr. Sarah McClimon** and **the entire Pleasanton Unified School District music team**; the Hart Middle School admins **Caroline Fields, Ashley Green,** and **Crystal Maglio**; superintendent **David Haglund**; the **Thomas Hart Music Boosters**; the **Hart PTSA**; all of our **parent volunteers**; all of our clinicians, coaches, and collaborative artists: **Mark Aubel, Sarah Sloan, Dr. Jeffrey Benson, Sharolyn Borris, Gabriel Eaton, Andrew Hathaway, Paul Hale, Kyle Tang,** and **Amanda Ku**; the **CMEA** and **CCDA** communities;

all of the **composers**, whose grace, collaboration, and compositions have enriched our lives: **Jerod Impichchaachaaha' Tate, Eve Beglarian, Yaz Lancaster, Katerina Gimon, Ursula Kwong-Brown, Nobuko Miyamoto,** and **Chris Kando Iijima**;

the hardworking students of the **Hart Middle School Advanced Choir**. -AL