



MUSIC

at EPIPHANY

STABAT MATER: MARY'S LAMENT

Friday, March 10, 2023 | 7:30 pm

Jenny Spence, *soprano*
José Luis Muñoz, *counter-tenor*
Christine Wilkinson Beckman, *violin*
Laurel Wells, *violin*
Stephen Creswell, *viola*

Kim Zabelle, *viola*
Adaiha MacAdam-Somer, *cello*
Ross Gilliland, *bass*
Zach Hemenway, *organ*

Stabat Mater

Giovanni Battista Pergolesi
(1710-1736)

*Stabat mater dolorosa
Cuius animam geméntem
O quam tristis et afflícta
Quae moerébat et dolébat
Quis est homo qui non fleret
Vidit suum dulcem Natum
Eja, Mater, fons amóris
Fac, ut árdeat cor meum
Sancta Mater, istud agas
Fac ut portem Christi mortem
Inflammatum et accensus
Quando corpus moriétur*

INTERMISSION

Stabat Mater

Marco Rosano
(b. 1964)

*Stabat mater dolorosa
O quam tristis et afflícta
Quis est homo qui non fleret
Pro peccatis suæ gentis
Eja, Mater, fons amóris
Sancta Mater, istud agas
Fac me vere
Juxta crucem
Fac ut portem
Fac me plagis
Fac me cruce
Quando corpus moriétur*

STABAT MATER

The *Stabat Mater* is a 13th-century Christian hymn to Mary, which portrays her suffering as Jesus Christ's mother during his crucifixion. Its author may be either the Franciscan friar Jacopone da Todi or Pope Innocent III. The title comes from its first line, "*Stabat Mater dolorosa*", which means "the sorrowful mother was standing." The text is presented here twice, as each composer has chosen to omit and group different verses together.

Pergolesi's Setting

1. *Stabat mater dolorosa*

*Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.*

The sorrowful mother was standing
beside the Cross weeping,
while the Son was hanging.

2. *Cujus animam gementem*

*Cujus animam gementem,
contristatam et dolentem
pertransiuit gladius.*

Whose moaning soul,
depressed and grieving,
the sword has passed through.

3. *O quam tristis et afflicta*

*O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!*

O how sad and stricken
was that blessed woman,
mother of the Only-begotten one!

4. *Quae mœrebat et dolébat*

*Quae mœrebat et dolébat,
pia Mater, dum vidébat
nati pœnas íncliti.*

Who was mourning and suffering,
the pious Mother, while she was watching
the punishments of the glorious son.

5. *Quis est homo qui non fleret,*

*Quis est homo qui non fleret,
matrem Christi si vidéret
in tanto supplício?*

Who is the person who would not weep,
if he had seen the mother of Christ
in such great suffering?

*Quis non posset contristári
Christi Matrem contemplári
dolentem cum Fílio?*

Who would not be able to be saddened
to behold the Mother of Christ
grieving with the Son?

*Pro peccátis suæ gentis
vidit Jésum in torméntis,
et flagéllis súbditum.*

For the sins of his people
she saw Jesus in torments,
and subjected to lashes.

6. *Vidit suum dulcem Natum*

*Vidit suum dulcem Natum
moriendo desolátum,
dum emísit spíritum.*

She saw her sweet Son
dying forsaken,
while he gave up his spirit.

7. *Eja, Mater, fons amóris*

*Eja, Mater, fons amóris
me sentíre vim dolóris
fac, ut tecum lúgeam.*

Come now, O Mother, fountain of love
Make me feel the power of sorrow
that I might mourn with you.

8. Fac, ut árdeat cor meum

*Fac, ut árdeat cor meum
in amándo Christum Deum
ut sibi compláceam.*

Grant that my heart may burn
in loving Christ the God
that I might please him.

9. Sancta Mater, istud agas

*Sancta Mater, istud agas,
crucifíxi fige plagas
cordi meo válide.*

O Holy Mother, may you do that,
fix the wounds of the cross
mightily in my heart.

*Tui Nati vulneráti,
tam dignáti pro me pati,
pœnas mecum dívide.*

Of your wounded son,
who so deigned to suffer for me,
Share his penalties with me.

*Fac me vere tecum flere,
crucifíxo condolére,
donec ego víxero.*

Make me cry dutifully with you,
to suffer with him on the cross,
as long as I shall have lived.

*Juxta crucem tecum stare,
et me tibi sociáre
in planctu desídero.*

To stand by the Cross with you,
to unite me to you
in weeping this I desire.

*Virgo vírginum præclára,
mihi iam non sis amára,
fac me tecum plángere.*

O noble Virgin of virgins,
Be not bitter with me now,
Make me mourn with you.

10. Fac ut portem Christi mortem

*Fac ut portem Christi mortem,
passiõnis fac consórtem,
et plagas recólere.*

Grant that I might bear the death of Christ,
Make me kindred in the passion,
and contemplate the wounds.

*Fac me plagis vulnerári,
fac me Cruce inebriári,
ab amorem Fílii.*

Make me injured by the wounds,
make me drunken by the Cross,
and by the blood of the Son.

11. Inflammatus et accensus

*Inflammatus et accensus
per te, Virgo, sim defénsus
in die iudícii.*

Lest I be consumed burned by flames,
through you, O Virgin, may I be defended
on the day of judgement.

*Fac me cruce custodiri
Morte Christi præmuniri,
confoveri gratia.*

By Thy Cross may I be guarded,
meritless – yet be rewarded
through Thy grace, O living Way.

12. Quando corpus moriétur

*Quando corpus moriétur,
fac, ut ánimæ donétur
paradísi glória. Amen.*

When the body will decay,
grant that it may be bestowed on my soul
the glory of paradise. Amen.

Rosano's Setting

1. Stabat mater dolorosa

*Stabat mater dolorosa
juxta Crucem lacrimosa,
dum pendebat Filius.*

The sorrowful mother was standing
beside the Cross weeping,
while the Son was hanging.

2. O quam tristis et afflicta

*O quam tristis et afflicta
fuit illa benedicta,
mater Unigeniti!*

O how sad and stricken
was that blessed woman,
mother of the Only-begotten one!

*Quae maecebat et dolébat,
et tremebat cum vidébat
nati poenas íncliti.*

Who was mourning and suffering,
and trembled, while she was watching
the punishments of the glorious son.

3. Quis est homo qui non fleret

*Quis est homo qui non fleret,
Christi matrem si vidéret
in tanto supplício?*

Who is the person who would not weep,
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*Quis non posset contristári
píam Matrem contemplári
doléntem cum Fílio?*

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grieving with the Son?

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and subjected to lashes.

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moriéntem desolátum,
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Share his penalties with me.

7. Fac me vere

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crucifixo condolére,
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Make me cry dutifully with you,
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ARTIST PROFILES

Jenny Spence, Soprano

Born in California, Seattle based soprano Jenny Spence is in her second year on the music staff at Epiphany. Jenny is also part of the artistic staff of Seattle Pro Musica. She studied music at Mt. San Antonio College and Orange Coast College. She has appeared as a soloist and ensemble member with many Seattle, San Diego, Orange, and Los Angeles County performing ensembles, performing works such as the Brahms Requiem, Vivaldi Gloria, Vivaldi Magnificat (Ospedale version), several Bach Cantatas, Bach Magnificat, Vaughan Williams Dona Nobis Pacem, Mozart Vesperae Solennes De Confessore, Mozart Requiem, Faure Requiem, Handel Messiah, Handel Dettingen Te Deum, Handel Dixit Dominus, Pergolesi Stabat Mater, Haydn Missa in Tempore Belli, Mechem Songs of the Slave, Monteverdi Vespers of 1610, Carmina Burana, Adams Grand Pianola, and many others. Jenny lives in West Seattle with her husband, and daughter.

José Luis Muñoz, Countertenor

Mexican-American countertenor, José Luis Muñoz, has been described as “a fabulous countertenor” with “amazing, powerful expression.” He is often heard premiering and creating new works and principal roles in such works as Bless Me, Ultima (New Mexico), Juana (San Francisco), Monticello Wakes (Los Angeles), Yoshinaka (Seattle), Kakitsubata (Cologne, Germany), and Magda G for which he was featured in the Los Angeles Times. A versatile performer, Muñoz’ other work includes: Melissa in Caccini’s La Liberazione di Ruggiero dall’Isola d’Alcina, Handel’s Messiah, Mozart’s Requiem and Missa Brevis K275, Bach’s B Minor Mass and Magnificat, Orff’s Carmina Burana, and Bernstein’s Missa Brevis.

This versatility has allowed him to work with organizations such as: Seattle Opera, Bach Collegium San Diego, Symphony Tacoma, Opera Southwest, Harmonia Orchestra & Chorus, Musikpunkt Koeln (Germany), Opera Modesto, Portland Symphonic Choir, City Opera Ballet, Bellingham Chamber Chorale, Orcas Choral Society, Seattle Early Music Guild, E.O.S. Opera (Germany), Federal Way Symphony, Washburn Symphony (Topeka), San Francisco Baroque Opera, First Congregational Church Music Series (Berkeley), Mission Cultural Center (San Francisco), Theater Artaud (San Francisco), Foro Cultural Coyoacanense Hugo Argüelles (Mexico D.F., Mexico), the Ludinghausen Summer Art Festival (Germany), among others.

His past season included the lead role of Don Quijote in the U.S. premiere of Mauricio Sotelo’s opera Dulcinea, he returned to the stage to sing The Owl in Hector Armienta’s opera Bless Me, Ultima, the world premiere of Handel’s El Mesías “Messiah for a New World” with Bach Collegium San Diego, the role of Elijah in Daniel Wolfert’s A Stranger at the Door with Seattle Opera, Handel’s Messiah with Harmonia Orchestra & Chorus, John Adam’s Grand Pianola Music with the Auburn Symphony Orchestra, and a collaborative recital with concert pianist Elaine Kwon,

His current season includes: Handel’s Messiah with Symphony Tacoma, Bach’s Magnificat with Harmonia Orchestra & Chorus, Pergolesi’s Stabat Mater and the west coast premiere of Marco Rosano’s Stabat Mater with Music at Epiphany, Bach’s St. Matthew Passion and Handel’s El Mesías “Messiah for a New World” with Bach Collegium San Diego, Modesto Opera’s 40th Anniversary Gala, Orlofsky in Strauss’ Die Fledermaus with Modesto Opera, and Bargain Countertenor in P.D.Q. Bach’s Iphigenia in Brooklyn and Bach’s Ich Habe Genug with Seattle Philharmonic.

José Luis resides in Seattle, Washington. Along with an Artist Diploma in Early Music Studies from Cornish College of the Arts; he holds a Bachelor of Fine Arts in both Vocal and Piano Performance. He was the recipient of Wisler String Scholarship for his work as assistant principal violist with the Stanislaus Symphony. He is a past winner in the California Opera Association Competition. Mr. Muñoz is the owner of his own private teaching studio, the JLM Music Academy. His students have sung lead roles and works with Seattle Symphony, Seattle Opera, and San Francisco Opera and have participated in programs such as Berklee Summer Programs, Tanglewood Institute, and Interlochen Center for the Arts.

Christine Wilkinson Beckman, Violin

Christine Wilkinson Beckman is a baroque violin specialist based in Olympia, WA. She enjoys performing throughout her native Northwest with early music ensembles large and small and appears regularly with such groups as the Portland, Seattle, and Pacific Baroque Orchestras, Bach Collegium San Diego, and Pacific MusicWorks. Christine began her studies on baroque violin with Ingrid Matthews, and she graduated in 2013 with an MA from the Historical Performance Practices program at Case Western Reserve University where she studied with Julie Andrijeski. In addition to performing, Christine teaches Suzuki violin and viola to a busy studio of young musicians in Olympia. When not performing, teaching, or running after her two energetic young children, Christine enjoys baking, reading about linguistics and the natural sciences, drinking tea with lots of milk and sugar, and listening to the rain with her family.

Laurel Wells, Violin

Laurel Wells is known for her work on both baroque and modern viola and violin. She has enjoyed an extensive and eclectic musical life, performing in Hong Kong, Norway, Canada, and throughout the United States. For twenty years she played violin with the Lyric Opera of Chicago, between seasons earning Master's degrees in violin and viola from Indiana University. She studied chamber music at the Banff Centre in Canada and performed extensively under the guidance of the Vermeer Quartet. Laurel was a member of the Northwest Chamber Orchestra, holding the position of principal viola. She is currently a member of the Pacific Northwest Ballet orchestra and has performed often with the Seattle Symphony, Seattle Opera, and at the 5th Avenue Theater.

In the early music world, Laurel plays with the Seattle Baroque Orchestra, Pacific MusicWorks, and in the Gallery Concert Series, and Musique du Jour. She has also participated in the Whidbey Island Music Festival, and the EMG's Early Music Fridays. Laurel has recorded with Seattle Baroque, for NPR, and the Wild Boar and Centaur labels.

Stephen Creswell, Viola

Stephen Creswell has performed on Pacific Northwest stages for 25 years. His quiet soul follows loud musical voices that include many outstanding leaders and soloists with whom he has performed and studied, as well as those whose sounds and ideas we can deliver from history into the now: music of Hildegard and her integral community, music of Vivaldi and his orchestras, music of Handel and the first modern free-lancers. As one of today's free-lance performers and teachers, Stephen has appeared most recently with Northwest SInfonietta, under the direction of Mei-Ann Chen. He performs with Christine Beckman and the Seattle Bach Choir, with Karin Choo and Vashon Opera, and earlier this fall appeared with Tekla Cunningham, Cecilia Archuleta, and Meg Brennand in a special string quartet performance for Music du Jour. Before this, Stephen participated in Ariadne auf Naxos on Vashon, at Cascade Youth Symphony's Summer Sounds music camp as Director of Chamber Music, at the Oregon Bach Festival as tutti violist, and in the "Fiddlers Three" holiday program with Anna Marsh, Courtney Kuroda, and John Lenti in the group, Novi Antiquarii. He has played as concertmaster of Seattle Choral Company and Seattle Pro Musica, and as Principal Viola and soloist with Seattle Baroque Orchestra, Pacific Baroque Orchestra, and as Principal though not soloist with Musica Angelica and Opera Lafayette. In Tafelmusik, Stephen toured Asia, played tutti violin and viola, and made many recordings with wonderful artists such as Nancy Argenta, Washington McClain, and Anner Bylsma. He has worked closely with gifted directors encompassing a spectrum from Ingrid Matthews to Carla Moore to Jeanne Lamon. Stephen studied with and learned much from teachers Michael Tree, Stanley Ritchie, Abraham Skernick, and especially, from colleague Marc Destrubé. He lives in Seattle with his dog (inspiring for Vivaldi interpretation) and his spouse who supports him with her infinite patience, and also with her spectacular baking skills.

Kim Zabelle, Viola

A native of the Pacific Northwest, violinist/violist Kim Zabelle is no stranger to Seattle audiences. She has been a member of the acclaimed Pacific Northwest Ballet Orchestra since 1991 and was a founding member of the Seattle Baroque Orchestra in 1994. You have heard her on countless movie soundtracks and video recordings as her playing is a staple to Seattle's studio music scene. Kim currently teaches at the Seattle Academy of Arts & Sciences.

Adaiha MacAdam-Somer, Cello

Multi-instrumentalist Adaiha MacAdam-Somer is highly sought after as a teacher, chamber and orchestral musician across the United States and Europe. She splits her time and passion equally between cello, baroque cello, and all branches of the viola da gamba family. From her home base in Portland, Adaiha performs with a variety of ensembles including Amadeus Chamber Orchestra, Portland Baroque Orchestra, Seattle Baroque Orchestra, 45th Parallel, Byron Schenkman and Friends, Gallery Concerts, Voices of Music, Voice of the Viol, OrpheusPDX Opera, and various other chamber and vocal ensembles across the states. As an educator she maintains a studio of private students, coaches the Bridgetown Baroque Ensemble, Trillium Baroque Orchestra, substitute teaches for youth orchestras and chamber ensembles across the Pacific Northwest, and is a regular guest instructor of workshops nationwide.

Miss MacAdam-Somer holds degrees from the San Francisco Conservatory of Music and the University of Wisconsin-Madison. Her principal teachers include Jean-Michel Fonteneau, Elisabeth Reed, Uri Vardi, and Laszlo Varga. In the summer you can find her performing with various festivals and teaching chamber music and cello at Kinhaven Music School. Adaiha is forever grateful to Indre Viskontas and Adam Bristol for facilitating the acquisition of her bass viol, made by master luthier Francis Beaulieu.

Ross Gilliland, Bass

Ross Gilliland performs regularly on modern and baroque bass instruments throughout the Pacific Northwest. He performs locally with period ensembles including the Seattle Baroque Orchestra, Portland Baroque Orchestra, the Byron Schenkman & Friends chamber music series, Tacoma Bach Festival, and Seattle Bach Choir. He also performs regularly on modern bass with the numerous ensembles including the North Corner Chamber Orchestra (NOCCO), Seattle Modern Orchestra, Pacific Northwest Ballet, Auburn Symphony, and Northwest Symphony Orchestra. He is also active freelancing in theater and studio sessions, recording soundtracks for feature films, pop, bluegrass, video games, and other 'attractions'. A Madison, WI native, Ross has been a long-time and continuing performer with the Madison Bach Musicians, the Token Creek Chamber Music Festival, collaborating closely with famed composer John Harbison, the Madison Symphony Orchestra, Wisconsin Chamber Orchestra, and the Bach Dancing and Dynamite Society. He has been a featured soloist with Seattle's Mostly Nordic concert series and live on Wisconsin Public Radio. Mr. Gilliland holds degrees in music performance, physics, and environmental policy.

Zach Hemenway, Organ

Zach Hemenway is Director of Music at Epiphany, a post he has held since July 2018. Zach holds an undergraduate degree in organ performance from the Eastman School of Music and a masters in organ performance from Yale University. At Yale, he was particularly active in the Institute of Sacred Music. Prior to Epiphany, Zach was director of music at St. Paul's Chestnut Hill, Philadelphia, PA. He is a frequent guest organist throughout Western Washington.

At Epiphany, Zach directs our choral program, oversees all liturgical music, our concert series, and all facets of the musical life of the parish. In addition, he is a member of our liturgical team, and participates in the sermon writing process each week. Zach's passion for church music lies in hymn playing, liturgical improvisation, and helping singers of all levels achieve excellence.

Marco Rosano, composer

Marco Rosano, born in 1964, is an Italian composer. In several projects, he combines the roles of composer, performer, arranger, producer and occasionally singer and from 1990 to date he has composed and produced soundtracks in different contexts: theatre, cinema, radio, television, dance. He has released classical, electronic and acoustic albums. Marco Rosano's setting of the Stabat Mater reveals his love for Baroque music and has been performed several times around the world (Athens, Sydney, Moscow, Kinshasa, Minorca, Amsterdam, Gloucester, Albuquerque, San Vito al Tagliamento, Rivignano, Pysk, Copenhagen, and Venezia)

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MUSIC AT EPIPHANY

ABOUT MUSIC AT EPIPHANY

Music at Epiphany is the music ministry of Epiphany Parish. Its mission is to deliver excellence in sacred music offered in the praise of God, that enhances the spiritual well-being of each person it touches. Epiphany Music programs are rooted in active education, skill development, listening, and performance by engaging children and adults.

Music at Epiphany is composed of the Epiphany Choir, Epiphany Choristers, Epiphany Music Academy, and the spaces, instruments, and musicians of Epiphany Parish.

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Music at Epiphany is funded primarily through the generosity of our donors. If you would like to support our work you may contribute by using the QR code here, or by check.

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Attn: Music at Epiphany
1805 38th Avenue
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THANK YOU

Music at Epiphany would like to thank our donors and also the members, staff, and Rector of Epiphany Parish for their support, enthusiasm, and generosity. We are also extremely grateful to the many volunteers who helped with tonight's performance.



*Do you
know
a child
who
likes to
sing?*

The Epiphany choir program provides children and youth ages 8 and up with outstanding professional choral training, music theory, and leadership development. Choristers become part of an intergenerational choir experience, where people of all ages come together to offer sacred music of the highest quality.

Choristers may elect to study a musical instrument through the Epiphany Music Academy. A limited number of scholarships are available.

Schedule: Tuesdays, Wednesdays,
& Thursdays
4:30 - 5:30 pm

Choristers elect either Tuesday or Wednesday
8:45 am Sunday services

Contact: Laura Sargent
Music Department Coordinator
lsargent@epiphanyseattle.org



Choral Evensong

Refreshment for the soul

Sundays | 5:30 pm

Sung at the close of day in Cathedrals and churches throughout the world, Choral Evensong is a service of evening prayer, derived from the ancient offices of Vespers and Compline. The choir sings the traditional evening prayers of the church that have been offered for centuries, while the congregation listens, joins in the hymns, and adds their own prayers to those of the choir. In the candlelit quiet of a darkening church, it is an opportunity for peaceful meditation.

Services are held in-person and livestreamed on your YouTube channel. Recordings are also available as podcast Spotify, Apple Music, and iHeartRadio. For more information and how to follow Evensong online, use the QR code to the right or visit www.epiphanyseattle.org/evensong

EPIPHANY†
— *Seattle* —



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Bassoon | Saxophone | Clarinet | Violin | Cello | Oboe | Bass | Ukelele**

Lessons at any level are available through the Academy for anyone age five and above. Study music with some of the finest teachers and performers in the Seattle area.

For more information, visit www.epiphanymusicacademy.org