



W. EUGENE PAGE

A TRUE artist on any musical instrument always commands respect, for although hardly conscious of the fact, a discriminating audience is quick to bestow the stamp of its approval on innate talent that has been developed and perfected by hard and persistent work, so it is not surprising that the great mandolin virtuoso, Mr. W. Eugene Page, has been the recipient of the most flattering endorsements from critics and the music loving public in general.

Mr. Page produces from the delicate little instrument of his choice such exquisite music as would

delight the heart of a Ysaye or a Musin. The sustained tone of the violin, tone-coloring, marvelous dexterity of fingering — all are there. In giving his recitals he does not confine himself strictly to the mandolin to charm his hearers, his technique on the mandola is equally superb. He evokes from this instrument tones closely resembling the violoncello. This effect is beautiful when playing old-time ballads. A man who is acknowledged to be in the front rank as a musical critic in a recent publication writes as follows:

“Is the mandolin really a musical instrument?” I asked myself as a student at college when I was wont to tinkle the strings. Recently the same question has come to my consideration, and been answered. I have had an absolute demonstration. I have heard music, real music, from the once despised instrument. I have heard an artist play the mandolin.

After saying so much it is scarcely necessary to mention the name of the man who brought about this sudden change, for the name Eugene Page is to many almost synonymous with the highest achievements in this particular field. Mr. Page has played in nearly every part of the country, and his immense success has undoubtedly been a factor in the recent popularity of the mandolin; indeed, this rather sudden popularity seems almost unaccountable until one has heard such a master of the instrument as Mr. Page.

To speak in detail of all of Mr. Page's achievements as a soloist would require more space than I have at my command. Recently I heard him play a difficult *Fantasia* by Alard. The rapidity and perfection of his finger work were extraordinary; yet, granted the necessary time and patience, mere dexterity of the finger-board might be taken as a matter of course. The surprising thing in his playing was the quality and the variety of his tone. On the mandolin, as on the violin, “the right hand is the artist.” The manifest advantage of the violin over the mandolin is in the sustained tone. This defect, which at first sight appears insuperable, Mr. Page overcomes by picking the strings so rapidly and evenly that much of the effect is produced of a continuous, strongly vibrant tone. The same means are employed on

the mandolin as on the violin for coloring the tone; not only the power but also the distance of the pick from the bridge is constantly varied, thus giving much of the varying tone color which makes the violin the most perfect of all instruments.

As probably our readers have already noticed in another department of THE CADENZA, Mr. Page is to be one of the soloists at the Guild Concert to be given in New York during April, under the management of Mr. Valentine Abt.

Good breeding is a guard upon the tongue; the misfortune is that we put it on and off with our fine clothes and visiting faces, and do not always use it where it is most wanted — at home. — *Gladstone.*