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Greetings!

As we embark on our milestone 30th anniversary season of free world-class entertainment here in Central Park, I celebrate the destination series we’ve become, the bevy of distinctive journeys we’ve shared over the years, the private and public support that has made them possible and the adventurous audiences that have greeted them with such zeal. And I share much pride with my exceptional team of seasoned pros and dedicated volunteers whose contributions earned Music Haven the inaugural Thomas Edison ‘Eddie’ Capital Region Music Award for ‘Best Concert Series’, this April.

I invite you to enjoy an expanded season of events in 2019 – including theater and film, cabaret and symphony - that reflect new partnerships alongside the stunning international talent that has become our niche.

I’m glad our global mission retains its relevance while expanding its reach. 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 experience.

So, come celebrate 30 years of travelling the world with us, one concert at a time, in the heart of Central Park.

Fondly,

Mona Golub
Dear Friends,

Welcome to the milestone 30th anniversary season of entertainment at the Agnes Macdonald Music Haven in beautiful Central Park.

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.

Contemporary Indian folk-rockers Neeraj Arya’s Kabir Café kick off the season; Rio de Janeiro’s Casuarina offers up some Brazilian Samba; The Turbans throw a global dance party; Hamiltunes invites an American Singalong; The Garifuna Collective shares their Caribbean roots music; Huntertones lay down a jazz/funk groove; Will Kempe’s Players perform A Midsummer Night’s Dream; The Seamus Egan Project spins new Celtic jigs and reels; a quintet of Jazz Allstars pay tribute to the legendary Nick Brignola; a new PBS documentary about Woodstock is screened; Detroit’s Thornetta Davis sings the blues; Proctors School of the Performing Arts presents a Broadway Cabaret; The Schenectady Symphony Orchestra offers an evening of pops; Cimarrón unleashes some Colombian Joropo; and Jupiter & Okwess cap the season with an evening of Congolese pop.

National artists Jay Ghandi & Yacouba Sissoko, Eduardo de Carvahlo e Forró de Bom, Bodoma Garifuna Culture Band join standout local artists Kevin McKrell, Tas Cru & His Band of Tortured Souls, Sten & Maria Z, and the SUNY Schenectady Faculty Jazz Combo 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 unparalleled experience.

Very Truly Yours,

Gary R. McCarthy

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Neeraj Arya’s Kabir Café

The timeless verses of the 15th century Indian mystic poet Kabir come alive through the music of Kabir Café. Founded by social activist Neeraj Arya, Kabir Café has pioneered Kabir Rock. Blending the vibrancy of folk music from the Indian region of Malwa and the discipline of Carnatic (or Indian classical) music with the gritty energy of rock and dance vibes of reggae and pop, Kabir Café has captured the hearts and ears of audiences around the globe.

When frontman Neeraj Arya was introduced to Kabir’s words, he found clarity in his own life. Ultimately it was the timeless truths and still relevant social commentary of Kabir that brought together the band’s five musicians—each products of vastly diverse musical and social backgrounds. The group is comprised of Arya, a former protest singer; mandolin player Raman Iyer; Mukund Ramaswamy, a rigorously schooled Carnatic musician; drummer Viren Solanki, from a family of Kabirpanthis (followers of Kabir’s teachings); and a former music teacher and bassist, Poubuanpou Britto KC, who only got to know Kabir through the band.

From humble beginnings of performing in village hamlets and small festivals, the band has become one of India’s leading folk-fusion artists. They have played nearly 900 shows since their founding in 2013, including performances in Australia, Thailand, Singapore, Russia, Egypt, Dubai, Nepal, the UK and more. From playing to crowds of over 80,000 people in Delhi to the UK’s biggest South Asian festival, Darbar, Kabir Café has audiences engaging with the words of Kabir and dancing away across the world.

The band’s debut album, Panchrang, won a 2016 Radio City Freedom Award for Best Folk Fusion Artist. The combo has been featured on the nationally syndicated show The Dewarists in India, collaborated with famed Bollywood composer and singer Vishal Dadlani and been featured on BBC’s Arts Hour. Their songs “Hoshiyar Rehna” and “Main Lagyo Yaar Fakiri Mein” are part of the Bollywood films Badshaho and Hindi Medium respectively. Kabir Café’s second album Kabir Café Live was released in early 2019.

On the band’s Facebook page, the leader says, “We at Neeraj Arya’s Kabir Café are on a quest to ensure Kabir’s verses are accessible and comprehensible, through contemporary music, to the rest of the world, who are alienated from traditional Kabir folk music.”

“Simply put, yes, we perform only the verses of Kabir, but we do so using pop, reggae, rock, folk fusion and, at times, we even give a Carnatic flavor. Kabir didn’t believe in boundaries, why should we?”

“We don’t see the Mystic Kabir as a “saint,” Arya says in closing. “To us, he is just a human being who had the guts to speak his mind.”

Crossroads: Jay Gandhi and Yacouba Sissoko

With Crossroads, bansuri virtuoso Jay Gandhi and kora master Yacouba Sissoko explore the grand musical traditions of West Africa and India. Both hail from families with ancient musical ties, and together have worked with contemporary musicians from Baaba Maal, Harry Belafonte and Paul Simon to Lauryn Hill, Regina Carter, Reggie Workman and Jeff Tain’ Watts. They are supported by David Ellenbogen (guitar) and Ehren Hanson (tabla) from the groundbreaking collective, Brooklyn Raga Massive.
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SUNDAY, JULY 14

Special Guests: NY Forró Fest presents Eduardo de Carvahlo e Forró de Bom

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Casuarina didn’t exactly save the samba, but they are an important element among the young groups that began looking back to the history of the form in the earliest days of the 21st century, birthing a vibrant new samba and choro scene in Rio De Janiero.

The sprawling state capital’s Lapa neighborhood—a longtime bohemian stronghold—began to resound again, with dancing and music late into the night.

Songs by Cartola, Jacob do Bandolim, Chico Buarque, Nelson Cavaquinho, Ataulfo Alves, Zé Keti, Waldir Azevedo and Nei Lopes rang once more.

Ballrooms like Carioca da Gema, Rio Scenarium, Fundição Progresso, Dama do Noite and Circo Voador were filled with bright colors, good times and people pressing tight to the sultry beat.

Formed in 2001, Casuarina quickly became one of the most respected new samba bands, acting as true ambassadors of Brazil. In the nearly 20 years since the combo’s confident first gigs, Casuarina has brought the gospel of samba to more than 20 countries, including Angola, France, Holland, Israel, Italy, Portugal, the United States and the United Kingdom.

In addition to its own scintillating compositions, Casuarina creates original, sophisticated and virtuosic arrangements of classic sambas by other legendary composers like Paulinho da Viola, Dorival Caymmi, Martinho da Vila, Adoniran Barbosa, Baden Powell, João Nogueira and Noel Rosa, in addition to nodding to the above-mentioned legends.

The beloved and exquisitely modern band has conquered the scene in Brazil and abroad with the irreverent and innovative quality of its arrangements.

Casuarina has received several awards over its 18 years, most recently garnering “Best Samba Group” in the 28th annual Brazilian Music Awards.

Seven-string guitarist Daniel Montes, the mastermind responsible for many of the group’s arrangements, leads the core quartet, which also features vocalist Gabriel Azevedo, whose tambourine drives the beat; mandolinist/backing vocalist João Fernando, who also handles some of the spectacular arrangements; and cavaquinho master/backing vocalist Rafael Freire.

That four-string cavaquinho, a diminutive member of the guitar family, gives the band its unique chime.

Casuarina’s thrilling 2018 album •100, which celebrates a century of samba, with highlights including “Embira,” “Trago No Meu Pandiero,” “Falante de Ogum” and “Olhos da Lembraço”—takes the form an important step into the future, honoring great new composers as well as the history and traditions of samba.

Its predecessor, 7, found Casuarina working with Moacyr Luz, Aluísio Machado, Sérgio Fonseca, João Martins, Alan Monteiro and Maria Rita.

Throughout the group’s career, Montes and company—as documented in 2009’s best-selling DVD •MTIV Aproenta: Casuarina — have looked for ways to collaborate with and honor fellow travelers, keeping the beauty of Brazil alive and potent. As such, they are perfect companions for Music Haven’s 30th anniversary season, representing the venue’s continuing search for artists who value tradition by making music for today.

Eduardo de Carvalho e Forró de Bom

Accordionist Eduardo de Carvalho, scion of a musical family in Paranavaí, Brazil, has attracted a large number of fans in the U.S. where he currently resides. His group, even in its name, emphasizes the rurally rooted, globally popular dance music of his homeland’s northeastern tier. Bandmates Gustavo DiValva and Tony Mola have played with a who’s who of world music, including Milton Nascimento, Sergio Mendes, Caetano Veloso, Gilberto Gil, David Byrne, Arto Lindsay and Angelique Kidjo.
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The Turbans

International London-based legends The Turbans bind together musics from ‘many-where’ with an interstellar live show, which ignites the crowd into a full-blown party. Sonically huge and visually arresting, The Turbans are a powerhouse of talent, bringing vibrant and unique sounds to audiences who can do nothing more than smile, dance and shout for joy.

In a politically divided time like ours, it’s hard to imagine a band comprised of members from across Europe and the Levant as not being inherently progressive, yet transmitting a political message was not the group’s initial impulse.

It was simply music.

“We believe in a world without borders, and it seems to be ringing true with people.”

And friendship, as it turns out.

Oshan Mahony, the “seventh best guitar player in the band,” he says with a laugh, met violinist Darius Luke Thompson in Kathmandu. The half-Iranian, half-British nomads immediately hit it off. They began busking throughout India, picking up musicians with roots in Turkey, Bulgaria, Israel, Iran, Greece, Spain, and England along their journey.

Seven years later, the self-titled debut The Turbans delivered to global audiences the same high-energy blend of Balkan, klezmer, Gypsy and sundry other styles they’d been bringing to venues around the world for years—including India, Hong Kong, the Middle East, and all throughout Europe and North America.

The band is intent on letting their personalities and skills carry their message forward. While there are many possible meanings behind the band’s name, Mahony states they could only be applied in hindsight. He can’t even remember why Thompson coined the term, though he suspects it might have to do with the fact that Mahony rode around India wearing a giant turban while on his bicycle.

Still, that doesn’t imply a bigger message isn’t getting through. The Turbans is a truly global album with no pretensions of being anything other than the collaboration of good friends. They hop boundaries through instruments and melodies, no singular style dominating. Nothing is forced on the entire album. You feel the intimacy and energy of their live show with every note.

“We try to be politically neutral because we have people from all these different countries. The only message we try to put across is that we believe in one world, one people. We want to play for everybody. We want to show that it’s okay to be who you are. We believe in a world without borders, and it seems to be ringing true with people.”

Their aim is to bring music to young and old alike, mixing vibrant spontaneity and authenticity with multi-genre instrumental and vocal excellence.

England’s Songlines says, “The Turbans are a stomping ensemble that sounds like Eastern Europe swinging the Middle East around by the arm in the middle of a raucous party.”

And Monolith Cocktail crows of the band’s debut, “A largely upbeat celebration of borderless solidarity … It would take an age to document each of this globe-stretching group’s credentials and heritage, let alone mention all the additional guests that make album so richly amorphous, traversing as it does so many cultural and national references … you’d be hard pressed to find a more international sound right now.”

As the band says, “We’ve created The Turbans, now all you have to do is dance.”
Finding inspiration is important.

At M&T Bank, we understand how important the arts are to a vibrant community. That’s why we offer our time, energy and resources to support artists of all kinds, and encourage others to do the same. Learn more at mtb.com.
Hamiltunes

From L.A. to Schenectady, it’s time to get your Hamilton on!

*Hamilton* creator Lin-Manuel Miranda took to YouTube in June 2017 to announce the Atlantic Records release of *The Hamilton Instrumentals*, the instrumental edition of the Broadway cast recording of the Tony®-winning smash. At the same time, *Hamilton* producers and rights holders officially endorsed fan sing-along events that have been taking place around the country, beginning with the first edition of *Hamiltunes L.A.* in Los Angeles in late 2015.

Miranda was joined in the video by Ahmir “Questlove” Thompson and Tariq “Black Thought” Trotter, the Roots members who executive produced the *Hamilton* cast recording, as well as Jonathan Groff, an original Broadway cast member of the show.

That informal network of *Hamilton* sing-alongs, organized by nonprofit *Hamiltunes L.A.*, is now official. The producers of the musical are authorizing free sing-along programs for fans and offering the *Hamiltunes* name and logo to promote the events. Inspired by *Hamiltunes L.A.*, similar Hamiltunes events have taken place in New York, San Francisco, Boston and Kankakee, Illinois—Schenectady is next!

“What could be more fun than watching a gaggle of Schenectady’s biggest theatre fans sing along with all their favorites from *Hamilton*,” says Proctors Chief of Staff Jean Leonard. “We can’t wait to hear the Electric City step up!”

For the show’s producers, there’s a clear benefit to encouraging the sing-alongs, since the events only serve to stoke and sustain fan enthusiasm for the show as it rolls out across the country on national tour, including a two-week stint at Proctors, Aug. 13–25.

In a January 2018 story for the *Kankakee Daily Journal*, journalist Mary Hall said, “It’s not surprising these kinds of events are gaining traction. The critically acclaimed musical won 11 Tony Awards, a Pulitzer Prize for drama, a Grammy for best musical theatre album and a Kennedy Prize for a drama inspired by American history.”

Kankakee Valley Theatre Association board member Paula Sutter told Hall that the show has gained so much traction because it’s utterly unique.

“The way it’s performed, when you see it in the whole context, you’re amazed,” she said. “After I saw it I thought, ‘I learned more here than I think I did in history class.’ I don’t think it’s going away.”

“I think that’s what makes *Hamiltunes* so exciting,” added Becky Lowery, who sang at the Kankakee event. “Although most of us love theater and seeing shows … This is a free event that gives everyone a taste of the show and makes everyone feel like they’re a part of something.”

“I’ve had to take a step back from theatre recently due to career obligations, which has been really hard for me, so I was excited to be able to perform in this one-night-only, informal setting,” she said. “There’s no prep work, just a fun time with all my friends who love theater just as much as I do!”

“It’s a true community event that’s fun for all ages,” concluded Sutter.

This listing is drawn in part from the June 30, 2017 edition of Variety.
The Garifuna Collective

The Garifuna Collective, from Dangriga, Belize, has performed in over 30 countries on five continents and has been part of the most celebrated Garifuna albums of all time, including the critically acclaimed Wátina, recipient of the Womex and BBC World Music Award and voted by Amazon as the Number One World Music Album of All Time.

They are a seasoned collective of musicians from across different generations, with a dynamic that comes from playing and traveling the world together, sharing their music and stories with global audiences. Their performances spark the history and soul of Garifuna culture into vivid life, while its recordings dip into the massive well of Garifuna songs to create new compositions—some of the singers in the band know hundreds of tunes!

The history of the Garifuna people—descended in part from suppressed Awarak Indians and shipwrecked Nigerian slaves—is one of struggle and incredible diversity. Members of the Collective take their place in a long line of ancestors, maintaining and growing the Garifuna cultural identity, in a conversation between generations and traditions.

Now, in 2019, Garifuna Collective returns with a brand new album, it’s third, called Hamala (‘Let him fly’). They’ve been cooking up new music in the studio since their highly-praised tribute album to Andy Palacio (Ayo, 2014 Stonetree/Cumbancha), experimenting with new Garifuna rhythms, new recording concepts and even some “organic electronic” music and dub techniques. The group intends with this album to break loose and redefine Garifuna music for a new generation while maintaining strong roots to traditional concepts and identity.

On this disc, the musicians explore lesser-known traditional rhythms such as Wanaragua and the semi-sacred Hungu-Hungu, and creatively juxtapose them with new melodies from the bottomless Garifuna songbag.

The results are refreshing and prove that the Garifuna Collective are still at the vanguard of a long journey to bring Garifuna music to the world. They deliver on the promise to carry the torch of cultural innovation and promotion, passed on by Andy Palacio—an inspiring Belizian musican, teacher and government official—far into the future. The Collective expands on the story of this fascinating community, many of whom are actively engaged in retaining their unique language, music and traditions in the face of globalization.

The band consists of the best musicians in the fertile Garifuna music scene. They bring together the deep cultural roots of Garifuna music, mixed with modern grooves, arrangements and instruments like the unique hand drums, the “primera” and “segunda,” turtle shells and jawbones, guitars and bass. The musicians create a powerful energy on stage, building hypnotizing rhythms that form the backbone for the haunting melodies and powerful vocals that characterize the project.

Bodoma Garifuna Culture Band

Carlos Norales, born on the passenger ship Kety Santa Fe when his mother was traveling from Puerto Cortes to Santa Fe Colon in Honduras, is a master drummer and singer of traditional Garifuna ancestral music, itself born from 17th century slave traders shipwrecked in the Caribbean. Leading Bodoma Garifuna Culture band, his main goal is to connect today’s youth with history through ancient rhythms like Dugu, Banguidy, Paranda, Sambay and Gunchey.
Huntertones brings people of all walks together with fun, imaginative and fearless music. The band’s high energy, horn-driven sound fuses adventurous genre-bending originals and unconventional covers with inspired improvisation, melting jazz, funk, hip-hop, rock and soul. Every show is a social experience celebrating the joy of music.

Formed at Ohio State University in Columbus, Huntertones hosted their first shows at a house on—you guessed it—Hunter Avenue. Frat parties never sounded so good!

It proved a good atmosphere, with a wide variety of local sounds to draw from. Earlier this year, trumpeter/sousaphonist Jon Lampley, who honed his horn chops with a stint in the school’s marching band, told jazz magazine Downbeat that, “We benefited from developing in Ohio around indie rock and hip-hop bands. That allowed us to come together as different personalities. We’ve become very comfortable as a band, where you might hear a little Snarky Puppy, or Led Zeppelin, or the Dirty Dozen Brass Band, or gospel music or swinging jazz.”

Currently based in Brooklyn, Huntertones are known for the ability, in addition to covering a wide range of genres, to shift from a dynamic six-piece ensemble to an unconventional trio featuring saxophone, sousaphone and beat-boxing (from trombonist and fellow marching band vet Chris Ott).

In 2016, through the American Music Abroad program, Huntertones embarked on a month-long tour of North America, South America and Africa. They were selected by the U.S. Department of State and the Bureau of Educational and Cultural Affairs to engage international audiences, students and artists from around the globe.

What started as a group of college classmates gathering to find a common voice developed into a highly collaborative group of musicians traveling, sharing and growing together. They’ve now performed in over 20 countries worldwide and continue to tour the U.S. and abroad. The group’s latest release, its critically-hailed third disc, is appropriately titled Passport. It’s a collection of songs inspired by the band’s international travels and cross-cultural collaborations.

It was produced by composer, arranger, vocalist and multi-instrumentalist Magda Giannikou, whose group Banda Magda headlined the Passport Series at Proctors earlier this year. The album also features Grammy award-winning members of Snarky Puppy—Justin Stanton (Keyboards) and Keita Ogawa (Percussion)—and has two notable global collaborations. “Hondo” is a traditional song, which features award winning Zimbabwean singer/songwriter/mbira player Hope Masik; “Fergal’s Tune” features Fergal Scahill, multi-instrumentalist and member of the internationally-acclaimed band We Banjo 3.

Individually, members of the combo have compiled a diverse resume of collaborations with top artists in pop, jazz, soul and musical theatre. This includes work with Jon Batiste and Stay Human, O.A.R., Stevie Wonder, Andy Grammer, Ed Sheeran, Allen Stone, Gary Clark Jr., Phillip Phillips, Umphrey’s McGee, Vulfpeck, Red Baraat and more.

The Julliard-trained Batiste, whose group is a mainstay on The Late Show with Stephen Colbert, calls Huntertones’ work, “Honest, genuine, skillfully executed music without limitations that is uplifting and cannot be quantified.”

West African guitarist Lionel Loueke agrees. He says the sound of Huntertones is, “Soulful, tasty and groovy. I dare you not to dance or be in a good mood during and after listening to this beautiful music.”
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TIME.— A Mythical Past
SCENE.— Athens, and a Wood near it.

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Co-Producer - Nick Muscatiello, Production Design, Fight Captain - Mike Lake,
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Will Kempe’s Players is a registered worker-owned theatre cooperative based in Troy, NY
It’s hard to think of an artist in traditional Irish music more influential than Seamus Egan. From his beginnings as a teen prodigy, to his groundbreaking solo work with Shanachie Records, to his founding of the powerhouse Irish-American band Solas, to his current work as one of the leading composers and interpreters of the tradition, Egan has inspired multiple generations of musicians and helped define the sound of Irish music today. As a multi-instrumentalist, he’s put his mark on the sound of the Irish flute, tenor banjo, guitar, mandolin, tin whistle and low whistle, among others. As a composer, he was behind the soundtrack for the award-winning film *The Brothers McMullen*, co-wrote Sarah McLachlan’s breakout hit “Weep Not for the Memories,” and has scored numerous documentaries and indie films since. As a bandleader, Solas has been the pre-eminent Irish-American band of its generation for the past 20 years, continuously renewing Irish music with fresh ideas, including a collaboration with Rhiannon Giddens on its 2013 album *Shamrock City*.

As a performer, few others can make so many instruments or such wickedly complex ornaments seem so effortless. Music comes as naturally to Egan as breath, but his mastery of the tradition is only one facet of his plans to move the music forward. Recently, Egan has been touring as a solo performer, bringing along friends and musical guests and making music that points towards the origins of Solas in the 1990s. Originally a band of friends who gathered to enjoy the late night craic of the Irish sessions in Philadelphia and New York, Solas was able to meld the breakneck speed and fun of these late night jams with a more sensitive feel for complex arrangements and compositions that came from Egan’s love of other music genres like jazz, classical, bluegrass or rock. Revisiting this period, and focusing on the three solo albums he cut before Solas, Egan’s looking back to that initial burst of creativity that followed the breathtaking four All-Ireland Championships he won on four different instruments by the age of 14. The idea of musical evolution has kept Egan centered through the 20 years he’s spent as founding member of Solas, but the first real inkling of it came with his groundbreaking 1996 album, *When Juniper Sleeps*. There, Egan began to explore the further reaches of the Irish tradition, blazing his way through Irish reels, but also bringing in rich compositions and arrangements; crafting soundscapes to enrich the melodies. *Juniper* dropped nearly the same year as Solas’ debut, so it’s no surprise that he would reach back to this time period—joined by Vocalist Colleen Raney, guitarist Yann Falquet, multi-instrumentalist Owen Marshall and double bassist Corey DiMaggio—to create new music for new generations. This fall, Egan will release his fourth solo album, *Early Bright*.

Kevin McKrell
Kevin McKrell—recipient of the inaugural Thomas Edison Capital Region Music Awards “Lifetime Achievement Award”—pioneered Celtic music in the area as leader of Donnybrook Fair and bluegrass masters The McKrells. McKrell-penned classic like “Donegal,” “I Miss the Rain” and the eternal “All of The Hard Days are Gone” are sung around the world, in versions by the likes of The Kingston Trio, North Sea Gas, The Furey Brothers, Seamus Kennedy and others.
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A Tribute to NICK BRIGNOLA
Special Guests: SUNY Schenectady Faculty Jazz Combo

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Troy-born master musician Nick Brignola was a legend in the jazz world. He played the big horn, the baritone saxophone, and he played it like no one else—with a fat, round tone that sang from his heart. Brignola, the true leading light of the Capital Region jazz scene, died in 2002, but his music lives on.

Led by frequent collaborator David Calarco, A Tribute to Nick Brignola brings together a number of Brignola cohorts and acolytes, each a world class talent in their own right.

Drummer Calarco, a Berklee College of Music alum, has worked with Tom Harrell, Dave Holland, Randy Brecker, Kenny Barron, Clark Terry, Phil Woods, Danilo Perez, Kenny Werner, Dave Liebman, Chris Potter, Gerry Bergonzi, Joe Lovano and many others.

Gary Smulyan, like Brignola, an admirer of bari man Pepper Adams, is Brignola’s spiritual heir. The artistic director of Berkshire Hills Music Academy and a veteran of the Vanguard Jazz Orchestra, Smulyan has played alongside Carla Bley, Cedar Walton, Christian McBride, Jimmy Knepper, Mulgrew Miller and others.

Trumpeter Joe Magnarelli did stretches with Lionel Hampton and Brother Jack McDuff before working with Toshiko Akiyoshi, Harry Connick, Jr., Laverne Butler and Maria Schieder.

Tim Ray, on piano, has performed with pop music icons Aretha Franklin, Lyle Lovett, Jane Siberry and Soul Asylum as well as jazz giants Tony Bennett, Kurt Elling, Esperanza Spalding, Dave Douglas, John Patitucci, Brian Blade and Rufus Reid.

In addition to his time with Brignola, Berklee-trained bassist John Lockwood has held down the bottom with Freddie Hubbard, Joe Henderson, Gary Burton, Mel Lewis, Terri Lynne Carrington, George Garzone and others.

The SUNY Schenectady School of Music Faculty Jazz Combo

The SUNY Schenectady School of Music Faculty Jazz Combo will present a program of original compositions and jazz standards performed by Dylan Canterbury, trumpet; Brian Patneaude, saxophone; Kevin Grudecki, guitar; David Gleason, piano; Bobby Kendall, bass; Cliff Brucker, drums; and Mia Scirocco, vocals. All members are working musicians within the area, many leading their own ensembles on live dates and recordings.
Woodstock: Three Days That Defined a Generation

In August 1969, nearly half a million people gathered at a farm in upstate New York to hear music. What happened over the next three days, however, was far more than a concert. It would become a legendary event, one that would define a generation and mark the end of one of the most turbulent decades in modern history. Occurring just weeks after an American set foot on the moon, The Woodstock Music & Art Fair took place against a backdrop of a nation in conflict over sexual politics, civil rights and the Vietnam War. A sense of an America in transition—a handoff of the country between generations with far different values and ideals—was tangibly present at what promoters billed as “An Aquarian Exposition: 3 Days of Peace and Music.”

Woodstock turns the lens back at the audience, at the swarming, impromptu city that grew up overnight on a few acres of farmland. What took place in that teeming mass of humanity—the rain-soaked, starving, tripping, half-a-million strong throng of young people—was nothing less than a miracle of teamwork, a manifestation of the “peace and love” the festival had touted and a validation of the counter-culture’s promise to the world. Who were these kids? What experiences and stories did they carry with them to Bethel, New York that weekend, and how were they changed by three days in the muck and mire of Yasgur’s farm?
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Special Guest: Tas Cru & His Band of Tortured Souls
SUNDAY, AUGUST 4

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Thornetta Davis

Thornetta Davis is, without doubt, “Detroit’s Queen of the Blues.”
She earned the epithet in 2015, just before sweeping the 2016 and 2017 Detroit Music Awards. In all, Davis has racked up over 30 DMA’s—a simply dumbfounding feat. No surprise she’s also in the program’s Hall of Fame.
Davis has been wowing audiences all over the world. Her voice is strong, commanding, melodic and smooth. She tells her stories with incredible delivery and always leaves her audiences wanting more.
Backed by a crack band of Detroit’s top-drawer players, Davis first gained attention in 1987, when she landed a gig as backing singer for Detroit soul masters Lamont Zodiac and The Love Signs.

Shortly after joining, the lead vocalist exited and the band’s name changed to The Chisel Brothers featuring Thornetta Davis. In 1996, Davis recorded her first solo album, *Sunday Morning Music*, on the Seattle-based paragon of hip label Sub Pop. *Sunday Morning* received a rave review in *Entertainment Weekly*, and the lead track, “Cry,” was featured on the HBO hit *The Sopranos*.
Davis has opened for legendary blues and R&B greats such as Ray Charles, Gladys Knight, Smokey Robinson, Etta James, Buddy Guy, Koko Taylor, Junior Wells, Lonnie Brooks, Johnnie Johnson and many more.
In 1992, she opened for Bonnie Raitt at Michigan’s Ann Arbor Blues & Jazz festival. Raitt asked Davis up to join her and Katie Webster, “Queen of the Swamp Boogie,” for an encore romp, which received a standing ovation.
In 1999, Davis brought down the house again, with an astounding Lillith Fair performance at Michigan’s Pine Knob Music Theatre, hosted by Sarah McLachlan. Later that same evening she attended the aforementioned Detroit Music Awards, where she proudly accepted statuettes for Best R&B/Blues Vocalist and Best R&B Group.
Davis travels in heady circles. In 2000, she opened the VH1 Vogue fashion awards at Madison Square Garden with Detroit phenomenon Kid Rock. Six years later, she appeared again with Rock, during Super Bowl week on *Jimmie Kimmel Live*. And in 2007, Davis performed with Bob Seger and the Silver Bullet Band, taking a bite out of the Big Apple on both *The View* and *Late Night with David Letterman*.
Still boasting a stellar band, Davis has electrified audiences world-wide, with trips to blues festivals in Italy, North Africa, Switzerland, France, Sweden, Norway, Germany, Holland, England and Canada.
Her latest blistering album is tellingly titled *Honest Woman* and features heavyweight guest artists, including Kim Wilson, Larry & Steve McCray and Kerry Clark.
The magic of her music comes through. It touches you and makes you feel like you’re right there watching as she takes you on a spiritual journey to the depths of her soul.

**Tas Cru & His Band of Tortured Souls**

Raucous, rowdy, gentle, sweet, eccentric, quirky and outright irreverent are all terms that fittingly describe Tas Cru’s songs and testify to his reputation as a one of the most unique bluesmen plying his trade today. Cru has received wide praise from critics and industry professionals as well as from fellow musicians. As *Downbeat* magazine noted, “His songs are blues poetry — crafted with rare verbal flair. His ability to cast a memorable hook is magical!”
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Students of the School of the Performing Arts at Proctors present
“A BROADWAY CABARET”

FRIDAY, AUGUST 9

Sunysccc.edu/music
The School of the Performing Arts at Proctors

The School of the Performing Arts at Proctors is one of the nation’s most ambitious and expansive theatrical education departments, serving over 45,000 students annually at Proctors in Schenectady and Capital Repertory Theatre in Albany, as well as in districts throughout the region.

A few of the many programs offered by the School of the Performing Arts at Proctors are Acting Academy, Acting for the Camera, Broadway Camp, Broadway Tech, C.A.S.T, High School Theatre Festival, High School Musical Theatre Awards, MasterClasses, MediaWorks, On-the-Go! in-school tours, Reel Adventures, School Day performances, Told By Us Productions and the Young Playwright Contest.

In June, The Young Adult Playwright Event at NEXT ACT! New Play Summit showcased the work of three winners from the latter competition. Also in June New York Stage Originals mounted a world premiere production of Heart of Stone, which was designed, mounted and staged with assistance from Theatre-TECH students, who learn real world technical skills from New York professionals while working in The Addy at Proctors. These students, drawn from the Schenectady City School District, participate in a unique workforce development initiative at Proctors, gathering tools to cope with employment requirements like resume writing and interviewing while receiving on-the-job education in the specialize technical requirements of theatre.

At Music Haven, Students of The School of the Performing Arts at Proctors will present “A Broadway Cabaret”—an exciting and uplifting collection of classics and current hits now gracing the Great White Way.
The 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.

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 Brett Wery, dean of the School of Music at SUNY Schenectady, and guest vocalist Mia Scirocco and will feature selections from Hamilton, A Star is Born, Disney’s Frozen, Star Wars and more.
Like the Spanish fandango, the Colombian joropo of Cimarrón is fierce, stomping and virtuosic, both on stage and on the dance floor. The band is leading a new wave of joropo with a global edge and an entirely contemporary sound. Their powerful sonic force, developed on the plains of the Orinoco River, comes from a unique blend of Andalusian, Indigenous American and African roots.

Founded by harpist Carlos “Cuco” Rojas, and featuring vocalist Anya Vedó, Cimarrón’s dazzling, exotic instrumental lineup includes cuatro, harp, maracas, Peruvian-flamenco cajón, Brazilian surdo and Afro-Colombian tambora. Dance actually serves as an important percussive component and indigenous tribal whistles never seen before outside of Latin America punctuate the group’s hypnotic, snaking rhythms.

Rojas, a folk researcher as well as musician, began his career in 1975, recording with songwriter Manuel Orozco. He studied harp with Alberto Curvelo and Enrique Samaniego, and was a member of the folkloric group accompanying Gabriel Garcia Marquez to accept his Nobel Prize in Literature in Stockholm in 1982.

Vedó, a pioneer in recio singing, a vocal style traditionally associated with Colombian and Venezuelan plainsmen, has three solo albums and joined Cimarrón in 2000.

The band’s long-awaited new disc, appropriately titled Orinoco, is an exploration of the varied influences from the Orinoco Basin with a contemporary production concept that goes from the acoustic to the electronic.

*Pop Matters* said that Cimarron’s innovation lies in “representing modern Colombianness and rendering a more idealized, rural interpretation.”

“The ensemble’s technique and arrangements are impeccable,” writes Adriane Pontecorvo, “but what sets them apart on *Orinoco* is a sense of embodiment that translates surprisingly well from the Grammy-nominated group’s live shows to their recordings. It almost feels like a live album, so responsive are the various members to each other’s cues. The percussion section features not only instruments from Colombia and its neighbors, but stomp dancing, driven forth by the perpetually moving strings of the harp, bass, and guitar-like cuatro.”

Billboard highlighted the fact that, “the 10-track set teems with thick textures of global instrumentation and a contemporary resonance of the hard-driven joropo … with the Orinoco River as center stage … and striking percussive harmony and stringed instruments such as the harp, which serve as the backbone of the album.”

The Bogota-based Cimarrón has performed in almost 30 countries, with dates at important festivals like the Smithsonian Folklife Festival, WOMEX Festival, WOMAD, LEAF Festival, Rainforest World Music Festival, Paléo Festival, Glatt & Verkehr, Festival Músicas do Mundo, Festival Rio Loco, Festival Mawazine, Rajasthan International Folk Festival, Forde International Folk Music Festival, Sfinks Mixed, Flamenco Biennale Nederland, Lotus World Music & Arts Festival and the National Cowboy Poetry Gathering.

**Sten & Maria Z.**

Longtime friends of Music Haven, guitarist/mandolinst Sten Isachsen and guitarist/composer Maria Zemantauski have delighted audiences around the globe as soloists and in various ensembles for decades. Together, this dynamic Capital Region string duo celebrate their eclectic musical tastes—fiery flamenco, classical, Latin, roots and bluegrass—to create a vibrant, rich and refreshing sound. Their rhythmically driven repertoire takes the listener on a journey of traditional classics, innovative arrangements and stunning original compositions.

**JUPITER & OKWESS**

Special Guests: Nkumu Katalay & the Lifelong Project

*SUNDAY, AUGUST 18*
Jupiter & Okwess

Jean-Pierre Bokondji, aka Jupiter, was born in Kinshasa in December 1963, three years after the Congo was given its independence. He spent a large part of his childhood and adolescence living in Dar-es-Salaam and in East Berlin, where his father worked as an attaché at the Congolese embassy. But in 1979, at the age of 17, he left East Germany, returned to Kinshasa and threw himself into another dimension, the antithesis of the life he’d known until then.

Growing up in Germany, Jupiter listened to the best American soul: James Brown, The Jackson 5, The Temptations and Kool and the Gang. Then, back in the Congo, he discovered the ultra-dominant Congolese rumba style, but also a multitude of other rhythms and modes that vegetate in the shadows of rumba, all strangely reminiscent of funk, soul and rock.

With the spark provided by this apparent complicity between Congolese traditions and Western music, Jupiter decided to create his own mode of musical expression.

He set about writing his first songs, full of lyrics that questioned the accepted history of his country and the motives of the people who ruled it. It was a time when the Congo was teetering constantly between tyranny and anarchy. Barely 18 years old, Bokondji set his sights on a career in music, to the great disappointment of his father, who was opposed to anything that might distract him from his studies. When the latter declared his intention to send his son back to Europe, Jupiter left the family home and began to live on the streets, sleeping in abandoned houses and earning a few coins as a tam-tam drum player at funerals.

That’s how he earned the status of a grade one rebel, as well as his nickname, Jupiter, which has stuck to him ever since (and is now his legal moniker).

It was around this time, at the beginning of the 80s, that he joined the band Famous Black, which later became Bongo Folk before finally settling on the name Okwess. Since then, Okwess has had many line-up changes but has always kept the same captain at the helm.

In 2013, the release of the debut album Hotel Univers gave Bokondji a certain international legitimacy as well as the opportunity to tour the world several times over. 2018’s Kin Sonic presented its own slice of life, its own bundle of thoughts and reflections, its own singularity—but also its own slice of universality, augmented by the violin of Warren Ellis and the keyboards of Blur/Gorillaz genius Damon Albarn.

With the release of the recent single “Kwe Ngiende,” Jupiter & Okwess proves again why it holds a place on Barack Obama’s playlist of favorites for 2018.

Nkumu Katalay & The Lifelong Project

Nkumu Isaac Katalay was born in Kinshasa, the capital of the Democratic Republic of Congo, where he spent half his life before moving to New York in 1996—two cities rich in culture, heritage and diversity. Music became Katalay’s path to navigate the world. It became his cornerstone, holding together disparate fragments of his identity. His Rumba Funk is influenced by Fela Kuti and the Afro Beat movement, but expressed via a Congolese perspective.
Music Haven Staff

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Wren Panzella
The Artist Behind Music Haven’s new Façade Panels

For years now, in clubs, I have been sketching performing jazz musicians, filling sketchbooks with gesture drawings of these artists making jazz. Using these drawings as a starting place I abstract from them often employing a multipoint perspective and perspectives from different moments to give visual expression to the movement and connectedness of the music.

Jazz is America’s most important contribution to international culture and it is my hope that my work contributes in some way to the appreciation of jazz.

I am interested in music of all cultures and in the human figure moving through music in dance. It is my intention in my artwork to create a figurative, sensual and visual art form.

My baseball work derives from summer nights of the New York Penn League watching short season rookie league baseball in upstate New York and western Massachusetts. Sketching these apprentice ballplayers in congenial settings such as Wahconah Park in Pittsfield, Massachusetts and Demashkie field in Oneonta, New York, I have developed a growing fascination with the visual beauty, the swift motion and complexity of this game.

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At Music Haven Concert Series

Flight of the Eagle
The History of Music Haven

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 artistic director for the 1990 series, and every one since. 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 through the 1990s expanded on the multicultural theme – “Traveling the world one concert at a time.” A few of the groups logging thousands of miles to include Schenectady: in 1992, Congolese soukous musician Kanda Bongo Man, the first artist from Africa to headline the series; in 1994, the Scottish group Wolfstone, combining bagpipes, fiddle and modern rock; in 1996, traditional Irish band, Altan, led by the ethereal voice of Mairéad Ni Mhaonaigh; in 1997, Nego Gato Afro Brazilian Ensemble; and American artists from nearly every state in 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. With support from a New York State Department of Parks 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 continued through 1998.

The “rickety” 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 Feb. 18, 1999. Work continued through the winter, into the spring and as cinder blocks went up, the eastern wall was set aside as a Wall of Support to bear 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 Music Haven has continued to define its global niche in the 2000s. Season highlights since then have included The Roches, Jake Shimabukuro, Esperanza Spalding, King Sunny Ade, Steeleye Span, Joey Alexander, Bassekou Kouyate & Ngoni Ba, Dakha Brakha, Bombino, Jerry Douglas & the Earls of Leicester, Amadou & Mariam, Yemen Blues, Septeto Santiaguero, just to name a few. “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.

Growing audiences elevated the call for improved seating and creature comfort and in July 2016, the “House and Hill” campaign was launched to supplement two Municipal Facilities Program Grants through the NYS Assembly. Echoing the unique blend of support that it took to build the stage, both the public and private sectors worked harmoniously to achieve the new goal. Gifts from the Wright Family Foundation, Neil & Jane Golub, The William G. Broughton Foundation, Carlilian Foundation’s Green Space Initiative and more than 200 neighbors and friends who dedicated seats, bricks and blocks, all 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 digital speakers.

On May 24, 2018, these improvements were dedicated and Music Haven began partnering with performing organizations across the region to broaden the scope of performances it hosts. “This venue belongs to the City, but what happens here belongs to all of us,” Golub said. “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.”

The 2018 season was honored at the inaugural Capital Region Thomas Edison (Eddie) Music Awards in April, with Music Haven receiving Concert Series of the Year, with Golub taking home Best Presenter/Promoter honors.

And the luster of this 30th Pearl anniversary season makes it clear why world-class national and international touring artists beat a path to Music Haven’s door. From Indian folk-rock to Brazilian Samba, Colombian Joropo and Congolese funk-Rhumba, the distinctive “outdoor concert hall” vibe continues to bring the rhythms, melodies, and broader cultural experiences of the world to heart of the park.

Beyond the Sunday global series, Shakespeare, Hamiltunes – an American Singalong; some horn-driven funk, a new Woodstock documentary, a symphonic pops concert, a Broadway Cabaret and a tribute to jazz saxophone legend Nick Brignola, who played the inaugural series back in 1990; add further diversity and dimension to the 2019 program.

A new concession stand, built by Habitat for Humanity of Schenectady County; and the installation of two stunning art panels by world class Castleton-based visual artist Wren Panzella; grace the heart of the park for this milestone season.
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