

Gilmore Day: Lancaster Musical Holiday Honoring Patrick S. Gilmore

Mrs. Erwin H. Johnson

Lancaster County once had its own musical holiday, GILMORE DAY, celebrated in the memory of Patrick Sarsfield Gilmore the great Irish-American bandmaster. First observed on June 12, 1905, being initiated by the local union of musicians, it was copied by the great city of New York the following year with a memorial concert in Madison Square Garden and for many years was celebrated at Manhattan Beach, Atlantic City and Willow Grove during the band concert season.

In 1905, interest in band music was high in Lancaster County and almost every town and village had a brass band. It was the Local Union No. 294 of the American Federation of Musicians that adopted the following resolution proposed by C. C. Donnelly on January 22, 1905:

Resolved, that hereafter there shall be one day in the year set apart for the musicians to be called GILMORE DAY. That there shall be an outing or reunion held annually at some suitable place, the objective being to foster good feeling between all members and to honor the memory of the great P. S. Gilmore, the famous bandmaster.

Arrangements for the celebration were elaborate with business men and the public in general lending a helping hand to make the affair a memorable one. All the bands in the county and from neighboring cities were invited and transportation was given these groups, without charge, by the traction company. A street parade was planned with the Lancaster Automobile Club participating and floats were contributed by various business firms. Many large industrial establishments made arrangements to close for the day. The committee in charge of the arrangements for the day included: C. C. Donnelly, Chairman; Henry R. Streaker; W. Y. Bitner; Miles J. Lacy; J. L. Grosh; George P. Breuderly; C. A. Wenditz; James Prangley, Jr.; Chris Burger; Adam Stork; and Ray Myers.

The first band to arrive was the *Norristown Band* of twenty-nine pieces which came in on Sunday and stopped at the Hotel Realty. They were entertained by members of the *Iroquois Band* in their headquarters in the Leaman Building. The director of the *Norristown Band* was John Barthold, formerly of Manheim and Lancaster.

Mr. Barthold was at one time a member of the *Iroquois Band* and the members of his band presented him with a baton, James Prangle, Jr., of *Burger's Fourth Regiment Band* making the presentation speech.

Monday, June 12th, dawned dismally with rain but in spite of the bad weather the bands began to arrive at the headquarters, Maennerchor Hall. As the hour of assembly, 1:35 p.m., drew near the rain stopped and plans were made to have the parade as previously announced. Accounts in the newspapers said the inclement weather surely kept away a large number of bands and many hundreds of visitors.

The parade formed at 2:00 p.m., beginning at Prince and Chestnut Streets. The marshalls and aides dressed in dark suits, wearing Rough Rider hats and buff cotton gloves. The following was the formation of the parade:

Two buglers; Platoon of Police under Chief Bushong; Chief Marshall Paul Heine; Chief of Staff, H. S. Williamson; Color Bearer, Edward R. Griel; Chief Bugler, Charles Law; Committee of Arrangements; Mayor Cummings; President of Select Council, Dr. S. T. Davis; President of Common Council, John C. Dinan; Marshall of the First Division, P. T. Watt and assistants Augustus Rhoads and William Martin; Marshall of the Second Division, Captain E. McMellen and assistants Fred K. Sener and Joseph Haefner, Jr.; Marshall of the Third Division, A. C. Welchans and assistants Charles Smith and Jacob R. Groff; Marshall of the Fourth Division, S. M. Skeen and assistants John L. Martin and A. B. Rote.

The *Norristown Band* headed the first division; the *Spring Garden Band* of York the second; the *Metropolitan Band* of Columbia the third; and the united *Iroquois* and *Burger's Fourth Regiment Band* the fourth. Each division consisted of bands and the autos of the Lancaster Automobile Club. The beautiful cars were filled with ladies and school children dressed in white and carrying American Flags. The automobile drivers took their orders from Dr. P. P. Brennan.

The following bands besides those previously named were in line: *Oakryn Band* of Oakryn; *Conestoga Centre Band*; *Citizens Band* of Maytown; *Star Band* of Coatesville; *Thshudy's Juvenile Band* of Coatesville; *Mountville Band* and the *Lancaster Aerie of Eagles Band*. Another feature in line were the survivors of *Dan Clemens Old City Band*: Dan Clemens, Jr., H. C. Shenck; John Charles; Herman Neumyer (Harrisburg) ; Joseph Cogley; Jacob H. Norbeck; George P. Bruerderly; George Myers (Coatesville) ; Frederick Wettick; Charles Streich; Alex. Bergstrasser (Harrisburg) ; Charles B. Lehman; Ferd. Weber; Philip Hahn; W. J. Keller; George Frimd; George Martin; William Gates; and John Bruder. All wore yellow badges and rode in Tally-hos provided by Powl's.

Following up the Fourth Division was the Lancaster Fire Department under Chief H. B. Vondersmith, complete with the engines,

trucks, carriages and wagons of the department manned by the men in blue uniforms and white caps.

The route of the parade was as follows: North Prince Street to West King, to Centre Square, to Chestnut, to Duke, to James, to Mulberry, to West King, to Prince, to German, to South Queen, to Vine, to Lime, to East King, to Shippen, to Orange, to Duke, to East King.

After the parade the bands massed on the Court House steps where they played two selections; Prof. Burger directing the bands in "The Star Spangled Banner" and Prof. Stork leading in "America". Just before the concert, Mayor Cummings made a brief address and was followed by H. Frank Eshleman, Esq. Mr. Eshleman's address was not only a splendid oratorical effort but a most interesting historical production as he sketched the inception of the celebration and the life of Patrick Sarsfield Gilmore.

Mr. Eshleman began, Patrick S. Gilmore, the inspiration of this event, was born in Ballygar, Ireland on December 25, 1829 and died at Saint Louis, September 24, 1892. This celebration, which the enterprising projectors of it in this city have called GILMORE DAY is intended to be a memorial of his services to the musical life of America and in honor of his career of genius. It is conceived that there shall be an annual celebration of GILMORE DAY

In the research of Patrick S. Gilmore the writer of this article developed a great respect for this man who though remembered today for his Peace Festivals and superb showmanship actually did as much or more than any one to raise the level of music performance in this country. In his final years, his objective was to build the world's leading concert band. The band he believed was more in keeping with our country's inherent energy and itching feet—virile, strong, and heroic. It is a tribute to the band musicians of Lancaster County that they were the first in the nation to honor this man who had been so important in the history of American music.

A poor boy in the county of Galway in Ireland, Gilmore came to Canada as a cornet player in a British Regimental Band. After a year he emigrated to Boston, then the musical capital of the world. His rise was quick in Boston and nine years after his arrival we find him directing the *Salem Massachusetts Brass Band* in a march down Pennsylvania Avenue, Washington, D. C., at the inauguration exercises for President James Buchanan. The Salem Band was such a standout under his direction that the *Washington Post* made special mention of it.

The next band under his direction was the *Boston Brigade Band* in which he began something very new. It was to be called *Gilmore's Band*—he assumed all expenses. He was the sole proprietor, booking engagements out of town, and he collected the profits. Interestingly enough, in all the research there does not appear any story of friction among his players. He got along well with them, giving them an extra \$5.00 for each encore they played. This band played at the Republican Convention in Chicago at which President Lincoln was nominated.

Patrick Sarsfield Gilmore

With the war coming on, Gilmore enlisted his band in the Massachusetts 24th Volunteer Regiment and served in battle areas—aiding the wounded, bearing stretchers, etc., until August 1862 when all bands in the Union Army were discharged because of financial difficulties.

Back home in Boston in 1863, he was asked to reorganize the state Militia bands. He accompanied two of the bands to New Orleans and there he assumed command of all the bands in the area under the command of General Nathaniel Banks.

On March 4, 1864, Michael Hahn was inaugurated Governor of

free and restored Louisiana and Gilmore staged his first gigantic festival. He had made friends with the Confederate families in New Orleans in his short stay and for this concert in Lafayette Square he directed a massed band of 500 instrumentalists in "The Star Spangled Banner", "America", "The Union Forever" and "Hail Columbia". Five thousand school children of New Orleans sang with unbounded enthusiasm, each child waving a tiny American flag.

The final number was "Hail Columbia". During the last 36 beats of the music, Gilmore fired by electric buttons from the podium 36 cannons; each tremendous boom in time as he directed the musicians. With the cannons booming, the bells from the churches and cathedrals began pealing wildly. Frenzied and prolonged applause greeted the bandmaster as he bowed to the huge audience.

Later a testimonial banquet was held for him at the famous St. Charles Hotel. Governor Hahn dispatched a letter to President Lincoln extolling him as a "true gentleman and a musician of highest ability who had done great good to the cause of the Union by his faithful and patriotic service." Gilmore also received an ornate silver goblet filled to the brim with gold coins at the banquet.

It was during this period in New Orleans that he wrote "When Johnny Comes Marching Home". Written under the name of Louis Lambert, for what reason it is not known, he claimed the tune as his own and no one disputed him.

Following the war, Gilmore was back in Boston giving concerts in the Music Hall and Boston Theatre. In 1867 he had a vision of which he said, "A vast structure rose before me, filled with the loyal of the land, through whose lofty arches a chorus of 10,000 voices and the harmony of 1,000 instruments rolled their sea of sound accompanied by the chiming of bells and the booming of cannons; all pouring forth their praises and gratifications in loud hosannas with all the majesty and grandeur of which music seemed capable."

Gilmore had lived in Boston nearly twenty years at this time and had many friends. He appealed to a leading newspaper man and was promptly turned down. The country was in an uproar at the moment over the impeachment trial of President Andrew Johnson—and here was a man with a scheme to celebrate the arrival of Peace! Gilmore next tried New York—then Washington to celebrate the inauguration of General Grant, still no luck. Even the Veterans of the Grand Army of the Republic turned it down.

Finally Gilmore decided to try it alone. He put all his ideas in a prospectus. With these printed copies he started out to win support for his idea. He was able to win over all of the most important musical leaders of Boston. At the top of the list was Eben Tourjee, founder of the *New England Conservatory of Music*, who assembled and rehearsed the main chorus of 10,000 voices.

Julius Eichberg, director of the *Boston Conservatory* and Supervisor of Music in the Boston Schools, directed a chorus of 20,000

children the final day of the Jubilee. Carl Zerrahan, conductor of the *Handel and Haydn Society*, directed a one thousand piece orchestra.

Oliver Ditson, the publisher, contributed \$1,000.00; Henry Mason of the Mason Hamlin Organ Company subscribed \$1,000. Hotel operators subscribed too. Jim Fisk, "Prince of the Erie" railroad gave half fares on his railroad and other railroad companies followed suit.

After many trials that would have discouraged a less determined man, the Jubilee started at 3:10 p.m. on June 15, 1869, in a building at St. James Park that cost \$120,000.00 to construct. Aged Edward Everett Hale opened the Jubilee with a prayer. Lowell Mason, Father of Music Education in America, attended as guest of honor.

Ole Bull, the celebrated Norwegian violinist appeared as solo artist. "Eine Feste Burg" opened the program under Gilmore's direction with a chorus of 10,000, full orchestra, and the largest organ ever built. Oliver Wendell Holmes wrote special words for the already famous "American Hymn" by Matthias Keller.

Angel of Peace, thou hast wandered too long!
Spread thy white wings to the sunshine of love! Come
while our voices are blended in song,
Fly to our ark like the storm-beaten dove! Fly
to our ark on the wings of a dove,
Speed o'er the far-sounding billows of song,
Crowned with thine olive-leaf garland of love,
Angel of Peace, thou hast waited too long!

In five days the Jubilee was a huge success and a final accounting showed a profit of \$7,000. A benefit concert on the 29th of June gave Gilmore a profit of \$40,000. He promptly left for an extended vacation in Europe.

In 1871, Gilmore wrote a book concerning the Peace Jubilee of 1869—a book of 800 pages published at his own expense. In this book, at the close, he envisioned his plans for a World Peace Jubilee celebrating the close of the Franco-Prussian War in Europe. For this he planned a band and orchestra of 2,000, a chorus of 20,000 and a coliseum seating 100,000!

And all of it came true on June 17, 1872, in a huge coliseum erected in Back Bay, 500 feet long and 350 feet wide. The festivities began at 3:00 p.m. with a prayer by the Reverend Phillips Brooks (the man remembered today as the author of the words of "O Little Town of Bethlehem"), an address of welcome by the Mayor of Boston, William A. Gaston and an address by General Nathaniel Banks under whom Gilmore had served in New Orleans. Mayor Gaston presented Gilmore with a baton in honor of the occasion.

The speaking ceremonies over, Gilmore stepped to the elevated podium, raised his baton, and 20,000 voices and 2,000 instrumentalists followed his direction in the performance of the chorale, "Old

Hundred". Bands from France, Germany, England, Ireland and Belgium played. Johann Strauss, with his orchestra of 56 members, came from Vienna to play "The Blue Danube". Gilmore reportedly paid him \$20,000.00 to do this. *The United State Marine Band* appeared along with *Gilmore's Band* and bands from twenty-six cities in the United States. At the close of seventeen days of concerts—one which President and Mrs. Grant attended—Gilmore was presented with two gold medals and \$50,000.

In 1873, Gilmore set out for New York and this became his home. Now he was the bandmaster of the 22nd *Regiment National Guards of New York*. His goal was to have the best band in the world. The 22nd *Regiment Band* made its debut in New York at the Academy of Music, November 18, 1873. This was the beginning of a long and happy participation in the musical life of New York.

An old railroad shed was rebuilt in 1874 by the promotor, P. T. Barnum, and called the Great Roman Hypodrome. Tiers of wooden seats surrounded an arena which was open to the sky. There Barnum featured chariot races, elephant acts and freak shows.

In 1875, Patrick Gilmore took over the lease—renamed it Gilmore's Gardens which he transformed into a quiet, green, cool garden with broad, grand walks; growing plants, blooming flowers and spouting fountains. On every evening and Saturday afternoon from the end of May until the end of October, Gilmore and his band played 150 concerts to overflow audiences.

The stories of Gilmore are unending for he caught the imagination of the public and held it like a magnet. When President Grover Cleveland visited New York just after his engagement to Miss Frances Folsom had been announced, *Gilmore's Band* marched in a parade which was reviewed by the President. When the band stopped for the Presidential salute, Gilmore threw tradition to the wind and played from Gilbert and Sullivan's *MIKADO*, "For He's Going to Marry Yum-Yum"—much to the delight of the President.

In speaking of Gilmore at the GILMORE DAY celebration in Lancaster in 1906, Mayor J. P. McCaskey said, "I have often enjoyed the work of Patrick S. Gilmore. But I have never heard him lead before a greater audience or one more deeply impressed by the music of the *Gilmore Band* than when he led his men in "Home, Sweet Home" upon the steps of City Hall in New York as the coffin containing the ashes of John Howard Payne, the author of the song, was brought down from the Governor's room and borne through the vast crowd to the hearse on its way to Arlington Cemetery at Washington. It had been brought from Tunis in Africa where he died."

In 1878, Gilmore sold Gilmore Gardens to the New York Central Railroad and its president, William H. Vanderbilt renamed it Madison Square Garden after its location. And the name stands today—with a new building just opened in 1968.

Gilmore had a concert tour to California and then came to Phila-

Patrick S. Gilmore shown with one of his band organizations.

delphia on July 4, 1876, to give a mammoth concert in Independence Square. This was the year of the Centennial Exposition and he followed the big concert with 60 others in the main building of the Exposition sharing the musical honors with orchestras directed by Jacques Offenbach, the French composer, and Theodore Thomas. Interestingly enough, one of the first violinists in Offenbach's orchestra was John Philip Sousa—then only 22 years old. Sousa watched the great Gilmore in action and he began to realize that his place, too, was in the band field. But he could hardly know that someday the mantle of the Great Gilmore would fall upon his shoulders.

Gilmore, in the years that followed, toured Europe "To show, if possible, that America has the best musicians in the world." In Germany, for example, he made a vast number of friends by his superb playing of Wagner and Liszt.

In the winter he played in the newly named Madison Square Garden and in summer at Manhattan Beach. In the spring and fall he toured; and his band in the years from 1880 to 1892 was possibly the only touring band in the United States. For years, his band brought hundreds of communities the only first class music they were privileged to hear. He played Wagner, Liszt, Berlioz, Rossini and Verdi from coast to coast.

Instrumentation of bands has changed much through the years and the arrangements we hear from the days of Gilmore sound thin compared to today's modern concert band. Yet Gilmore led the way

to a stronger reed section and Sousa followed his same balance until 1900 when it became a ratio of almost two reeds to one brass. Later Sousa went all the way and in 1924, he carried it to exactly two for one—48 reeds to 24 brass.

Late in the fall of 1891, Gilmore was planning still greater exploits. He planned a Columbian Tour with a band of 100 players. His business letterhead conveyed the message: "To Celebrate the Four Hundredth Anniversary of the Discovery of the American Continent, by the Grandest Concert Tour Ever Made by Any Musical Organization." He was to open at the annual St. Louis Exposition in September of 1892, remain for six weeks, and go on tour eventually opening at the Columbian Exposition in Chicago in 1893.

On September 23, 1892, Gilmore conducted his final concert. Stricken that night, he died the following evening at the Lindell Hotel in St. Louis. His body was returned to New York to the Grand Central Station and was met by the Grand Army of the Republic men and National Guardsmen in full uniform and about 1,000 of his musical comrades.

The funeral of Patrick Gilmore took place in St. Francis Xavier's Church, West Sixteenth Street, New York. Every pew in the church was filled, hundreds stood in the aisles and galleries and hundreds had to turn away. After the services at the church, a procession formed as follows:

Platoon of Police, band, flowers in open carriages, honorary pall bearers, military escort consisting of seventeen members of the 22nd Regiment in uniform, hearse flanked by pall bearers and officers of the 22nd Regiment, members and former members of Gilmore's Band, members of the Musical Protective Union, Catholic Club, Press Club and the Irish National League.

At Calvary Cemetery the firing squad of seventeen men fired three volleys over the coffin.

John Philip Sousa carried on the tradition of Gilmore; in fact, a somewhat theatrical twist is the story that two days after Gilmore's death in St. Louis, Sousa started his own career with a concert band in Plainfield, New Jersey. His opening number on that first concert was Gilmore's own composition, "The Voice of a Departed Soul" and was dedicated to the famous bandmaster.

When President Harrison received word of Gilmore's death he exclaimed, "I don't believe it! Pat Gilmore couldn't die." And he was right. Gilmore's spirit lived on in the minds and hearts of those who had known him and his wonderful music. It was this memory that brought about the celebration of the first GILMORE DAY in Lancaster in 1905—thirteen years after his death.

For the first celebration of GILMORE DAY, C. C. Donnelly, Chairman, received from Fred Lax of Baltimore the baton which Gilmore had used in the World Peace Jubilee in 1872 and also a picture of the famous *Gilmore Band*. Mr. Lax, flutist, had been a soloist with

Bands and crowds massed before the Lancaster County Court House for the Gilmore Day observance **in 1905**.

the *Gilmore Band* for many years. A letter which he sent with the baton and picture is interesting:

My Dear Old Friend,

I have sent a picture of Gilmore's Band taken at Manhattan Beach in 1886. To no one else would I have entrusted it; but your enterprise and courage to perpetuate the name of America's greatest band leader deserves recognition. P. S. Gilmore was the pioneer of making music to please the masses. First he gave them simple folk songs, and then educated them to the classics. From there the late Theodore Thomas took them still further into the wonderful mysteries of music. Since Gilmore died, he has been imitated by charlatans, idiots and acrobats. To you I beg to offer my thanks as the only soloist left, for remembering poor old Pat Gilmore.

Yours as ever,

Fred Lax

The baton which Fred Lax loaned for the first GILMORE DAY was indeed the one which the Mayor of Boston had presented to Gilmore on June 17, 1872, at the opening of the World Peace Jubilee and had opened the Centennial Exposition in Philadelphia in 1876.

Gilmore's baton that was presented to C. C. Donnelly in 1905.

In 1888, Patrick Gilmore presented it to Fred Lax. On July 17, 1905, C. C. Donnelly went to Baltimore where in the presence of the Baltimore Union of Musicians, Fred Lax presented him with the baton of the late P. S. Gilmore in recognition of his originating GILMORE DAY. Three bands of gold encircle the white baton, the center one bearing the inscription to "P. S. Gilmore 1872 and 1876"; additional bands read "P. S. Gilmore to Fred Lax 1888" and "Fred Lax to C. C. Donnelly 1905".

In 1906, Mayor J. P. McCaskey; Dr. S. T. Davis, President of Select Council; Lawyer H. J. Lowell; James Prangle, Jr.; and Raymond Myers were invited with C. C. Donnelly to attend as guests of honor the GILMORE MEMORIAL FESTIVAL in Madison Square Garden on May 15th. This delegation took the white baton now belonging to Mr. Donnelly and it was used that night by the four leading conductors of the day, all of whom had known Gilmore; John Philip Sousa, Victor Herbert, Walter Damrosch and Frank Damrosch. *The New York World Telegram* wrote of it: "It was a great night entirely. There were three allied orchestras and a group of one thousand singers, who sang the "Hallelujah Chorus" with a precision of attack remarkable in a chorus so unwieldy and a wonderfully beautiful body of tone. . . . Owing to the success of last night's festival, arrangements have been completed . . . whereby a GILMORE DAY will be given at Manhattan Beach the latter part of July, repeating the performance of last night."

The concert in Madison Square Garden was to have been a benefit for Gilmore's widow and daughter who were not in the best financial circumstances fourteen years after the bandmaster's death. The concert committee included President Theodore Roosevelt,

former President Grover Cleveland, the Mayor of New York, the Governor of New York and its two United States Senators. Other notables were Archbishop John H. Farley, Millionaires August Belmont and Felix Warburg, showmen David Belasco, Daniel Frohman, A. L. Erlanger and Otis Skinner. Twelve thousand people flocked to the arena.

However; a week later it was learned that all save the conductors and Frank Damrosch's chorus had demanded pay for their services. The benefit paid very little if anything above expenses. *Musical America* commenting on the action of the union members said, "In most cases this might have been expected, for the greed for money has taken a strong hold on the American—but that members of the musical unions demanded full wages for playing at the benefit of a man who had paid hundreds and thousands of dollars to them during his lifetime, was severely criticized."

But in Lancaster, GILMORE DAY continued to be celebrated until 1908 and the end of it is told in an account from the newspaper:

Departing from the custom of the past few years there will be no celebration of GILMORE DAY in honor of the late Patrick Gilmore, the famous bandmaster, this year. There has been some friction among members of a local musical organization, which was represented in the committee of arrangements. One of the chief objections also comes from the manufacturers who do not want to shut down their plants that day.

GILMORE DAY was the only holiday that belonged to Lancaster, because it had its first observance here, and it too was short lived. Without a doubt this would have been one of the gala celebrations. Bands from York, Reading, Norristown, Harrisburg and a number of other places had sent communications signifying their willingness to turn out. A number of county bands would have been in the line also. There were twelve bands from out of town expected.

In case the observance is not kept up hereafter, it will probably be transferred to another city. On the evening of GILMORE DAY, the members of the *Iroquois Band* will celebrate in a quiet way in their headquarters on East Chestnut Street.

That was the end of GILMORE DAY for sixty years in Lancaster. The white baton, once called the most famous baton in the history of music in America and now owned by Miss M. Anastasia Donnelly, daughter of C. C. Donnelly, was placed for safe-keeping in a bank vault.

On February 14, 1968, a program honoring Patrick Sarsfield Gilmore was held in the Hamilton Watch Company Auditorium, co-sponsored by the Musical Art Society and the Lancaster County Historical Society. The program, dedicated to the Parade of American Music sponsored by the National Federation of Music Clubs, featured a band composed of members of the *Malta Band* and the *Lancaster Youth Symphony* directed by Mrs. Richard W. Getz, instrumental teacher in the Penn-Manor School District.

Compositions played that evening included "The Famous 22nd Regiment March" and "When Johnny Comes Marching Home" by Gilmore along with the music of John Philip Sousa and Victor Herbert. Concluding the concert was "The Trail Blazer March" by the late Frank McGrann of Lancaster, friend to many bandsmen, including Sousa and Herbert L. Clarke who was a soloist in the *Gilmore Band*.

"Patrick S. Gilmore, Father of the American Band" written by Mrs. Erwin H. Johnson, was read to the audience followed by the presentation of the P. S. Gilmore Baton by Miss M. Anastasia Donnelly to the Musical Art Society President, Mrs. Carl H. Mosebach, in memory of C. C. Donnelly. The baton is now on display at the Lancaster County Historical Society Building.

So GILMORE DAY was once again celebrated in Lancaster and Patrick Gilmore was remembered by the musicians of the county. His own words, taken from a newspaper interview, give the reason why Gilmore's spirit will go on through the ages as long as there is a band to play and stir the hearts of Americans everywhere:

Let the world say what it will about me. My pockets are light, but my heart is full of gratitude to Providence and to the people for the assistance I have received in forwarding the object of my life—the ProPa^gation of good music in America.