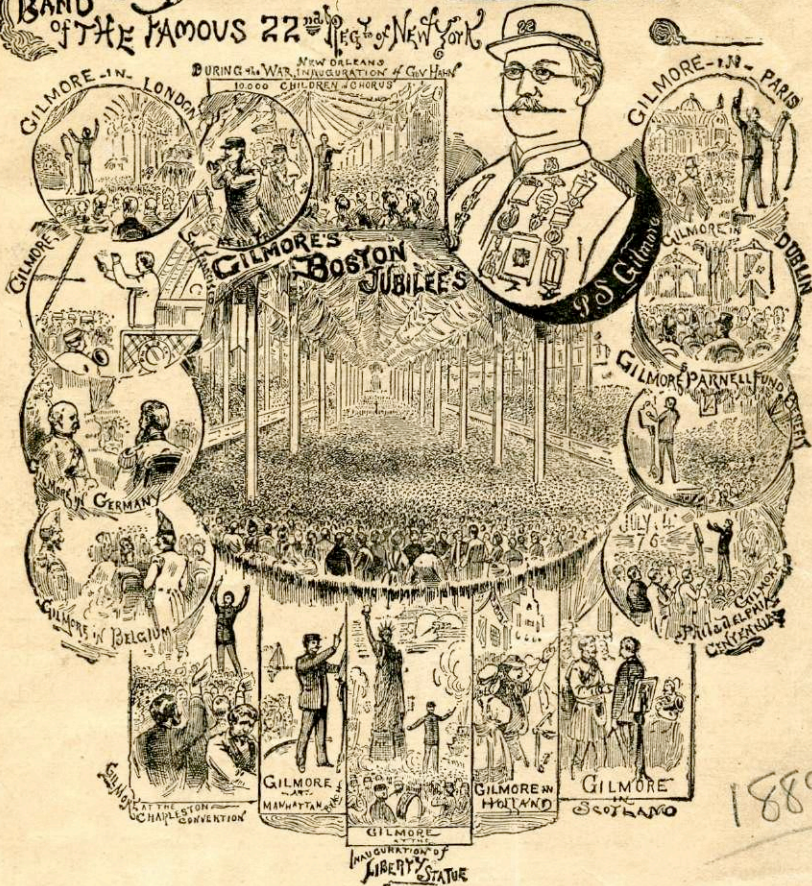


THE GREAT **GILMORE** AND HIS  
**WONDERFUL BAND**

THE BAND OF THE FAMOUS 22<sup>nd</sup> REG<sup>t</sup> of New York



**GILMORE'S PORTLAND MUSICAL FESTIVAL,**

With a Chorus of 200 Voices.

**EXPOSITION MUSIC HALL,**

*Monday and Tuesday, November 4 and 5.*

EVENINGS AT 8, AND TUESDAY AFTERNOON AT 2.

# GILMORE'S GREAT ANNIVERSARY TOUR.

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It is with peculiar pleasure that Mr. Gilmore announces the extension of his Twentieth Anniversary Year Jubilee Tour into the Pacific coast country. As the whole nation rose up and joined in his Great Festival at Boston, twenty years ago, he wishes to have the event commemorated now in every section. The East has enjoyed its Anniversary Festivals, which in every instance have been tremendously successful and enjoyable, and it is hoped that the announcement of this Pacific Coast Tour will be spread throughout every portion of the West, so that none will miss the rare opportunity of enjoying a genuine Gilmore Jubilee which it will afford.

The inspiring circumstances will make this a most favorable opportunity for hearing the great Gilmore Band, and the large number of eminent instrumental soloists who are a part of it, and have distinguished it for a long series of years, as well as the famous anvil and artillery accompaniments.

To those who have not heard the great Band in recent years, its playing will be a revelation, as its work is truly wonderful, having the same possibilities of expression and finish as the most renowned orchestra, with a Wagnerian power which carries it beyond the ordinary orchestral domain. It is but simple truth to say that, in addition to the pleasure given to the public by this great Band, the perfect method, refinement, and finished art which distinguish its playing, make the observation of its work of the highest possible advantage to every student. Its music is alike an education and an inspiration, since it illustrates, in all its nobility and brilliancy, the highest, purest, and most refined attainable form of the Divine Art ever accomplished by any military band.

Mr. Gilmore will also have the aid, in many of the cities visited, of a grand chorus especially drilled for the occasion; and he is confident that the united efforts of this uncommon combination of musical forces will result in a series of Jubilees without a parallel in the musical history of the Western country.

# THE SPECIAL ARTISTS.

*The Great and Celebrated Vocal Artists who will  
appear at this*

## GILMORE FESTIVAL.

It is with pardonable pride that Mr. Gilmore is able to present to the public on this occasion an array of the most distinguished vocal artists, whose lustre is undimmed by the glory of the names which figured in the former grand event, and such a list as was never before added to a traveling organization of this character in either hemisphere.

These representative vocal artists will afford all students of song a most valuable lesson in that school of Italian vocality, which is acknowledged to be the highest, purest, and most refined form of vocal art. These artists are as follows:

**Sopranos—SIGNORINA DE VERE.**

**MME. BLANCHE STONE-BARTON.**

**Contraltos—MISS CLARA POOLE.**

**MISS JENNY DICKERSON.**

**Tenors—SIGNOR CAMPANINI.**

**SIGNOR DUZENSI.**

**Basso Cantante—SIGNOR BOLOGNA.**

**Basso Profundo—MYRON W. WHITNEY.**

**Pianist—CHAS. E. PRATT.**

### THE PIANIST.

MR. CHAS. E. PRATT, the piano accompanist, is one of the most experienced and accomplished artists. He began in 1859, and has accompanied and directed for many great artists, including Anna Bishop, Newton's Opera Co., Alice Dunning Lingard, Ilma di Murska, with whom he went to Australia and New Zealand, Mme. Titiens, Emma Abbott, Clara L. Kellogg, Christine Nilsson, Minnie Hauk, etc. For several years Mr. Pratt has been the regular pianist of the Gilmore concerts in New York City.

Saylor copy



### SIGNOR ITALO CAMPANINI.

The great tenor Campanini needs no introduction or word of praise. He is simply the ideal tenor of all time, perfectly qualified by voice, culture, physical strength, and artistic instinct to delineate the most difficult tenor rôles, and deliver the music of the author in such divine, soul-thrilling perfection that the greatest possibilities of the composer's dream are realized, and the audiences are wafted as on the wings of song into the highest realms of delight.

To students of song, the hearing of Campanini is an education. His method is so perfect, his phrasing so remarkable, and all his vocalism so refined, artistic, and characterized by such rare nobility, that when the meridian of his power is

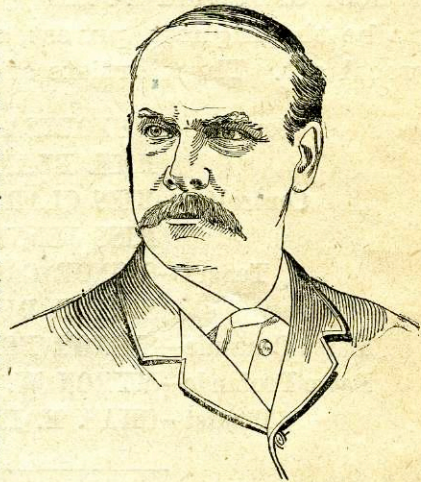
passed his singing will still give greater delight to the lovers of vocal art than the most robust efforts of less highly cultivated and artistic tenors. It is with rare pleasure that Mr. Gilmore is able to announce the enrollment of Campanini as one of his galaxy of distinguished artists, specially engaged for these festivals.

### MR. MYRON W. WHITNEY.

Mr. Whitney is the favorite of all America, and the pride of Boston, which is his home, because he is the grandest basso profundo America has ever produced. He was considered a remarkable basso in Boston years before he went to Florence, Italy, and placed himself under the great Vanucini.

He subsequently went to London and studied Oratorio and English singing with that fine master Randegger. He was engaged by Mme. Rudersdorff for a tour of the United Kingdom, which was very successful, and terminated just in time for the Philadelphia Centennial, where he was the only soloist, and sang to an audience of over one hundred thousand people.

Mr. Whitney's career since that time has been a very busy and brilliant one, having been several times to England, singing with all the principal artists in the greatest cities. He has sung in every State of the Union, with all the great leaders, has made three previous trips to California, sung at seven out of eight of the great Cincinnati festivals, and at all of the festivals and concerts of the Handel and Haydn Society of Boston. His voice is a full, round, deep, and melodious bass, with the rarest quality and power, and his singing, like that of Campanini, is an exponent of the highest and most perfect vocal art.





#### SIGNORINA CLENENTINA DE VERE.

In according to Signorina De Vere those same characteristics which gave Gerster such pre-eminence as a queen of song, the press of New York have done her only simple justice. With all of Gerster's marvelous execution, she has a voice of the same mellow and flute-like beauty, together with an added strength.

No artist since the days of Jenny Lind, Sontag, Gerster, or Patti has created such a furor or made such an instant conquest of the people and of the critics as this irresistible Italian song-bird. She is always the possessor of such womanly attraction and magic vocal skill as makes every listener an immediate and willing captive. She is quite

young, and was born in Paris, her father being a French lawyer and her mother an English lady. She studied singing at the Conservatory of Music in Florence, Italy, and also with Albertine Baucarde, and then made her debut in "The Huguenots" at the Pagliano Theatre in that city. She returned to Paris, where she studied further with Gounod and then sang in "Faust."

Signorina De Vere's every appearance in this country has been followed by an ovation, and were she introduced alone at the Gilmore Jubilees, there would be sufficient cause for congratulation.

#### MISS CLARA POOLE.

Miss Poole is now the best known of all American contraltos, and for several seasons has enjoyed a most brilliant, continuous series of successes, such as is seldom achieved by any prima donna.

She is a native of Boston, where she studied with Mme. Rudersdorff, and made her first appearance at the age of fifteen, in concert with Camilla Urso, and then with Remenyi and Clara Louise Kellogg.

In 1885 Miss Poole went to Paris and studied under Mme. de LaGrange, then to Italy for instruction under the great Signor Maestro Giulio Moretti. She received flattering offers from the great baritone, Maurel, to sing Italian opera in Paris, and one from St. Petersburg, to sing with the famous tenor Massini, but her previous engagements prevented their acceptance.

She won most of her American prestige as the prima donna of the National Opera Company, scoring most gratifying successes in "Lohengrin," "Aida," "Nero," "Queen of Sheba," etc. She has more recently been the brightest star of the New American Opera Company, in which she achieved an easy victory over all competitors.



## GILMORE'S GREAT VOCAL ARTISTS.



### MME. BLANCHE STONE-BARTON.

Few of the celebrated concert-singers in this country enjoy so high a reputation as artists as Mme. Blanche Stone-Barton, who is a sister of Marie Stone, of the Bostonians; and no American artist can justly claim greater merits.

Her early training was in the hands of Signor Achille Errani, of New York, and her début and first success was at the Worcester Musical Festivals, after which she went to Europe for five years, which time represents her most effective work under the direction, first, of the celebrated Randegger, of London, and subsequently with the great Marchesi, at Paris.

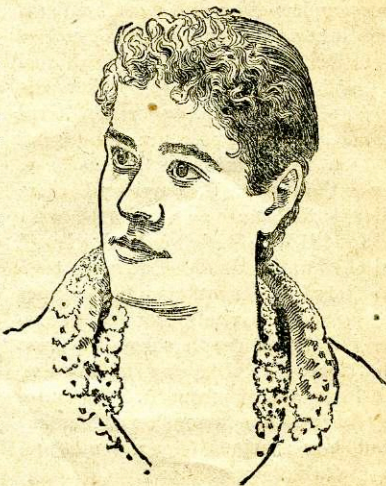
Wherever Mme. Stone-Barton has sung, the press has been unanimous in its praises of her rare musical and vocal accomplishments. The musical jour-

nals of New York have frequently placed her as the leading American soprano. Her voice is what is termed in Italy a *soprano sfogato*—pure, powerful, with extensive compass, and molded and refined on the principles of the genuine Italian method. It is under complete control, and whether singing passages in *cantilene* or *fioriture*, Mme. Stone-Barton never fails to satisfy the critical musical ear. She is a woman of fine presence, and, alike by her charm of manner and easy vocal queen-ship, leaves behind her wherever she appears a memory of uncommon pleasure.

### MISS JENNY DICKERSON.

Miss Dickerson is a young, beautiful, and charming American contralto, who has done remarkable credit to herself and her native land. She was born near Newburgh, New York, and received her early musical education from Signor Errani and Mme. Murio-Celli, of New York City. When only seventeen years of age she occupied one of the first church positions in New York City, and sang also in concert throughout the United States and Canada with much success. In 1884, Miss Dickerson went to England, provided with letters of introduction to prominent musical and society people. On several occasions she sang under the patronage of the Prince and Princess of Wales, and other members of the Royal Family, as well as some of the most distinguished musical and literary people in London.

It was Miss Dickerson's good fortune to attract the attention of the noted impresario, Carl Rosa, who made her an offer to sing in his world-renowned opera company as leading contralto, which position she filled for four successive seasons, appearing in all the principal contralto rôles with distinguished success.





### SIGNOR CLEMENTE BOLOGNA.

Signor Bologna is one of those natural-voiced Italians whose vocal gifts are of the highest quality, and early in life its splendid resonance casually attracted the attention of Herr Gustave Roeder, the leader of the Theatre of Marseilles, who gave him the first encouragement to follow up the study of music. He went at once to Milan, and commenced studying under the world-renowned teacher and baritone, Signor Giuseppe Cima.

His début was successfully made at Savona in December, 1880, and followed by very successful engagements in Bergamo, Conegliano, Parma (the home of Campanini), and Milano, after which

he was engaged for two years to sing with Angela Peralta in Mexico.

His first appearance in the United States was in Italian opera at the California Opera-House, in San Francisco, and at the Grand Opera-House in the same city, with Mme. Pappenheim, appearing in "Norma" and "La Juive."

Since then he has made several tours in opera and concert, besides singing in oratorio, and at some of the largest musical festivals. His rich and melodious voice and pure Italian method have made his every appearance an occasion of pronounced artistic success.

### SIGNOR ENRICO DUZENSI.

This magnificent silvery-voiced tenor has both a German and Italian musical education, his first teacher being Maria Lehmann, the mother of Lilli Lehmann-Kalisch, at Prague, and he made his first appearance in public at the Landes Theatre in that city, after which he went to Breslau, and at various times filled the position of first tenor at Gratz, Königsberg, and other German cities. Later, he went to Italy to master the ideal beauties of the pure Italian method, and after having studied for several years with the great Lamperti and San Giovanni, he was specially engaged, by Ricordi, for Mantua, to create the title rôle in Massenet's

"King of Lahore," which he did with great success. In Vienna he assisted in the singing of the third act of "Siegfried," which was given by the Wagner Society, on the occasion of the first production of any portion of the trilogy in that city.

He has now been heard in America for several seasons, in the Society concerts, and on other occasions in New York, as well as on a few successful tours, and at several of the largest musical festivals; and on every occasion his powerful, ringing voice and artistic method have afforded his listeners rare pleasure.



# PROGRAMME FOR MONDAY EVENING.

1. OVERTURE, "Tannhauser," - - - - WAGNER  
GILMORE'S BAND.
2. BRINDISI, from "Lucretia Borgia," - - - - DONIZETTI  
MISS JENNY DICKERSON.
3. GRAND SCENA from "The Huguenots," "The Benediction  
of the Poignards," - - - - MEYERBEER  
GILMORE'S BAND.
4. ARIA BRAVOURA FOR SOPRANO, "La Perle du Bresil," DAVID  
SIGNORINA CLEMENTINA DE VERE.
5. CHORUS FROM "The Messiah," "Hallelujah," - - - - HANDEL  
GRAND CHORUS AND GILMORE'S BAND.
6. DUET FOR CORNET AND EUPHONIUM, "Miserere," from  
"Il Trovatore," - - - - VERDI  
MESSRS. BENT AND RAFFAYOLO.
7. ROMANZA FOR TENOR, "Iphigenia," - - - - GLUCK  
SIGNOR CAMPANINI.
8. CONCERTSTÜCK, op. 79, - - - - VON WEBER  
Originally written for piano-forte solo, with orchestral accompaniment.  
Recently arranged for  
GILMORE'S BAND.
9. PILGRIM CHORUS, from "Lombardi," - - - - VERDI  
GRAND CHORUS AND GILMORE'S BAND.
10. VALSELENTE, from the Ballet "Naila," - - - - DELIBES  
GILMORE'S BAND.
11. CORNET SOLO, "Centennial Polka," - - - - BELLSTEDT  
MR. HERMAN BELLSTEDT.
12. VOCAL QUARTETTE, "Requiem of," - - - - VERDI  
SIGNORINA DE VERE, MISS DICKERSON, SIGNORI CAMPANINI  
AND BOLOGNA.
13. SCENA FROM "Il Trovatore," "The Anvil Chorus," - - - - VERDI  
CHORUS AND BAND, WITH ANVILS AND ARTILLERY ACCOMPANIMENT.

MUSICAL DIRECTOR, MR. P. S. GILMORE.



## PROGRAMME FOR TUESDAY AFTERNOON.

1. OVERTURE, "Ruy Blas," - - - - - MENDELSSOHN  
GILMORE'S BAND.
2. QUARTETTE FOR FRENCH HORNS, "Come Where my  
Love Lies Dreaming," - - - - - FOSTER  
MESSRS. WESTON, CASO, RINGER, AND ZILM.
3. CAPRICE HEROIQUE, "The Awakening of the Lion," DE KONTSEKI  
GILMORE'S BAND.
4. GAVOTTE FROM "Mignon," - - - - - THOMAS  
MISS JENNY DICKERSON.
5. MORCEAUX DE SALON, "Melody in F," - - - - - RUBENSTEIN  
GILMORE'S BAND.
6. SOLO FOR SAXOPHONE, "Reverie," - - - - - SAVARI  
MR. E. A. LEFÉBRE.
7. GRAND ARIA FOR SOPRANO, "Astro Fiammante,"  
from "Magic Flute," - - - - - MOZART  
SIGNORINA CLEMENTINA DE VERE.
8. RHAPSODIE HONGROISE No. 12, - - - - - LISZT  
GILMORE'S BAND.
9. ARIA FOR TENOR, "Salve Dimora," - - - - - GOUNOD  
SIGNOR CAMPANINI.
10. VALSE CAPRICE, - - - - - RUBENSTEIN  
GILMORE'S BAND.
11. TERZETTO SCHERZOSO, "Vadasi via di qua," - PADRE MARTINI  
SIGNORINA DE VERE, SIGNORI CAMPANINI AND BOLOGNA.
12. MARCHE MILITAIRE, "Le Pere la Victoire," - LOUIS GANNE  
GILMORE'S BAND.

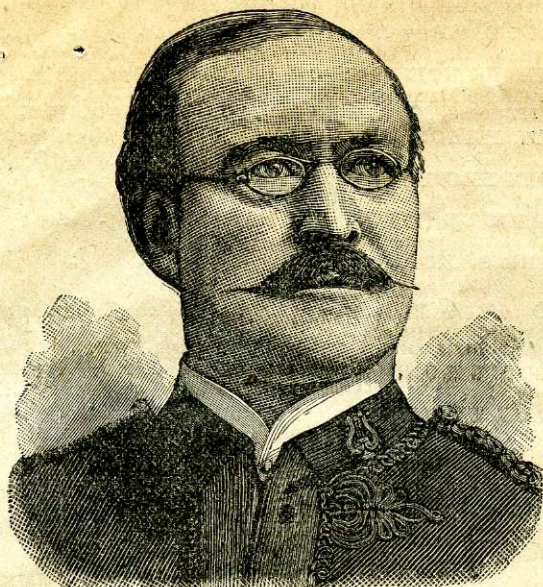
This march has been all the rage in Paris for many months, far eclipsing  
in popularity the once famous Boulanger March.

## PROGRAMME FOR TUESDAY EVENING.

1. OVERTURE, "Robespierre," - - - - - LITOLFF  
GILMORE'S BAND.
2. ROMANZA from "L'Eclair," "Call Me Thine Own," - HALÉVY  
GILMORE'S BAND.
3. ARIA FOR CONTRALTO, "Le Roi d'Ys" (new), - - - - - LALO  
MISS CLARA POOLE.
4. RHAPSODIE HONGROISE No. 2, - - - - - LISZT  
GILMORE'S BAND.
5. CHORUS, "Gloria," from "12th Mass," - - - - - MOZART  
CHORUS AND GILMORE'S BAND.
6. CAVATINA FOR SOPRANO, "Una Voce poco fa," - ROSSINI  
MME. BLANCHE STONE-BARTON.
7. CAPRICE PATHETIQUE, "The Prisoner and the Swallow," CROISSEZ  
GILMORE'S BAND.
8. ARIA FOR BASSO, "I am a Roamer," - - - - - MENDELSSOHN  
MR. MYRON W. WHITNEY.
9. PATROL, "American," - - - - - MEACHAM  
GILMORE'S BAND.
10. POPULAR FANTAISIE, "Le Carnival de Venise," - PAGANINI  
The following soloists will each play a variation of his own composition on the  
above theme:—1. EUPHONIUM, Sig. Raffayolo; 2. CLARINET, Sig. Stengler; 3. FLU-  
GEL HORN, Herr Ritze; 4. PICCOLO, Sig. De Carlo; 5. SAXOPHONE, Mons. Lefébre; 6.  
CORNET, Mr. B. C. Bent; 7. FLUTE, Mr. John Cox; 8. ORPHEON, Mr. Harty Whit-  
tier; 9. BASSOONS, Messrs. Rupp and Cavanagh; 10. OBOE, Sig. De Chiari; 11. COR-  
NET, Mr. Herman Bellstedt; 12. PETIT CLARINET, Matus Ur; 13. BASS ANTONIOPHONE,  
Mr. Elden Baker; 14. TROMBONE, Mt. Wilson; 15. BASS CLARINET, Ernst Weber.  
GRAND FINALE BY GILMORE'S BAND.
11. QUARTETTE FOR VOICES, from "Rigoletto," - - - - - VERDI  
MME. STONE-BARTON, MISS POOLE, SIG. DUZENSI, MR. WHITNEY.
12. GRAND CHROUS FROM "The Creation," "The Heavens  
are Telling the Glory of God," - - - - - HAYDN  
CHORUS AND GILMORE'S BAND.
13. NATIONAL AIR, "The Star Spangled Banner," - - - - - KEY  
CHORUS AND BAND, WITH ARTILLERY ACCOMPANIMENT.

MUSICAL DIRECTOR, MR. P. S. GILMORE.

THE DECKER BROTHERS PIANO USED AT ALL GILMORE CONCERTS.



# GILMORE'S GRAND JUBILEES!

TWENTIETH ANNIVERSARY

— OF THE —

## GREAT NATIONAL PEACE JUBILEE,

HELD IN BOSTON IN 1869.

“NONSENSE! THE MAN IS CRAZY!”

“UTTERLY IMPOSSIBLE!”

“IT CANNOT BE DONE!”

“THE REALIZATION OF SUCH A STUPENDOUS  
UNDERTAKING WOULD BE NOTHING LESS THAN A MIRACLE!”

SUCH were the expressions that came from all quarters of the globe, when the  
famous Band-master,

**PATRICK SANSFIELD GILMORE,**

proclaimed to the world in 1869 that he was about to give a

**GIGANTIC MUSICAL FESTIVAL**

THAT WOULD COST

**HUNDREDS OF THOUSANDS OF DOLLARS,**

that he would erect a Coliseum capable of seating an audience of

**FIFTY THOUSAND PEOPLE;**

would organize a chorus of

**TEN THOUSAND VOICES,**

and an orchestra of

**ONE THOUSAND MUSICIANS,**

*with Artillery, Infantry, Anvils, Bells, and other accompaniments in the National Airs; that he would have present* THE PRESIDENT OF THE UNITED STATES AND HIS CABINET; THE MEMBERS OF CONGRESS AND THE DIPLOMATIC CORPS; THE GOVERNORS OF STATES, MAYORS OF THE PRINCIPAL CITIES; THE PRESS OF THE COUNTRY, AND THE GREAT AMERICAN PEOPLE FROM THE EAST, THE WEST, THE NORTH, AND THE SOUTH, ALL IN ONE

**GRAND HARMONIOUS FESTIVAL,**

TO COMMEMORATE

**THE RESTORATION OF PEACE AND UNION**

THROUGHOUT THE LAND.

The soul that conceived this unprecedented and most stupendous undertaking needed to be aglow with musical fire, with patriotic fire; aye, more! with the fire of heavenly inspiration, for nothing less could have carried it through, or have made it the theme of press and pulpit, of the nation, for months before and after its glorious and successful consummation.

**"LET US HAVE PEACE!"**

The great Jubilee, that had made every heart in the land "beat time to the music of the Union," being over, the President, the national, State, and city officials, the thousands of singers and players, and the hundreds of thousands of auditors, all returned to their offices and their homes to talk about what they had heard and seen—the greatest musical event of all the ages; and the question very naturally arose, What next?

Again, in 1872, Gilmore's clarion call rang throughout the country for a

**"WORLD'S MUSICAL FESTIVAL."**

**"AN INTERNATIONAL MUSICAL JUBILEE."**

**"A GATHERING OF THE HOSTS OF HARMONY FROM THE NATIONS OF THE EARTH."**

**AND IT CAME TO PASS.**

Another great Coliseum was erected, capable of holding

**ONE HUNDRED THOUSAND PEOPLE.**

Over three hundred societies were organized throughout the country, each with the intent of forming a part of the great chorus of

**TWENTY THOUSAND VOICES.**

The instrumental forces consisted of nearly

**TWO THOUSAND MUSICIANS,**

augmented by several of the best bands from Europe, including

THE BAND OF THE GRENADIER GUARDS, FROM LONDON,

THE BAND OF THE GARDE REPUBLICAINE, FROM PARIS,

THE BAND OF THE KAISER FRANZ REGIMENT, FROM BERLIN,

A BAND FROM DUBLIN, IRELAND,

JOHANN STRAUSS, the famous composer and conductor, from Vienna,

FRANZ ABT, the great German song writer,

and a host of eminent vocal and instrumental artists from all parts of Europe, together with an American contingent of solo vocalists, numbering Two HUNDRED AND FIFTY VOICES, entitled, "THE BOUQUET OF ARTISTS."

THE PRESIDENT OF THE UNITED STATES, U. S. GRANT, honored this occasion, as he did the Jubilee of 1869, by his presence, and no monarch of the Old World ever received such homage, such a greeting, such an ovation, as was paid to this citizen ruler of the great American Republic.

When he entered the "Temple of Music," followed by Ministers, Representatives, Governors, Mayors, and the leading men of the land, the mighty multitude arose, breaking out into one tremendous cheer, while the harmony of twenty thousand voices and two thousand instruments, joined by the best bands of the leading nations of Europe, sent forth in all its power and majesty the sublime strains of Handel's hymn to the victor,

"SEE! THE CONQUERING HERO COMES!"

For eighteen days—from the 17th of June to the 4th of July—this great Jubilee continued, the interest and enthusiasm increasing from the first day to the last. Truly these were times when music filled the land and floated on the breeze.

The solid men of Boston subscribed nearly

### ONE MILLION OF DOLLARS

as a guarantee fund to carry through these Jubilees, never closing the books until the last claim was settled, and the last bill received; at the end of all, the committee, aided by the citizens of Boston, placed to the credit of P. S. Gilmore, the originator and general director, over fifty thousand dollars, in appreciation of his Herculean labors in bringing about these marvelous musical festivals.

### A SINGLE-HANDED FIGHT—ALL THE WORLD AGAINST HIM.

As to the "Herculean labors" performed by Mr. Gilmore in bringing about the Jubilees—to which he devoted nearly five years of his life—no pen can describe nor language express them. From the very outset he stood alone, with all the world against him, nobody but himself believing that such gigantic musical undertakings could ever be realized. He needed the strength of a HERCULES, to stand the strain to which mind and body were subjected; the patience of a JOB, to overcome obstacles which, it would seem, no one human being could possibly surmount; and the wisdom of a SOLOMON, to convince all of the grandeur and feasibility of his scheme; to devise ways and means by which not only to touch the hearts of men, but more—to reach their plethoric pocket-books, to turn enemies into friends, until, at last, great armies enlisted under his banner, which led to victories that brought him the recognition and applause of the civilized world.

But he had faith, and he believed that God Almighty had a hand in the fight, and was on his side, in bringing into the foreground a cause which aroused the American people, and created a national interest in THE DIVINE ART OF MUSIC.

### SEE WHAT GILMORE'S JUBILEES HAVE DONE FOR MUSIC!

In 1869—twenty years ago—when Mr. Gilmore issued his first call for singers to take part in the Jubilee of that year, there were not more than half a dozen regularly organized choral societies in the whole country! But, like the call "To arms!" of the North and South, the singers of the land arose, and, forming into squads, companies, regiments, and brigades, became a mighty musical army corps, thirty thousand strong, made up of over three hundred societies, the number that took part in the two great Jubilees; and now there is scarcely a town in the land where a choral society does not exist. These thirty thousand singers were furnished with music-books, free of cost, containing the grandest chorals and choruses ever written, selected chiefly from the best works of the old masters. Indeed, it may truly be said that these stupendous events gave an impetus, a boom, to music, which swept over the land like great tidal-waves, carrying melody and harmony into every hut and hamlet from Maine to California.

### WHAT THE JUBILEES HAVE DONE FOR THE ADVANCEMENT OF AMERICAN MILITARY BANDS.

Before the advent of Gilmore's first Jubilee, twenty years ago, the military bands of America, with few exceptions, were nothing more or less than street bands—that is, their chief duty was in tramping the streets at the head of some fire company, target excursion, or an outdoor parade of one kind or another. Marches,

marches, marches, nothing but marches, constituted their entire repertoire, as these seemed to be about all the music they required. When Gilmore brought over, by consent of their Governments, the greatest military bands of Europe, to take part in his Jubilee, and when American band-masters and bandmen heard the English band, and the French band, and the German band play, they opened their eyes with astonishment. From that moment real improvement in American bands commenced, and now there are scores, aye, hundreds, of citizen-bands in America that can give grand concerts, play all kinds of music, and compare favorably with the regularly enlisted army bands of Europe. It has for years been conceded by the bands themselves that first among them all comes

### **GILMORE'S BAND, THE REPRESENTATIVE BAND OF AMERICA,**

and here is a concise history of its career :

#### **GILMORE'S BAND IN BOSTON.**

P. S. Gilmore was born in the county Galway, Ireland, on Christmas Day, 1829. Music was his dream of life from childhood, and when quite a boy he joined the town band of Athlone. Here the celebrated British band-master, Keating, took young Gilmore under his special charge, and gave him a course of instruction in harmony and instrumentation. At the age of nineteen he landed in Boston, and being a first-class E flat cornet player, was soon installed as leader of a band, successively leading the "Suffolk Band of Boston," the "Boston Brigade Band," and the celebrated "Salem Band," previous to the organization of his own band in 1858, bringing each organization, for the time, into great prominence. He gave several seasons of Promenade Concerts in the Boston Music Hall with great success. His band was present at the inauguration of Presidents Pierce, Buchanan, Lincoln, and others, and at most of the great political conventions, including the last Democratic convention held in Charleston, S. C., before the war, which broke up, after several days, without making a nomination. As the convention adjourned, loud calls were made upon the band to strike up a war hymn. "Give us the Marseillaise!" shouted a stentorian voice, to which Gilmore responded by striking up "The Star-Spangled Banner," alternating it with "Hail Columbia" and "Yankee Doodle," until the last man had left the hall.

#### **GILMORE WENT TO THE WAR.**

He induced every member of his band — married and single—to enlist, which they did, joining one of the crack regiments of Boston, the 24th Massachusetts Volunteers, which went with the Burnside expedition to the Carolinas. The band was present at the bombardment and taking of Roanoke Island, New Berne, and often played "The Star-Spangled Banner" and "Dixie's Land," within hearing of both armies, thus acting as a harmonizing link between the two.

#### **GILMORE'S BAND IN NEW ORLEANS.**

General N. P. Banks placed Gilmore in charge of all the bands and music in the Department of the Gulf during the war, and on the 4th day of March, 1864, at the inauguration of Michael Hahn as Governor of freed and restored Louisiana, Gilmore gave a grand national concert on Lafayette Square, New Orleans, in connection with the imposing inaugural ceremonies, in which he induced ten thousand children from the public schools, whom he had trained in the national airs, to take part. They occupied a huge amphitheatre erected for the purpose, and when the oath of office was administered, this beautiful chorus arose, each boy and girl holding a tiny American flag, and to the accompaniment of five hundred musical instruments, the boom of thirty-six pieces of artillery fired in exact time by electricity, and the waving of the ten thousand flags held by the children, sang "The Star-Spangled Banner" with thrilling effect.

In recognition of his services in New Orleans, Mr. Gilmore was honored, through a committee of one hundred citizens, by a grand banquet in the St. Charles Hotel, during which he was presented with a magnificent goblet filled with gold, and through General Banks received the thanks of the Government.

#### **GILMORE MOVES THE HEADQUARTERS OF HIS BAND TO NEW YORK IN 1873, AND JOINS THE GALLANT TWENTY-SECOND REGIMENT.**

In 1873, the year after his last great Boston Jubilee, Gilmore moved to the metropolis of the nation and joined the 22d Regiment, to which favorite corps his band has since been attached. During his first four years in New York he gave over

## SIX HUNDRED CONCERTS IN GILMORE'S GARDEN,

the largest and handsomest place of the kind ever opened on the American continent, the band numbering one hundred performers.

### THE 100TH ANNIVERSARY OF AMERICAN INDEPENDENCE

The musical exercises connected with this important event took place in Independence Square, Philadelphia, on the 4th day of July, 1876, under the direction of Mr. Gilmore, and his band gave sixty concerts in the Main Building of the Exhibition.

### GILMORE'S BAND IN SAN FRANCISCO.

The first visit of the organization to the Pacific coast in 1876 created much interest. The First Regiment, of San Francisco, turned out on its arrival, and escorted the band to its quarters at the Palace Hotel. The Emperor of Brazil, Dom Pedro II., arrived in San Francisco about the same time, and with his suite attended several of Mr. Gilmore's concerts, expressing the greatest delight at the splendid performances of the band.

### GILMORE'S BAND WENT TO EUROPE IN 1878.

It required much preparation and outlay to equip sixty-five men for a six months' tour of Europe; but, escorted by their regiment, to the music of several bands, they marched down Broadway, boarded the *City of Berlin*, and amid the ringing huzzas of thousands of friends, set sail for Old England.

### GILMORE'S BAND IN ENGLAND.

Its arrival in Liverpool created much excitement, and the city authorities granted the free use of the great St. George's Hall for the concerts, which were attended by immense audiences, and with unparalleled success. Its first appearance at the Crystal Palace, London, drew over FIFTY THOUSAND PEOPLE, and the bands of the Guards and other regiments, accompanying a chorus of over four thousand voices, played and sang the band to its place in front of the great stage to the music of "The Star-Spangled Banner," amid a great ovation. After playing several weeks in the principal English cities, the band landed in Dublin.

### GILMORE'S BAND IN IRELAND.

Fourteen concerts were given in the Irish capital, drawing great crowds to the Exhibition Palace. The Dublin papers gave unstinted praise to the performances, and the *Freeman's Journal* closed a highly eulogistic column-and-a-half article by saying that the best of the half-dozen regimental bands then lying in Dublin bore no more comparison to the American band than a quartette of street strollers did to themselves.

### GILMORE'S BAND IN SCOTLAND

For an entire week Edinburgh turned out in thousands to attend the concerts at the Waverley Market. These conquests were repeated in Glasgow, Aberdeen, Dundee, and other cities, and here arrangements were being made to have the band visit Balmoral Castle, to play before the Queen; but, unfortunately, it had to leave without doing so, in consequence of having only sufficient time to reach Paris to join in a celebration of the great American holiday.

### GILMORE'S BAND IN PARIS.

The French Government honored the organization by affording a free use of the grand *Trocadero* for several concerts, the first of which took place on the 4th of July. The World's Exposition was going on in Paris at the time, and the whole American contingent came to greet the band of the "Garde Républicaine," 22d Regiment of New York, which had the pluck to face the music of Europe, and try "blow for blow" with any and all comers that might enter the arena. Havre, Rouen, Lille, and other French cities gave welcome, and crowded the concerts, and the French Government sent Mr. Gilmore a medal in recognition of his enterprise.

### GILMORE'S BAND IN BELGIUM.

The *ENTRÉE* at the Brussels Opera House, and also in one of the most charming gardens of that city, left an impression that threw into the shade the performances of their own magnificent "Band of the Guides," one of the most perfect organizations in all Europe.

### GILMORE'S BAND IN HOLLAND.

Its arrival in Rotterdam was the cause of bringing out the whole-city. Three splendid bands and all the officers and soldiers in the garrison came to the station to give them a greeting. After a series of concerts in the principal cities, including The Hague, Antwerp, and Amsterdam, every effort was made to prolong the stay, but positive engagements ahead prevented it.

### GILMORE'S BAND IN GERMANY.

Great was the rejoicing in the ranks of the band when many of its members once more touched the sacred soil of the Fatherland; but they felt the greatest pride in being there, knowing that they could then show the Old World what the New World was doing in the advancement of the art so dear to the German race. Cologne (Köln) was the first city entered, and the opening concert brought together an immense audience, all of whom, before a note was sounded, were of one mind in thinking that it would be utterly impossible for any volunteer citizens' "music corps" from America to compare at all with the great bands of Germany. However, IT ONLY TOOK ONE PIERCE TO SETTLE THE QUESTION. The moment the Tannhauser Overture was finished, the whole assemblage arose and seemed electrified. Such vociferous and long-continued applause was never before heard in that city. Next morning the press of the country had the authority of one of the ablest musical critics in Germany that the entire performance was a revelation, a surprise that no one was prepared for; but that hearing was believing, and no military band in all Europe could at all equal the American band heard in Cologne that evening. Nearly three months were spent in the chief German cities, including Hamburg, Bremen, Berlin, Leipsic, and all the principal centres, and truly it may be said that the nation most competent to judge in matters of music, the entire press and public of Germany, placed the band not only among the first, but FIRST among the foremost of its kind.

### GILMORE'S BAND BACK FROM EUROPE.

A happy band were they when all found themselves once more surrounded by their nearest and dearest; and after due time had been given for rest and recuperation, they fell into line like conquering heroes, with the proud consciousness of having fairly won the name, fame, position, and distinction, which the voice of Europe had unanimously accorded to them, of being the best band in the world. From Bangor to San Francisco calls came pouring in to have a visit from the organization; and the success of tours upon tours which have since been made throughout the country confirms the impression that the announcement of a concert by Gilmore's Band is now sufficient to crowd the largest building in any city with the most delighted and enthusiastic audience that ever gave ear to the strains of the "Divine Art."

### GILMORE'S BAND AT MANHATTAN BEACH.

Mr. Austin Corbin, president of many railroads, banking houses, and other great institutions, never did a better thing for the health and pleasure of the public, especially of New York and its surroundings, than when, through his foresight and enterprise, he secured miles of a barren sandy shore, called it Manhattan Beach, beautified it at an enormous expense, and on it erected two of the grandest, most attractive, and best managed hotels in the world—"Manhattan Beach" and the "Oriental." Here it is that Gilmore and his incomparable band have for the past eleven summers issued millions upon millions of notes, every one of which has been accepted by the great American people AT AND ABOVE PAR.

### GILMORE'S BAND AT THE LOUISVILLE EXHIBITIONS.

Never, in all the experience of Gilmore's Band, have its efforts been more highly eulogized than by the citizens of Louisville, where for two successive seasons—during which over one hundred concerts were given—the lovely people of that city turned out in thousands at every performance.

### GILMORE'S BAND AT THE ST. LOUIS EXHIBITIONS.

It is a marvel that any music on earth can attract tens of thousands of people every day and evening for weeks in succession, season after season, but such has been the result of Gilmore's Band in St. Louis, where the concerts are given in the great Music Hall, seating over 5,000 people, and located in the centre of the Exposition building; and again it goes to prove, as in Louisville, that "music hath charms to soothe the Southern breast," and that nowhere under the canopy of

heaven could there be manifested greater delight among a people than in the city of St. Louis, "WHEN GILMORE'S BAND BEGINS TO PLAY." It is with great pleasure that the organization announces its re-engagement for three more seasons in that city.

#### GILMORE'S BAND AT THE KANSAS CITY EXPOSITIONS.

Of all cities on this continent the most remarkable for rapid growth, dashing enterprise, and general progress is Kansas City, where Gilmore's Band played at the first Exposition in 1887. In art matters, music in particular, that city is up to the times. Symphonies, Sonatas, and all the most classic works find as appreciative audiences there as in New York, Boston, or in any of the larger cities. Still more, a splendid chorus of 500 voices that took part in the Gilmore Concerts gave ample proof that music had taken a strong and lasting hold in the young giant city of the West—KANSAS CITY.

#### GILMORE'S BAND IN THE SOUTH.

In the year 1859, before the war, Gilmore's Band had paid visits to Richmond, Va., and Charleston, S. C., and during the war to New Orleans. But in the spring of 1888 was the first regular concert tour ever made by the organization through the Southern States, and it proved a glorious triumph from beginning to end. The largest houses in all the great Southern cities were filled to overflowing at every performance, and enthusiastic Southern feet, as well as hands, "kept time to the music of the Union." Aside from the delight manifested at the performance of Symphonies, Sonatas, and other classical and select works, it surprised the band to witness the outbursts of applause and hearty enthusiasm with which the National Airs were greeted everywhere; the playing of "The Star-Spangled Banner," "Yankee Doodle," "The Red, White, and Blue," and "Hail, Columbia!" brought out cheer upon cheer with as much, and in many instances more, fire and spirit than was even evoked by the stirring strains of "Dixie's Land." Then "Hurrah for the South!" says Gilmore's Band, and in this it merely echoes the sentiment of the East, the West, and the rest of the country.

#### GILMORE'S BAND IN CANADA.

During the many tours of Gilmore's Band in past years—with the exception of a few flying visits to Toronto—it had never "done" Canada until 1888. It has then discovered for the first time how appreciative, liberal, and musical were these, our nearest neighbors. And the second visit in 1889 was even more successful than the first.

It may truly be said that in the entire experience of the band, at home and abroad, it has never been received with greater enthusiasm, more friendly ovations, or grander audiences than gave it welcome to Canada.

#### GILMORE GIVES SIX THOUSAND DOLLARS TO THE [PARNELL] PARLIAMENTARY FUND.

Doing good for others, or for any deserving cause, has been one of the distinguishing characteristics of Mr. Gilmore's career. During the Rebellion he contributed thousands of dollars to the "Sanitary Fund," obtained through concerts given at his own risk and expense, and through the years which have intervened his life-work has been dotted with scores of such generous incidents. New York, as well as the country, and his countrymen, will not soon forget how he fired the hearts of the community by his clarion call in aid of the "Parnell Parliamentary Fund." He hired Madison Square Garden for an afternoon and evening concert, labored as he always labors in pursuit of success, and on the day following the entertainments handed in his check for SIX THOUSAND DOLLARS to Banker Eugene Kelly, Chairman of the Parliamentary Fund Committee.

#### GILMORE'S SECRET OF SUCCESS.

How such perfection has been achieved may be judged from the following distinctive features of the organization: Every member of the band must be master of his instrument, read music at sight, and play his part without a fault. All are in constant practice together, either before the public or in private rehearsal, and every grade of expression, from the most delicate sound possible to that of the greatest power of which musical instruments are capable, must be observed. During a performance the slightest deviation by any member from the highest artistic standpoint in tone, tune, or phrasing is made the subject of friendly criticism among the members after the concert, and this keeps each and all on the *qui vive* to avoid giving the most remote cause for such an unwelcome lecture. This is the whole secret of the perfection and success of Gilmore's Band.





## SOLOISTS OF GILMORE'S BAND.

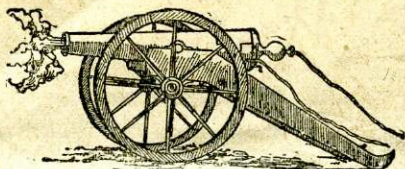
Among the members of Gilmore's Band are to be found the foremost instrumental artists of the world; and no greater combination of splendid soloists has ever been brought together in any musical organization under the sun than those in the above group, representing some of Mr. Gilmore's soloists, all of whom will be heard at these Jubilee concerts, and they have been members of this great organization for years.

Following are the instruments played by these soloists :

1. BENJ. C. BENT, Solo Cornet.
2. HERMAN BELLSTEDT, Solo Cornet.
3. MIGUEL RAFFAYOLO, Solo Euphonium.
4. E. A. LEFEBRE, Alto Saxophone.
5. MATUS UR, Petit Clarinet.
6. SIGNOR DE CARLO, Solo Piccolo.
7. SIGNOR STENGLER, Solo B Clarinet.
8. ERNST WEBER, Solo Bass Clarinet.
9. JACOB RUPP, Bassoon.
10. MYLES CAVANAGH, Bassoon.
11. SIGNOR DE CHIARA, Solo Oboe.
12. HERR RITZE, Flugel Horn.
13. HARRY WHITTIER, Solo Orpheon.
14. ELDON BAKER, Bass Antoniphone.
15. J. B. D. WILSON, Solo Trombone.

# GILMORE'S ARTILLERY.

The Jubilee Festivals to be made more Heroic in  
their Grandeur by the use of a Special  
Battery of Artillery.



A very unique and interesting feature of these Jubilees will be the anvil and artillery accompaniments, which were such characteristic features of the Boston Jubilees.

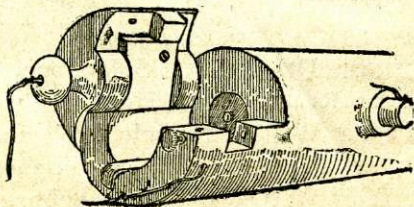
While those who have not heard the booming of cannon in exact time with the music of a large band and chorus cannot see how the music is to be enhanced by such an accessory, it is nevertheless a fact that the cannon, as used by Mr. Gilmore, under perfect electric control, add a strength and sublimity to the grand and massive choral which cannot be attained by any other means. They lift up and sustain the whole musical structure with an irresistible force too thrilling and exhilarating in its majesty and power to be fittingly described.

For this purpose Mr. Gilmore has a half-dozen of the most elegant bronze field-pieces ever made, which were manufactured expressly for him by the Strong Fire Arms Co. of New Haven, to be used in his Jubilees. They are the very latest inventions in artillery, being breech-loading and electric-firing, each one capable of 20 shots per minute with perfect ease and absolute safety.

The electric-firing arrangement is the invention and work of Mr. H. Julius Smith, proprietor of the extensive electrical works at Pompton, N. J. The battery of artillery is placed outside of the concert building at a proper distance, and connected with the stage by wires. At a wave of the conductor's baton a button is touched on the electric key-board, and with the inconceivable swiftness of electricity a spark flashes in the metal cartridge, and the deep boom of the gun is heard reverberating with the utmost precision, in exact time with the music. The effect is sublime.

The cut above shows the breech-loading cannon with the wire for discharging the cartridge, and still another wire which forms a return circuit to an indicator on the stage, which shows when the cannon is loaded and ready to be fired. This further prevents any chance for an accident by premature discharge.

The cut below is a sectional view of the breech of the gun when opened for reloading.



# C. G. CONN'S BAND INSTRUMENTS



are recommended by P. S. Gilmore and by nearly all of the great artists and musicians in the United States, and this should be proof positive that they are **THE BEST IN THE WORLD**, because it is conceded by all Americans that the United States is the world where culture, independence, wealth, and happiness is considered, and, therefore, if C. G. Conn's instruments are used and recommended by the most prominent artists and band-masters in the United States to the exclusion of all other in-

struments, they certainly are the best in the world, and C. G. Conn himself says, and writes, that he has the largest factory in the United States, and his statement is verified by such artists as Gilmore and many others, whose names appear in print in the book of thousands of testimonials published by C. G. Conn, whose factory is at Elkhart, Indiana, and who also has a repository at Worcester, Mass., and now invites all persons interested in the purchase of **FIRST-CLASS BAND INSTRUMENTS** to address him at either of these places and secure his full terms and prices. Instruments **AT ONE PRICE**. **NO COMMISSIONS** and **NO DISCOUNTS**. Write and find out this important fact. **TRUMPET NOTES**, the old advertising medium of C. G. Conn, has been discontinued by him, and in its place a new paper called **C. G. CONN'S TRUTH** has been established. Write to C. G. Conn, Elkhart, Indiana, and Worcester, Mass., for a copy of it. Instruments sold on the lease or installment plan at an advance of five per cent. on the published net cash prices, which will be found in **C. G. CONN'S TRUTH**.

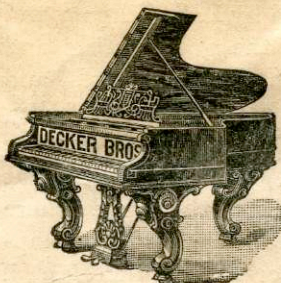
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v. l. p. 17

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GRAND, UPRIGHT, AND SQUARE

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The Best.

The Most Durable.

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In the Concert Tours of my Band throughout the country for several seasons, I have noticed that the DECKER PIANOS have been growing more and more popular every year, until now the name of the house for producing a first-class instrument stands in the very front line with the two or three other great firms of world-wide reputation.

To gain such celebrity is no game of chance. It is only by aiming to produce, and at last producing, an instrument without a fault, that such distinction can be gained; and I am happy to be able to state conscientiously, that these are the impressions made upon me now in favor of DECKER BROS.' PIANOS, wherever we travel in this country.

P. S. GILMORE.