

The Cape Ann Museum

PERSPECTIVES

Winter 2016–2017

THE MUSIC ISSUE

- ❖ Josiah Fisk Talks Shop with Jeremy Adams
- ❖ The Carillon at Our Lady of Good Voyage
- ❖ Jazz Legend Sylvester Ahola



Perspectives

Winter 2016–2017

Published by the Cape Ann Museum

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MISSION STATEMENT

To foster an appreciation of the quality and diversity of life on Cape Ann, past and present; to further the knowledge and enjoyment of Cape Ann history and art; to collect and preserve significant information and artifacts; and to encourage community involvement in our programs and holdings. In all our activities, the Museum emphasizes the highest standards of quality and seeks to engage the broadest possible audience.

CAPE ANN MUSEUM

ART HISTORY CULTURE

FROM THE DIRECTOR

Dear Members and Friends,

We make every effort to plan our exhibitions and related programming to appeal to the interests of our very diverse audience. Visitors to the Museum represent every age and ethnicity. You come to us as a community member with a real understanding and appreciation of Cape Ann history or as a visitor from another coast who struggles to understand where “Cape Ann” can be found on the map. You are history aficionados and art enthusiasts. You are researchers in the Archives who carefully turn the brittle, sepia-toned pages of ships’ logs and you are students in the Activity Center who finger the crisp white corners of the drawing pad before you make a mark. Some of you never step into the Maritime/Fisheries Galleries and some of you never want to leave.

Our exhibitions this year have ranged from the primitive yet evocative portraits by the late artist Earle Merchant, to the architectural plans of Phillips & Holloran (1890s–1960s), to recent gifts to the permanent collection, which include work by painters and sculptors working on Cape Ann today. These exhibitions have presented a rich array of visual and intellectual content, and we hope they inspired new ways of looking and thinking. Our current exhibition, *Voicing the Woods*, features instruments designed and built by Jeremy Adams, with accompanying photographs by Paul Cary Goldberg, explores yet another dimension—music and the intricately made physical objects that give it voice.

This issue of *Perspectives* delves a bit more deeply into this subject. Josiah Fisk interviews instrument maker Jeremy Adams; Tom Halsted explores the history of the carillon, in particular Gloucester’s very own, which is housed at Our Lady of Good Voyage Church; and Stephanie Buck reports on “Gloucester’s Gabriel,” the big-band trumpet player Sylvester Ahola.

As museum professionals we are constantly evaluating the role that museums play in enriching the lives of members of our diverse audiences. John Fiske, editor of *New England Antiques Journal*, recounted a recent visit he made to the Cape Ann Museum. He noted that when he walked out onto the sidewalk afterward, he felt “good, very good.” After spending time with the works of Fitz Henry Lane and the Museum’s collection of furniture and decorative art, he was reminded that human beings can do “really, really good things.” By including music in our exhibitions we are expanding the breadth of those good things. Over the next few months we are offering a full schedule of musical programming in the galleries and throughout the community. I hope you have the opportunity to sit next to a friend, or a stranger, and allow the music to transport you.

Sincerely,



Ronda Faloon, Director



Satsuki Uchiyama, Atsuko Tanaka and Michiyo Okabe from Gallery A in Tokyo examine items from the Museum’s Virginia Lee Burton Archives. They are planning an exhibit on Burton and her career as an author, illustrator and Folly Cove Designer, which will open in Tokyo in June 2017.

Image on cover: Paul Cary Goldberg, *Wall, Jeremy Adams Workshop*, 2016. Fuji Crystal Chromogenic Print. Collection of the Cape Ann Museum.



Museum Receives NEH Planning Grant

The Cape Ann Museum is pleased to announce that it has been awarded a grant from the National Endowment for the Humanities (NEH) to assist in planning the reinterpretation and reinstallation of its permanent exhibition on Gloucester's offshore fishing industry during the heyday of sail (1840–1930). NEH is an independent federal agency created in 1965 and one of the largest funders of humanities programs in the United States. Its grant program is highly competitive, and the Cape Ann Museum's success in securing funding speaks to the compelling nature of the story it has to tell and the organization's ability to share that story with the public.

The Cape Ann Museum is fortunate to have one of the regions' most extensive and comprehensive collections of objects related to New England's fishing industry in the second half of the 19th century. The Museum has actively collected since the 1920s, and its holdings include examples of fishing tools and equipment that were once common and are now rare; a broad range of ship models that document the evolution of the famed Gloucester fishing schooner over time; an extensive archive of historic images, audio and visual recordings and fisheries-related account books; and an important collection of artwork that visually documents the industry and the people involved in it.

An important goal of the NEH-funded project will be to incorporate these objects into a new exhibition that moves beyond the mechanics of fishing to explore three broad themes: 1) how the fisheries, like many other industries, were a gateway to new lives and new opportunities for immigrants from around the world; 2) how technological innovations impacted the people employed in the fishing industry and the natural resources of the region; and 3) how man's struggles with nature have become part of our collective national identity.

Joining the staff of the Cape Ann Museum in this project will be a distinguished group of scholars with expertise in the area of late-19th- and early-20th-century social, economic and art history. Additional participants will include museum educators, media con-

sultants, an exhibit designer and an exhibition and audience evaluation firm. The success of this project will hinge on the Museum's ability to design an exhibit that engages audiences of all ages and demographics.

"NEH provides support for projects across America that preserve our heritage, promote scholarly discoveries, and make the best of America's humanities ideas available to all Americans," said NEH Chairman William D. Adams. "We are proud to announce this latest group of grantees who, through their projects and research, will bring valuable lessons of history and culture to Americans."

American Alliance of Museums Accreditation

At September's meeting of the Board of Directors it was decided that the Museum would begin taking steps toward accreditation by the American Alliance of Museums (AAM). It's a lengthy process with a continuum of standards-based projects to complete, including a self-assessment, a review of core documents and a peer review. Each activity supports, motivates and recognizes the Cape Ann Museum's ongoing commitment to professionalism, standards and best practices.

The benefits of accreditation are many. Completion of the accreditation process will assure that we will be operating at the highest standards, with a professional staff, board of directors and volunteers; that we are sound stewards of our collections; that we are worthy of public trust and support; that we are a strong asset for our communities; and that we are distinguished among our peers.

A team of board members, staff and volunteers is currently working on a self-assessment activity focusing on museum operations, which will be completed in mid-December.

Pioneer in Partnership Awards

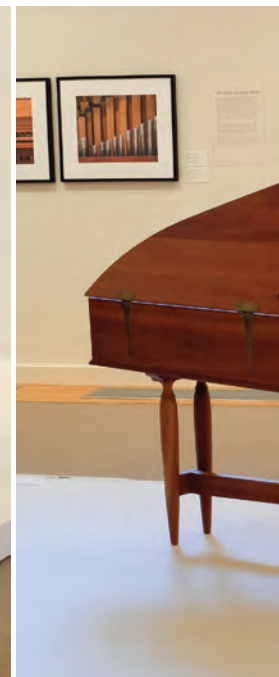
Each year, Essex National Heritage Area and the National Park Service present the *Pioneer in Partnership Awards* to individuals and organizations that exemplify the commission's spirit of collaboration. The award recognizes those who build partnerships and celebrate the nationally significant places that form the Essex National Heritage Area.

2016 award recipients include the Maudslay Arts Center in Newburyport, the Saugus River Watershed Council, Mary LeBlanc and Annie Madden of the Village School in Marblehead and Cape Ann Museum Director Ronda Faloon, in recognition of her leadership and stewardship of the region's cultural heritage.

The Cape Ann Museum is grateful to all the area's educational and cultural institutions that work together to celebrate and promote the region's heritage.



Above: Members of CAM's maritime advisory group tour the USS Constitution Museum in Charlestown, MA. Right: Annie Harris, Executive Director of the Essex National Heritage Commission; Ronda Faloon, CAM Director; Paul DePrey, Superintendent, Salem Maritime National Historic Site.



Voicing the Woods

An Exhibition of Instruments and Furniture by Jeremy Adams

ON VIEW THROUGH FEBRUARY 26, 2017

On view in the special exhibitions gallery is a selection of instruments made by Adams over the past 40 years: four harpsichords, a clavichord, a chamber organ, a silent keyboard and a demonstration organ chest. With each piece, taking his cue from history and calling on his own remarkable vision and skills, Adams has created modern living instruments, giving voice to the woods and, in the hands of trained musicians, a symphony of sound. Adams's work can be found in collections and organizations across the country and around the world.

For a schedule of related programs, please visit capeannmuseum.org/events.



The Museum is grateful for the support of its exhibition sponsors: Jerry and Margareta Hausman, Hinda Simon, Bettie Cartwright, Carroll and John Cabot, Gregory and Stevie Neal, Robert M. Russell and Jane Deering Gallery. Program support was generously provided by the Umberto and Clorinda Romano Foundation and the Massachusetts Cultural Council.

Above: View of *Voicing the Woods* exhibition. Photo credit: CAM staff.

THE FURNITURE OF JEREMY ADAMS

In becoming an expert maker of harpsichords or organs, one becomes an expert furniture maker in the bargain. Creating wooden objects—exquisite or merely functional—is a universal avocation for those who work in these fields. Yet Adams may be the only keyboard instrument maker to achieve professional distinction as a furniture maker as well.

As with his entire career, his furniture making grew out of a combination of opportunity, curiosity and necessity. Visitors to his home, seeing the things he had made for himself and his wife, Kathleen, offered commissions, sometimes on the spot.

As an adjunct to this exhibition, a selection of Adams's furniture is on display in the Museum's Captain Elias Davis House. The pieces appear alongside period furniture, much as they have been designed to do in Adams's own home and in the homes of other collectors—another example of how Adams has succeeded in creating a quiet yet complex dialogue between present and past.

THE PHOTOGRAPHS OF PAUL CARY GOLDBERG

Since harpsichords and pipe organs do not travel easily—even less so the builder's own workshop—the Museum enlisted the help of Gloucester photographer Paul Cary Goldberg. Goldberg visited Adams's Danvers workshop



as well as the organ in the Annisquam Village Church and instruments in private collections. Goldberg's images, which appear as part of *Voicing the Woods*, help to complete the story of Adams and his work by giving us evocative glimpses of several different worlds that otherwise would remain beyond our view (see, for example, the photograph on the cover).

Born in New York City in 1950, Goldberg came to Boston to attend Boston University, settling in Gloucester in 1995. Self-taught as a photographer, he has exhibited extensively in the Northeast and beyond. He is perhaps best known on the North Shore for his photographic series *Nightwatch: Gloucester Harbor*, *Tutta la Famiglia* and *Farm Project*.

—Josiah Fisk

Josiah Fisk has written about classical music for numerous publications and is editor of Composers on Music: Eight Centuries of Writings (Northeastern University Press, 1997). He worked as an organ builder with John Brombaugh, A. David Moore, and with his father, Charles Fisk. He is founder and president of More Carrot, a communications company.

Paul Cary Goldberg will speak at the Museum on Saturday, January 14 at 2:00 p.m. as part of the *Conversations with Contemporary Artists* series. Details at capeannmuseum.org.

A Conversation with Jeremy Adams

By Josiah Fisk

Jeremy Adams and I met at his workshop on September 8, 2016. We talked for nearly two hours, the topics ranging from reminiscences to harpsichord and organ construction to aesthetic and philosophical views. An excerpt of our conversation appears here; the full interview can be accessed at capeannmuseum.org/fisk-adams.

JF: Your career as an instrument maker began with your time working for Bill Dowd in Cambridge. What was his approach to harpsichord building?

JA: Everyone was still learning in those days. No one had built harpsichords, truly authentic ones, for 160 years. There was a lot of lost knowledge to recover, and the way you did it was to look at the instruments, the best examples that had survived.

A harpsichord, even an organ, is like a big cello or violin. Every part of the construction matters, how it's made and what it's made out of. If you put a stethoscope on the bottom board of a harpsichord, the underside, and that part has been made of plywood, you'll hear that the plywood transmits higher frequencies. Whereas if it's solid wood it transmits lower frequencies. An instrument that is built like that, with solid wood, will have a sound more like an antique one.

JF: Is there a difference between how old and modern instruments sound—say, a very well-made replica of a historic instrument compared to the original?

JA: That's a hard question to answer. But it's well-known among builders that harpsichords change over time, especially in the first

month. And it's not just age. In the 1960s, [British harpsichord maker] Hugh Gough came across a late-18th-century French harpsichord that had never been strung. It was apparently unfinished at the time of the Revolution and had been set aside. Somehow it wasn't destroyed. Gough strung it, and to his amazement it sounded like a new instrument.

JF: How did you get started as an instrument maker?

JA: I got interested in the sound first. Bach and Scarlatti are fine on the piano, but they become something a little different from Bach and Scarlatti. As a teenager, I played and took lessons on a pipe organ. Later, when I was studying at Longy, I pulled stops and turned pages for Melville Smith [head of the Longy School of Music from 1942 to 1962] and I learned a lot from that. He experimented constantly with sonorities, combinations of sounds, often as a way to bring out inner voices.

JF: How did you decide what types of harpsichords you wanted to build?

JA: Harpsichords are all different. It's sort of like regional cooking. The French style allows
(cont. p. 11)



Jeremy Adams and Josiah Fisk in front of the Adams Organ at the Annisquam Village Church in Gloucester. Photo credit: CAM staff.



Franklyn E. Goucher, an Essex clammer, digging at "Castle" sand flat. Photograph by Nathan Benn, 1978.

Kodachrome Memory *Nathan Benn's North Shore, 1978*

On view December 27, 2016 through February 19, 2017

Nathan Benn worked as a staff photographer for *National Geographic* from 1972 to 1991 and was sent across the country and around the world to capture images of people and their homelands. The broad

range of subjects and places Benn shot while on assignment is emblematic of the breadth of the magazine's reach, ranging from the Dead Sea, Prague and South Korea to the Mississippi Delta region, northern Vermont

and New York's Finger Lakes. Benn photographed on Boston's North Shore for five months, from June through October 1978. He shot a total of 286 rolls of film, relying on Kodak's long-lived and much loved 35-mm color film Kodachrome.

A selection of these images was published by *National Geographic* in April 1979, illustrating an article written by Randall S. Peffer entitled *Harboring Old Ways*. The article included images of sculptors Walker Hancock and Katharine Lane Weems, the painter Emile Gruppé in his Rocky Neck studio, radio broadcaster Simon Geller and residents of Rockport celebrating the Fourth of July. Benn's success at capturing the spirit of Cape Ann and its people is attributed not only to his keen observation skills but also to the fact that he was new to the community, an interloper viewing the area with a fresh and inquisitive eye through the lens of his camera.

On Saturday, January 7, Benn will speak about his 20-year career as a photographer with *National Geographic*; a reception will follow in the gallery.

Charles Movalli

On view March 4 through May 21, 2017

For over forty years, Charles Movalli (1945–2016) was a pillar of Cape Ann's year-round art community, a distinguished landscape and marine painter, a prolific writer and advocate for the arts, and a widely respected teacher. His paintings have been showcased in solo and group exhibitions throughout the region and showered with awards; his writings on art and artists have been published widely, and his editorial skills earned him a 25-year stint as contributing editor of *American Artist* magazine. Often referring to himself as "the luckiest man in the world," Movalli created a body of work which continues to inspire and delight viewers.

This special exhibition will be drawn from private collections throughout the region and will be complemented by gallery talks and discussions exploring Movalli's career and influence.



Charles Movalli (1945–2016), *Marine Railways* [detail], 2014. Acrylic on canvas. Gift of Dale Movalli, 2016 [2106.59].

Eric Hudson: Looking into the Sea

A selection of paintings by Eric Hudson (1864–1932) is now on display in the Museum's atrium gallery on the third floor. Six of these works are on loan from the collection of William and Janet James and have been promised as gifts to the Cape Ann Museum.



Eric Hudson loved the sea and for more than 30 years was a prominent member of both the Cape Ann and the Monhegan summer art colonies. He was an accomplished photographer as well as a gifted painter, and his canvases are characterized by their rich, dark palette, bold compositions, and their exuberant embrace of New England's coastal waters and the people who drew their livings from them.

Eric Hudson was born in Boston in 1864. Both of his parents were from Maine, his father from Skowhegan and his mother from Mt. Desert. Hudson studied art at the School of the Museum of Fine Arts, Boston and, during the 1880s, at the Académie Julian in Paris. In time, Hudson would be made an associate member of the National Academy of Design.

It was during the early years of the 20th century that Hudson began coming to Rockport to paint, often keeping company with fellow artist Parker S. Perkins (1862–1942), a pioneer of Rockport's art colony. Hudson's practice of taking his canvases and paints out on the sea in a dory allowed him to create works unlike what Perkins and others were producing. As one observer noted, Hudson "viewed the



Eric Hudson (1864–1932), *Monhegan Boats*, c. 1920s. Oil on canvas. Collection of William and Janet James. Promised gift to the Cape Ann Museum.

water from a different angle from most marine painters. He looked into the sea and caught the numberless reflections that were ever changing as he painted. Other marine artists look across the surface, which reflects as a mirror, while Eric Hudson looked through the water and obtained the marvelous effects of dark greens and blues with their sharp contrasts of light."



Charles Allan Winter (1869–1942), *Co-Education*, *Man's Greatest Enemy* and *The Business of Love*, each c. 1915. Oil on canvas. Gift of Linzee Coolidge, 2016 [2016.0341].

New to the Collection: Charles Allan Winter

A collection of six allegorical paintings by Charles Allan Winter (1869–1942) were recently donated to the Museum by Linzee Coolidge. Five of the six are now on display on the Museum's lower level.



Charles Allan Winter (1869–1942) was a versatile and accomplished artist and, along with his wife, Alice Beach Winter, a central figure in the art world on Cape Ann for many years. A native of Cincinnati, Winter enrolled in the Cincinnati Art Academy at a young age and in 1894 was awarded a scholarship to study at the Académie Julian in Paris and in Rome. Following his return to the United States he taught portraiture at the St. Louis School of Fine Art from 1898 to 1901, and there met his future wife Alice Beach.

In 1901, the Winters settled in New York City, where he worked as a portrait painter and as a magazine illustrator including, for the leftist

magazine *The Masses*. During this time Winter began experimenting with color theories and technical approaches to painting using geometric principles to strengthen his compositions. It was around 1910 that the Winters made their first summer visit to Gloucester and Cape Ann. Enamored with the area, they convinced John Sloan and his wife, Dolly, their friends from New York, to spend time on Cape Ann. In 1922, the Winters had a house and studio built on Mount Pleasant Avenue in East Gloucester, which they made their year-round home in 1931.

Charles Allan Winter was employed during the 1930s as a mural painter under the auspices of the Works Progress Administration. Examples of his murals are preserved in Gloucester's City Hall. Winter also provided illustrations for printed materials including magazines and books. It is thought that these five paintings were done for that purpose.



The Carillon at Our Lady of Good Voyage Church

By Tom Halsted, CAM Docent

LuAnn Pallazola climbs the stairs to a small chamber illuminated by sunlight streaming through a stained-glass window. Settling herself on the bench in front of a wooden keyboard called a *clavier*, she spreads out her sheet music and begins to play. With half-closed fists, she strikes the rounded ends of a row of wooden levers, called *batons*, in rapid succession.* To the visitor beside her, the dominant sound is the loud clatter of the batons, but from far above can be heard the faint, muted sound of bells. To a listener on the street, the bells' glorious voices float out into the air loud and clear.

LuAnn is a carillonneur, and the instrument she is playing is the 94-year-old carillon in Gloucester's iconic Portuguese church, Our Lady of Good Voyage, on Prospect Street. On occasional summer evenings an appreciative audience gathers outside the church in parked cars or on folding chairs to hear her play a selection of sacred, traditional and popular songs, often about ships, sailors and the sea. At the end of each piece, listeners in cars sound their approval by honking their

horns. The concert typically concludes with "America the Beautiful."

The carillon's 31 bronze bells, ranging in size from a 3,000-pound bass, called a *bourdon*, to a 16-pound treble, are clustered in an open belfry atop the church's western tower, bolted to a steel I-beam spanning the chamber. When struck, each bell sounds a different note in a range of two and a half octaves. Inside the church each wooden baton on the *clavier* is connected by a metal rod to a wire cable that extends through a hole in the ceiling to the bell chamber above and attaches to a lever below the mouth of a bell. When a baton is struck, the lever is pulled down, swinging a clapper against the inside of the bell to produce its distinctive musical tone. The lowest-toned bells can also be activated by wooden foot pedals on the *clavier*, which frees the carillonneur to play bass notes and higher-pitched notes simultaneously.

Bells, the original "heavy metal" musical instruments, have a long history. The first known bells, made of pottery more than

5,000 years ago in China, were used primarily on religious and ceremonial occasions. Later they were also rung to call workers to the fields and to warn of fires, floods, enemy attacks and victories. Bells are tolled to mourn the dead and to celebrate births, marriages and coronations.

Metal bells appeared in China around 2,000 BCE, made of copper, tin or iron. Later they were made of bronze, as are most bells made today. Bronze bells are cast from molds, then turned on a lathe to create the proper shape and tone. A unique characteristic of bronze bells is the presence of overtones—harmonic echoes of the basic tone—so that ringing a single bell produces five distinct notes.

The first carillon was built in Holland in 1652. According to the World Federation of Carillonneurs, there are more than 450 active carillons in 20 countries around the world, 97 of them in Belgium alone and 173 in the United States. The largest arrays, with 77 bells, are at Bloomfield Hills, Michigan, and in Daejeon, South Korea. The world's largest carillon bell is the 20-ton *bourdon* at the 74-bell Riverside Church in New York.

In 1914, after the original church of Our Lady of Good Voyage, built in 1893, was destroyed by fire, the pastor, Rev. Francisco Vieira de Bem, formed a committee to raise money to rebuild it. East Gloucester resident A. Piatt Andrew, a Harvard professor and economist, recruited influential and wealthy friends, including Boston arts patron Isabella Stewart Gardner and fellow Gloucester resident Henry Davis Sleeper, to help in the fundraising effort. A year later the new church, designed by architect Halfdan Hanson and echoing the design of Mission-style churches in the Azores, was dedicated. But its twin blue towers stood empty.

Gloucester's carillon owes its existence to Andrew, who by 1922 was a newly elected Congressman. In his travels in France, Belgium and the Netherlands during and after World War I, Andrew had been entranced by the glorious music pouring forth from the many carillons he encountered. They were beginning to catch on in America, and Andrew proposed to raise funds to purchase one for Gloucester.

*A short video of LuAnn Pallazola playing the carillon can be found at <https://youtu.be/PUBQs7C9GxM>.

Above left: Carillonneur LuAnn Pallazola stands by the *clavier* (keyboard) of the carillon at the Church of Our Lady of Good Voyage. Above right: The carillon has 31 fixed bells, sounded by clappers swung by steel cables connected to batons (keys) on the *clavier*. Facing page: The Church of Our Lady of Good Voyage, all decked out on July 26, 1922, for a special concert on its newly installed carillon for the visiting John D. Rockefeller, Jr. (*International Newsreel* photo, July 28, 1922.)

The Taylor foundry of Loughborough, England (which also cast the Liberty Bell) was commissioned to cast the first twenty-five bells, at a cost of \$10,000. The top of each was emblazoned with a motto in Portuguese, and each bell bears the name of a saint and a prominent personage, including Cardinal William O'Connell, Rev. Francisco Vieira de Bem, fishing boat captain Manuel Domingo and Congressman Andrew.

But there was a hitch. When the bells arrived in Boston in February 1922, they were seized by the Bureau of Customs, which demanded the 40 percent import duty imposed on musical instruments. Congressman Andrew immediately drafted a bill to have the bells declared duty-free works of art. While the bill was making its way through Congress, Andrew approached his Sixth Congressional District predecessor, Wilfred Lufkin, the Collector of Customs in Boston, who arranged to have the church declared a bonded warehouse, where the impounded bells were duly stored. Two months later Andrew's bill was approved by both houses of Congress and signed into law by President Harding. The 25 "works of art" were promptly hoisted into position in the bell tower, and Gloucester had its carillon, the first modern tuned set of bells to be installed in the United States. Six more bells were added two years later.

In the years since, Gloucester's carillon has been played by resident organists, local

volunteers and visiting carillonners from around the globe. At A. Piatt Andrew's invitation, the famed Flemish carillonner Anton Brees was the first to perform concerts on the carillon in 1924 and 1925. Brees was followed in 1925 by his assistant in the cathedral in Mechelen, Belgium, Kamiel Lefève, whose first concert almost didn't come off. When Cardinal O'Connell saw that the planned program included the song "Drink to Me Only With Thine Eyes," he wrote to Congressman Andrew demanding that such "offensive" songs be removed from the program. Andrew pointed out that the program had already been printed and circulated widely and that the song had been selected by a renowned Catholic carillonner. The Cardinal ultimately allowed the program to go ahead, and the concert was a great success. But all future programs were submitted to him for review.

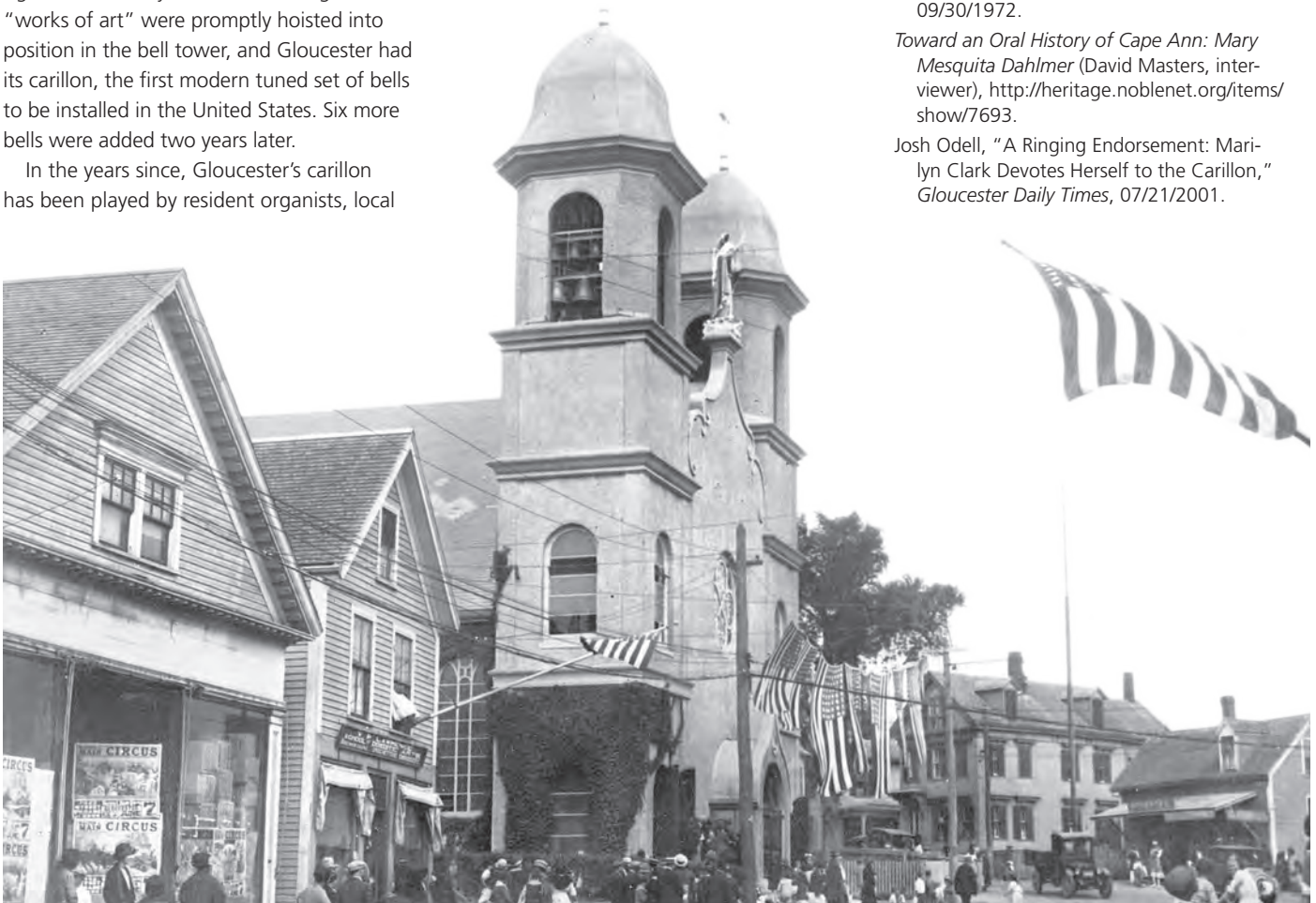
Kamiel Lefève tutored Mary Mesquita Dahlmer, daughter of legendary Gloucester schooner captain Joseph P. Mesquita. Dahlmer became the first regular carillonner,

a position she held for 25 years. She was followed by Marilyn Clark and later by LuAnn Pallazola, who has been the carillonner at Our Lady of Good Voyage since 2015. For generations, these carillon concerts have inspired and delighted residents of Gloucester and visitors from around the world.

Two landmark Gloucester anniversaries are on the horizon: 2022 will mark the centenary of the installation of this first fully tuned carillon in the United States, and a year later the city will celebrate the 400th anniversary of the landing of the first European settlers on our shore. Then, and often, may the 31 bells of Our Lady ring out, their silver tones cascading timelessly from the western tower of the church on Portuguese Hill, over the city, across the harbor, and out to sea. ♦

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Sylvester “Hooley” Ahola, Gloucester’s Gabriel

By Stephanie Buck, CAM Librarian/Archivist



The Barnacle Band: (left to right) Sulo Erkkila, clarinet; Tai Pulkka, baritone horn; Ed Heinonen, alto horn; Onni Erkkila, trombone; unknown trumpet player; Sylvester Ahola (standing) playing at Ahola’s house in Lanesville, June 27, 1953. The gathering included some 100 members of the Deep Sea Dragnet, a ham radio network organized by Ahola for relaying messages to and from soldiers during the Korean War.

THE STORY of the HORN

“In the early days communication was made by the use of animal horns, the steer’s horn, the ram’s horn, and so forth. When metal was invented the horn became long and straight but riding on horseback through the woods the horn would get bent. Then it was coiled to make a circular horn out of it. In later years more coiling was added and valves developed to what is now known as the modern trumpet.”

—SYLVESTER AHOLA

Sylvester Ahola’s (1902–1995) career as a jazz musician during the first half of the twentieth century was, by most standards, a highly productive one. His ability to combine phenomenal technical skill with an innate feeling for the music led to his securing constant work with top jazz dance bands on both sides of the Atlantic during the 1920s and 1930s. Not only was he a highly sought-after first trumpet player in resident bands, he was also the first choice for thousands of studio band recording dates, particularly during his extended stay in England from December 1927 until August 1931.

Born in Lanesville (Gloucester) on May 24, 1902, Ahola was raised on a small farm owned by his parents, both of whom had

emigrated to the United States from Finland. He started his musical career as a drummer at the age of six when his older sister began dating the snare drummer in Lanesville’s Finnish Waino Band. Soon tiring of the drums, he devised a bugle from a length of garden hose and a funnel, and showed such promise with it that his parents bought him a B-flat cornet. When he was eight he began playing with the Waino Band and the Lanesville Working Men’s Band.

Ahola’s first paid engagement came as a teenager when he joined Frank Remick at Gloucester’s Olympia Theatre on Main Street, accompanying the silent movie *The Queen of Sheba*. In 1922, at the age of 20, he took up with the Frank E. Ward Orchestra

“When Sylvester was eight years old he took a piece of garden hose and coiled it, put a funnel at one end, and a mouthpiece at the other. Everyone in Lanesville played a horn and he said you could pick up a mouthpiece on the road and that’s where he must have found one. His parents thought he sounded good so paid for a ten-dollar cornet from a hock shop on Hanover Street in Boston and that is how he started his career as a trumpet player.”

—SAIMA AHOLA

in Beverly and within two years was playing with the Henry-Frank Orchestra in Boston. This provided Hooley with both his first well-paid job and an introduction into the world of hotel dance halls. By the end of 1925 he was playing with the Paul Specht Orchestra in New York.

In February 1927 he joined the California Ramblers, one of the most successful all-white jazz bands of the era. In September of the same year he took the job of first trumpet with the New Yorkers band, which also featured Bix Beiderbecke. Bix respected Hooley’s technical ability and schooled training, while for Hooley, Bix remained his most important stylistic influence.

Hooley freelanced with various bands until signing up with the Savoy Orpheans, at the Savoy Hotel in London. Hooley had just married his childhood sweetheart Saima, and together they set sail for England.

The Savoy Orpheans played tea dances in the late afternoons and alternated with two other bands at night. Hooley’s ability to play solos behind vocalists put him in frequent demand for independent recording sessions with such greats of the day as Sophie Tucker, Noel Coward and Gracie Fields. Hooley continued to play freelance gigs, as well as giving private lessons to those who showed promise and enthusiasm and publishing a book for young musicians detailing the art and mechanics of playing the trumpet.

In September 1931, Hooley and Saima returned home to Lanesville, where he was met with a barrage of telegrams from band leaders, including Tommy Dorsey, requesting

SYLVESTER AHOLA JAMBOREE
Saturday, January 28, 10:00 a.m.

A community celebration featuring a screening of a silent film from Ahola's "Big Band" and Lanesville days and a display of some of his instruments. Check our website for details or join our email list at capeannmuseum.org/eblast for updates.

his services. He played with various groups for the next several years and recorded for the Fred Allen Show and the Lux Radio Theater. It was, in fact, Fred Allen who dubbed him "Gloucester's Gabriel."

Hooley gradually began to spend more time on Cape Ann, playing local venues like the Manchester Yacht Club and the Essex Country Club, while continuing with the Fred Allen and Vitalis radio shows. Although he still got New York gigs now and then, by 1942, with the U.S. involved in the Second World War, such opportunities finally came to an end.

Following the war, Hooley formed his own small band with friends and neighbors, called Sylvester's Music. He also performed with the Cape Ann Symphony Orchestra and created "The Story of the Horn," a one-hour show during which he expounded on the history of the trumpet, accompanying it with demonstrations on several primitive versions of the instrument, one of which is now in the Museum's permanent collection. He still made the occasional private appearance and, well into his old age, often appeared in costume for such local events as the Rockport Christmas Pageant and Lanesville's Barnacle Bazaar.

In the 1950s and '60s Hooley turned to his other passion—ham radio operating—and in 1957, when Russia sent up Sputnik, its first orbiting satellite, he combined his skills in music and technology with his sense of humor. Using his powerful military radio receiver, he changed the frequency, and therefore the pitch, of Sputnik's signal. He explained: "I transformed the signal to make the Russian Sputnik play "Yankee Doodle," but it took about forty passes of the satellite over Cape Ann to achieve it."¹

Ahola died at his home in Lanesville on February 13, 1995, at the age of ninety-two, survived by Saima, his wife of sixty-eight years. ♦

FISSK and ADAMS (cont.)

you to hear the different voices but also gives you big chords. The English style has multiple sets of strings but they're not so distinct in sound. With a French harpsichord, when you add the 4' stop, it's like you pulled on the trumpet stop on an organ. This bright, grand, festive sound. I tend to like the sounds Italian harpsichords produce. They're quieter, and sweeter.

I discovered that the German and Scandinavian builders made double bentsides [harpsichords with an S-shaped side]. Some modern builders create the bentside by sawing it out of a single piece of wood. But it's not as strong. The traditional way is to steam the wood and bend it. You sometimes hear people talk about the similarities between harpsichord building and boatbuilding. One day Bill Dowd and I were in Essex and we visited Burnham's boatyard, and there they were, putting a steamed piece of wood on the boat and bending it to make a curve.

JF: You recently worked on a Pleyel harpsichord. What was it like to work on an instrument that in aesthetic and construction is the absolute antithesis of your own work?

JA: The first thing I came to realize was that an enormous amount of work had gone into these things. They're beautifully made. They're incredibly heavy, too, as heavy as a baby grand. Pleyel was a piano maker, so cast iron frames were just what you did. Of course historical harpsichords had nothing like that.

No one will ever know how a Pleyel sounded when it came out of the shop in Paris, because the plectra [the parts that pluck the strings] were made of leather, which does not make for a very loud sound to begin with, and the more you play it the softer it gets. Whereas the traditional material, crow quill, is tougher and lasts much longer. People always think a Pleyel was loud, because it sounds loud on recordings, but those recordings were miked very close, which you can tell from the amount of mechanical noise.

In essence, I tried to re-imagine the instrument a bit. Some parts of the design just didn't work well. I tried to think of different ways to tackle the problem that were in the same spirit as the original work but that functioned better. So the sound is different, and the action is lighter, but it's still a Pleyel.

JF: One of your mentors was Roland Dumas, who was a master pipemaker, particu-

larly of French-style reed pipes. What do you feel you learned from him?

JA: I mentioned earlier that Melville Smith taught me how to listen. Roland taught me how to make the sounds I wanted to hear. There wasn't anything about getting the right sound that Roland didn't know.

One thing he taught me was to make a lot of sample pipes before you decided on what you wanted. Just from making a single middle C pipe, you can learn a lot. A middle C pipe is a manageable size, you don't need a lot of metal to make one. From that one pipe, in the middle of the keyboard, I can imagine what the entire stop would be like. That's especially important with a small instrument, because in a small instrument every stop needs to have an interesting sound.

JF: While it's common for organ and harpsichord builders to make furniture for themselves, you appear to be the only person ever to work professionally building both instruments and furniture. How did this happen?

JA: It's true that harpsichords and organs exist as furniture, and that you need to have a furniture maker's skills to make them. But when I'm building an instrument, I want to put the money into the sound, not the decoration. Cupids and angels don't really do it for me. So that's part of it, wanting projects where the furniture aspect can develop on its own. Also it allowed me to explore different design concepts. The other part is that I started making furniture because we needed some at home. Eventually people saw it and that led to commissions.

If you copy an antique piece—and you have to do that several times to know what it's saying—you learn something. Once you've done that, you can take what you learned in a different direction. With furniture it's easier to explore a range of influences.

Sometimes I study things I don't even like. I got a book about [the 20th-century French architect] Le Corbusier. I didn't like the stuff, but I wanted to understand it. One thing is that it doesn't age well. There's a Corbusier building in Paris, but when you look at it, what you notice is that somehow the tenements that are nearby look just fine, even though they're pretty run-down, while the modern building is what actually looks old and shabby. That thought made me want to know more about Beaux Arts architecture. There's always so much to look at. Must get back to Paris! ♦

1. Quoted in *Sylvester Ahola: The Gloucester Gabriel*, by Dick Hill, 1993.

PROGRAMS & EDUCATION

Education for All

A museum's mission is its yardstick for accountability. It should guide every action or decision made by leadership and staff. As part of the American Alliance of Museums (AAM) accreditation process, Museum staff, volunteers and members of the Board have reexamined the content of the Museum's mission statement and found it to have all the characteristics of an effective mission statement: Our mission addresses its public and communities, clearly expresses its goal to contribute to the quality of life of its communities and outlines the services it provides. The following article illustrates how the activities of the Education Department directly fulfill the Museum's mission.

PRESCHOOL

A major tenet of the Museum's mission is to foster an appreciation of the quality and diversity of life on Cape Ann, past and present—and what better place to begin than with our youngest residents? The Museum's *Young at Art* class, offered to all area preschools, connects this age group with the art, history and culture of Cape Ann through exploration and discovery on site at the Museum. In this program students are introduced to life on Cape Ann past and present by listening to stories, looking at and talking about art and artifacts in the Museum's collection, participating in "Seek and Find" scavenger hunts and creating their own artwork based on a central theme.

One of the more successful iterations of this program, generously supported by the Brace Cove Foundation for the 2016–2017 school year, is *Young at Art for Head Start*. Created specifically to promote visual and verbal literacy for Head Start students from Gloucester's Pathways for Children, this program seeks to reach children and their families who might not otherwise be exposed to the Museum's resource-rich collections. This year CAM is proud to be serving a total of 190 students in ten classrooms both on site at the Museum and in the Pathways classrooms.



A group of French exchange students visit from the Waring School.



STUDENT ART GALLERY Winter 2016 Schedule

Visit the CAM Activity Center for monthly shows of student work from area schools.

DECEMBER—East Gloucester Elementary School, Gloucester

JANUARY—Rockport Public Schools

Find pictures from CAM's Student Art Gallery, final results from the adult printmaking class and more on our Facebook and Instagram pages. If you post your own, don't forget to include #capeannmuseum!

ELEMENTARY, MIDDLE and HIGH SCHOOL

Every school year more than 1,200 students from Cape Ann's elementary, middle and high schools have the opportunity to visit the Museum as part of their specific class curricula. And with CAM's "on the road" program, Museum staff visit area schools to reach students who might not otherwise have access to the Museum's facilities and resources. These educational programs embody the Museum's mission to further the knowledge and enjoyment of Cape Ann history and art.

Students who come to the Museum might examine how the detail in a Fitz Henry Lane painting leads to an understanding of technological developments in a changing industry. They might consider how people's daily routines, experiences and interactions with nature are reflected in the Folly Cove Designers' intricate work. Students are invited to study maps, artifacts and historic photographs to better understand the history of Cape Ann through its granite and fishing industries. They learn how to unpack mythical narratives, like that of the Gloucester Sea Serpent, through writings and documents in the Museum's Library & Archives; and, they learn how our heroes, such as Howard Blackburn, and our icons, like the statue of the Fisherman at the Wheel, inform our sense of self in this particular place.

COMMUNITY PARTNERSHIPS

In keeping with the Museum's mission to encourage community involvement with its programs and holdings, CAM maintains strong working relationships with a number of local cultural and educational institutions. We proudly partner with the Gloucester Education Foundation (GEF) on the Gloucester Public Schools Arts Festival and the *Artistic Bridges* and *Countdown to Kindergarten* programs. The Gloucester Public Schools Arts Festival, now in its tenth year, celebrates arts education in the public schools with a weekend-long, city-wide show of K–12 art, music and dance. *Artistic Bridges*, in its fourth year, brings working artists into elementary, middle and high school classrooms to enhance literacy, math, science and social studies lessons. Past visiting artists have taught second-grade

students at West Parish how to construct an autobiographical book; worked with students at O'Maley Middle School on forming, glazing and firing clay; and taught alternative darkroom processes to a group of photography students at the high school level. *Countdown to Kindergarten*, a three-year partnership between the Museum, Pathways for Children, GEF, Sawyer Free Library and the Gloucester Public Schools, serves to introduce incoming kindergarten students and their families to the Gloucester Public School system. A similar event is held in Rockport with the Museum partnering with Pathways for Children, the Rockport Public Library and Rockport Public Schools.

COLLEGE STUDENTS

In 2015 the Museum welcomed students from Endicott College who were participating in a pilot program at their Gloucester satellite campus entitled "Gloucester: Past and Present." During their visit, students took part in interactive exercises focused on discussion-based learning in the galleries. For example, students were asked to find "a painting your grandmother would like" and to share their findings with the group, or to work collaboratively on a poem using a specific painting as inspiration. After receiving word in fall 2016 that the pilot course will continue next semester, CAM is excited to welcome a new group of students with whom to share Cape Ann's impressive past and present.

ADULTS and SENIORS

In all our activities, the Museum *emphasizes the highest standards of quality and seeks to engage the broadest possible audience.* Cape Ann is a community full of creative, curious, life-long learners, and since its founding as the Cape Ann Scientific and Literary Society in 1873, the Museum has been proud to offer educational programs—lectures, gallery talks, walking tours and much more—designed with this audience in mind. In February 2016, in an effort to expand educational programming for adults, the Museum offered its first printmaking workshop inspired by the Folly Cove Designers. Led by artists Mary Rhineland and Victoria Petway, the four-week course explored the process from initial design concept to group critique, linoleum block carving and finally printing. Participants arrived with varying levels of experience, from complete novice to accomplished artist, but all agreed that the experience was stimulating, challenging and enjoyable.

"It just looked like fun! I'm glad that I did it."

"I was already a fan of the Folly Cove Designers, but I had only admired their final products. The course gave me a much better appreciation of the work that had to go into it before [achieving] that result."

The response to adult art classes has been overwhelmingly positive, and being able to create artwork in the midst of the Museum's collections has proven especially inspiring. A second printmaking workshop was offered in October, and CAM is excited to continue filling this need in 2017 with new course offerings that introduce the Cape Ann community to new media and encourage us all to build deeper connections with the artists who lived and worked on Cape Ann and those who continue to do so.

CAM Connections is another example of educational programming designed to reach a new audience. Overseen by a team of dedicated and well-trained docents, this program offers senior residents from area nursing homes and adult day care centers the opportunity to engage with the many layers of the Museum's collection through their shared personal histories and Cape Ann memories. Participants break into small groups, facilitated by a docent, to discuss particular pieces



Students in last month's Printmaking Workshop cut and ink their linoleum blocks.

of the Museum's collection. Reactions range from the humorous—"I would never do that to my boys," remarked one visitor when viewing *The Wonson Twins* by Moses B. Russell—to the more solemn—"She is thinking, but she is sad," an observation about Samuel F. Hershey's portrait of his wife, *Ellie*. All of the senses are engaged as groups tour the Museum. During one visit, a woman stopped short upon entering the Granite Gallery when she heard the distinctive clinking of hammers on stone; the historical recording of a quarryman breaking stone brought her back to her childhood, an extremely powerful moment to witness. During a discussion of Augustus W. Buhler's painting *After the Storm*, another senior reported that her father-in-law emigrated from Portugal to captain the well-known fishing vessel the *Evelina M. Goulart*. The memories elicited by these experiences are not only poignant, they are local: Where else would you hear that famed sculptor Walker Hancock served a visitor Virgilio's bread while her friend posed for *Boy on a Dolphin*? ♦



Funding for these programs was made possible through a grant from the Massachusetts Cultural Council, a state agency, which promotes excellence, access, education and diversity in the arts, humanities and interpretive sciences, in order to improve the quality of life for all Massachusetts residents and to contribute to the economic vitality of our communities.

MEMBERS & FRIENDS

Red Cottage Society

On August 5, Red Cottage Society members and friends celebrated the one-year anniversary of this young patrons' group. An enthusiastic gathering of art lovers enjoyed cocktails, hors d'oeuvres and lively music in the Museum courtyard on a beautiful summer evening.



Guests ventured inside for an interactive scavenger hunt through the galleries (check out facebook.com/redcottagesociety). The success of the evening was a tribute to all the devoted Committee members who worked diligently to launch the Society and pursued outreach efforts to attract new members.

In addition, the Committee planned several events throughout the year, including private art studio visits and behind-the-scenes trips to museums in Boston.

To join this vibrant group of Museum supporters under age 50, go to capeanmuseum.org/support. Questions? Contact Amy Fanning at (978)283-0455 or amyfanning@capeanmuseum.org.

Fitz Henry Lane Society Activities

It's been a busy few months for members of the Fitz Henry Lane Society! In August, FHL members gathered at Sunset Rock, the iconic home of Dr. Peter and Kathy Coakley, for the annual art cocktail party. It was fitting that the group met here this year. Sunset Rock was designed by the architectural firm Phillips & Holloran at the turn of the 20th century and was featured in the Museum's summer exhibition, *Design/Build: The Drawings of Phillips & Holloran*.

In September, upper-level FHL members and exhibition sponsors of *Design/Build* spent an evening with Jeremiah Eck, FAIA, architect, author and painter, for an intimate conversation on the shared design principles found in architecture and landscape painting. Forty-seven FHL members traveled to Maine in mid-October as part of the annual weekend art trip. Members enjoyed great food and conversation, unique accommodations, and tours of the stellar collections at Colby and Bowdoin colleges and the Portland Art Museum. Early this month, FHL members Hope and Bob Bachelder invited the Red Cottage Society and FHL members to a reception for *A Century of Style*, an exhibition of their vintage poster collection on exhibit at Massachusetts College of Art and Design.

The Fitz Henry Lane Society was created to give individuals and businesses an opportunity to help the Museum preserve and protect its collections and to support quality exhibits, programming and community outreach at the highest level. FHL Society members receive invitations to special events, previews of new exhibitions, tours of privately held art collections and an annual weekend art tour to a unique destination. For membership information, please contact Development Coordinator Amy Fanning at (978)283-0455 x35 or amyfanning@capeanmuseum.org.

Right: Guests at the opening reception for *Voicing the Woods* listen to Frances Conover Fitch playing one of Jeremy Adams's harpsichords.



Above: CAM Board President John Cunningham presents a copy of the original plans for Sunset Rock designed by Phillips & Holloran, Architects to FHL Society party hosts Peter and Kathy Coakley.



Above: *Art New England Magazine* held its fall launch party at the Museum in September. The party, which was free and open to the public, brought together over 100 individuals invested in support of the arts in New England. Music was provided by The Modern Kitchen Trio and was catered by Beach Gourmet.



Thank You and an Appeal

The Cape Ann Museum is a dynamic and engaging resource for our community, one that speaks to who we are. Our collections and programs are an expression of the rich heritage that is unique to this special place. We are deeply grateful to our members and friends, new and old, who sustain us through the year. Your ongoing support makes it possible for the Museum to collect and care for the treasures of Cape Ann; to offer the quality experiences, programs and exhibitions that benefit all of us; and to maintain the facilities that house the collection and delight our visitors. As we approach the end of the year, we are reaching out to you to ask you to support the Dotty Brown Annual Fund.

DOTTY BROWN ANNUAL FUND



Dotty Brown was a friend, mentor and board member. For more than 25 years, in addition to her membership, Dotty made significant contributions to the Museum's Annual Fund to ensure our ability to meet operating expenses. We hope you will join us in support of the 2016 Dotty Brown Annual Fund.

Donations can be made by calling (978) 283-0455 x35 or through the Dotty Brown Annual Fund link on our website: www.capeannmuseum.org.

Paul Manship (1885–1966), *Shoebill Stork*, 1932. Bronze with gold patina. Gift of Dorothy Brown, 2010; donated in memory of Harold Bell [2010.30].



Catalina Davis Legacy Society

In 1932, Catalina Davis bequeathed her historic home, collection of American decorative arts and furniture and an exquisite collection of Fitz Henry Lane paintings to the Cape Ann Museum. This remarkable gift served as the inspiration for the founding of the Catalina Davis Legacy Society, formed in 2015.

By including the Cape Ann Museum in your estate planning you ensure that the Museum continues its mission to collect, care for and share the art and artifacts created on and inspired by Cape Ann. Your future gift may provide unrestricted financial support or strengthen a specific area of your own interest. These gifts have a lasting impact on the Museum and serve to inspire future generations to give. Catalina Davis Legacy Society members enjoy invitations to an annual reception and special events throughout the year and are recognized in Museum publications. To begin a conversation about a gift to the Cape Ann Museum, please contact Leslee Shlopak, Director of Development, at (978) 283-0455 x18.

Business Members & Exhibition Sponsors

The Museum wishes to thank the many area businesses that provide support through Museum Memberships and Exhibition Sponsorships. Business Memberships not only help sustain the Museum and its educational activities, but they offer employees of member businesses access to the Museum, its programs and exhibitions. Exhibition

Sponsorships provide the funding necessary to create exciting and thought-provoking exhibitions for the enjoyment of Cape Ann residents and our many visitors. For more information on membership or sponsorship opportunities, please contact Development Coordinator Amy Fanning at (978) 283-0455 x35 or amyfanning@capeannmuseum.org

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We are honored to partner with local businesses to strengthen the Cape Ann community. To find out how your business can benefit from becoming a Business Member at the Cape Ann Museum call (978) 283-0455 x35 or email amyfanning@capeannmuseum.org.

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MUSEUM INFORMATION

HOURS The Museum is open Tuesday through Saturday, 10 AM to 5 PM and Sunday, 1 PM to 4 PM. Closed Mondays and major holidays. The Library & Archives are open Wednesday through Saturday, 10 AM to 1 PM or by appointment.

ADMISSION Adults \$10; Seniors, students, Cape Ann residents \$8; Youth (18 and under) and Museum members are free.

TOURS Guided tours offered Tuesday through Saturday at 11 AM and Saturday/Sunday at 2 PM. For group tours call (978) 283-0455 x12.

ACCESS The Museum is committed to accessibility for all visitors.

MEMBERSHIP The Museum is supported by donations and annual memberships. Call (978) 283-0455 x35 for membership information.

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Make a Joyful Noise

Music played a central part in the daily lives of early English settlers on Cape Ann and throughout New England, marking births and deaths, the passing of the seasons, religious occasions and community rituals. Visit the Museum to see a special mini-exhibit of early song and psalm books drawn from our archives, on display outside the Library & Archives through February 2017.