

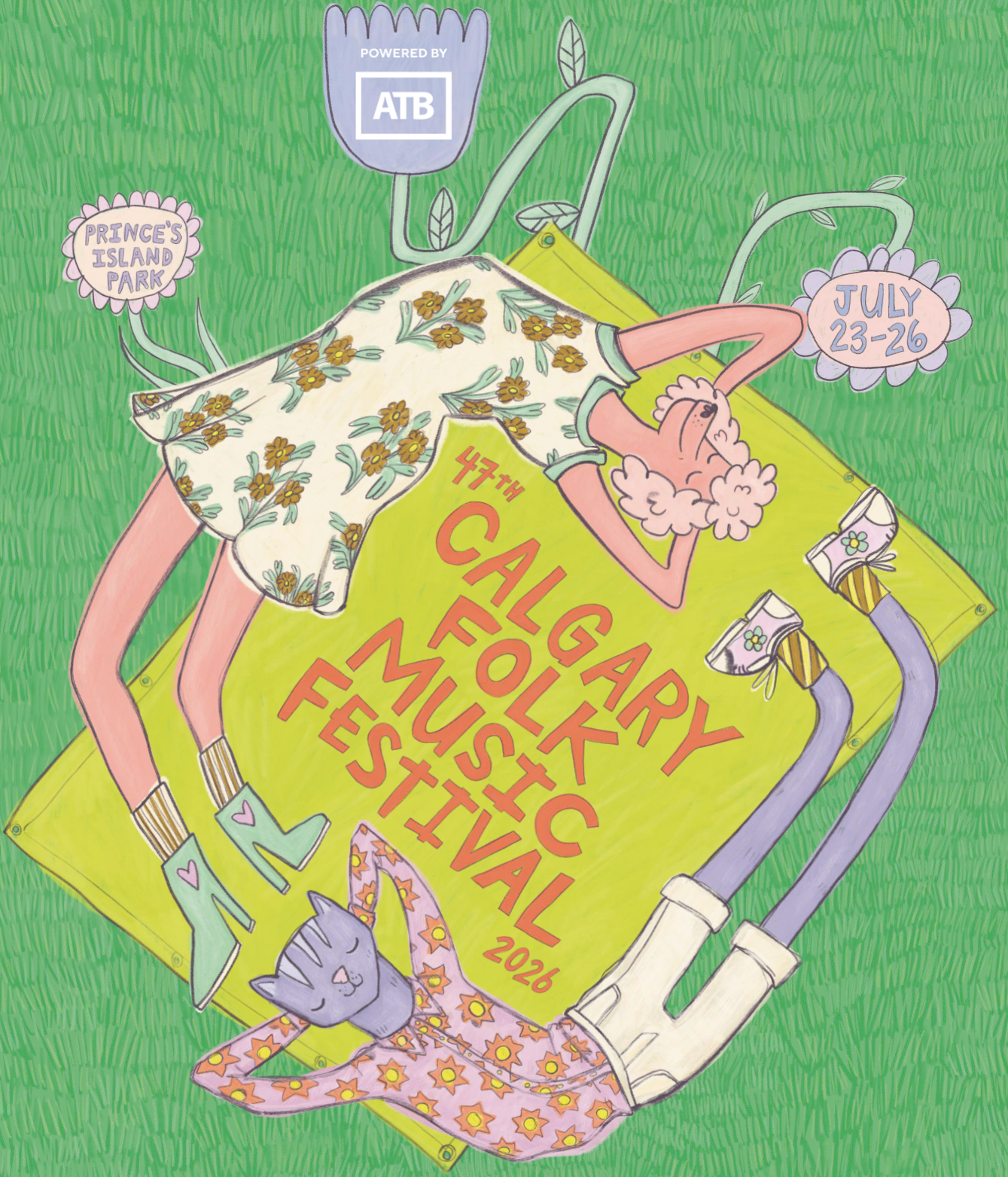
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PRINCE'S
ISLAND
PARK

JULY
23-26

47TH
CALGARY
FOLK
MUSIC
FESTIVAL
2026



OFFICIAL BEER OF THE CALGARY FOLK FESTIVAL

BORN AT CALGARY FOLK FESTIVAL




BIG ROCK
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PIONEERS OF ALBERTA BEER

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WELCOME

Greetings **4**
Thanks and sponsor information **5**
Audience services and info **6, 7**
Be festival smart/safety and security/safer spaces **7**
Bishop and McKenzie Family zone **8**
Special programming **9, 10**
Artisan market and concessions **13**
Keeping time **41**
Our environment **41**

ARTICLE

Played by Humans: Jazz is (not) Dead
by Peter Hemminger **14**

ACROSTIC

Camped out at the front gate to get a good tarp position? Got some time to creatively engage your brain? Try the Folk Fest acrostic, by Brian Hohm. **74**

THE ARTISTS

Biographies **18**

SITE MAP **40**

SCHEDULES

Evening stages **37**
Saturday daytime sessions and concerts **38**
Sunday daytime sessions and concerts **39**

BOARD

Shannon Anderson – chair
Peter May – vice-chair
Shaad Oosman – treasurer
Tyler Scollon – secretary
Catherine Barclay • Hafiz Damji
Sean Dennie • David Frid • Aliza Sarian
Kiran Setal • Lise Schultz-Hossain • Urvil Thakor

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Lena Adams – sponsorship & fundraising assistant
Sarah Agnew – resource development manager
Peter Babb – site operations assistant
Erin Burger – box office coordinator
Isabella Burton – artistic administrator
Thabo Chinake – sponsor engagement manager
Ainsley Christine – digital marketing associate
Kerry Clarke – artistic and marketing director
Beth Curry – site operations assistant
Ali Grams – box office and volunteer service assistant
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Peter Kaminski – site operations manager
Sara Leishman – executive director
Peter Moller – designer
Katie Neelin – financial director
Steve Nofall – production and backline consultant
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Sarah Olson – operations manager
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Kennedy Watt – volunteer manager

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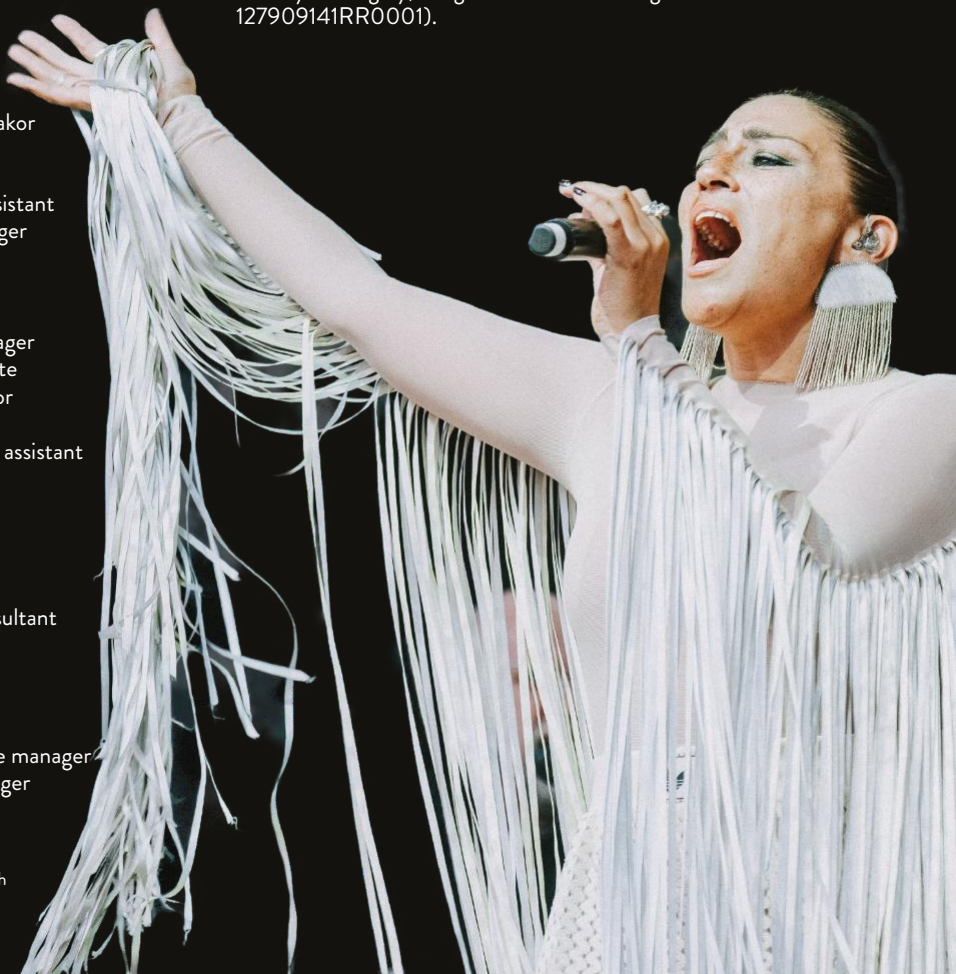
CONTACT

Phone (403) 233-0904 • calgaryfolkfest.com

The Folk Festival Society of Calgary's key strategic pillars are to: share our passion for music, maintain a vibrant and sustainable organization and foster community spirit.

In the spirit of respect, reciprocity and truth, we honour and acknowledge Moh'kinstis, and the traditional Treaty 7 territory and oral practices of the Blackfoot confederacy: Siksika, Kainai, Piikani, plus the Îyâxe Nakoda and Tsuut'ina nations and also home to the Otipemisiwak Métis. We acknowledge all nations – Indigenous and non – who live, work and play on this land, and who honour and celebrate this territory. Each year, we gather along the Bow River, known by the Stoney Nakoda people as Ijathibe Wapta and Mîni Thnî Wapta (Cold Water River). We are grateful to call Prince's Island Park and Moh'kinstis our shared home.

The Calgary Folk Music Festival is produced by the Folk Festival Society of Calgary, a registered charitable organization (#127909141RR0001).



Greetings



BOARD

L-R: Urvil Thakor, Lise Schultz-Hossain, Aliza Sarian, Peter May, Catherine Barclay, David Frid, Shannon Anderson, Shaad Oosman, Hafiz Damji, Sean Dennie, Kiran Setal • **Missing:** Tyler Scollon

Executive Director's message

Well hey there Calgary, it sure is nice to see you!

For 47 years we have celebrated music and community here on Prince's Island Park. We find ourselves in a magical bubble for four days of melodies, storytelling and connection. The chance to dance together, tarp together and find common ground in our love of music is something special.

It is through the support of all three levels of government, a folk fam of truly amazing partners, donors and volunteers that the magic is amplified. We are so thankful for their foundational support. It is also because of you, our ticket buyers, that we are almost five decades running in this community. We are Calgary's original and longest running music festival,

Chair's message

We're thrilled to present the 47th annual Calgary Folk Music Festival!

From small honourable origins in 1980, this mighty music festival has grown into an incredible feat of live musical performance spanning multiple genres and eight stages.

We invite you to revel in the magic of the island; soak up the ambiance of the mighty Bow and the peaceful lagoon, meet your neighbours, dance with strangers, explore new musical genres, laugh, savour delicious foods, support artisans in the vendor market, wander from stage to stage, celebrate and sing along to over 65 jaw dropping artists. Music has the power to bring people together, connect us and strengthen the sense of community we share.

Artistic Director's message

Over almost 5 decades, the Festival's programming has shaped and stretched the definition and boundaries of what is traditionally seen as folk. It starts with the Festival's welcoming vibe, where multi-generational folks from all walks of life and perspectives come together to enjoy their own cultural adventure in a bucolic park. Independence, innovation and collaboration are key hallmarks of our particular brand of folk.

In our world, Killer Mike is as folk as Mary Gauthier. The beautiful cultural quilt we weave is comprised of singer/songwriters and storytellers as well as traditional sounds – and their evolution – from around the globe. Stories might be delivered through the blues from Jontavious Willis and Cécile Doo-Kingué, in a hip-hop fashion like The Neighborhood Kids and Polo Sho, or through troubadours: Ireland's Joshua Burnside, reggae legend Tiken Jay Fakoly and former street performers Madalitso Band.



STAFF

L to R: (back) Peter Kaminiski, Isabella Burton, Ainsley Christine, Stephanie Travis, John Heibert, Erin Burger, Katie Neelin, Thabo Chinake, Jeff Storey, Kennedy Watt, Kerry Clarke, Sarah Agnew, Sara Leishman **(front)** Ali Grams, Olivia O'Brien, Sarah Olson **Missing:** Lena Adams, Beth Curry, Kevin Perrett, Peter Babb, Steve Nofall, Peter Moller

supporting local suppliers, vendors and artists. Not for profit, volunteer-driven music festivals are an act of city building and we are so grateful to have you city building with us.

So pull up a tarp, do a little shimmy or a shake, hug a friend, bask in the sunshine and the songs of your new favourite band. When the weekend is over, we hope you head out into the world with your heart full, but until then- we have a lot of music to revel in... all together.

Welcome back folkies.

Sara Leishman

Executive Director

The incredible staff and dedicated volunteers have left no stone unturned, every operational consideration has been thoughtfully taken care of so each of you may feel safe, included, cared for and free to simply enjoy. Their tireless altruism and hard work guarantees an amazing experience, and on behalf of the board, we wholeheartedly thank them.

If this is your first time at the festival, welcome! If you're a returning folkie, we're so happy to see you!

May your time here spark new traditions, blossoming new friendships and lasting memories.

Shannon Anderson

Board chair

Folk goes deep into cultures – whether they're jazz and world music from Adrian Younge's Jazz is Dead, Spanish traditions of Maruja Limon or North American acoustic virtuosity from Allison de Groot + Tatiana Hargreaves.

Take in your favourite artists and have your feet moved and soul warmed by new discoveries. It's all folk, and we're all folks.

Big love to you for joining us on this journey, and to all the artists for their generosity and creativity. Thanks so much to Festival staff, industry colleagues and artist representatives for their support bringing these inspiring artists to Prince's Island Park.

Kerry Clarke

Artistic and Marketing Director

Our supporters

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Audience services

SERVICES

Lifeline EMS – north east of mainstage

Located near the Lost & Found / Information tent

Lost & Found/Information – north east of mainstage

Bring your questions, feedback and comments to helpful volunteers. Lost people and items will be kept safe until claimed. Let your children know to look for this tent if they are separated from you. After the festival, please email hello@calgaryfolkfest.com with a detailed description of the item. If a match is found, we'll arrange pick-up from Festival Hall. Valuables (wallets, ID, electronics, jewelry) will be held for 30 days post-festival, while general items (clothing, water bottles, bags, etc.) will be held for 14 days post-festival.

For health, safety, and storage reasons, the following items will not be transported from Prince's Island Park to Festival Hall: Perishable food or beverages, open personal care items (lip balm, sunscreen, etc.), e-cigarettes, vapes, or cannabis products and broken or soiled items which are deemed unsafe by CFMF volunteers and/or staff.

FREE YOGA

Friday 5:45 - 7:00 pm stage 5 with Kate W. Mak

Saturday and Sunday 9:45 - 10:45 am - east mainfield

Field Law accessible seating – north edge of mainstage field

This is a sheltered seating area for those unable to sit on the grass, with wheelchair access and a great mainstage view.

CFMF's 2026 50/50 draw - sponsored by REMAX

Support the Festival and WIN BIG! 50/50 tickets will be sold all weekend, July 23 - 26 with the draw taking place on Sunday July 26th at 11:15pm. Look for our roaming volunteers in bright yellow shirts. Tickets can also be purchased from the **program book/50-50 tent near main gates** again this year. Tickets are 1 for \$10; 20 for \$20, 100 for \$50 and 400 for \$100. The winning number will be posted on the raffle page on the Calgary Folk Music Festival website.

Email agnew.sarah@calgaryfolkfest.com for prize redemption.

Bike lock-up

Park your pedals at bike lockup near the main gate.

Blackbyrd Myoozik Festival & Artist Merch tent - north/east by the artisan market

Find a diverse selection of 2026 Festival artist's music and memorabilia plus t-shirts, crew neck sweats, rain ponchos, bumper stickers, water bottles and other fabulous items.

SHOPPING AND EATING

A variety of lovely items can be found in our arts market and culinary delights on vendor alley. You can also find food vendor pop-ups at stages 4 & 5.

BARS

Check out the **Big Rock Beer Garden** for beer, cider, wine, sangria and non-alcoholic cocktails. Visit the **White Peaks Summit Bar** conveniently located at National Stage 4 and **Cottage Springs Bar** at BT's Stage 6. Remember to get your 18+ wristband for service.

RULES OF ENGAGEMENT FOR AN EXCELLENT FESTIVAL FOR ALL

The Calgary Folk Music Festival loves celebrating music, art and community. Let's all feel safe and comfortable so we can create magic together.

- Bring questions, concerns or comments to the info tent or folk buddies volunteers. Tell us what you think! Post festival, check your email and our website to give us feedback through our audience survey.
- The Folk Festival Society of Calgary is a registered charity and we greatly appreciate support. Donate online at calgaryfolkfest.com.

FFSC'S safer spaces policy and disclosure protocols

The Folk Festival Society of Calgary (FFSC) has implemented a safer spaces policy and disclosure process. We are committed to providing a supportive, non-threatening, and harassment-free space for everyone regardless of sexual orientation, gender identity, disability, physical appearance, age, language, race, ethnicity, nationality, religion, socioeconomic status or otherwise. The goal of safer spaces is to encourage all participants to work together to prevent or reduce harm, particularly for those who are often the targets of violence and harassment. Oppressive and/or abusive behaviour that makes others feel unsafe will not be tolerated.

Disclosure

Please do not hesitate to contact us, at any time, if you have been made to feel unsafe or you witness oppressive and/or abusive behaviour. If you have something to disclose, you can reach us in the following ways:



Audience services

- Visit the on-site Safer Spaces tent
- Speak to an on-site staff member or security volunteer
- Email the organisers at saferspaces@calgaryfolkfest.com
- Disclose through our online form on our 'about' or 'contact' page at calgaryfolkfest.com (you may disclose anonymously).

The Safer Spaces tent

The tent is available to all festival attendees who want to connect to community resources, find a supportive environment, provide a disclosure, or have a quiet space. The tent is open during festival opening hours and can be found near the ATB activation, east of the mainstage on the north side of the island.

BE A GOOD NEIGHBOUR

- **Take only the space you need** and share your tarp/blanket if you have extra room.
- Silence your **cell phone** ringer.
- **Take conversations away** from the seating area so other folks can hear the music.
- **Maximum tarp size** is 6' X 8'.
- **Tarp markers** are welcome, provided they don't obstruct the view.
- **Don't reserve a spot** at a daytime stage with an empty chair.
- If you are using a festival chair at any stage, **consider the view of your fellow folkies**. If it seems too tall for others to see around you, move to the back of the seating area.

DANCE!

Large dancing/standing areas are located on both sides of the mainstage. There's lots of dancing/standing room at the other six stages, too. Please don't stand on anyone's tarp during the evening mainstage. National stage 4 is a tarp-free dancing zone!

SMOKING

Smoking (including e-cigarettes) is only allowed in designated smoking areas. Leave no trace.

Chinook Cannabis consumption area

Smoking cannabis is only permitted in the cannabis consumption area (located in the designated, scrimmed area near the river by mainfield). Activated by Chinook Cannabis, this is a permitted area and is in compliance with federal regulations and municipal bylaws. This area is age restricted 18+. Alcohol consumption within the cannabis consumption area is prohibited.

PHOTOGRAPHY AND AUDIO RECORDING

Smile! You may be on camera. Our festival photographers capture great CFMF moments. The Calgary Folk Music Festival volunteer photo, video and social teams work hard all weekend to capture the event. Check out our photo album [flickr.com/photos/calgaryfolkfest](https://www.flickr.com/photos/calgaryfolkfest) and YouTube page, and follow us across all social channels [@calgaryfolkfest](https://twitter.com/calgaryfolkfest). You may see your friends and family and yourself!

Festival patrons are welcome to take cellular devices, point-and-shoot, film and instant film photos throughout the event. Be sure to tag us at your leisure! However, we urge all attendees to

leave DSLR, mirrorless, zoom lenses and any full-frame or crop sensor digital cameras at home.

Hobbyists and birders take note! As per the ticketing agreement, only approved/accredited photographers and videographers are permitted to take professional quality images. The festival reserves the right to determine what photography and photographs are deemed professional. People may be asked by security, volunteers, and/or staff to put away any camera as defined above for the duration of the festival, and anyone who persists may be asked to leave the festival. We may ask you to remove your photos from any public-facing social media platforms, websites and publications at our discretion.

BE FESTIVAL SMART!

- **Wear sunscreen**, a hat, and take breaks from the sun.
- **Hydrate often** by drinking water, juice, or electrolyte drinks. Alcohol and caffeine will dehydrate you! **Free water refill stations** are located throughout the site.
- **Ear plugs** are available in both the safer spaces and info tents.
- **Don't mix drugs or party alone!** Taking more than one drug at a time (including alcohol) can be dangerous. Let friends know what you took so they can look out for you and tell medics if necessary. If you feel unsafe or see something that makes you uncomfortable (ie: harassment or extreme intoxication), **talk to a Folk Festival security volunteer** (wearing a red shirt).
- **If you plan to party, have a plan for getting home.** Choose a designated driver. Ask for help getting a taxi or bus. Don't drive under the influence!
- **Plan ahead:** Walk, take the bus, C-Train, or ride your bike and lock it at the self-serve bike racks.

SAFETY AND SECURITY

Pick a group muster point; a place off-site that your group will meet if separated in an emergency situation. Safety/security volunteers in RED shirts are available to help you.

In the event of...

- **extreme weather** (high winds, lightning, hail, heavy rain, fire) – stay clear of treed areas, find your group, get your gear together
- **a medical emergency** – advise the nearest security volunteer. **DO NOT** call an ambulance
- **an evacuation** – stay calm, move toward the emergency exits and follow the instructions of the security volunteers. **Children that are separated from their parents during an evacuation will be taken to the Westin hotel.**
- **an altercation** – stay clear of the situation, remain calm, report to a security volunteer





Photograph, Lisa Amos

Saturday and Sunday, July 26 and 27 11:00 am – 5:00 pm • Located at the Island's east end, near the playground

Unleash your creative spirit and engage your senses as families play together, enjoy hands-on activities and see wonderful performers. Here are some highlights:

Activities – Have fun with the large parachute game, play with bubbles and engage in games.

The Sprawl's Pop-Up Press

Swing by to print on a vintage tabletop printing press and/or make your own zine(s)! The Sprawl's pop-up press is an experiment in local comics journalism, letterpress printing and human encounter. In our increasingly digital world, The Sprawl stubbornly insists on putting words and pictures on paper to tell curiosity-driven stories about Calgary, inviting others to do the same. They bring the paper and ink, you bring the creativity. No one is too young or too old to join in!

Experience the analog joy of letterpress and print a piece of Calgary history by hand! The Sprawl's pop-up press is a vintage printing press on wheels—a 1967 Kelsey Excelsior platen press mounted into a cargo e-trike. It's a family-friendly activation and an ongoing experiment in community engagement. Learn about Calgary's past and experience firsthand how journalism—and everything else, including books—used to be printed.

LOUD Art Society

LOUD (Let Optimism Unleash Dreams) Art Society is a nonprofit organization enhancing mental health through art and creative practices. LOUD Art Society (LAS) was founded in 2015 with a clear purpose: to make art accessible as a tool for mental wellbeing, emotional resilience, and community connection. Initially focused on public art education and creative workshops, LAS has evolved over the past decade into a community-based mental wellbeing organization, integrating therapeutic arts, mindfulness, and inclusive creative practices. LAS offers therapeutic art programs, workshops, individual sessions and community projects. www.loudartsociety.com

PERFORMANCES • Talk Tent



Par de Dos

You may recall the innovative post-folk Mexican band BuenRostro from their theatrical border-transcending shows fusing Mexican cultures and sounds at recent Canadian festivals, including the Calgary Folk Music Festival. It was a wonderful celebration of Mexican roots that also addressed environmental and social awareness.

The trio PAR DE DOS happens to be the husband-and-wife leaders of BuenRostro, along with their son, returning to entertain families. It's a joyous, playful and interactive reflection of Latin American identity through "con-cierto desorden" (some mess, clutter). Blending live music, clown theatre and participatory games, they invite audiences to sing, dance and rediscover the freedom of collective play. It's a sensory journey through diverse sounds and rhythms of Latin America as music intertwines with poetry, humour and movement, revealing the beauty of the region's cultures and languages.



Superfun

In celebration of the childhood years as a full-on, multi-sensory experience with much time spent in the pursuit of pure, unadulterated fun, Canadian children's folk/roots music innovator James Culleton brings his project Superfun. It's a multi-sensory experience for the ears, eyes, mind, and heart with songs about science, outer space, frogs, eggs, dinosaurs, how to make art and how to make music.

Superfun roars out of the backyard gate with songs that set the garage rockin' tone for the ultimate, all-day play date. With joyfully raucous guitar work from revered Winnipeg guitarist/producer Grant Siemens (Corb Lund, Del Barber) Superfun cranks the volume all the way up to the top on playtime, bringing the joy of jumping into playing and creating without inhibitions, like most kids do.

SCHEDULE

SATURDAY JULY 25

11:00 - 11:40 am **Par de Dos** • 11:50 - 12:30 **Superfun**

SUNDAY JULY 26

11:00 - 11:40 am **Par de Dos** • 11:50 - 12:30 **Superfun**



Special programming

TALK TENT

Saturday and Sunday July 25 and 26, 1:30– 5:30 pm

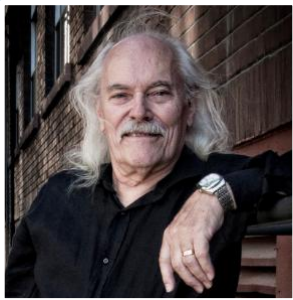
Located at the Island's east end, near the playground

Special programming animates this cool space, providing a fun, shaded tent alternative to the festival's other enticing offerings. Hear tales from festival artists at industry insider Richard Flohil's War Stories music panel, join in a hip hop gathering at the Tribe Artist Society's Cypher and participate in the topical, engaging Human Interest panel.



Human Interest with Col Cseke

Col is the Artistic & Executive Director of Inside Out Theatre, a deaf, disabled, and mad theatre company. He also spearheads non-fiction storytelling projects under the banner Field Work, which includes favourite past projects: the documentary play *Parts & Labour*, around the intense world of temporary foreign workers and meat packing in Alberta; *In The Wake*, with the Downstage Creation Ensemble, which tells an epic tale of climate change on a tiny platform; and *The Magpie Treasure Talks*, which presents expert talks on unexpected topics by homeless Calgarians. Human Interest is a pop-up talk show packed with comedy, interviews, games and more where host Cseke welcomes compelling Calgarians to the stage to poke fun at the news and revel in all the interesting humans that can make our city both fascinating and infuriating.



Richard Flohil's War Stories reveal the road life and work practices of musicians. His panels feature festival artists illuminating their tour stories.

Toronto-based writer, publicist, editor, artist manager and concert promoter Richard Flohil remains vibrant and vertical despite his great age. He went to his first festival in 1965 and has been to more than 300 festivals around the world since. His background and abiding love of music make him an engaging interviewer who gets deep into artists' music, history and stories.



Tribe Artist Society Cypher, hosted by Real Nasty Medicine

Indigenous-led Hip Hop and arts organization Tribe Artist Society's mission is to help artists become their most powerful selves by providing access to Indigenous-friendly artistic spaces, education, coaching and mentorship. They create sober spaces where hip hop, art, and Indigenous culture live; tools to bring people of all nationalities together in the spirit of reconciliation and unity. Real Nasty Medicine is the Tribe Artist Society's affiliate supergroup with the combined powers of the Nastiest of Gs, the one and only Nasty G, with the Queen of hip hop medicine, MC & DJ GoodMedicine. The Cypher is a community gathering of improvised and written musical connections including rapping, singing, breaking and live deejays. Each person takes turns on the mic or in the middle of the dance circle to showcase what they are feeling and want to share through their moves and/or words. Everyone is welcome in the Cypher, including first timers :)

TALK TENT SCHEDULE

SATURDAY JULY 25

1:35 - 2:40 pm **Richard Flohil's War Stories** with Catherine MacClellan, Marty Stuart, The Pairs and Mike Stack

2:50 - 3:50 pm **Human Interest** with Col Cseke

4:05 - 5:30 pm **Tribe Artist Society's Cypher**

SUNDAY JULY 26

1:35 - 2:40 pm **Richard Flohil's War Stories** with Julian Taylor, Cécile Doo-Kingué, and DUG

2:50 - 3:50 pm **Human Interest** with Col Cseke

4:05 - 5:30 pm **Tribe Artist Society's Cypher**



Special Programming / Activations

VISIT THESE FUN AND FRIENDLY FESTIVAL SITES FOR FOOD, DRINK, INFORMATION AND FUN!

Presenting sponsor ATB is back to surprise and delight. Visit them at the ATB patio at the north end of the main stage! This activation will include a public-facing area with general seating, a water station, small performance stage with pop-up tenting and oversized lantern-inspired art pieces. There will also be a separate pre-booked patio area for ATB clients and contest winners, situated on an elevated deck with a branded truss structure. This area will include seating and a bar kiosk (open each evening from 5pm - headliner start time) with free ticketed food and beverage giveaways, and a swag display with take home giveaway items.

Don't forget to safely enjoy a beverage or two, lovingly and locally crafted right here in our backyard. **Big Rock Brewery** is back as our beer gardens sponsor. Check out their service locations around the island including the **White Peaks Summit Bar** located at National Stage 4 and **Cottage Springs Bar** at BT's Stage 6.

AGLC's CannabisSense program invites you to their "hot seat" activation to test your cannabis *High-Q*. This is your chance to win some prizes in a fast-paced cannabis-themed game show! This activation is only for those aged 18+

Craving a healthy and delicious snack while you're enjoying the weekend musical offerings at **Community Natural Foods Stage 5**? Look for their **CNF Bodega** for fresh and wholesome treats including fresh fruit and freshly baked cookies! You can also grab cold brew coffee and cookies at the **Needs Must tent** located on the hill across from the **National Stage 4**.

Got Milk? The **Dairy Farmers of Canada** do and are back with their Milk Bar located within vendor alley. Stop by for free milkshakes made with quality Canadian milk, play mini games, learn about dairy farming, and win fun prizes along the way!

Retail Therapy!

Camp Brand Goods, Banff Sunshine Village and Element's Inc will have activations along the path from the main gate to the playground/**Community Natural Food's Stage 5** where you can browse their offerings and play a fun game or two!

Cool down with a yummy treat as **Village Ice Cream** joins us on site for their first year at the festival! They can be found in vendor alley. Serves up!

We are excited to continue our partnership with **Routine Natural Beauty** as our eco program sponsor! Visit their retail activation located on the main field and keep an eye out for their Scent Tellers roaming the grounds ready to tell your aromatic fortune. They have also graciously donated soap in all the dispensers on island and the green tents at our volunteer waste diversion sites. Do you recognise any of the fun song quotes?



Photograph, Lucia Juliao

Special thank you to our incredible 2025 donors. We appreciate your generosity & support!

Adrienne Lem, Alan Chu, Aliza Sarian, Aman and Lyndee Adatia, Amber Kyliuk, **Andrew and Janice MacPherson**, Anne Green, Anonymous, Aurica Bondoc, Baytex Energy Corp, **Be Well Foundation ♥ In Memory of Dr. Paula Fayerman ♥**, **Bonnie Pfeifer**, Brenda Erskine, **Brian and Brenda Lenzin**, **Brian Mills and Susan Tyrell**, Brian Pincott, Brian Woods, Brigitte von Rothemburg, Bruce Evans, **Byron Edwards**, **Caitlin Gallichan-Lowe**, Chad Saunders, Chris Annand, Chris and Lesley Oliphant, **Corrine Beckner**, **Darrah Hadden ♥ In Memory of Maria Valdez ♥**, **David Frid**, **David Markham**, David Severson, Dwain Babiak, Elise Vogels, Erika Dempsey, Erin Hulme, Eugene Miles, **Gary Holmes and Anne Reeckmann**, Gary Sutherland, **Gavin Jones**, Glenn A Stevenson, **Grant Burns and Jacquie Moore**, Hai Chau Johnston, **Heather and Ian Campbell**, **Heather Matsune**, Holger Petersen, **Ian Hawkins**, Inese Clark, Ingrid and Andrew Mosker, Jacqueline Bell, Jaime Muneoka, **James Jennings**, Janeen Scott, Jay Drew, **Jeff Deere**, **Jessica Wilson**, Jim Rea, Joan Martin, Joanna Barstad, John (Jay) Nelson, **John Manzo**, Jon Dudley, Jory Kinjo, Judy Todd, Kathleen Wilmot, Kathryn Fraser, Katie Harse, Kent and Kathy Milani, **Kerry Clarke**, Kevan King, **Kevin Spence**, Kirsten Broughton, Lana Lovo, **Lara Tierney**, Leanne Marcus, **Leigh McLachlan**, Ies siemieniuk, Lise Schultz-Hossain, Lisha Hassanali and Sharanpal Ruprai, Lucy Nissen, Lynn Moen and Steve Schroeder, Mandy Theriault In Honour of Joosh's Birthday, **Mark Teare and Irene de Bruin**, **Martha Wilmot**, Mary Lynne Bryan, **Matt and Christina Caddel**, Matthew Jackson, Matthew Lund, Mike Dever, Monique Minvielle, Natasha Komery, Pamela Malec, Pat Ruby, Patricia Oxendale, Patricia Thille, Peter May, Phillip Hoffmann In Honour of Kerry Clarke, **Oliphant Wealth Management**, **Rebecca Dunlop**, Rob Pritchard & Dorte Damgaard-Iversen, Ron Grams, Ron Sparrow, Sandy Menzies, **Sara Leishman**, Sarah Agnew, **Sarah Graham**, **Scott Hendrick**, Sean Dennie, **Shaad Oosman**, Shane Kroetsch, Shanne Matthews, Shannon Anderson, Shelley Youngblut, **Sheree Boyer**, **Shirley Winlaw-Tierney**, Souleymane Seck, Stephanie Krahn, **Stephanie and Tom Mok**, Steve Eichler, Sue Harris, **Terry and Becky Rock**, **The Auxilium Foundation**, **The Dogfather**, **The Michelle O'Reilly Foundation ♥ In Memory of Michelle O'Reilly ♥**, Tim Neis, Tom Champ, Tom Coxworth, **Tom and Susan Emerson**, Trace Associates Inc., Tyler Scollon, **Tyler Yates**, **Vincent Chahley**, **Virginia Smale**, Wayne Lui

Donations to the society received between January 01, 2025 - December 31, 2025

Names highlighted in bold signify CFMF's major and monthly donors



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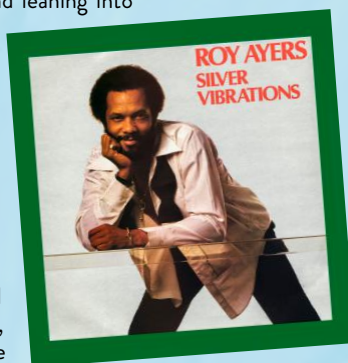


Crate-digging is often viewed as a sort of musical archaeology. It's a romantic image: DJs as ersatz Indiana Joneses rescuing the relics of decades past through their musical tomb-raiding, record collectors sifting through endless dust-covered dollar bins in search of rare grooves and forgotten hooks. There's even an ever-growing ecosystem of reissue labels with names like Finders Keepers and Death Is Not the End leaning into that image—and sharing some incredible music in the process.

With its tongue-in-cheek name and a roster of '60s and '70s jazz legends Tony Allen, Roy Ayers, Lonnie Liston Smith, and Garry Bartz in its catalogue, you'd be forgiven for assuming Jazz Is Dead is another in that lineage. But the LA-based label is doing something more ambitious, and arguably more important.

Run by co-founders Adrian Younge, Ali Shaheed Muhammad, Andrew Lojero, and Adam Block, JID's approach does start from the same impulse as the reissue labels: the drive to expose under-appreciated global music to new audiences. Where they differ is in understanding that the real treasure behind a classic album is the artist, not the artefact. A record crate isn't a mausoleum; it's part of an ongoing conversation. And in that way, it can act as an invitation—to seek out, connect, and collaborate with your idols while you still can.

"A lot of kids today never knew about Roy Ayers or Lonnie Liston Smith," explains Younge. "The reason why I know about them is because hip hop sampled them and hip hop continues to light a torch — the producers light a torch to these people. What Jazz Is Dead has done is essentially take that a step further, where we're teaching people about who these cats are. We're recording new music with them. And moreover, we're developing deep connections with people that changed our world with sound."



Making those connections didn't happen overnight. For three years before its first release as a label, Jazz Is Dead was a combination of concert series and street art project aimed at "getting an idea off the ground and testing as many waters as we could with it," in Lojero's words. During those early days, the project's name was a blessing and a curse, instantly attention-grabbing but also open to misinterpretation.

"When you have a name like Jazz Is Dead," Younge says, "you're sticking your middle finger at everybody and you're seeing who views the middle finger as a hug or views the middle finger as a middle finger." Some people would instantly understand the intent and enthusiastically get on board. Others were like "a stray animal knowing that you're trying to give them food," hesitant to sign on until they were sure of the project's motivations.

But to anyone paying attention, the work ethic and sincerity behind the project soon became abundantly clear. As they strengthened their relationships with the artists (or "maestros" as Lojero affectionately refers to them), the project became less about music and more about community—or really, a reminder that the two are ultimately the same thing.

"We looked at this as a living breathing record label," Lojero adds, "but also a real snapshot into these maestros, with the intention of helping them say a little bit more in their conversation and gracefully being added to a small footnote in their conversation. All of those things kind of culminate to create the perfect storm for Jazz Is Dead."

Younge is a musician as well as composer and producer whose work ranges from scores for Marvel series to tracks for hip hop royalty Wu-Tang Clan and Jay-Z, to solo albums steeped in psychedelic soul and, more recently, Brazilian popular music. What ties those strands together is his commitment to a highly

specific vision of music's golden age—which he has pinned down to the stretch from 1968 to 1973.

His Linear Labs recording studio is somewhere between a shrine and a portal to that period, an entirely analogue assemblage of magnetic tape, tube amps, vintage instruments, and other era-appropriate tools “for those seeking to synthesize the sonic landscapes of yesterday, for tomorrow,” as the studio’s promo material puts it. It is, in other words, a natural home for JID’s maestros, whose careers stretch back to when those technologies were cutting-edge.

“I didn’t want to have a new jazz label sounding like people recording to ProTools, because it doesn’t sound the same,” Younge says. “It actually doesn’t. Trust me, if there was a way to use a computer and have it sound like this studio, I would do that. But the thing is that if you’re recording a Marvin Gaye *What’s Going On* album right now to ProTools and plugins, it’s not going to sound the same.”

Not that the goal is to emulate that period perfectly. Younge dislikes digital recordings, but he still listens to music with a crate-digger’s ear and a constant drive to learn. The result is a recording catalogue that’s clearly rooted in the sounds of decades past, but also immediate and accessible in a way that wouldn’t be possible with a complete commitment to nostalgia.

“If you put on a Jazz Is Dead record or a Linear Labs record from our label, it will sound like nothing else that’s recorded today,” he continues. “It’s a very specific perspective that’s provided to us through the hindsight of hip hop, recording these records that sounded a certain way and breaking down the chemistry behind those records and applying that chemistry to modern ears.”

Given the breadth of their catalogue—27 albums, from artists

spanning multiple continents—and the consistency of its quality, it’s easy to forget that JID the label has only been around for six years. It becomes even more impressive when you realize that Younge produces and plays on all of those releases, with Muhammad (best known as a co-founder of A Tribe Called Quest) joining on the majority.

Head-turning as that output is, it’s what happens when you build a label on hard work and mutual inspiration. For the team behind JID, each recording session is an opportunity to learn from their musical heroes, connecting to them as creative partners instead of the sources of samples. And in return, the maestros sound equally inspired, performing with a clarity and energy that’s impossible to ignore.

Speaking to Younge and Lojero, it’s obvious that JID is so much more than a job to them—it’s a labour of love, a community of practice, and an opportunity to live out a philosophy that puts the human and the hand-made at the centre of everything. And despite the heavy hitters they’ve already worked with and the reputation the project has already built in the near-decade since it was first conceived, what’s most clear is that this is only the beginning.

“Jazz Is Dead is literally our lifestyle,” Younge says. “We do this every single day. So this encapsulates us digging through records, us telling stories, us recording music, us creating content, just telling stories of the people that we love”

“To be honest with you, we could have the same conversation 10 years from now and we would have done so many other things and hopefully we have more money in our pockets from this stuff and we’ll say it still seems new. Because we’re just doing it every day.”

– Peter Hemminger

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Adrian Quesada's Trio Asesino • Austin, TX

You might know Texas-born Adrian Quesada from any of his 150+ music producer credits or as co-founder and guitarist for the high-energy funk rock group, Grupo Fantasma, who were 2011's Best Latin Rock or Alternative Album Grammy winners. Or perhaps as the 2025 Oscar winner for Best Original Song for co-writing and singing "Like a Bird" for the prison drama Sing Sing. Maybe as guitarist/producer and one half of psychedelic-retro-funk powerhouse Black Pumas. Then there are his collaborations with Prince and los Lobos. No biggie. YES BIGGIE, PEOPLE!

Adrian Quesada is an American treasure who's been making music since he picked up a guitar at 13, ten minutes across the border from his grandmother's house in Mexico.

Flamenco and classical etudes were replaced with rock, funk and soul once he got to high school, preparing Adrian for his decades-long, storied musical journey. Quesada brings to Calgary his newest project, Trio Asesino: soulful, phantasmagorical forays into 1960s and '70s Latin sounds that echo heartache and longing, passion and flare, the occasional wah-wah pedal, cavernous reverb and flourishes of Hammond B3 organ. Groovy, dreamy, fall-asleep-in-the-desert fare.

CV



Fri. 7:25 - 8:35 pm concert - stage 4
Sat. 10:45 am - noon session - stage 5
Sat. 6:35 - 7:30 pm concert - mainstage
Sun. 11:00 am - 12:15 pm session - stage 4
Sun. 3:20 - 4:30 PM session - stage 3

Adrian Young presents Jazz Is Dead feat. Ronnie Laws, Carlos Dafe + Ala.Ni

• Toronto, ON

Digital perfection has its place in music production, but it's not for Adrian Young. The self-taught producer and composer is enthralled with all things analog, preferring the controlled chaos of live musicians and vintage equipment to the fine-tuned, frictionless sheen of a modern studio. Whether making music for himself, creating tracks for hip hop royalty from the Wu-Tang Clan to Jay-Z to Kendrick Lamar, or scoring series like Marvel's Luke Cage, his production is instantly recognizable: rich, raw, and deeply soulful.

Inspired by crate-digging culture, Young sought to take things a step further with the Jazz Is Dead series, finding the sources of the samples that laid the foundations for hip hop and putting them back in the spotlight. Co-founded with musical kindred spirit Ali Shaheed Muhammad (A Tribe Called Quest), JID is a record label, a live music project, and an ironic statement of purpose for a project that's all about living history: celebrating musical heroes by drawing out the finest performances of their careers.

Already 27 albums deep since its founding in 2020, JID's artist roster is, frankly, absurd. The touring lineup is just a taste: Saxophonist Ronnie Laws, whose inventive, non-traditional fusion had him work with Jazz Crusaders and Hugh Masakela plus a stint in soul group Earth, Wind and Fire; Carlos Dafe, Brazil's "Prince of Soul" whose 1977 debut helped define Black Brazilian music; and adventurous London-based vocalist Ala.ni. Any one of them would be worthy of taking centre stage at the festival. Together with Young, more than a performance: it's a musical celebration of life.

PH

Ahmed Moneka

● Toronto, ON

Multitalented doesn't begin to describe Ahmed Moneka's artistic reach. He's a Renaissance man of the arts world. Moneka arrived in Toronto as a refugee from Iraq after appearing in a film about gay rights. He's established himself in the Canadian theater community as an actor and writer, including helping to write the 2026 musical production *It's a Good Life If You Don't Weaken* with members of the Tragically Hip. Meanwhile, his interest in music is far more than a hobby. His sophomore album *Kanzafula* earned a Juno nod last year.

Moneka grew up in Baghdad and his music draws on his Afro Sufi heritage providing a dizzying array of influences including jazz, funk and soul infused with African grooves and Arabic folk melodies. He leads an all-star global ensemble that has performed across North and South America as well as tours in Africa and Asia.

Given his theatrical pedigree, it's not surprising that his songs come with cinematic imagery to go with his simple but evocative melodies. Moneka offers a joyful and transcendent sound that will surely bring festival audiences to their feet, smiling almost as much as he does as they embrace the grooves.

SM



Fri. 4:00 - 4:45 pm concert - stage 6
Sat. 10:45 am - noon session - stage 5 • Sat. 4:10 - 5:30 pm session - stage 6
Sun. 1:35 - 2:50 pm session - stage 2

Allison de Groot & Tatiana Hargreaves

● Winnipeg, MB/Durham, NC

In the 19th century, banjo and fiddle duos were the equivalent of today's two turntables and a microphone – when pickers appeared, a party inevitably broke out. Back then, Allison De Groot and Tatiana Hargreaves would have fit right in, and they fit in right now as sustainers of the old-time string band tradition while adding their own modern spin. Their musical chops are widely documented. Winnipeg's de Groot has been hailed as one of the best clawhammer style banjo players around joining an elite group of innovative pickers as evidenced by her winning the prestigious Steve Martin Banjo Prize. On the fiddle side, when Tatiana Hargreaves isn't teaching bluegrass at the University of North Carolina, she takes the stage with Dave Rawlings and Gillian Welch and a host of other Americana greats. These two mighty players are equally comfortable in a variety of genres – bluegrass, old-time, folk, Celtic jigs and new improvised jamgrass rave ups. Their decision to join forces has resulted in two albums that have garnered folk, bluegrass and Americana award nominations and wins on both sides of the Canada/U.S. border. The acoustic music intelligentsia has embraced them as keepers of the flame of old-time music and as a musical force adding new spark. Ten strings and two voices, play new and old music that's bursting with goosebump-raising banjo and fiddle energy.

ER



Sat. 10:30 - 11:40 am session - stage 1 • Sat. 3:20 - 4:30 pm session - stage 3
Sun. 12:30 - 12:15 pm concert - stage 6 • Sun. 3:20 - 4:30 pm session - stage 5



Bia Ferreira • Brazil

You might not understand the words unless you speak Portuguese, but you will embrace the music. Whether it features acute rat-a-tat rap, or channels an underground lounge where luscious ballads caress folks pondering love and politics, Bia Ferreira's music jolts and delights.

The songs highlight Ferreira's profound musical knowledge earned in piano lessons at age three, singing in the choir at her parents' missionary church, and studying at the Brazilian Music Conservatory where she learned dozens of instruments. They are equally informed by the songwriter's life journey as a Black woman whose first song (written when she was 12) asked God to not make her a lesbian, and who hitchhiked as a young adult, busking and learning to play guitar one-handed to attract more onlookers.

As a teenager in 2011, she composed future hit "Cota Não É Esmola" (quotas are not alms) regarding racial allotments in university entrance exams; the song later became mandatory study material for some university entrance exams. Her first release was a 2018 live album; 2019's *Igreja Lesbiteriana, Um Chamado*, celebrated the "Lesbyterian Church," a place where rainbow citizens are embraced.

While she claims her music is made to create discomfort with the status quo, recent songs highlight tenderness as a revolutionary tool. Beware, for these clandestine melodies wrapped around not so secretive messages have also been known to create euphoria.

MLW

Fri. 4:25 - 5:40 pm session - stage 4
Sat. 11:00 am - 12:15 pm session - stage 4
Sat. 3:05 - 3:50 pm concert - stage 4
Sun. 3:20 - 4:30 pm session - stage 3



Caamaño & Ameixeiras • Spain

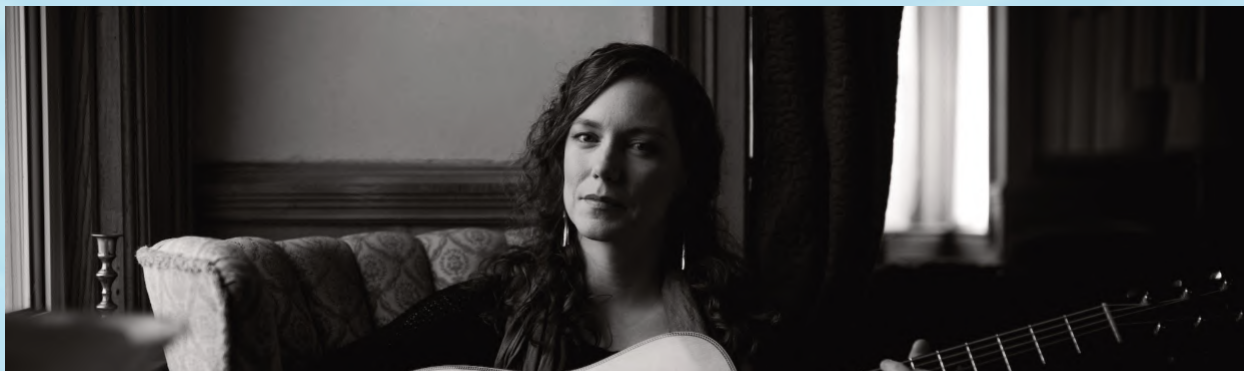
The inspiration for Caamaño & Amexerias' music is inextricably linked to the culture of their home Galicia, a lush rainy mountainous area of northern Spain which stands apart as a crossroads of Celtic, Balkan, Basque and Spanish traditions, including the Galician language – more like Portuguese than Spanish. Caamaño & Ameixeiras have been around as an accordion and fiddle duo since 2018 but their devotion to Galician music as individuals began when they were children. Sabela Caamaño picked up the accordion at seven. Antía Ameixeiras took up the violin at five. Their young lives were steeped in music, assimilating Galician traditions through their academic studies and a series of collaborations with the crème de la crème of fellow Galician virtuosos.

Eventually they found each other and fused their talents as a duo, releasing their first ground-breaking and award-winning album *Aíre!* in 2021 and a second in 2023 – *Quitar o aire*.

Both comprised instrumental pyrotechnics with occasional energetic and sometimes ethereal vocal harmonies. Indeed, the music of Caamaño & Ameixeiras reflects the signature Galician mishmash of traditions while shaking things up with a Basque spin on a Bulgarian tune. They even inject a western pop theme or two because, well, why not? Caamaño & Amexerias manifest a vibrant musical universe where the old ways are also the new ways.

ER

Sat. 12:30 - 1:15 pm concert - stage 4
Sat. 3:20 - 4:30 pm session - stage 3
Sun. 1:00 - 2:10 pm session - stage 1
Sun. 3:20 - 4:30 pm session - stage 5



Fri. 3:00 - 3:45 pm concert - stage 6
Sat. 10:30 - 11:40 am session - stage 1 • Sat. 3:20 - 4:30 pm session - stage 1

Catherine MacLellan • Summerside, PEI

Like so many Canadian folk musicians, MacLellan's songcraft is heavily rooted in place. And when home is Prince Edward Island, you're sure to have a few hallmarks: gently picked acoustic guitar, intricate songs that drift from love to hurt to love again, and a sweet voice with that strong bit of saltiness carried over by the wind.

MacLellan has been at it for more than two decades, picking up a Roots category Juno statuette in 2015 and a handful of East Coast Music Awards along the way. She's also dedicated herself to shining a light on her folk-legend father Gene MacLellan's legacy by creating a documentary and stage show about his music and mental health struggles that stole Gene from the world in her teens. In addition, she regularly performs that substitute Canadian anthem he penned, "Snowbird."

After going six years without recording new music – since 2019's haunting, windswept *Coyote* – she marked International Day for the Elimination of Violence Against Women with a new single "Mary Ann," the true story of an Islander murdered by a rapist who'd attacked one of her 11 children. "Set his sights on your eldest girl / He wouldn't take no, then he took your whole world." Whether she's recreating one of her dad's compositions on piano or strumming out her own lyrical poetry, Catherine MacLellan's voice will always find a way to leave the stage – sometimes wafting, sometimes flowing – straight into your mainland heart.

JM

Cécile Doo-Kingué

• Montreal, QC

Cameroonian descendant Cécile Doo-Kingué was born and raised in New York City and has for decades been an adopted Montrealer. Shaped by her peripatetic and richly diverse background, she weaves blues, soul, chanson and African rhythms into a mélange that bonds her deep reverence for roots and blues traditions with a current, fearless perspective on the world.

Considered one of Canada's most electrifying and versatile guitarists, Doo-Kingué is also a singer-songwriter and composer whose deep, expressive voice draws audiences in with songs that balance emotional honesty, groove and lyrical depth.

"It's important to put a good, strong message out there," she says. "All the big movements towards social justice, towards equality, have been aided by art and artists, because we have people's ears and eyes and souls in a way that politicians don't have. And when you see how low the bar of human decency has been dropped, now, more than ever, they need us to be part of the mobilization to bring some dignity back to our species."

On stage, she is a magnetic presence; an irresistible combination of warmth and emotional charge, inviting audiences into a musical journey that is raw, deep and unforgettable.

SS



Fri. 4:25 - 5:40 pm session - stage 4
Sat. 11:00 am - 12:15 pm session - stage 4
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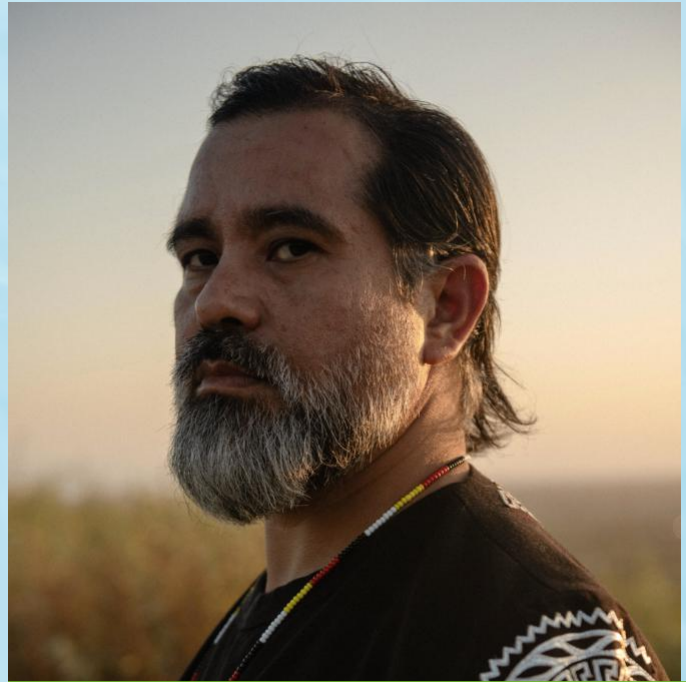
• San Diego, CA

In a career spanning nearly three decades, Cochemea Gastelum has worked with an enviable list of legends. His saxophonic skills have contributed to recordings and live performances with Sharon Jones, The Roots, David Byrne, Run the Jewels, Quincy Jones and Amy Winehouse, to name a scant few — safe to say, if you have even a passing interest in all things soulful, you’ve heard his handiwork.

As widely as his contributions have ranged, it wasn’t until the release of 2019’s *All My Relations* that Cochemea truly found his voice. Still steeped in the funk that formed the foundations of his career as a collaborator, *Relations* aimed for something deeper, digging into his Yaqui/Yoeme Indigenous heritage for inspiration. Incorporating spiritual jazz and ancient rhythms into its intricate compositions, the album announced Cochemea as not just an ace session man, but a musical force to be reckoned with.

The story that began with *Relations* has since expanded into a trilogy, with 2021’s Vol. II: *Baca Sewa* and last year’s Vol. III: *Ancestros Futuros* seeking new connections between cultural heritage, modern composition and danceable grooves. At times finding transcendence by way of polyrhythm, at others tracing the border between melancholy and defiance, Cochemea’s music is a way of grappling with a history that’s too complex to contain in words — and having a good time while doing it.

PH



Fri. 6:30 - 7:25 pm concert - mainstage
Sat. 10:45 am - noon session - stage 5
Sat. 12:55 - 2:05 pm - stage 3



Sun. 4:10 - 5:30 pm session - stage 4 • Sun. 9:05 - 10:15 pm concert - mainstage

Corb Lund • Lethbridge, AB

For all his upbeat drinkin’ and rodeoin’ songs that invite folks to dismiss their woes and sing along, Alberta memory keeper Corb Lund’s music is most extraordinary when it embraces tensions. Range-raised Lund, who has earned 11 Canadian Country Music Awards and a Juno during his 30-year solo career (overlapping his time in punk-metal-country cult band the Smalls), thrives on dichotomy.

His audience is an unlikely mix of hip city dwellers and ranchers and roughnecks smooshed together on dance floors. His beliefs don’t really fit into left or right, thus bringing together disparate listeners who might have been spitting on social media moments before the first notes ring out. Lund’s lyrics capture the dire foreplay of industrial sprawl and its hunger for exquisite prairie and mountain Edens as well as a wistfulness for the simplicity of the frontier even while celebrating modern existence

by wooing the gothest girl around. He compacts a whole life inside a tautly penned tear-drop ballad, then has every rump rockin’ with the next song.

A tuneful, erudite teller of Technicolor tales, Lund builds a wide, nuanced loop to capture intimate moments, the mundane repetition of daily ranch life, and the agony of soldiers who are sold to war like a product. From the big picture to minutia, Lund’s wisdom in seldom picking sides – the heartbreaker and heartbroken are equally honoured – and his gift for melody ensures you soak it all up.

MLW



Photo by: Jonnatt Edmund

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Daniel Romano's Outfit

• Welland, ON

If blistering, melt-your-face rock and roll is your thing, please meet Daniel Romano and The Outfit. As anyone who attended The Outfit's performance at Block Heater '24 knows, Daniel and crew unleashed a glorious 55 minute set with no breaks. Catchy, manic, loud, and punchy, it sucked your breath away filling the vacuum with joyful bliss.

Romano, a Canadian musician/poet/visual artist treats genre boundaries like annoyances to be ignored. He spent his early years as a folk and country traditionalist. Thereafter, came a bewildering array of the various forms of rock via his 24 (give or take) solo releases, with a band and other collaborators. His collection of songs feels lived-in, like a coat from a thrift store that still smells faintly of cigarette smoke and perfume.

The Outfit operates with an exquisite energy transforming pencil sketches into brightly- coloured art. Carson McHone sings and furiously smacks a tambourine like she's trying to mine gold from between the wood fibers. Tommy Major and Daniel's brother Ian lay down a backbeat a mile wide. Whether tearing through a psychedelic garage-rock anthem or jagged, '70s power-pop, The Outfit swerves fluidly through the detours. In a world of too much culture-branding, The Outfit doesn't explain their aesthetic, they just commit to the noise.

JN



Fri. 10:05 - 11:10 pm concert - stage 4
Fri. 4:25 - 5:40 pm session - stage 3
Sat. 1:35 - 2:50 pm session - stage 4



Sat. 11:00 am - 12:15 pm session - stage 4 • Sat. 1:35 - 2:50 pm session - stage 2 • Sat. 3:05 - 3:50 pm concert - stage 2
Sun. 1:35 - 2:50 pm session - stage 2

Derek Miller • Six Nations, ON

If there have been some low times along Six Nations Kanien'kehá:ka (Mohawk) singer-songwriter Derek Miller's trail, they only make the high points – his virtuoso performance atop a towering pillar at the Vancouver Olympic closing ceremonies being a literal one – headier. Bagging a Juno with his first album in 2002 was anything but beginner's luck as proven by a repeat with another Juno on his 2008 follow up.

But the lows were there too, including a skirmish with substance dependency. Miller began his music career early, playing bars at 13, drawing attention from MuchMusic. That early start created momentum as Miller eventually recorded with Daniel Lanois, dueted with Willie Nelson while making an album with Stevie Ray Vaughn's band

Double Trouble, and earned raves from punk baron Iggy Pop who ranted, "Who rocks like that anymore?" Miller does. His musical style serves up slices of Pete Townshend's power chords, his free-range vocals heated up like an Axl rolling down the highway, then offering a ballad that draws on the sounds of his heritage.

Like his music that ranges easily between and within genres, so does his truth. Last year, a well-traveled Miller said, "Music is the main salve, medicine in my pouch." Catch a set and it will be in your pouch, too.

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Diyet & The Love Soldiers

• Kluane, YT

Kluane, a region of the southwest Yukon is a national park, a wildlife preserve, and critically, the home of the self-governing Kluane First Nation. It is also singularly beautiful and where Diyet once performed to an audience consisting of an ocean of ice and moraine on the grand piano she helicoptered in.

Diyet is the region's poet laureate and generational voice. But to truly understand a home you also have to leave it, and after moving to the city to pursue a music degree and a more traditional career, Diyet received her marching orders. Though the image of the piano being flown into a glacial forefield as part of her work on the Kluane Compositions, a visual and musical portrait of the region, her usual musical brigade is a tad less grandiose, but hardly less evocative. Her mission is simple: she is, and commands, The Love Soldiers. The music is gentle and loving Americana, vivid portraits of the peaks and people of her Yukon home.

Diyet performs in her native language of Tutchone as well as English, writing and recording her music in the Yukon. Her latest, the ruminative *Seeds of Dreaming*, was recorded during a cold, dark week in January.

To be a Love Soldier is to be drafted into kindness and reverence for family, friends, and the complex category of home. When Diyet performs, you would be remiss not to heed her orders.

LP



Sat. 12:15 - 1:05 pm concert - stage 5
Sat. 3:20 - 4:30 pm session - stage 1
Sun. 10:30 - 11:45 am session - stage 1
Sun. 3:20 - 4:30 pm session - stage 1

DUG

• Ireland

DUG can seem like a band in search of a musical home. In Ireland, where they're based, their style is considered old time American roots music, not Irish. But when they travel to the US, audiences tend to respond to the Irish Celtic heritage underlying their sound so strongly that Jonny Pickett, who's from California, says he once had someone tell him to never lose his Irish accent. "We seem to be foreign everywhere now," mused Pickett, one half of the Dublin-based duo with Conor O'Reilly.

Whatever label one wishes to ascribe to their sound, there's no denying its appeal. The duo started as buskers on the legendary Grafton Street in Dublin singing along with a resonator guitar and banjo. By early 2024 they were selling out club shows. The release of their debut *Have At It!* in 2025 launched them even further into their own rootsy stratosphere. They offer an intoxicating brew of bluegrass, country, folk and celtic influences that depending on the listener might have you pining for a pint of thick Irish stout or a shot of corn whiskey before rushing the dance floor. Their live shows are so popular that following festival performances last year their merchandise emblazoned with the logo, I DIG DUG, sold out so quickly they resorted to selling hand painted rocks to eager crowds.

SM



Sat. 1:25 - 2:40 pm session - stage 5
Sat. 4:10 - 5:30 pm session - stage 2
Sat. 8:45 - 9:45 pm concert - stage 4

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Fri. 3:00 - 4:10 pm session - stage 4 • Fri. 5:30 - 6:15 pm concert - mainstage
Sat. 1:25 - 2:40 pm session - stage 5 • Sat. 3:20 - 4:30 pm session - stage 3

The East Pointers • Charlottetown, PEI

Hailing from Canada's smallest province, Prince Edward Island, is a huge musical force known as The East Pointers. Tim Chaisson and Jake Charron's exuberant, modern folk has a way of flooding your heart with optimism and hope. It's what makes their live shows such joyous, beautiful affirmations of life. Even songs about lonely oaks, seeing ghosts or falling off the wagon again will have you tapping your feet while you're dabbing tears from your eyes. Their music is a hybrid of deep Celtic roots and folky, Americana leaves, but focused through the lens of an islander, where humour and melancholy pour into the same tumbler. When the pandemic put touring and live concerts on hold, The East Pointers hosted the online series #Annedemic, where they

and their friends read weekly chapters from PEI's biggest export, *Anne of Green Gables*. A cheerful, resilient lighthouse, patiently blinking in the midst of a vast unknown. Islanders take very little for granted: you never know when a loved one's sudden departure will be forced upon you, perhaps lost to a temporary job or a permanent something else. Each September on the Island, The East Pointers host Goolaholla, a festival that celebrates music, community and East Coast hospitality. The East Pointers make the most out of every moment and joyfully invite you to do the same.

CV

Fish In A Birdcage

• Calgary, AB

It's pretty hard to fly under the radar in a local scene as tight as Calgary's, but Devan Townsend, the maestro behind the orchestral folk of Fish In A Birdcage, has spent his time wisely over the course of four full length albums since 2016 choosing practice and production as his path in making a mark on the local community. It's paid off well as Fish In A Birdcage's albums have been streamed millions of times and have resulted in tours throughout the US and overseas.

Townsend moves through a full array of folk styles with elements of electronic music added to enhance his sound. Known to haul around a cello, guitar, banjo, accordion, washboard, a full belt of harmonicas, and a shoebouline wherever he goes would be a tall order for any singer-songwriter, yet it's been critical for Townsend to develop his repertoire. Townsend used to spend his nights climbing atop buildings throughout Calgary to write music, a process he credits with helping find his voice even if it also landed him in the back of a few local cop cars.

From anthemic alt-rock to his signature orchestral weaving of folk styles incorporating multiple traditional European styles, his is a clever mix of disparate elements that showcase an ability to escape the creative cages that artists can often find themselves locked in.

MD



Fri. 4:25 - 5:40 pm session - stage 3
Sat. 1:35 - 2:50 pm session - stage 4
Sun. 11:55 am - 12:40 pm concert - stage 3
Sun. 1:35 - 2:50 pm session - stage 4



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A large photograph of a cable car (gondola) with the "SUNSHINE VILLAGE" logo, suspended over a dense forest of evergreen trees. In the background, there are rugged, rocky mountains under a cloudy sky. A smaller inset photo shows a woman with long hair sitting on a wooden balcony, looking out over a valley with a lake and mountains.



Sun. 1:35 - 2:50 pm session - stage 4 • Sun. 5:30 - 6:15 pm concert - mainstage

Foxwarren • Regina, SK

Slotted between *The Party*, Regina songwriter Andy Shauf's Polaris Prize-shortlisted, multiple-Juno-nominated 2016 album, and his 2020 follow-up *The Neon Skyline*, Foxwarren could have been mistaken for a one-off side project. Featuring Shauf's intriguingly mumbly vocals and distinctive melodies, Foxwarren shifted his musical palette from meticulous indie-pop to laid-back folk rock. But the 2018 self-titled album's easy chemistry was no accident as Foxwarren's origins actually extend nearly 10 years before the band's "official" debut.

Formed in 2009 by Shauf and high school friend Dallas Bryson, along with brothers Avery and Darryl Kissick, Foxwarren released its debut in 2011, with a follow-up intended for soon after. But with Shauf's star rising, those plans were put on hold. By

the time the project finally re-emerged, their little-heard first record felt so distant that the delayed followup was treated as a fresh start.

Titling their 2025 album *2* removed any questions around the band's continuity, but with another seven-year span between albums and an equally dramatic leap in sound, it still feels like a re-introduction. Recorded across multiple provinces, *2* sees Shauf sampling and remixing his bandmates' contributions into offbeat pop confections. It's more muscular and more danceable than its predecessor, but as the title implies it still has the same spirit — four friends making the music that excites them 20 years into their collaboration.

PH

The Free Label • Toronto, ON

We'd like to welcome you to the groove portion of your festival weekend. If this sextet from Toronto happens to be gracing the stage you're at, then you, my friends, have arrived at the party.

Since 2017, The Free Label have gotten even the most reluctant booties up and shakin' from coast to coast to other continents' coasts, with their fusion of disco, R&B and funk. Cowbell? That's been played out. With apologies to that certain legendary Saturday Night Live skit, it's like when you've got a fever — and the only cure is more keytar.

That handheld synthesizer vibes along with throbbing bass, tight jazzy drums, good-god-y'all guitar, a second keyboardist and lead vocalist John Tkakas taking control of the soul. The lineup has been mostly intact since they met in college last decade. When they stare in awe at a colleague's solo or they unify in one throbbing, pulsating, virtuosic rhythm, it reminds you of what should be a funk-music truism: your band won't sound this tight unless they're genuinely tight-knit. They may throw in a Stevie Wonder cover, or even Alice in Chains, but there's only one certainty during a Free Label set: You. Will. Dance.

JM



Sat. 10:00 - 11:00 pm concert - stage 4
Sun. 12:55 - 2:05 pm session - stage 5

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Goldie Boutilier • Sydney, NS

Having traversed a long and winding path to her present-day level of acclaim, Goldie Boutilier weaves vivid, unflinching narratives of the sordid daybreak aftermath that follows the surface level glamour of high society nightlife. Set to an electrifying current, the result is danceable pop songs with sugary hooks that have gravitas and depth of feeling.

Reinvention comes naturally to Boutilier, who eventually began working under her own name during a period of reflection at home on Cape Breton Island after years spent in LA and Europe. She navigated the pop world while abroad, releasing *My Name Is Kay* on Interscope in 2011, before working and recording as a club DJ under the name Goldilox.

Her work since her 2020 transformation into Goldie has found Boutilier showing a wide range as a songwriter. Her 2022 EP *Cowboy Gangster Politician* leaned into forward-thinking country rock, with '60s pop elements scattered throughout, while hinting at a future sonic direction.

On her latest, *Goldie Boutilier Presents Goldie Montana*, Boutilier's fearless lyrics and sultry, danceable grooves lend theatricality and anthemic drama to tender moments of intense vulnerability. They represent another reinvention in Goldie Boutilier's career; both an ingenue and femme fatale, bridging the gulf between starlet and troubadour.

MD



Fri. 3:00 - 4:10 pm session - stage 3
Fri. 8:55 - 10:00 pm concert - mainstage

Hermitess • Calgary, AB

Jennifer Crighton was first inspired to learn the harp after a Loreena McKennitt concert when she was young. A costume designer for film by day, it's unsurprising that she would come to experiment well beyond gauzy, dreamlike traditional melodies. As Hermitess, there's sonic exploration, layered orchestral textures, harmonic voices, hurdy gurdy and pedal-infused electric guitar. She'll sing a Walt Whitman-inspired ballad, then a psychedelic folk dirge, then a song or two borrowed from one of Shakespeare's winged spirits.

Crighton has assembled a quartet for live Hermitess performances and acknowledges an expanded community of 'sometimes' musical collaborators. She describes Hermitess as the "project of an aging and slightly reclusive witch, dreaming simultaneously in music and images." With music this intricate, this engrossing and visual, you'll be grateful Crighton still brings her harp and curiosity out to play.

JM



Sat. 10:30 - 11:40 am session - stage 1
Sat. 11:55 - 12:40 am concert - stage 1
Sun. 1:35 - 2:50 pm session - stage 6 • Sun. 4:10 - 5:30 pm session - stage 6

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Fri. 3:00 - 4:10 pm session - stage 3
Sat. 3:00 - 4:15 pm session - stage 5 • Sat. 4:30 - 5:30 pm concert - stage 5

Jess Williamson • Los Angeles, CA

Texas-born, LA-based singer-songwriter Jess Williamson's 2023 album *Time Ain't Accidental* is a modern vision for what country music can represent. There's drum machines, Raymond Carver and sexual references, and that's just track 1. Hers is a mode of songwriting that is distinctly contemporary, sophisticated and adventurous.

Country has always been a musical modality for the underclass, the daydreamers and the day labourers. Twang or twain, town or country, souped-up pickup or hail-damaged Kia Sportage, what matters is honest expression and a graceful lack of pretense, a distinction to which Williamson has few equals.

Her versatility and lyrical realism have classic country roots, but her creative community skews indie, working with Hand Habits to build out the texture of the songs. The craft is markedly more experimental, incorporating a contemporary

instrumental sensibility providing a counterpoint to her recognizably country vocal styling.

Her most definitive collaboration is that with fellow indie-Americana artist Katie Crutchfield of Waxahatchee on the brilliant full-length *I Walked With You a Ways* released under the moniker: Plains. It's a lighter and prettier offering than some of Williamson's edgier songwriting inclinations, but just as brilliant. Catch a glimpse of her process and her media diet on her Substack 'Cosmic Wink,' and then catch her on stage!

LP

Joe Nolan • Edmonton, AB

A troubadour in every sense of the word, Edmonton's Joe Nolan has been making a living writing and performing his songs since he was a teenager. 20 years later, Nolan's style has evolved over time, but the core of his gift is as it's ever been: gently fingerpicked guitar, deeply personal lyrics and that trembling vibrato with the power to move straight into a Delta blues howl.

Nolan's latest LP, 2025's *Luv In The New World* is a lush and expansive record that adds symphonic strings to Nolan's songs. While Nolan previously ruminated on loves lost and gone, *Luv In The New World* finds Nolan focused on being present in the smaller moments that come to define love, his elegant poetry and plain-spoken barroom musings set to sympathetic strings and rising keys.

A lot of artists decide one day they're going to make music the deepest purpose of their life, but the rises and falls of that life take a toll on people. Joe Nolan has weathered much on the path, but has remained as dedicated as any songwriter in Alberta. Nolan's is the path of a travelling minstrel finding love in the old world and the new.

MD



Sat. 3:20 - 4:30 pm session- stage 1 • Sat. 4:45 - 5:30 pm concert - stage 1
Sun. 1:35 - 2:50 pm session - stage 6

CALGARY FOLK MUSIC FESTIVAL

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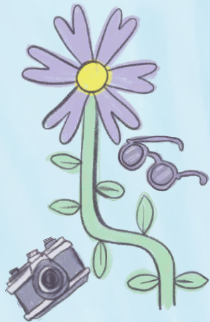


Schedules + map

ATB mainstage

Thursday July 23 5:30 – 10:30 pm	Friday July 24 5:30 – 11:30 pm	Saturday July 25 5:30 – 11:30 pm	Sunday July 26 5:30 – 10:30 pm
5:30 pm Julian Taylor (L.T. Leif)	5:30 pm The East Pointers (Lancelot Knight)	6:30 pm S.G. Goodman (Madalitso Band)	5:30 pm Foxwarren (Robert Adam)
6:35 pm Tiken Jah Fakoly (Leaf Rapids)	6:30 pm Cochemea (The Pairs)	6:35 pm Adrian Young presents Jazz is Dead (Joshua Burnside)	6:30 pm Adrian Quesada's Trio Asesino (Ken Pomeroy)
7:45 pm Valerie June (Catherine McClellan)	7:40 pm SYML (Jess Williamson)	7:45 pm Mexican Institute of Sound & Meridian Brothers (Cécile Doo-Kingue)	7:35 pm Killer Mike & the Mighty Midnight Revival (Fish In A Birdcage)
9:10 pm Of Monsters and Men	8:55 pm Goldie Boutillier (Bia Ferreira)	9:00 pm Madison Cunningham (Sam Amidon)	9:05 pm Corb Lund
Emcee: Tea Fannie	10:15 pm Thundercat Emcee: Grant Stovel, CKUA Radio	10:20 pm Marty Stuart and His Fabulous Superlatives Emcee: Leo Cripps, CKUA Radio	Emcee: Caroline Conolly

National evening stage 4

Thursday July 23 5:45–10:30 pm	Friday July 24 6:15–11:10 pm	Saturday July 25 6:15–11:00 pm	
5:45 Mariel Buckley 6:55 pm Ruby Singh and the Future Ancestors 8:00 pm Killabeatmaker 9:25 pm The Neighborhood Kids	6:15 pm Mitsune 7:25 pm Adrian Young presents Jazz is Dead 8:55 pm Kazdoura 10:00 pm Daniel Romano's Outfit	6:15 pm YAGODY 7:30 pm Lola Kirke 8:45 pm DUG 10:00 pm The Free Label	

Friday afternoon

CKUA Stage 2	Friends of the Festival Stage 3	National Stage 4	Community Natural Foods Stage 5	BT's Stage Stage 6
3:00 - 6:00 pm CKUA's Traffic Jams live!	3:00 - 4:10 pm The Golden Girls Kate Stevens Maruja Limón Goldie Boutillier Jess Williamson 4:25 - 5:40 pm A Murmur. A Sign L.T. Leif SYML Fish in a Birdcage Daniel Romano's Outfit	3:00 - 4:10 pm Tech Giants The East Pointers Killabeatmaker Mitsune Leaf Rapids 4:25 - 5:40 pm Riot and Revolution Cécile Doo-Kingué Valerie June Julian Taylor Bia Ferreira	3:00 - 4:15 pm Peace de Resistance Ruby Singh and the Future Ancestors The Neighborhood Kids Tiken Jah Fakoly 4:30 - 5:30 pm concert Martyn Joseph	3:00 - 3:45 pm concert Catherine MacClellan 4:00 - 4:45 pm concert Ahmed Moneka 5:00 - 5:50 pm concert Joshua Burnside



SATURDAY SESSIONS & CONCERTS



Horizon Heating
Stage 1

CKUA
Stage 2

Friends of the Festival
Stage 3

National
Stage 4

Community Natural Foods
Stage 5

BT's Stage
Stage 6

10:30 am

10:30 - 11:40 am
Witch is it?
Hermitess
Allison de Groot &
Tatiana Hargreaves
Catherine MacClellan

11:55 am - 12:40 pm
concert
Hermitess

12:30 pm

12:55 - 2:05 pm
Controlled Burn
Lancelot Knight
Polo Sho
KillaBeatMaker

1:30 pm



2:20 - 3:05 pm
concert
Raleigh

2:30 pm

3:20 - 4:30 pm
Fountain of Truth
Joe Nolan
Catherine MacClellan
Diyet & The Love Soldiers
Mitsune

3:30 pm

4:30 pm

4:45 - 5:30 pm
concert
Joe Nolan

10:30 - 11:40 am

Riddim and Hard Times
The Neighborhood Kids
Madalitso Band
Lancelot Knight
Polo Sho

11:55 am - 12:40 pm
concert
Leaf Rapids

12:55 - 2:05 pm
Indigenations
Julian Taylor
Cochemea
Sahra Halgan

2:20 - 3:05 pm
concert
Madalitso Band

3:20 - 4:30 pm
Double Trouble
The East Pointers
Madalitso Band
Caamaño & Ameixeiras
Allison de Groot & Tatiana
Hargreaves

4:45 - 5:30 pm
concert
Cécile Doo-Kingué

11:00 am - 12:15 pm
Blues Travellers
Cécile Doo-Kingué
Jontavious Willis
Bia Ferreira
Derek Miller

12:30 - 1:15 pm
concert
Caamaño & Ameixeiras

1:35 - 2:50 pm
Canadian Tuxedo
Ora Cogan
Fish in a Birdcage
Daniel Romano's Outfit
Ribbon Skirt

3:05 - 3:50 pm
concert
Bia Ferreira

4:20 - 5:30 pm
In a Deep Funk
The Free Label
The Neighborhood Kids
Ruby Singh and
the Future Ancestors

10:45 - noon
Art Official Intelligence
Adrian Young presents
Jazz is Dead
Cochemea
Ahmed Moneka

12:15 - 1:05 pm
concert
Diyet & The Love Soldiers

1:25 - 2:40 pm
Heated Revelry
Mitsune
The East Pointers
DUG

3:00 - 4:15 pm
Ms Americana
Ken Pomeroy
Jess Williamson
Lola Kirke
Madison Cunningham

4:30 - 5:30 pm
concert
Jess Williamson

11:00 am - 12:15 pm
Songs Sung True
Mike Stack
Martyn Joseph
Lacey Hill
Ribbon Skirt

12:30 - 1:15 pm
concert
Lacey Hill

1:35 - 2:50 pm
Mars Bars
Mariel Buckley
Martyn Joseph
Mary Gauthier
Maruja Limón



3:05 - 3:50 pm
concert
Maruja Limón

4:10 - 5:30 pm
Cradles of Civilization
Kazdoura
Ahmed Moneka
Sahra Halgan



SUNDAY SESSIONS & CONCERTS

Horizon Heating
Stage 1

CKUA
Stage 2

Friends of the Festival
Stage 3

National
Stage 4

Community Natural Foods
Stage 5

BT's Stage
Stage 6

10:30 am

10:30 - 11:45 am
The Eh Team
Kate Stevens
L.T. Leif
Diyet & The Love Soldiers

12:30 pm

noon - 12:45 pm
concert
L.T. Leif

1:30 pm

1:00 - 2:10 pm
Damn Straight!
Mike Stack
Martyn Joseph
Caamaño & Ameixiras
Joshua Burnside

2:30 pm

2:25 - 3:00 pm
concert
Mike Stack

3:30 pm

3:20 - 4:30 pm
Nation to Nation
Diyet & The Love Soldiers
Lancelot Knight
Cécile Doo-Kingué

4:30 pm

4:45 - 5:30 pm
concert
Polo Shio

10:30 - 11:40 am
Little Talks
Lacey Hill
Ken Pomeroy
Mariel Buckley
Ora Cogan

11:55 am - 12:40 pm
concert
Fish in a Birdcage

12:55 - 2:05 pm
Ritmos Babilonia
Mexican Institute of Sound
& Meridian Brothers
Adrian Quesada Trio
Asesino

2:20 - 3:05 pm
concert
Jontavious Willis

3:20 - 4:30 pm
Sacred and Profane
Mexican Institute of Sound
Bia Ferreira
Adrian Young presents
Jazz is Dead

4:45 - 5:30 pm
concert
Sam Amidon

11:00 am - 12:15 pm
Space and Rhyme
Mary Gauthier
YAGODY
S.G. Goodman

12:30 - 1:15 pm
concert
Lancelot Knight

1:35 - 2:50 pm
Back to the Real Nitty Gritty
Derek Miller
Lacey Hill
Ahmed Moneka
Sahra Halgan

3:05 - 3:50 pm
concert
Mary Gauthier

4:10 - 5:30 pm
Borderless Ballads
Julian Taylor
Joshua Burnside
Jontavious Willis
Madalitso Band

11:00 am - 12:15 pm
Canciones Asesinas
Adrian Young
presents Jazz is Dead
Adrian Quesada Trio
Asesino
Meridian Brothers

12:30 - 1:15 pm
concert
Ora Cogan



1:35 - 2:50 pm
Can*ck as F*ck
Raleigh
Foxwarren
Fish in a Birdcage

3:05 - 3:50 pm
concert
Ken Pomeroy

4:10 - 5:30 pm
Denim Dreams
Mariel Buckley
Corb Lund
Lola Kirke
S.G. Goodman

10:30 - 11:40 am
6th Heaven
Ruby Singh and The Future
Ancestors
The Mbira Renaissance
Band
Polo Shio

11:55 am - 12:40 pm
concert
The Mbira Renaissance Band

12:55 - 2:05 pm
Seven Deadly Spins
The Free Label
Killabeatmaker
Kazdoura

2:20 - 3:05 pm
concert
The Pairs

3:20 - 4:30 pm
She-it!
Allison de Groot & Tatiana
Hargreaves
Maruja Limón
YAGODY
Caamaño & Ameixiras

4:45 - 5:30 pm
concert
Sahra Halgan

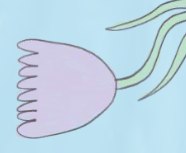
11:00 am - 12:15 pm
United We Stand
Leaf Rapids
Raleigh
The Pairs
Ribbon Skirt

12:30 - 1:15 pm
concert
Allison de Groot
& Tatiana Hargreaves

1:35 - 2:50 pm
Harmony of Difference
Leaf Rapids
Sam Amidon
Joe Nolan
Hermitess

3:05 - 3:50 pm
concert
Ribbon Skirt

4:10 - 5:30 pm
Beyond the Consonant C
Hermitess
The Pairs
L.T. Leif
Raleigh



47TH CALGARY FOLK MUSIC FESTIVAL 2026



TO SUNNYSIDE
& MEMORIAL DRIVE

TO DOWNTOWN

TO 6 STREET SW



DIGITAL MAP



Keeping time

Photograph, Jarrett Edmund

Artisan Market

Thursday 4:00 - 8:00 pm • Friday 2:00 - 8:00 pm
Saturday 10:00 am - 8:00 pm • Sunday 10:00 am - 7:00 pm

ATB mainstage

Thursday 5:30 - 10:30 pm • Friday 5:30 - 11:30 pm
Saturday 5:30 - 11:30 pm • Sunday 5:30 - 10:30 pm

Big Rock Beer Garden

Thursday 4:00 - 10:30 pm • Friday 3:00 - 11:30 pm
Saturday 11:00 am - 11:30 pm • Sunday 11:00 am - 10:30 pm

Bishop & McKenzie Family Zone

Saturday and Sunday - 11:00 am - 5:00 pm

Box office and gates

Thursday - 4:00 - 10:30 pm • Friday - 2:00 - 11:30 pm
Saturday - 9:30 am - 11:30 pm • Sunday - 9:30 am - 10:30 pm

Chinook Cannabis consumption area (age verified)

Thursday 4:00 - 10:00 pm • Friday 2:00 - 11:00 pm
Saturday 10:00 am - 11:00 pm • Sunday 10:00 am - 10:00 pm

Concessions

Thursday 4:00 - 10:00 pm • Friday 2:00 - 11:30 pm
Saturday 9:30 am - 11:30 pm • Sunday 9:30 am - 10:00 pm

Daytime sessions and concert programming

Friday 3:00 - 5:50 pm
Saturday and Sunday 10:30 am - 5:30 pm

National evening stage 4

Thursday 5:45 - 10:30 pm
Friday and Saturday 6:15 - 11:00 pm

Public Info/Lost & Found

Thursday 4:00 - 11:00 pm • Friday 2:00 pm - midnight
Saturday 9:30 am - midnight • Sunday 9:30 am - 11:00 pm

Blackbyrd Myoozik Festival & Artist Merch

Thursday 4:00 - 10:30 pm • Friday 2:00 - 10:30 pm
Saturday 9:30 am - 10:30 pm • Sunday 9:30 am - 8:00 pm

Safer Spaces

Thursday 4:00 - 10:30 pm • Friday 2:00 pm - midnight
Saturday 10:00 am - midnight • Sunday 10:00 am - 10:30 pm

Talk Tent

Saturday and Sunday 11:00 am - 5:30 pm
family performers 11:00 - 1:20 pm;
1:35 - 5:30 pm - panels and hip hop cypher

Our environment

Our eco program is proudly sponsored by Routine Natural Beauty

The Calgary Folk Music Festival minimizes our environmental footprint to better preserve our beautiful island home for generations to come. Here's how you can help us continue to reach that goal.

Plan ahead

- Walk, carpool, take the bus, C-Train, or ride your bike and lock it at the self-serve bike racks.
- Minimize the amount of packaging you bring and leave behind.

Compostable plates, cups and cutlery

- All the plates, cutlery and cups from our food vendors and beer gardens are compostable, so please put them in the designated receptacles at the waste stations.
- Don't wash your own dishes at public water taps as it's against health regulations and can contaminate the park.

Quench your thirst and save some money

- Free water refill stations are located throughout the site (see map), sourcing fresh City of Calgary tap water and sanitized frequently. Fill 'er up!

- Bring your own re-usable water bottle or purchase one from the merchandise tent and fill it at one of our water stations.

Use the waste stations

- Dispose of your recycling, composting, refundables (beer & pop cans) and trash at designated stations around the island. Festival volunteers will help you sort waste and answer questions.
- Landfill waste includes chip bags, most chocolate & granola bar wrappers and diapers.

Keep cigarette butts out of the river

- Although our volunteers pick up thousands of cigarette butts, too many end up washing into the river. If you can't find a container, please help by pinching and pocketing your butts for appropriate disposal later.
- Smoke in designated areas only and use cigarette butt containers there.
- A city by-law dictates that you can only smoke in the designated area.



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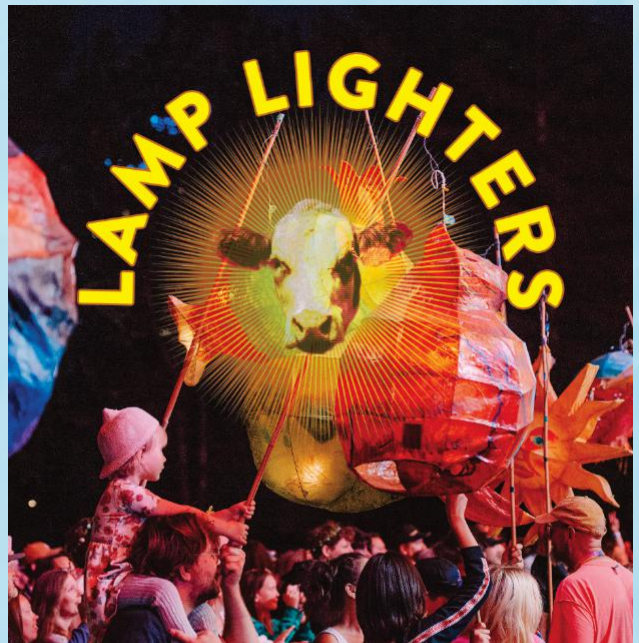
Canada



Stage 6 is proudly supported by a family of music lovers dedicated to celebrating Calgary's vibrant live music community. Gather beneath the lanterns, discover new sounds, and share the magic that happens when music brings people together.

In honour of their father, the family also presents the **Bradley T. McManus Memorial Tarp** contest. Inspired by Brad's love of collaborative sessions and emerging artists, the contest awards two first-time Folk Fest attendees guest badges, a 4-night stay at The Westin, an artist meet & greet, and a welcome package. Watch our socials in the new year for your chance to enter the 2027 contest.

In the spirit of discovery and shared musical experiences, we hope you'll find a little Folk Fest magic beneath the lanterns this weekend.



We light up the night with a magic lantern parade in front of ATB mainstage Friday, Saturday and Sunday evenings. Audience members, including children of all ages, can sign up during the day to carry a handmade lantern at the lamp lighter's tent in the family zone. Preparation to be in the parade starts there nightly at 9:30 pm.

Make sure you wear closed-toe footwear!

**children 15 and under must be accompanied by an adult*



Sat. 11:00 am - 12:15 pm session - stage 4 • Sat. 1:35 - 2:50 pm session - stage 2
Sun. 2:20 - 3:05 pm concert - stage 3 • Sun. 4:10 - 5:30 pm session - stage 2

Jontavious Willis • Atlanta, GA

Jontavious Willis was 14 when he first heard a song by Muddy Waters. Now barely in his 30s, his dynamic vocals, masterful fingerpicking and infectious Southern charm blends a reverence for the past with a fresh, contemporary energy. Growing up steeped in the gospel church culture of rural Georgia, and drawing from the Delta, Piedmont, Texas and gospel blues traditions, his passion and skill have motivated legends Taj Mahal and Keb' Mo' to mentor the young (by blues standards) prodigy. Mahal has said of Willis, "That's my wonderboy, the wunderkind. Jontavious is a great new voice of the 21st century in acoustic blues."

As a young Black man in the 21st century, Willis connects with the music of his great-great grandfather's era by recognizing that the purpose of the blues is storytelling and

the problems of the Jim Crow era still persist today.

True to the alchemic ability of the blues to turn sorrow into humour and joy, Willis is both electrifying and intimate live, moving effortlessly between driving, dance-worthy rhythms and quieter, emotionally resonant moments. "Back in the day," he says "there were thousands of popular blues dances that went with the music. I want to see that come back."

SS

Joshua Burnside • Northern Ireland

Belfast-based singer-songwriter Burnside's music blurs the boundaries between traditional folk and modern experimentation. Drawing on Irish and Scottish folk, Americana and subtle electronic textures, his songs are rich with atmosphere, poetic detail and emotional depth. He weaves banjo, guitar, found sounds and looping textures into music that captures ancient and strikingly contemporary vibes.

Burnside's 2026 album *It's Not Going to be Okay* represents an evolution in his style, as he grapples with loss and grief triggered by a friend's untimely death in 2024. He underpins that heartfelt, vulnerable exploration with more spare and minimalist production. He says of the stripped-down sound, "Grief has always been a big part of my music; it's the reason I started writing songs when I was 13. I didn't want to rely on weird sounds or quirky production – I wanted the songs to stand on their own two feet, and the lyrics to be the focus."

Live, his performances move fluidly between hushed intimacy and expansive, layered soundscapes, with a quiet intensity that pulls listeners in. This is folk music that feels handmade, restless and deeply alive, delivered with a presence that is as magnetic as it is understated.

SS



Fri. 5:00 - 5:50 pm concert - stage 6
Sat. 4:10 - 5:30 pm session - stage 2
Sun. 1:00 - 2:10 pm session - stage 1 • Sun. 4:10 - 5:30 pm session - stage 2



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Julian Taylor • Toronto, ON

Julian Taylor's roving, breezy songs hustle you along a parallel timeline created by a gripping sense of musical déjà vu. Surely you've heard these melody-injected songs before, perhaps in a dream, maybe drifting from a radio on a sunset beach with friends, or on a surprise road trip that ended in triumph.

While his Caribbean/Kanien'kéha (Mohawk) heritage at times hounded him ("Never Black enough to be Black, never Red enough to be Red"), he transcended by drawing from the well filled by classical piano lessons at five and summers spent learning campfire guitar among horses, dogs and chickens at his grandparents' BC acreage. A life defined by the crossroads allows Taylor to create music with global appeal. His high school band Staggered Crossing signed with Warner Music when he was 21 and his own Bent Penny label released a couple more of their albums in the early 2000s.

He subsequently spent a decade hosting open stages before finding a stunning musical second wind, as evidenced by Polaris and Juno nominations during the past half-decade. His organic soundscapes are woven from stories, insights and indelible riffs. They're simultaneously fresh and anthemic, the stuff of movie soundtracks sans cheesiness; musical documentaries of the soul.

MLW

Thurs. 5:30 - 6:20 pm concert - mainstage
Fri. 4:25 - 5:40 pm session - stage 4
Sat. 12:55 - 2:05 pm - stage 3 • Sun. 4:10 - 5:30 pm session - stage 2



Kate Stevens • Calgary, AB

She played her first song onstage at fabled Calgary venue The Ship & Anchor at age 11. The pre-teenaged Kate Stevens was not only breezing down the path of her own career – she was lifting other rising stars as a Music Mile youth ambassador, all before she was old enough to drink in bars. Barely in her twenties, she won YYC Music awards for solo artist and R&B artist of the year, later winning five more, and continued to champion Alberta artists on the CKUA show Magnetic North.

She might seem like any other young woman playing an ordinary happy hour, until she opens her mouth and reveals songs of the universe, of ubiquitous heartbreak, heartmend, hopefulness and despair, bagging 50 years of living in a precise middle eight. Her voice was not made for jazz and soul – they were made for her voice, a voice sparkling like a jewel fallen from a pawned wedding ring, lying in a pebbled laneway, reflecting back the pageant of life in all its grit and glory.

MLW

Fri. 3:00 - 4:10 pm session - stage 3
Sat. 11:00 am - 12:15 pm session - stage 2
Sat. 12:30 - 1:15 pm concert - stage 2
Sun. 10:30 - 11:45 am session - stage 1

Kazdoura • Toronto, ON

In Levantine Arabic, ‘kazdoura’ means to stroll. Play a track by the duo of Leen Hama and John Abou Chacra and you’re likely to find your shoulders moving, hips shaking and toes tapping as you take a physical and spiritual stroll through tunes laden with a deep sense of rhythm and groove. Of Syrian and Lebanese heritage respectively, Hama and Chacra draw from their Middle Eastern roots to create a thoroughly modern Arab-Canadian sound.

2026 Juno Global Roots winners Kazdoura’s songs centre around Hama’s soaring vocals, which drift through Chacra’s deft and danceable instrumentation. Together they create a spell of hypnotic psychedelic funkiness, pulling in saxophone, guitar, and plenty of beats with their band. There’s a looseness to the music that feels untethered to any one genre or tradition. While undeniably Arab in terms of language and culture, Kazdoura weaves in elements of funk, jazz, disco and electro-pop in a true act of musical fusion.

The combination has earned the duo accolades across the Arab diaspora and, of all places, on TikTok, proving Kazdoura’s infectious appeal is universal as they channel a rare chemistry that bridges continents and generations. Every Kazdoura song is an invitation to get up and move (or stroll as the case may be) through Hama and Chacra’s intoxicating world.

ECB



Fri. 8:45 - 9:45 pm concert - stage 4
Sat 11:00 am - 12:15 pm session - stage 2
Sat. 4:10 - 5:30 pm session - stage 6
Sun. 12:55 - 2:05 pm session - stage 5



Sat. 3:00 - 4:15 pm session - stage 5
Sun. 10:30 - 11:40 am session - stage 3 • Sun. 3:05 - 3:50 pm concert - stage 4

Ken Pomeroy • Tulsa, OK

“I guess a *Cruel Joke* is all we can afford” punctuates the first track of Ken Pomeroy’s 2025 release. It is but one example of a songwriter fluent in plain language breeding profound observation. Born a citizen of the Cherokee nation, she has emerged from Oklahoma with a smoky-soft voice that sounds like a soul trying to find its way in the fog. It is music for people who find “the midwest” to be more a feeling, less a destination.

Quiet. Intimate. Ken exhales wisdom that echoes someone who’s seen the end of the line but kept moving. Her songs can glance like a feather, but bruise like an iron fist. Sparse as sagebrush blowing across the plains, the music is a simmering stew of Americana and indie-folk. The creative twists, like major-minor chord substitutions and sneaky instrumental flourishes, are inventive and captivating. Savour her arrival.

JN

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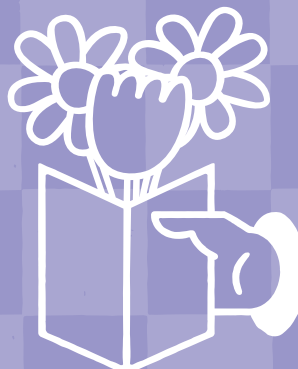
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Killabmaker • Columbia

While his name may imply a trap artist pumping huge bass and NYC flow, the root of this Medellin-based artist's moniker, 'killa' means moon in Quechua; direct descendant of the Inca civilization. The music he and his trio – Hilder Brando Osorno (production, beats, vocals, effects), Guadalupe Giraldo (tambora, gaita and vocals), and Julian Ramirez (percussion and vocals) – create is a sonic bridge between the ancestral and contemporary.

Percussive, rhythm-based songs are steeped in his Indigenous and Colombian roots with a healthy dose of modern cultures. This mad mix of influences and sounds could become a messy musical stew, but Killabmaker makes it all work. Songs that seamlessly blend all of this welcomes the listener into a unique world of soaring vocals, melodic twists and an unmistakable and singular experience. His trademark. It is made to be experienced live, with the energy flowing from the stage through the audience and coming back to propel the trio's performances to more than just lively, but an entrancing and transcendent, ritual-like journey.

DM



Thurs. 8:00 - 9:05 pm concert - stage 4
Fri. 3:00 - 4:10 pm session - stage 4
Sat. 12:55 - 2:05 pm - stage 1
Sun. 12:55 - 2:05 pm session - stage 5

Killer Mike & the Mighty Midnight Revival

• Atlanta, GA

Atlanta's favourite son Killer Mike is a distinct hip hop voice, advocate for political and social causes, an entrepreneur and occasional Bernie Sanders whisperer. He emerged in the aughts as a fiery maelstrom and polemicist comfortable with both dope-boy fantasies and bruising Black politics before becoming one-half of Run the Jewels alongside El-P in the early 2010s where he amplified his potent sociopolitical consciousness in a playful-but-confrontational manner. His first solo record since 2012's *R.A.P. Music*, the Grammy-winning 2023 album *Michael*, closes the gap between Killer Mike the rapper and Michael Render the family man as an origin story that dignifies the average working-class Black man's story in a complex portrait of Black southern masculinity. It highlights his incisive and compelling lyrics and maximalist impulses, enveloping his deep baritone with a cascade of gospel cries, florid old-soul samples and churchy organs from celebrity guests. A complex artist who revels in experimentation, in addition to his solo work and with Run the Jewels, he's collaborated with Outkast, Jay-Z, Big Boi, T.I., Black Thought and more, acted in films *Baby Driver*, *Idlewild* and *ATL*, done TV cameos and voiceovers plus hosts series *Love & Respect* with Killer Mike, *Roll'N* with Killer Mike, and *Trigger Warning*.

KC



Sun. 7:35 - 8:50 pm concert - mainstage



L.T. Leif • Scotland

Originally from Calgary, musician, artist and community builder L.T. Leif has spent more than a decade living in far-flung lands: first Fin-, then Ice-, before eventually settling in Scot-. An open-hearted musical collaborator whose projects include beloved Calgary bands the Consonant C (with members of Hermitess and Raleigh, also appearing at this year's festival), OK Jazz, Embassylights and Hex Ray to name a few, Leif has continued to collect co-conspirators in each of their new locales. More importantly though, the farther they've roamed the more room they've found to discover themselves.

Ever inquisitive, Leif's earlier songs described household pets, inanimate objects and cult TV shows with a profound mix of playfulness and empathy. Since leaving Calgary they've turned that eye inward, asking difficult questions and refusing to settle for simple answers. Their music has grown equally singular: rooted in folk, often built around hypnotic melodies played on their trusty ukulele, but fractured by strange textures and bursts of noise. Leif has always favoured the rough-hewn and handmade, and their music is the same: inviting, imaginative, but always wild at heart.

Whether performing alone or joined on stage by friends old and new, Leif's Calgary homecoming will inevitably be another collaboration – with their fellow musicians, with an audience invited to look at themselves with the same unflinching honesty, and with the selves past and present that have brought them to this point.

PH

Fri. 4:25 - 5:40 pm session - stage 3
Sun. 10:30 - 11:45 am - stage 1 • Sun. noon - 12:45 pm concert - stage 1
Sun 4:10 - 5:30 pm session - stage 6



Lacey Hill • Six Nations, ON

Six Nations-born Oneida/Mohawk singer-songwriter Hill's music blends soul, folk, blues and R&B into a sound she describes as Indigenous soul. Rooted in experience and guided by deep emotional honesty, her songs are reflective, warm, and spiritually resonant, carried by a powerful, expressive voice.

Hill paid her dues singing backup for local Six Nations bands, eventually evolving into writing her own songs centering connection, healing and storytelling, drawing listeners into an intimate and purposeful musical space. Hill is a multi-talented artist with fingers in a variety of pies – she played the lead in the *NDNs on the Airwaves* comedy web series in 2022, as a performer and contributor for the *Truth and Illusion* theatre project at Young Peoples Theatre that same year. She was also a keynote speaker on the topic of *Honouring Your Bundle*.

Hill offers a soulful experience driven by heartfelt vocals, rhythm-heavy arrangements and moments of quiet intensity that invite reflection as much as movement. Live, she's grounded and generous, creating a shared energy, connection and openness that leaves audiences feeling uplifted and deeply engaged.

SS

Sat 11:00 am - 12:15 pm session - stage 6
Sat 12:30 - 1:15 pm concert - stage 6
Sun. 10:30 - 11:40 am session - stage 3 • Sun. 1:35 - 2:50 pm session - stage 2

Lancelot Knight • Saskatoon, SK

If you were to try and map Lancelot Knight onto a cultural grid, he'd exist at the edges. Artists spend careers trying to find their niche, while Knight seems more interested in the search. The son of Juno-winning singer-songwriter Chester Knight, Lancelot spent his youth ignoring the family business by way of a basketball court (he is 6'7"). Eventually, fate (or, more specifically, a debilitating hip condition) engineered a trade of athletic dreams for the life of a troubadour.

Whether fronting a rock band or performing solo, there is a theme of restlessness in his music. The sound is a collision of '90s rock, folk, and the isolation of the Prairies. It is music that feels physically grounded yet spiritually uneven. His voice is burnished with a grit that sounds earned, not affected. Knight echoes the Saskatchewan landscape — harsh, beautiful, complex. He is part of modern Indigenous music that may eschew tradition, yet retains the power of the story. And, as it turns out, the guitar is a more effective tool for trying to comprehend this weird world than a basketball ever was.

JN



Sat. 10:30 - 11:40 am session - stage
Sat. 12:55 - 2:05 pm session - stage 1
Sun. 12:30 - 1:15 pm concert - stage 2 • Sun. 3:20 - 4:30 pm session - stage 1

Leaf Rapids • Winnipeg, MB

Leaf Rapids is both a small isolated town in Northern Manitoba where Aurora Borealis graffitis the winter skies and the borrowed moniker of this Winnipeg band featuring sweet and smoky harmonies, luscious guitar licks, the eerie sound of the theremin, and a bassline that walks the talk.

The collective are realists and dreamers: chemistry professors, dry-wallers, child rearers and custodians of the night. The matrimonial harmonies of Juno-winning lead songwriter Keri Latimer and her husband, bassist Devin Latimer, float lightly on the breeze, ably backed by veteran Winnipeg players drummer Joanna Miller and guitarist Chris Dunn. The music is built on Latimer's lilting vocals, dreamy harmonies and her lyrical balance of introspective-yet-quirky, slice-of-life perspective as a keen seer and interpreter of environments and people. Over a lush palette of roots music—ethereal folk, country saloon swagger, and spacey spaghetti western, their songs underscore a hopeful lyrical and melodic tone that's carefully balanced with the weary realities of our world. Latimer and her compadres croon about love as it applies to vultures, tales of Japanese mail-order bride barbershop revenge, satellites, birthday presents wrapped in obituaries, the natural world and bonds of love, insomniacs, velvet paintings and other not-so-tall tales.

MD / KC



Fri 3:00 - 4:10 pm session - stage 4
Sat. 11:55 am - 12:40 pm concert - stage 3
Sun. 11:00 am - 12:15 pm session - stage 6
Sun. 1:35 - 2:50 pm session - stage 6

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Lola Kirke • Nashville, TN

If Lola Kirke's face is familiar, it's likely not just for her whimsical album covers and promo photos. Part of an artistic group of sisters that includes actor Jemima and singer Domino Kirke, she has appeared as an actor in a glut of TV shows and movies, including *Mozart in the Jungle* and *Sinners* (yes, that was her as the evil folk-singing vampire).

Despite Kirke's on-screen success, her music does not fall into the Hollywood vanity project category — not by a long shot. Her first EP came out a decade ago, and since then she has been steadily gravitating towards country music. In spite of being raised in the heart of New York City (she's since moved to Nashville), torch and twang is a natural fit. The songs on her latest album *Trailblazer*, are remarkably vulnerable, delivered with soul and a honey sweet voice. The album was released around the same time as Kirke's raw memoir *Wild West Village*, and the singer-songwriter/author was clearly in the mood to keep things real.

As heartfelt as Kirke's songs are, they're also a lot of fun and Kirke meets every heartbreaker with a sassy wink and a hook. Built on storytelling, swagger and equal parts dive bar confession and indie-rock catharsis, Kirke's music gives a glimpse of an artist having a heck of a time exploring every facet of self-expression at her disposal.

ECB



Sat. 3:00 - 4:15 pm session - stage 5 • Sat. 7:30 - 8:30 pm concert - stage 4
Sun. 4:10 - 5:30 pm session - stage 4



Sat. 10:30 - 11:40 am session - stage 3 • Sat. 2:20 - 3:05 pm concert - stage 3
Sat. 3:20 - 4:30 pm session - stage 3 • Sun. 4:10 - 5:30 pm session stage 2

Madalitso Band • Malawi

Back in 2002, 18 year-olds Yobu Maligwa and Yosefe Kalekeni met on the street in Malawi's capital city Lilongwe. Yosefe was strumming a four-string homemade banjo (which many places call an acoustic guitar). They decided then and there to become a band. Kalekeni now plays an updated model of his homemade banjo, built around the body of a used acoustic guitar he was given and augmented, but its strings, as is Malawi tradition, are unraveled motorcycle brake cables. He sits on a drum he beats with his feet while strumming. Maligwa plays his homemade traditional one-stringed babatone, which serves as a bass guitar. Their songs are based on a mash-up of their

two tribes' traditional music and delivered on home made instruments, are about love, praising god and everyday life advice-delivering fables. For a decade they paid their dues with relentless busking before being seen by a manager with a keen eye for talent that transcended street corners. With just a one-string bass, four-string guitar and a foot drum, they moved from that street corner to the Glastonbury Festival and fawning BBC coverage. And with music that is as uplifting, engaging and energetic as what Madalitso Band brings to the stage, their ascension is entirely deserved.

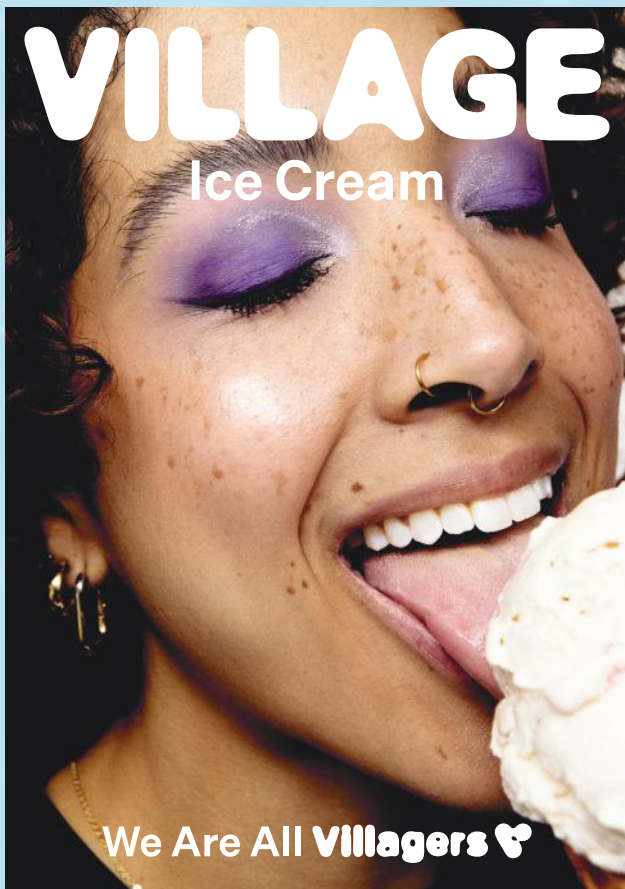
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Madison Cunningham

• Los Angeles, CA

Absolute genius. Provocative? Maybe. Overstated? Unlikely. Madison Cunningham is such an obviously brilliant musical artist that it is difficult to think of peers who have similarly scaled the height of their talent at such a young age. Imagine frequently collaborating with Chris Thile and Andrew Bird and more than holding your own. Imagine releasing five records fawned over by the most jaded critics. Imagine doing this two years shy of 30!

Madison Cunningham is a force bridging the gap between technical virtuosity and sincere storytelling. She is an antidote to the theory that music must be dumbed down to find an audience. Her songwriting assumes listeners have an attention span, a daring choice in the age of click bait. While her approach is cerebral, it is also soulful. She is genuinely, undeniably herself — complicated, messy, beautiful, and entirely enchanting.

A Grammy winner (and frequent nominee), she has carved a lane where indie rock, folk, jazz and chamber pop collide. If you are looking for an artist who pushes the boundaries of 'singer-songwriter' while keeping the music centre stage, do not miss her performance.

JN



Sat. 3:20 - 4:30 pm session - stage 5
Sat. 9:00 - 10:05 pm concert - mainstage

Mariel Buckley

• Edmonton, AB / Nashville, TN

Mariel Buckley's path from the barrooms of Calgary to concert halls across Canada has seen an exponential growth and maturity as a songwriter and performer. While she now splits her time between Edmonton and Nashville, Calgary is the city where she learned to express herself, and the city that witnessed the first steps of her career. She now takes her place among nationally revered performers with her first Juno win – 2026 Contemporary Roots – for her third full-length record, 2025's *Strange Trip Ahead*.

The album finds Buckley leaning into vulnerable feelings of nostalgia for lost loves and old times, with a lush and clean production that accents the raw emotion of her performances and leaves Buckley's songs room to breathe as they take centre stage. *Strange Trip Ahead* pulls the reins back a touch from its more deliberately atmospheric predecessor, *Everywhere I Used To Be*, and Buckley takes advantage of the wider spaces with her clever melodies and evocative lyrics standing at the fore of the mix. The anthemic, adventurous sonic abandon remains a big part of her sound, adding to the experience, but never overshadowing the potency of her songwriting.

Given the time and dedication required to establish yourself as a national touring artist, it's important to enjoy the journey. For all the heartaching songs and hard miles travelled, Mariel Buckley has earned every handshake, hug, high five — and this celebratory homecoming — the old-fashioned way, and it all began right here in the dimly lit joints of Calgary.

MD



Thurs. 5:45 - 6:35 pm concert - stage 4
Sat 1:35 - 2:50 pm session - stage 6
Sun. 10:30 - 11:40 am session - stage 3
Sun 4:10 - 5:30 pm session - stage 4



Sat. 10:15 - 11:30 pm concert - mainstage

Marty Stuart and His Fabulous Superlatives • Nashville, TN

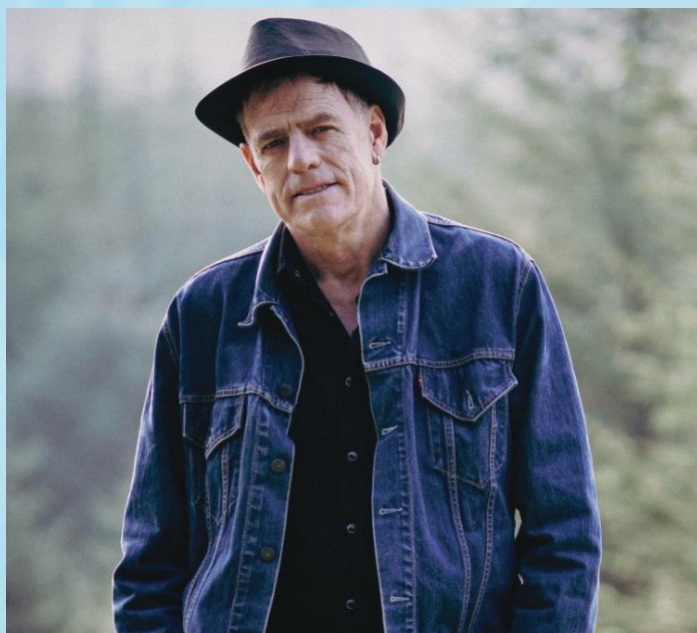
Seeing and hearing Marty Stuart is akin to visiting the Country Music Hall of Fame. From the fact that he owns (and tours with) some of the most iconic instruments of all time – Clarence White’s 1954 B-Bender Telecaster, Johnny Cash’s 1939 Martin D-45, a 1972 Gibson F5 mandolin mischievously etched with “JC” by Mr. Cash – to his absolute reverence for the sounds of the past, Stuart preaches the gospel of bluegrass and Bakersfield. A unique figure in today’s country music world, this rebel traditionalist pushes the envelope, but never loses sight of the rich cultural mix that surrounded him as an instrumental prodigy growing up in the South.

His band, The Fabulous Superlatives, are both fabulous and worthy of a scattershot round of the best superlatives. On guitar, “Cousin” Kenny Vaughan has recorded and toured with many of the best country (“alt” and otherwise) music artists of the last

40 years. “Handsome” Harry Stinson has laid down the backbeat and the tenor background vocals on Nashville hit after hit from the 1980s on (as well as being an early member of Steve Earle and The Dukes). Chris Scruggs is, well, a Scruggs (Grandpa is Earl) with enviable credits of his own. Sharp looks. Sharp licks. Sharp patter. Sharp as a tack!

Together, these fellows who have seen everything and can do anything so magically rip through rockabilly and surf-rock rave ups, swing country classics and lay down righteous gospel.

JN



Martyn Joseph • Wales

Martyn Joseph is equal parts socially conscious composer and up-close-and-personal singer-songwriter with more than 28 studio albums and 40 years as a travelling bard under his belt. With such a long career, you wouldn’t blame Joseph if he left the road for some leisurely golfing (as a lad, he was a trophy winning talent on the links). But when you experience one of his mesmerizing shows you understand why he tossed aside his putter decades ago for a guitar and the songwriter’s life.

He has a never-ending passion and commitment to poetry and music with songs that strike the mood of the times, including his newest recording *Troubled Horses*, a stripped-down guitar and harmonica affair. Joseph laments the current state of America – “there’s no country to ‘want back’ if we’ve all come from elsewhere” – and his plea for the U.S. to come home “before everything gives way.”

On a more personal note, he philosophizes about life in his ’60s “it’s not so bad / I’ve got a heart full of gratitude / for all I have.” Joseph’s performances continue to be energetic, compelling and passionate and he packs them in during his frequent tours of North America, the U.K. and everywhere else. It’s a musical road he’s been travelling for most of his life, and as he tells his audience, “You keep turning up and so will I.”

ER

Fri. 4:30 - 5:30 pm concert - stage 5

Sat. 11:00 am - 12:15 pm session - stage 6

Sat. 1:35 - 2:50 pm session - stage 6 • Sun. 1:00 - 2:10 pm session - stage 1

Maruja Limón • Spain

At the heart of this Barcelona-based all-female sextet's music is a next-gen version of *rumba catalana*, an addictive flamenco, Afro-Cuban, traditional music and rock fusion born post WW2 in Romani communities and introduced to global audiences in the 1990s by The Gipsy Kings.

Maruja Limón honours a rich tradition while bringing the genre into the 21st century, pairing joyful rhythms and virtuosic musicianship with often sly, humorous lyrical observations that swing between emotion and irony, celebration and statement.

While the band has resisted telling audiences what the name means, "Maruja" is translated as an affectionate diminutive of Maria. So "Maruja Limón" can be understood as something like "zesty little Maria." Zesty is probably an understatement. Six musicians, blazing vocals, driving percussion, trumpet and bass with flamenco guitar playfully thread it all together create irresistible grooves.

SS



Fri. 3:00 - 4:10 pm session - stage 3
Sat 1:35 - 2:50 pm session - stage 6 • Sat. 3:05 - 3:50 pm concert - stage 6
Sun. 3:20 - 4:30 pm session - stage 5

Mary Gauthier • New Orleans, LA

Mary Gauthier has earned widespread acclaim as one of North America's most admired and influential singer-songwriters after picking up the torch passed to her by legendary friends and musical heroes. Gauthier's early songs drew on experiences of adoption, addiction and recovery plus the challenge of growing up gay in Louisiana. She puts her empathy to good use as she embraces the stories of many marginalized people, evidenced by her Grammy-nominated 2018 album *Rifles and Rosary Beads*, a collection of songs Gauthier co-wrote with wounded Iraq war veterans. She chronicled her unorthodox career transition from the culinary arts to music in her 2021 book *Saved by a Song* where she describes the leap she made from chef to tunesmith, overcoming crippling stage fright superseded by her passion for songwriting.

Gauthier's powerful songs such as "A Little Mercy Now" and "I Drink" attracted attention throughout the folk and Americana communities resulting in covers by artists Dolly Parton, Jimmy Buffett, Bettye Lavette and dozens more. Eleven albums later, Gauthier's intense, heartfelt commitment to her vocation remains unabated. She explains, "Writing songs helps me sort out confusion, untangle powerful emotions, and ward off desperation. It helps me navigate the powerful emotional weather systems of life."

ER



Sat 1:35 - 2:50 pm session - stage 6 • Sat. 4:10 - 5:30 pm session - stage 2
Sun. 11:00 am - 12:15 pm session - stage 2
Sun. 3:05 - 3:50 pm concert - stage 2



Sat. 1:35 - 2:50 pm session - stage 2
 Sun. 10:30 - 11:50 am session - stage 5
 Sun. 11:55 am - 12:40 pm concert - stage 5

The Mbira Renaissance Band

● Edmonton, AB

The 1300-year-old mbira, or thumb piano – an ancient instrument of Zimbabwe origin – is at the heart of this enticing Albertan renaissance. Its sound, likely familiar to world music fans’ ears, is reborn through the band’s infectious polyrhythmic grooves, built from their diverse global roots. Leaders Chaka and Chiedza Zinyemba were born in Zimbabwe. Bassist James Stuart spent years travelling in Japan. Greek-descendant guitarist George Koufogiannakis and Tony Flanagan bring jazz chops. Original member of famed Zimbabwean band Mokoomba, Donald Moyo, tinkles the keys. Rumbi Zinyemba and Holly Sangster add vocals and saxophone. The Zinyemba’s colourful, passionate dancing completes their magical world.

Together their upbeat, joyful multi-culti creations weave rootsy Southern African influences, jazz, reggae and Afro-pop. The lyrics (sung predominantly in the local Shona language) tell stories of love, migration, African-Canadian connections and a deep appreciation of culture and tradition. It’s a life-affirming celebration of cross-cultural mash-ups through a modest, ancient instrument’s powerful history. Zimbabwean greats Thomas Mapfumo, the Bhundu Boys, Andy Brown and Chiwoniso Maraire who inspired them would be proud.

KC

Mexican Institute of Sound & The Meridian Brothers present Ruido Tovar ● Mexico & Colombia



Sat. 7:45 - 8:45 pm concert - mainstage
 Sun. 12:55 - 2:05 pm session - stage 3 • Sun. 3:20 - 4:30 pm session - stage 5

The collaborative album and project Ruido Tovar is a musical marriage between two relentless creators and master collaborators: Mexican Institute of Sound, the project of producer, DJ, and cultural agitator Camilo Lara, who has been redefining Mexico’s sound since the mid-2000s by blending cumbia and mariachi with hip-hop, electronica and global beats, and Bogotá-based inventive, tropical psychedelic Meridian Brothers (lead by musical maverick and experimental composer Eblis Alvarez).

The name is a wordplay, a subtle homage, and sonic deconstruction of the legacy of Mexican icon Rigo Tovar, who revolutionized cumbia by mixing in Moog (and apparently drove a custom pink Ferrari). Described by Lara as “a futuristic album,” it melds his self-taught collage style and Alvarez’s heady, academy-trained approach with the pairs’ breathtaking symbiosis — or, as Lara puts it, “two trains colliding at full speed.”

The resulting sound is rooted in ’70s and early ’80s Mexican tropical music. Shepherded by these neotropical and post-cumbia heavyweights, akin to old cumbia records — where each track carried its own story and melodic world, often breaking into sub-genres like cha-cha-châ, danzón, and bolero — Ruido Tovar’s creations land like delightfully weird gems. Improvised over Alvarez’s jangly guitars, madcap lyrics about communism, heartbreak and existential angst blend with an arsenal of synthesizers and samples —all lovingly played and curated by Lara. Rare instruments join more conventional ones, reflecting Alvarez and Lara’s love for collecting oddities and expanding cumbia’s sound.

KC

Mike Stack • Kimberley, BC

With the 2025 release of his third album, *Lucky Man*, singer-songwriter Mike Stack is back. The album's title echoes how he feels about life and his return to music after a 17-year hiatus, before which Stack was a treasured musical staple around Alberta. His 2001 album *I Need Wheels* was in heavy rotation on CKUA and across North America, Japan and Europe, dominating critics' yearly Top 10 lists while he performed folk fests, folk clubs and singer/songwriter sessions with local treasures.

Then fate struck in the form of surprise parenthood and family loss, which focused Stack's energy elsewhere. Still, heartache feeds music, and songs piled up. He recorded in Nashville with long-time friend, producer Steve Dawson at the dials while John Prine's bassist and Sheryl Crow's keyboardist played along. The gratitude expressed by the album's title is earned, born of the gift of his relationship with his now teenage daughter and his ability to land sunny-side up after the dark times in life. Both inform his music, which travels like the man himself, busted headlight or not, roving through stripped down tales, cajun dust, and the vagabond sunshine conjured by rockin' and reelin' fiddle and pedal steel. Yes, indeed, Stack is back.

MLW



Sat. 11:00 am - 12:15 pm session - stage 6
Sun. 1:00 - 2:10 pm session - stage 1 • Sun. 2:25 - 3:00 pm concert - stage 1

Mitsune • Germany

In the wrong hands, musical history can be a burden, weighing artists down with strict rules and lifeless restrictions. In the hands of Japanese folk fusion band (with members hailing from Japan, Australia, and Greece) Mitsune, those same traditions are a wellspring, refreshing the creative soil with a bubbling current of vitality.

Mitsune's music is rooted in Tsugaru shamisen — the name of both a genre originally performed by blind wanderers and the three-stringed lute at its heart — and though they draw deep from the sounds of 19th century Japan, they never get drunk on tradition. Not to say they play things straight; you might wonder if your own drink has been spiked as they infuse psychedelia, jazz and global fusion over their more ancient sounds with gleeful abandon. Their stage show only adds to the intoxication, and with their flowing robes, face paint and neon colours Mitsune might look like they've emerged from another world, not just another time.

Whether updating century-old shamisen compositions or cutting loose with their own genre-fluid originals, there's no doubt that Mitsune is bringing new life to old sounds. Equal parts folk revival, avant garde art, and punk-rock spectacle, their respectful irreverence makes them difficult to pin down—and even harder to resist.

PH



Fri. 3:00 - 4:10 pm session - stage 4 • Fri. 6:15 - 7:05 pm concert - stage 4
Sat. 1:25 - 2:40 pm session - stage 5 • Sat. 3:20 - 4:30 pm session - stage 1



Thurs. 9:25 - 10:30 pm concert - stage 4
Fri. 3:00 - 4:15 pm session - stage 5
Sat. 10:30 - 11:40 am session - stage 3 • Sat 4:10 - 5:30 pm - stage 4

The Neighborhood Kids

• San Diego, CA

Picture the Bronx in the 1970s: people flocked to block parties in African-American and immigrant neighbourhoods to congregate around the exciting new genre hip-hop, whose community-based celebrations left all kinds of room for individual artistic expression. DJ turntablists intentionally scratched their styluses against their vinyl LPs with extended, repeated instrumental breaks for hotshot 'break' dancers. MCs rapped political, rapid-fire lyrics over catchy musical passages and bass lines that coalesced under one unconquerable, socially conscious banner.

Five decades later, on the opposite coast from hip-hop's birthplace, is where Mexican-descendant innovators The Neighborhood Kids pick up the torch and keep it blazing bright. TNK illuminates the world around them, refusing to let darkness fall on kids in cages, women's rights, social injustices and tilted playing fields. TNK's outrage is a sonic flame thrower as they heat up the beats and melt some ICE. TNK's rappers Verde and Amon the MC give voice to the powerless while DJ JG, guitarist Niko Rosy, bassist Emerson and drummer Gatoz provide the musical propulsion. Through spoken word and relentless grooves, these Kids are triggering an avalanche of political awakening at a community level. Pure, next level hip-hop. There's a reason Tom Morello chose them to open his recent US tour.

CV



Thurs. 9:10 - 10:25 pm concert - mainstage

Of Monsters and Men

• Iceland

Of Monsters and Men may be the definitive artists of the stomp-clap era. The year was 2012. Obama had just won a second term, CERN had proved the existence of the Higgs Boson, and the Curiosity had landed on Mars.

Enter "Little Talks" the infectious, baroque, horn-fed light in the darkness. This was it: the selected sound found that fed the sunburnt flower crown festival crowd. Hair and mustaches grew, V-neck tees dropped low, hat brims flattened, but the newly born Icelandic superstars did not overstay their welcome.

Despite their singular hit-defining millennial moment, it didn't embody the band's sensibility. Even the album which surrounds it, *My Head is an Animal*, is a much more sophisticated and emotionally anchored set of indie folk than the era gets credit for. They have only released three albums since. Their output has been measured, carrying forward their baroque musical language with increasing lyrical and tonal complexity without ever attempting to recreate the formula that produced their big hit.

All is Love and Pain in the Mouse Parade (2025) is a fantastical vision of the collective experience. Humans as animals is a throughline through their discography, as is their component parts: organs, paws, teeth, bones. Their festival performance may be a celebration of finer times and fuzzier creatures with Of Monsters and Men as the soundtrack. Dust off your flower crown, y'all.

LM

Ora Cogan • Nanaimo, BC

It's fitting that Ora Cogan's newest album, *Hard Hearted Woman*, would come out on Friday the 13th. Nanaimo-based, Gulf Islands born Cogan has always been attuned to BC's "super natural" side. Her gothic-tinged approach to roots is drawn from landscapes of mist and mysticism, places where beauty and wildness are one and the same.

From the beginning, music has been as natural a part of Cogan's surroundings as the waters around the Islands. Her father a photojournalist and her mother a musician, Cogan's childhood home doubled as a recording studio for the Island's artists and eccentrics. She began writing her own songs in her teens, and released her first album in 2007. But it was 2010's *The Quarry* that set her on her current musical path, tapping into the darker, more psychedelic strains she's explored ever since.

Hard Hearted Woman is a refinement and culmination of that sound — but hard-hearted it is not. It is resilient and confident, but also tender and open, an ecosystem of old-growth emotions in a world at risk of clear-cutting. And Cogan's voice is the wind in the woods, an invitation to remember a world where the forest and fairy tale coexist.

PH



Sat. 1:35 - 2:50 pm session - stage 4
Sun. 10:30 - 11:40 am session - stage 3 • Sun. 12:30 - 1:15 pm concert - stage 4

The Pairs • London, ON

While their name might suggest that The Pairs are made up of a couple of couples, the group is actually a trio. More accurately, a trio made up of a pair of twins and a pair of friendships. If that math doesn't add up, all audiences need to know is that when these three voices join together, they sound like a single, perfectly attuned entity.

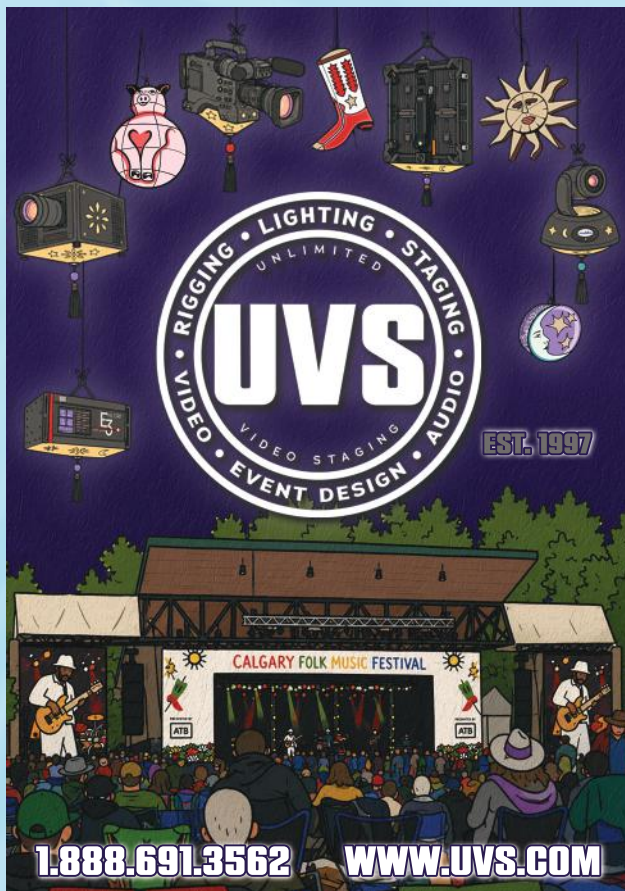
The Pairs are Renee and Noelle Frances Coughlin and their lifelong friend Hillary Watson, whom the twins grew up treating like a sister thanks to their respective parents' close friendship. The bond between the three singers is uncanny: while each is a classically trained vocalist, the tightness of their three-part harmonies is something that only comes with an innate trust of each other. There's a gentleness to The Pairs' tender folk songs, buoyed by the collective power of their voices.

The harmonies on The Pairs' fourth album, last year's *Together on a Rock*, are like liquid honey, smooth and rich without even the hint of a bitter note. Their voices are so compelling and buttery it's difficult to hear anything else, though at least one of them is typically playing acoustic guitar, strummed softly to keep those mellifluous voices at centre stage.

ECB



Sat. 11:00 am - 12:15 pm session - stage 2
Sun. 11:00 am - 12:15 pm session - stage 6
Sun. 2:20 - 3:05 pm concert - stage 5 • Sun. 4:10 - 5:30 pm session - stage 6



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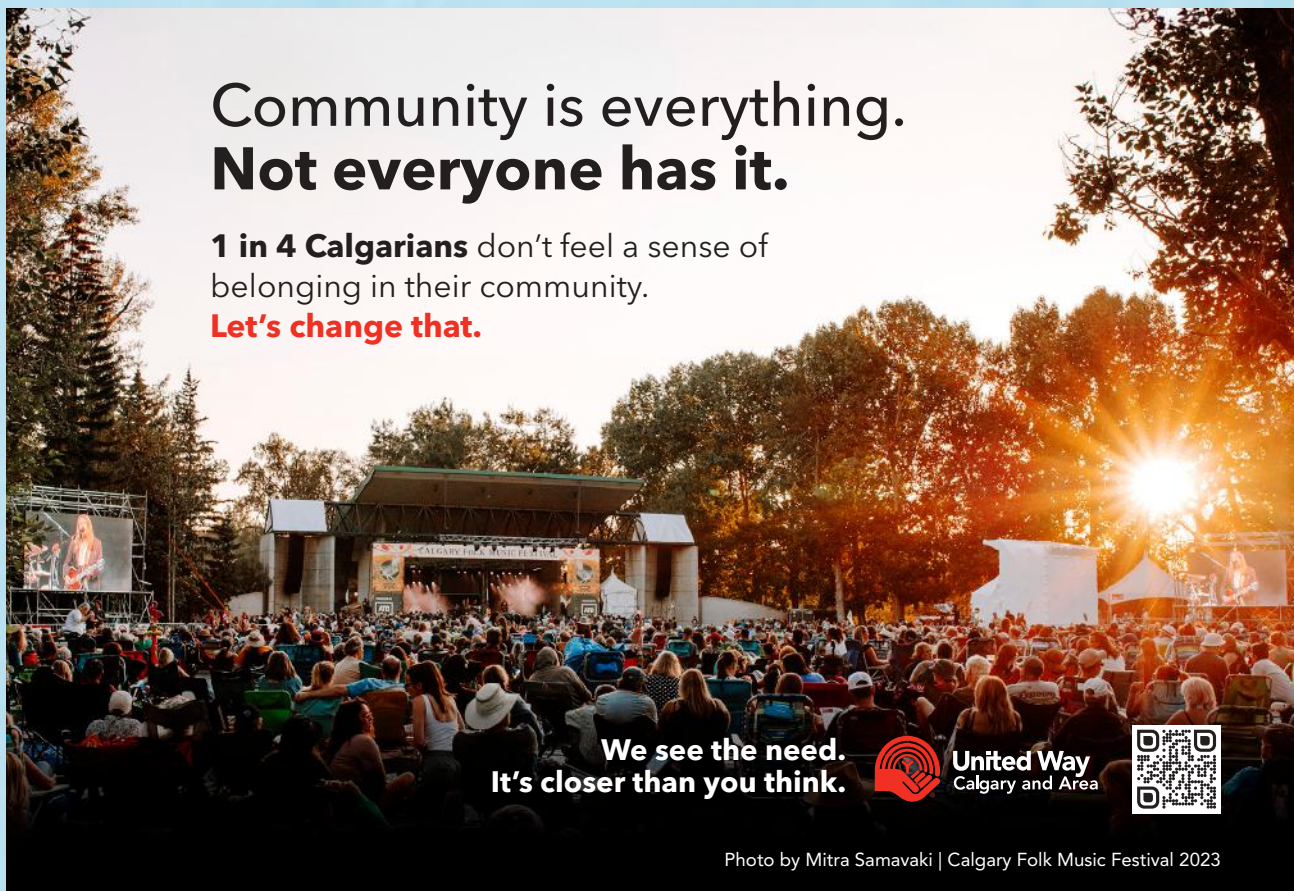
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Polo Sho • Calgary, AB

The Calgary hip-hop scene is often overlooked when the city's musical landscape is talked about. Polo Sho is an example of an artist looking to break through that misguided vision. A performer who has been a staple in the scene, he's gone from a regular at straight-up hip-hop nights to poetry slams and multi-genre showcases, to an engineer and producer with 3rd Verse, helping shape the sound of Calgary hip-hop into something specific.

A Nigerian-Canadian, his work with 3rd Verse is centrally diasporic, and their JollofNJam party is one of Calgary's most slept-on regular music events. Ever the community-builder, Polo Sho is also the founder of LiftedOnes, a harder-edged collective of MCs infusing '90s chopper and boom bap styles with darker and more mysterious beats.

As Polo Sho, his performances are prettier, jazzier, and presented with a full band of some of Calgary's stankiest groovers. His confidence is obvious in his production and delivery and is fuelled both by the chip on the collective YYC scene and the community he has built around him. A "local" artist right now, Polo Sho is looking at much bigger horizons.

LP



Sat. 10:30 - 11:40 am session - stage 3 • Sat. 12:55 - 2:05 pm session - stage 1
Sun. 10:30 - 11:50 am session - stage 5
Sun 4:45 - 5:30 pm concert - stage 1



Sat. 2:20 - 3:05 pm concert - stage 1
Sun. 11:00 am - 12:15 pm session - stage 6 • Sun. 1:35 - 2:50 pm session - stage 4 • Sun. 4:10 - 5:30 pm session - stage 6

Raleigh • Calgary, AB

Ever since Clea Anäis and Brock Geiger joined songwriting forces in 2010 to form Raleigh, they've been rewriting archetypes. Their latest album *Fate is Criminal* (2025) continues Raleigh's propensity for breaking their own, and everyone else's moulds. Splinters of alien transmissions reach out to deep sea creatures while a gentle guitar quietly acts as a tether for stream-of-consciousness images. The pendulum swings between icy, cold wave beats and ethereals that rise like helium through the fog of borrowed time. The whole album is sprinkled with beautiful, unexpected contradictions. With their decades of experience and abilities on full display, *Fate is Criminal* is a testament to Raleigh's artistry and musicianship. Lithe voices absentmindedly and hauntingly sing of blood, fake love, fake news and dead air. A

pounding sense of urgency is ever-so-finely balanced against the delicate "deep haze of the dream [that] brought your visage to me." With collaborators Will Angus Maclellan and Nyles Spencer, Raleigh reached deep into the murk of their collective mind's well to manifest a uniquely creative sonic treasure hunt that bears repeated listening. At times it's also groovy, melodic and soulful. It's as fun as it is dark, as warm and welcoming as the final stages of hypothermia: a perfect backdrop for the end of days.

CV

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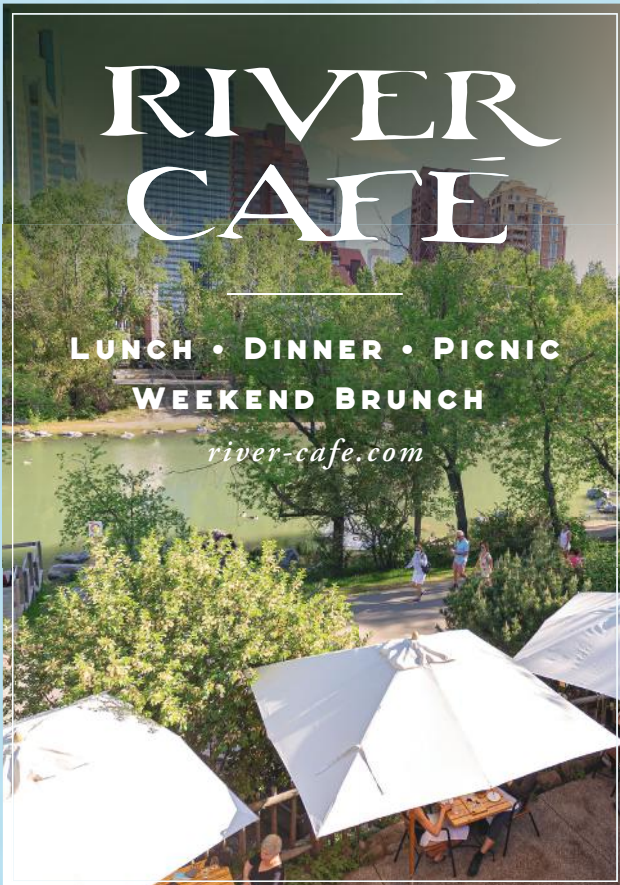
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Ribbon Skirt • Montreal, QC

A colourful, handmade ribbon skirt is a perfect cipher for the postcolonial condition of the urban Indigenous, as it's an expression of strength, womanhood, resilience and remembrance. In the colonial era, European fabrics and designs began to be integrated, and now the ribbon skirt is a central cultural symbol of Indigenous and Métis people across Turtle Island, history and future.

Their 2025 Polaris Music Prize shortlisted album *Bite Down* was produced by Calgary's Scott "Monty" Munro and Marlaena Moore and released on Vancouver's tastemaker label Mint Records.

You might remember their performance at Sled Island in 2022 as Love Language. Then a jangly indie garage outfit, the band formed as a quartet in Montreal during the pandemic. Now reformed as a duo of frontperson Tashiina Buswa and multi-instrumentalist Billy Riley, Ribbon Skirt has a more focused vision, and the music has become more solemn and intentional. Angling towards post-punk and progressive rock rhythmic and tonal choices, the shift in name echoes a narrowed seriousness in the music and the carried responsibility of signalling Indigenous cultural identity in the music and the responsibility that implies. Like the ribbon skirt itself, the music is a perfect expression of the balance between the past and present, between honouring and maintaining inherently valuable cultural tradition, and transgressing and evolving art and media.

LP

Ruby Singh and the Future Ancestors

• Vancouver, BC

Ruby Singh lives as an artist without the boundaries of medium, genre, time, or place. Poet, photographer, video artist and, of course, musician, Singh seems to live with one foot planted firmly in the nature of Earth and another flying towards the cosmos. His work reflects both realms, as well as the mysterious spaces in-between.

Musically, Singh bounces between immersive soundscapes, vibey hip-hop, and guttural blues, leaning more heavily on specific genres depending on the project in front of him. With the Future Ancestors — a collaboration involving Memphis-born poet and hoodoo practitioner Arthur Flowers and gospel artist and historian Khari Wendell McClelland — the music immediately slots itself into the realm of gospel and blues. But when it comes to Singh, things are never exactly straightforward.

On their most recent album *Celestial Libations*, the Future Ancestors draw on mythical and griot traditions with a sound that is both modern and ancient in spirit. Traditional folk instrumentation, blues guitar, DJ-provided beats, and incantation-like vocals root the songs in a place of earthy reverence while still gazing towards the unknown. Singh and his cohorts are poised to take us all to church — the church may just be somewhere in outer space or deep in the core of the Earth depending on where they decide to go.

ECB



Sat 11:00 am - 12:15 pm session - stage 6

Sat. 1:35 - 2:50 pm session - stage 4

Sun. 11:00 am - 12:15 pm session - stage 6

Sun. 3:05 - 3:50 pm concert - stage 6



Thurs. 6:55 - 7:45 pm concert - stage 4

Fri. 3:00 - 4:15 pm session - stage 5 • Sat 4:10 - 5:30 pm - stage 4

Sun. 10:30 - 11:50 am session - stage 5



Sat. 5:30 - 6:20 pm concert - mainstage
Sun. 11:00 am - 12:15 pm session - stage 2 • Sun. 4:10 - 5:30 pm session - stage 4

S.G. Goodman • Hickman, KY

A voice and accent can help bring authenticity to an artist who has some country in their vibe. While S.G. Goodman's Kentucky cadence is clear as a bell throughout her three full-length releases, simply referring to what Goodman does as country would be selling her short. The hallmarks are all there — great songwriting, high and lonesome instrumentation — but Goodman's voice is an interstellar, poetic instrument.

We were first introduced to that powerful voice with the subtle, indie folk, rural-rooted Jim James-produced 2020 debut LP, *Old Time Feeling*. Her sophomore record *Teeth Marks* reached further into the esoteric, with a wide sonic palette painting outside the lines of Goodman's lived in tapestries of hard times lived through by good

people. On her latest, 2025's *Planting By The Signs*, Goodman pushes the beat forward with propellant rhythms before settling back into the depths of tribulation — of life and hope and love and death — until tying all of life's messes together with a slow burning epic grandeur.

S.G. Goodman doesn't just have the voice and the accent, she has the songwriting chops and the foresight to deliver the future of country music before everyone else finds out it's arrived.

MD



Sat. 12:55 - 2:05 pm - stage 3 • Sat. 4:10 - 5:30 pm session - stage 6
Sun. 1:35 - 2:50 pm session - stage 2
Sun. 4:45 - 5:30 pm concert - stage 5

Sahra Halgan • Somaliland

Sahra Halgan is a Somaliland singer-songwriter and cultural activist whose music fuses traditional Somali songs with the raw energy of rock, blues, and desert rhythms. Born in Hargeisa, she first sang publicly during the civil war in Somalia while working as a nurse, using music as a form of resilience and resistance. After the war ended in 1991, she moved to France, taking work as a cleaner while raising five children. It was while learning French in Lyon that a social worker recognized the symptoms of PTSD. Through workshops to deal with this condition, Halgan came in contact with musicians and began singing again leading to her 2009 debut, *Somaliland*, named for her home country which is still largely unrecognized by the international community since declaring independence at the end of the war.

Now an internationally acclaimed artist, Halgan's work is rooted in Somali poetry and melody, delivered through a powerful voice marked by deep vibrato and emotional intensity. Her songs speak to themes of dignity, identity, love, and political struggle, reflecting both personal history and collective memory. Live, Halgan is commanding and electrifying. Backed by a tight band, her performances blend driving garage-rock grooves with hypnotic East African rhythms. Expect a set that is defiant and celebratory — music that invites movement while carrying profound emotional weight.

SS



Sat. 4:10 - 5:30 pm session - stage 2
Sun. 1:35 - 2:50 pm session - stage 6 • Sun. 4:45 - 5:30 pm concert stage 3

Sam Amidon • England

Sam Amidon is contemporary folk music's most knowing interpreter. Assembling field recordings, ancient poetry, oral and instrumental tradition and hymns, his music spans an entire ethos of folk tradition. He grew up in Brattleboro, VT performing traditional Irish music in a family band on his first instrument, the fiddle. He then set his sights on indie rock in the early 2000s, performing and recording in the improvisational free jazz band Stars Like Fleas and supporting singer-songwriter Thomas Bartlett (The Gloaming) on his solo project Doveman. After releasing the defiantly traditional *Solo Fiddle* (2001), he recorded the immaculately titled *But This Chicken Proved Falsehood* (2007), Amidon's first of many full-length collections of folk reworks adorned by his singularly disaffected voice. In a career-spanning collaboration with composer and arranger Nico Muhly, his works have gone from the sparsest of arrangements to hall-filling orchestral motifs, but they are often best experienced live and solo, or with a soft percussion.

Amidon's songs are beautiful, enigmatic, sometimes archetypal, and occasionally esoteric. His interpretations have such gravitas that he has occasionally been asked to interpret his peers, including folk experimentalist Bon Iver. His recordings also sometimes contain reworkings of more newer works, including Yoko Ono and Lou Reed on his latest *Salt River*.

Amidon is careful not to make his devout reverence for the history of folk and traditional music into a gimmick. Rather, his is a stone in the river of a rich tradition that arrived far earlier, and will continue far after, but is ever so slightly moved and carried forward.

LP

SYML • Seattle, WA

Fundamentally, SYML is a singer-songwriter project from Brian Leseney Fennell, a piano and a toque that doesn't quite cover his ears. Starting as a frontman for an emotive indie-rock band named after the city of love, Barcelona, and performing low-tempo songs about loving and leaving. Going solo, the effect is similar, but focused, softening the rhythms and clearing out the high frequencies for warm instrumental beds to centre the clear expressions of complex emotions.

SYML means 'simple' in Welsh, an ode to his biological parentage and also a near-perfect descriptor for his sensibility – clean, evocative and easy to understand – without feeling entirely familiar. With softly strummed guitars, warm wavering synths, distant percussion and Fennell's handsome voice, often dipping into a confident falsetto, SYMYL is for finer feelings with fewer frills. In soft arpeggios into scintillating swells, he brings clarity and texture into emotions you didn't know were so familiar.

A classically-trained pianist and oft-collaborator, his piano compositions are nearly as ubiquitous as his yearning pop songs including the wistful "I Wanted to Leave," a central musical motif behind the sultry voice of Lana Del Ray's "Paris, Texas" and "Where's My Love," a mysterious and beautiful plea to an absent lover, made only more magical with the vocal consummation of Carla Morrison.

LP



Fri. 4:25 - 5:40 pm session - stage 3
Fri. 7:40 - 8:40 pm concert - mainstage

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Thurs. 6:35 - 7:30 pm concert - mainstage
Fri. 3:00 - 4:15 pm session - stage 4

Thundercat • Los Angeles, CA

Easily one of the 21st century's most acclaimed musicians, Los Angeles bass virtuoso Thundercat (Steven Bruner) has blazed an iconoclastic musical path through his Grammy-winning albums and collaborations. Raised in a musical household by his father, drummer Ronald Bruner Sr. (The Temptations, The Supremes, Gladys Knight), and his mother Pam Bruner, a flautist and percussionist, Thundercat joined LA skate-thrash legends Suicidal Tendencies at 16, and later found live work with Erykah Badu, Raphael Saadiq and Snoop Dogg.

During this time, Thundercat began collaborating with Flying Lotus, which led him to begin singing and making his own records. He released his debut, *The Golden Age of Apocalypse* in 2011, and quickly followed up that effort with 2013's *Apocalypse*. Thundercat won a Grammy for his collaboration with Kendrick Lamar on "These Walls" and another for his fourth LP *It Is What It Is*. His latest, *Distracted*, features

collaborations with Tame Impala, Lil Yachty, A\$AP Rocky, and a posthumous production with his longtime collaborator and dear friend Mac Miller.

If it were just about production, collaboration and accolades, Thundercat would stand as one of the greatest musicians of our era, but that would be understating his stylistic adventurism through an esoteric meld of jazz, funk, hip hop, soul and electronic music delivered with prodigious wizardry and the booty busting bottom end that's established Thundercat as a living legend in our time.

MD

Tiken Jah Fakoly • Cote d'Ivoire

It's inevitable that Fakoly's reggae stylings will get you dancing, or at least swaying, foot-tapping or head-nodding. But that's not really what this Ivorian music icon is ultimately aiming for. He reaches much higher. To him, reggae is the most powerful music in West Africa. He posted online recently, "It awakens consciences and moves mindsets. He bothers the strong and defends the weak. And especially speaks for the voiceless."

For nearly four decades, Fakoly has written political pleas against oppression and injustice, and for education and freedom. Forced into exile in Mali after death threats in his native Cote d'Ivoire, Fakoly has given voice to a whole continent, lyrically crusading for pan-African unity with protest songs like "Plus rien ne m'étonne (nothing surprises me anymore)" and "Ouvrez les frontières (open the borders)." His relentlessness has also driven him out of Senegal for criticizing its president. But his spirited music and urgency have thousands with Fakoly — chanting, marching, standing with him, dancing with him.

JM



Thurs. 6:35 - 7:30 pm concert - mainstage
Fri. 3:00 - 4:15 pm session - stage 4



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Kate Mak Yoga

Valerie June • New York, NY

The first track on Valerie June's 2025 album *Owls, Omens, and Oracles* is titled "Joy, Joy!" and there's no better descriptor for the Tennessee-born singer and songwriter. Both on stage and on record, June's most recent music bursts with effervescent jubilation, grounded with a strong, soulful reverence for the wonders of the world around her. Infectious optimism is central to June's performances — her colourful costumes announce that attitude from the moment she steps on stage — but her catalogue also carries a complexity and vulnerability, casting beguiling shadows over her brighter compositions.

Weaving elements of blues, traditional Appalachian folk, country, bluegrass, and rock, June's sound sits in a space that is both charmingly old-timey and refreshingly modern, as channeled through her guitar and banjo playing. June's greatest gift is her distinctive voice: with a touch of Tennessee twang, her vocals range from dreamy highs to lower earthier tones, reflecting the waxing and waning in her songs. With lyrics ringing with wide-eyed, often spiritual poetry and a superstar-level stage presence, it's no wonder that June has earned herself a Grammy nomination and the praise of none other than Bob Dylan. Outside accolades aside, June's greatest achievement is the feeling she creates on stage, celebrating the human spirit and the wonderous privilege of being alive.

ECB



Thurs. 7:45 - 8:55 pm concert - mainstage
Fri. 4:25 - 5:40 pm session - stage 4

YAGODY • Ukraine

If there's a dramatic intensity to the folk music that YAGODY performs, part of that is owing to the fact Zoriana Dybovska launched this female vocal quartet's members with colleagues from a theatre school in Lviv, in western Ukraine. But the rest of that dramatic heft they give their music stems from the hard reality that's befallen their country during four years of Russian war and brutality. It's not only vital to revive, celebrate and share Ukrainian traditional song, but also wield its very existence as a way to resist the invaders' attempts to deny and blot out that cultural identity.

Accordion, drums, guitar and *tsymbaly* (dulcimer) drive this ensemble's music, but the four vocalists lift it skyward. While they mostly explore traditional music — "the songs of wild tribes, the voice of your ancestors," they like to say — their song "Tsunami" was their beleaguered nation's powerful entry to the 2024 Eurovision song contest. Like much of what they do, it was a crashing wave that hit hard, urgent and proud. There are few more powerful and beautiful ways to proclaim Slava Ukraini! than theirs.

JM

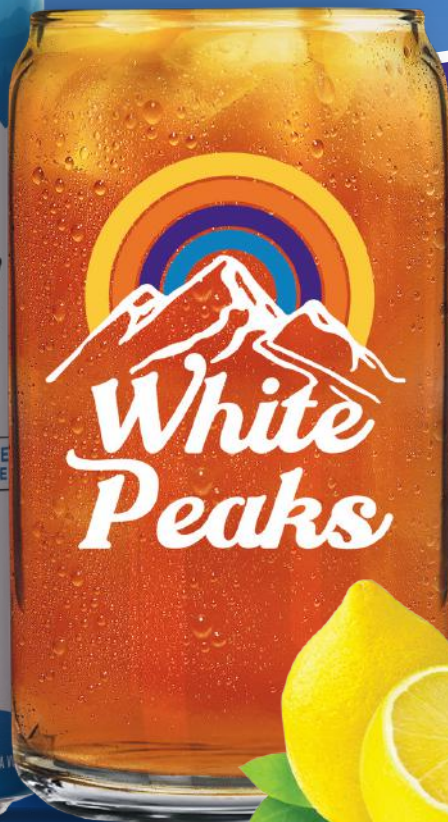


Sat. 6:15 - 7:15 pm concert - stage 4
Sun. 11:00 am - 12:15 pm session - stage 2
Sun. 3:20 - 4:30 pm session - stage 5

White Peaks

HARD STEEPED
-Tea-

 PROUDLY CANADIAN



LIGHTLY SWEETENED



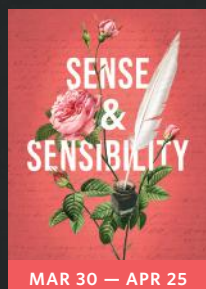


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Acrostic

Lyric Acrostic Puzzle

Read the clues. Fill in the letters over the numbered blanks. Copy the letters to the diagram. When completed, the diagram will contain song lyrics. The first letters to the answers to the clues spell the artist's name and title of the song. Letters in the upper right corner of each diagram square indicate the clue that solves that square. Stumped? Ask your tarp-neighbour.

(*) Artist at the 2026 Calgary Folk Music Festival

1	S	2	R	3	B	4	D		5	F	6	Q		7	J	8	H	9	N		10	M	11	C	12	S		13	G	14	I	15	O		16	N	17	P					
		18	R	19	A			20	G	21	Q	22	I	23	F		24	M		25	P	26	J	27	S	28	N		29	Q	30	D	31	G	32	O		33	J				
34	L	35	P			36	N	37	F			38	E	39	Q		40	H	41	I	42	B	43	K		44	R		45	S	46	D	47	C	48	Q	49	P	50	E			
51	J	52	A			53	H	54	M			55	G			56	D	57	C	58	K			59	H	60	P	61	O	62	L	63	N	64	M		65	C	66	D			
67	B	68	I	69	F	70	J			71	M	72	N	73	P		74	L	75	R	76	E			77	S	78	Q	79	A	80	F			81	H	82	G	83	C	84	K	
		85	Q	86	O			87	A	88	P			89	N	90	C	91	S	92	R	93	H	94	M		95	J	96	G	97	K			98	I	99	L	100	N	101	B	
102	R			103	D	104	A	105	M	106	G			107	F	108	L			109	E	110	H	111	C		112	S	113	K	114	O	115	R	116	B	117	J	118	N			
119	P	120	A			121	K	122	H	123	B			124	C	125	L	126	O	127	E	128	S			129	K	130	F	131	B	132	N	133	R	134	J			135	G	136	M
137	C			138	P	139	N	140	E			141	K	142	F	143	A	144	M			145	O	146	B	147	G	148	Q	149	C			150	A	151	F			152	N	153	M
154	P	155	O																																								



Click here for the solution to the Acrostic



A	79	104	19	143	52	150	120	87											
B	146	67	101	123	42	116	3	131											
C	137	90	83	57	124	111	47	11	65	149									
D	46	103	66	56	30	4													
E	76	109	38	127	50	140													
F	151	80	130	23	142	37	69	5	107										
G	20	82	106	135	55	31	13	96	147										
H	8	110	59	122	93	40	53	81											
I	22	98	41	14	68														
J	51	26	33	117	7	95	134	70											
K	141	97	113	58	84	129	43	121											
L	125	108	74	99	62	34													
M	153	54	105	71	144	10	24	64	136	94									
N	63	132	72	118	89	28	100	152	139	16	36	9							
O	15	145	86	114	126	61	32	155											
P	88	17	154	119	49	25	138	35	60	73									
Q	6	48	148	21	29	78	85	39											
R	18	133	2	102	75	92	44	115											
S	45	77	27	1	112	91	12	128											

typo
 forgetful
 heal
 cheap, inferior (hyph)
 Adrian ____ (*)
 immediate family (3 wds)
 Tiken ____ (2 wds *)
 working (3 wds)
 steam bath
 stretch
 Joel ____ (Halifax musician)
 ____ Wolf (Chicago musician)
 abstaining (3 wds)
 The ____ Kids (*)
 worker
 ____ and Men (2 wds *)
 ... and His ____ Superlatives (*)
 disturbance
 display

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