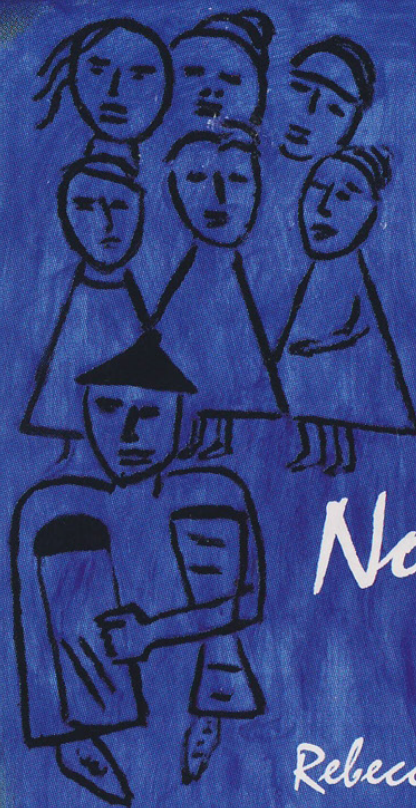


ARSIS

# Inscription of Hope



Northwest  
Girlchoir

Rebecca J. Rottsohl  
*director*

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Amore Choir and Ensemble of the  
Northwest Girlschoir

Rebecca J. Rottsolk, artistic director

Dwight Beckmeyer, accompanist

Instrumental Ensemble: Tom Dziekonski (Violin 1), Kristine Olason (Violin 2), Scott Ligocki (Viola), Virginia Dziekonski (Cello), Jayne Drummond (Oboe), Clara Reitz (Flute), Ron Johnson (Percussion), David Pascal (Bass), Chris Monroe (Drums), and Greg Fulton (Guitar).

1	<i>Inscription of Hope</i> — Z. Randall Stroope	4:49
2	<i>Nigra Sum</i> — Pablo Casals	4:35
3	<i>Adonai Ro'i</i> — Gerald Cohen (Soloist: Clara Reitz)	3:42
4	<i>The Butterfly</i> — Charles Davidson	3:30
5	<i>On a Sunny Evening</i> — Charles Davidson	3:46
6	<i>Birdsong</i> — Charles Davidson	3:19
7	<i>Bashana Haba'Ah</i> — Trad. Hebrew, arr. Valerie Shields	4:08
8	<i>Hava Nagila</i> — Hassidic Melody, arr. Valerie Shields	2:38
9	<i>Sure On This Shining Night</i> — Samuel Barber, arr. Rebecca Rottsolk	2:48
10	<i>Precious Lord, Take My Hand</i> — George N. Allen, arr. Roy Ringwald (Soloist: Sarah Tilstra)	3:03
11	<i>Hymn to Freedom</i> — Oscar Peterson, arr. Seppo Hovi	4:05
12	<i>African Celebration</i> — South African Folksongs, arr. Stephen Hatfield	8:41
13	<i>I'm Going Up A Yonder</i> — Walter Hawkins, arr. Martin Sirvatka	3:57
14	<i>Light One Candle</i> — Peter Yarrow (Soloists: Brie Schneider, Claire Wilmoth)	3:12

Total CD Time: 56:20

# Inscription of Hope

brings together a concert of songs and simple, eloquent texts that celebrate the resiliency of the human spirit against great adversity. The essence of this theme is expressed in the first song, the words of which were taken from a cellar wall in Germany where Jews were hiding from the Nazis:

*I believe in the sun even when it is not shining,  
And I believe in love even when there's no one there.*

The songs celebrate not only hope against all odds, but also reinforce the Old Testament assurance that “Goodness and mercy shall follow me all the days of my life.” Thus, children imprisoned in the Terezin ghetto during World War II could still experience the beauty of nature: “The dandelions call to me... Go to the woods someday. Then you’ll know how wonderful it is to be alive.” The texts of *Bashana Haba'Ah*, *Hava Nagila* and *Sure on This Shining Night* celebrate confidence in the years to come, healing and health, and the ecstasy of being part of this Earth.

The passionate struggles for freedom are embodied in songs whose words are taken from the struggle for equality and civil rights. The theme of hope emerges vibrantly from the inspirational words of Martin Luther King woven throughout the gospel hymn *Precious Lord, Take My Hand* and from the music that rose out of slavery in America and apartheid in South Africa.

The faith, conviction and steadfastness we honor in *The Inscription of Hope* shines through our love, our tears and our voices.

— Rebecca J. Rottsolk

**1 Inscription of Hope** — Z. Randall Stroope (quoting a Russian folk tune)  
© 1993, Heritage Music Press

I believe in the sun even when it is not shining,  
And I believe in love even when there's no one there.  
And I believe in God even when God is silent,  
I believe through any trial there is always a way.

But sometimes in this suffering and hopeless despair,  
My heart cries for shelter, to know someone's there.  
But a voice rises within me saying hold on my child,  
I'll give you strength, I'll give you hope  
Just stay a little while.

May there someday be sunshine,  
May there someday be happiness,  
May there someday be love,  
May there someday be peace.

— from an inscription on cellar walls in Cologne, Germany, where Jews were  
hiding from the Nazis during WW II, (and Z. R. Stroope)

**2 Nigra Sum** — Pablo Casals

© 1966, Tetra Music Corporation

I am very dark, but beautiful, O daughters of Jerusalem,  
The king has delighted in me and brought me into his chambers.  
And he says to me:

Arise, my love, my fair one, and come away;  
For lo, the winter is past,  
The rain is over and gone.  
Flowers appear on the earth.  
The time of renewal has come.

— *Song of Solomon*

**3 Adonai Ro'i** — Gerald Cohen (dedicated in loving memory of Hannah Harvey, 1974–1997)  
© 1995, New Jewish Music Press, Transcontinental Music Publications

The Lord is my shepherd, I shall not want,  
He makes me lie down in green pastures,  
He leads me beside still waters.  
He restores my soul.  
He leads me in the right paths for the sake of His name.

Even when I walk in the valley of the shadow of death,  
I shall fear no evil, for You are with me:  
With rod and staff you comfort me;  
You have set a table before me in the presence of my enemies;  
You have anointed my head with oil, my cup overflows,  
Surely goodness and mercy shall follow me all the days of my life,  
And I shall dwell in the house of the Lord forever.

— *Psalms 23*

**Three Songs from "I Never Saw Another Butterfly," a musical memorial to the fifteen thousand children who passed through Teresienstadt on their journey to Auschwitz, some of whom wrote these poems** — music by Charles Davidson

© 1971, Ashbourne Music Publications,  
a division of Stonehenge, Inc., Elkins Park, PA

**4 The Butterfly**

Only I never saw another butterfly . . .  
The last, the very last,  
so richly, brightly, dazzlingly yellow.  
Perhaps if the sun's tears would sing against a white stone . . .  
Such, a yellow is carried lightly 'way up high.  
It went away I'm sure because it wished to kiss the world goodbye.  
For seven weeks I've lived in here,  
Pinned up inside this ghetto.  
But I have found my people here.  
The dandelions call to me  
And the white chestnut candles in the court.  
Only I never saw another butterfly.

— *Pavel Friedmann (4.6.1942)*

**5 On a Sunny Evening**

On a purple, sun-shot evening  
Under wide-flowering chestnut trees,  
Upon the threshold full of dust  
Yesterday, today, the days are all like these,  
Trees flower forth in beauty,  
Lovely too their very wood all gnarled and old  
That I am half afraid to peer  
Into their crowns of green and gold.

The sun has made a veil of gold  
So lovely that my body aches,  
Above the heavens shriek with blue  
Convinced I've smiled by some mistake.  
The world's abloom and wants to smile.  
I want to fly, but where, how high?  
If in barbed wire things can bloom  
Why couldn't I? I will not die!

— Anon., by children in Barracks L318 and L417, ages 10–16, 1944

6 **Birdsong**

He doesn't know the world at all  
Who stays in his nest and doesn't go out.  
He doesn't know what the world knows best  
Nor what I want to sing about,  
That the world is full of loveliness.  
When dewdrops sparkle in the grass  
And earth's aflood with morning light,  
A blackbird sings upon a bush  
To greet the dawning after night.  
Then I know how fine it is to be alive.  
Hey, try to open up your heart to beauty;  
Go to the woods someday  
And weave a wreath of memory there.  
Then if tears obscure your way  
You'll know how wonderful it is  
To be alive

— Anonymous, 1941

Hear, O Israel, the Lord is our God, the Lord is One.

7 **Bashana Haba' Ah** — Trad. Hebrew melody by Nurit Hirsch, arr. Valerie Shields  
© Valerie Shields

In the year to come, as I sit on my porch and count the birds flying around,  
I will see children playing; running between houses and in the fields.  
You will see how good it will be in the year to come.

8 **Hava Nagila** — Hassidic Melody, arr. Valerie Shields

©1997 Fostco Music Press, Mark Foster Music Company

*"Hava Nagila" is perhaps the best known of all Israeli songs. Musicologist and scholar Abraham Zve Idelsohn noted it in 1915. In 1917 Idelsohn was the conductor of a youth choir in Jerusalem when Allenby took Jerusalem. The Jews of Jerusalem planned a celebration in honor of the liberation army's victory and Idelsohn decided to use the Hassidic melody for the occasion. The text which Idelsohn adapted is attributed to Moshe Nathanson, one of Idelsohn's choristers.*

Come, let us be joyous and let us be happy,  
Come, let us rejoice and let us be happy,  
Arise, brothers, with a happy heart!

9 **Sure on This Shining Night**— Samuel Barber, arr. Rebecca Rottsolk

© 1941, G. Schirmer, Inc.

Sure on this shining night of star made shadows 'round,  
Kindness must watch for me, This side the ground,  
The late year lies down the north,  
All is healed, All is health.  
High summer holds the earth  
Hearts all whole,  
Sure on this shining night I weep for wonder  
Wandr'ing far alone of shadows on the stars.

— James Agee

10 **Precious Lord, Take My Hand** — George N. Allen, arr. Roy Ringwald

© 1968, 1969, Shawnee Press, Inc.

Precious Lord, take my hand,  
Bring me home through the night,  
Through the dark, through the storm, to thy light,  
I have been to the mount,  
I have seen the Promised Land:  
Precious Lord, take my hand.

Precious Lord, take my hand,  
Bring thy child home at last,  
Where the strife and the pain all are past;  
I have dreamed a great dream  
That thy love shall rule our land  
Precious Lord, take my hand.

Precious Lord, take my hand,  
Take thy child unto Thee,  
With my dream of a world that is free.  
For that day when all flesh  
Joins the glory Thou hast planned,  
Precious Lord, take my hand.

— Joyce Merman (based on trad. text and Dr. Martin Luther King)

**11 Hymn to Freedom** — Oscar Peterson, arr. Seppo Hovi

© 1963, 1989 by Oscar Peterson, Harriette Hamilton,  
published by Walton Music Corporation

When every heart joins every heart and together yearns for liberty,  
that's when we'll be free.

When every hand joins every hand and together molds our destiny,  
that's when we'll be free.

Any hour, any day the time soon will come when we will live in dignity,  
that's when we'll be free.

When everyone joins in our song and together singing harmony,  
that's when we'll be free.

— Harriette Hamilton

**12 African Celebration** — South African Folksongs, arr. Stephen Hatfield

© 1993, Boosey & Hawkes, Inc.

O Freedom! We are crying for our land, our country, that was taken from us by the robber-wolves. Zulu, Mxohsa, Msuthu (*three of the main peoples of South Africa*), come together! Unite! Listen! We say be joyful with Jesus! Wake up in the moonlight singing. Heaven is a-waiting for you. Lord bless Africa. Exalted be its fame. Hear our prayers. Lord, grant us the blessing. We are the youth. We say, play! Have a good time, Solly! (*"Solly" = a person's name; evidently the original song addressed to a specific listener.*) Go underground, get out of sight cunningly, Mandela. Use the stick. You'll hear from us when we are ready. Freedom is coming, oh, yes, I know.

— South African

**13 I'm Going Up A Yonder** — Walter Hawkins, arr. Martin Sirvatka

© 1976, 1988, Budjohn, Inc., published by Hendon Music, Inc.

(As the story goes, this well-known gospel song uses the language of "goin' up a yonder" to refer both to going to heaven as well as code words for slaves planning to escape to the North on the Underground Railroad.)

If anybody asks you where I'm going,  
Where I'm going soon,

So if you wanna know where I'm going,  
Where I'm going real soon,  
I'm going up a yonder to be with my Lord.

If I can take the pain, the heartache that it brings,  
There's comfort that in knowing I'll soon be home.  
If God gives me grace, I'll run this race  
And soon I'll see my Savior face to face.  
I'm going up a yonder to be with my Lord.

**14 Light One Candle**— Peter Yarrow, arr. Robert Decormier & Dwight Beckmeyer

© 1983, 1997 Silver Dawn Music,  
published by Lawson Gould Music Publishers, Inc.

Light one candle for the Maccabe children, with thanks that their light didn't die.  
Light one candle for the pain they endured when their right to exist was denied.  
Light one candle for the terrible sacrifice justice and freedom demand.  
But light one candle for the wisdom to know when the peacemaker's time is at hand.

Don't let the light go out, it's lasted for so many years.  
Don't let the light go out, let it shine through our love and our tears.

Light one candle for the strength that we need to never become our own foe.  
Light one candle for those who are suffering pain we learned so long ago.  
Light one candle for all we believe in. Let anger not tear us apart. And  
Light one candle to bind us together with peace as the song in our hearts.

Don't let the light go out, it's lasted for so many years.  
Don't let the light go out, let it shine through our love and our tears.

What is the memory that's valued so highly that we keep it alive in that flame?  
What's the commitment to those who have died when we cry out,  
"They've not died in vain?"

We have come this far always believing that justice will somehow prevail.  
This is the burden and this is the promise and this is why we will not fail!

Don't let the light go out, it's lasted for so many years.  
Don't let the light go out, let it shine through our love and our tears!



## Northwest Girlchoir

celebrates 25 years of musical excellence this year. The choir's mission to develop a community of young musicians is realized through encounters with great music in an environment that nourishes personal growth and which provides exciting performance opportunities. Through an annual performance schedule which includes six mainstage concerts, numerous informal community performances, and frequent national and international tours, Northwest Girlchoir fulfills its mission and reaches out to audiences in ways that are inclusive, educational and enjoyable for everyone.

The Northwest Girlchoir has consistently distinguished itself as a model of the highest standards of artistry and performance, and it is a valued participant in national and international choral festivals. Among the Choir's credits are invitational performances at the Regional/National conventions for the American choral Directors' Association; 1992 triple-award winners at Hungary's Bela Bartok International Choral Festival, and second place (Vivace Choir) in the Des Moines International Children's Choral Festival. Northwest Girlchoir was the Honor Choir at Disneyland in the summer of 1996. The consistently strong artistic and management standards are implicit in the selection of NWGC as one of three U.S. children's choirs to receive continuing National Endowment for the Arts funding. Equally important, the Choir's increasingly sold-out mainstage performances attest to the Puget Sound area's regard for the Northwest Girlchoir.

## 1995-1997 Amore Choirs and 1996-97 Ensemble\* of the Northwest Girlchoir

(Note: "95" denotes members in 1995-96 only; "96" denotes members in 1996-97 only; all others were members in both years.)

Tiffany Aerts * (96)	Elizabeth Frank	Sarah Lovell*	Elizabeth Robinson (96)
Jennifer Anderson (96)	Carrie Gage	Claire Lukens	Jane Rodda
Gina Aramburu	Lauren Graf (96)	Elizabeth Main	Mackenzie Rowe
Erin Barzen*	Carrie Hankerson (96)	Ashley McBride	Mari Scanlon
Thomasina Bennet (95)	Lila Harvey*	Rose McCaslin (95)	Brie Schneider
Audrey Bilczo	Joy Hawkins	Marla McLaughlin (96)	Elizabeth Schoettle (96)
Susan Bilczo*	Jennifer Hedgcock*	Jamie McQuary	Susannah Sharp (95)
Kathryn Brooks	Jenna Henderson	Erica Meurk	Kimberly Skadan
Clare Brown	Danielle Handerson	Sarah Morris	GINNA
Julia Buchans	Margaret Higginson*	Katie Mrkvicka	Smith-Bronstein (96)
Kimberly Burgess	Megan Hughes (95)	Lisa Mrkvicka	Sascha Sprinkle (96)
Ann Bush (95)	Jeanne Hunziker (95)	Abby Nichols (96)	Penelope Stanton (96)
Jane Bush	Christiania Johnson*	Melissa Olson	Molly Swenson*
Joan Caldon*	MaryEllen Johnson	Brandon Ortmeyer	Colleen Terry
Teresa Cartwright	Clare Johnson (95)	Megan Peabody	Sarah Tilstra*
Samantha Casne (96)	Mona Johnston	Larisa Peters	Kristen Tjerandsen
Melissa Clifton (96)	Rowenn Kalman*	Meredith Peterson	Katherine Tucker (96)
Maria Clinton	Jennifer Kasprisin	Abigail Porter	Lauren Vane
Christine Crenshaw*	Andrea Kersten (95)	Karen Porter*	Susan Vunak (95)
Emmy Davison (96)	Stephanie Kese	Stephanie Preston (96)	Laurie Waters (95)
Carey DiJulio (95)	Shira Kost-Grant*	Dana Prince*	Liane Waters (96)
Regan Doody	Noelle Kvasnosky (95)	April-Therese Quedado*	Emily Weaver
Caitlin Doyle	Catharine Lavelle	Kjerstin Ramsing	Elizabeth West
Elektra Durkee	Christal Lee (96)	Kathleen Raschko	Lindy West
Brook	Mahri	Melissa Reese	Lindsay White
Elliott-Buettner (95)	Leonard-Fleckman	Lillian Rehrmann	Claire Wilmoth
Marissa Eriksen	Monica Lewis	Clara Reitz*	Gemma Wilson
Nicole Falkin	Catherine Li (96)	Jane Repass (96)	Molly Wyatt
Alicia Follmer (95)	Jocelyn Lippert	Mieke Rickert (95)	

## *Rebecca J. Rottsohlk*

is the Artistic Director of the Northwest Girlchoir in Seattle, Washington. Under her leadership since 1982, the Choir's creative and varied performances, recordings and workshop demonstrations have served as an artistic and organizational model and resource for other choirs and music educators. An accomplished soprano, Ms. Rottsohlk has distinguished herself in both the fields of music education and choral conducting. A graduate of St. Olaf College, she continued her vocal study at the University of Washington, and received the MA from Pacific Lutheran University. In demand as lecturer and clinician, she regularly presents workshops on treble voices and serves as guest conductor for festival choruses. She is the 1997 recipient of the Washington State American Choral Directors Award for Choral Leadership. Ms. Rottsohlk is also Director of Choirs at Phinney Ridge Lutheran Church.



## *Dwight Beckmeyer,*

accompanist for the Choir, is a doctoral candidate in piano performance at the University of Washington. He regularly performs as both a soloist and a chamber musician in concerts throughout the Pacific Northwest. His remarkable keyboard talents allow the choir to perform repertoire ranging from classical to jazz.



**Recorded direct to digital master** at St. Thomas Chapel, Bastyr University, Kirkland, WA, May 1996 and May and June 1997.

**Recording Engineer:** Albert Swanson, Location Recording, Seattle, WA

**Editing & Production:** Albert Swanson & Rebecca Rottsohlk

**Cover Art:** donated by Joe Max Emminger  
courtesy of Northwest Girlchoir