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MUSIC HAVEN CONCERT SERIES

Greetings!

As we embark on the 29th annual season of free world-class concerts here in Central Park, I celebrate the glorious improvements to Music Haven's new house and hill and the generous public and private support that brought them to fruition. And I invite you to enjoy an expanded season of concerts that reflects some new partnerships amongst the stunning international talent that tours the U.S. each summer.

I'm proud that the grassroots approach which defined our series during the early years hasn't changed. We remain committed to presenting brilliant, sometimes underexposed talent from all over the world, as well as new and regional artists who are opening ears and turning heads. The City of Schenectady, Mother Nature and Proctors provide the setting, while our generous sponsors and supporters ensure that a free seat awaits everyone. The magic that results is as much a product of the artists' musical energy as it is of your respect and enthusiasm for the cultural experience.

So, come travel the world with us, one concert at a time in the heart of Central Park. Here's to a memorable season of journeys.

Fondly,



Mona Golub



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Dear Friends,

Welcome to the wonderful Agnes MacDonald Music Haven Stage in Schenectady's Central Park and the 29th season of the Music Haven Concert Series.

The impressive line-up of world-class performers that Producing Artistic Director Mona Golub has put together for us to enjoy this summer will transport us to faraway places without ever having to leave Schenectady.

North African Tuareg guitarist, *Bombino* kicks off the season with Saharan desert blues; resident big band, *EJO*, plays their final concert while global jazz fusion collective, *Gabacho Maroc*, makes their U.S. debut; *Mile Twelve* doles out trad and new bluegrass; *Pascuala Ilabaca* delivers some Chilean pop; *Iberi* sings ancient Georgian polyphony; *Lakou Mizik* lays down a Caribbean groove; *Dwayne Dopsie & the Zydeco Hellraisers* take us to Louisiana; *ESYO CHIME* and *SSO* bring classical music and pops to the stage; *Skerryvore* offers up some Scottish folk-rock and *Toronzo Cannon* caps the season-ending Blues BBQ, Chicago-style. All bring the world to Central Park for your enjoyment this summer.

Talented national artists Innov Gnawa, Bonga & the Vodou Drums of Haiti, Honeysuckle and New Breed Brass Band, and regional artists Heard, Taina Asili y La Banda Rebelde, Schenectady Pipe Band and The Matt Mirabile Band appear as special guests.

Central Park is a wonderful place for community to gather and be captivated by these artists. I hope you enjoy Music Haven's new seating, terraced hill and memorable hospitality.

Enjoy!

Very Truly Yours,

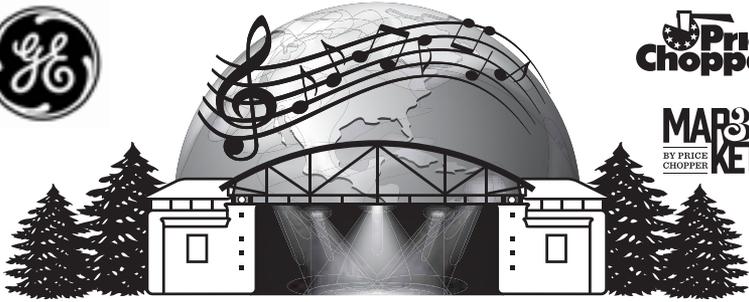
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MUSIC HAVEN CONCERT SERIES



BOMBINO

july 8

Special Guest: Innov Gnawa

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Bombino

Bombino, the focus of a recent glowing *New York Times* feature, was born Omara Moctar on January 1, 1980, in Tidene, Niger—an encampment of nomadic Tuaregs located about 80 kilometers to the northeast of Agadez.

He is a member of the Ifoghas tribe, which belongs to the Kel Adagh Tuareg federation. His father is a car mechanic and his mother takes care of the home. Bombino was raised as a Muslim and taught to consider honor, dignity and generosity as principal tenets of life.

These values inflect his music as well, particularly in the brilliant new album *Deran*.

“For us, it’s a matter of breaking down barriers,” Bombino told the *Guardian*’s Andy Morgan of his music, “not the frontiers of a country, but the frontiers that prevent people from forming relationships. I mean, when you look at Europe and Africa, the only relationship that seems to exist is one of military bases and security. Getting to know each other, that’s the most important thing for me.”

“Bringing people together seems to be one of Bombino’s natural gifts,” Morgan says.

“In Europe, North America, Japan, China, Australia, even most recently, Argentina and Chile, the grainy hypnosis of his horizontal grooves, the virtuosity of his guitar style and aerobic explosiveness of his stage shows have hooked a broad gamut of fans ranging from grey-bearded rock and blues habitués, to world-music devotees to young hirsute hipsters.”

That’s a base broad enough to include the Rolling Stones, Arcade Fire, Queens Of The Stone Age and the Black Keys (whose Dan Auerbach produced Bombino’s 2013 album *Nomad*).

“Less well known,” says Morgan, “is the fact that back in Niger, his music, which he sings exclusively in Tamasheq, the language of the Tuareg, has found favor with every one of the country’s many ethnic groups, a feat of immense significance that no other Tuareg artist has managed to pull off.”

Still in his early thirties, Bombino’s life and travels have exposed him to the problems facing his people. He has taken on the mission of helping the Tuareg community achieve equal rights, peace, maintain their rich cultural heritage and promote education. He is an advocate for teaching children Tamasheq; the local Haoussa language; and French and Arabic as well, all of which he speaks fluently.

“We fought for our rights,” Bombino says, “but we have seen that guns are not the solution. We need to change our system. Our children must go to school and learn about their Tuareg identity.”

Bombino is emblematic of the next generation of Tuareg. He is a new voice of the Sahara and Sahel, fusing traditional Berber rhythms with the energy of rock and roll and songs about peace.

After thirty years of drought, rebellion, and tyranny, Bombino extols his audience to remember who they are, but also to realize who they can be.

Innov Gnawa

Innov Gnawa is a Grammy-nominated musical collective dedicated to exploring Morocco’s venerable Gnawa tradition, in the heart of New York City. For the uninitiated, Gnawa is the ritual trance music of Morocco’s black communities, descended from slaves and soldiers from northern Mali and Mauritania. Often called “the Moroccan blues,” Gnawa music has a raw, hypnotic power that’s fascinated outsiders as diverse as writer/composer Paul Bowles, jazz giant Randy Weston and rock god Jimi Hendrix.



**Best wishes for a successful 29th season of the
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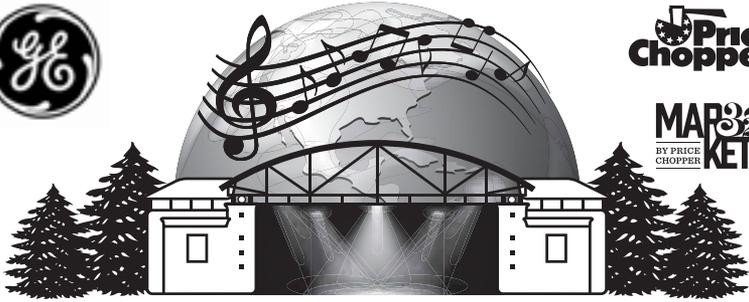


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july 10

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Empire Jazz Orchestra

Bittersweet! Bittersweet?

Yes, indeed, the July appearance at the Music Haven by the Empire Jazz Orchestra will be bittersweet.

The group, founded by trombonist and Dean of the SUNY SCCC School of Music Dr. William Meckley, has long gathered the best players of the Capital Region along with the brightest students to create lasting music drawn from the catalog of great American jazz composers—including legends like Duke Ellington, Gil Evans, Charles Mingus and Oliver Nelson, as well as Jelly Roll Morton and Joe “King” Oliver.

The EJO has also commissioned new music for big bands and created remarkable arrangements fusing classic and modern elements.

But this summer you may witness the final concert of the Empire Jazz Orchestra. In April, the group, 18 strong, played its “Finale” at SCCC, which was to be its final performance, and a nod to Meckley, who retired after 34 years at the school. Thankfully, the group has joined together once again for an “Encore,” which Meckley says ... really ... will ... be ... it.

The concert will feature the same three guest artists as soloists, all former members of EJO: Cliff Brucker, vibes; Leo Russo, tenor sax; and Vito Speranza, trumpet. It will also feature vocalist Colleen Pratt.

Titles by Ellington and Nelson, along with Quincy Jones, Buddy Rich and many others, as well as trumpeter Dylan Canterbury’s “Starsign,” will dazzle the audience.

Meckley will conduct the all-star lineup, featuring Kevin Barcomb, Jim Corigliano, Brian Patneaude, Keith Pray and Brett Wery on reeds; Jon Bronk, Dylan Canterbury, Terry Gordon, Steve Lambert, and Scott Thompson on trumpets; Gary Barrow, Dan Cordell, Ken DeRagon and Ben O’ Shea on trombones; with Otto Gardner on bass, David Gleason on keys, Bob Halek on drums and Mike Novakowski on guitar.



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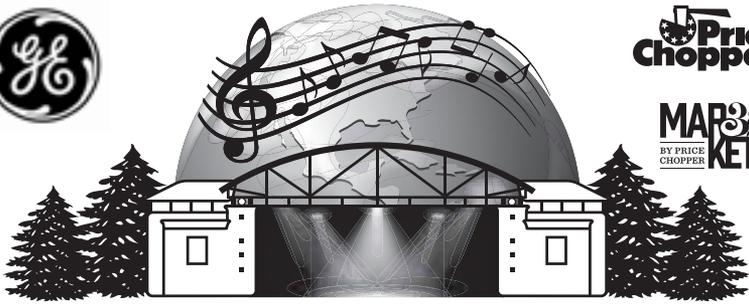
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Jessica Hecht in *The Clean House*, 2017 Season, photo by Daniel Rader.



MUSIC HAVEN CONCERT SERIES



GABACHO MAROC

July 15

Special Guest: Heard

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Gabacho Maroc

Longtime fans of the Music Haven Concert Series know they'll be traveling the world one concert at a time. They know each night under the stars is something wonderful, perhaps a passport to a land they've never seen. But they've also come to expect the occasional exclusive, something truly, truly special, even spectacular.

For 2018, that special something is the first ever North American appearance of Gabacho Maroc which France's *Télérama* describes as "a pop-folk universe blending exotic strings, winding brass and trance rhythms."

On tour behind its mesmerizing new album, *Tawassol*, Gabacho Maroc brings its uniquely global jazz all the way from Paris to Schenectady.

By combining Western, Arabic and African influences and crossing cultural and musical boundaries, Gabacho Maroc have developed their own flair, using Afrojazz as the stock in a stew that's spiked with ingredients from Moroccan, African and Gnawan culture.

Founded by drummer Vincent Thomas in 2013, the seven-piece band features musicians of Moroccan, Algerian and French origins, including Hamid Moumen, Aziz Fayet, Frédéric Faure, Illyes Ferfera, Robin Magord, and Mathieu Lucas, along with Thomas.

The group's name, laughs Vincent, is based on a pejorative, which he and the group members claim for their own, giving power to the slur and to the music. The camaraderie bridges borders, just as the music does.

"Between our culture and that of Moroccans," says the Iberian Thomas, "we seek a common truth, on which each of us can travel."

Highly creative, Gabacho Maroc is among the newest and most exciting 'fusion' bands of the moment, providing what *Africa Is A Country.com* called "An extra push towards the center of Morocco's cultural identity."

The group's debut album, *Bissara*, is a work of multicultural and collaborative genius. It received a Best African Jazz Band of the Year Nomination from All Africa Music Awards in 2015.

The title of the brand new disc, *Tawassol*, means "connection." It is a word well chosen for this colorful work that celebrates the blending and transcending of styles—a fearlessness unique to only the best, most confident musicians.

Thomas and his band mates make real magic on *Tawassol*, forging a musical alchemy, a transubstantiation of string and skin and horn into something blazingly new.

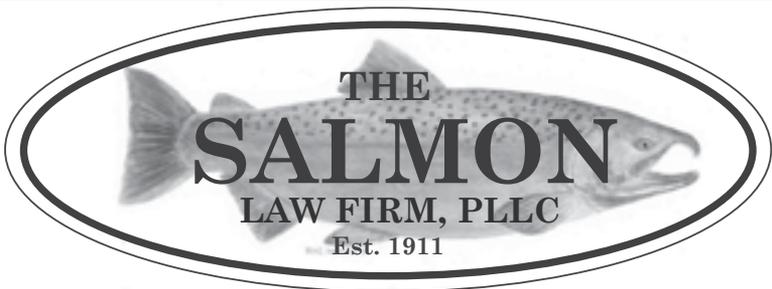
Guests on the record include composer/pianist Jean-Philippe Rykiel and critically-hailed Chilean singer Pascuala Ilabaca, who headlines her own concert at Music Haven on Sunday, July 22, along with regional superstars Taina Asili y la Banda Rebelde.

On stage, with its cocktail of rhythms enriched by traditional Moroccan instruments; African and Maghreb percussion; soft, captivating voices; and sweet saxophone licks, Gabacho Maroc communicates a joyful and positive feeling, with every performance becoming an all-embracing party.

"The last notes were played to thunderous applause," raved *Huffington Post* of a recent date.

Heard

Heard's repertoire is the work of composer/arranger/pianist Elizabeth Woodbury Kasius, who brings a wide array of styles—jazz, classical and world music—into her captivating soundscape. Her inspirations come from diverse experiences and interests, and are often drawn from the raw and powerful sources that nature provides. The band—featuring bassist Bobby Kendall, reedman Jonathan Greene and percussionists Zorkie Nelson and Brian Melick—visits Music Haven on the heels of its brand new album, *Flyway*.



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MUSIC HAVEN CONCERT SERIES



MILE TWELVE

july 19

Special Guest: Honeysuckle

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Mile Twelve

“In recent years,” says legendary multi-instrumentalist Tim O’Brien, “Boston’s Berklee College of Music and New England Conservatory have added extra fire to that city’s already churning cauldron of traditional string players. Out of this spicy soup jumps Mile Twelve, a group of five accomplished bluegrass musicians who write, sing, and play like the wind. Mile Twelve is a group to watch in the coming decade.”

Mile Twelve is a fresh, hard driving young band beautifully walking the line between original and traditional bluegrass. Fast gaining recognition for outstanding performances in bluegrass and folk circles, Evan Murphy, Bronwyn Keith-Hynes, Nate Sabat, BB Bowness and David Benedict write captivating songs and daring instrumental pieces from diverse influences.

Since its formation in the fall of 2014, Mile Twelve has quickly been on the rise, performing extensively throughout the U.S., Canada, Ireland, New Zealand, Australia and Japan, including sets at major affairs such as Grey Fox Bluegrass Festival, FreshGrass Festival, Thomas Point Beach Bluegrass Festival, and Joe Val Bluegrass Festival.

“Mile Twelve has bluegrass’ best interests at heart”, says fiddler Darol Anger. “Really good songs that mean something, picking that makes you grin and twitch, plenty of scalp-zinging moments ... what more could you ask for America’s best drivin’ music?”

The quintet’s music is in rotation on the *Bluegrass Junction* Sirius XM channel, and its rendition of the Stanley Brothers classic “Our Last Goodbye” was featured on a Spotify “Fresh Bluegrass” playlist. The band was the winner of the 2017 Momentum Award from the International Bluegrass Music Association, and in October of that year released its debut full-length disc *Onwards*, produced by Stephen Mougin.

“Mile Twelve’s instrumental skills reflect natural abilities enhanced by serious study of bluegrass tradition,” proclaims banjo wizard Tony Trischka, “and a fearless desire to create fresh pathways. Their trio blend is as tight as it gets. Their duo and solo singing is equally praiseworthy. Mile Twelve is carrying the tradition forward with creativity and integrity.”

Originally from Clemson, South Carolina, after performing for two years as a member of the Nashville band Missy Raines & The New Hip, mandolinist David Benedict, who studied with Matt Flinner, is now based in Boston and playing full time with Mile Twelve.

Native New Zealander and 2015 Freshgrass Banjo Contest winner, Catherine (BB) Bowness started playing the banjo at age of 12, and has studied banjo with Tony Trischka, Alan Munde and Noam Pikelnny, and music with Julian Lage, Mike Marshall and Darol Anger.

Fiddler Bronwyn Keith Hynes, originally from Charlottesville, Virginia, has performed with Peter Rowan, The Milk Carton Kids, Anais Mitchell and Tony Trischka, among others.

Milton, Massachusetts’ Evan Murphy has been a creative force on guitar and voice in New England since age 18, and has studied with Michael Daves and Jason Sagebiel, director of the New York City Guitar Orchestra.

Berklee-trained, New York-bred bassist Nate Sabat, has performed, worked and studied with artists such as The New York Pops, Kronos Quartet, Eugene Friesen and Bruce Molsky.

Honeysuckle

Honeysuckle—Holly McGarry, Benjamin Burns, and Chris Bloniarz—is a Boston-based progressive folk act blending older influences and traditional instrumentation with modern effects and inspiration. Nominated for Best Folk Artist of the Year and Best Americana Artist of the Year three years in a row at the annual Boston Music Awards, the trio, which shares stages with the likes of Ballroom Thieves, David Grisman, Shook Twins and Damn Tall Buildings, is on the road behind its sophomore album *Catacombs*.

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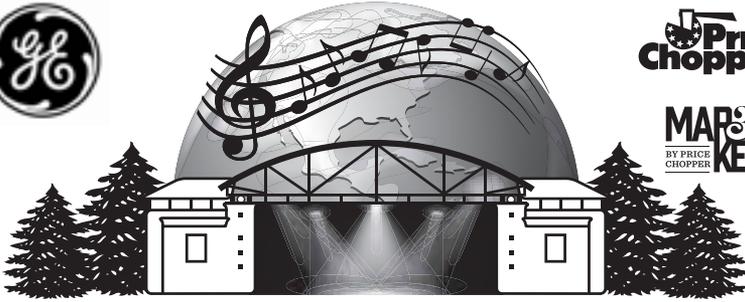
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PASCUALA ILABACA Y FAUNA

july 22

Special Guests: Taina Asili y la Banda Rebelde

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Pascuala Ilabaca y Fauna

Pascuala Ilabaca is one of the leading lights shining out of the new, prolific scene of young Chilean singer-songwriters. Rooted in traditional sounds, her music incorporates shades of jazz, pop and rock, and influences gathered through her life in such distant climes as India and Mexico.

Armed with her ever-present accordion, her voice and strong stage presence has the power to cut through, to sweeten the rhythms and melodies of her crack band, Fauna.

Born in Valparaíso, Chile in 1985, Ilabaca has been interested in music since childhood. She actually studied the craft at the city's Pontifical Catholic University, but soon realized she was not the right match for the overly stringent rules imposed by her professors.

With her 2008 debut album, *Pascuala Canta a Violeta*, which was full of songs based on Chilean folklore, Ilabaca played her hand early, incorporating both a Hindu tabla and electric guitars. The album was an homage to her great inspiration, Chilean composer, songwriter, folklorist, ethnomusicologist and visual artist, Violeta Parra.

That touch of tabla struck a chord, inspiring Michelle Bachelet, then president of Chile, to send Ilabaca on tour through India, where the young singer had lived as a child.

Drawn by the curious rules of improvisation and the haunting sounds of Indian classical music, Ilabaca settled in for a year, researching the distinctive scales and rhythms.

From that experience, two albums were released in 2010. The first, *Perfume o Veneno*, was recorded with her side project Samadi and was strongly influenced by Hindu sounds. The second, recorded with Fauna, was named *Diablo Rojo, Diablo Verde* and explored more purely Chilean modes such as the cumbia, the troteor and the cueca. However, Ilabaca did not stop adding her own ingredients, spices from more modern recipes, some as remote from folklore as the throb of drum'n'bass.

2010 was, in fact, a talisman year for Ilabaca. She also won the Guitarpin de Oro from the Festival Huaso de Olmué and the Audience Award for Best Chilean Videoclip for "Lamenta la Canela." The culmination came with the Bicentennial Celebration, which was held at the National Stadium of Chile, where Ilabaca played before 50,000 people alongside legendary Chilean bands such as the influential Inti Illimani.

Following a conquering 90-date tour at home, Ilabaca headed to Europe the following year, with shows at multiple cities in Germany, France, Spain and Belgium.

Busco Paraíso and *Me Saco el Sombrero* followed, growing Ilabaca's audience worldwide. Fauna's newest record, *Rey Loj*, Ilabaca's sixth, is also turning heads, with its mix of roots, rock and innovation.

More recently, Ilabaca served as a guest vocalist on Gabacho Maroc's groundbreaking new album, *Tawassol*. Gabacho Maroc plays its own headlining show—its first ever in North America—at the Music Haven, Sunday, July 15.

Taina Asili y la Banda Rebelde

Taina Asili is an Albany, New York-based Puerto Rican singer, songwriter, bandleader and activist carrying on the tradition of her ancestors—fusing past and present struggles into one soulful and defiant voice. Her newest artistic work is an energetic fusion of powerful vocals laid over Afro-Latin, reggae, and rock sounds. Her dynamic eight-piece band, Taina Asili y la Banda Rebelde, brings peace, love and resistance to venues, festivals, conferences and political events across the globe.



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MUSIC HAVEN CONCERT SERIES



IBERI july 24

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Iberi Choir

In the mountains and along the coasts of Georgia, the ancient country that straddles the Caucasus Mountains, songs have echoed for centuries. Villages and regions developed their own distinctive approaches to melody and harmony, to style and timbre.

These songs ring on, finding new life in the rich voices of Iberi. The six-person vocal and instrumental ensemble channels Georgia's multitude of sounds, exploring the emotional potential of age-old polyphony and traditional instruments. These are songs so beautiful, they were launched into space on Voyager 2's golden record and declared an intangible cultural treasure by UNESCO.

Songs reflect Georgian life, even as many Georgians move in cosmopolitan urban worlds, far from the farms, orchards, and rural celebrations that birthed the music. Iberi embraces every aspect of these traditions, including the toasts and feast songs that are intimately entwined with Georgia's notoriously abundant hospitality, but also the urban folk songs, lullabies, liturgical chants, and historical ballads that still play important roles in everyday moments and grand occasions. The mood varies from dignified and somber to playful and fun, from earthy to otherworldly.

Taking their name from the ancient term of Georgia, Iberia, Iberi started singing together in 2012, at a rehearsal convened by former rugby player and lifelong singer, Bidzina Murgulia. Like the majority of Georgian young people, he had grown up surrounded by singing—"Music is everywhere here"—and gotten hooked. He was inspired to put his own, respectful stamp on centuries-old songs: "I longed for years to start my own choir, to bring my musical vision to life." He finally decided to set his sports career aside and dedicate himself to a love of music. His collaborators and fellow singers soon became his fast friends, and warmth radiates from the group live.

Murgulia was inspired by Georgian polyphony's regional diversity and inventive spirit. Though these vocal traditions usually involve three-part harmony, exactly how the voices work together differs wildly from region to region, each bringing out a different breathtaking quality in Iberi's voices. "Eastern Georgian areas, the main winemaking regions of the country as well as very tiny regions in the nearby mountains, have a more or less similar style of singing. There is a bass drone and two high voices which use melismatic sounds," explains Murgulia. "In the western part of Georgia, the style is more complicated in terms of harmony. It doesn't involve a drone, and the bass voice is improvising along with the other two voices. There is also a very special yodeling technique in the Guria and Adjara regions called *krimanchuli*, which can be roughly translated as "twisted highest voice." It's believed that centuries ago, children used to sing that style to frighten away evil forest creature, but now it's usually performed by men and often referred to as Georgian Jazz."

Much like skilled jazz players, Iberi are passionate about an often forgotten traditional approach to improvisation as a way to uncover new aspects and colors in well-loved pieces. "In Georgian traditional singing, there is a lot of space and possibility to improvise," Murgulia says. "In Iberi, we often do our own interpretation of songs by mixing diverse versions of one song and adding our own touch."

Part of that touch can be felt when the group takes the stage. "We strive for a more extroverted, open hearted and cheerful stage presence," Murgulia notes. "We really like explaining songs and getting the audience to sing along." Iberi opens up Georgia and its songs to the world, bringing their vitality to festivals and concert venues around the globe.

Attend Iberi's
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Iberi musicians will speak about the great variety of song types and rhythms of the Republic of Georgia. Participants will get the chance to learn some parts of the songs and be able to be part of magical Georgian polyphony. Reserve your spot via email at www.musichavenstage.org. Suggested donation - \$10 - \$20.

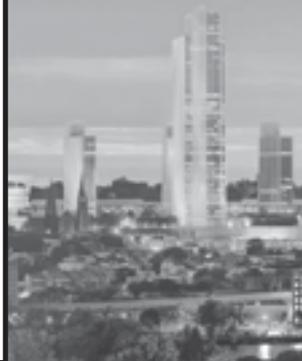
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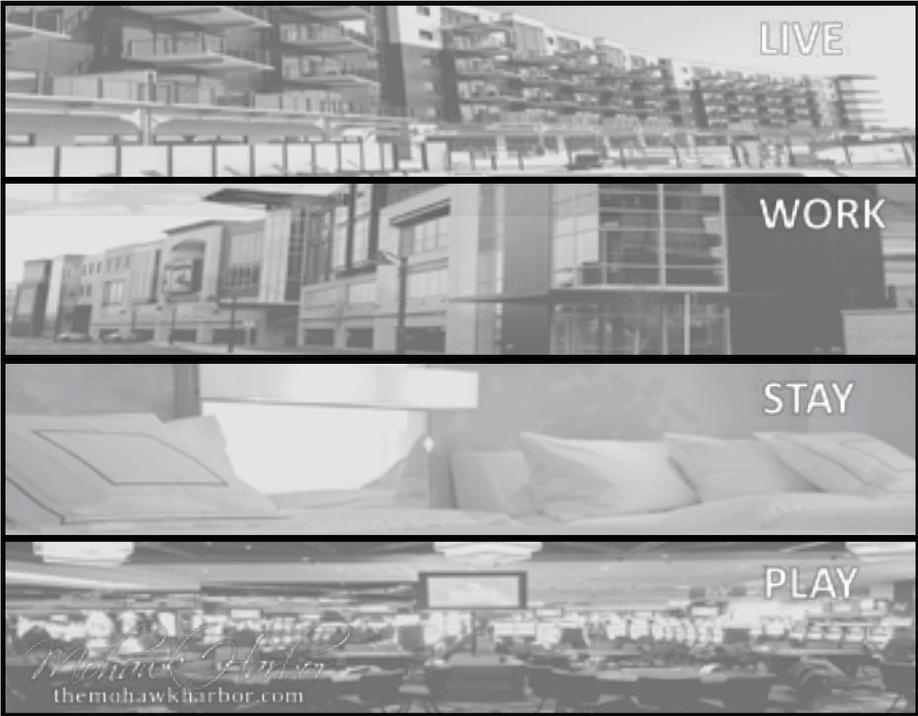


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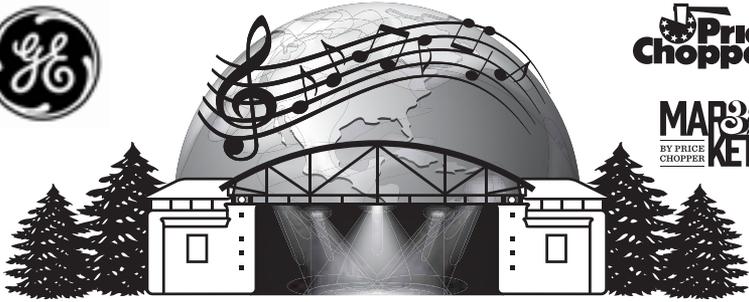
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LAKOU MIZIK

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Special Guest: Bonga & the Vodou Drums of Haiti

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Lakou Mizik

Lakou Mizik is a multigenerational collective of musicians formed in the aftermath of the devastating 2010 Haitian earthquake. The group includes elder legends and rising young talents, united in a mission to honor the healing spirit of their culture and to communicate a message of pride, strength and hope to their countrymen and the world.

Music is at the core of Haiti's sense of identity, and musicians have always played an important role in society, both in documenting the country's history and helping to shape its path forward. Today, a young generation of artists keeps this tradition alive, narrating the world they live in through music created in their neighborhoods, villages and post-earthquake camps.

Lakou Mizik brings together these musical generations in celebration of the cultural continuum while using Haiti's deep well of creative strength to shine a positive light on this tragically misrepresented country.

In Haitian Kreyol the word *lakou* carries multiple meanings. It can mean the backyard, a gathering place where people come to sing and dance, to debate or share a meal. It can also mean "home" or "where you are from," which in Haiti is a place filled by the ancestral spirits of all others that were born there.

Each branch of the Vodou religion has its own holy place, called a lakou, where practitioners may come together in the shade of a sacred Mapou tree. With the album *Wa Di Yo*, Lakou Mizik invites listeners to join them in their lakou, to share with them the historical depth, expressive complexity and emotional range of the Haitian people.

Emerging from one of the darkest periods in the history of a country with many dark periods, Lakou Mizik presents a feeling of joy, hope, solidarity and pride that they pray will serve as a beacon for a positive future in Haiti.

The nine members of Lakou Mizik range in age from late 60s to early 20s and come from across Haiti's musical, social, religious, and geographic spectrum. They include:

songwriter/vocalist Jonas Attis; accordionist Belony Beniste; rara cornet maestros James Carrier and Peterson "Ti Piti" Joseph; bassist Lamarre Junior; vocalist Nadine Remy; guitarist Steeve Valcourt; percussionist Wouele; and master drummer Sanba Zao.

Valcourt is the son of Haitian legend Boulo Valcourt—a blues, jazz and roots musician who found fame in the 80s with the band Caribbean Sextet, which has played the White House.

Zao (Louis Lesly Marcelin) is a legend of the *racine* music movement in Haiti. A founder of the Sanba and "back to the earth" movements in Haiti, Zao has been on the musical scene for nearly 30 years, and has an encyclopedic knowledge of traditional songs and rhythms. Zao is also a ferocious front man with the energy of artists half his age.

Bonga & The Vodou Drums of Haiti

Bonga is Gaston Jean-Baptiste, a master craftsman and performer of the Afro-Haitian drum. A core member of the seminal Haitian roots band Boukman Eksperyans, Bonga is, according to writer Lynn L. Siebert, "a musical virtuoso who has been performing and studying traditional Haitian drum, dance and song since the age of seven, when he began playing drums in his hometown of Croix-des-Mission in La Plaine, an area of Haiti known for its culture and history."

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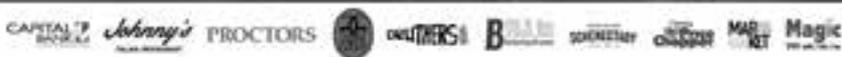
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Dwayne Dopsie & The Zydeco Hellraisers

“This is my calling. Zydeco music is in my blood. It is my heart and soul.”

Dwayne Dopsie hails from one of the most influential Zydeco families in the world. Although inspired by tradition, Dopsie has developed his own high-energy style that defies existing stereotypes and blazes a refreshingly distinct path for 21st century Zydeco music. This singer/songwriter and accordionist has performed all over the world since debuting his band, the Zydeco Hellraisers, at age 19.

Dopsie grew up in Lafayette, Louisiana, as did four of his fellow Hellraisers. Dopsie created what many feel is the perfect band of hand picked musicians. Washboard player Paul Lafleur, for example, possesses skill and timing that are unmatched, making him a true musician, not just a marvel holding a washboard. Combined, the band has over 100 years of experience playing Zydeco music and it shows in every performance. The energy, true talent, and exuberance that Dwayne Dopsie and the Zydeco Hellraisers emit from stage makes it obvious there is no match for this band.

“He has no competition in his genre, he’s the Jimi Hendrix of the accordion.”—*Rolling Stone*

Not only has Dopsie’s band mastered zydeco music, the members also add a bit of rhythm & blues, funk, rock & roll, reggae and pop to their performances, making the band a versatile powerhouse, capable of pleasing any audience.

Dopsie was named “The Hottest Accordionist” in America for his ability to both work the crowd and pump out musical harmony in grandiose fashion. But Dopsie doesn’t confine himself to the stage; he interacts with the crowd, blurring the barrier between performer and audience. Fans jump to their feet energized by Dopsie’s musical innovation, charismatic performance and sheer, raw talent. His ability to capture the imagination, heart and soul of his audience makes Dopsie one of today’s most dynamic performers.

“Dwayne takes the instruments and traditions of zydeco to new levels infusing blues, soul and funk with a driving rub-board rhythm. The Zydeco Hellraisers’ sound is relentless, pulsating and funky, easily appealing to fans of all genres.”—*Toledo City Paper*

Dwayne Dopsie & The Hellraisers have performed in 20 different countries and in hundreds of cities. Because of the energy and power of the music they play, Dopsie has been winning different *Off Beat Magazine* Awards for the last six years, including Best Accordion, Best Zydeco Artist, Best Zydeco Band And Best Zydeco Album.

In September 2016, Dopsie was featured in the made-for-TV movie *Louisiana Rising*, with Harry Connick, Jr. and Randy Jackson, performing a song for flood victims called “Roller Coaster,” later featured on the Hellraisers’ 2017 album *Top of the Mountain*. In 2018, that disc was nominated for a 2018 Grammy Award, for Best Regional Roots Music Album.

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New Breed Brass Band lives and breathes the culture of New Orleans, infusing funk, rock, jazz, and hip-hop—what snare-drummer Jenard Andrews calls “influences like Earth Wind & Fire and Brass Construction”—into a custom-made enhancement of brass band tradition. “Now we’re trying to take that second line sound (of brass bands like ReBirth, Dirty Dozen and Lil’ Rascals) and bring in some new stuff and expand it ... and make it all our own sound.”



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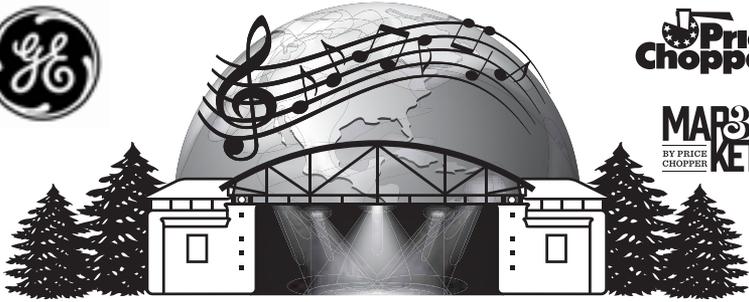
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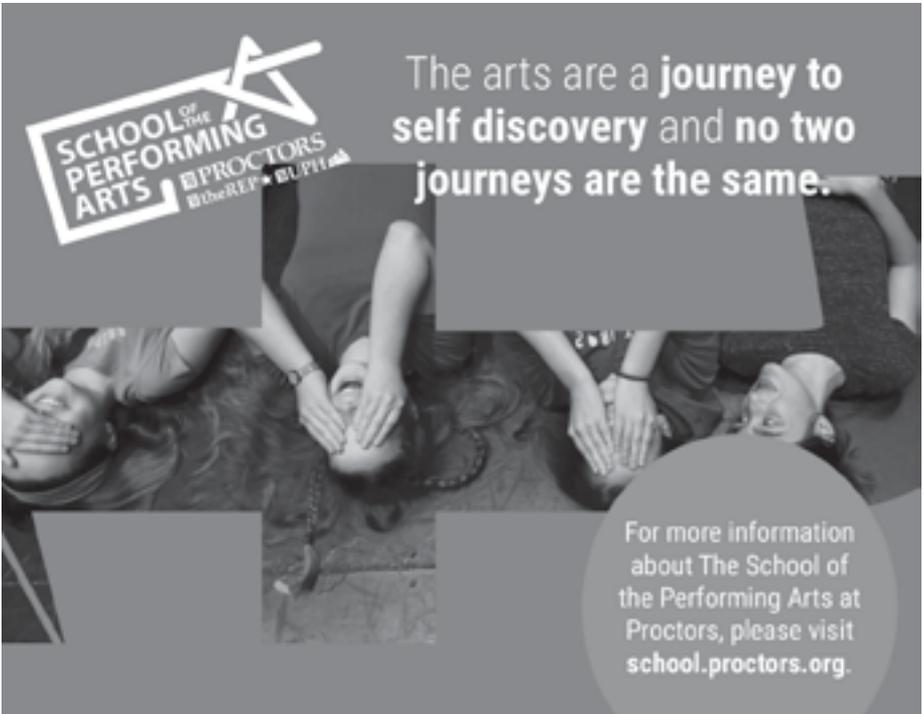
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Launched in 2015, the goal of ESYO CHIME is to provide comprehensive support in a safe and enriched environment to give young musicians equal opportunity to pursue their talents. The vision is to expand the program to impact children in communities throughout the Capital Region—and CHIME has already tripled in size!

Central to ESYO CHIME is the conviction that pursuing musical excellence is transformational, and that such an endeavor should be available to all.

The barriers to music facing youth from economically disadvantaged communities are complex. In addition to costly instruments and private lesson fees, many are stymied by a lack of transportation, the absence of a safe and quiet place to practice, limited access to audition opportunities and musical mentors, and a lack of career guidance.

CHIME seeks to fill these gaps, providing free, daily ensemble and private instruction, practice space, instruments, transportation, guidance and mentorship. With this level of support, CHIME musicians can have an equal opportunity to successfully audition into one of ESYO's performing ensembles where they will be able to pursue excellence within an environment that defies any one economic label.



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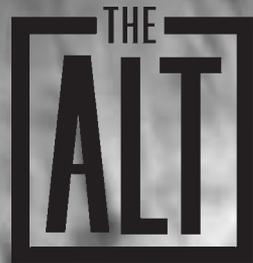
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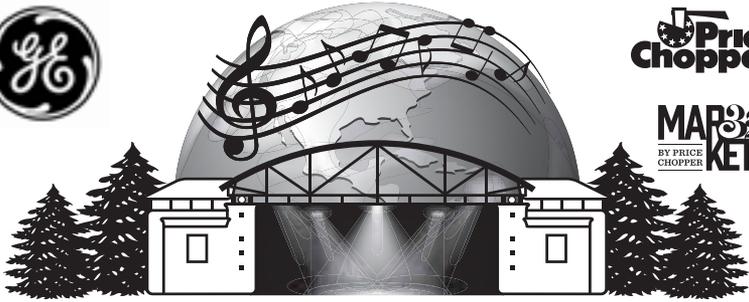
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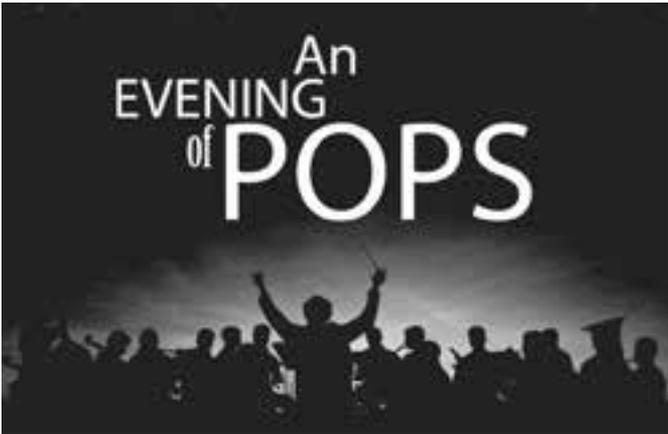
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Schenectady Symphony Orchestra

The Schenectady Symphony Orchestra gave its first concert on February 5, 1935, sponsored by the Schenectady Chamber of Commerce. It was conducted by Kenneth G. Kelley, Supervisor of Music in the Schenectady public schools. The concertmaster was Anthony Stefan, who later became its conductor. In a pioneering broadcast on May 7, 1935, the second concert was beamed to South America by General Electric, making it one of the first American orchestras to be heard overseas.

The personnel of the orchestra, then as now, is drawn from the local community, and is comprised of both paid professional and amateur musicians. Among our outstanding alumni are Kenneth Schermerhorn, conductor, and Simon Ramo (the "R" in the TRW Company name), engineer. Percy Grainger, pianist and composer appeared as guest soloist and conductor on April 27, 1937. The Schenectady Choral Society conducted by Rufus Wheeler also participated in the concert.

In 1943, Anthony Stefan became the permanent conductor, and the concert site was shifted from the Mount Pleasant High School auditorium to the Erie Theater. In its gala 10th season pianist Claude Frank and violinist Joseph Szigeti were featured soloists with the orchestra.

In the following years many nationally known soloists played including: violinists Albert Spaulding, Micha Elman, Berl Senofsky, Misacha Mischakoff, with two appearances each by Ruggiero Ricci and Joseph Szigeti; and pianists Mme. Amparo Iturbi, Alec Templeton, Leon Bates, with two appearances by Percy Grainger.

Many local musicians have soloed with the Symphony, including pianists Juana Fromageot, Stanley Hummel, Pola Baytelman, Findlay Cockrell, and violinists Marianne Pashler, Earl Hummel, George Green and Michael Emery.

In 1956, the League of the Schenectady Symphony was formed and has become a major contributor to the financial stability of the orchestra. The League holds musical pre-concert talks prior to all concerts. Since 1964 they have sponsored the Anthony R. Stefan Scholarship Award competition for high school musicians and in 1995 the Louise DeFeo Parillo Piano Competition was established for pianists from age thirteen through high school.

In 1964, Anthony Pezzano became the conductor of the Symphony, and in 1983 in its 50th season, Charles Schneider was appointed Music Director and conductor. Michael Emery has been concertmaster since 1980, and has appeared often as guest soloist with the Symphony.

Since 1979, the Symphony has performed most of its concerts at Proctors in downtown Schenectady, and has given outdoor Pops concerts at Union College, in Amsterdam's Riverlink Park and in Schenectady's Central Park. The Schenectady Symphony Orchestra has become a valuable and treasured musical asset in the Capital District of New York State.

The SSO's pops concert at the Music Haven will feature guest conductor Bret Wery, newly-appointed dean of the School of Music at SUNY SCCC, and will feature compositions by Duke Ellington, Richard Rodgers, John Philip Sousa, Pete Townshend, Andrew Lloyd Webber, Stevie Wonder and others.



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Skerryvore

Running strong with a new album, *EVO*, released in June, Skerryvore, Two time winners of Scotland's Traditional Music Live Act of the Year Award, are on a meteoric journey that has taken them from the remote Isle of Tiree to International tours including performances in New York's Central Park, Louisville's Ryder Cup and China's Shanghai Expo.

Skerryvore creates a unique fusion of folk, trad, rock and Americana that represents all the different personalities and upbringing of the eight band members who hail from different regions of Scotland.

Formed in 2005, the band marked their 10th anniversary in 2015 with a 'Decade' concert at Mossfield Stadium, Oban. After selling 3,000 tickets in 90 minutes, the capacity was increased and 6,000 visitors from all over the world enjoyed Skerryvore, joined by a host of guests including Dougie MacLean and legendary Irish musician Sharon Shannon.

The success of the Decade concert led to the creation of the band's own annual festival, Oban Live that has now attracted over 10,000 attendees to enjoy international acts including KT Tunstall, We Banjo 3, Julie Fowlis and Capercaillie alongside Skerryvore.

2017 saw the release of the single "Live Forever" that provided the soundtrack for the Scottish tourism promotional campaign 'Wild About Argyll' and saw the single hit No.1 in the iTunes World Music chart. This was followed by the launch of the Live Forever Tour that had the band performing over 70 shows in the UK, Italy, Spain, Denmark, Netherlands and the United States.

West Lothian guitarist Alec Dalglish was named as Frankie Miller Songwriter Of The Year at the first Scottish New Music Awards and finds the songwriting and recording process the most enjoyable, rewarding and exciting part of his career.

Craig 'The Angry Fiddler' Espie, of South Ayrshire, was introduced to fiddle music by his violin tutor Wallace Galbraith, founder of the Ayrshire Fiddle Orchestra. He also does graphics work for Skerryvore, Oban Live, Tiree Music Festival and others.

Three brothers Daniel (accordion) and Martin (pipes/whistle/accordion) Gillespie, not only founded Skerryvore, but are co-founders of Argyll's largest live music event, Oban Live. Additionally Daniel directs the Tiree Music Festival while Martin manages its finances.

Bagpiper/Whistler Scott Wood, from Erskine, was a finalist in the 2013 BBC Young Traditional Musician of the Year Competition. He shares a background in traditional pipe band work with openers The Schenectady Pipe Band, having been Pipe Sergeant of the National Youth Pipe Band of Scotland and Pipe Major of its respective Development Band.

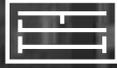
Bassist Jodie Bremaneson, from rural Aberdeenshire, joined Skerryvore in 2014, following work with Sharon Shannon, We Banjo 3, Skippinish and others.

Ayrshire-bred producer and pianist Alan Scobie, a hit songwriter in Nashville circles, joined Skerryvore after first recording the band's take on the Dougie MacLean classic "Caledonia."

Founding drummer Fraser West, formerly of the Glasgow band Lexxi, has been performing since the age of 5, starting with the Newland Concert Brass junior band in Bathgate.

The Schenectady Pipe Band

The Schenectady Pipe Band—led by Jeffrey Schenck (Grade IV Performance Pipe Major) and Matthew Kelly (Grade IV Drum Sergeant)—is a New York State non-profit organization promoting the public appreciation and playing of pipes and drums through fellowship, performance, competition, and continuous development of skills. SPB has competed in Scottish games throughout the eastern United States and Canada, as well as on the home sod, in Scotland. New members are always welcome!



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Built in 1999 with widespread public and private support, the Agnes Macdonald Music Haven Stage replaced a 50-year old trailer and has since hosted hundreds of concerts and community gatherings in the heart of Central Park.

Thanks to two Municipal Facilities Program Grants through the NYS Assembly and generous contributions from The Wright Family Foundation, Neil & Jane Golub Foundation, William G. Broughton Foundation, Carlilian Foundation, Berkshire Bank Foundation and a host of neighbors and friends, Music Haven is blessed with a beautiful new house & hill, security gates for the stage when it's not in use, and state-of-the-art main audio speakers. In the near future, venue and walkway lighting will be improved and a concession building constructed.

A limited number of opportunities to dedicate a stadium seat or brick in the façade or 'Wall of Support' remain available. All dedications are 100% tax-deductible and help to sustain and improve the venue that has become a true summer destination and gathering place for community.

Dedication forms are available at all concerts and via www.musichavenstage.org



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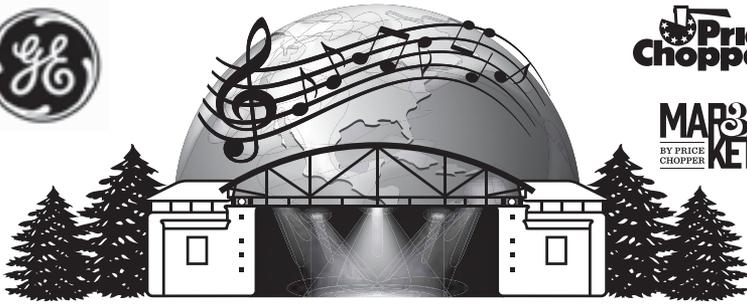
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Throughout the history of Chicago blues, the intensely competitive local club scene has served as a proving ground, where only the best musicians rise to the top. Iconic blues artists from Muddy Waters to Howlin' Wolf, from Koko Taylor to Hound Dog Taylor to Luther Allison all paid their dues in the Chicago blues bars before making individual marks on the world. The same holds true today, as newcomers look to legends like Buddy Guy, Lil' Ed Williams and the recently-departed Eddy Clearwater for inspiration in taking their music from Chicago to fans across the globe. Now, Chicago-born-and-raised blues guitarist/vocalist/songwriter Toronz Cannon is ready to write his own story, claiming his place as one of the city's most popular and innovative blues musicians.

"Progressive as he is rootsy ... Slow, simmering riffs and smoldering licks"—*Chicago Reader*.

Cannon's unofficial launch from local hero to national star took place June 13, 2015 at the renowned Chicago Blues Festival, where he performed as a headliner for the massive crowd. After announcing that he had just signed with Alligator Records, he delivered a riveting set, instantly earning tens of thousands of new fans.

Of the performance, *The Chicago Tribune* said, "Cannon made the most of his opportunity as a festival headliner to win over a new audience."

Of his signing, Cannon said, "To be from Chicago and be signed to Alligator is unreal. To be part of Alligator's history ... I'm at a loss for words."

The Chicago Way is that Alligator debut. Produced by Cannon along with label president Bruce Iglauer, the album, featuring nothing but Cannon originals, is powered by the Windy City bluesman's blistering guitar and soul-baring vocals. His songwriting is inspired by his deep, homegrown Chicago roots, his years observing the public while working as a city bus driver on the West Side, and his own battles and triumphs. From searing blues anthems to swinging shuffles to soulful ballads to roof-raising rockers, the songs tell timeless stories of common experiences in uncommon ways.

"Among the cream of the next generation of Chicago blues musicians"—*Blues & Rhythm*.

"I've never worked harder on my writing," Cannon says. "I challenged myself at every step, writing each song to connect with someone in my audience. I try to write songs that will be both up-to-the-minute and timeless." He writes about shared experiences with a keen eye for detail. "Blues is truth-telling music," he says, "and I want my audience to relate to my stories."

"Deep, contemporary Chicago blues ... razor-sharp guitar and compelling, forceful singing"—*The Chicago Tribune*.

As a singer, his impassioned vocals add muscle and personality to his already potent songs. With *The Chicago Way*, Cannon knows more and more people will be hearing his message: the future of Chicago blues is in good hands.

"One of Chicago's new greats"—*The Chicago Sun-Times*.

Matt Mirabile

Matt Mirabile began playing guitar, under the careful direction of Albany legend Charlie Smith, at age 12. By 19, Mirabile, a staple on the club scene, was representing the Capital Region at the International Blues Challenge in Memphis. Over the years, Mirabile, now a journeyman player, has rubbed elbows with blues greats like Buddy Guy and Jimmie Vaughan and created a blend of rockin' blues and soul that will leave you wanting more.

A Few Notes of History

While Central Park has had a Music Haven building since 1950, it hasn't always offered a series of music performances. During the heyday of the 1960s and early 1970s, concerts ranged from barbershop quartets to the 50-piece annual Schenectady Symphony outdoor concert. Tough financial times meant cutbacks to musical programs. Sadly, for a number of years the stage was rarely a haven for music.

In late 1989, Mona Golub approached then-Mayor Karen Johnson about coordinating a summer series of live performances to the stage. "I knew a concert series would be a great way to build community around music and culture," said Golub, who became the volunteer producing artistic director for the 1990 series, and every one since.

Seasons through the 1990s expanded on the multicultural theme ~ "Traveling the world one concert at a time." Some of the groups bringing diverse culture to Schenectady: Los Reyes Latinos - the first incarnation of Alex Torres & His Latin Orchestra; Congolese soukous musician Kanda Bongo Man, the first artist from Africa to headline the series; traditional Irish band, Altan, led by the ethereal voice of Mairead Ni Mhaonaigh, and American artists from all across the Union.

However, that success also brought strain to the stage. Left unprotected from the elements, the Northeast weather had its way with the wooden structure. Golub formed a task force to raise a new stage in 1997. A matching grant from NYS Parks & Recreation sparked leadership gifts from the Schenectady Foundation in the name of Agnes Macdonald, the Neil & Jane Golub Foundation, the Wright Family Foundation and The Schenectady County Legislature, and attracted hundreds of donations from friends and neighbors.

The wood structure, supported by a single steel beam, took less than 20 minutes to demolish on Jan. 20, 1999. Groundbreaking for the new stage was held on Feb. 18, 1999. Cinder blocks were laid, steel was erected, and the eastern Wall of Support was built to incorporate engraved bricks dedicated by generous supporters. The inaugural concert and dedication of the Agnes Macdonald Music Haven, featuring the Schenectady Symphony Orchestra, drew a standing room only audience to the heart of the park on July 7, 1999.

Equipped to handle the 21st century, the concert series continued to define its niche in the 2000s. The caliber grew to include an array of Grammy, Latin Grammy, Blues, and other award-winning artists.

The Silver anniversary season in 2014, which kicked off with the U.S. debut of Zimbabwean pop band, Mokoomba, solidified Music Haven as a true destination series. Season highlights since then, have included Steeleye Span, Joey Alexander, Bassekou Kouyate & Ngoni Ba, Dakha Brakha, Jerry Douglas & the Earls of Leicester, Dervish, BeauSoleil avec Michael Doucet, Amadou & Mariam, Yemen Blues, and Septeto Santiaguero – all acclaimed international touring artists who have brought the world to Schenectady's Central Park. "There's something about enriching yourself through a cultural experience, an exchange, that allows you to hear or taste or see something that's different, and beautiful, and carries with it a history or a story that's new to you," Golub told the Times-Union in 2016.

The "House and Hill" campaign was launched in July 2016 to improve Music Haven's creature comfort and security. Once again, State, City and community worked in harmony to supplement two grants from the NYS Assembly. Gifts from the Wright Family Foundation, Neil & Jane Golub, The William G. Broughton Foundation, Carlilian Foundation and more than 200 neighbors and friends who dedi-

cated seats, bricks and blocks, contributed to the installation of 460 permanent, stadium-quality seats, a lush terraced hill, security gates for when the performance space is not in use, and state-of-the-art main speakers.

On May 24, 2018, these improvements were dedicated, ushering in a new era at Music Haven – one offering twice as many performances. “While staying true to our mission of traveling the world one concert at a time, we’re expanding our purview and building collaborative partnerships with presenting and performing organizations across the region,” Golub said. “This venue belongs to the City, but what happens here belongs to all of us. Each time we spark the creation of art, engage in collaboration and encourage the melding of cultures and the gathering of community, we impact people far beyond this building, this park and this City.”

This summer, the 29th annual Music Haven Concert Series will journey nearly 36,000 miles, from North Africa to South America, and traverse the North Sea to the Gulf of Mexico, crossing borders, breaking down barriers and prompting the celebration of our shared humanity.

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