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MUSIC HAVEN CONCERT SERIES

Greetings!

As we embark on the 26th anniversary season of free world-class concerts here in Central Park, I find myself celebrating the fact that Music Haven has truly become a viable stop for the unique and stunning international talent that tours the Northeast 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 outstanding, often underexposed artists from all over the world. The City of Schenectady, Mother Nature and Proctors provide the setting, while our generous sponsors and supporters insure that a free seat awaits anyone and 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. And rest assured that indeed some of the best things in life *are* free. Here's to a memorable season of journeys.

Fondly,

A handwritten signature in black ink that reads "Mona". The signature is fluid and cursive, with a large initial 'M'.

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Dear Friends:

Welcome to Schenectady's Central Park, the wonderful Agnes Macdonald Music Haven Stage and the 26th season of the Music Haven Concert Series.

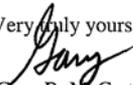
Schenectady is lucky to host to the impressive line-up of world-class performers that Producing Artistic Director Mona Golub assembles every summer, as it makes our Central Park a destination for residents and visitors alike.

Novalima, unleashing their electrified Afro-Peruvian fusion; Red Baraat, a brass and Indian dhol drum-driven world music collective; iconic British folk-rock band, Steeleye Span, making a rare appearance; West African ngoni (lute) master Bassekou Kouyate, and his band Ngoni Ba making their regional debut; the much anticipated introduction of 11-year old jazz piano prodigy, Joey Alexander; and Albany's own R&B guitarist, Felicia Collins, fresh from a 22-year stint on the Late Show with David Letterman – will all bring the world to Central Park for your enjoyment this summer.

Talented international artists, Hot Tamale Brass Band, Ulster Landing, and Baye Kouyaté and Les Tougarakes; and local artists, Maria Zemantauski and GX3 + , Bobbie Van Detta and the Split, and our very own award-winning Schenectady County Community College Jazz Combo, appear as this seasons' special guests.

The Park, which I am committed to improving and maintaining, is a wonderful gathering place for community. I welcome you and encourage you to come often, bring friends, and be captivated by these artists.

Enjoy!

Very truly yours,

Gary R. McCarthy





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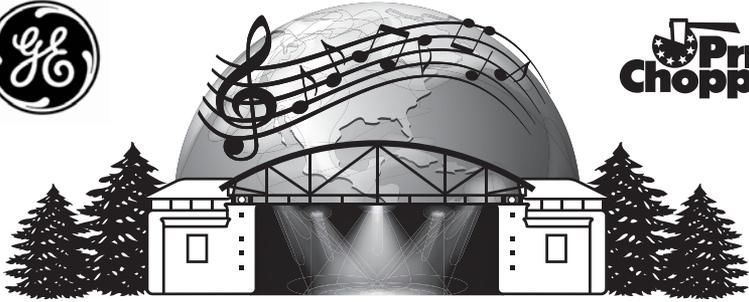
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imagination at work



MUSIC HAVEN CONCERT SERIES



Novalima

june 28

Special Guests: Maria Zemantauski & GX3+

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Novalima

The influence of slavery on American music cannot be overestimated. Mesmerizing gourd banjo rhythms still inform bluegrass and old time; field hollers and work songs birthed the call and response of the blues; and the coded texts and melismas of the spirituals find voice today in R&B and soul. What is less storied is the effect of slavery on the music of other parts of the Americas.

Slaves were brought to Peru as early as the 16th century, with the trade continuing for almost four centuries, establishing a strong cultural imprint on the Pacific coast of South America.

In the endless years since, the rhythms of Africa melded with the melodies and instruments of European settlers and Andean natives. The result? A rich musical blend that existed for generations on the periphery of Peruvian popular culture.

Enter Novalima. Started by four friends with a shared passion for traditional Afro-Peruvian music and global DJ culture, Novalima immediately began bridging past and future, uniting tradition and innovation. “Their sound is cutting edge,” says the *Chicago Sun Times*, “with roots that go back hundreds of years.”

The founders of the group—Ramon Perez-Prieto, Grimaldo Del Solar, Rafael Morales and Carlos Li Carrillo—first started making music together in Lima during their high school years, playing a pivotal part in the 80s underground hardcore punk and 90s psychedelic scenes. As children of artists and intellectuals, Perez-Prieto, Del Solar, Morales, and Li Carrillo were well-educated and well-traveled. They listened to traditional Peruvian folk music regularly at family reunions and in the street, but they relentlessly explored new sounds in rock, dub reggae, Latin and electronic music, which became grounds for their own discoveries.

From humble beginnings, with the original quartet file-sharing musical ideas at the dawn of the internet, Novalima (a Latin Grammy nominee) has grown into a fierce, full-fledged sound system, a live musical force revered worldwide for breaking boundaries and bringing together seemingly irreconcilable genres, communities and generations; for making, as Latino USA calls it, “earth shaking music.”

While their sound is as futuristic as it gets, the roots of Novalima’s music still reach back through those hundreds of years. Nowhere is that more evident than on *Planetario*, the combo’s new disc, which hit the shelves less than two weeks before the group hits the Music Haven.

Planetario—like its predecessors *Novalima*, *Afro* (which features the title track for Roberto Rodriguez’s cult film *Machete*), *Coba Coba* and *Karimba* (and their related remixes)—obeys no rule, yet definitively pushes the band forward. While delving deeper than ever into the sonic history of Peru, *Planetario* also finds Novalima collaborating with top local and international musicians, creating a heady, hypnotic, undeniable dance groove.

With the compelling voice of Milagros Guerrero floating over a churning, funky mix, you’ll understand why *Time Out New York* describes Novalima’s live show as, “a sweat inducing experience that only gets hotter as the night goes on.”

Maria Zemantuaski and GX3+

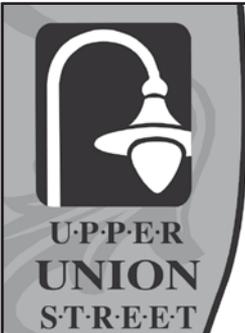
Internationally revered Flamenco guitarist Maria Zemantauski is a longtime friend of Music Haven. This time she comes to us with a bracing new combo, GX3, which joins her inimitable six-string skills on guitar and guilele with those of Baroque guitarist Ray Andrews on charango and classical/bluegrass guitarist/mandolinist Sten Isachsen (Musicians of Ma’alwyck, Jim Gaudet and the Railroad Boys). GX3+ adds Latin percussion by Brian Melick (Kevin McKrell, The Bernstein Baird Ensemble, Cathie Ryan, World Jazz Ensemble) for a global sound grown right here in the Capital Region.



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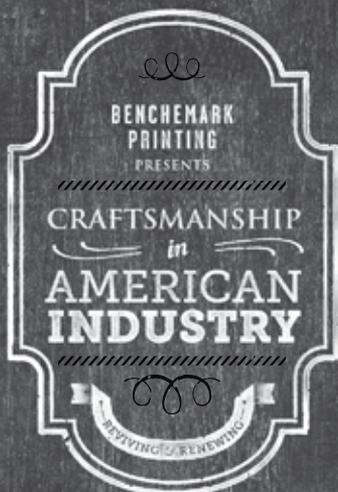


MUSIC HAVEN CONCERT SERIES

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Red Baraat

july 12

Special Guests: Hot Tamale Brass Band

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Red Baraat

“Imagine a New Orleans street band playing Indian Bollywood tunes with a go-go beat.” That’s the advice of the gang at National Public Radio’s *All Songs Considered* show, and those folks know something about music. Still, the staff at the *Chicago Reader* puts it even more directly, stating, “It’s fun as hell.”

Sunny Jain’s uniquely explosive combo, Red Baraat, pits a thumping horn section against the expressive two-sided Punjabi dhol drum. When Red Baraat throws a party, the whole world listens.

“We feel comfortable not knowing exactly where we’re headed,” says Jain about his band’s enthusiastic explorations. “We’re very much about trying things out and taking risks. Sometimes it doesn’t work, and sometimes we stumble upon things that are really exciting.”

Landing squarely in the latter category is *Gaadi of Truth*, the third and latest full-length studio effort from the hot and hip New York ensemble. While still retaining many of the propulsive and uplifting musical elements that fired their first two albums, 2010’s *Chaal Baby* and 2012’s *Shruggy Ji*—and which led tastemaker Bob Boilen to famously dub Red Baraat, “the best party band in years”—*Gaadi of Truth* is an even deeper affair, both instrumentally and conceptually.

“When we originally started in 2008, the group was going to be rooted in Punjabi music,” Jain says. Born and raised in Rochester as a first generation Indian American, Jain drew upon his early musical education for the concept of Red Baraat.

“I grew up hearing Indian classical music and devotional songs at home,” he recalls, “and my dad was always listening to 1960s Bollywood music on reel to reel. For Red Baraat, I really wanted a large band with a massive sound, but just drums and horns. The horns were really looking back at the brass band tradition of India, which was something I’d grown up with and seen since I was five years old. I wanted to put the dhol drum in front—the dhol is the dance drum of northern India, which you also hear in the film music of Bollywood—and fuse it with the Punjabi rhythms and the Indian brass band tradition. But Red Baraat wasn’t intended to just be a replica of an Indian brass band...it wasn’t intended to be any one thing. I was specifically looking for a diverse cast of players that were going to bring something else to the music.”

And diverse describes Red Baraat well, with *Songlines* noting, “Red Baraat has a studied multi-ethnic cool reminiscent of other New York world fusion acts like Gogol Bordello and Yerba Buena,” and *The Village Voice* crowing, “Red Baraat have the locomotion of an army... they’re nonstop revelry for any light soul who can match their boundless energy.”

Our motto at the Music Haven, as you know, is traveling the world one concert at a time. How could we not give you the group *The Wall Street Journal* calls, “A big band for the world.”

Hot Tamale Brass Band

Red Sox fans are already familiar with Boston’s stomping Hot Tamale Brass Band, as are those who fondly remember them opening a couple of The Washington Park Concert Series’ Louisiana-themed shows. The second line combo has performed at every Sox home game since the year 2000, nudging up against 2,000 shows in Fenway Park alone. They’ve also strutted down the street in founder Mickey Bones’ hometown of New Orleans, the spiritual Mecca of every brass band worth its salt. A perfect complement to Red Baraat’s Bhangra thunder, the Hot Tamales will heat you right up.

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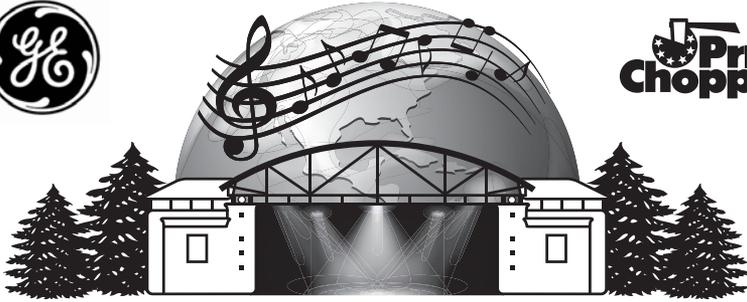


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MUSIC HAVEN CONCERT SERIES



Steeleye Span
featuring *Maddy Prior*

july 19

Special Guests: Ulster Landing

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Steeleye Span featuring Maddy Prior

Few words suggest the grandeur of classic British folk rock like the name Steeleye Span. The eternal band has weathered myriad personnel changes since day one, while never losing sight of its ultimate goal of creating magic through music.

These days, the voice of Maddy Prior remains at the front of the group, a clarion call of truth and passion. The 2015 line-up is completed by longtime drummer Liam Genockey, guitarist to the stars Julian Littman, violinist Jessie May Smart and bassist (and Prior's son) Alex Kemp.

Steeleye Span—taking its curious moniker from a character in the song “Horkstow Grange”—exploded on the world in 1969, with the vision of playing folk music in a contemporary, electric format. The group's debut disc, *Hark! The Village Wait*, was a pioneering album that set the blueprint for British folk-rock, fusing ancient melodies and lyrical themes with the power of drums and amplifiers.

Over time, beyond the contribution of mainstays Rick Kemp and Peter Knight, Steeleye became a virtual farm team for the form, with important players of the scene coming and going through a revolving door—Martin Carthy, Ashley Hutchings, Terry and Gay Woods, Tim Hart and John Kirkpatrick, among them.

But the vision remained true. Albums like rocking *Ten Man Mop* and the popular *Please To See The King* inspired bands all around the world to explore the traditions that bore them in new, exciting ways. As the 70s rolled on, so did Steeleye, with an ever-growing brace of influential albums, including *Parcel of Rogues*, *All Around My Hat* and 1976's classic, critically-acclaimed *Rocket Cottage*.

Live work continued in the 80s while the group's recorded output slowed, facing competition from edgy newcomers like The Pogues and The Men They Couldn't Hang.

In 1997, even Prior left the band for a five-year period, pursuing solo work (including a 1998 appearance at the Second Wind Productions' Washington Park Concert Series in Albany, NY) and scaling back on the tour schedule.

Prior returned in 2002 and Steeleye Span has been an unstoppable force ever since. Allmusic.com, for example, hailed 2004's *They Called Her Babylon*, for regaining, “the confidence and grand scope that graced their lucrative mid-'70s heyday,” and 2009's *Cogs, Wheels and Lovers* found the band reinvesting in the traditional material that fueled its rise.

Prior and Steeleye Span found a new collaborator in 2013, in the form of popular English fantasy author Terry Pratchett. The resulting *Wintersmith* project was a full-blown concept album based on Pratchett's Tiffany Aching arc in his epic series of *Discworld* novels.

Pratchett, who died earlier this year, it turns out was a major Steeleye fan himself. “My mate Dave,” he told *FolkRadioUK*'s Alex Gallacher, “put me between two huge speakers and turned everything up to eleven. He played “Boys of Bedlam” (from the aforementioned *Please To See The King*) until the chimney wobbled.”

Steeleye Span and Maddy Prior. They still make the chimney wobble, as you'll see and hear soon enough.

Ulster Landing

The three core members of Ulster Landing joined forces behind a fascination with the nine northern counties of Ireland, the famed Ulster Province. In that land, Scottish and English settlers combined to create a unique culture, a unique dialect and a stunning Scots Irish sound that would hold a strong sway over the folk music of America and the world. Fiddler Karen Burciaga, piper Daniel Meyers and harpist Shelley Otis join with guitarist Matthew Wright to make the ancient new, and the new now. Ulster!

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*Bassekou Kouyaté
& Ngoni Ba*

july 26

Special Guests: Baye Kouyaté and les Tougarakes

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Bassekou Kouyaté & Ngoni Ba

The first reported sighting of an ngoni was in 1352, when a Moroccan traveler named Ibn Battuta remarked on the unique skin-headed stringed instrument in the court of Malian emperor Mansa Musa.

With little change, that small bodied lute—a direct antecedent of the modern banjo—is still played today by contemporary master Bassekou Kouyaté.

Kouyaté and his band, Ngoni Ba, slingshot ancient West African musical textures into the future, with dense, slippery grooves, chanted vocals and the maestro's own inimitable playing. When Kouyaté goes electric, the overused, hackneyed Jimi Hendrix references actually come to bright life, with sonic textures never heard before springing from his hands.

Time Out proclaims that, “Ngoni virtuoso Bassekou Kouyaté can make notes bend like light rays in the desert heat.”

Kouyaté has collaborated with musicians from around the globe. He played in the Symmetric Trio alongside Toumani Diabate (kora) and Keletigui Diabate (balafon). He was part of Taj Mahal's *Kulanjan* project along with Diabate, as well as being a key musician on Ali Farka Toure's posthumous album, *Savane*. He also toured with Toure leaving a lasting impression on the audience as the band's solo ngoni player.

More recently, he stepped onstage with The Beatles' Sir Paul McCartney, Led Zeppelin's John Paul Jones and Blur/Gorillaz mastermind Damon Albarn for an Africa Express event.

Perhaps Kouyaté's best known pairing is with American banjo ace Bela Fleck, whose pioneering *Throw Down Your Heart* project followed the genesis of his instrument all the way back to its West African roots. Kouyaté appeared in the film, played on the album and joined Fleck on tour, with the ngoni and the banjo shaking hands across time.

Kouyaté released his debut album, *Segu Blue*, in 2006, but his Grammy nominated follow-up *I Speak Fula* truly put the world on notice of his incredible talent, leading to global tours as headliner of the star-studded AfroCubism project. His third album, *Jama Ko*—a product of and a statement on the 2012 Malian coup d'état—became Album of the Year in the World Music Charts Europe 2013 and Best World Music Album of the Year in *Les Inrockuptible*, *Mojo*, *Uncut* & many other publications.

Kouyaté's fourth album *Ba Power*, which again features his wife Amy Sacko (a successful solo artist) on powerful lead vocals, is a striking, career-defining record marked by mesmerizing songs, razor-sharp riffs and full-throttle emotions. The album contains all of the swagger, precision and wide-eyed excitement that the title implies. It is the album where Kouyaté's music engages with the world in ways he could have only imagined ten years before. It is the album where he confirms his status amongst the 21st century's most relevant musical artists.

Baye Kouyaté and Les Tougarques

Malian talking drummer Baye Kouyaté comes from an 800-year-old griot tradition. He learned to love the drum by watching his percussionist father create healing beats and weave stories with rhythm. Kouyaté will joined at Music Haven by fellow masters Famoro Diabate (balafon) and Yacouba Diabate (kora). As Kouyaté told The Brooklyn Rail in 2008, “I love to be someone who can transmit the history of the world with my drum.”



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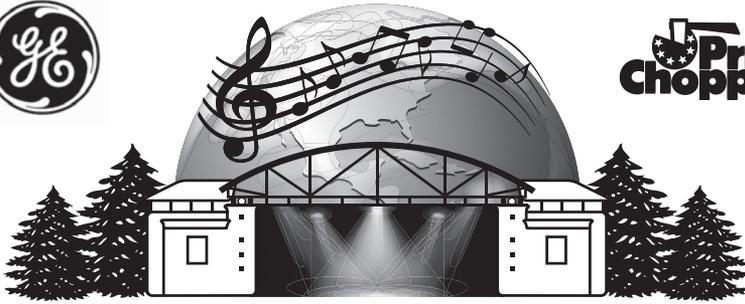
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The Joey Alexander Trio

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The Joey Alexander Trio

Within recent weeks, he's appeared on *The Today Show* and the front page of *The New York Times*, with critic Nate Chinen calling him, "a thoughtful musician as well as a natural one, with a sophisticated harmonic palette and a dynamic sensitivity."

And he comes to the Music Haven Concert Series directly from a Saturday performance at the historic Newport Jazz Festival.

He is Joey Alexander, an 11-year old Indonesian piano prodigy, whose diminutive size belies his massive skills. The young man, simply put, is a master musician, with jazz running deep in his veins.

Born in the Balian capital of Denpasar in 2003, Alexander was raised in a home filled with his father Denny Sila's jazz records. An amateur musician himself, Sila realized Joey had a special facility when, at age 6, he tickled out the angular melody to Thelonious Monk's "Well You Needn't" by ear.

Sila nurtured Joey's gift for swing and improvisation by introducing him to classic jazz recordings from his collection and by taking him to jam sessions with seasoned musicians in Bali and Jakarta. From there, Alexander's musical intuition flourished, as did his love of playing jazz.

Alexander developed a formidable, authoritative technique despite the lack of any formal training. At age eight, he played for Herbie Hancock as part of a UNESCO visit, and the elder artist's praise served as a springboard. By ten, he was already touring, playing at festivals in Jakarta and Copenhagen, and winning top honors at an international improvisation contest in Ukraine.

Learning by listening, Joey's early influences included Monk, Duke Ellington, Bill Evans and John Coltrane. He also developed a special affinity for trumpet players including Clifford Brown, Lee Morgan, Miles Davis and, naturally, Marsalis.

In 2014, Marsalis, bowled over by Alexander's talent and invention, invited the pianist to perform at a star-studded New York gala for Jazz at Lincoln Center. Following similar events at the Jazz Foundation of America, the Apollo Theatre and the Arthur Ashe Learning Center at Gotham Hall, Alexander—who has also performed for President Bill Clinton—found himself a star, literally, overnight.

In May, Alexander released his debut album, *My Favorite Things*, and he will perform selections from it at Music Haven. The disc moves from strength to strength, with Alexander leading a squadron of stellar sideman like longtime Brad Mehldau bassist Larry Grenadier and two-time Grammy Award-winning drummer Ulysses Owens, as well as three talented young players from the New York scene, Russell Hall (bass), Sammy Miller (drums) and Alphonso Horne (trumpet).

It's a daring move, even in this day and age, to tackle John Coltrane's monumental take of Rodgers and Hammerstein's "My Favorite Things," but Alexander makes the title tune—and a brilliant ten-minute run at Coltrane's own fingerbuster "Giant Steps"—entirely his own. On the ballad side, "It Might As Well Be Spring" positively sings. And the original "Ma Blues" points to a future career as a composer as well as a bandleader.

SCCC Jazz Combo

Under the direction of the Capital Region's premier saxophonist, Brian Patneau, the Schenectady County Community College Jazz Combo was recently granted an Outstanding Performance Award by the jazz bible, *Downbeat* magazine. Drummer Ben Martin, bassist Nick Kozak, guitarist Matt Griffin, alto saxman Joshua Nelson and tenor sax ace Connor Dunn will join Joey Alexander in proving that youth is no impediment to true talent.



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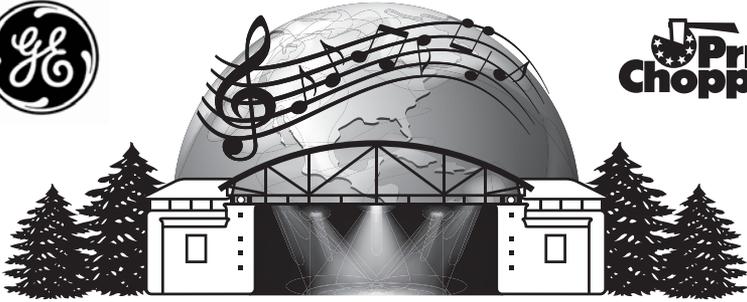
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Felicia Collins

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Special Guests: Bobbie VanDetta & the Split

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Felicia Collins

“Albany’s where I got all my soul from,” Felicia Collins told the Times Union’s Paul Grondahl in January. At the time, Collins was finishing up an incredible 22-year stint as guitarist in the CBS Orchestra, the hand-picked house band for *The Late Show with David Letterman*.

Now, with that famous gig in the history books, Collins is exploring new musical options and the Music Haven Concert Series is so proud to bring the Albany native home for a special grand finale visit with Felicia Collins.

Born in Jackson, Tennessee and brought to the Bronx two months later, Collins spent her youth in downtown Albany’s Arbor Hill neighborhood. She spied her first guitar in the window of a Broadway pawn shop and jumped off the bus to get a better look. According to Grondahl, she convinced the shopkeeper to call her mother, who authorized buying the electric, whammy-barred beast on an installment plan.

Self-taught, Collins learned speed, precision and tone by practicing for hours each day. The hard work paid off, and when the Bishop Maginn graduate moved to Manhattan for college (at the Fashion Institute of Technology), she immediately began to find work as a side musician and vocalist for serious stars.

Through connections with Chic mastermind Nile Rogers, Collins landed her first touring gig with 80s hitmakers The Thompson Twins. She played her first gig with the group at 1985’s epic Live Aid concert. Soon, she was touring with jazz/pop vocalist Al Jarreau and, over the years, working and recording with high profile artists like Madonna, Vonda Shepard, George Clinton, Whitney Houston, Ashford & Simpson, Aretha Franklin, N’Dea Davenport and many more.

In 1993, Collins toured with Cyndi Lauper on her *Hat Full of Stars* tour. At the close of the trek, CBS Orchestra leader Paul Shaffer asked her to join his crew. The rest, as the saying goes, is history.

On the show, Collins, with her trademark dreadlocks, cool clothes and dead-on playing, became a star in her own right. Her “day job” consisted of working with a who’s who of the world’s great musicians, while still being able to ply her wares at night and on weekends. To say it was a dream job is an understatement.

As she told The Times Union, “I’d give an arm and both legs to keep this gig.”

But with Letterman retired and the CBS Orchestra disbanded, Collins has the opportunity to focus on *The Life*, and she is ready to raise the roof at Music Haven.

Longtime band mate Anton Fig will join Collins in Schenectady, locking in the groove she’s played to for so long. And fans from TV will finally get a chance to see just what Collins has to offer as bandleader and vocalist, in addition to her renowned six-string skills.

In his Times Union profile, Grondahl stepped back to that memory of Collins’ first guitar (she owns hundreds now), noting that it was the first time the budding musician “held fire in her hands.”

She still does, she still does.

Bobbie Van Detta & The Split

Chances are you’ve heard Bobbie Van Detta play even if you don’t know his name. In addition to his association with the mighty Audiostars, Van Detta has performed and recorded with a who’s who of the regions best musicians, ranging from Doc Scanlon’s Rhythm Boys to Mark Gamsjager & The Lustre Kings, to Colleen Pratt, Happy Rhodes and Woodstock’s Professor Louie & The Crowmatix. This time, though, it’s Bobbie’s time to shine, front and center.



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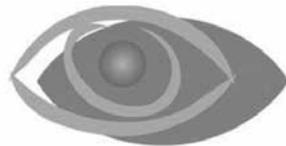
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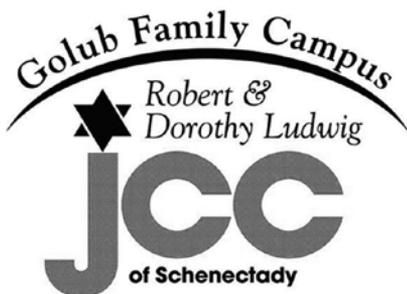
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Mazel Tov to Mona Golub and her team on the 26th season of the Music Haven Concert Series!

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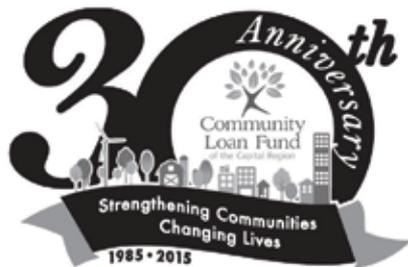


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A Few Notes of History

While Central Park has had a Music Haven building since 1950, it hasn't always offered a series of the music performances. During the heyday of the 1960's and early 1970's, concerts ranged from barbershop quartets to an annual outdoor showing of the 50-piece Schenectady Symphony. 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 realized that the stage wasn't being used much and thought that presented an opportunity to build community around music and culture," said Golub, who became the volunteer artistic director of the series more than 25 years ago. Performing that inaugural season were the Celtic duo Atlantic Bridge, bluegrass combo Stony Creek Band, baritone saxophonist Nick Brignola, One Man Music, Mark Rabin, and singer/songwriter Erica Wheeler.

Seasons throughout the 1990's expanded on the multicultural theme. "Traveling the world one concert at a time" became much more than a motto. Consider a few of the groups logging thousands of miles to include Schenectady in their tours: classic Congolese soukous musician, Kanda Bongo Man, the first artist from Africa to headline the series, back in 1992; the Scottish group Wolfstone, combining bagpipes and fiddle with modern rock rhythms in 1994; traditional Irish band, Altan, led by the ethereal voice of Mairead Ni Mhaonaigh, in 1996; Nego Gato Afro Brazilian Ensemble in 1997; as well as great American artists from nearly every state in the Union.

However, that success also brought strain to the stage. Left unprotected from the elements, each year brought new challenges as the Northeast weather had its way with the wooden structure. Golub formed a task force to raise a new stage in 1997, and with support from a New York State Department of Park matching grant and leadership gifts from the Schenectady Foundation in the name of Agnes Macdonald, the William & Estelle/Neil & Jane Golub Foundation, the Wright Family Foundation, The Gazette Newspapers and Schenectady Steel, as well as the City of Schenectady, work truly got underway.

That "rickety" wood structure, supported by a single steel beam, took less than 20 minutes to demolish on January 20, 1999. Groundbreaking for the new stage was held on February 18, 1999. Work continued through the winter, into the spring and as cinder blocks went up, the easternmost wall was set aside as a Wall of Support to bear the engraved bricks purchased 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 has continued to define its niche. World-class national and international touring artists – like Esperanza Spalding, King Sunny Ade, The Clancys, Jake Shimbukuro, The Roches, Conjunto Chappottín y Sus Estrellas, Burning Spear, Maura O'Connell, James Cotton, Michelle Shocked, Lágbájá, Ray Barretto, Patty Griffin, Brave Combo, Plena Libre, The Persuasions, Marcia Ball, Ojos de Brujo, Cherish the Ladies, Preservation Hall Jazz Band, Hassan Hakmoun, Alison Brown, Steve Riley & the Mamou Playboys, and Mokoomba, just to name a few – beat a path to Music Haven's door, bringing rhythm and melody from faraway places to Schenectady and the greater Capital Region.

—Betsy Sandberg

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