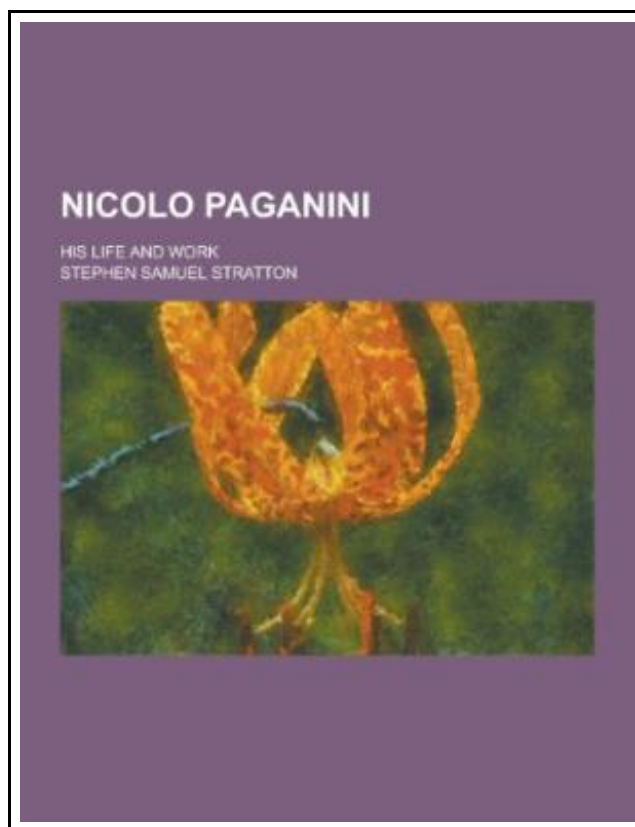


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NICOLO PAGANINI; HIS LIFE AND WORK



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Theclassics.Us, United States, 2013. Paperback. Book Condition: New. 246 x 189 mm. Language: English . Brand New Book ***** Print on Demand *****.This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1907 edition. Excerpt: . CHAPTER X. IS it worth while at this distance of time to refer to the actual playing of Paganini? Can one recall the touch of a vanished hand? This memoir would not be complete without some account of Paganini's art beyond that given in the story of his life. Here I do not venture to write as a violin expert, and I shall only quote from Guhr's On Paganini's Art of Playing the Violin --which is presumably still accessible to students--in so far as it may be serviceable to the general reader. Leaving aesthetic, and higher considerations generally, out of count for the moment and limiting our attention to matters technical, we find much that was absolutely new. As regards mere extravagance and eccentricity of execution, Paganini was surpassed by Locatelli. We have to take into consideration the concert-pitch in use at the time of Paganini's public career. That, I take it, corresponded very closely with the Diapason normal now coming into general use. Paganini employed thin strings, and, for purposes to be named presently, often tuned his violin a semitone higher than the pitch of the band which accompanied him--equivalent to the English pitch, or high pitch still in use in some places. These thin strings served another purpose--the easy production of harmonics. If there was one thing more novel than any other in Paganini's playing it was the introduction of harmonics, melodies, double notes, and double shakes...



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