



*Turning Toward the
Morning*

*Gordon Bok
Ann Mayo Muir
Ed Trickett*

Folk-Legacy CD-56

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Annie Muir and Gordon Bok first met in 1961 when both were fulfilling singing engagements in Vermont. Ever since, they have sung together whenever it was possible.

In 1962, Annie met Ed at a musical gathering at Trinity College in Hartford, Connecticut, where Ed was a student. Convinced that Gordon and Ed ought to know one another, Annie arranged for them to meet in absentia through an exchange of tapes. Gordon was working as a sailor along the northeast coast; Ed was heading for Ohio, Colorado and California to do his doctoral and post-doctoral work in psychology. For seven years they corresponded, swapping songs by tape, but it was not until Ed returned to Connecticut in 1969 that he and Gordon managed to actually get together to make music “live,” as they say.

Over the years of their friendships, the three have explored their remarkable musical affinity as frequently as time and circumstances have permitted. In the spring of 1975 they arranged to share a series of joint concerts, and it was from these that the concept of this recording developed.

Perhaps it should be pointed out that the three are not a “trio” in the conventional sense. Even when they share a concert stage, each retains his or her separate musical identity. Indeed, they perform as many numbers as soloists as they do as a group, joining together for others in any one of the various vocal and instrumental combinations that are possible when three very versatile artists merge their talents out of mutual affection and respect. (SP)

THE SONGS

1. **Three Score and Ten** (trad)

We still lose men and vessels from our coastal fleet, so this song is still timely to many of us. John Connolly, of Grimsby, writes of this song: *In the 1880s, a series of great gales wrecked hundreds of fishing boats along the coast of Britain, and many men were lost. William Delf was a Grimsby fisherman who tried to help the widows and orphans by writing poems about these disasters and selling copies of them, the proceeds going to the dependents of the men lost at sea. This poem was one of his better efforts, but nobody seems to know how it acquired a tune and a chorus. The song as it is now known was discovered by a Yorkshire collector, Mr. Nigel Hudleston. He recorded it as sung by some fishermen at Filey, on the Yorkshire coast about 100 miles north of Grimsby.*

I learned this from a variety of sources over the years. (GB)

Gordon: 12-string and lead vocal

Ed: 6-string and vocal

Ann: vocal

2. **I Drew My Ship** (trad)

This beautiful song was taught to me by Joe Hickerson. It has been recorded by Shirley Collins on Folkways Records, and it was published in Northumbrian Minstrelsy, edited by Bruce and Stokoe. The first verse comes from Stephen Sedley's book, *The Seeds of Love*. (ET)

Ed: guitar and lead vocal

Gordon: whistle and vocal

Ann: vocal

3. **St. Anne's Reel/Over the Waterfall** (trad)

"St. Anne's Reel" (or "Saint Ann," as they call it at home) is quite

a common tune around Maine and the Maritimes, and well to the westward, too, I notice. I learned it from playing with the Old New Englanders, a group of local musicians who used to get together to play on the little radio station in the next town. (GB)

Gordon: guitar

Ed: hammered dulcimer

Ann: "Bokwhistle"

4. The Wind that Shakes the Barley (trad)

I learned this song several years ago from Cliff Haslam, who, I believe, learned it from the singing of Martin Carthy. (ET) Robert Dwyer Joyce (1830-1883), a poet of the Fenian movement, wrote the song. (SP)

5. Isle au Haut Lullaby (Hay Ledge Song) (Bok, BMI)

The melody of this song was composed one day on a schooner while beating past a small grassy island called Hay Ledge, for Capt. Havilah Hawkins, who bet me I couldn't write a tune as uncomplicated as the island. The words came together one pretty night going across that same bay in my own boat, for a young one who was asleep in the cabin, and who never heard it sung. Ed and Annie reminded me of this song over the years, and kept it going while I had all but forgotten it. (GB)

Ann: lead vocal

Gordon: 12-string and vocal

Ed: 6-string and vocal

6. How Can I Keep from Singing (trad)

I learned this song from Vince and Kathy DeFrancis in Denver in 1966. It can be found in *SING OUT!*, Vol. 7, No. 1, 1957. (ET) Pete Seeger helped to make this song well-known in the folk revival. He learned it from Doris Plenn, who had it from her North Carolina family. Mrs. Plenn made her home here in Sharon, CT, until her death a few years ago. (SP)

Ann: lead vocal
Ed: tenor
Gordon: bass

7. The Horn of the Hunter (trad)

This is one of the oldest and most widely sung songs from the Lakeland area in England — a posthumous tribute to John Peel. The song appears in *English Dance and Song*, 31 (2), 1969, but I first heard it five years ago when Michael Cooney said, “I’ve got a song for you,” and did. The Watsons have recorded a variant of the American song “Old Shep” to the same tune. (ET)

Ed: guitar and lead vocal
Gordon: 6-string guitar and vocal
Ann: vocal

8. The Cocky at Bungaree (trad)

I don’t know much about this song, except that a “cocky” is a farmer (in Australia) and the hero should have known what he was getting into. It was taught to me by my friend Ray Wales, of Perth, Australia. (GB)

Gordon: 12-string and vocal
Ann: “Bokwhistle”

9. Slow Dance from Machu Picchu (trad)

I heard this dance from the Machu Picchu area of Peru on a tape made there by a friend who now lives in Brazil. It was played on the local cane flutes and assorted other instruments. Our version is my reconstruction of it from memory. The only conscious change we made was to shorten up the pattern in the first two parts. In the last part, where the whistle duet begins again, you can hear the full pattern as I remember it.

We used what instruments we had: Ann - high whistle; Pat Bok - low whistle; Gordon - high guitar; Ed - low guitar.

Only those who know and love South American music will know how much of this is lost in translation, but we hope the joy and dignity of the tune will come through to hold you as it has held us. (GB)

10. Gentle Annie (trad)

The original song, “Gentle Annie,” seems to have been written by Stephen Foster in 1856. Like many good songs, it found its way to Australia, where it took on local references, and perhaps a more ambiguously sensual flavor. It appeared in print in Vol. I, no. e, (1964) of *Australian Tradition*, and was recorded by Martyn Wyndham-Read. Joe Hickerson learned the song from his singing, and I learned it from Joe several years ago. Some say the song describes a warm conversation of farewell between a field hand and a young girl, possibly a daughter of the family who owned the land. Some say otherwise. (ET)

Ed: guitar and lead vocal

Gordon: guitar and vocal

Ann: vocal

11. Sunday Morning (Hymn) (Stokey, Mason, Gold)

This song speaks of a simple, unshakeable faith. As it begins, a young child is sitting in church for the very first time. (AM)

Ann: “Bell” guitar and vocal

12. Turning Toward the Morning (Bok, BMI)

One of the things that provoked this song was a letter one November from a friend who has had a very difficult year and was looking for the courage to keep on plowing into it. Those times, you lift your eyes unto the hills, as they say, but the hills of northern New England in November can be about as much comfort as a cold crowbar.

You have to look ahead a bit, then, and realize that all the hills and trees and flowers will still be there come Spring, usually more permanent than your troubles. And, if your courage occasionally fails, that's okay, too: nobody expects you to be as strong (or as old) as the land. (GB)

Gordon: 12-string and vocal
Ed: hammered dulcimer and Vocal
Ann: vocal

A Note on the Instruments:

*A "Bokwhistle" is a form of traditional 6-hole whistle
designed and built by Gordon Bok.*

*The "Bell" is a small, bell-shaped 12-string guitar
developed for Ann Muir by Gordon Bok,
Sam Tibbetts, and Nick Apollonio, of
Camden, Maine.*

Ed Trickett's hammered dulcimer was made by Howie Mitchell.

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Timberhead, Box 840, Camden, Maine

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A booklet containing the texts of the songs on this CD
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2. I Drew My Ship (trad) 4:16
3. St. Anne's Reel/Over the Waterfall (trad) 3:06
4. The Wind that Shakes the Barley (trad) 4:14
5. Isle au Haut Lullaby (Hay Ledge Song) (Bok, BMI) 3:51
6. How Can I Keep from Singing (trad) 3:28
7. The Horn of the Hunter (trad) 2:47
8. The Cocky at Bungaree (trad) 3:30
9. Slow Dance from Machu Picchu (trad) 4:09
10. Gentle Annie (trad) 4:02
11. Sunday Morning (Stookey, Mason, Gold) 3:04
12. Turning Toward the Morning (Bok, BMI) 5:23

Recorded and edited by Sandy Paton

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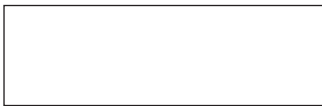
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