40th Annual
SEA MUSIC
FESTIVAL
PROGRAM
40 years of annual Sea Music Festivals at Mystic Seaport! Thank you for coming to celebrate this milestone with us! Our theme this year is looking back and looking forward so we have gathered old friends who have appeared here in the past but we’re also featuring some of our younger new chantey staff and other younger performers. These are the people who are keeping alive the power and richness of story and song from the seaborne trades reflecting our shared human fascination with the sea. Special guests from England and Switzerland and across the United States will help you join in the fun and learning from this wondrous world of sea music.

FESTIVAL STAFF
Director: Geoff Kaufman
Advisers: Denise Kegler & Erik Ingmundson
Planning Assistant: Bonnie Milner
Symposium Chairman: Erik Ingmundson & Craig Edwards
Moderator: Craig Edwards
Symposium Committees:
Selection: Craig Edwards, Erik Ingmundson
Organization: Mary K Bercaw Edwards, Erik Ingmundson, Geoff Kaufman, Tom Van Winkle
Housing Assistant: Lyndsey Pyrke-Fairchild
Family Stage Coordinators: B.J. Whitehouse & Lynz Morahn
Donor Hospitality: A. J. Wright
Volunteer Coordinators: Meg Frost & Karen Baker
Participant Hospitality: Ted Rupar
Sound Engineers: Marc Bernier & Dennis Cook
Production & Design: Mystic Seaport Museum

VOLUNTEERS
Baker, Kelsey
Bishop, Jamie
Campbell, Jann
Cartagena, Anna-Marie
Cartagena, Gene
Choate, John
Contantine, Bob
Goodspeed, Donna
Jackson, Amy
Latourrette, Sue
Markovitz, Denise
Markovitz, Mike
Mercer, Paul
Morahn, Lynz
Morse, Mary
Moulton, Juli
Pierce, Amy

Clipper
(Gifts of $1,000 Individual, $2,500 or more Family)
Mr. & Mrs. H. Lee Blumberg
Mary Daningshani
Folk Music Society of NY
In Memory of Paul DiBlasi
In Memory of Conni & Hans Koldewey

Packet
(Gifts of $500-$999 Individual, $1,000-$2,499 Family)
Stan Denek & Lee Formica
Robert Hansen
Carl Lohmann
Mandy MacDonald & Ed Obarowski
Janet Marusov
Tim Radford
Tod Raynor
Win Reinhardt
George E. Schmidt
Peter & Elizabeth Sorensen

Schooner
(Gifts of $250-$499 Individual, $500-$999 Family)
A Repeat Offender
Jonathan Albé & Julie Rohwein
Claire Bessette & Dane Miller
Robert Carlson
Vincent & Phoebe Douplos
Ron & Margaret Fournier

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 Museum Advancement Department at 860-572-5365 or e-mail advancement@mysticseaport.org

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Packet
David & Ann Loomis
Steven & Elizabeth Mezick
Barry Pinkowitz
Sarah L. Pollock
Roll and Go, Inc.
Alan Short & Kristzina Földi
Fred Seebeck
Edie H. Stern & Joseph Siclari
Philip Sternberg
Kathleen Sturgis
Sheila E. Sylvan
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Schooner
Anonymous
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Steven & Mary Taylor
Mr. & Mrs. Arthur Tobiason
Michael & Jacqueline Wasta
Steve & Maggie White
Allen & Janice Wolfe
Christine Woodams
**SCHEDULE OF EVENTS**

**SEE MAP FOR LOCATIONS**

**Thursday, June 6, 7 p.m.**
“Fitting Out” Concert at the Boat Shed

**Friday, June 7, 8:30 a.m.–3:15 p.m.**
“Music of the Sea” Symposium, Part 1
Greenmanville Church
Moderator: Craig Edwards

**Friday, June 7, 6:30 p.m.**
“Unmooring” Concert at the Boat Shed
6:30 Kick-off set with former MSM chantey staff
7:00 Concert
Featuring: Bob Walser and Craig Edwards (MCs), Marc Bernier, Jerry Bryant, Ellen Cohn, Stuart Frank & Mary Malloy, Cliff Haslam, Martin & Philip Hugill w/ Kevin Mercer, Lynz Morahn, John Roberts & Debra Cowan, The Rum-Soaked Crooks, The Swiss Mariners, Jeff Warner

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

**Saturday, June 8, 7 p.m.**
“Full Sail” Concert at the Boat Shed

**Sunday, June 9, 11 a.m.–3 p.m.**
Concerts, Workshops, & Demonstrations throughout the Museum

**Sunday, June 9, 3–6:00 p.m.**
Final Concert at the Boat Shed
Featuring: Laura Travis (MC) and a song each from All Performers

**Symposium** 5
**Schedule & Presenters** 5
**Symposium Bios** 7
**Workshop Grid** 8
**Mystic Seaport Museum Chantey Staff** 9
**Festival Performers** 10–13
**Workshops, Demonstrations, & Special Events** 14–15

Chantey Office:
860.572.0711, ext. 5037
smf@mysticseaport.org
www.mysticseaport.org/seamusicfestival
“MUSIC OF THE SEA” SYMPOSIUM

Sponsored by Williams College, the Williams-Mystic Maritime Studies Program, and Mystic Seaport Museum

Friday, June 7

8:30 Coffee and Morning Refreshments

9:00 Official Welcome

9:15 Corinne Galligan, General Music Specialist
Hauling and Heaving Chantey Comparison: Halyard, Short-Drag, Capstan, and Pump Chanteys

10:00 Robert D. Madison, Ph.D., University of Arkansas, Fayetteville
“The Yankee Privateer”: The Rest of the Story

10:45 Morning Break

11:00 David Peloquin, Independent Scholar
The Singer, the Singing, and the Song are One: Melville’s Mardi and the “Wild Music” of the Sea

11:45 Stephen N. Sanfilippo, Ph.D., Maine Maritime Academy
Slippery as an Eel: Poems and Songs of Eels and the Human Condition

12:30 Lunch

1:45 Charles Ipcar, Ph.D., Independent Scholar
Steamboat and Roustabout Songs

2:30 Bonnie Milner (moderator), Celeste Bernardo, Ellen Cohn, Lynz Morahn
Panel Discussion: Women in Sea Music: Past, Present, and Future

Saturday

8:30 Coffee and Morning Refreshments

9:00 Official Welcome

9:15 Gibb Schreffler, Ph.D., Pomona College
“Screwing Cotton by the Day”: Screwmen’s Songs and Multiracial Musicking on the Nineteenth-Century American Waterfront

10:00 James Revell Carr, Ph.D., Director, John Jacob Niles Center for American Music
“That evening our men daunced with the Indians”: Sailors and Musical Commerce in the late 18th- and early 19th-century Pacific

10:45 Morning Break

11:00 Robert Young Walser (moderator), James Revell Carr, Gibb Schreffler, Craig Edwards
Panel Discussion: “What’s Past is Prologue”: The Past, Present, and Future of Sea Music Research

Please note that the Saturday morning break is intended to be only 15 minutes so that we can wrap up at 11:45 to allow a reset for the first workshop.
Corinne Galligan, M.A. of Music in Music Education, is a General Music Specialist in the public schools in Pulaski, Wisconsin, with a background in Kodaly and Feierabend and a special interest in researching chanteys. She is also a GRAMMY Music Educator Award Nominee (2019) and has received several other awards for her teaching.

Robert Durwood Madison, Ph.D., Professor Emeritus of English at the U.S. Naval Academy, began his career in literature of the sea with Eric Schoonover at University of Rhode Island and as a chantey interpreter at Mystic Seaport Museum (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. He presently teaches at the University of Arkansas, Fayetteville.

Gibb Schreffler, Ph.D., an Assistant Professor of Music at Pomona College in Claremont, California. His musical interests and expertise range from chanteys to the music of Punjab to Afro-Cuban music. Dr. Schreffler’s book Boxing the Compass: A Century and a Half of Discourse About Sailor’s Chanteys (2018) exhaustively examines the historiography of sailor music. He presented at the Sea Music Symposium in 2012 and 2015.

James Revell Carr, Ph.D., Assistant Professor of Ethnomusicology and Musicology and Director of the John Jacob Niles Center for American Music, studies the importance of travel and commerce in the development of hybrid music and dance cultures. His major interests include sea chanteys, Anglo-American balladry, Hawaiian music, folk music revivals, and improvisational rock. Dr. Carr’s first book, Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels (University of Illinois Press, 2014), about the musical exchange between American sailors and Hawaiian musicians in the nineteenth century, was a co-recipient of the Society of Ethnomusicology’s Alan P. Merriam Prize for outstanding book in ethnomusicology for 2015.

Friday Panelists:

Bonnie Milner, Panel Moderator, is a founding member of the internationally-known all-women chantey group The Johnson Girls. Celeste Bernardo has worked as an historical interpreter of sailor music at several museums, performed internationally, and works for the National Park Service. Ellen Cohn was one of the earliest chantey interpreters at Mystic Seaport Museum, performs a variety of traditional music, and is the Editor-In-Chief of the Benjamin Franklin Papers at Yale University. Lynz Morahn is a singer and fiddler, has performed at a number of traditional music festivals, and is officially performing at Sea Music Festival for the first time.

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### SATURDAY SCHEDULE

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
<th>Host(s)</th>
<th>Musicians</th>
<th>Performance Stage</th>
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<tbody>
<tr>
<td>12:00</td>
<td><strong>Sunday Morning Hymn Sing at Greenmanville Church</strong> - led by Judy Cook, Stephen Sanfilippo, and The Heavenly Twins</td>
<td>GREEMANVILLE CHURCH</td>
<td>Judy Cook, Stephen Sanfilippo, The Heavenly Twins</td>
<td>Barry Keenan, David Peloquin</td>
<td>-</td>
</tr>
<tr>
<td>1:00</td>
<td><strong>FO’C’SL SONGS</strong></td>
<td>MAN OVERBOARD/DRILL</td>
<td>Joe Marini, Peter Kasin</td>
<td>John Roberts, David Littlefield</td>
<td>-</td>
</tr>
<tr>
<td>2:00</td>
<td><strong>WORKSONG IN THE TRADITION</strong></td>
<td>VILLAGE GREEN</td>
<td>John Conolly</td>
<td>Martin &amp; Phil Hugill</td>
<td>-</td>
</tr>
<tr>
<td>3:00</td>
<td><strong>MEET THE SEA</strong></td>
<td>BOAT SHED</td>
<td>Yves Corbiere</td>
<td>Between Two Thorns</td>
<td>-</td>
</tr>
<tr>
<td>4:00</td>
<td><strong>INLAND WATERS</strong></td>
<td>FISHTOWN CHAPEL</td>
<td>Chris Koldewey</td>
<td>Instrumental</td>
<td>-</td>
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<tr>
<td>5:00</td>
<td><strong>CHURCH</strong></td>
<td>FAMILY STAGE</td>
<td>John Conolly</td>
<td>Instrumental</td>
<td>-</td>
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### SUNDAY SCHEDULE

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<thead>
<tr>
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<th>Event</th>
<th>Location</th>
<th>Host(s)</th>
<th>Musicians</th>
<th>Performance Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td><strong>FOO FOO BAND</strong></td>
<td>FISHTOWN CHAPEL</td>
<td>John Conolly</td>
<td>David Littlefield, Jeff Warner</td>
<td>-</td>
</tr>
<tr>
<td>12:00</td>
<td><strong>WORKSONG</strong></td>
<td>FAMILY STAGE</td>
<td>John Conolly</td>
<td>Barry Keenan, David Peloquin</td>
<td>-</td>
</tr>
<tr>
<td>1:00</td>
<td><strong>INLAND WATERS</strong></td>
<td>FAMILY STAGE</td>
<td>John Conolly</td>
<td>Martin &amp; Phil Hugill</td>
<td>-</td>
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<tr>
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<td><strong>FOO FOO BAND</strong></td>
<td>FAMILY STAGE</td>
<td>John Conolly</td>
<td>Instrumental</td>
<td>-</td>
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*Host Refers to National Historic Landmark on provided map

**Refers to numbering on provided map**
Genevieve Corbiere joined the chantey team at Mystic Seaport Museum in October of 2018. Yves grew up in Guilford, Connecticut, where she studied classical violin and voice. She sang at Davidson College with the a cappella group Androgyny and started playing traditional music while living in West Virginia where she played and sang with the band Firecreek. She enjoys all types of music and dance and is thrilled to be at the Sea Music Festival this year.

Craig Edwards has been singing at Mystic Seaport Museum since 1985, and his musical career encompasses traditional roots music from Appalachian fiddling, Blues, and Cajun to Swing and Zulicco. Adopt on fiddle, banjo, guitar, mandolin, and button accordion, he teaches private lessons and has toured and recorded nationally and internationally. Craig plays with several groups in a variety of roots music styles. He teaches traditional fiddle styles at Wesleyan University and serves as moderator for the Sea Music Festival Symposium.

Jesse Edwards is a second-generation chanteyman, the son of Craig Edwards. Jesse learned to play and sing from his father. He has worked at Mystic Seaport Museum since he was 13, first as a volunteer and later as a staff member, and joined the ranks of the chanteymen in 2012. He plays a variety of instruments, including guitar and ukulele. Outside his work at the museum, Jesse is a freelance photographer and videographer. He spent last year traveling with and creating video content for the Williams-Mystic Maritime Studies Program.

Johann Heupel attended his first Sea Music Festival at the age of seven and became fascinated by folk music and the tradition of sea songs. After beginning lessons with Craig Edwards and learning guitar, fiddle, and mandolin, Johann became interested in Maritime History and started as a junior volunteer on the demonstration squad. Now a freshman at Avery Point, the maritime campus of the University of Connecticut, Johann channels his love of both the science and history of the ocean into his work as a chanteyman, with special affection for British ballads and farewell songs.

Geoff Kaufman initially came to Mystic Seaport Museum to perform at the first 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. He has been Foreman of the Chantey Program and Director of the Sea Music Festival for 25 of the ensuing 35 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 applied for a job at Mystic Seaport Museum while attending the University of Connecticut and was immediately put on the demonstration squad, climbing into the Charles W. Morgan’s rigging to set sails. Having never been on a boat larger than the Block Island ferry, it was a very steep learning curve. Bolstered by an incredibly supportive team, Barry fell in love with all things Maritime but especially with the music that accompanied the work. Luckily, he was given a shot to be a chanteyman himself; he has now been teaching this amazing art form to the general public for over a decade and hopes to continue to teach for many years to come.

Chris Koldewey was raised by the water on the north shore of Long Island and was influenced by the traditional folk music of John Roberts, Tony Barrand, Jean Ritchie, Jeff Warner, Jeff Davis, and Lou (Louisa Jo) Killen presented there. His studies in Music Education at college in Fredonia, New York, came to fruition when he began work at Mystic Seaport Museum. He has never been able to divorce the chanteys from an image of their specific jobs since. The fulfillment of lifelong ambitions was realized when he was able to sail the two barques, Picton Castle and Charles W. Morgan, and was honored to chantey, at sea, on both.

David Littlefield has been associated with Mystic Seaport Museum'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.

Chris Maden, a singer his whole life, was introduced to sea chanteys in 2001. He became a regular at the San Francisco chantey sings and just kept going further down the rabbit hole until he emerged as working chanteyman at Mystic Seaport Museum. He has performed at music festivals around the country and released his first album, Shower Chanteys, last fall.

Don Sineti, folksinger, songwriter, special music interpreter at Mystic Seaport Museum (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. For over 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 unrestrained love for the whale with audiences of all ages.

B.J. Whitehouse is a semi-retired music teacher and choral director in Jamestown, Rhode Island. He teaches voice privately and has written eight musicals for middle school students over the years. He is an active folk musician and folk dancer in the area. This is his fourth year at Mystic Seaport Museum.

Anayis Wright came to sea music early, from listening to Stan Rogers and chantey compilations at a very young age, and attended her first Sea Music Festival at age 14. She attended the Williams-Mystic Maritime Studies Program where she studied twice weekly with the Museum’s chanteymen. Anayis has worked and sung chanteys aboard the U.S. Brig Niagara. With her family and Norumbega Harmony, she leads shape note workshops at the New England Folk Festival (NEFFA). 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.

FORMER MSM CHANTEY STAFF

David Iler performed forecastle songs, forebitters, and chanteys at Mystic Seaport Museum for over ten years. He now teaches for the Maritime Studies Program at Avery Point, the maritime campus of the University of Connecticut. David’s favorite songs to perform are menhaden chanteys and slow ballads that deal with the human aspect of love and loss in the maritime world.

During her 16 years at Mystic Seaport Museum, Denise Kegler served as chanteyman, roleplayer, interpreter, director of Nautical Nightmares and Lantern Light Tours, and Performance and Gallery Programs Supervisor. She now works with the Mansfield Downtown Partnership. Denise is excited to be back at the Museum for Sea Music Festival.
**PERFORMER BIOS**

**Between Two Thorns:**

Hailing from the Northeast, Between Two Thorns is a father-son duo. **Carl Thornton** currently resides in the greater Boston area while **Marc Bernier** (former chanteyman at Mystic Seaport Museum) calls Huntington, Vermont, home. Pulling from a wide range of songs and tunes, Between Two Thorns channels their sound into an alt-folk style. Mixing both traditional and contemporary influences, Carl and Cole create an entertaining presentation billed as “Locally Sourced, Free Range Music.” It’s totally a thing!

**Celeste Bernardo** worked as an interpreter, educator, and manager for 25 years at maritime sites in New York, Connecticut, California, and Massachusetts. Along the way, she collected songs to interpret people’s relationship with the sea. Accompanying herself on the anglo concertina, guitar, or 5-string banjo, her repertoire includes sea chanteys and traditional songs of the sea. She holds a Master’s degree in history from Northeastern University and is a graduate of Mystic Seaport Museum’s Munson Institute of American Maritime Studies.

**Marc Bernier** is a professional chef, musician, and sailor with a diverse musical and professional background. No stranger to sea music audiences, he has been on staff at Mystic Seaport Museum for more than 25 years, five as a chanteyman. He has worked as a musician and educator for the Clearwater program on the Hudson River and has sailed as cook, deckhand, and entertainer on numerous traditional sailing vessels from the coast of Maine to Chesapeake Bay. “A Man with a Big Voice” and multi-instrumental skills, he is equally at home with guitar, mandolin, and tenor banjo. Marc’s song repertoire comes mostly from Ireland, the United Kingdom, and the Northeastern U.S., with a significant focus on pub songs and drinking songs, developed through years of research in the field.

**Jerry Bryant** is a singer and independent folk scholar focused on curating great songs from the past 500 years of American, Irish, and British traditions. His repertoire includes hundreds of traditional and contemporary folk songs, with a special emphasis on the musical artifacts of maritime culture. Accompanying himself on concertina, guitar, banjo, ukulele, and other instruments, he presents old and new songs that open a window on the human experience. By researching the music, he is able to add historical insights to his performances. Featured on a number of recordings, Jerry has released two CDs of his own, one of which is a collection of traditional songs from the man-of-war days of the Royal Navy and serves as a companion to the seafaring novels of Patrick O’Brian.

**Ellen Cohn** was hired by Stuart M. Frank in 1975 to be an interpreter of sea music at Mystic Seaport Museum, becoming the first female chantey singer on staff. She held that position during the summers of 1975 and 1976 while a student at Wesleyan University. Fascinated by the collection of whalemen’s journals in the Museum’s library, she wrote her undergraduate thesis on the songs, poems, and essays they contained, expanding that study after graduation with funding from the National Endowment for the Humanities. Ellen was a regular performer at the Sea Music Festival in its early decades, accompanying herself on anglo concertina, guitar, and mandolin, and performed at sea music festivals around the U.S. and abroad. Apart from solo work, she played in several Irish music bands and continues to play piano for contra dances.

**John Conolly** honed his songwriting on the cliffs of Grimsby, a once bustling fishing port perched at the mouth of England’s Humber River. As he watched the fishing fleet limp into oblivion with the demise of a once-thriving industry, he began to chronicle the stories of the men who worked on the boats and along the docks. “Fiddlers’ Green,” which he wrote in 1964, has become firmly entrenched in the canon of maritime music, along with a long list of his other seafaring songs. John performs with warmth, good humor, and lilting accompaniment on guitar and melodeon. In recent years, he has been joined on stage by **Rob van Sante**, whose precise guitar work and supporting vocals add a richness and depth to John’s performances.

**Debra Cowan** left her job as a California middle school math teacher in 1997 and went to live in Edinburgh, Scotland, for six months. There she studied the art of un-accompanied singing and upon her return to the U.S. in 1998 began traveling all over New England performing at any open mike within 100 miles of her new home in Springfield, Massachusetts. More than 20 years later, she is a full-time performer who bridges the old and new with a refreshing stage presence. She has released five full-length recordings and tours extensively in the United Kingdom and in North America. Debra can also be seen on stage with her good friend, John Roberts.
Ron and Natalie Daise are writers, actors, and educators. They present storytelling, music, history, and lectures about Gullah heritage, faith, and creativity at museums, theaters, conferences, and educational institutions across the country. From 1994–1998, the husband-and-wife team starred in Nick Jr. TV’s award-winning “Gullah Gullah Island,” for which they also served as cultural consultants. The show was cited by TV Guide as one of the “10 best children’s shows” in 1996. They were nominees for two NAACP IMAGE Awards and a Daytime Emmy Award and served as charter members of the Sea Island Translation Team and Literacy Project, which began the work of the Gullah Bible. Ron and Natalie are recipients of the 1996 South Carolina Order of the Palmetto, the state’s highest honor, and the 1997 State of South Carolina Folk Heritage Award, given for lifetime achievement and excellence in folk art that enriched the lives of people in their community and state.

Stuart M. Frank was the first chanteyman at Mystic Seaport Museum in 1972 and founded the Sea Music Festival and Symposium 40 years ago. He is senior curator emeritus of the New Bedford Whaling Museum, director emeritus of the Kendal Whaling Museum, founding director of the scrimshaw forensics laboratory, a fellow of the Massachusetts Historical Society, and was inducted into the Old Time Country Music Hall of Fame for his research on shipboard songs. He was educated at Wesleyan University, Yale University, the Munson Institute, and Brown University, where his PhD dissertation was Ballads and Songs of the Whale-Hunters. He served as research associate at Mystic Seaport Museum, artist and scholar-in-residence at the Virginia Museum of Fine Arts, president of the council of American Maritime Museums, and taught maritime studies at Munson Institute, the Williams-Mystic Maritime Studies Program, and the Sea Education Association in Woods Hole, Massachusetts, Brown University, and the Massachusetts Institute of Technology. Stuart is the author of numerous books, articles, chapters, and monographs about nautical art, history, literature, and music.

Glenn M. Grasso was a member of the Mystic Seaport Museum chantey staff from 1993 to 2000. Glenn and fellow chanteyman Marc Bernier wrote Songs of the Sailor, and Glenn wrote the introduction to Mystic Seaport Museum’s reissue of Frederick Pease Harlow’s Chanteying Aboard American Ships. Glenn earned his PhD at the University of New Hampshire in 2009. After a decade in academia, he now works as a historical consultant and rare book and document seller.

Cliff Haslam is a native of Warrington, Cheshire, in the United Kingdom, about 16 miles up the Mersey River from Liverpool. He is an exemplar of the British folk tradition. Cliff’s songs display a fine sense of humor and a bit of British bawdy along with great vocal artistry. Everyone should have the chance to hear him shake the walls as his booming bass baritone breathes new life into an old chantey and in the next moment renders a ballad so tender it would bring tears to the eyes of an executioner. A mainstay in the folk music scene in New England for many years, Cliff has inspired countless people to sing, learn songs, and join in the community of folk music.

Phil and Martin Hugill (sons of the late shantyman Stan Hugill) will be joined by fiddle player Kevin Mercer for this year’s Sea Music Festival. Until his death in 1992, their father “anchored” most of the early Sea Music Festivals at Mystic Seaport Museum with his songs from and tales of sailing on square-riggers between the world wars, along with having published some of the most significant volumes documenting the songs and lives of nineteenth-century sailors. Phil and Martin carry on the Hugill legacy. Phil performs with the Romsey-based band Cuckoo Pint, which plays an eclectic mix of folk songs and tunes to audiences in the Hampshire area. Martin and Kevin have been playing together for about 15 years in various ceilidh and concert bands and currently perform with the ceilidh band Canol. Kevin first joined Phil and Martin for the Festival of the Sea at Aberystwyth, Wales, just across the estuary from the Hugills’ birthplace at Aberdyfi.
Internationally acclaimed, The Johnson Girls have been a force on the folk and maritime music scene for over two decades as the leading all-women a cappella maritime group in the world. Believing that sea chanteys and sea songs were the first real “World Music,” Joy Bennett, Alison Kelley, Bonnie Milner, and Deirdre Murtha each bring a special influence to the group. Whether performing tender ballads or chanteys with hair-raising harmonies at packed international folk festivals, folk clubs, or intimate venues, The Johnson Girls remain true to their mission of keeping chantey singing alive, bringing women’s voices to the fore, and encouraging everyone to join in the revelry.

Peter Kasin and Richard Adrianowicz:
Peter was raised in Berkeley, California, by parents who took Peter and his sister to folk music festivals and concerts. Peter’s interest turned to sea music after hearing the Ewan McColl and A.L. Lloyd LP Whaling Ballads in the late 1970s, and his interest further deepened after attending his first chantey sing in San Francisco in 1989. He has performed sea music in numerous festivals in the Northwest U.S. and Yorkshire, England. Richard’s interest in traditional music began in the late 1960s in Chicago when he met the Armstrong family who were involved in the noted Golden Ring Sessions recordings. He also plays the guitar, tin whistle, and fiddle. Peter and Richard have known each other since the late 1980s and formed a duet in 2002 after Peter appeared on Richard’s CD Time Ashore Is Over, a recording of sea chanteys and songs. Almost two decades later, they are still going strong.

Mary Malloy was the lead singer and fiddle-player in Morrigan, one of the two headliners at the opening concert of Mystic Seaport Museum’s first Sea Music Festival in 1980. She has a degree in Music from the University of Washington, an M.A. in American Studies from Boston College, and an M.A. and Ph.D. from Brown University. She was on staff at the Peabody Museum of Salem and the John Carter Brown Library at Brown University; she also taught maritime history and policy at the Sea Education Association in Woods Hole, Massachusetts, and at Stanford University and museum studies at Harvard University. She is a Fellow of the Massachusetts Historical Society and the Peabody Museum at Harvard and the author of numerous historical books and several novels.

Janie Meneely & Rob van Sante:
Singer/songwriter Janie Meneely, born and raised on the Chesapeake Bay, brings her nautical perspective to the world of folk music, celebrating the maritime history, characters, and traditions of the Bay region, often from a woman’s perspective. Her music captures the raucous ruminations of ne’er-do-well charter captains as well as thoughtful ballads about real people who make a living “working” the water. Her recent partnership with guitarist/balladeer Rob van Sante, who lends his knack for melodies and flair for harmony to Janie’s compositions, has broadened her scope beyond the confines of the Bay. Rob draws deep from the well of traditional music, adding his virtuoso guitar as accompaniment or offering spellbinding vocals for Janie’s lyrics.

Lynz Morahn asked her parents for a violin when she was five years old, and music has been a love of her life ever since. In high school, she was honored to participate in regional and state choirs, and as an adult, she has turned her violin into a fiddle and found great joy in folk music and social singing communities. She is regularly found playing, singing, and teaching around campfires, in living rooms, and at festivals and camps such as Rustic Roots, Fiddle Hell, Fat Toad, TradMaD, and the Portsmouth Maritime and Mystic Seaport Museum Sea Music Festivals.

Dave Peloquin’s clear tenor voice, interpretive style, and expressive guitar accompaniment are well-known throughout the world of folk music. For more than 35 years, he has been associated with Mystic Seaport Museum as chanteyman, historic interpreter, and festival performer. Dave is an author, illustrator, and independent Herman Melville scholar focused on symbolism in Moby-Dick and other works by Melville. He lectures on Melville, John Huston’s film Moby Dick, consciousness, mystical poetry, and meditation.

William Pint hails from Milwaukee, but found himself, and maritime music, while on sojourn in the Puget Sound area. There he met Felicia Dale, a sea captain’s daughter. In the ensuing three decades the couple has performed around the world, collecting songs from the British Isles, the coastal regions of France, and the Canadian Maritimes as well as the U.S. They deliver dynamic vocals and instrumental fireworks, ranging from traditional sea chanteys to contemporary songs, heart-wrenching to downright silly, with powerful harmonies and dramatic instrumental work on guitar, hurdy-gurdy, octave mandolin, penny whistles, and fiddle. Their material is well-researched, authentic, and from the heart.

The Rix: Rick Nestler & Rik Palleri sang and sailed with Pete Seeger for more than thirty years. Grammy winner Rick Nestler wrote “The River That Flows Both Ways,” the Clearwater anthem. Rik Palleri is a multi-instrumentalist who plays guitar, banjo, Native American flute, mouth bow, and ukulele. Their latest release is a nautical tribute to their mentor, Pete Seeger: Steering Pete’s Course—Maritime Songs from the Seeger Songbag.
John Roberts has been singing English folk songs since the early 1960s, when he joined a local folk club in his native Worcestershire, England. In the U.S. since 1968, he joined with Tony Barrand to form a duo which has lasted five decades. Singing in unaccompanied harmony, or with concertina or banjo, their entertaining style has delighted audiences. These days, he mostly performs solo, with Debra Cowan, or with the Irish group Curragh. John presents a selection of maritime and other folk songs, some well-known to folk aficionados and others less so.

The Rum-Soaked Crooks: Tom Goux, Dan Lanier, and Jacek Sulanowski have been cruising the New England shoreline (and beyond) for the last three decades and inflicting much musical and poetic damage, with a pungent mix of sailors’ chanteys, ballads, and ditties. There is often irrefutable evidence left in their wake: victims leaving the scene with toes tapping and choruses ringing in their heads, as they happily hum and whistle all the way home. The Crooks have shared their songs and stories, both historical and contemporary, at festivals and maritime events across the country and in Europe. Their repertoire spans three centuries of seafaring melody and verse, featuring a sampling of Cape and Islands sea songs and poetry.

An accomplished singer, and instrumentalist on harmonica, 5-string banjo, and English concertina, Ken Sweeney has been performing at festivals and dances at home and abroad since the mid 1970s. Wide experience with varied lifestyles, occupations, and hard travel are the hallmark of his performances with an especial affinity for the songs of his native New England shores. Ken has been a farmhand and deckhand, logger and lecturer, motorcycle currier, railroad hobo, and “Visiting Professor of Harmonica and Banjo” at a Connecticut university, to name a few. Twice former chantey and demonstration squad staff at Mystic Seaport Museum since 1989, he has also crewed on tall ships and climbed to the main truck of the Charles W. Morgan!

The Swiss Mariner Chanteymen are nine singers and instrumentalists who are part of the Swiss Mariner Fife and Drum Corps from Basel, Switzerland, which was founded in 1970 and followed the example of the Ancient Mariners from Connecticut. Inspired by the Ancient Mariners, the Swiss Mariners soon started to sing chanteys for their own entertainment and then for audiences. With their music they follow the American-English chantey tradition and have made a name for themselves with their quite varied and lively interpretation of this traditional repertoire.

Bob Walser is a musician, scholar, and educator whose musical career spans decades and continents. In the early 1980s, he made his living as a chanteyman here at Mystic Seaport Museum where he helped launch the Sea Music Festival. Since then he has presented folk music and dance programs as an artist-in-residence in schools across the U.S. and performed as a singer, dance leader, and dance musician from Maine to California and overseas. As a scholar, Bob earned his Ph.D. in Ethnomusicology at the University of London, School of Oriental and African Studies.

Jeff Warner is among the nation’s foremost performer/interpreters of traditional music. His songs from the lumber camps, fishing villages, and mountain tops of America connect 21st-century audiences with the everyday lives—and artistry—of 19th-century Americans. “Providing more than just rich entertainment, Jeff will leave you with a deeper appreciation of the land you live in” (Caffé Lena, Saratoga, New York). His songs, rich in local history and a sense of place, bring us the latest news from the distant past.
The Ballads (Greenmanville Church, Saturday 12:00 & 3:00, Sunday 11:00 & 2:00)
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.

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

Chesapeake Stories and Songs (Family Stage, Saturday 1:00)
Jenie Meneely, who sailed and sang on Chesapeake Bay for many years, will bring us stories and songs from this region rich in maritime history and lore.

Children’s Activities and Parade (Family Stage at the Mallory Building, Sunday 2:00 – parade at 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.

Contemporary Sea Songs (Performance Stage, Saturday 12:00; Village Green, Saturday 3:00; Performance Stage, Sunday 11:00; Village Green, Sunday 2:00)
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.

Dance Workshop (Boat Shed, Saturday 4:00 – 5:30)
At 4:00 we’ll have demonstrations and instruction with Bob Walser, Yves Corbiere, Lynz Morahn, and the Vox Hunters with some step dancing from Laura Travis.

Environmental Songs (Family Stage, Sunday 1:00)
Changes on both sea and land have had a profound effect on our environment. Messages about these changes, their consequences, and how to improve or avoid them abound in songs.

Family Shows (Family Stage at the Mallory Building, Saturday 1:00, 2:00, & 3:00, Sunday 12:00, 1:00, & 2:00)
Some of our finest performers will combine music, stories, participation, instrument-making, history, the environment, and FUN! This year we are especially pleased to have Ron and Natalie Daise joining us with a special workshop focusing on traditions from the Sea Islands. Look for Janie Meneely’s presentation of songs and stories from the Chesapeake.

Fo’c’s’le Songs (Performance Stage, Saturday 1:00; Charles W. Morgan, Saturday 4:30 in conjunction with the Dogwatch; Performance Stage, Sunday 2:00)
Here is a chance to sample the variety of songs, other than chanteys, that sailors 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 (Family 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 in preparation for the Children’s Parade that starts at 2:45.

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

Instruments at Sea (Performance Stage, Saturday 3:00)
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 hear a fine collection of them here.

On the Rocks (Village Green, Saturday 2:00)
There are lots of possible interpretations of being “on the rocks.” This will be an intriguing exploration of the theme!

Pete Seeger Centennial (Performance Stage, Saturday 2:00)
Pete Seeger sang and worked tirelessly for humanity, peace, and our environment. Through his work establishing the sloop Clearwater as an educational vessel on the Hudson River, his message traveled with him. We will feature some of the performers who sailed on the Clearwater with Pete and who continue to spread the word—a remarkable legacy for a remarkable human being.

Plowing Sea and Shore (Greenmanville Church, Sunday 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 homebodies 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.

Round Robin (Joseph Conrad, Sunday 12:00)
B.J. Whitehouse and the Mystic Seaport Museum chantey class alumni lead a spirited sing-around of chanteys.
Sea Island Stories and Songs (Family Stage at the Mallory Building, Saturday 2:00)
We are delighted to have Ron and Natalie Daise relate stories and songs from this unique geographical and cultural region of the United States. The Sea Islands have been a gate keeper of Gullah traditions, and Ron and Natalie are striving to keep them alive and share them wherever they go.

Songs of Fishing (L.A. Dunton, Saturday 3:00 with seining demonstration; Village Green, Sunday 1:00)
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 the Saturday 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 Museum chantey staff perform them in an on-the-water demonstration. A second workshop on Sunday will focus on more songs from this genre.

Songs of Whales and Whaling (Greenmanville Church, Saturday 4:00)
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.

Songwriters in the Tradition (Greenmanville Church, Saturday 2:00)
Modern songwriters have turned their talents to keeping an old tradition alive. The best compliment they can receive is to hear their songs assumed to be “traditional.” This year’s festival is pleased to present some of the foremost at their craft.

Stan Hugill's Legacy: Recollections and Signature Songs (Boat Shed, Saturday 3:00)
Stan’s book, Shanties from the Seven Seas, is regarded as one of the most important collections of sailors’ work songs. Members of the sea music community who knew Stan will reminisce about the man who shared his knowledge, stories, and songs in a spirited manner. As a special treat Stan’s sons, Martin and Phillip, will join us.

Sunday Morning Hymn Sing (Greenmanville Church, Sunday 9:30)
A favorite event for early risers on Sunday. Led this year by Judy Cook, Stephen Sanfilippo, and “The Heavenly Twins.”

Superstition, Supernatural, and Shipwrecks: Ghost Ships, Selkies, and Specters (Joseph Conrad, Saturday 1:00, Sunday 11:00)
Haunted ships and lighthouses, phantom sailors, and supernatural creatures at sea have been chronicled in songs and ballads for centuries all around the globe. This workshop will feature a small sampling, both traditional and contemporary, of these spine-tingling tales set to music.

War, Piracy, Crime, & Punishment (Performance Stage, Sunday 12:00)
Conflicts and confrontations at sea often led to harsh consequences. Hear some of the great songs chronicling these misadventures.

Where the Alps Meet the Sea (Boat Shed, Saturday 1:00)
See what happens when the Swiss Mariner Chanteymen get together with local festival favorites, Cliff Haslam and Marc Bernier. Sparks will be flying and singing will be soaring!

Women in Sea Music: Here and Now (Boat Shed, Saturday 12:00)
A special concert/ workshop as an extension of Friday’s Symposium. As more and more women emerge to sing chanteys and maritime songs, hear what they have to offer. How do their voices currently affect the course of sea music and where will they be at the 100th anniversary of the Sea Music Festival?

Women and the Sea (Greenmanville Church, Sunday 12:00)
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 (Village Green, Saturday 1:00; Performance Stage, Sunday 1:00)
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 work song forms and influenced others as changing technology gave rise to new occupations. Explore some of these fascinating connections with us in this session.

Young Tradition Bearers (Greenmanville Church, Saturday 1:00)
Looking ahead to the future, we have gathered together some of the newest members of the Mystic Seaport Museum chantey staff. It will be their legacy to keep this music alive.