

## Carlo Munier and The Mandolin.

(Continued from page 4)

Grand Concert Studies. 12 Capricci-Studies. 20 Progressive Studies. Airs, Themes and Variations. Utile Dulci, four volumes of duets. 1st and 2nd volumes, easy 3rd volume; from first to third position. 4th volume, from first to seventh position.

Mandolini-Terzetti: Volume of trios for three mandolins. "Il Nuovo Stile Dei Duetto" (the new effective duo style) a collection of six mandolin duos.

In 1898 (long before Guilds or Leagues of mandolinists were thought of in this country) Signor Munier at a mandolin tournament held in Florence said the following: "Conventions are the fashion and very often for little or no reason. But for the mandolin, a convention of professionals would be of great importance. In less than twenty years the mandolin has gained great development. Its popularity has tremendously increased in all parts of the world, and much of this has been due to the great improvement in the manufacture of the instrument itself and also of the music that is being published for it.

It cannot be said any more that it is a poor instrument with no past history or a future. To accomplish this something serious must be done and therefore I now propose that we begin to agitate the idea of a first convention which idea was first started by the Maestro Silvia Gottiardi. Turin is getting ready for a new tournament. (mandolin club contest). For that occasion I know that the Exposition is organizing a Grand International Mandolin Tournament, and therefor Turin will have the honor of holding the first convention of the kind.

In 1892 Genoa gave the first impulse to the mandolin with its First National Tournament. After that came Allesandro, Verona and Lodi. Other cities have also contributed to its progress. This will prove most beneficial to the mandolin. No more pitiful indulgence from the teachers of other instruments, but a serious consideration what the mandolin is and will be when treated by serious artists. This convention ought to discuss many important problems, but must give preference to the formation of a uniform method or system of playing the mandolin.

The mandolin should have a place in the Government Institutes of Music together with other instruments, where instruction is given by professors, who, after examinations, are approved and possess a diploma. Our claims should be headed and given serious consideration.

Up to the present time, the results achieved have been attained without a uniform method. This convention ought also to discuss the proper kind of music adapted to the plectrum instruments. It ought to indicate the best way to reach the best results, therefore, let this hopeful time come and all honor to the originators of the movement.

In nearly all the large cities of Italy there are Government Institutes of Music that are free. At these institutes vocal and instrumental music is taught by a faculty of professors of recognized standing, appointed by the municipality under the direction of the Sindaco or Mayor of the city. These institutions are supported by direct taxation of the inhabitants of the city, and all children who are

(Continued on page 10)

## Prominent Guild Members.



W. EUGENE PAGE.

Mr. Page 15 years ago was a good violinist and an ardent lover of the best in music.

His repertoire included fairly pretentious solos. From four to six hours a day practicing was not an irksome task for him. He, like others, went to entertainments but they invariably were concerts. It does not matter whether the soloist be the renowned Saresate, Ysaye or some young aspiring student, he derived not only pleasure but profit from listening to all and notwithstanding years of study he says he learned more sitting in the audience than in the studios of his instructors. It was one of these times that he first heard the mandolin played by a celebrated orchestra under Caesar Valisi. This orchestra was composed entirely of fine players many of them, in fact, nearly all, just from musical Italy, many belonged to the famous Spanish Students. From that night he became enthusiastic over the mandolin. He did not think that the mandolin was superior to the violin, perhaps hardly equal to it—but there was a peculiar charm, a most romantic and beautifully expressive tone that captivated him. Mr. Page was a good musician on the violin and with a highly developed taste for good music, he saw the possibilities of the mandolin and was further stimulated in his opinion by hearing another great artist, Signor Salvatore Tommasso. It was not long before he transferred his already artistic command of the violin to the mandolin. He associated himself with such masters of the instrument as Valisi, Tommasso, Singer, Libonoti, Rocci and others, studied the instrument and played with men who knew how to play, and built up his present magnificent command of the mandolin, from the practical school of experience. He combined the Italian school with that of the violin and the result was before many years he was recognized as one of the best exponents of the mandolin. He became known by all who played or were interested in the mandolin. Mr. Page is one of the first mandolinists to be at the head of a concert company and be put on a par with a concert violinist, recognized by the Lycum Bureaus and placed on the Star courses of the Y. M. C. A. throughout the country. He is one of the best known attractions in the Lycum field, a finished artist, with keen knowledge of what to play and how to play it, and is one of our best players today. He will appear as soloist at the coming Guild concert to be given in New York, at the Waldorf Astoria, April 15th.