

## MF 111 Folksongs in February Collection

Northeast Archives of Folklore and Oral History

**Number of accessions:** 1

**Dates when interviews were conducted:** 1977

**Finding aides:** 8 page index

**Access restrictions:** none

**Description:** NA2596 David Mallett, David Ingraham, Charlie Nevells, Larry Kaplan, Edward D. "Sandy" Ives, Kendall Morse, Margaret MacArthur, Norman Kennedy, Louis and Sally Killen, Yodeling Slim Clark, Charlotte Cormier, Sparky Rucker, Sandy and Caroline Paton, Hazel Dickens, Tim Woodbridge, Joe Hickerson, Debby McClatchy, Gordon Bok, Sean Corcoran, Bill Shute and Lisa Null, by Maine Folklife Center, February, 1977, Orono, Maine.

**Tape:** 8 reels (ca. 15 hrs.)

Accession consists of 8 tape reels containing recordings of a folk music concert program called "Folksongs in February" held at the University of Maine in February, 1977. Accession includes 8 black & white contact sheets of 35 mm photos of the performances. Individual frames are unnumbered at the time of accessioning.

**Text:** 36 pp.

**Recordings:** T 2015-2022 / CD 0406-0419 (CD 0406 is MIA).

**Photographs:** P00880, P00881, P01114 – P01399

**Also see:** NA2132 Susan Tibbets, hosts concert with 20 singer and songwriters, featuring Kendall Morse, Edward D. "Sandy" Ives, Lisa Null, and Slim Clark, deposited by Maine Public Broadcasting Network, fall 1989, Hauck Auditorium, UMaine, Orono, Maine. 11 pp. Cat. only. On February 11 and 12, 1977, a concert and a series of workshops called "Songs for February" held at the Hauck Auditorium UMaine. From the recordings made of the concert and series of workshops, the Maine Public Broadcasting Network produced an 8-part radio series as part of their "Roots and Branches" series." Accession consists of a catalog of the radio program. Text: 11 pp. catalog. (from MF 024)



*Singing professor*

Sandy Ives, folklore professor at the University of Maine at Orono, is one of the folksingers who were taped at last year's "Folksongs in February" festival. His performance, and others, will be aired on national public radio Sunday at 1:30 p.m.

Air nationally Sunday

## Taped folksongs go on radio

By Michael Martin  
Of the NEWS Staff

ORONO — Last year when the winter doldrums had begun to set in and the usual epidemic of cabin fever was about to strike, something happened in Orono.

Sponsored by the Northeast Folklore Society, Folksongs in February provided a little bit of warmth in the heart of an icy winter. The two-day festival brought folksingers from all over the country into the frozen north and for those who were there it was a tonic that helped them through till spring.

Unfortunately, it won't be repeated this year, but a two-hour taped version of the

festival can be heard this weekend on Maine Public Broadcasting radio. And a smaller scale concert is planned for Feb. 19 at Orono.

Many of the performances from the two concerts and the day-long series of folksong workshops were taped by Susan Tibbetts, MPBN's resident folkie, and shipped off to National Public Radio for airing on Steven Rathe's "Folk Festival, USA."

"Festival" is broadcast nationally each Sunday at 1:30 p.m. and the taped version of "Folksongs in February" will be heard Sunday (Feb. 12) on Maine's public radio stations in

Portland (WDEA), Presque Isle (WMEI), and Bangor (WMEH).

Included in the program are folksingers, Sandy Ives, Veazie; Louis Killen, Bernard; Gordon Bok, Camden; Slim Clark, a yodeler from St. Albans; Kendall Morse, So. Portland; Sean Corcoran, Ireland; Norman Kennedy, Vermont; Margaret MacArthur, Vermont; Joe Hickerson, from the National archives in Washington, D.C.; Larry Kaplan, Rhode Island; Lisa Null and Bill Shute, Connecticut; and Sandy and Caroline Paton, Connecticut.

A preview of the program was  
**See FOLKSONGS on Page 11**

## Folksongs concert set for Feb. 19 at Orono

From page 4

held for the press and some of the participants at the Alumni Center, University of Maine at Orono, last week. And despite some nearly offensive comments by announcer Rathe about the "soggy, groggy gray" Maine February, the radio show does a good job of capturing the essence of last year's festival.

But perhaps more encouraging was the news that a smaller, less ambitious, festival is being planned for next Sunday afternoon, Feb. 19. Put on for the benefit of the Bangor Symphony Orchestra, "Folk Music for Symphony" will feature all local talent.

The show will be balanced between instrumentalists and singers, with fiddlers included

this year. Fiddle music was absent from last year's festival, but five of the acts next Sunday will feature fiddlers.

Among the fiddlers are Leo Murphy of Brewer; Nancy Terrell of Camden, who will be playing with pennywhistler Grant Gamble; the Stairwell String Band from UMO; Janet Ciano, who plays fiddle and sings with her husband John; and six-year-old Stephen Best who is one of Janet Ciano's students.

Other performers will be Mike Hughes, a musician who will solo and play with the stairwell String Band, and David and Loell Kennedy of Belfast. The Kennedys are a husband and wife team. David plays hammer dulcimer and does imitations of people like Woody

Guthrie, while Loell sings and plays the guitar.

Also performing will be a graduate string quartet who will play a number of Scott Joplin

tunes especially arranged for strings.

The concert is being organized by Janet Ciano and Kaaron Schoenberger.

### 'Little Rascals' contest held

PORTLAND — WGAN television, Channel 13 has been conducting a "Little Rascals" lookalike contest and will announce the winners Tuesday, Valentine's Day, Feb. 14. A committee of WGAN employees, chaired by weatherman Bob O'Wril, has been reviewing photos for resemblances to the children in the classic comedy series, carried via syndication around the country. The shows are carried in Bangor by WLBZ, Channel 2.

Boxes of candy will be

presented to the winners of the lookalike contest.

The original "Little Rascals" played in neighborhood theaters in the late 1920's and early 1930's under the name "Hal Roach Presents Our Gang." Roach sold the title rights to MGM in 1938.

The original child actors included Carl Switzer, Mathew Beard, Jackie Cooper, Norman Chaney, Dickie Moore, Mary Ann Jackson, Darla Hood, Eugene Lee, Billie Thomas, George McFarland and Allen Clayton Hoskins.

who played the Anderson family

## Music programs will be aired on public radio

Fans of MPBN radio (WMEH-FM 90.9, Bangor and WMEA-FM, 90.1 Portland) may be interested in the following programs airing this week:

— On Saturday, March 26 at 6 p.m., highlights of the recent two-day "Folksongs in February" concerts held at the University of Maine at Orono will be broadcast on "Roots and Branches." Performers include Gordon Bok, Slim Clark, Lou and Sally Killen, Norman Kennedy, Maegaret MacArthur, Charlotte Cormier, Hazel Dicken, and Sean Concoran.

— "Band Concert," a 13-week series devoted to the various forms of band music, premieres Saturday, March 26 at 8 p.m. The program will be hosted by Fred Heath, Director of Bands at the University of Maine at Orono.

p.m. This concert is part of the FORUM A series.

**BANGOR** — As the last installment of the Tuesday at Eight! series the Maine State Ballet will present a program of dance on Feb. 8, obviously at 8!

**BANGOR** — The Bangor Symphony Orchestra will perform Verdi's "Requiem" at Peakes Auditorium Feb. 13 at 4 p.m. Guest performers will be the Robert Collier Coastal Chorale.

**BAR HARBOR** — The College of the Atlantic and the Mount Desert Island Community Arts Committee will present the Apple Hill Chamber Players as the third concert in their chamber music series on Feb. 5 at 8 p.m. in St. Saviour's Church. Music of Mozart, Beethoven and Brahms will be performed.

**ELLSWORTH** — Gilbert and Sullivan's "The Gondoliers" will be presented at the Hancock County Auditorium Feb. 4, 5, 11 and 12. For ticket information, contact the auditorium, Box 941, Ellsworth, 04605.

**ORONO** — There will be a concert on Feb. 8 at 7:30 p.m. in St. Mary's Church, to be given by the Orono High School orchestra and chorus. The program includes the Bach's Brandenburg Concerto No. 4, Mozart's "Ave Verum Corpus" and Vivaldi's "Magnificat."

**ORONO** — The UMO Opera Theatre (with the Maine Masque Theatre) will present Benjamin Britten's "Albert Herring," Feb. 4, 5, and 7 at Hauck Auditorium, Memorial Union. Performances begin at 8:15 p.m. (Maine Masque season tickets not applicable for this presentation.)

**ORONO** — "Folksongs in February," a festival of traditional song, will be held Feb. 11 and 12 at the University of Maine. Folksingers from around the country (including Gordon Bok, Slim Clark, Sean Corcoran, Hazel Dickens, Joe Hickerson, Gale Huntington, David Inghram, Sandy Ives, Larry Kaplan, Norman Kennedy, Louis and Sally Killen, Kendal Morse, Margaret MacArthur, Charles Nevells, Lisa Null, Caroline

and Sandy Paton, and Sparky Rucker) will be presenting two evening performances both nights at 7:30 p.m. in Hauck Auditorium, Memorial Union. In addition, folksinging workshops will be held in the Memorial Union beginning at 10 a.m. on Saturday, Feb. 12.

**ROCKPORT** — The Bay Chamber Concerts Winter Series will offer the Apple Hill Chamber Players in a concert at the Rockport Opera House, Feb. 6 at 7:30 p.m.

**WATERVILLE** — Frederick Swann, the director of music and organist at the Riverside Church in New York City, will present a recital at Colby College on March 6 at 4 p.m. in the Lorimer Chapel.

**WATERVILLE** — A vesper concert, an illustrated lecture-recital on the evolution of keyboard instruments by Rebecca Alex, will focus on the hapsichord, piano and organ. The event will be in Lorimer Chapel, Colby College, on Feb. 13 at 4 p.m.

## Gordon Bok

**Gordon Bok** found his first music in his own dooryard. His family sang Scots, German, Italian, Australian and American traditional and popular songs -- all learned in places they had lived. As he began to work the boats along his coast, he heard the songs of the Maritimes, and ballads and chanteys from around the world. "But at home, Hank Williams was our kitchen-music, especially in coastal Maine," he said, "so I was singing those songs too, with Kendall Morse and others around home."

When he couldn't find songs that matched his own experiences or needs, he began to write his own, and has kept up a lively flow of poems, songs, stories, choral and instrumental works. One Maine chorus took one of Gordon's choral works on tour in Serbia, Bulgaria, and Greece as part of their American repertoire. He reinvented and developed the cantefable/ "folk-opera" form which is now widely used by storytellers and musicians in this country.

He has been a singer and caretaker of the music and liturgy of the Kalmyk Mongolians who immigrated to America in the 1950s, maintaining and circulating an extensive collection of their surviving music among their descendants.



Gordon has written, sung, and helped to preserve the heritage of the working waterman of the Northeast, hence his honorary Doctorate from the Maine Maritime Academy. He also received the Blue Ribbon award from the American Film Festival for original music and lyrics performed by him and other local musicians for the documentary film *"Coaster: The Adventure of the John F. Leavitt."*



Bok has always been an innovator. As a young man in Maine he was the first to bring the contradance tunes of Maine and New Brunswick into the folk guitar repertoire; when all the folk guitar players were picking out *"Freight Train"*, Gordon was playing both guitar and fiddle parts on *"Grieve's Handy"*, and *"Hawkins' Handy."* Long before the Bossa Nova craze, he helped bring forward South American music as a living presence into the American folk stream.

His contributions to folk music also include innovations to the instruments he uses. Gordon worked with friends Samuel Tibbetts and Nick Apollonio to develop the acoustic twelve string guitar to a power and diversity of sound unequalled in the field, partly as a result of the "balanced bridge" which he invented in the 1960s. Gordon also helped to promote the 'cellamba\* and viola da gamba as instruments for accompanying folk music. In the 1970s, he developed and marketed the multi-keyed "Bok Whistle", an idea that has taken root in commercial whistle companies, who now build deeper instruments in different keys.

Gordon's legacy includes thirty-four recordings featuring his own compositions and traditional and contemporary folk songs from around the world. He has also published two books and a handmade, limited edition of his poetry and the wood engravings of Capt. Edward Porter, edited and printed by Porter.

Gordon's extensive repertoire provides a rich well to draw upon for his concerts, guaranteeing a unique experience everywhere he performs. He has never sung the same solo concert twice. Gordon has toured throughout the United States, Canada, the United Kingdom, New Zealand and Australia and has gathered many friends and fans throughout the world. He has performed with many other artists, and both toured and recorded with the trio [Bok, Muir, and Trickett](#) for 30 years, and with his wife, harpist and singer [Carol Rohl](#).



At home in Maine he helped start two choruses, both still thriving after many years, and has been an encouraging force behind other singers in their efforts to record their own music and launch their own musical careers.

For most of his life Gordon has been a woodworker, having grown up with the local shipyard as his playground and place of learning. While not a boat builder, he has built a few small boats and repaired and maintained several larger ones. He has designed and built tools and articles of furniture to his needs, as well as the odd house, shelter, and barn.

Wood sculpture is a natural extension of his woodworking. His bas-relief carvings celebrate the people, boats, and fisheries he grew up with around the coast of Maine. Gordon has the ability to capture a way of life or to define a rare moment with an intimacy that is immediately engaging.

Sometimes his art takes the form of poetry, and often the words find their way into a song. Sometimes there are no words, just deft fingers coaxing the story out of the guitar strings. Sometimes this intimacy is carefully carved into a slab of wood. Gordon has been a woodcarver for over thirty years; it is just another way to preserve the ideas and culture that are expressed in his songs.

He calls himself a 'rememberer': a keeper of songs and stories, a keeper of our traditions, our ways of thinking, that set us apart from others yet confirm our place in the flow of humanity.

When asked about the focus of his work he has said "I try to keep hope alive in myself and others. I write to keep myself on track, to find out what I need to do in the world. Some of my larger and more difficult works have turned out to be blueprints that, when I trusted them, have guided my life.



"I refuse to tell my audiences what to think or feel: I respect them too much for that. I will sing them what I honor and trust them to sort out what they can use.

"I'm drawn to songs that show me how others have lived their lives and sorted through their problems -- that's the great wisdom in traditional music, and in the

songs that will become the tradition in other generations. They've shown me how to live, and if others learn something from my passing them on, that's another pleasure."

In recent years, Gordon has made an effort to do less touring, preferring to stay closer to home where he can develop his sculpture, writing, and recording, and work with his choruses, his wife Carol, and other local musicians. In the summer months he limits his concerts and art shows to the state of Maine, and spends much of his time among the bays and islands on a small ketch he has refurbished over the years.

\*cell-amba: a Viola da Gamba rig on a 'cello body. This was once a common conversion.

*more Wood Carvings by Gordon Bok*

*Hands #1*  
*mahogany, 11 x 14*  
*1980*

*Odin's Oath, from "The Lady Odivere" series*  
*27 x 11, pine*  
*1989*

*Mandocuddle*  
*bronze, 8 1/2 x 10 1/2*  
*2004*

*Quarterdeck Jam*  
*painted pine on pine, 9 x 19*

## 'Yodeling Slim' Clark dies at 82

The Associated Press

ST. ALBANS — Raymond L. "Yodeling Slim" Clark, who entertained people for seven decades by singing and yodeling authentic cowboy songs, died Wednesday night following a brief illness. He was 82.

Born in Springfield, Mass., Clark began singing at an early age in halls throughout the Northeast. He also was drawn to sports and was a pitcher on an amateur baseball team that was affiliated with the Boston Braves.

Clark began recording in New York in the 1940s. He entertained on several New England radio stations and eventually gained a national and international following.

Known as "Yodeling Slim" Clark, he made more than 100 recordings

throughout his career and long remained active as a solo performer at concerts, festivals and rodeos, singing and yodeling in the traditional cowboy fashion with just a guitar to accompany him.

In 1996, Clark was inducted into the Walkway of Stars at the Country Music Hall of Fame in Nashville, Tenn., and in the Massachusetts, Rhode Island and Maine Country Music Halls of Fame.

Clark, who had dedicated his career to the preservation of the traditional cowboy music style, is also scheduled to be inducted into the Cowboy Music Hall of Fame in Tucson, Ariz. in November. Clark considered that honor to be the crowning achievement of his career.

Among his best-known songs were "The Strawberry Roan" and "The Cat Comes Back." Other popular Clark recordings included "Rocky Mountain Yodeler" and "When You're Blue Just Yodel."

Hoping to fill a void for people throughout the world who yearned to hear old-time cowboy music, Clark made an album titled "I'm Reborn," which he presented through his Web site.

In his picture on the tape case, Clark appears in his trademark cowboy outfit, including a 10-gallon hat.

Besides hunting, fishing, golfing and shooting pool, Clark enjoyed painting wildlife and country landscapes.

Clark is survived by his wife, Kathleen, of St. Albans; a son, a daughter and several grandchildren and great-grandchildren.



Clark

Clipped By:



**kimberjs**

Tue, May 11, 2021

# Yodelin' Slim Clark

**Raymond LeRoy Clark** (December 11, 1917 - July 5, 2000) known professionally as **Yodelin' Slim Clark** was an American musician known for his yodeling.

He was born in Springfield, Massachusetts, the son of Mr. and Mrs. Charles Clark. Slim completed two years of high school, at which time he became a professional musician at the age of 15 in 1932 - however, he was performing at grange halls and fairs as early as 1930. In 1945, Slim began spending his summers in Maine, and in 1952 he became a resident there. Clark was first married to Mildred Towne from North Dana. They had two children, Lee and May. He was married to Celia Jo Roberson Clark in 1943. He had two children with Celia, Jewel LaVerne Clark and Wilf Carter Clark, both of whom have pursued careers in music, including yodeling. He was divorced from Celia in 1968. He was married in 1981 to Dr. Kathleen M. Pigeon Clark.

Raymond Clark died in St. Albans, Maine on July 5, 2000. Kathleen Clark still resides there.

Yodelin' Slim Clark	
Birth name	Raymond LeRoy Clark
Born	December 11 1917 <div><span></span></div> <u>Springfield, Massachusetts, United Staes</u>
Died	July 5 2000 <div><span></span></div> <u>St. Albans, Maine, United States</u>
Genres	Country music, yodelling
Occupation(s)	Singer, songwriter
Labels	<u>Continental Records</u>

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## Music career

His early days included performances at WHAI in Greenfield, Massachusetts and WKNE in Keene, New Hampshire. In 1936, he went on the air as "Wyoming Buck" and a few months later the radio station manager renamed him "Yodeling Slim Clark" - which was his trademark throughout his career. His performances at WKNE starting in 1938 included a memorable weekly show with legendary Keene announcer Ozzie Wade. Later, he moved to Maine, where he starred in the 1960s on the Bangor radio program, "RFD Dinnerbell". From 1952-1967 he was featured in both radio and television programs at WABI in Bangor.

Though primarily known as a single act, Slim's bands included the "Red River Rangers", "The Trailriders" and "The Trailsmen". Country music favorites Kenny Roberts and Dick Curless (The Tumbleweed Kid) were members of the Red River Rangers and the Trailriders, respectively. In 1946, Slim signed with Continental Records in New York City, at the urging of yodeler Elton Britt. He made his first 78 rpm recording that same year. The songs he recorded at Continental were largely traditional cowboy and folk tunes, along with a few Wilf Carter songs and some originals, often co-written with Pete

Roy. Clark stayed with the label until 1957, followed by associations with several independent labels. He cut four singles for Doc Williams' Wheeling label in 1953 and later made an album for the Canadian Arc label. In 1965, Clark recorded a few excellent albums for Palomino records.

During his very active career, Slim recorded over 50 78s, 40 45s and over 25 albums. Copies of his old 78s are in the Library at the Country Music Hall of Fame and Museum, and have become collector's items. Slim also appeared coast-to-coast on both the NBC network and the ABC network on different jamborees. He was featured on Folk Music USA. Slim performed western music for 70 years. He gained popularity throughout the United States, Canada, Australia, New Zealand, and Europe with only a handful of appearances outside his lifelong New England base. After a partial retirement in the early 1970s, he recorded for Palomino Records, and played many festivals during the summertime.

Slim won the World Yodeling Championship in 1947 and was inducted into the Yodeler's Hall of Fame, along with Jimmie Rodgers, Elton Britt, and Wilf Carter. He was a member of the Western Music Association's Hall of Fame. He is represented in the Walkway of Stars at the Country Music Hall of Fame and Museum in Nashville. In November 2000, he was posthumously inducted into the Cowboy Hall of Fame. He was also inducted into the Maine Country Music Hall of Fame, Massachusetts Country Music Hall of Fame and the Rhode Island Country Music Hall of Fame.

## Influences

0:00

MENU

The Old Chisholm Trail

Two of the biggest influences on Slim's music and career were Jimmie Rodgers and Wilf Carter (Montana Slim). Around 1930, after hearing a Montana Slim national radio broadcast, he decided to become a cowboy singer. "A cowboy," he said, "is anyone who lives that type of life, no matter where he is."

## Retirement and non-music careers

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During his younger days, Slim played pro-baseball as a pitcher for the Blackstone Valley League in Massachusetts. He later tried out to be a pitcher of the Boston Braves. He was an avid sports fan, following baseball, football, basketball and golf. In addition to sports, he maintained a lifelong interest in hunting and fishing, as well as farming and was a Registered Guide in Maine, Massachusetts, New Hampshire and Vermont for over 17 years.

In retirement, most of his time was spent painting. He became recognized for his lifelike paintings of outdoors scenes—one of his most popular paintings being that of a Lombard Log hauler.

## External links

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- Yodeling Slim Clark.com (<http://www.yodelingslimclark.com/>)
- Yodelin' Slim Clark obituary text (<https://web.archive.org/web/20091027100143/http://geocities.com/nemsbook/c/slimclark.htm>) at the Wayback Machine (archived October 27, 2009)

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Retrieved from "[https://en.wikipedia.org/w/index.php?title=Yodelin%27\\_Slim\\_Clark&oldid=991671907](https://en.wikipedia.org/w/index.php?title=Yodelin%27_Slim_Clark&oldid=991671907)"

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## In Memoriam Seán Corcoran

The Irish Traditional Music Archive greatly regrets the recent death in Buxton, Derbyshire, of Seán Corcoran (1946–2021) who collected traditional music, song and dance extensively in the field for ITMA from 1994 to 2001.



Seán Corcoran filming for 'Na Bailitheoirí Ceoil', 2008

Operating on his own initiative, Seán organised and recorded over 70 sessions on audio or video throughout the country, and he has been the main collector for ITMA of field recordings from Northern Ireland. A contributor also to ITMA's PW Joyce Microsite, he can be seen singing songs from the Joyce collections [here](#).

Seán had an extremely varied life in Irish traditional music. A much-admired singer and bouzouki player with an ear for a good song, he was also a collector and researcher, writer and editor, recording artist and lecturer, maker of radio and television programmes, and club and festival organiser. A native of Drogheda, Co. Louth, with a family background in traditional music and trained as a choirboy, he began his traditional singing career in the early 1960s in Carberry's pub there, which would become the centre for traditional music in the town for decades, and he went on to sing professionally and non-professionally at intervals for the rest of his life. Known in time internationally, there was not a singing festival in Ireland at which he did not feature, and he also a frequent performer on radio and television. In 1976 he made his first commercial recording with the vocal group The Press Gang and from 1993 to 2014 recorded extensively as a member of the group Cran with flute player Desi Wilkinson and uilleann piper Ronan Browne, with a particular following in the Netherlands. As the solo unaccompanied singer he essentially was, he first recorded in America for a 1977 LP *Sailing into Walpole's March* while part of an Irish contingent appearing at a Festival of American Folklife in the Smithsonian Institute in Washington, and he would feature solo on various other recordings until the 2012 CD *Louth*

While still a teenager Seán discovered that older Louth traditional song still survived in pockets of town and county, and with Caitlín Bean Uí Chairbre he began to collect in 1964 under the aegis of the Old Drogheda Society, of which he was a co-founder, from local singers such as Bridget Cumiskey of Simcock's Lane and Mary Ann Carolan of Tinure (the subject of a Topic LP of 1982). In 1970 he was engaged by Breandán Breathnach as a song collector in Louth for a Department of Education pilot project which also employed Dubliner Tom Munnely. He was the director of the still-remembered initial Féile na Bóinne traditional music festivals of 1976 and 1977 in Drogheda, and a driving force in several folk clubs in the town. Based in Belfast from the early 1980s until the mid-1990s, Seán worked there with Ciaran Carson for the Arts Council of Northern Ireland, recording song and music across the north and editing three audio collections of field recordings for the Council, beginning with *Here's a Health* (1986).

When attending university in Dublin from 1964, Seán became immersed in the folk scene there, singing and researching songs which he passed on to fellow singers, and organising with others the Ninety-Five Club in Harcourt Street in the 1960s and the Tradition Club in Capel Street in the 1970s. On graduation he worked at periods as a teacher and later studied ethnomusicology in Queen's University. He was the author of articles and sleeve notes, writing at first for Breandán Breathnach's journal *Ceol* in the 1960s. From 1984 to 1987 he wrote a folk column for the Belfast journal *Fortnight* and another later for *Hot Press*, and he was a contributor to the published proceedings of the 1995 UL conference 'Blas: The Local Accent' and the 1996 and 2003 'Crosbhealach an Cheoil' conferences. Having published local songs of his collecting in Drogheda newspapers, he brought them together with online access in 2008 in the volume *Sing Out: Learn Irish Traditional Song*. In 2009 he scripted and presented on TG4 *Na Bailitheoirí Ceoil*, three television documentaries on the collectors Edward Bunting, George Petrie and Francis O'Neill. In 2012 and 2013 he received BAI funding for the making of four radio documentaries for Louth and Waterford local radio on, respectively, the Drogheda weaver songwriter John Shiel, the Irish Folklore Commission Schools Collection, Daniel O'Connell and his monster meetings, and the Waterford music theorist Rev. Richard Henebry. He lectured frequently at festivals and in third-level institutions and in recent years conducted singing workshops as Traditional Singer in Residence for Drogheda Borough Council and at the Willie Clancy Summer School with Seán Garvey. From 2007 to 2020 he taught an annual module on Irish traditional music at Mary Immaculate college of education in Limerick.

Seán's local history interests and political activism led to the setting up of the 'Dúchas / Drogheda Voices' oral history audio and video project in 1995, and to articles for the *Journal* of the Old Drogheda Society, of which he became chairperson. Under his stewardship the local Millmount Museum became in 2013 the first voluntary museum in the country to receive full Heritage Council accreditation.

The Board and staff of the Archive extend their sympathy to Seán's wife Vera Ussher, to his former wife Helen Brennan, and to his family.

Nicholas Carolan, 7 May 2021



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## The Band



### SEÁN CORCORAN (bouzouki & lead vocals)

Seán had a long career as a solo singer before founding CRAN with Desi, and is internationally renowned as a skilful interpreter of songs from the Irish tradition, both in English and Gaelic. "His highly-ornate vocal technique is the true voice of the Irish folk.." (*WASHINGTON POST*). From the port town of Drogheda, on the banks of the river Boyne in Co.Louth, he was surrounded by music from his childhood. His paternal grandmother was a fiddler and concertina-player and his maternal grandfather, "an old salt who had swallyed the anchor" (a sailor who had settled on land) was a shanty-singer. He began as a *Feis* singer, (Gaelic song contests) and while still at school began seeking out local traditional singers. Among the singers he came across he was tremendously fortunate to "discover" the hither-to unknown Mary Ann Carolan, who turned out to be one of the most important traditional singers of her generation. She became his "grandmother in song" and he later produced an album of her singing which was issued on Topic Records.

He has been at the heart of the traditional and folk-music scenes in Ireland for many years and has played with all the well-known performers in the field - Paul Brady, Donal Lunney, Christy Moore, Mick Moloney and Kevin Coneff of the Chieftains. A collector and innovator, his name constantly appears in the credits of many a best-selling Irish folk album (check out The Chieftains' Kevin Coneff's solo offering and also the recent C.D. from Maighréad Ní Dhómhnaill). He has performed all over Europe and in Japan and North America (including the Smithsonian Festival) Among the many bands he played with were the popular vocal group, The Press Gang. Performer, broadcaster, folk-music collector and documentary-maker, Seán is currently series editor of a comprehensive collection of field-recordings of Irish music, published by the Arts Council, under the title, *Harvest Home*.

Previous recordings include the albums, *The Press Gang* (Hawk Records) and *Sailing Into Walpole's Marsh* (Green Linnet).



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*Seán Corcoran*

## RIP Singer and Collector Seán Corcoran

**A collector of traditional song and music since the 1960s, he was also a member of the group Cran.**

The singer and collector Seán Corcoran has passed away aged 74. He leaves behind a substantial legacy of music collecting and recordings.

Born in 1946, Corcoran grew up in Clogherhead and Drogheda in County Louth. He was surrounded by music from his childhood – his paternal grandmother was a fiddle-player and concertina-player and his maternal grandfather was a singer.

He began singing at Irish-language Feis Ceoil competitions and while still at school started to seek out local traditional singers. In 1966, he came to know the singer Mary Ann Carolan (1902–85) from Tinure in County Louth, who had a significant repertoire. Corcoran later wrote the notes for the album of her singing released on Topic Records. In the 1960s, he was also a member of The Rakish Paddies with [Mick Moloney](#) and [Paul Brady](#).

From c. 1970, Corcoran worked as a collector for **Breandán Breathnach** and also assisted with the music journal *Ceol*. With Niall Fennell, Dave Smith and Tom Crean he was a member of the vocal group The Press Gang who released an album of the same name in 1976. In 1977, with Eddie Clarke, Maeve Donnelly and Mairéad Ní Dhomhnaill, he released the album *Sailing into Walpole's Marsh* on the Green Linnet label. In the late 1970s he was also the director of Féile na Bóinne, the Drogheda folk music festival.

Corcoran went on to study ethnomusicology with John Blacking at Queen's University Belfast and from 1979 worked as a collector of songs and music in West Fermanagh for the Arts Council of Northern Ireland. This work resulted in the production of a 1986 book and cassette titled *Here is a Health: Songs, music and stories of an Ulster community*. He also collected for the Irish Traditional Music Archive from 1994 until 2001.

Corcoran, also a bouzouki player, formed the band Cran with flute-player **Desi Wilkinson** and uilleann piper **Neil Martin** and they released their debut album *The Crooked Stair* in 1995. Martin was then succeeded by piper **Ronan Browne** and the group went on to release four more albums, including *Black Black Black* (1998), *Lover's Ghost* (2000), *Music from the Edge of the World* (2002) and *Dally & Stray* (2014). The trio also toured internationally, notably in the UK and Europe, Canada and Japan, and received wide acclaim for their broad repertoire and creative approach to the music.



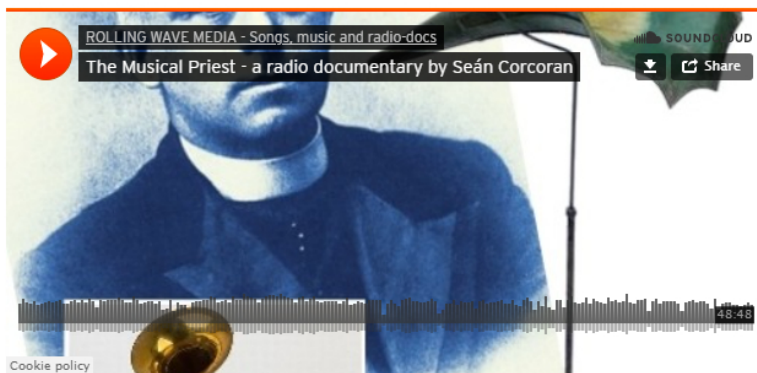
Corcoran contributed a number of articles and essays to various publications over the years, including the journal *Ceol Tíre* and the books *Crosbhealach an Cheoil: The Crossroads Conference 1996* and *Crosbhealach an Cheoil: The Crossroads Conference 2003 – Education and Traditional Music*, and in 2008 he published *Sing Out: Learn Traditional Irish Song*.

In recent years, he had researched and presented a number of television and radio documentaries, including *Na Bailitheoirí Ceoil* for TG4 in 2009, which explored the work of collectors such as Edward Bunting and Francis O'Neill; *The Singing Weaver* in 2012, about John Sheil (1784–1872), the Drogheda weaver and ballad writer; *The Past is Another World*, about the 1937–39 schools' folklore collecting project; *The Musical Priest* in 2013, a programme about the musician, collector and musicologist Rev.

Richard Henebry; and a documentary on Daniel O'Connell and the marches to the Monster Meetings. In 2012, he also released a recording with Gerry Cullen and Donal Maguire titled *Louth Mouths from Drogheda*. He lectured in Irish music at Mary Immaculate College in Limerick and was a founding member and former chair of the Old Drogheda Society. He also curated events for the Drogheda Arts Festival.

Corcoran had lived in England for the past number of years with his wife Vera, and died in Buxton in Derbyshire.

There will be a brief ceremony at Macclesfield Crematorium on 13 May, respecting Covid-19 regulations. A larger gathering of friends to remember the singer will be organised later in the year when travel in Ireland allows. Visit <https://rip.ie>.



Published on 5 May 2021

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## Highlights: Scottish Singer and Weaver to Perform in Two Upcoming Upper Valley Shows



Skip Gorman prepares for a house concert at the home of Valerie and Michael Gorman in Bethel, Vt. Friday, November 7, 2014. (Valley News - James M. Patterson) Copyright Valley News. May not be reprinted or used online without permission. Send requests to [permission@vnews.com](mailto:permission@vnews.com). » [Buy this Image](#)

Skip Gorman warms up for November 7, 2014. (Valley News - James M. Patterson) Copyright Valley News. May not be reprinted or used online without permission. Send requests to [permission@vnews.com](mailto:permission@vnews.com). » [Buy this Image](#)



By [David Corriveau \(/byline?byline= By David Corriveau.\)](#)

Late in his early career collecting taxes, Norman Kennedy visited a fish-processing plant north of his native Aberdeen in Scotland.

“I walked in and found 80 or 90 women gutting herring, very fast, because they were being paid by the barrel,” Kennedy recalled last week in a telephone interview from his home in northern Vermont. “They were all singing, ‘We all live in a yellow submarine/Yellow submarine/Yellow submarine’ ... When they were done with that, they started singing *Barbara Allen*.

“To them it was just another song.”

Hearing the workers ease their labors with the ancient Scottish ballad about lost love helped motivate Kennedy to leave the civil service and make the weaving of wool, and the weaving of old folk songs and stories, his life’s work.

More than 50 years later, Kennedy will leave his looms in Marshfield, Vt., next week, long enough to join singer and folklorist Margaret Bennett and Grafton resident Skip Gorman in performing two Upper Valley concerts of what he calls “the old stuff” that “was such a help to the old folk, through hard times, through hungry times.”



In 1964, American folk musician Mike Seeger, half brother to the legendary Pete, heard Kennedy singing old ballads at a club in Aberdeen and invited him to the Newport Folk Festival in Rhode Island in 1965 “to show the roots of the American ballad tradition.”

Next thing Kennedy knew, he was on a stage at Newport’s Festival Field with Maybelle Carter, matriarch of the Carter family of country and Americana legend.

“I closed my eyes, and I sang *Barbara Allen*,” Kennedy recalled. “I opened my eyes, and she was looking up into my face, put her hand on my knee and said, ‘Lad, I know that story, too.’ ”

It was one of many musical stories that Scottish and Celtic immigrants from the British Isles brought to North America in the 1700s and 1800s, and adapted to their new world. While attending a Celtic music gathering at the University of Rhode Island in the late 1960s, young fiddler Skip Gorman, then a Brown University student, heard Kennedy sing and explain the songs and had a revelation.

“It was really the first time I had heard a real, traditional Scottish singer since I had been to the Newport Folk Festival three years earlier,” Gorman recalled this week. “It dawned on me then when I listened to Norman that this American music we had been playing and singing had to have come from somewhere.”

The influence of Kennedy, and before him of bluegrass musician Bill Monroe, steered Gorman toward a career singing cowboy songs and bluegrass as well as Celtic fiddle.

And he’s still learning.

"I've spent the past five summers in Scotland and Ireland, playing, singing and listening to the roots of American music," Gorman said. "I really think it's important to expose today's listeners, of what is very often overproduced music, to something historic and grounded."

Approaching his mid-80s, Norman Kennedy travels less widely than he once did to share the music and its relation to the lives of ordinary working people. He spends most of his time these days teaching at the Marshfield School of Weaving, which he founded after moving to Vermont in the mid-1970s. So when Gorman proposed next week's shows in Grafton and Sharon, Kennedy welcomed the close-to-home gigs.

"Skip plays exquisite old-style fiddle," Kennedy said. "When I'm with him and Margaret, I'm with old friends."

*Norman Kennedy, Margaret Bennett and Skip Gorman perform at the East Grafton Union Church on Monday night at 7:30, and on Wednesday night at 7:30 at the Seven Stars Arts Center in Sharon. Tickets cost \$5 to \$10 for the Grafton show and \$5 to \$20 for the Sharon performance.*

### **Best Bets**

For a musical change-of-pace just a bit beyond the Upper Valley, consider the concert that Lebanon pianist Elizabeth Borowsky is performing with renowned Israeli cellist Amit Peled on Friday afternoon at the Bethlehem, N.H., Hebrew Congregation's synagogue. Starting at 5, the duo is scheduled to tackle Max Bruch's *Kol Nidre*, Ernest Bloch's *From Jewish Life*, David Popper's *Hungarian Rhapsody* and David Zehavi's *Eli, Eli*. Peled also will solo on Bach's *Suite No. 1 in G minor*. Admission is \$15.

The Old Church Theater in Bradford stages William Missouri Downs' *Mad Gravity* over the next two weekends. Performances of the adult-themed comedy, which features a psychological tug-of-war between the parents of a newlywed couple, a play within a play and a comet threatening the planet, are scheduled for 7:30 on both Friday nights and Saturday nights, and for 4 on each Sunday afternoon. To reserve tickets (\$6 to \$12) and learn more, call 802-222-3322 or email [reservations@oldchurchtheater.org](mailto:reservations@oldchurchtheater.org).

Flutist Zach Sheets returns to his native Norwich on Friday night to play works of Bach, Copland, Eric Wubbels, Pierre Sancan and Andre Jolivet at the Congregational Church. Starting at 8, Sheets performs with pianist Wei-Han Wu. Admission is by a suggested donation of \$10.

In their more recent guise as Linda B and the Barncats, singer Linda Boudreault leads Ted Mortimer (guitar), Casey Dennis (bass) and Marcus Copening (drums) — all fellow strays from the former Dr. Burma ensemble — into the Salt hill Pub in Lebanon on Friday night at 9.

The Flames set the rhythm for dancing at the East Thetford Pavilion on Saturday night starting at 7, during the Thetford Historical Society's celebration of the 256th anniversary of the town's founding. Snacks, lemonade, cake and ice cream will be served. Admission is by donation, with proceeds going to repair the parts of the Hughes Barn Museum that the July 1 storm damaged. To learn more, visit [thetfordhistoricalsociety.org](http://thetfordhistoricalsociety.org).

Quebec guitarist Frank Young leads his Gypsy Jazz Trio into West Newbury Hall in Newbury, Vt., on Sunday afternoon at 3, to perform the next Rock Farmer Roadshow concert. For tickets (\$20) and more information, visit [rockfarmerrecords.com](http://rockfarmerrecords.com).

### **Looking Ahead**

Classicopia pianist and artistic director Daniel Weiser will join forces with violinist Ralph Allen, cellist Iris Jorner and violist Marcia Cassidy in playing quartets by Gustav Mahler, Johannes Brahms and Joaquin Turina three times between next Thursday night and Aug. 19. To reserve tickets and learn more, visit [classicopia.org/concert/the-power-of-four](http://classicopia.org/concert/the-power-of-four) or call Classicopia President Marcia Colligan at 603-643-3337.

### **Theater/Performance Art**

Opera North lowers the curtain on its 2017 Summerfest at the Lebanon Opera House, with 7:30 performances of Cole Porter's *Kiss Me, Kate* tonight and Saturday night, and with stagings of Puccini's *Madama Butterfly* on Friday night at 7:30 and on Sunday afternoon at 5. For tickets (\$20 to \$90) and more information, visit [operanorth.org](http://operanorth.org).

The New London Barn Playhouse continues its run of the "jukebox musical" *All Shook Up*, starting with a 7:30 show tonight. The production runs through Aug. 20. To reserve tickets (\$20 to \$40) and to learn more about these and subsequent shows, visit [nlbarn.org](http://nlbarn.org) or call 603-526-6710.

The New York Theatre Workshop resumes its tinkering with plays-in-progress at Dartmouth College's Hopkins Center on Saturday afternoon at 4, with a staging of *An Unlikely Bunch of Characters*, about an aging, white American actor/writer's struggle to collaborate on a project with two young, black theater artists in South Africa.

Saturday night, the workshop performs *Kirk at the San Francisco Airport Hyatt*, Krista Knight's dramedy about a paralyzed man living with his Ethiopian nurse and girlfriend at the hotel in the title.

Admission to each show costs \$9 to \$13. To reserve tickets and learn about next weekend's plays, visit [hop.dartmouth.edu](http://hop.dartmouth.edu).

### **Music**

The Incognito Duo serenades the Lebanon Farmers Market between 4 and 7 this afternoon in Colburn Park.

The world-music duo HuDost performs on the green in Woodstock Village this afternoon at 5:30.

Billy Wylder plays rock, folk and world music at the weekly Feast and Field Market tonight starting at 5:30.

Singer-songwriter Jacqueline Rose appears at the Denny Park gazebo on Main Street in Bradford, Vt. tonight at 6.

Hartford native Jes Raymond leads her Americana band the Blackberry Bushes onto the bandstand at Lebanon's Colburn Park tonight at 7.

Talkin' Smack plays the gazebo at Newbury (N.H.) Harbor tonight at 7.

The Central Vermont Chamber Music Festival shifts into high gear this weekend, with three chances to catch cellist Peter Sanders, violinist Basia Danilow, violist Arturo Delmoni, bassist David Mercier and pianist Adrienne Kim performing Schubert's *Trout Quintet*, and works by Robert Schumann and Bohuslav Martinu. After a free, open rehearsal at Randolph's Chandler Music Hall tonight at 7, the ensemble tackles the full program at the Chandler on Saturday night at 7:30 and at the Woodstock Town Hall Theatre on Sunday afternoon at 4. For tickets (\$25 to \$45) to the Randolph show, visit [chandler-arts.org](http://chandler-arts.org) or call 802-728-6464. To reserve seats (\$10) for the concert in Woodstock, visit [pentanglearts.org](http://pentanglearts.org) or call 802-457-3981.

The Altius String Quartet plays works of Haydn, Dvorak and Mendelssohn tonight at 7:30, at the First Baptist Church in New London. For tickets (\$5 to \$25) and more information, visit [summermusicassociates.org](http://summermusicassociates.org) or call 603-526-8234.

Soulfix performs on the Haddad Bandstand in New London on Friday night at 6:30.

Odds Bodkin tells stories and plays folk music appears at the Harbor House Livery in Sunapee Harbor on Friday night at 7. General admission costs \$5 to \$10.

Click and Joanie Horning perform a set of Americana from the Flanders Stage at Sunapee Harbor on Saturday afternoon from 5 to 7.

Sensible Shoes sets the rhythm for dancing from 7 to 9 Saturday night, during The Taste of Woodstock festival in the village's downtown. The festival, with music, local food and drink and activities for all ages, runs from 10 a.m. to 9 p.m. To learn more, call 802-457-3555.

Burlington-based singer-songwriter Senayit leads her band onto the East Common bandstand in Orford on Saturday night at 7.

Singers, puppets and a live orchestra from the Boston-based OperaHub company perform *El Gato con Botas (Puss in Boots)* on Sunday afternoon at 2, at Saint-Gaudens National Historic Site in Cornish. Admission is included in the \$10 entry fee to the historic site.

Smoke & Mirrors plays on the bandstand at the Newport Common on Sunday night at 6.

The Lyme Town Band performs at Colburn Park in Lebanon on Monday night at 7.

The Ray Vega Quintet casts Latin rhythms across the Fairlee Town Common on Tuesday night at 6:30.

The Island Time Band bangs on steel drums at the Quechee Green on Wednesday night at 6:30.

Flew-Z rocks the Ben Mere Bandstand overlooking Sunapee Harbor on Wednesday night at 6:30.

### **Bar and Club Circuit**

Saxophonist Michael Parker leads his Soulfix Trio into Windsor Station tonight at 7:30. Following them to the venue over the coming week are the Tim Brick Band on Friday night at 9:30, Toast on Saturday night at 9:30 and Evelyn Cormier on Tuesday night at 6.

Singer-guitarist Cary Morin plays the Skinny Pancake in Hanover tonight at 7.

Singer-songwriter Luke Johanson kicks off the weekend of music at the Salt hill Pub in Hanover on Friday night starting at 8. On Saturday night at 9, singer-guitarist Chad Gibbs leads Turner Round into the venue.

SIRSY delivers a dose of rock and soul at the Salt hill Pub in West Lebanon on Friday night at 9. And on Saturday night at 8, About Gladys frontman Rich Thomas performs.

Tirade plays a set of rock at the Salt hill Pub in Newport on Friday night starting at 9, followed Saturday night at 8 by singer-songwriter Andrew Merzi. Next Thursday night at 7, Pete Merrigan performs folk, rock, blues and alt-country.

The Conniption Fits rock the Salt hill Pub in Lebanon on Saturday night starting at 9.

The folk duo Bobbi 'n Me plays the tavern at Jesse's in Hanover on Friday evening starting at 5.

The Lefty Yunger Blues Band performs at Skunk Hollow Tavern in Hartland Four Corners on Friday night starting at 9.

Cape Cod-based pianist-singer John Read plays on the theme of "Hymns and Hops" on Sunday afternoon at 4, at Murphy's on the Green in Hanover.

### **Open Mics**

Ramunto's Brick & Brew Pizza in Bridgewater hosts an open mic starting at 7:30 on Thursday nights. Participants get a free large cheese pizza.

String players of all ages and abilities are welcome at the weekly acoustic jam session at South Royalton's BALE Commons on Friday night from 6:30 to 10.

Joe Stallsmith leads a weekly hootenanny of Americana, folk and bluegrass at Salt hill Pub in Hanover on Monday nights starting at 6.

Bradford's Colatina Exit holds an open mic on Tuesday nights at 8.

Jim Yeager hosts his weekly open mic at 8:30 Wednesday night at Hartland's Skunk Hollow Tavern.

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## Community Corner

## "Folk Singer's Folk Singer" Joe Hickerson in Concert

**Sue E. Generis**, Neighbor

Posted Mon, Jul 7, 2014 at 10:23 pm ET

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Hear Joe Hickerson — an unsung hero of the 1960s folk music revival — in concert on Sunday, July 13, 2014 at the Seekers Church in Takoma Park. Joe's solo concert is part of the 50th Anniversary Celebration of the Folklore Society of Greater Washington (FSGW), an association that Joe was instrumental (pardon the pun!) in founding.

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For more than 45 years, Joe Hickerson has been a scholar, performer and popularizer of American folk music. He is a former director of the American Folklife Center of the Library of Congress. With Pete Seeger, he is the co-author of the classic protest song, *"Where Have All the Flowers Gone?"* He has performed his vast repertoire of songs over a thousand times throughout the United States, Canada, Finland, and Ukraine. He has an extensive catalogue of recordings on the Folk Legacy and Folkways labels. Semi-retired, Joe lectures and writes on a variety of folk music topics, and is available for song and

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copyright research (past projects include researching copyrights for the Coen Brothers' film, "*O, Brother, Where Art Thou?*")"

Joe sings mostly traditional songs with various American roots, African-American, Anglo-American, Celtic or other. He is also a fine left-handed guitar player who is noted for his ability to lead chorus songs and to crack appallingly funny puns.

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**When:** July 13, 2014 8:00 p.m.

**Where:** Seeker's Church, 276 Carroll St. NW, Washington, DC 20012 (one block from the Takoma Metro Station.

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**Admission:** General admission \$20, FSGW members \$15, students \$10

**Information & Directions:** [fsgw.org](http://fsgw.org) or contact Liz Milner, [publicity@fsgw.org](mailto:publicity@fsgw.org)

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In addition to his gig at the Seekers Church, Joe will also present a talk entitled "Folk Music, Archives, and Performing: Experiences, Adventures, and Great Stories" as part of the Benjamin Botkin Folklife Lecture Series at the Library of Congress on Tuesday, July 15, 2014, from 12:00 noon to 1:00 pm in the Mumford Room on the sixth floor of the James Madison Building. For this event, Joe will be interviewed by American Folklife Center Ethnomusicologist/Folklorist Jennifer Cutting, who will ask about his career as an archivist, researcher, singer and songwriter.

# # #

Founded in 1964, FSGW is an all-volunteer, not-for-profit 501(c)(3) organization. The Society seeks to further the understanding, investigation, appreciation, and performance of the traditional folk music and folklore of the American people. You can learn more about FSGW by visiting our web site, [fsgw.org](http://fsgw.org).

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# Joe Hickerson

**Joseph C. Hickerson** (born October 20, 1935 in Highland Park, Illinois)<sup>[1]</sup> is a folk singer and songleader. A graduate of Oberlin College, for 35 years (1963–1998) he was Librarian and Director of the Archive of Folk Song at the American Folklife Center of the Library of Congress. Joe brought together the Ukrainian source and his own verses to create the basis for "Where Have All the Flowers Gone?" in collaboration with Pete Seeger.<sup>[2]</sup> He participated in the first LP recording of "Kumbayah". Along with Dave Guard, he is credited with the creation of the Kingston Trio's version of "Bonny Hielan Laddie". He is a lecturer, researcher, and performer, especially in New York State, Michigan, and the Chicago area. As of 2013 he is living in Portland, Oregon.

Joe Hickerson	
<b>Born</b>	October 20, 1935 <div>Lake Forest, Illinois</div>
<b>Genres</b>	Folk and roots music
<b>Occupation(s)</b>	Librarian
<b>Years active</b>	1957 to present
<b>Labels</b>	Folkways Records, Folk-Legacy Records
<b>Associated acts</b>	The Folksmiths
<b>Website</b>	<span>http://www.joehickerson.com</span>

## Contents

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## Discography

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- Joe Hickerson With a Gathering of Friends* (1970) [Folk-Legacy Records](#)
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## Filmography

*The Wobblies* 1979 (song performer)

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## External links

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- Joe Hickerson's website (archived 2011-08-03) (<https://web.archive.org/web/20110803115823/http://www.joehickerson.com/>)
- Joe Hickerson (<http://www.downhomeradioshow.com/2006/11/interview-with-joe-hickerson/>) interview on the down home radio show

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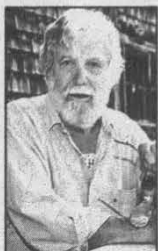
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**EDWARD D. 'SANDY' IVES**

**ORONO** - Edward D. "Sandy" Ives passed away peacefully Aug. 1, 2009, at his home. Sandy was born Sept. 4, 1925, in White Plains, N.Y., the son of Warren L. and Millicent (Dawson) Ives.

In addition to his loving family, he leaves behind a legacy of songs, stories and cherished memories among the countless people whose lives he touched as teacher, researcher, writer and friend. He was predeceased by his parents; an infant brother, Baby John; and his beloved sister, Ruth. He is survived by his wife of 57 years, "Bobby" Barbara Ann Herrel; and their children and their spouses, Stephen and Joyce Ives of Thornton, N.H., Nathaniel Ives and Julie Russell of Portland and Sarah Ives-Lewis and David Lewis of Point Arena, Calif.

Prior to coming to the University of Maine, where he taught for 44 years, Sandy served in the Marine Corps, graduated from Hamilton College with a bachelor's degree in English and history, and received his Master of Arts degree in medieval literature at Columbia University. He received his doctorate in folklore from Indiana University in 1962. Sandy's teaching career was long and varied, beginning as an English instructor at Illinois College from 1950 to 1953, continuing through The City College of New York from 1953 to 1954, and on to the University of Maine. At the University of Maine, Sandy taught first in the English Department and later in the Department of Anthropology. In addition, he was a guest lecturer at the University of Edinburgh, Scotland, and the University of Sheffield, England. He retired in 1999. His many students and colleagues will remember him as an inspiring and dedicated educator. Soon after his arrival in Maine, Sandy would later recall, "having discovered...that I'd have to do something to bring my income up to the poverty level - I set up a sideline as a folk-singer...[B]ut while my standard repertoire was adequate for high-school assemblies, I soon saw that something was missing when I played for older and more local audiences. 'Do you know any of the old woods songs?' I'd be asked." And that question sent Sandy off on a quest that would last a lifetime. Creating lasting relationships with the hundreds of people that he interviewed, and honoring their authorship and ownership at every stage, Sandy embodied professional and personal standards that profoundly influenced generations of his students. Sandy's contributions to folklore scholarship were numerous and important. He pioneered the use of oral history methodology in folklore collecting and his book on fieldwork was a landmark. His close study of logging traditions, especially the songs sung and listened to by woodsmen, was an important contribution to the study of occupational folklore, labor history, and the history of Maine and the Maritime Provinces of Canada. Sandy founded the Northeast Archives of Folklore and Oral History, now known as the Maine Folklife Center, in 1971 and served as its director

for 22 years. The Archives was built upon his love of collecting folksongs, stories, proverbs and other oral traditions. Throughout the years, it has become a widely respected institution, drawing scholars and collectors from around the world. Sandy's first book, Larry Gorman, *The Man Who Made The Songs*, was published in 1964. It was reprinted in 1977, and again in 1993. He is also the author of *Lawrence Doyle, The Farmer-Poet of Prince Edward Island* (1971), *Joe Scott, the Woodsman Songmaker* (1978), *George Magoon and the Downeast Game War* (1988 and 1991), *Folksongs of New Brunswick* (1989), *"The Bonny Earl of Murray": The Man, the Murder, the Ballad* (1997) - which was published both in Scotland and the United States - and, in 1999, *Drive Dull Care Away: Folksongs from Prince Edward Island*. He co-authored several other books and had articles published in scholarly journals. He edited 33 volumes of *Northeast Folklore*, a publication of the Northeast Archives, and in 1959 he recorded *Folk Songs of Maine* for Folkways Records. His *The Tape Recorded Interview: A Manual for Field Workers in Folklore and Oral History* (1980 and 1995), and how-to video, *"An Oral Historian's Work"* (1987) have been used in countless workshops and courses across the country. Sandy was the recipient of many honors and awards, including a Guggenheim Fellowship, a Maine State Award from the Maine Council on the Arts and Humanities, the first Harvey A. Kantor Memorial Award for Outstanding Achievement in Oral History from the New England Association of Oral History, the Marius Barbeau Medal from the Folklore Studies Association of Canada, the Kenneth Goldstein Award for Lifetime Academic Leadership from the American Folklore Society, the Award of Honour for Lifetime Achievement from the Prince Edward Island Museum and Heritage Foundation and a Presidential Public Service Award from the University of Maine. He was a Folk Arts panelist for the National Endowment for the Arts, a Fellow of the American Folklore Society, a member of the Maine Arts Commission and was appointed to the Acadian Cultural Preservation Commission by the Secretary of the Interior. Sandy received honorary degrees from the University of Prince Edward Island and Memorial University of Newfoundland. In 2006 some of his earliest field recordings documenting the song tradition of the lumber camps were selected for inclusion in the National Recording Registry of the Library of Congress. Sandy enjoyed many leisurely walks with Bobby and their beloved dogs, Osprey, Molly and Summer. In his youth, he was a dedicated dry fly-fisherman, and later in life he continued to pursue pickerel and small-mouth bass, "the gamest fish that swims," from the stern of a canoe. Sandy loved playing classical guitar, reading, poetry, singing, collecting wildflowers, hiking, canoeing, bird watching, astronomy and countless other pursuits.

The family wishes to thank the following, Dr. Peter Millard, Dr. James Jarvis and the staff of the Center for Family Medicine, Dr. James Iannazzi at Acadia Hospital, and the nurses and aides at New Hope Hospice.

A memorial service is planned for the fall. In lieu of flowers, donations may be made in Sandy's name to the Maine Folklife Center, care of the University of Maine Foundation, Buchanan Alumni House, Two Alumni Place, Orono, ME 04469-5792 or New Hope Hospice, P.O. Box 757, Holden, ME 04429.

## Biography

"Old Zeb," "Song for Gale," "Song for The Bowdoin," John," " Get Her Into Shore," "Selling The Isabel"---- just a few examples of the extensive offering of some of the best contemporary ballads from New England, along its shores, and beyond you will find in modern folk music today. His songs have been performed and recorded by many respected artists and audiences around the world—compositions respectful of tradition, poignant stories in song, honest, highly singable... always memorable.

Born in Boston, Larry now calls both London, England, and Essex, Connecticut home. He worked for many years on traditional vessels in Maine, sailed on and helped restore the Schooner, Bowdoin, and has released four CDs through Folk Legacy Records, "Worth All The Telling," "Songs For An August Moon," "Furthermore," and his newest, "True Enough." No Depression, the Folk Roots Magazine has called Larry's music "some of the most finely crafted songs in folk music today." He is the recipient of multiple best folk CDs of the year by leading folk radio programs across the US and Europe, and tours regularly in Europe as well as across the US. A multi-instrumentalist and fine singer, Larry is very pleased to share his fine music with us.

### Discography

- Captain Hawkins' Choice, Winter Harbor Records, 1977
- Further North—HLM-001, Hannah Lane Music, 1992
- Worth All the Telling—CD-122, (Folk Legacy Records, Sharon Connecticut, 1993
- Songs for an August Moon—CD-143, (Folk Legacy, Sharon Connecticut, 2014
- From the Galley's Soft Light—conversations with the captains of Arctic Schooner Bowdoin HLM-003
- 35th Annual Mystic Sea Music Festival, Mystic Seaport, 2014
- 36th Annual Mystic Sea Music Festival, Mystic Seaport, 2017
- Furthermore—CD 148, (Folk Legacy Records, Sharon Connecticut, 2016
- True Enough—HLM 004 (Hannah Lane Music, Essex, CT, 2018)
- 38th Annual Sea Music Festival, Mystic Seaport, 2018

### Special awards and recognition

- "Songs for and August Moon" (Folk Legacy Records CD-143) chosen a top album of the year, Hudson River Sampler, WAMC National Public Radio, Albany, New York
- "Furthermore" (Folk Legacy Records CD-143) chosen a top album of the year, Hudson River Sampler, WAMC National Public Radio, Albany, New York
- "Furthermore" (Folk Legacy Records CD-143) presented as a "top pick" by Rich Warren, "Midnight Special" WFMT-fm, Chicagoo, Il.
- Nominated as Ct. State Troubadour, Hartford, Ct., 2018
- Top Folk CD, DJ Folklist, June, 2017
- Top Folk CD, DJ Folklist, February, 2018



## *Louisa Jo Killen, English Folk Singer, Dies at 79*

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By Paul Vitello

Aug. 25, 2013

The English folk singer known for most of his life as Louis Killen was a bawdy, bearded pioneer of the 1950s British folk revival, a member of the Clancy Brothers and a soloist admired for giving voice to forgotten miners and sailors in traditional ballads.

In 2010, when he was 76, Mr. Killen surprised his fans and many of his friends by resolving to give voice to another sort of lost life. He began living openly as a woman, performing in women's clothing and a wig. In 2012, he underwent a sex-change operation.

Adopting the name Louisa Jo Killen, she continued to perform for almost two years, by most accounts winning over most of Louis Killen's fans and all of his friends. She died at 79 on Aug. 9 at her home in Gateshead, England, from a recurrence of a cancer diagnosed six years ago, the singer's former wife, Margaret Osika, said.

As Louis, Ms. Killen had been among the most influential voices of England's postwar folk music scene, as both a collector and performer of 19th-century ballads and folk songs chronicling the working lives of seamen, coal miners, mill workers and laborers. Folk archivists still consider the dozen recordings made by Louis Killen in the late 1950s and early '60s for the British folk label Topic Records to be the definitive versions of traditional English songs like "Black Leg Miners," "Pleasant and Delightful," "The Flying Cloud" and "The Ship in Distress."

Singing a cappella or accompanying himself sparsely on the concertina, Louis Killen was known for his lyrical tenor — a "terrifying decibel rate," as one British critic described it — and a haunting ability to capture the aching loss at the heart of many traditional songs.



As Louis, right, with Bob Davenport, Ms. Killen had been among the most influential voices of England's postwar folk music scene. Brian Shuel/Redferns, via Getty Images.

"A lot of his songs are not of the jolliest in content," a reviewer for *The Living Tradition*, a music magazine published in Scotland, wrote in 2002. "But in his hands, you are impressed by the dignity, rather than the misery."

Moving to the United States in 1966, Mr. Killen met and became friends with fellow folk singer and archivist Pete Seeger, with whom he performed often over the years. In 1969 he was enlisted as a member of the maiden crew — along with Ramblin' Jack Elliott, Len Chandler, Don McLean and a half-dozen other singers — on the first voyage of Mr. Seeger's sloop Clearwater.

During the seven-week journey from South Bristol, Me., where the sloop was launched, to the South Street Seaport in Lower Manhattan, performances by Mr. Seeger and the crew basically paid off the mortgage on the boat, which has since become the floating soapbox and standard-bearer of Mr. Seeger's Hudson River Sloop Clearwater environmental organization dedicated to cleaning up the river.

"Louis was my education about the music of the United Kingdom," Mr. Seeger said in an interview on Wednesday. "He knew all the dialects, taught me many songs." Mr. Seeger sang one over the phone. It was quite bawdy — another genre of traditional song in which Mr. Killen was expert.

In 1970, Mr. Killen joined the popular Irish folk singing group the Clancy Brothers. Fluent in the dialects and song catalogs of traditional Celtic, Scottish and English music, he was drafted to replace Tommy Makem, who had left for a solo career. He stayed for six years, making four albums with the group, including a two-disc "greatest hits" set " in 1973.

In all, Mr. Killen contributed to more than 60 albums in his half-century career, including about a dozen in which he was the featured artist. Until returning to England about five years ago, he performed continuously at small clubs and was a mainstay at folk and maritime music festivals. He lectured widely on English traditional and folk music.



In 2010, when he was 76, Mr. Killen began living openly as a woman, adopting the name Louisa Jo Killen. Debra Cowan.

Louis Joseph Killen was born on Jan. 10, 1934, in Gateshead, one of four sons of Mary Margaret and Frank Killen. Both parents and all the brothers sang in the church choir and played stringed instruments or the concertina by ear.

Mr. Killen was studying carpentry at Catholic Workers' College in Oxford when he attended his first folk concert. Enthralled by the music, he came under the influence of the traditional-music revivalists Ewan MacColl and A. L. Lloyd, and by 1961 he had quit his job making cabinets and coffins to pursue music as a career.

He described his early attraction to folk music in a 1993 interview with The Los Angeles Times. "To me," he said, "folk music springs from the unconscious reflection a community has of itself. It's their music, their experience. My survival is based on how the audiences respond to my singing and stories. When we 'connect,' I can't even describe the charge I get."

His decision in 2010 to live as a woman followed almost 30 years of agonizing debate with himself. Ms. Osika, who was married to Mr. Killen from 1979 to 2000, knew about the conflict early, but fans and friends were surprised, she said in a telephone interview on Wednesday, "because Louie had been a very masculine man," known for his pub exploits and racy stories. She is one of three former wives; the others are Shelly Estrin and Sally Jennings. A brother, Martin, also survives.

Ms. Killen told friends in her last days that she had never regretted her life as a man — or her life, however brief, as a woman. Her only disappointment was in not having acquired a more feminine voice. The trademark strapping tenor remained a constant.

"That part of the change didn't work, I guess you might say," Ms. Osika said.



## Folksong Collector and Singer Margaret MacArthur

May 24, 2020 by [Stephanie Hall](#)



[https://blogs.loc.gov/folklife/files/2020/04/MargaretMacArthur\\_Cover\\_afcnews-summer-2005.jpg](https://blogs.loc.gov/folklife/files/2020/04/MargaretMacArthur_Cover_afcnews-summer-2005.jpg)

Margaret MacArthur with her Senator, James Jeffords of Vermont, who came to see her concert at the Library of Congress in 2005. The instrument she holds is a harp-zither, known in New England as the MacArthur Harp. Photo by Stephen Winick, 2005.

Margaret MacArthur (May 7, 1928 – May 23, 2006) was a folksong collector, singer, and player of the Appalachian dulcimer. She performed traditional ballads and songs at the Library of Congress in 2005, one of the first of the American Folklife Center concerts recorded for the web, and the video of that concert is presented below.

MacArthur was born Margaret Crowl in Chicago and grew up in Arizona, Louisiana, and South Carolina. She majored in rural studies at ~~Chicago~~ the University of Chicago, where she became involved in the folksong revival. There she met, and later married, John MacArthur. In 1947 John MacArthur took a teaching position at Marlboro College in Vermont. Margaret's reaction to the move was to look for books on folksongs of Vermont to learn some culture of what would be her new home. She found Edith Sturgis's collection with tunes arranged by Robert Hughes, [Songs from the Hills of Vermont](https://lccn.loc.gov/30020348?locrl=blogflt) ([//lccn.loc.gov/30020348?locrl=blogflt](https://lccn.loc.gov/30020348?locrl=blogflt)) (1919) and folksong collector Helen Hartness Flanders's book [Country Songs of Vermont](https://lccn.loc.gov/40031906?locrl=blogflt) ([//lccn.loc.gov/40031906?locrl=blogflt](https://lccn.loc.gov/40031906?locrl=blogflt)) .

MacArthur took a job as a music teacher in Vermont and came to realize that the students needed to learn something about their own local music traditions. This led her to a wider interest in the subject and she started asking local people for songs. She met Helen Harness Flanders, and, inspired by her work, she began collecting songs from all over Northern New England. She was especially interested in old ballads and took opportunities to collect them wherever she went. When her parents moved to Kentucky she also collected ballads there when she visited them. She learned to play the dulcimer to accompany her performances of the ballads she learned. She and her husband found, refurbished, and customized an old harp-zither, an instrument with two sets of strings that was invented by Carl E. Brown and sold in the early 1900s. She began accompanying her songs on this instrument as well. Interest in her singing grew and led to a local radio program. In 1961 a manufacturer took an interest in her unusual instrument and replicated it, marketing it as the "MacArthur Harp." She recorded [Folksongs of Vermont](https://lccn.loc.gov/r63001000?locrl=blogflt) ([//lccn.loc.gov/r63001000?locrl=blogflt](https://lccn.loc.gov/r63001000?locrl=blogflt)) for Folkways Records in 1962. When Helen Hartness Flanders died in 1972, MacArthur was given copies of some of her field recordings by the Flanders family, which she used to learn more ballads. In 1986 she published [How to Play the MacArthur Harp and all Numerical Harp-zithers](https://lccn.loc.gov/86015039?locrl=blogflt) ([//lccn.loc.gov/86015039?locrl=blogflt](https://lccn.loc.gov/86015039?locrl=blogflt)) so that others could enjoy performing the music she loved. Margaret MacArthur was recognized as a New England Living Art Treasure in 1985 and in 2002 the Vermont Arts Council awarded her the Walter Cerf Medal for Outstanding Achievement in the Arts.

Her collection is now housed at the Vermont Folklife Center Archive and a copy is in the Library of Congress as the [Margaret MacArthur Duplication Project Collection](https://lccn.loc.gov/2009655370?locrl=blogflt). ([//lccn.loc.gov/2009655370?locrl=blogflt](https://lccn.loc.gov/2009655370?locrl=blogflt)) The [Margaret MacArthur Collection \(VFC2003-0007\)](http://explore.vermontfolklifecenter.org/digital-archive/collections/collections/show/6) (<http://explore.vermontfolklifecenter.org/digital-archive/collections/collections/show/6>) has been digitized and put online by the Vermont Folklife Center at the link.

One important singer she found in her collecting efforts was Fred Atwood and could remember them, although he was elderly when MacArthur began collecting from him. He had learned ballads from his parents, and his father, James Atwood, sang for Edith Sturgis but Sturgis had only published thirteen of the ballads she collected. Sturgis had written down the lyrics, as was common in the time that she was collecting, but MacArthur wanted to record Fred Atwood in order to document the tunes and the way he had learned to sing the songs. As can be heard in the examples below, the elderly singer was not always sure of the tune, his voice, or his memory, but MacArthur coaxed him into performing.

Here are some examples from the Margaret MacArthur collection:

- "Lord Thomas," (<http://explore.vermontfolklifecenter.org/digital-archive/collections/items/show/1199>) an example of MacArthur talking with Fred Atwood and persuading him to sing. Also known as "Lord Thomas and Fair Eleanor" among other names, this British ballad was published by Francis James Child (#73). Vermont Folklife Center Archive.
- "On Springfield Mountain," (<http://explore.vermontfolklifecenter.org/digital-archive/collections/items/show/1193>) also sung by Fred Atwood, is a ballad from North America, one of the oldest ballads that can be documented in the colonies that became the United States, it recounts the death of a young man from a snake bite just before his marriage. Vermont Folklife Center Archive. The historic event was the death of Timothy Merrick., who died on August 7, 1761 in Wilbraham, Massachusetts. A nineteenth century history of that period reprinted in *The History of Wilbraham, Massachusetts*, published in 1913, includes a description of the incident found in early records ([see pp 79-84 of the copy available at archive.org](https://archive.org/details/cu31924028839938/page/n95/mode/2up) (<https://archive.org/details/cu31924028839938/page/n95/mode/2up>) ).
- "Central Vermont Railway Tragedy," (<http://explore.vermontfolklifecenter.org/digital-archive/collections/items/show/991>) is a sad song sung by Natalie Bruce about the worst rail disaster in Vermont history. An express train to Montreal jumped the rails and plunged into a gorge in the White River on February 5, 1887. Vermont Folklife Center Archive.

Below is the webcast of Margaret MacArthur's performance at the Library of Congress on June 21, 2005. She begins with a song collected by Helen Hartness Flanders, "Robin Hood and the Three Squires," in which Robin Hood meets a woman lamenting that her three sons are about to be executed for poaching the King's deer and he decides to try to rescue them. This ballad was also published by Francis James Child (#140). MacArthur then sings another song collected by Flanders, "King John and the Bishop of Canterbury," another famous ballad published by Child (#45) concerning three questions King John asks the Bishop to answer at the peril of losing his life. A shepherd surprisingly takes the place of the Bishop to answer the questions. This is a favorite English ballad dating from the 16th century that has been collected in various parts of the United States, [another version can be found online, sung by Warde Ford \(/www.loc.gov/item/2017701417/?loclr=fbafe\)](#) who learned it in Wisconsin and sang it for collector Sidney Robertson Cowell.

At 39 minutes into the video MacArthur tells the story of meeting Fred Atwood and sings two songs she collected from him. She begins with the ballad "Reynardine," also known as "The Mountains High." The field recording of [Fred Atwood singing "Reynardine," which he called "Rin-o-dine," can be found at this link \(http://explore.vermontfolklifecenter.org/digital-archive/collections/items/show/1122\)](#) . The field recording of Atwood singing the next song, "Sailor Boy," [can be found at this link \(http://explore.vermontfolklifecenter.org/digital-archive/collections/items/show/1159\)](#) . Teaching music was an important part of MacArthur's life and her passion to pass on song-making to another generation. At 49 minutes into the video, she introduces and performs an entertaining song composed by her students at the Newbury Elementary School about a covered bridge in their town and its history.

So enjoy this performance by Margaret MacArthur.

## Margaret MacArthur



Video Controls (#)

(#)

In her [essay for the handout at this event \(/www.loc.gov/folklife/events/HomegrownArchives/0405-folklifeconcerts\\_files/MacArthur.pdf?loclr=blogfit\)](#) , folklorist Jane Beck wrote "...over the years Margaret has done far more than preserve songs-she has rescued them, recorded them, and sung them, captivating others with this music, stimulating them to both sing and play the songs." This recording is also an example of the value of the webcasts of past Library of Congress events in adding to the collections. Margaret MacArthur passed away a year after this was recorded. This video documents a performance as well as her work as a collector of old songs and her efforts to keep them in performance. Because her collection is housed in two libraries and has been made widely available online by the Vermont Folklife Center, the MacArthur's work to share these songs and keep them in living tradition continues.

## Resources

Beck, Jane, "Margaret MacArthur," ([http://www.loc.gov/folklife/events/HomegrownArchives/0405-folklifeconcerts\\_files/MacArthur.pdf?locir=blogfit](http://www.loc.gov/folklife/events/HomegrownArchives/0405-folklifeconcerts_files/MacArthur.pdf?locir=blogfit)) 2005. Essay for the 2005 concert at the Library of Congress (PDF).

Vermont Folklife Center (<https://www.vermontfolklifecenter.org/>)

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Posted in: [Folklorists](#), [Folksong](#)

[7 Comments](#) | [Add a Comment »](#)

## 7 Comments

1. **S Lissner**

[May 24, 2020 at 11:54 am](#)

"She majored in rural studies at Chicago University, where she became involved in the folksong revival." Do you mean the University of Chicago?

◦ **Stephanie Hall**

[May 25, 2020 at 10:22 pm](#)

Thanks for catching that. This has been fixed.

2. **Mike Carbonneau**

[May 26, 2020 at 6:49 am](#)

I was ripe and ready to change from a rocker to a folkie when I happened to see the MacArthur Family perform in 1978. I added several of their songs to my repertoire, and changed directions. The voices of Margaret and her daughter were especially memorable to me.

3. **Nora Rodes**

[June 11, 2020 at 9:38 pm](#)

Thank you for this wonderful piece on Margaret MacArthur. Thanks to the Vermont Folklife Center's annual Flanders Award for Traditional Vermont Music, I was able to come to know Margaret through her materials, recordings, family and friends, while I was at school in Vermont last year. She was such a vibrant and welcoming woman, and contributed so much to the traditional music community. Below is a link to my CDSS Winter 2019 Newsletter short article on Margaret, in case anyone is interested.

<https://www.cdss.org/macarthur>

◦ **Stephanie Hall**

[June 12, 2020 at 9:15 am](#)

Nora, Thank you for sharing your article with the recording of "Single Girl" from the Vermont Folklife Center's MacArthur collection. MacArthur did indeed inspire many musicians.

4. **udayavani english**

[July 27, 2020 at 1:10 am](#)

nice article

5. **Jean**

[September 18, 2020 at 3:06 pm](#)

Thank you for this wonderful reminder of a fine human being and musician. She was one of a kind.

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# Margaret MacArthur

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**Margaret MacArthur** (7 May 1928 – 23 May 2006) was an American singer and player of the Appalachian dulcimer.

## Contents

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## Biography

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Margaret MacArthur was born in Chicago. As a youngster, she moved around with her family - in California, Louisiana, and Arizona. She remembered that at the age of five she heard cowboys on the timber crew singing folk songs in the Tonto National Forest. She studied at Hutchins College of the University of Chicago. In 1948 she married John MacArthur and moved to Newfane, Vermont. She remained in Vermont for the rest of her life. In 1951 the couple moved into a 200-year-old farmhouse in Marlboro, Vermont. For the first 6 years there was no electricity or running water. In preparation for the move, she bought "Country Songs of Vermont" (1937) by Helen Hartness Flanders. It became the model for her future folk-song collecting. MacArthur volunteered to teach music at the school her children attended. She found old ballads appealing and she sought out traditional singers in the Vermont area. By 1951 she had performed several times on local radio.

In 1960 an 80-year-old neighbor gave her an old harp-zither. Her husband repaired it and customized it. Margaret became an expert player. An instrument manufacturer was impressed and obtained permission to manufacture copies of it, calling it the "MacArthur Harp". This had originally been manufactured in 1900 under the trade name "Harp-O-Chord". There are photographs of the original harp-O-chord, the harp zither, and the modern reproduction on this page: [Fretless zithers \(http://www.fretlesszithers.net/harpochord.htm\)](http://www.fretlesszithers.net/harpochord.htm).

In 1962 she signed to Folkways Records. Her first album, "Folksongs of Vermont", was recorded in her kitchen. "On the Mountains High" (1972) contains 8 songs that she collected in Vermont. Her 1976 album "The Old Songs" features vocal and guitar accompaniment from Gordon Bok. Members of her family appear on most of her albums. In 1990 and 1991 she was artist-in-residence with the Vermont Council of the Arts.

She was a teacher of the lap dulcimer, and frequently appeared at festivals, coffee houses, and community events. In 1985 at the New England arts biennial, officials named MacArthur as one of seven "living art treasures of New England." In 1997 she represented Vermont at the Kennedy Center in a national celebration of the arts. In 2001 "Yankee Magazine" voted "Vermont Ballads and Broad­sides" as one of "The Yankee Top 40" of all time. In 2003 she performed at the [Brattleboro Free Folk Festival](#).

Margaret MacArthur died in the Spring of 2006. After her death, a series of tribute concerts was given. Performers included The Boys of the Lough and Gordon Bok. She appears briefly in the video "The West Virginia Hills: A Tribute to the Mountain Dulcimer".

The Margaret MacArthur Collection, consisting of personal papers, books, her field recordings of traditional singers in Vermont, and materials gifted to her by Helen Hartness Flanders, resides in the archive of the Vermont Folklife Center in Middlebury, VT.

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- *The Vermont Heritage Songbook* (Editor) (1994).

## Discography

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- "On The Mountains High" (1972)
- "The Old Songs" (1976)
- "An Almanac of New England Farm Songs" (1982)
- "Make the Wildwood Ring" (1982)
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## External links

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- MargaretMacArthur.com (<http://www.margaretmacarthur.com/>) (official website)

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## Captain Kendall Esten Morse

May 10, 1934 - April 21, 2021

ARUNDEL - Captain Kendall Esten Morse, of Arundel, Maine, passed away on April 21, 2021, in Falmouth, Maine.

He was born and raised in the little town of Machias, Maine on May 10, 1934, one of nine children, and he wanted us to know he never slept alone until he was married!

Kendall graduated from Machias High School in 1952, and later went on to work in a sardine factory. After which he joined the US Coast Guard, serving from August of 1953 to August of 1957, aboard the Coast Guard Cutter COOS BAY WAVP 376, out of Portland, ME.

Shortly after leaving the Coast Guard, Kendall joined the State of Maine Department of Sea and Shore (now called the Department of Marine Resources), and was stationed aboard the patrol boat "EXPLORER" out of Camden, ME, where he rose to the rank of Captain. He lived and worked aboard the "EXPLORER" with another Warden for 7 day stretches with 2 days off.

Kendall was spending time away from his growing children, and he was growing weary of battling the wind and winter weather, which then led him to accept a position with the US Department of Fish & Wildlife, National Marine Fisheries Service in Gloucester, Massachusetts. He did a 9-month training period and was reassigned to Portland, ME, where he was responsible for enforcement of International Fishing Regulations and the Marine Mammals Protection Act. This position required Kendall to spend up to 2 weeks at sea with the US Coast Guard, inspecting fishing vessels, both foreign and American, to ensure compliance with the international treaties. A back injury later prevented him from climbing up the Jacob's ladders to inspect Soviet factory ships, and in time he had to retire from this type of work.

After his retirement, Kendall took up storytelling and specialized in regional Maine humor, which he performed from Maine to Texas to Scotland. As the story was told, back about 1980, a man named Gordon Wark, who worked in Orono at Maine Public Broadcasting, came up with the idea to corral some Maine storytellers and he made Kendall the Host and co-producer. The show was called "In the Kitchen." There were seven episodes, starting with the late great Marshall Dodge of "Bert and I" fame, in which they all sat around a table, which was of course a prop, and they told stories. They ended up being on National Public Television, which was shown all over the country, several times.

When the "In the Kitchen" show was over, Thorndike Press asked Kendall to write a book based on the TV series. At that time Kendall did not know how to write a book, but he tackled it anyway. He wrote a chapter and gave it to his friend, Marshall, and asked for his opinion. Marshall read it and said to Kendall, "This stinks, you can do better." Kendall had asked for the truth and he got it, so he went away and rewrote the whole thing, which he gave to his old buddy, Andy Anderson, who gave his opinion of it and made a couple of suggestions. Kendall got through the first paragraph and he took off writing, eventually making a book

called "Stories Told in the Kitchen." The book was in print for almost 30 years, after which he wrote a sequel entitled "Father Fell Down the Well," which sold pretty well at the time.

In 1988, Kendall was hired to do the National Folk Festival in El Paso, TX, where he represented the Northeast Storytellers, and he was able to perform with the late cowboy poet, Glen Orlen; they had a great time telling stories!

To continue on in his very interesting life, Kendall was nominated for a Grammy award in 2010, for a bunch of recordings in memory of his dear friend, Utah Phillips. A lot of different people recorded for this album, including Gordon Bok, Pete Seeger, Tom Paxton and many others. Kendall, his wife, Jacqui, and their friend, Dan Schatz, were nominated for a Grammy as producers as well; which they didn't win, however, Kendall said just being nominated was a big deal.

Kendall was also inducted into the State of Maine Country Music Hall of Fame, where he said "I don't know what a folk singer is doing in a country music museum, but they seemed to know what they were doing." He wrote two songs in 1974 during his music career, called "Seagulls and Summer People" and "Lights of the Shore."

Kendall had a quote, "I Knew if I lived long enough, something like this would happen."

He was predeceased by his parents. Kendall is survived by his wife, Jacqueline (Clark) Morse; his children, Elaine Hodnett and husband, Steve, Deb Roberts and husband, Jim, and Rebecca Morse and husband, Michael; three grandchildren, Thomas Roewer, Meghan Milan and Steve Tracy and Jonathan Germano; and two great-grandchildren.

A memorial service will be lived streamed on Sunday, April 25, 2021, at 11 a.m. To join the family, please visit [www.facebook.com/coastalcremationservices](https://www.facebook.com/coastalcremationservices).

Donations in his memory may be made to: Maine Coast Conservation Trust, 1 Bowdoin Mill Island, Suite 201, Topsham, ME 04086, this honors his devotion to coastal conservation; or AWS, P.O. Box, West Kennebunk, ME. 04086, this honors his love of animals.



## Guestbook

7 posts

**Judy Campbell**



My mom would play Kendall's records and speak kind words of him when I was young. I played his records for her to listen to when she was at the end of her life , his songs took her home to Maine!!!  
God Bless you Kendall & Mom 🙏🙏

May 08, 2021

**Dorothy Berry Gardner** 

We will miss him at our class reunions. Did you ever hear him sing “I Don’t Like My Body Anymore?”  
He will be missed.

---

April 25, 2021

**David Higgins** 

I wish to express my condolences on the passing of Kendall Morse. Regrettably, I only met Kendall once, at a book signing in Machias about six years ago that my cousin and I attended. Kendall was the nephew of our grandmother, Vivian. I am Kendall’s cousin Helena’s son. We talked about our families for quite awhile. When he signed the book, “Father Fell Down the Well”, he said “There, that might make it worth an extra nickel at a yard sale”. To me, the book is priceless. I am so glad I met him that day. May he rest in peace.

---

April 25, 2021

**Rick Parker** 

You were a good friend to me and helped me fix my old truck and wanted nothing more in return than my friendship. Your humorous stories and observations on the world you left behind are still bringing a smile to my face. I am quite sure that where you are now you are bringing tears of joy and peals of laughter to all the other angels.

---

April 24, 2021

**Dick Bowden** 

My family knew Kendall through bluegrass music. We all loved being lied to, uh, entertained by Kendall, especially because it tickled our late father so much. I’m proud that I helped him a little bit with the banjo.  
R.I.P.

---

April 23, 2021

**Janice Morse- Ford** 

Oh the precious memories, of day's gone by.

---

April 23, 2021

**Gloria Burnell** 

Kendall and I were friends for many years. We always had a good time together, sharing laughs and observations. Since our political opinions were at odds, we often clashed. ( He could get very feisty.). However, we always made up and he could make me smile. I will miss him. A good man. RIP.

---

April 22, 2021

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### Come Sweet Jane

Lisa Null, voice; Bill Schute, guitar

### Andy Goodman (To His Mother)

Lisa Null, voice; David Scheim, harp; © Jean Ritchie

## LISA NULL

### Ballad singer extraordinaire

Lisa Null has been a mainstay and an inspiration for folk music fans in the DC area and on the national folk music scene for more than 40 years. Lisa performs traditional folksongs from North America, Ireland, and Great Britain. She is a strong singer whose indomitable spirit shines through every song she performs. Lisa brings a deep, scholarly interest to bear on her material and has a background in folklore and history, both of which she taught at Georgetown University for several years. In addition to being a performer and teacher, she also is a “song-catcher” who traveled to Ireland to help record Seamus Ennis, the great folklore collector and master of the Irish bagpipes. Ennis urged her to explore the wonderful but neglected trove of American-Irish traditional song, which has formed an important part of her repertoire ever since. She also sings her own songs, a variety of historical and good-time “chorus” songs, and many old-timey country numbers.



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celebrated Irish music record label, in partnership with the folksinger and master uilleann pipe maker, Pat Sky. Green Linnet operated out of her house until the mid 1980s, when she moved from Connecticut to Washington, DC, and transferred ownership of the company to Wendy Newton.

A struggle with cancer and other health issues forced Lisa to put her musical career on hold for more than a decade. Now, Lisa is back! Researching, editing, and teaching voice from her Silver Spring home, Lisa travels all over the Washington, DC, area in her bright red mobility scooter. She is beginning to tour again and has recently played festivals ranging from British Columbia to North Carolina to northern New England. She just recorded a two-CD album of favorite traditional songs as well as some of her own newer songs and tunes. She calls the album, "Legacies" and it will be released on the Folk-Legacy label in 2015.

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# Obituary

## OBITUARIES

### **Caroline Paton, 86, of Sharon, Conn., founder with Sandy Paton and Lee Haggerty of Folk-Legacy Records, now a part of the Smithsonian Institution in Washington, D.C.**

Over the next 50 years, Caroline and Sandy brought music and joy to thousands through performances, special gatherings, and sales of the traditional and contemporary folk recordings they produced.

BY EDGE STAFF

POSTED ON APRIL 4, 2019



Caroline Ann Paton (née Swenson), 86, of Sharon, Connecticut, died March 18, 2019. She was a singer of traditional and contemporary folk songs with a bright, beautiful voice; an amazing recall of lyrics; and a talent for harmony. She would often sing *a cappella* or accompany herself on the Appalachian dulcimer or the autoharp. In 1961, Caroline, her husband, Sandy Paton, and business partner Lee Haggerty founded Folk-Legacy Records in Huntington,

years. The Patons and Haggerty moved the business and their home to a large, remodeled barn with a concert hall, recording studio and eight bedrooms on a rural hillside in Sharon in 1967. In November 2018, Folk-Legacy was acquired by the Smithsonian Institution, which will preserve the label and its contributions to traditional folk music, culture and history. Folk-Legacy's recordings are available in many formats, including vinyl LPs, cassettes, CDs, and online streaming.



Caroline Paton

Folk-Legacy produced over 120 albums, capturing the music of a wealth of traditional singers from the Southern Appalachians to the Ozarks, and from Scotland and England to Canada. Folk-Legacy also contributed to the development of emerging American folk music by recording tradition-inspired contemporary folk singers, songwriters and musicians over time since the 1960s. The recordings are a major contribution to the preservation and development of the repertoire and culture of American folk music after the American folk revival.

In the national folk music community Caroline Paton was well known and beloved. She was involved with the Newport Folk Festival; the Philadelphia Folk Festival; the Folklife Festival in Washington, D.C.; the New York Folk Music Society; the Folk Song Society of Greater Boston; the Fox Hollow Festival; and the Folklore Society of Greater Washington (D.C.).

"Caroline Paton was one of the kindest, gentlest, most wonderful folk music people I've ever had the pleasure of knowing," said Wanda Fischer, longtime host of "Hudson River Sampler" on WAMC-FM/Northeast Public Radio in Albany, New York. "She was one of a kind, and our world of music and humanity is a better place because she shared it with us. Folk-Legacy has been a great foundation for the music I've played on the radio for more than 40 years." Sight-impaired since birth, Caroline relied on National Public Radio for news and information. She also cared deeply about politics and was an active member of the Democratic Party. She and her husband performed at many local campaign rallies and events.

Caroline grew up in Whiting, Indiana, near Chicago. Her father, Reuben, felt that household responsibilities should not keep his children from their schoolwork or extracurricular activities. He gave Caroline and her siblings the freedom to pursue their talents and interests. Caroline first became intrigued by folk music at summer camps where she was a counselor. By the time she

inscribed in one of her first books of folk songs the introduction to Longfellow's poem "The Singers": "God sent his Singers upon earth with songs of sadness and of mirth, that they might touch the hearts of men, and bring them back to heaven again." She loved the poem though she was agnostic.

Caroline studied for two years at Oberlin College before transferring to the University of Chicago, where she received a Bachelor of Arts in anthropology. Wanting to experience the western United States, Caroline took a job at the University of California library in Berkeley, California, at the same time exploring ways to pursue her interests in literature, music and anthropology.

She met her husband at a concert in 1957 after she asked him for lyrics to the song he had performed that night. The song was "Perry Merry Dixi Domini," which is a variant of "The Riddle Song/I Gave My Love a Cherry" from Linscott's book "Folk Songs of Old New England." Sandy had already noticed her in the front row as she was harmonizing with his singing. They connected immediately over their love of folk music, and sang that song together for many years. Later, they traveled in England performing in clubs, studying British folk music, and listening to recordings at Cecil Sharp House. They took a trip to Scotland with their 9-month-old son David to spend time with Jeannie Robertson, a renowned ballad singer from Aberdeen, Scotland, and Hamish Henderson of the School of Scottish Studies.

Folk-Legacy's first release was of Frank Proffitt, a farmer and fretless-banjo player from North Carolina who is celebrated as the source of the song "Tom Dooley," later made famous by the Kingston Trio. For the Patons, remaining close to traditional sources was important. Their records "Beech Mountain, North Carolina" are an aural document of traditional music as it progresses through generations in the same community. One of Folk-Legacy's early releases, "The Golden Ring," was recorded by a group of friends in Chicago and became immediately popular, inspiring the namesake of the Golden Link Folk Singing Society in Rochester, New York. They recorded a wide range of artists including many singers and musicians from the Northeast, subsequent gatherings inspired by Golden Ring style, and contemporary folk songwriters. Locally, the Patons were also instrumental in the creation of the Sounding Board coffeehouse, now in West Hartford, Connecticut, in 1973.

Over the next 50 years, Caroline and Sandy brought music and joy to thousands through performances, special gatherings, and sales of the traditional and contemporary folk recordings they produced. As performing artists and in keeping with the folk tradition, the Patons encouraged the audience at their own concerts to sing along on choruses and be active participants in the folk music experience. The preference was, as they put it, "to sing with people rather than at them." She and her husband sang together

grandchildren. Folk-Legacy's home-based operation and music was featured in the New York Times in 1981.

Caroline and Sandy's Folk-Legacy sales booth was a steadfast presence at the Old Songs Folk Festival, the New England Folk Festival, and historically at the Champlain Valley Folk Festival. The Patons were given the honorary designation of Connecticut State Troubadours in 1993. Caroline and Sandy also received awards and accolades from the California Traditional Music Society, the Memphis Dulcimer Festival in Tennessee, and the Folk Alliance.

Caroline Paton is survived by her two sons David Paton and James Paton; daughter-in-law Marian Paton; siblings Victor, Edward and Linda Swenson; grandchildren Linnea, Shannon, Juliana, Erik and Hannah Paton; former daughter-in-law Catherine Paton, and great-granddaughter Adaline Paton-Marceau. She was predeceased by husband Sandy Paton and grandson Kaelan Paton.

A potluck memorial will be held Sunday, May 12, at 2 p.m. at Silver Lake Conference Center, 223 Low Road, in Sharon, Connecticut. All are welcome to attend. RSVPs at [folklegacyweekend.com](http://folklegacyweekend.com) are appreciated. Condolences for family and memorial contributions may be sent to [Kenny Funeral Home](#), 41 Main Street Sharon, CT 06069.

*Folk-Legacy video, 1975:*

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**Folk music**

# Sandy Paton obituary

**Tony Russell**

Wed 30 Sep 2009 13.56 EDT

During the late 1950s and early 60s, a wave of American folk singers broke on British shores - artists such as Ramblin' Jack Elliott, Richard Fariña and Bob Dylan. Amid this procession was a personable couple named Sandy and Caroline Paton.

Sandy Paton, who has died aged 80, continued to make music with Caroline for many years, but his most important contribution to folk music was to co-found the record label [Folk-Legacy](#), which has survived the vicissitudes of the independent record business for almost half a century. Folk-Legacy LPs, instantly recognisable by their sober, black-and-white sleeves, introduced enthusiasts both to voices of the East Coast folk revival, such as Gordon Bok and Rosalie Sorrels, and to older practitioners such as the Kentucky singer Sarah Ogan Gunning and the North Carolina banjo player and singer Frank Proffitt, whose tale of the murderer Tom Dooley was turned into a million-selling disc by the Kingston Trio.

Paton's father was a geographer, and the family moved often. He spent his teens in Seattle, painting, acting and discovering folk music, eventually choosing the latter as his profession. In 1957 he met Caroline and later that year they visited Britain, performing at folk clubs such as the Troubadour and Eel Pie Island in London.

Paton recorded three EPs of American folk songs for the small Jazz Collector label and assisted the Scots folklorist Hamish Henderson in recording the celebrated Aberdeen singer Jeannie Robertson and her daughter Lizzie Higgins. While in Britain, Caroline gave birth to their son David, and some of the songs they sang to him appeared a couple of years later on their Topic EP Hush Little Baby.

Back in the US, Paton worked for a time in the record department of a Chicago store, building up its stock of folk albums. On a song-collecting trip to Appalachia, he recorded Proffitt and Horton Barker, a blind ballad singer from Virginia. Impressed by the tapes, his friend Lee Haggerty suggested they create a record label, and provided financial backing.

Based in Burlington, Vermont, where the Patons then lived, Folk-Legacy opened its catalogue in 1961 with an album by Proffitt. There were further LPs by traditional

performers, such as two volumes of songs from the community of Beech Mountain, North Carolina, but the mainstays of the enterprise were artists such as Bok, Ed Trickett, Art Thieme and Michael Cooney, and the Scots singers Jean Redpath and Archie Fisher. A popular early release, *Golden Ring*, was subtitled *A Gathering of Friends for Making Music*. The phrase succinctly defines the Folk-Legacy ethic.

In a catalogue that eventually topped 120, the Patons allowed themselves an occasional album of their own, and over the years released *Sandy & Caroline Paton, I've Got a Song*, *New Harmony* and *When the Spirit Says Sing*. Paton also continued his field-recording work and in 1977 he produced the collection *Brave Boys: New England Traditions in Folk Music* for New World Records.

The Patons' services to folk music were recognised in awards from the California Traditional Music Society, the Memphis Dulcimer festival and the Eisteddfod festival of traditional arts in Massachusetts. In 1993 the Commission on the Arts in Connecticut, where they had moved in 1967, declared them "official State Troubadours".

Paton is survived by Caroline and their sons, David and Rob.

Charles Alexander (Sandy) Paton, folk musician and record company owner, born January 22 1929; died July 26 2009

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