JUNE 8–11
38TH ANNUAL
SEA MUSIC
FESTIVAL
AT MYSTIC SEAPORT
Thank you all for attending our 38th annual Sea Music Festival at Mystic Seaport! We have again gathered some of the foremost scholars and finest performers of maritime music from far and wide. These are the people who are keeping alive the power and richness of story and song from the seaborne trades of their diverse cultures that exemplify our shared human fascination with the sea. Music from Australia, France, England, and across the United States will fill the Museum this weekend. We’re glad you’re here to share in the fun and learning from this wondrous world of sea music.

Geoff Kaufman

Festival Staff

Director: Geoff Kaufman
Adviser & Department Supervisor: Denise Kegler
Planning Assistant: Bonnie Miller
Symposium Chairmen: Erik Ingmundson & Craig Edwards
Symposium Moderator: Craig Edwards
Symposium Committees:
  Selection: Craig Edwards, J. Revell Carr III, Glenn Gordinier, Robert Walser
  Organization: Mary K. Berca Edwards, Erik Ingmundson, Geoff Kaufman, Tom Van Winkle
Children’s Stage Coordinator: Jesse Edwards
Volunteer Coordinators: Meg Frost, Karen Baker
Participant Hospitality: Ted Rupar
Sound Engineers: Marc Bernier, Dennis Cook
Sound Volunteers: Naomi Ingher & Kayla Seeger
Production & Design: Mystic Seaport

Volunteers

Karen Baker
Kelsey Baker
Jamie Bishop
Jann Campbell
Anna Marie Cartagena
Gene Cartagena
Bob Constantine
Donna Goodspeed
Bob Hansen
Mike Kennedy
Sue Latourette
Ginny Mason
Alan McArdle
Paul Mercer
Lynz Morahn
Mary Morse
Julie Moulton
Andrea Penta
Chris Penta
Fred Pierce
Scott Redfield
John Rhodes
Tim Rowe
Meg Roy
Rich Roy
Brian Schiller
Chris Setari
Thomas Shoesmith
Heidi Slaney
Carl Smith
Meg Smith
Walter Wensberg
Brian Woronick

BECOME A FRIEND OF THE FESTIVAL

The Friends of the Festival is the leadership club for the Sea Music Festival. We invite you to join this dedicated group of individuals who, through their generosity, ensure the well-being and future of the Sea Music Festival.

To learn more, call the Mystic Seaport Advancement Department at 860-572-5365 or e-mail advancement@mysticseaport.org

Clipper
(Gifts of $1,000 & above
individual, $2,500 family)
Mr. & Mrs. H. Lee Blumberg
Greg Bullough
Mary Dansighani
Folk Music Society of NY
In Memory of Paul DiBlast
In Memory of Conni & Hans Koldewey
Bob Walser

Packet
(Gifts of $500-$999 individual,
$1,000-$2,499 family)
Stan Denek & Lee Formnicola
Phoebe & Vincent Dopulos
Tim Radford
Win Reinhardt
Peter & Elizabeth Sorensen

Schooner
(Gifts of $250-$499
individual, $500-$999 family)
Celeste Bernardo-Dunn
Claire Besette & Dane Miller
Todd Brink
Robert Carlson
Sarah Clinton
Cynosure
Kim Deaveu
Mary Evans
Ron & Margaret Fournier
Brian Gill
Don & Sue Grant
David Jones
Janet Handford
Robert Hansen

Dory (Gifts up to $249)
Jonathan Abel & Julie Rohwein
Lorraine Allen
Joy Bennett
Katrina Bercaw
Tom Brillat
Alexis Clements
Mr. & Mrs. Gournoy
John & Anne Cuyle
Paula Daddio
Stanley Dakkus
Faith Davison
Vincent Dopulos
Allan Fingeret
Stephen Gans
Anthony Giordano
Susan Kaczynski
John Kudulis & Paula Thompson

Deane & Suzanne Hetric
Charlie Ipcar
William & Vicky Kelsey
Hilaire Leavitt
Bill Lehrman & Carol Pierson
David & Ann Loomis
Mandy MacDonald & Ed Obarowski
Teresa McShane
Steven & Elizabeth Mezick
Sarah L. Pollock
George & Louise Schmidt
Fred Seebeck
Bill Lehrman & Carol Pierson
David & Ann Loomis
Artur & Susan Tobiaison

Philip Kuepper & Michael Meyer
Richard & Judy MacDonald
Alan McArdle & Jinny Mason
John Mazzo
Tom Milke
Joy & Dwon Miller
Bonnie Milner
Suzanne Mrozak
Barry O’Brien
Nancy Peraro
Dave & Darbee Percival
Kathy Peters
Ron & Judy Peters
Ernie Pigeon
Barry Pinkowitz
Pierre Pareur
Kitsie Reeves & Joseph Moronel
Roll & Go
Mr. & Mrs. Richard Roy
Nancy K. Salter
Saly Dick & Sara Pfenex
Stephen & Susan Sanfilippo
James Sherman
Thomas Shoesmith & Donna Mendell
Carl & Meg Smith
Sheila Sosnowski
Philip Sternberg
Steven Taylor
Mrs J. (Jacquie) L. Wadsworth
In Memory of Wendy Wood Chapple
Stephen C. White
Deborah Winograd & Clyde Tyndale
David Wittenberg
Alton & Christine Woodams
Amy Wood
Allen & Janie Wolfe


**SCHEDULE OF EVENTS**

*See Map for Locations*

**Thursday, June 8, 7 p.m.**
“Fitting Out” Concert at the Boat Shed
Featuring: Bonnie & Dan Milner (MCs), Current MS Chantey Staff (Brien Bradley, Craig Edwards, Jesse Edwards, David Iler, Geoff Kaufman, Barry Keenan, Denise Kegler, Chris Koldewey, David Littlefield, Bror Okerblom, Don Sineti, B. J. Whitehouse), The Johnson Girls, Nordet, and The Vox Hunters

**Friday, June 9, 8:30 a.m. - 3:15 p.m.**
“Music of the Sea” Symposium, Part 1
Greenmanville Church
Moderator: Craig Edwards

**Friday, June 9, 7 p.m.**
“Unmooring” Concert at the Boat Shed
Featuring: Denise Kegler (MC), Atwater-Donnelly, Martin & Shan Graebe, Tom Lewis, Mustard’s Retreat, The Roaring 40s, The Vox Hunters, & Anayis Wright

**Saturday, June 10, 8:30 a.m. - 11:45 a.m.**
“Music of the Sea” Symposium, Part 2
Greenmanville Church
Moderator: Craig Edwards

**Saturday, June 10, 12 - 5 p.m.**
Concerts, Workshops, & Demonstrations throughout the Museum

**Saturday, June 10, 7 p.m.**
“Full Sail” Concert at the Boat Shed

**Sunday, June 11, 11 a.m. - 3 p.m.**
Concerts, Workshops, & Demonstrations throughout the Museum

**Sunday, June 11, 3 - 6 p.m.**
Final Concert at the Boat Shed
Featuring: Laura Travis (MC) and a song each from All Performers

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- Symposium
- Schedule & Presenters
- Workshop Grid
- Mystic Seaport
- Chantey Staff
- Festival Performers
- Workshops, Demonstrations, & Special Events

Chantey Office:
860.572.0711, ext. 5037
smf@mysticseaport.org
www.mysticseaport.org/seamusicfestival

See Map for Locations

Symposium Schedule & Presenters
Workshop Grid
Mystic Seaport Chantey Staff
Festival Performers
Workshops, Demonstrations, & Special Events
SYMPOSIUM SCHEDULE
Co-sponsored by Williams College, the Williams-Mystic Program, the Maritime Studies Program of the University of Connecticut, and Mystic Seaport.

Friday, June 9

8:30 a.m. COFFEE AND MORNING REFRESHMENTS

9:00 a.m. Official Welcome

9:15 a.m. David Peloquin, Independent Scholar, “Counterpane to Coffin Life-Buoy: Lunar Symbolism and the Song of Creation in Herman Melville’s Moby-Dick”

10:00 a.m. Don & Sue Brian, Independent Scholars, “Norfolk Island: On the Middle Ground”

10:45 a.m. MORNING BREAK

11:00 a.m. Mary Garvey, Independent Scholar, “Codfish In the Spring of the Year: Songs of Codfishing”

11:45 a.m. Marie Stepanova, Charles University, Prague, Czech Republic, “Sea Themes in Czech Songs”

12:30 p.m. LUNCH

1:45 p.m. Martin & Shan Graebe, Independent Scholars, “Brandy for the Parson: English Smugglers in Song and Story”

2:30 p.m. Stephen Nicholas Sanfilippo, Maine Maritime Academy, University of Maine at Machias, “‘Cruise of the Lapwing’: Recovering a 19th-Century Maine Schooner Fisherman’s Ballad”

Saturday, June 10

8:30 a.m. COFFEE AND MORNING REFRESHMENTS

9:00 a.m. Official Welcome

9:15 a.m. James Sherman, Machiasport Historical Society, “‘Where River Meets the Rail’: A Poem Becomes a Song Honoring Lumbering, River Driving, and Railroading on Maine’s Machias River”

10:00 a.m. Robert D. Madison, University of Arkansas, Fayetteville, “A Trout in the Milk: Henry Thoreau and Tom Bowline”

10:30 MORNING BREAK

SYMPOSIUM PRESENTERS

Don and Sue Brian are independent scholars, researchers, educators, and musicians from Australia. They lived and taught on Norfolk Island for five years and have worked extensively for Norfolk Island Museum, conserving and researching documents and artifacts, both in the collection and from recent archeological work. They have presented on Norfolk Island’s whaling history and music at numerous institutions and venues, including the Australian National Folk Festival.

Mary Garvey has always loved maritime music. She says: “I grew up on the Columbia River, where my father was a rural postman, so we used to go on drives to the most beautiful places, deserted villages all built on stilts . . . my father and his friend also had a salmon-smoking operation, so I visited the smokeries, canneries, and docks.” She has never worked as a fisherwoman, but has worked in fisheries research at the University of Rhode Island and as a chantey writer, advocate for other singers, and independent researcher and collector of songs of the fisheries.

Martin and Shan Graebe sing traditional songs, mainly from the south of England and, mostly, unaccompanied and in harmony. Many come from the Devonshire collector, Sabine Baring-Gould, on whose work Martin is an authority. Martin’s book on Baring-Gould and his song collection will be published in the autumn of 2017.

Robert D. Madison began his career in Literature of the Sea with Eric Schoonover at University of Rhode Island and as a chantey interpreter at Mystic Seaport (no, he was NOT an informant for the Lomaxes). He wrote his dissertation under Harrison Hayford at Northwestern University and is the scholarly editor of many maritime works of fiction and nonfiction.

David Peloquin is an internationally-known folk musician and independent scholar specializing in the historical interpretation of the maritime songs and chanteys of the American sailor. David has taught meditation for more than twenty years, and he lectures on Herman Melville, Mysticism in American Literature, and Persian Ecstatic Poetry. He is a teacher and consultant for Ken Wilber’s Integral Theory.

Marie Stepanova is a Ph.D candidate in Philology at Charles University in Prague, Czech Republic. Her varied background in Language, Communications, Film Studies, Journalism, and Pedagogy has taken her to several parts of the U.S., Italy, Germany, Croatia, and Scotland. She is currently doing field work on the Slavonian/Bosnian border.

Stephen Sanfilippo began studying and performing historic songs of the sea during the early 1970s and has performed as far afield as Prince Edward Island and St. Vincent & the Grenadines. His wife Susan and he were co-founders of the Long Island (NY) Traditional Music Association in 1978 and now perform regularly in Maine and on Long Island. Stephen is Assistant Professor for American Maritime History at Maine Maritime Academy and Assistant Professor for Maritime History and Culture for the University of Maine at Machias.

James Sherman is an independent scholar and musician. His service in the Coast Guard in the early 1970s and his residence in Machias, Maine, for the past fifteen years attest to his lifelong interest in traditional maritime music. Jim served as Secretary of the Machiasport Historical Society, performs at historical societies and folk and maritime events, and teaches Folk Music and Guitar at Sunrise Senior College.

PANELISTS

Craig Edwards is an ethnomusicologist, independent scholar, music teacher, and professional musician. He has worked as a staff musician at Mystic Seaport since 1984, was a member of the Mystic Seaport–based chantey quartet Forebitter, and has designed music installations and exhibits for Mystic Seaport, the Ellis Island museum, and several other museums. He plays in half a dozen bands, performs a variety of traditional styles on several instruments, and tours internationally. A past Assistant Director and Director of the Mystic Seaport Sea Music Festival, he currently serves as moderator for this Symposium.

Denise Kegler has had the privilege of performing as a chanteyman at Mystic Seaport for the last ten years. Currently, she holds the position of Performance and Gallery Programs Supervisor through which she has developed several innovative programs for the Museum. Her new production “Hear Us: Voices from the Past,” which explores themes of gender and expectation, will debut this summer. As an undergrad, Denise studied music–education with a voice concentration at Central Connecticut State University.

Sparky and Rhonda Rucker weave well-researched performances of African-American and related traditions with American history, traditional storytelling, and humor. Recognized as premier presenters of historical American music, W.C. Handy Award and Grammy Award nominees Sparky and Rhonda have performed at the Kennedy Center in Washington D.C., the Smithsonian Folklife Festival, and the International Storytelling Center and Festival as well as on NPR’s On Point, Prairie Home Companion, Mountain Stage, and Morning Edition.

Anayis Wright attended the Williams-Mystic Maritime Studies Program and took “chantey skills,” studying twice-weekly with the Museum’s chanteymen. She has performed at Tall Ships festivals in Fairport, OH, and Erie, PA, and has worked and sung chanteys aboard the U.S. brig Niagara. She leads shape note workshops at the New England Folk Festival (NEFFA) and has assisted with singing schools at the New Bedford Folk Festival. Anayis brings to the panel the perspective of a young musician cultivating a repertoire through the lens of contemporary social perspectives.
**SATURDAY, JUNE 10 • SEA MUSIC FESTIVAL PERFORMANCE SCHEDULE**

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<tr>
<th>Time</th>
<th>TOM CLAGETT (Ropewalk)</th>
<th>SHIPBOARD (Boat Shed)</th>
<th>VILLAGE GREEN (Thomas Oyster House)</th>
<th>GREENMANSVILLE CHURCH</th>
<th>FISHTOWN CHAPEL</th>
<th>PERFORMANCE STAGE (Figureheads)</th>
<th>CHILDREN'S STAGE (P.R. Mallory Building)</th>
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<td>The Roaring Forties</td>
<td>Don Sineti</td>
<td>Anayis Wright</td>
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<td>1:00</td>
<td>Jeff Davis &amp; Dave Ruch</td>
<td>Songs of Shipwrecks</td>
<td>Martin &amp; Shan Graebe</td>
<td>Joseph Conrad</td>
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<td>Blood Red Flag</td>
<td>Deirdre &amp; Sean Murtha</td>
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<td>Douglas</td>
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<td>2:00</td>
<td>Tom Lewis</td>
<td>Chanteys at Work</td>
<td>Jerry Bryant</td>
<td>Craig Edwards</td>
<td>Joseph Conrad</td>
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<td>Larry Kaplan</td>
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<td>3:00</td>
<td>Atwater - Donnelly</td>
<td>Songs of Fishing</td>
<td>Geoff Kaufman</td>
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<td>Atwater - Donnelly</td>
<td>Working Afloat Demo</td>
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**SUNDAY, JUNE 11 • SEA MUSIC FESTIVAL PERFORMANCE SCHEDULE**

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<th>CHILDREN'S STAGE (P.R. Mallory Building)</th>
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<tr>
<td>10:00</td>
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<td>11:00</td>
<td>SONGS OF SHIPWRECKS</td>
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<td>Larry Kaplan</td>
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<td>11:30</td>
<td>Mustard's Retreat</td>
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<td>Denise Keller</td>
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<td>Atwater - Donnelly</td>
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<td>Australian Songs of</td>
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At Mystic Seaport’s Sea Music Festival, you can see and hear songs at work throughout the day: at the halyard as sails are set on a Danish training vessel, the Joseph Conrad, while hauling a whaleboat to the davits of the last wooden whaleship, the Charles W. Morgan, and from the handspikes of the capstan as we raise a 2,000-pound lifeboat. These songs are the working soundtrack of life at sea. And the work is coordinated, as it was in the past, by work songs known as chanteys.

Chanteys were tools that were used in conjunction with just about every type of shipboard labor, from furling a sail to hauling up an anchor, as well as related activities such as hauling in fishing nets or rowing. At Mystic Seaport, we provide unparalleled access to the wide range of sailors’ music, the historic context and technical understanding of sailors’ skills and the history, cultural background, and varied traditions of sea music. All are carefully curated and presented by our demonstration squad and chantey staff.

Mystic Seaport’s chantey program was founded in 1972 by one of the foremost scholars of maritime music, Stuart Frank. Over the last 45 years, this program has become the repository for an astounding collection of sea music along with an understanding of its uses and origins and its evolution as both work and free time have changed on board ships.

There is nowhere else in the world where you can experience the range of work and music in the world of maritime life, fore-bitters, and chanteys at Mystic Seaport for the past ten years. He learns all of his music by ear and prides himself on being self-taught on multiple instruments. David can often be heard playing his tenor banjo or homemade dulcitar. He enjoys singing traditional chanteys at the speed the work was done. His favorite songs to perform are menhaden chanteys and slow ballads that deal with the human aspect of love and loss in the maritime world.

Geoff Kaufman initially came to Mystic Seaport as a participant in the annual Mystic Seaport’s Sea Music Festival in 1980 with the quartet Stout from NYC. He returned to perform chantey duties on occasional weekends over the next four years and was hired full-time in the spring of 1984. Over the ensuing years, he has been Foreman of the Chantey Program and Director of the Sea Music Festival for 23 of the 33 years, as well as touring with the quartet Forebitter and carrying on an active career of solo performing across the U.S. and Europe.

Barry Keenan began playing guitar at 14 years old, quickly finding a love for many different styles of music. While attending the University of Connecticut, Barry applied for a job at Mystic Seaport and was put on the demonstration squad, where he climbed aloft on the Charles W. Morgan to set sails. Bolstered by an incredibly supportive team, Barry fell in love with all things Maritime.

David Littlefield has been a part of Mystic Seaport’s music program since 1980. He has performed and recorded with the musical group Forebitter over several decades and spent fifteen summers performing on the schooner Mystic Whaler. His musical compositions have been covered by groups on both sides of the Atlantic, most recently by Fisherman’s Friends sailing from Cornwall, England. He has extensively researched the history of the American whale fishery with emphasis on the voyages and shipboard life of sailors aboard the Charles W. Morgan.

Don Sineti, folksinger, songwriter, part-time chanteyman at historic Mystic Seaport (with one of the most powerful voices on the Eastern Seaboard!), and long-neck, 5-string banjo picker, is also an award-winning marine mammal illustrator with a number of prestigious exhibitions and books to his credit. For more than twenty years, he has combined his exhaustive knowledge of cetaceans (whales, dolphins, and porpoises) with his boundless energy to deliver rousing renditions of songs from the days of wooden ships and iron men, alongside his own compositions dedicated to saving whales and the degraded marine environment. With a booming voice and a hearty laugh, he shares his music, his art, and his unreserved love for the whale with audiences of all ages.

Bj Whitehouse is a semi-retired music teacher and choral director in Jamestown, RI. He teaches voice privately and has written eight musicals for middle schools students over the years. He is an active folk musician and folk dancer in the area. This is his second year at Mystic Seaport.
FESTIVAL PERFORMERS

Atwater-Donnelly. Award-winning, internationally-acclaimed duo. Aubrey and Elwood Donnelly present delightful programs of traditional American and Celtic folk songs and percussive dance. They blend gorgeous harmonies and play an array of uncommon instruments that include guitar, Appalachian dulcimer, mandolin, tin whistle, harmonica, banjo, and limberjack. Other surprises include a thrilling interpretation of freestyle Appalachian clog dancing. Their performances are appealing to all ages. With humor, audience participation, and a relaxed stage presence, Aubrey and Elwood explain the origins of the songs to give more relevance to the material. Married since 1989, Aubrey and Elwood perform widely in the U.S. and abroad, and their thirteen recordings receive international airplay.

Jerry Bryant is a singer and independent folk scholar focused on curating great music for the American and British traditions. His repertoire includes hundreds of traditional and contemporary folk songs, with a special emphasis on the musical artifacts of maritime and shipbuilding industries. His concerts feature himself on concertina, guitar, banjo, ukulele, and other instruments, he presents old and new songs that open a window on the human experience. Through his research, he is able to add historical insights to his performances. His research has also provided him with subjects for making new songs in the spirit of the tradition. Featured on a number of recordings, Jerry has released two CDs of his own: The Ballad of Harbo and Samuels and Roast Beef of Old England, a collection of traditional songs from the man-of-war days of the Royal Navy that serves as a companion to the seafaring novels of Patrick O'Brian. He also created the concertina soundtrack for the audiobook of Nathaniel Philbrick's In the Heart of the Sea.

The Chanteens have been performing sea songs aboard sailing vessels, in rowing dories, at schools and museums, and at the Sea Music Festival for over a decade. The program advisor Paul Atwood met four years ago while on a sail-training trip aboard the Victory Chimes in Maine. The unfamiliar songs taught to the students on that trip later could be heard echoing in the hallways at school. The group has been as large in number as fifteen and as few as six, but they never lack knowledge, enthusiasm, and undying passion for the tradition of sea music.

Jeff Davis and Dave Ruch appeared at the 34th Sea Music Festival as “The New Boys of Old New York” with, not surprisingly, a repertoire of mostly New York related fare. There will be plenty of Long Island tunes and Erie Canal songs again this time around (2017 being the bicentennial of the first “dig”), but they’ll explore many other nooks and crannies of American traditional music that relate to the lives of sailors, canalers, boatmen, fiddlers, the lumber trade, and more. Jeff Davis is one of the nation’s foremost folklorists, an instrument maker. They use their voices with great panache, having been singing together in a tidal fervor. “The Johnson Girls, chantey singers from America, took the place by storm . . . Those who thought a chantey needed the beer gut needed to think again”—Sing Out! (UK).

Larry Kaplan’s songs are widely known by audiences and musicians throughout the world and include “Song for the Bowdoin,” “The Wreck of the Baynert,” “Old Zeb,” “Song for Gaffers.” He is a multi-instrumentalist who draws his inspiration from the folk and maritime traditions. The late Sandy Paton referred to Larry as “one of the best song-makers in the American folk song revival” and the roots music magazine No Depression credits him with “some of the most finely-crafted contemporary songs in the world” . ... Larry’s original songs are balladic stories in song, primarily centered on themes of the sea and rivers and of the people who make these their home. The charm of his songs is the beauty and humor he sees in the ordinary, the voice he gives to those who are often not heard.

Tom Lewis, as an ex-submariner, knows the sea—from the bottom up! His repertoire, drawn from traditional sources, is fashioned out of his own seafaring background, recruiting the audience for a voyage told by songs, reflective, dramatic, and humorous. Born in Northern Ireland, Tom’s Celtic heritage is obvious in his clear, strong voice, evoking quiet sorrow for a fisherman lost to the sea just as honestly as it powers out a chantey “to be heard above the gales.” The connecting stories are as entertaining as the songs themselves. Tom often appears on his own on button accordion and ukulele. But it’s that powerful vocal style and infectious humor, that quality of entertaining, that keeps audiences coming back again and again. Writer of the inaugural “Trophy, Naa Hu-gill,” French fans dub Tom “The Springsteen of Sea Chanteys,” whilst Living Tradition (UK) writes, “Although I always knew he was good, I was not quite prepared for HOW good.”

Mustard’s Retreat (Michael Hough and David Tamulevich) met as short order cooks in Annapolis and soon discovered two mutual goals: to become professional performers/singer-songwriters and to get out of the restaurant business. They accomplished both within the next 18 months and have not stopped performing since. With roots in both traditional music and in the singer-songwriter world of the 1960s, Michael and David are widely respected as songwriters, recording artists, and performers. Born into a musical family, Michael grew up in Michigan and was the third of four siblings, all of whom played an instrument and sang, a major part of family gatherings. David grew up in a musical family in Branford, CT. In high school he volunteered at the local student-run coffeehouse (named Bubbert, which eventually morphed into the still running Branford Folk Music Society). Their songs run the gamut from personal to goofy, from tales of the Great Lakes to Captain Kidd and Benedict Arnold.

Nordet’s launch began in early 1990 when three sailors formed the crew. Over time and through stopovers and fortunes of the sea, Nordet evolved into the current ideal crew of (US). Their arrangement of traditional and contemporary songs with working songs from diverse backgrounds while retaining the distinctive qualities of all these sources. Nordet artists Martin Nordet, Philippe Felquer, Philippe Guilleumet, Stuart McClean, and Jean-Pierre Trillet are novice neither in the maritime domain, nor in the musical domain, three worked in a shipyard and the fourth is a stringed-instrument maker. They use their voices with virtuosity and play traditional instruments with great panache, having been singing since their adolescent years in festivals along Britain’s coast as well as in Ireland by way of the Netherlands. The group has represented France several times, most notably in the Netherlands during the International Shanty Festival for the 400th Anniversary of the Dutch East India Company.

The Roaring Forties is a Sydney-based group renowned since 1988 for the powerful impact they make singing unaccompanied folk songs. Their Australian maritime repertoire includes chantey and songs collected from the oral tradition, songs embedded in ships’ logs, and some fascinating homegrown contemporary sea songs. They are

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strong individual singers who choose robust songs of real people, their lives, and their work. Whatever they are singing, choruses, harmonies, and wit abound. The group is composed of Don Brian (authority on whaling in the southern oceans and Norfolk Island history and singer of traditional Australian songs), Margaret Walters (harmony singer par excellence, valued for her organizational skills and lack of a beard), Tom Hanson (prodigious collector of sea songs from far-flung places with a bass voice to die for), Chris Maltby (another wonderful harmony singer with a phenomenal memory and a social conscience), and Robin Connnaughton (founding member, proponent of traditional Irish–style chanteys, and composer of fine songs, including “We Made the Steel” with John Warner).

Sparky and Rhonda Rucker deliver an uplifting presentation of toe-tapping songs spiced with humor, history, and tall tales. Their music includes a variety of old-time blues, Appalachian music, slave songs, and spirituals as well as originals, and they accompany themselves with fingerstyle picking and bottleneck blues guitar, blues harmonica, old-time banjo, piano, spoons, and bones. The Ruckers also weave American history, traditional storytelling, and humor into their concerts, and they have been featured tellers at the International Storytelling Center and Festival. With over forty years of performing, Sparky and Rhonda have performed at the Kennedy Center in Washington D.C. and the Smithsonian Folklife Festival as well as on NPR’s On Point, Prairie Home Companion, Mountain Stage, and Morning Edition. Their recording, Treasures & Tears, was nominated for a W.C. Handy Award, and their music is also included on the Grammy-nominated anthology, Singing Through the Hard Times.

Dick Swain, a long-time student and performer of traditional music, sings and plays guitar, banjo, English concertina, button accordion, and more and loves learning and researching songs from the places he has lived, including the Philadelphia region of Pennsylvania, the Great Lakes Region, and Maine. His performances include material from conversations with traditional performers, field and commercial recordings, and historical research on the folklore of North America and the Anglo, Irish, and Scottish traditions. He was Director of the CDSS Folk Music Week for four years and has performed at the Luneburg Folk Harbour, Kent State, Hiawatha, North Coast, TradMaD Camp, and other folk festivals. He sings on Helen Schneyer’s album Somber, Sacred & Silly and recorded soundtracks for a Public Television production about Ohio Canals and a documentary on lumbering in the Maine woods. Dick has also set several poems to music including “The Old Figurehead Carver” (Hiram Cody), “Blood on the Sails” (Phil and June Colclough), and “Spell to Bring Lost Creatures Home” (Kathleen Raine), which have been recorded by Gordon Bok, Dave Weber & Anni Fentiman, Bob Walser, and others.

The Vox Hunters (Armand Aromin and Benedict Gagliardi) are musically bound by a shared love of traditional Irish music, which originally brought them together, as well as an eclectic and ever-growing amalgam of songs both inside and far outside the realm of “folk music.” With fiddle in hand as well as a couple of concertinas, a banjo, and a pair of complementary voices, The Vox Hunters present an exciting repertoire of driving dance tunes blended with an unorthodox collection of interesting songs and musical varia. The Vox Hunters’ philosophy is that the search for good songs is endless and satisfyingly so. They note, “We don’t aim to fuse genres, push boundaries, or redefine ‘folk music’—we simply sing songs we like to sing in exactly the way we like to sing them. Our influences and inspirations are voices in the English, American, and Irish folk music realm, but we allow our ears a long musical leash.”

Anayis Wright is a traditional folk musician with a special interest in sea music and shape note singing. She performs as a solo vocalist and plays cello and concertina. She came to sea music early, from listening to Stan Rogers and chantey compilations at a very young age to her first Sea Music Festival at age 14. More recently, she attended the Williams–Mystic Maritime Studies Program and took “chantey skills”—studying twice-weekly with the Museum’s chanteymen. Anayis has performed at Tall Ships festivals in Fairport, OH, and Erie, PA, and has worked and sung chanties aboard the U.S. brig Niagara. She has appeared multiple times on WICN. With her family and Norumbega Harmony, she leads shape note workshops at the New England Folk Festival (NEFFA) and has assisted with singing schools at the New Bedford Folk Festival. She continues to attend many events such as the Youth Traditional Song weekend, Portsmouth Maritime Folk Festival, and TradMaD Camp in pursuit of expanding her repertoire.
WORKSHOPS, DEMONSTRATIONS, AND SPECIAL EVENTS

Appalachian Songs with Sea Connections
(Performance Stage, Sunday 11:00)
One way to track the migration of people in history is by looking at folk songs sung in certain regions. Let’s explore the presence of seafaring songs and sea references in land-locked places such as Appalachia and the Ozarks. Further, we start to observe interesting “oral corruptions” as the songs passed through the generations and were sung by people who had likely never been on a boat or seen the sea!

Ballads (Greenmanville Church, Saturday 2:00, Sunday 12:00)
The practice of telling stories through song thrived at sea and among shore dwellers enthralled by the beauty and grace of ships and the wonders and terrors of the sea. Sailors sang ballads on many themes, nautical and otherwise, while ballads on nautical themes were popular among people who never saw the ocean. Come and lose yourself in this magical storytelling form.

Blood Red Flag: War at Sea
(Performance Stage, Saturday 1:00, Greenmanville Church, Sunday 2:00)
From the time of Vasco de Gama and Columbus to the end of the Napoleonic Wars, life at sea often followed a military model. Any ship had to be ready to fight or outrun enemy naval vessels, privateers, or pirates. When major naval engagements resumed towards the end of the 19th century, the age of fighting sail was over, replaced by engine-powered iron and steel ships and submarines. These eras of naval warfare have been chronicled in song. Relive the drama and terror of war at sea in this exciting workshop.

Chantey at Work (Charles W. Morgan, Saturday 12:00, Sunday 1:00, Joseph Conrad, Saturday 2:00, Sunday 2:00)
Mystic Seaport is one of the few places where one can hear sea chanties in the appropriate context. This exciting event will show how chanties are used in the strenuous work required to run sailing ships. Performers will work along with the Museum’s special demonstration squad.

Children’s Parade (Meet at Children’s Stage at the Mallory Building, Sunday 2:45)
This moveable Foo Foo band will take music around the Museum grounds. While we march, add your music to the lively sounds of fife, drum, and other instruments played by festival performers.

Children’s Shows (Children’s Stage at the Mallory Building, Saturday 1:00-4:00, Sunday 12:00-2:00)
Some of our finest performers will combine music, stories, participation, instrument-making, history, natural science, and FUN! This is the place for children who want to do more than sit and listen.

Contemporary Sea Songs
(Village Green, Saturday 2:00, Sunday 11:00)
At a past festival, song collector and author William Main Doerflinger went from workshop to workshop collecting contemporary songs. Today’s contemporary songs may be tomorrow’s traditional and public domain music. This weekend you can hear some of the finest singers and writers of contemporary maritime songs anywhere.

Crime & Punishment (Village Green, Saturday 1:00, Performance Stage, Sunday 12:00)
Press gangs, shanghaiing, transportation, piracy, shipboard discipline for misdeeds real or imagined: the sea trades were rugged and fraught with harsh treatment born of the shadowy nature of activities carried out at the edges of legal society. Juicy material for songs depicting villainy and retribution.

Dance Workshop (Boathed, Saturday 4:00 - 5:30)
This workshop will include demonstrations and instruction with Atwater-Donnelly, Brien Bradley, Jeff Davis & Dave Ruch, Nordet, and the Vox Hunters with some step dancing from Laura Travis.

Dogwatch! (Fo’c’s’le Songs) (Charles W. Morgan, Saturday 4:30, Performance Stage, Sunday 1:00)
Here is a chance to sample the variety of songs, other than chanteys, that sailors once sang for their own amusement. These songs speak of many experiences, both at sea and ashore, and help us appreciate the lives of seamen in ways that no history book can.

Foo Foo Band
(Children’s Stage at the Children’s Museum, Sunday 2:00)
The Foo Foo band was the name for the impromptu music made by sailors from anything that could make noise. We’ll have materials ready, so come create instruments for the Children’s Parade to be held at 2:45.

Hard Yakka: Australian Songs of Work
(Village Green, Sunday 12:00)
A glance at the Australian working song tradition—with a cast of characters including convicts, miners, mariners, shearers, and steelworkers at work and at play. Presented by the Roaring Forties.

Humor (Village Green, Saturday 3:00)
As hard as the maritime trades might be, they could also generate a comic response. Come by for a taste of “the lighter side” of life around the water.

Instruments At Sea (Performance Stage, Sunday 2:00)
A good musician was a valued shipmate in the age of sail, helping sailors enliven any idle hours they might have and perhaps performing for officers and passengers as well. Compact size and durability affected what instruments might come along, but come along they did, and you’ll here a fine collection of them here.

Jack in Love (Performance Stage, Saturday 2:00)
The sailor may have had a girl in every port but there was often that “someone special” to come back to after the voyage, whether his doxy or his true love—who might even be his wife. Many ballad sheets have been filled with their stories of romance, tragedy, deceit, and happiness. And the old singers loved to sing about them, whether they lived by the sea or not.

Northeast Traditions (Performance Stage, Saturday 3:00)
Regions, and even cultures within one region, have unique ways of expressing themselves. This year we explore the East Coast from Connecticut to Nova Scotia.
Workshops, Demonstrations, and Special Events Continued

Plowing Sea and Shore (Greenmanville Church, Saturday 1:00)
The ocean and the fertile field often serve as metaphors for each other. Legend has it that a prophetic old Nantucketer, gazing at a pod of whales swimming off the shore in the 1600s, murmured, “There are the fields our grandchildren will plow.” Sailors depicted farmers as dull homemakers in their songs, but also writhed in jealous agony at the thought that those same farmers could go courting their girls while Jack Tar “plowed the raging main.” Songs about sailors, farmers, courtship happy and unhappy, and related topics will be heard in this workshop.

The Phantom Ship (Greenmanville Church, Sunday 1:00)
“A Musical Anthology of the Great Phantom Shippe of New Haven” performed by the Sound School Chanteens. After over a decade, Paula Daddio, in her last year as advisor of the S S Chanteens, has put together a combination of source documents presented in narrative form with song to tell the story of the “Great Shippe” built in the 1600s. The New Haven colonists hoped the building of this ship would help them to become prosperous in commercial trade with Mother England. The story unfolds in tragedy as the ship leaves New Haven harbor never to return. This production of story and song is one interpretation of what became of the “Great Shippe.”

Round Robin (Joseph Conrad, Sunday 12:00)
The S. S. Chanteens with Brien Bradley, David Iler, and this Spring’s Mystic Seaport Chantey Class lead a spirited sing-around of chanteys.

Shipwrecks and Disasters at Sea (Joseph Conrad, Saturday 1:00, Sunday 11:00)
“The stormy winds do blow.” Storms at sea have gripped the human imagination from our earliest days of venturing upon the water and have generated some of our finest sea songs and poetry. We’ll explore the turbulent side of that “wine dark sea” in collaboration with a man overboard drill by the Mystic Seaport special demonstration squad.

Songs of Fishing and Seining Demonstration (L.A. Dunton, Saturday 3:00)
America’s greatest fishing port of the 19th century, Gloucester, MA, sometimes lost more than 200 men a year in the fisheries. Fishing still has one of the highest death rates of any occupation in the U.S. The songs of this trade commemorate the courage and grief of fishing communities, while also showing flashes of the wry humor and matter-of-fact attitude that often sustained them. As part of this workshop, you’ll get to hear a couple of seining songs, rhythmic songs used by fishermen to haul nets for schools of fish, as members of our Mystic Seaport chantey staff perform them in an on-the-water demonstration.

Songs of Inland Waters (Village Green, Saturday 12:00, Sunday 1:00)
An important part of our maritime history has taken place and still occurs on our rivers, canals, and lakes. A rich canon of music and verse has come from our inland water trades. You’ll hear a fine sampling in these sessions.

Songs of Protest and Injustice (Performance Stage, Saturday 4:00)
Throughout history song has provided a third-party (or -person) voice for people affected by social, political, and religious injustice. Balladeer Louis Killen interpreted songs of hardship and the complaint of sailors, miners, and factory workers swept up into a current wrought by the British industrial revolution. Through song Pete Seeger became a leading voice for those disenfranchised by the politics of war, obstructed civil rights, and unethical environmental practices. From “Sailors’ Rights and Free Trade” to “Hell No We Won’t Go,” this workshop will explore historic and contemporary songs of protest and injustice.

Songs of Whales and Whaling (Greenmanville Church, Saturday 3:00, Village Green, Sunday 2:00)
Whalemen chronicled their lives, loves, work, play, and dreams thoroughly in song and wrote down much of this material in journals and diaries. You’ll hear their ballads, chanteys, and songs here, but with changing times and sensibilities, the whales have gained a voice as well. Be listening.

Sunday Morning Hymn Sing (Greenmanville Church, Sunday 10:00)
A favorite event for early risers on Sunday. Led this year by Elwood Donnelly and Deirdre Murtha.

Turning the Tide (Village Green, Saturday 4:00)
With the passing of the Paris Agreement, it appears that an understanding of climate change has gained worldwide popular recognition. Nowhere can the effects of climate change be seen more visibly than in the oceans of the world with the bleaching of coral reefs and the encroachment of rising sea level upon island populations and coastal communities. Serious goals were set in Paris, but can we, or will we, achieve them? Come listen to music and discussion by some performers who have been thinking and singing about this for quite a while.

Women and the Sea (Greenmanville Church, Saturday 12:00, Sunday 11:00)
Nowadays women can be found in every imaginable role in the maritime world, from deckhand to captain. Women also went to sea in earlier times in a variety of ways—as wives of whaling and merchant captains, as passengers, disguised as men serving as foremast hands, and even as pirates. On shore, women held families, businesses, and communities together while their husbands, fathers, brothers, and sons were at sea for weeks, months, or years. These roles were all commemorated in song. Come and hear a sampling of women’s views of the sea.

Work Song Traditions (Performance Stage, Saturday 12:00, Fishtown Chapel, Sunday 2:00)
Chanteys are perhaps the most widely-known and best-documented examples of the ancient practice of singing at work. The tradition of chanteying sprang from earlier worksong forms and influenced others as changing technology gave rise to new occupations. Explore some of these fascinating connections with us in this session.
The SEA MUSIC FESTIVAL would like to thank Williams-Mystic for their generous support of this year’s program.