

Performance Music at The University of Scranton presents:

RELIC ENSEMBLE



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Lauded as “stylish and innovative” (New York Classical Review), Relic is a period instrument chamber orchestra that brings early music to life through intimate, dramatic, and boldly imaginative performances. With a goal to share historically informed performance with audiences in all 50 states, Relic creates immersive concerts that captivate both seasoned listeners and new audiences alike.

Founded in 2022, Relic has developed a distinctive narrative-driven approach to programming. Each performance is structured around thematic “chapters” that unite diverse repertoire into a compelling musical journey, offering audiences both emotional impact and historical insight. This creative framework has become a signature of the ensemble’s identity, garnering a growing national reputation for originality and accessibility.

In just a few seasons, Relic has self-produced concerts across the country, bringing its unique vision of early music to cities including Washington, D.C., New York City, Kalamazoo (MI), Richmond (VA), Greenbelt (MD), Appleton (WI), Batavia (IL). The ensemble has also appeared on leading concert series, festivals, and presenter stages such as Chamber Music Detroit, the Academy of Early Music, The Cleveland Museum of Art, Indianapolis Early Music Festival, Western Michigan University, and Gotham Early Music Scene. Relic’s 2025-2026 concert season features performances throughout New York, Michigan, Washington, D.C., Maryland, Virginia, Louisiana, and Ohio.

Education and community engagement are integral to Relic’s mission. Ensemble members regularly lead workshops, masterclasses, and side-by-side performances for students of all ages. Recent educational residencies include the University of Maryland, Washington International School, Kalamazoo College, and Western Michigan University. Beyond traditional venues, Relic deepens its connection to communities through family-friendly programs, open rehearsals, and performances in alternative spaces.

With its fresh approach to early music, commitment to national reach, and passion for connecting with diverse audiences, Relic is redefining how historical performance can engage and inspire in the 21st century.

THE SPHERES

Baroque chamber orchestra **Relic** embarks on a journey through the cosmos in a program that brings to life the rich mythology of the celestial bodies. This evocative performance tells the story of the spheres through Orphic poetry and a seamless curation of music by Lully, Handel, Biber, Corelli, Purcell, and others.

Program

“Sfere amiche” from *Niobe, Regina di Tebe*.....Agostino Steffani (1654-1728)

The Moon

“Languissante clarté” from *Ballet Royal de la Nuit*.....Jean de Cambreft (1605-1661)

Musette from *4e livre de viole*.....Marin Marais (1656-1728)

“Sombres déserts”.....Michel Lambert (1610-1696), arr. Rebecca Nelson

Tono Hypodorio.....Athanasius Kircher (1602-1680), arr. Rebecca Nelson

Mercury

Allegro Assai from Concerto Grosso op. 7, no. 7 in G Major.....Giuseppe Valentini (1681-1753)

Sonata Nona à 5 in D Major.....Johann Rosenmüller (1619-1684)

“Symphony for Mercury” from *The Judgment of Paris*.....John Eccles (1668-1735)

Vivace from Concerto Grosso op. 7, no. 7 in G Major.....Giuseppe Valentini

Venus

Toccata X.....Giovanni Girolamo Kapsburger (1580-1651)

[Untitled movement] from Sonata in A Major.....John Blow (1649-1708)

“Symphony at the Meeting of Venus and Mars” from *Psyche*.....Matthew Locke (1621-1677)

“Venus” from *Musicalische Opera und Ballet von Zusammenkunfft und Wirckung defer Sieben Planeten*.....Unknown (1678)

Ciaccona in A Major.....Johann Heinrich Schmelzer (c. 1620-1680), arr. Rebecca Nelson

The Sun

Largo from Concerto Grosso in B-flat Major op. 6 no. 7...George Frederic Handel (1685-1759)

Overture from *Alcina*.....G.F. Handel

Sarabanda from Concerto Grosso in B-flat Major, op. 6 no. 11...Arcangelo Corelli (1653-1713)

“Postillons” from Overture in B-flat Major.....George Philipp Telemann (1681-1767)

Mars

- “Entrée pour les Guerriers” from *Dardanus*.....Jean-Philippe Rameau (1683-1764)
- “Der Mars” from *Battalia à 10*.....Heinrich Ignaz Franz von Biber (1644-1704)
- “Der Türken Stürmen” from Sonata for Violin and Continuo in A minor “Die Türkenschlacht bei Wien 1683”.....Anton Andreas Schmelzer (1653-1701)
- Battaglia de Barbaso yerno*.....Andrea Falconieri (c. 1585-1656)
- “La Zorzi” from *Affeti Musicali*.....Biagio Marini (1694-1663)
- Allegro from Cello Concerto in A minor, RV 419.....Antonio Vivaldi (1678-1741)

Jupiter

- “Simphonie funèbre” from *Alceste*.....Jean-Baptiste Lully (1632-1687)
- “Air pour l’entrée de Borée” from *Le triomphe de l’amour*.....J.B. Lully
- Allegro e solo from Concerto Grosso op. 7 no. 11 in A minor.....Giuseppe Valentini
- Sinfonia from *La Calisto*.....Francesco Cavalli (1602-1676)
- Conclusion in D Major.....G.P. Telemann

Saturn

- Sinfonia from Cantata BWV 4 “Christ lag in Todesbanden”.....J.S. Bach (1685-1750)
- A New Ground in E minor, ZT. 682.....Henry Purcell (1659-1695)
- An Wasserflüssen Babylon*.....Franz Tunder (1614-1667)
- Adagio from Sonata seconda.....Philipp Heinrich Erlebach (1657-1714)
- Fuga from Concerto Grosso in E minor.....William Boyce (1711-1779)

Harmony of the Spheres

- Allegro from Concerto IV in F Major after Corelli op. 5.....Francesco Geminiani (1687-1762)
- Andante from Concerto à tre violini in F Major RV 551.....Antonio Vivaldi
- Allegro from Concerto Grosso in F Major op.6 no. 6.....Arcangelo Corelli

PROGRAM NOTES

“For who could suppose that such a swift heavenly mechanism could move dumbly and silently in its course?” –Boethius

The Ancients viewed the universe as deeply interconnected by ordered systems of the spiritual, scientific, musical, mathematical, and divine. Perhaps no topic provided more fruitful grounds for these connections than the heavens themselves, containing the seven celestial bodies which were then recognized both as planets and as representations of gods and goddesses: the Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn.

According to Pythagoras, when these spheres rotated around the earth (as they were believed to have done before—and, to some extent, after—Copernicus’s 1543 revelation), each created a unique orbital hum that was inaudible to the human ear. As for what exactly these tones were and how they related to one another, philosophers and scientists proposed various theories over the next several centuries. In today’s program, we play drones at the beginning of each chapter to demonstrate one such theory: that the pitches produced by each of the spheres correlate with the seven tones of a diatonic scale, ascending in the order of distance from the earth. In Relic’s version, the Moon is F, Mercury G, Venus A, the Sun B-flat, Mars C, Jupiter D, and Saturn E.

In the Baroque times, as science slowly embraced heliocentrism, the classical seven-sphere system was kept alive in art, theater, and music, as were many other remnants of antiquity. A revived interest in ancient classical theater at that time meant, for example, that gods and goddesses from mythology made frequent cameos in new musical stageworks. In today’s program, we have incorporated several pieces of entrance music for planet-associated gods or goddesses as one means of expressing the spheres’ personalities.

This thematic music, combined with a creative selection of more abstract Baroque pieces that we have chosen to embody each planet’s essence, comprise *The Spheres*: Relic’s unique curation of over thirty movements and excerpts that are joined into a seamless exploration of the heavenly bodies. Between each chapter, an instrumental arrangement of Agostino Steffani’s *Sfere amiche* (friendly spheres) evokes the planets in orbit as we move from one to the next. Over the repetitive, revolving backdrop of *Sfere amiche*, you will hear an excerpt read from the ancient Orphic Hymns—dating back to the late Hellenistic or early Roman period—which introduces the character of each sphere and its associated god or goddess.

I. The Moon

*Mother of ages, fruit-producing Moon,
Whose amber orb marks Night’s reflected noon.
With stars surrounded, and with circuit wide
Night’s torch extending, through the heavens you ride:
A Goddess queen, diffusing silver light,
Bull-horned, and wandering through the gloom of Night.*

“I am she who delights in both darkness and shade, and who possesses a thousand charms in my dusky realm that all the full splendor of day cannot match,” proclaims the Moon in the haunting *air de cour* that opens this chapter, performed today as an instrumental piece. A poignant major harmony emerges out of the dense minor opening like a moonrise illuminating the night sky. A dark shadow passes overhead in Marin Marais’s eerie Muzette, before giving way to the Moon’s full, wistful warmth in *Sombres déserts*. The chapter concludes with a tune by polymath Athanasius Kircher, a prolific writer on music of the spheres and one of the last representatives of the interconnected worldview that had characterized philosophy for centuries. Kircher subscribed to a longstanding association between the hypodorian mode and the Moon, and his *Tono Hypodorio* is a spirited tarantella that brings to mind a mad, moonlit dance.

II. Mercury

*Celestial messenger of various kind,
Mercurial spirit and intelligent mind,
Great life-supporter, ever-scheming god,
A beacon both of prudence and of fraud.
With winged feet ‘tis thine through air to course,
O friend of man, and prophet of discourse.*

Swift-footed, unpredictable, clever, scheming...Mercury was the messenger of the gods, known for his eloquence and agility. The chapter opens with a movement from a concerto grosso by Giuseppe Valentini that takes a series of surprising harmonic turns. A sonata by Johann Rosenmüller follows, its frequent tempo changes evoking Mercury's capricious nature, before transitioning to a gallant *Symphony for Mercury* by John Eccles. Another speedy movement from the Valentini concerto grosso leads Mercury away in a fleet-footed flurry.

III. Venus

*Heavenly, illustrious, laughter-loving queen,
Sea-born, night-loving, of a wondrous mien;
Crafty, from whom necessity first came,
Producing, nightly, all-connecting dame,
Goddess of marriage, charming to the sight,
Mother of Loves, whom banquetings delight.*

A gentle, meandering theorbo solo by Austrian-Italian lute virtuoso Giovanni Girolamo Kapsburger welcomes Venus to the scene, transitioning into a playful exchange between two violins in a sonata by Englishman John Blow. The pair is joined by tutti forces in *Symphony at the Meeting of Venus and Mars*, a piece of early English incidental music whose initial lightheartedness dissipates in a strange chromatic journey before giving way to a yearning movement from an obscure and fascinating work. Written for a 1678 Dresden court performance by an unknown composer (possibly Johann David Heinichen), "Musical Opera and Ballet on the Meeting and Effect of the 7 Planets" is, like today's program, divided into seven sections each devoted to one of the ancient classical spheres. Its Venus sinfonia features high registers and frequent pauses that suggest an intense but tentative longing. Yet all is not lost! An uplifting ciaccona by Johann Heinrich Schmelzer ushers back the charms of love in a heartening conclusion.

IV. The Sun

*Hear, golden Titan, whose eternal eye
With matchless sight illumines all the sky.
Native, unwearied in diffusing light,
And to all eyes the object of delight.
With various-sounding golden lyre 'tis thine
To fill the world with harmony divine.*

Majestic Sol rises in a lush largo by George Friedrich Handel, which blossoms into a sparkling overture from his opera *Alcina*. A warm sarabande offers a moment of sunlit serenity, before lustrous, midday rays pierce the sky in Telemann's vibrant finale.

V. Mars

*Mighty, unconquered, boisterous Mars,
In darts rejoicing, and in bloody wars.
Fierce and untamed, whose power can make
The strongest walls from their foundations shake:
Stay, furious contests, and avenging strife,
Whose works with woe embitter human life.*

A fierce "Entrance of the Warriors" opens the chapter, followed by Heinrich Biber's *Der Mars* from his famous *Battalia*. In a rare example of extended technique in the Baroque, Biber calls for the bassist to insert a piece of paper between the fingerboard and strings, producing a buzzy tone that mimics a snare drum. In the following sonata by Anton Andreas Schmelzer—son of the more famous Schmelzer heard in Venus's chapter—the violinists pass the solo line amongst themselves in a fight for glory that escalates into a full-blown battle in Falconieri's *Battaglia*. A bitter moment of mourning ensues in Marini's Sinfonia before exploding into a final ferocious movement from Vivaldi's Cello Concerto in A minor.

VI. Jupiter

*Source of abundance, purifying king,
O various-formed, from whom all natures spring;
Yet even Nature trembles at thy mighty nod,
Loud-sounding, armed-with-lightening, thundering God.
All-parent, principle and end of all,
Whose power almighty shakes this earthly ball.*

The chapter's opening pieces by Lully and Valentini portray Jupiter's earth-trembling power as king of the gods, before his paternal grandeur pours forth in a prologue to *La Calisto* by Francesco Cavalli and *Conclusion in D* by Telemann. Kircher writes of Jupiter's benevolent strength: "But lest [Mars' and Saturn's] evil should bring disaster to the undefended economy of the whole lower world, [God] placed in between them the benign planet Jupiter, whose healthful influences restrain and arrest the deadly and utterly pernicious forces of the other two." Kircher also refers to Jupiter's four largest moons as the "choir of Jupiter," emitting an "absolutely harmonious arrangement of concords and discords" based on their distances from Jupiter. One of these moons is Callisto, named for the very same nymph of this chapter's Cavalli excerpt. Ironically, myth has it that Jupiter's treatment of Callisto was less than honorable.

VII. Saturn

*Father of vast eternity, divine,
Our moments at the dusk of life are thine.
Consumed by thee, all forms that hourly die,
By thee restored, their former place supply;
Strong and ineffable thy solemn power contains
The world immense in everlasting chains.*

The slowest-moving planet and, not coincidentally, the god of time and harvest, Saturn was associated with responsibility, hardship, and the cycle of life and death. The chapter begins with a morose sinfonia from a cantata, "Christ lay in Death's bonds," by J.S. Bach, followed by a lamenting harpsichord solo. Heart-rending pieces by early Germans Franz Tunder and Philipp Heinrich Erlebach lead to a stark fugue by the late Baroque composer William Boyce, a representation of life's perpetual responsibility.

VIII. Harmony of the Spheres

*Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls.
-William Shakespeare*

Three beloved Italian composers unite in this culminating chapter, a celebration of the ancient and beautiful concept that the entire universe is reverberating with the music. Though we humans can only imagine that powerful sound, we hope today's program will nonetheless bring it to life.

- Notes by Cullen O'Neil

- Program curated by Kako Boga, Aniela Eddy, Rebecca Nelson, and Cullen O'Neil

MUSICIANS

Kako Boga, violin

Originally from Tokyo, Japan and now based in New York, NY, Kako Boga is a violinist who performs on both historical and modern instruments. Kako has appeared internationally as a soloist, performing alongside orchestras in Asia, Australia, and the United States, and her solo and chamber music performances have taken her to such distinguished venues as Alice Tully Hall of Lincoln Center, Weill and Zankel Halls at Carnegie Hall, and the Sydney Opera House. Also sought after as an orchestral musician, Kako most recently led Juilliard415, The Juilliard School's period orchestra, as concertmaster on a recent tour of Germany in collaboration with Yale Schola Cantorum. She is the recipient of numerous awards, including a National YoungArts Foundation Award, The English Concert in America Fellowship, and The Mercury-Juilliard Fellowship. Deeply committed to community engagement and music education, Kako has worked extensively with the Music Advancement Program, a department of The Juilliard School's Preparatory Division, offering instruction on violin and chamber music as well as courses on historical performance and curricular studies. Her principal teachers have included Cynthia Roberts, Elizabeth Blumenstock, Robert Lipsett, and Masao Kawasaki.

Aniela Eddy, violin

Aniela Eddy's broad and varied interest in music of all eras has led to projects spanning the baroque through contemporary time periods. Recent and upcoming collaborations include performances with Apollo's Fire, TENET, Philharmonia Baroque Orchestra, Handel and Haydn Society, Voices of Music, as well as festival appearances at the Göttingen International Handel Festival, Carmel Bach Festival, Lucerne Festival, Caramoor, Ravinia, and Caroga Lake Music Festival. Aniela has appeared live on NPR with A Prairie Home Companion and Garrison Keillor. She is a founding member of Quartet Salonnieres and is a graduate of the San Francisco Conservatory of Music, Cleveland Institute of Music and The Juilliard School.

Toma Iliev, violin

Violinist Toma Iliev enjoys a vibrant career as a soloist, chamber, and orchestral musician. He is a co-founder of Relic, a period chamber orchestra dedicated to bringing early music to communities across the United States. Holder of The Charles and Ruth Poindexter Chair with the Portland Baroque Orchestra, Toma regularly performs with leading early music ensembles including Handel and Haydn Society, Philharmonia Baroque Orchestra, American Bach Soloists, Boston Baroque, and Pomo d'Oro. Current season highlights include appearances as concertmaster and soloist with American Bach Soloists and Portland Baroque Orchestra, as well as concert tours with Relic. Toma is a core member of Sonnambula who served as the Metropolitan Museum of Art's 2018-19 Ensemble in Residence. A graduate of The Juilliard School's Historical Performance Program and Indiana University, Toma holds several honors and awards, including the Leipzig International Bach Competition's 2014 Christa Bach-Marschall Foundation Prize. When not performing, Toma enjoys hiking in the verdant forests of the Pacific Northwest with his wife, bassoonist Georgeanne Banker, and their baby William Konstantin.

Natalie Kress, violin

Praised by the New York Times for her "splendid playing," Natalie Rose Kress is a violinist based in Washington, D.C. Following three summers as a Tanglewood Fellow, she was awarded the Jules C. Reiner Violin Prize from the Tanglewood Music Center and performed with Yo-Yo Ma at the 2015 Kennedy Center Honors. She was awarded the 2021 Mercury Chamber Orchestra Fellowship, The 2022 English Concert in America Fellowship, as well as performed the world premiere of Leonard Bernstein's "Music for String Quartet" at the Linde Center at The Tanglewood Music Center in 2021 with members of the Boston Symphony Orchestra. She performs as a core member of Quartet Salonnieres (NY), Repast Baroque Ensemble (NY), La Grande Bande (MN), and Musicivic Baroque (PA) and can be seen playing with The Handel and Haydn Society (MA), the Washington Bach Consort (D.C.), The English Concert (U.K.), Opera Lafayette (D.C.), The Mercury Chamber Orchestra (TX), Seraphic Fire (FL), TENET Vocal Artists (NY), Early Music NY, and the Staunton Music Festival (VA). She is currently a Doctorate student at the University of Maryland with a focus on Historical Performance pedagogy.

Rebecca Nelson, violin

Rebecca Nelson (she/her/hers) is a songwriter from Gera, Germany. Born into a family of classical musicians, she began practicing violin at age four and absorbed a healthy diet of Bach, Phil Collins, and Gillian Welch. After earning her Bachelor's at Rice University and a Master's at the University of Oklahoma, Rebecca diverged from her classical violin training, diving head first into the enchanting world of Historical Performance. Through her new love of baroque music and old love of folk and bluegrass, Rebecca found her voice as a composer. Since graduating from The Juilliard School's Historical Performance program, she has joined and founded exciting new ensembles including Nuova Pratica and Digital Camerata. Her debut album Do Not Lament will be released later this year.

Jason Fisher, viola

Violist Jason Fisher is a founding member and co-artistic director of A Far Cry. A student of Helen Callus, Victoria Chiang, Katherine Murdock, and Roger Tapping, Jason is a graduate of Peabody Conservatory, and the Longy School of Music. A Carnegie Hall Fellow and a Peabody Singapore Fellow, he has toured Europe, Asia, Kazakhstan, and the Kyrgyz Republic and has given concerts at Vienna Musikverein, Singapore Esplanade, The Kennedy Center, and Carnegie Hall. Jason has performed with Pink Martini, Jake Shimabukuro, Itzhak Perlman, Yo-Yo Ma, Renée Fleming, Kiri Te Kanawa, and with members of the Florestan Trio, and the Æolus, Brentano, Cleveland, Emerson, Mendelssohn, and St. Lawrence String Quartets. Principal violist of Boston Baroque, Jason plays period viola with the Handel and Haydn Society, Trinity Baroque Orchestra, The English Concert, ACRONYM Ensemble, The

Thirteen, Les Bostonades, Sound Salon, Teatro Nuovo, Opera Lafayette, RELIC, Three Notch'd Road, and The Sarasa Ensemble. He has spent recent summers on viola and viola d'amore at the Staunton Music Festival, Oregon Bach Festival, Connecticut Early Music Festival, and the Aston Magna Music Festival. Jason is on viola faculty at The Rivers School Conservatory where he also serves as Director of the Chamber Music Lab. He is the Artistic Program Lead for Portland Summer Ensembles, a chamber music workshop for advanced-level teenagers in Oregon. Jason plays on an English viola by Richard Duke, 1768, and a recently commissioned copy of that instrument in period setup by Timothy Johnson.

Cullen O'Neil, cello

Praised for her “varied and colorful continuo-playing” (Mittelbayerische Zeitung), New York City-based cellist Cullen O'Neil enjoys a robust career in early music. She is a core member of Boston Baroque, a fellow of The English Concert in America, and performs frequently with premier early music ensembles across North America. As a leader and visionary, she co-founded Quartet Salonnieres, a historical quartet, and Relic, a chamber orchestra lauded for its “stylish and innovative” performances (New York Classical Review). She is also a founding member of Nuova Pratica, a pioneering ensemble of composer-performers. Orchestral and chamber music performances have brought Cullen across North America, Europe and Asia to venues such as Carnegie Hall, the Kennedy Center, Mariinsky II in St. Petersburg, Royal Albert Hall as part of the BBC Proms, the Helsinki Musiikkitalo, Shanghai Concert Hall and the Philharmonie de Paris. Cullen received her masters degree in Historical Performance at the Juilliard School in 2021, where she studied cello with Phoebe Carrai. In 2019 she graduated with degrees in modern cello and music theory from the University of Michigan, where she studied with Richard Aaron.

Sue Yelanjian, bass

Sue Yelanjian is the Principal Bassist for Apollo's Fire, The Cleveland Baroque Orchestra. She also performs with Tafelmusik, Handel and Haydn, North Carolina Baroque Orchestra and Indy Baroque. She attended Oberlin Conservatory and received degrees from the Cleveland Institute of Music and Boston University. She appears on numerous recordings on the Koch, Analekta, Electra and CBC labels.

Robert Warner, harpsichord

Robert Warner earned his bachelor's degree from the University of Rochester where he majored in both music and mathematics, during which time he also took harpsichord lessons and studied Baroque performance practice at the Eastman School of Music. He continued his early music studies at Stony Brook University under the tutelage of Arthur Haas, serving as manager and assistant director of the Stony Brook Baroque ensemble and eventually earning a master's degree in music history as well as a DMA in harpsichord performance. Upon graduating from Stony Brook, Robert was accepted into the Juilliard School's Historical Performance program where he took harpsichord lessons with Peter Sykes, Richard Egarr and Beatrice Martin and performed extensively as a continuo keyboardist and violist in projects led by Jordi Savall, William Christie and others. He currently resides in New York City and is once again splitting his time between music and math, maintaining an active performing schedule while working as a math tutor. Recent musical engagements have included concerts with Philharmonia Baroque Orchestra, Boston Baroque and Upper Valley Baroque. He also performs regularly with Musicivic Baroque and Relic Ensemble as the primary harpsichordist for both groups.

Cameron Welke, theorbo

Cameron Welke spends most of his time explaining to well-meaning strangers that the lute is, in fact, quite a different instrument from the flute. He brings a passionate curiosity and a deep creative drive to all manner of historical plucked instruments, which he plays with “expert technical dexterity, consummate phrasing and endearing expressivity” (Chestnut Hill Local). Past and current engagements include performances with the Washington Bach Consort, Tempesta di Mare, the Aston Magna Festival, the Indianapolis Baroque Orchestra, Early Music City, and Hesperus. In 2022, he gave the first lute masterclasses to ever take place in the Dominican Republic through La Foundation de Conciertos de la Villa de Santo Domingo. He explores repertoire for two baroque lutes in Duo Silvio with duo partner Richard Stone; the two gave the modern premiere of Stone's reconstructions of lute duets by Sylvius Leopold Weiss in the fall of 2019. Cameron began his musical life as a classical violinist and a rock and jazz guitarist. He holds a B.M. in classical guitar performance from Belmont University, where he studied with Francis Perry and John Pell, and a M.M. in historical performance on lute and theorbo from the Peabody Conservatory, where he studied with Richard Stone. He currently teaches lute at Grinnell College and lives in Richmond, VA.

Georgianne Banker, bassoon

Bassoonist Georgianne Banker grew up in New York and enjoys an active musical career on both coasts. She is a co-founder of the democratic orchestra One Found Sound, and her recent engagements include performances with Tafelmusik, Piffaro–The Renaissance Band, Portland Baroque Orchestra, and the Carmel Bach Festival. She has performed with groups including Les Arts Florissants, Mercury, and La Speranza, and she can be heard on the soundtrack of the Oscar-nominated animated short The Dam Keeper. Georgianne has written for Playbill and is a regular contributor of program notes for The Juilliard School. When she's not making reeds, you can find her running, hiking, or on some Skyrim quest. Georgianne holds degrees from The Juilliard School, the San Francisco Conservatory of Music, and McGill University.

Kyle Athayde Dance Party headlines Sept. 27th Family Weekend Concert, Children's Concert, and Masterclasses

SCRANTON, Pa. – On Saturday, Sept. 27th, Performance Music at The University of Scranton will host Kyle Athayde Dance Party in double-header concerts and a masterclass as highlights of the campus's Family Weekend events. All events are open to the public and will be held in the university's Houlihan-McLean Center (Mulberry St. at Jefferson Ave.), and admission to all events is free, with seating on a first-come, first-seated basis.

--- The **main evening concert**, presented with funding support from Family Weekend, begins at 7:30 p.m. and will include an appearance by the University of Scranton Jazz Band.

--- A **children's concert** will be held at 1:00 p.m.

--- **Masterclasses** with members of KADP will take place at 2:00 p.m. and are open to woodwind, brass, and rhythm section musicians ranging from 16-year-old students to adult teachers and professionals. (Student musicians under age 16 are welcome to attend accompanied by a parent, guardian, or music teacher.)

The San Francisco/New York based big band is an 18-piece group of traditional big band instrumentation that is anything but traditional. Acclaimed for its versatility in the wide scope of styles it performs, KADP boasts an impressive roster of accomplished young jazz virtuosi, and a genius composer and arranger in its leader and founder, Kyle Athayde, a San Francisco Bay Area based composer, arranger, performer, teacher, and bandleader. Kyle's writing and programming draws inspiration from a wide variety of sources, from video games and internet memes to jazz and classical masterworks.

In addition to original music, Kyle also writes arrangements of well-known and popular songs of all kinds, while still retaining the unique sound and excitement for which the Dance Party is known. KADP comes together from the four corners of the U.S. to tour just a few times a year and has performed in a wide variety of venues ranging from Sitka and Juneau (Alaska) Jazz Festivals to Dizzy's Club Coca-Cola at Jazz at Lincoln Center.

KADP's one-of-a-kind children's jazz concerts offer something for everyone. Built around imaginative, jazz-infused arrangements of beloved children's songs like *"If You're Happy and You Know It," "The Wheels on the Bus,"* and *"Five Speckled Frogs,"* the show is a celebration of music that is fun, thoughtful, and accessible for audiences of all ages. Through thoughtful programming, Kyle strikes a rare balance—creating music that delights young audiences, educates newcomers to jazz, and satisfies even the most seasoned listener. Each tune is treated with care and creativity, turning familiar melodies into vibrant, jazz experiences that introduce kids to rhythm, improvisation, and musical storytelling. Whether you're a toddler, a jazz-curious parent, or a lifelong music lover, this is a show where everyone walks away with something—joy, discovery, and a deeper appreciation for jazz.

For additional information on the concert, call 570-941-7624, email music@scranton.edu or visit scranton.edu/music. For more on Kyle Athayde Dance Party, visit kyleathaydedanceparty.com.

IF YOU GO:

- **EVENING CONCERT:**

What: FAMILY WEEKEND CONCERT featuring Kyle Athayde Dance Party! with an appearance by The University of Scranton Jazz Band (with support from Family Weekend)

When: Saturday, Sept. 27, 2025, 7:30 p.m.

Where: Houlihan-McLean Center, Mulberry Street and Jefferson Avenue, downtown Scranton

Admission: Free

- **AFTERNOON CONCERT:**

What: CHILDREN'S CONCERT featuring Kyle Athayde Dance Party!

When: Saturday, Sept. 27, 2025, 1:00 p.m.

Where: Houlihan-McLean Center, Mulberry Street and Jefferson Avenue, downtown Scranton

Admission: Free

- **MASTERCLASSES:**

What: Woodwind, brass, and rhythm section masterclasses (ages 16 and older)

When: Saturday, Sept. 27, 2025, 2:00 p.m.

Where: Houlihan-McLean Center, Mulberry Street and Jefferson Avenue, downtown Scranton

Admission: Free

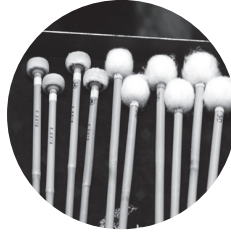
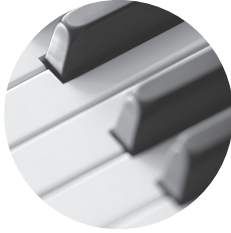
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In order to sustain Relic's mission and their ability to bring early music to communities across the continent, Relic relies on the generous support of their donors. All contributions are tax-deductible through their fiscal sponsorship status with GEMS (Gotham Early Music Scene, Inc) and donations of any size are greatly appreciated!



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