

**seattle pro musica**  
a world of choral beauty

# **Panta Rhei**

## ***everything flows***

**KAREN P. THOMAS, CONDUCTOR**

SEATTLE PRO MUSICA  
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# Panta Rhei

## *everything flows*

1 Panta Rhei	Karen P. Thomas (US, b. 1957)	[15:39]
2 Cherubic Hymn	Pavel Chesnokov (Russia, 1877-1944)	[3:25]
3 O Absalom	Stanley Hoffman (US, b. 1959)	[5:51]
4 Lux aeterna	Edward Elgar (England, 1857-1934); arr. John Cameron	[3:44]
5 Pater Noster a8	Jacob Gallus Handl (Bohemia, 1550-1591)	[3:45]
6 Canticum Cantorum I	Ivan Moody (England, b. 1964)	[2:18]
7 At the Round Earth's Imagined Corners	Williametta Spencer (US, b. 1932)	[2:02]

Total playing time [37:10]

Spm logo (with KPT name)

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Digital stereo DDD

SPM CD 9814

Recorded live in performance at St. James Cathedral, Seattle, on May 18 & 19, 2019, and on May 18 & 19, 2018.  
Bill Levey, recording engineer.

**Estelí Gomez, soprano**

Praised for her "clear, bright voice" (New York Times) and "artistry that belies her young years" (Kansas City Metropolis), soprano Estelí Gomez is quickly gaining recognition as a stylish interpreter of early and contemporary repertoires. In January 2014 she was awarded a Grammy with contemporary octet Roomful of Teeth, for best chamber music/small ensemble performance; in November 2011 she received first prize in the Canticum Gaudium International Early Music Vocal Competition in Poznan, Poland. Estelí can be heard on the Seattle Symphony's 2017 recording of Nielsen's Symphony No. 3, as well as Roomful of Teeth's self-titled debut album, for which composer Caroline Shaw's *Partita* was awarded the 2013 Pulitzer Prize. Recent performances include Vivier's *Kopernikus* directed by Peter Sellars in France, Spain, and Germany; tours of Craig Hella Johnson's oratorio *Considering Matthew Shepard*, Berio's *Sinfonia* with the Los Angeles Philharmonic, and performances with Roomful of Teeth throughout Europe, North America, New Zealand, and Australia. Estelí teaches at Lawrence University as assistant professor of voice, in addition to continuing her work as a performer.

**Karen P. Thomas**, Artistic Director and Conductor of Seattle Pro Musica, has conducted at international festivals in Europe and North America, including the Berkshire Choral Festival and the Bergen International Festival. She has received awards from the NEA, American Academy and Institute of Arts and Letters, and ASCAP, among others. Named the Washington State "Outstanding Choral Director" for 2012, she has been lauded for her "charismatic...magnetic podium presence" and her "sweeping vision." For her leadership in multiple areas, including making choral ensembles welcoming spaces for transgender and nonbinary singers, Karen received the 2018 Seattle Mayor's Arts Award. A prize-winning composer, her numerous commissions include works for the Harvard/Radcliffe Choirs, the Grand Jubilee in Rome, the American Guild of Organists, and the Association of Anglican Musicians, as well as the Dale Warland Singers Commission Award. Her compositions are regularly performed internationally by groups such as The Hilliard Ensemble, and *Cathedra* of the Washington National Cathedral, and have been praised as "superb work of the utmost sensitivity and beauty."

**Seattle Pro Musica** is a critically acclaimed choral organization whose mission is to enrich and inspire our audiences, singers, and community through the experience of choral artistry, and to increase access to and appreciation of choral music. Though our membership comes from all walks of life and spans generations, we are united by our desire to make beautiful music together for ourselves and our audiences. Recipient of the Margaret Hillis Award for Choral Excellence and the ASCAP/Chorus America Award for Adventurous Programming, Seattle Pro Musica is ranked by *American Record Guide* as "among America's very best choirs."

Under the baton of Artistic Director and Conductor Karen P. Thomas, Seattle Pro Musica has received international acclaim for its CD recordings and live performances. *Choir and Organ* writes: "Seattle Pro Musica presents a cappella singing at its best." *Fanfare Record* says: "This is truly an extraordinary choir." Seattle Pro Musica has appeared by invitation at numerous international and national festivals, and has performed with Jane Eaglen, Andrea Bocelli, Josh Groban, Sarah Brightman, Pacific MusicWorks, the Seattle Symphony, and Jónsi (of *Sigur Rós*). In 2014, members of Seattle Pro Musica appeared on the GRAMMY Award-winning album *Winds of Samsara*.

# Panta Rhei

## *everything flows*

A note from Karen P. Thomas, Artistic Director & Conductor

On behalf of Seattle Pro Musica, I am very pleased to be sharing with you this collection of recordings, including my own composition Panta rhei, which was written for Seattle Pro Musica and premiered in 2019.

The Greek title Panta rhei can be translated as “everything flows.” The phrase is attributed to the Greek philosopher Heraclitus, who famously wrote, “No one steps in the same river twice, for it is not the same river and they are not the same person.”

Our ensemble is feeling this concept quite keenly as we begin to emerge from a pandemic-induced hiatus of nearly 20 months. With everything that has changed in the world, the normal activities that go into preparing a concert season are fraught with new anxieties. Dipping our toes back into the water feels both refreshingly familiar and intensely strange. Nevertheless, we push on, heartened by the prospect of making music together and sharing it with our community.

Panta rhei was commissioned by long-time Pro Musica supporters Sam and Mona Dworkin, who were interested in commissioning a piece for chorus and chamber orchestra in which the singers and instrumentalists would physically intermingle in the performance space. This idea of blending performers in the space led me to choose texts that expressed the concept of flow and change.

I want to thank Sam and Mona Dworkin for their many years of support, belief in, and advocacy for Seattle Pro Musica. They have done much to make this organization what it is today.

Karen P. Thomas  
Artistic Director & Conductor

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***Panta rhei*** by Seattle Pro Musica’s artistic director, **Karen P. Thomas**, was written for Seattle Pro Musica and premiered in 2019. The composer writes:

“*Panta rhei* was commissioned by long-time Pro Musica supporters Sam and Mona Dworkin, who were interested in commissioning a piece for chorus and chamber orchestra in which the singers and instrumentalists would physically intermingle in the performance space. This idea of blending performers in the space led me to choose texts that expressed the concept of flow and change – beginning with the Greek philosopher Heraclitus, who famously wrote ‘no one steps in the same river twice, for it is not the same river and they are not the same person’. Thus, the title in Greek: *Panta rhei* – translated as *everything flows*. I want to thank Sam and Mona Dworkin for their many years of support, belief in, and advocacy for Seattle Pro Musica. They have done much to make this organization what it is today.”

## **Panta rhei**

Panta rhei

*Everything flows*  
*Heraclitus*

Kol han’khalim holkhim  
el hayam v’hayam eynenu.  
Malay el mikom shehankhalim  
holkhim sham heym shavim lalakhet.

*All rivers flow into the sea,  
yet the sea is never full.  
To the place the rivers flow,  
there they return again.*  
*Ecclesiastes 1:7*

Yordey hayam ba’onyot oseym  
m’lakha b’mayim rabim.  
Heyma ra’u ma’asey Adonai  
v’nifl’otav bimtzula.  
Vayomer vaya’ameyd ru’akh s’ara  
vat’romeym galav.  
Ya’alu shamayim yeyrdu t’homot  
nafsham b’ra’a titmogag.  
Yakhogu v’yanuu kashikor  
v’khol khokhatam titbala.  
Vayitzaku el Adonai batzar lahem  
umimtzukoteyhem yotzi’eym.  
Yakeym s’ara lidmama  
vayekheshu galeyhem.

*Those who go down to the sea in ships;  
who do work in mighty waters.  
They saw the works of the Lord,  
the wonderful deeds in the deep.  
God spoke and set up a tempest,  
and it raised its waves.  
They went up to the heavens and came down  
to the depths; their soul melted with trouble.  
They were frightened and staggered like drunkards;  
and all their wisdom was destroyed.  
They cried out to the Lord in their trouble,  
that he take them out of their straits.  
God stilled the storm to a calm;  
the waves (of the sea) were hushed.*  
*Psalms 107*

Hineyni oseh khadasha  
ota titzmakh halo,  
teydauha eyf asim bamidbar  
derekh bishmon n’harot.

*Behold, I am making a new thing;  
now it shall sprout, now you shall know it.  
I will make a road in the desert,  
rivers in the wasteland.*  
*Isaiah 43:18-19*

nothing remains still  
*Plato*

**Pavel Chesnokov** graduated from, and later taught at, the Moscow Conservatory and the Moscow Synodal School of Church Singing, and also conducted several state choirs in Moscow. He is the most prolific composer associated with the Moscow Synodal School: his compositional output includes over 500 choral works, over 400 of which are sacred. His choral writing is characterized by a variety of textures, from austere unisons to sumptuous eight-voice polyphony, and colorful harmony, which he often spices with chromaticism.

### **Cherubic Hymn**

Иже Херувимы тайно образуеще,  
и животворящей Троицѣ  
трисвятую пѣснь припѣвающе.  
Всякое нынѣ житейское отложимъ попеченіе.  
Яко да Царя всѣх подыместъ,  
Ангельскими невидимо дори-носима чинми.  
Аллилуіа.

We, who mystically represent the Cherubim,  
And chant the thrice-holy hymn  
to the Life-giving Trinity,  
Let us set aside the cares of life  
That we may receive the King of all,  
Who comes invisibly escorted by the Divine Hosts.  
Alleluia.

Boston-based composer, conductor, vocalist, and publisher **Stanley M. Hoffman** was born in Cleveland in 1959. Much of his work is for chorus, but he has written in a variety of other genres, including voice, chamber ensembles, and wind ensemble. **O Absalom** sets the traditional text as a refrain with three verses (called dirges in the score) – each verse sets the same melody in a different fashion, first as a single melody, then in canon, and finally in chordal structure.

### **O Absalom**

When David heard that Absalom was dead, he was deeply moved.  
He went up into the chamber o'er the gate and wept.  
And as he wept he said:  
"O my son, my son Absalom!  
Would I had died instead of you, O Absalom, my son, my son!"

**Jacob Handl** (also known as Jacobus Gallus) was born in modern-day Slovenia, then worked in Bohemia, Austria, and Prague. Musically, he represented the Counter-Reformation in Bohemia, mixing the polyphonic style of the High Renaissance Franco-Flemish School with the style of the Venetian School. His output was prolific: over 500 works have been attributed to him. Some are for large forces, with multiple choirs of up to 24 independent parts. His setting of the ***Pater noster*** is in eight parts, contrasting four upper voices with four lower voices, ending with a wonderfully florid *Amen*.

### **Pater noster**

Pater noster, qui es in caelis,  
sanctificetur nomen tuum;  
Adveniat regnum tuum.  
Fiat voluntas tua sicut in caelo et in terra.  
Panem nostrum quotidianum da nobis hodie,  
Et dimitte nobis debita nostra,  
sicut et nos dimittimus debitoribus nostris.  
Et ne nos inducas in tentationem;  
sed libera nos a malo. Amen.

Our Father, which art in heaven,  
hallowed be thy name;  
thy kingdom come;  
thy will be done, in earth as it is in heaven.  
Give us this day our daily bread.  
And forgive us our trespasses,  
as we forgive them that trespass against us.  
And lead us not into temptation;  
but deliver us from evil. Amen.

**Edward Elgar** composed his *Variations on an Original Theme, Op. 36*, popularly known as the *Enigma Variations*, between 1898 and 1899. The original orchestral work comprises fourteen variations on an original theme. This choral version (arranged by John Cameron) sets the popular “Nimrod” movement from *Enigma Variations* to the ***Lux aeterna*** text. This movement was performed for the unveiling of the Cenotaph (the monument in London to the fallen of World War 1) in 1920, and is also often played for Remembrance Day concerts and memorials. An adaptation of the movement appears at the ending of the 2017 film *Dunkirk*.

### **Lux aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Let perpetual light shine upon them, O Lord,  
with your saints for ever, for you are merciful.  
Grant them eternal rest, O Lord,  
and let perpetual light shine upon them.

Composer and conductor **Ivan Moody** was born in London in 1964. He studied music and theology at the Universities of London, Joensuu, and York, and also studied composition privately with John Tavener. Eastern liturgical chant has had a profound influence on his music, as has the spirituality and liturgy of the Orthodox Church. Formerly a member of the choir of the Russian Orthodox Cathedral in London, he served as cantor in both Greek and Bulgarian parishes in Lisbon until his ordination to the diaconate and then the priesthood in 2007. His ***Canticum Canticorum I***, written for the Hilliard Ensemble, was a great success and he subsequently wrote two other settings of texts from the Song of Songs (Canticum Canticorum). In 2009 Seattle Pro Musica commissioned Moody to compose a fourth setting from Song of Songs, his first setting in Hebrew.

### **Canticum Canticorum I**

Surge, propera amica mea,  
columba mea, formosa mea, et veni.  
Jam enim hiems transiit,  
imber abiit et recessit.  
Flores apparuerunt in terra,  
tempus putationis advenit.  
Vox turturis audita est in terra nostra;  
Ficus protulit grossos suos;  
vineae florentes  
dederunt odorem suum.  
Alleluia.

Arise, my love, my dove,  
my fair one, and come away;  
for now the winter is past,  
the rain is over and gone.  
The flowers appear on the earth;  
the time of pruning has come.  
The voice of the turtle-dove is heard in our land.  
The fig tree puts forth its figs,  
and the vines are in blossom;  
they give forth fragrance.  
Alleluia.

**Williametta Spencer** is a composer, educator, organist, and pianist. She holds a PhD in composition from the University of Southern California, and studied in Paris as a Fulbright Scholar. ***At the Round Earth's Imagined Corners*** is a setting of John Donne's *Divine Sonnet VII* which describes the end of the world and the last judgement.

### **At the Round Earth's Imagined Corners**

At the round earth's imagin'd corners, blow  
Your trumpets, angels, and arise, arise  
From death, you numberless infinities  
Of souls, and to your scatter'd bodies go;  
All whom the flood did, and fire shall o'erthrow,  
All whom war, dearth, age, agues, tyrannies,  
Despair, law, chance hath slain, and you whose eyes  
Shall behold God and never taste death's woe.  
But let them sleep, Lord, and me mourn a space,  
For if above all these my sins abound,  
'Tis late to ask abundance of thy grace  
When we are there; here on this lowly ground  
Teach me how to repent; for that's as good  
As if thou hadst seal'd my pardon with thy blood.

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### Soloists for *Panta Rhei*

Estelí Gomez, Jennylynn Vidas, Kevin Kralman, Miriam Gnagy, Jim Bartscher, Katie Skovholt, Sophia Jung

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Rajan Krishnaswami  
*Double Bass*  
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Stephen Swanson

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Deb Arnold – Hebrew pronunciation  
Karen Segar – Old Church Slavonic pronunciation  
Mark Powell – Greek pronunciation

## **Recorded in concert at St. James Cathedral, Seattle**

The Most Reverend Paul D. Etienne, Archbishop of Seattle  
The Very Reverend Michael G. Ryan, Pastor of St. James Cathedral  
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Christopher Stroh, Assistant Director of Music and Organist  
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