

PAGANINI WAS SARDONIC AND DIABOLICAL, AND MAY BE SAID TO HAVE FRIGHTENED AS MUCH AS HE PLEASED. ~~(MEPHISTOPHELES)~~.

FAMOUS IN ITALY IN EARLY 1800'S, APPOINTED COURT MUSICIAN, AT LUCCA TO NAPOLEAN'S SISTER, ELISA BACCIOCHI.

DISSAPPEARED ON MORE THAN ONE OCCASION FOR PERIOD OF YEARS, ONLY TO EMERGE FROM RETIREMENT MORE PERFECT IN TECHNIQUE, AND MORE GAUNT AND MYSTERIOUS IN PERSON.

- FOR YEARS HE WOULD NEGLECT VIOLIN AND PLAY THE GUITAR, AND WHEN RESUMING VIOLIN, JUST AS WILLING TO RESIGN FOR VIOLA.
- CURIOUS PIECES DISPLAYING HIS TECHNIQUE.
- SERIOUS PEOPLE BELIEVED PAGANINI TAUGHT BY THE DEVIL. ALSO BELIEVED THAT HE DEVELOPED HIS UNCANNY POWERS DURING AN IMPRISONMENT OF 20 YEARS FOR KILLING HIS MISTRESS. THE RUMOR WAS THAT HIS ONLY PLAYTHING WAS A BROKEN VIOLIN WITH ONE STRING MADE FROM THE INTESTINE OF HIS MURDERED MISTRESS.
- CURIOUS COMPOSITION FORMS CAUSED MORE ASTONISHMENT THAN HIS RENDERING OF CLASSICAL REPERTORY. NO MERE TECHNICAL EXERCISES, BUT THE INVENTION AND CREATION OF NEW MOODS.
- COMPARED TO "ENLARGEMENT OF POETRY" BY ROMANTIC WRITERS; ALL ROMANTIC PROPERTIES, MUTTERINGS OF THUNDER, BEATING OF RAIN, HOWLING OF WIND, HUMAN PASSIONS- ANGER, JEALOUSY, DAEMONIC LAUGHTER,
- HIS VIOLIN CAPRICCI- SIGHINGS, FLUTTERINS, TREMELOES, OF THE EMOTIONS, AND FANTASIES BASED ON SOUND OF DISTANT CHURCH BELLS, MILITARY BANDS, AND MUSIC OF THE CHASE.
- FANDANGO SPAGNUOLO- IMITATIONS OF THE BARNYARD
- ② - WILDEST REPORTS OF HIS APPEARANCE EXCEEDED WHEN BEHOLDING HIM. SO THIN HE SEEMED TALL, SO DARK HIS HAGGARD FEATURES LEFT HIM AGELESS. FLESHLESS BODY, MERE BONES, EVERYTHING SACRIFICED FOR HIS LONG HANDS AND TALON-LIKE FINGERS. WITHOUT HIS MUSIC, HIS IS THE SOUNDLESS BODY OF A CRICKET OR CICADA- DEAD WITH NO SHRILL OR VIBRANT TONES
- ③ - his clothes- black, bone shaped trousers of one who slept in them while ill or too drugged to bother, or who had passed the night gambling with curious partners against sinister adversaries.
- ⑥ - paganini was an invertebrate gambler, forced to pawn his violin to pay his debts, and nearly ruined himself with casino pagani, a gambling hell in paris for which he was refused a license
- THE LONG TAILS OF HIS COAT WERE PRETERNATURALLY THIN AND FLAPPING, COLLAR & CRAVAT WERE FORMLESS AND HARDLY VISIBLE. HIS JAW, ~~LEANED~~ <sup>LEANED</sup> DOWN TO HOLD HIS VIOLIN, WERE FOR EVER SUNK IN HIS CHEST. HIS FEATURES WERE NOTHING BUT AN AQUILINE NOSE, SHARP EYES, AND HUGE FOREHEAD LANK OF HAIR. HIS LOCKS WERE RAVEN BLACK.
- ALREADY AT THE TIME OF OPENING CONCERTS IN PARIS, AILING IN HEALTH, SUFFERING FROM RAVAGES OF DISEASE WHICH KILLED HIM. TUBERCULAR AFFECTION OF THE LARYNX.- NOTICEABLE IN HIS VOICE AND SPARSENESS OF DIET (SOUP OR CAMOMILE TEA). TACITURN, SPOKE NO MORE THAN NECESSARY. ON CONCERT TOURS WOULD HARDLY EAT AT ALL. NO LONGER PRACTICED BUT WOULD LIE OUT FOR HOURS ON A SOFA ON <sup>NIGHTS</sup> DAYS OF A CONCERT, WITH A MANDOLIN BESIDE HIM.

PAGANINI NOTES- PAGE EIGHT

- MOST VIRTUOSI PLAYED ONLY FOR THE LEARNED. NOT PAGANINI- HIS WORK WAS APPRECIATED BY BUSINESSMEN, CONNOISSEURS, CHILDREN AND ADULTS. - CHARACTERISTIC OF WHAT IS GREAT IN ART. \*①
- HEINE: IS THAT A MAN BROUGHT INTO THE ARENA AT THE MOMENT OF DEATH, LIKE A DYING GLADIATOR, TO DELIGHT THE PUBLIC WITH HIS CONVULSIONS? OR IS IT ONE RISEN FROM THE DEAD, A VAMPIRE WITH A VIOLIN, WHO, IF NOT THE BLOOD OUT OF OUR HEARTS, AT ANY RATE SUCKS THE GOLD OUT OF OUR POCKETS? SUCH QUESTIONS CROSSED OUR MINDS WHILE PAGANINI WAS PERFORMING HIS STRANGE BOWS, BUT ALL THOSE THOUGHTS WERE AT ONCE STILL WHEN THE WONDERFUL MASTER PLACED HIS VIOLIN UNDER HIS CHIN AND BEGAN TO PLAY.
- ..... WITH EACH STROKE OF HIS BOW HE BROUGHT VISIBLE FORMS AND SITUATIONS BEFORE MY EYES; HE TOLD ME IN MELODIOUS HIEROGLYPHICS ALL KINDS OF BRILLIANT TALES; HE MADE A MAJIC LANTERN PLAY ITS COLOURED ANTICS BEFORE ME, HE HIMSELF BEING CHIEF ACTOR"
- PRINTS OF PAGANINI PRACTICING IN A PRISON DUNGEON APPEARED IN PARIS WHEN PAGANINI APPEARED THERE, WHICH CAUSED HIM MUCH CONCERN WITH LETTERS TO THE NEWSPAPER.
- LONDON EXAMINER- THERE CANNOT BE A MORE INOFFENSIVE CREATURE. HIS SOLE PROPENSITY IS TO GAIN MONEY BY HIS ART, AND HIS PASSION TO LOSE IT AT THE GAMBLING TABLE. THE CRAWFISH WOULD ATTEMPT SOMETHING LIKE IT WERE HE ON THE STAGE, BUT NOT SO WELL.
- ATHENAEUM NEWSPAPER (ENGLAND)- AT LENGTH THE MIGHTY WONDER HAS COME FORTH- A VERY ZAMIEL IN APPEARANCE, AND CERTAINLY A VERY DEVIL IN PERFORMANCE. HE IS BEYOND RIVALRY, THE BOW IDEAL OF FIDDLING FACULTY. HE POSSESSES A DEMON-LIKE INFLUENCE OVER HIS INSTRUMENT AND MAKES IT UTTER SOUNDS ALMOST SUPERHUMAN... THE ARRIVAL OF THIS MAGICIAN IS QUITE ENOUGH TO MAKE THE GREATER PART OF THE FIDDLING TRIBE COMMIT SUICIDE.
- FIRST MUSICIAN TO PLAY FROM MEMORY
- VIOLINISTS' REACTION: MORI- AVOWED HE WOULD BURN HIS FIDDLE IF HE COULDN'T SELL IT LINDLEY (WHO STAMMERED), "IT WAS THE D-D-D-DEVIL DROGONETTI (WHOSE HE'S WERE SHE'S) SHE'S A MIGHTY ESPIRIT
- IRISH REACTION IN DUBLIN- SOME ONE IN AUDIENCE YELLS - HURRAH NOW, SIGNOR PAGANINI, HAVE A DROP OF WHISKEY, DARLING AND RING THE BELL AGAIN.
- FIRST ARTIST TO PRESENT RECITALS OR ONE MAN SHOWS OR ONE INSTRUMENT AND ONE PERFORMER
- RUMOR HAD IT THAT PAGANINI WENT TO AMERICA WITH MESS WATSON

IT IS

- BELIEVED PAGANINI SPENT THESE LONG SPELLS OF INACTIVITY DOING NOTHING AT ALL.

⑦ - HE NEVER PRACTICED. GEORGE HARRIS OF HANOVER, A YOUNG SON OF A RABBI SPENT AN ENTIRE YEAR TOURING WITH PAGANINI AS HIS PRIVATE SECRETARY IN ORDER TO WRITE AN ACCOUNT OF HIM, AND DURING THAT WHOLE PERIOD NEVER SAW HIM OPEN HIS VIOLIN CASE ONCE.

- HIS FINGERS, FROM LONG TRAINING, RETAINED ALL OF THEIR SUPPLENESS WITHOUT IT BEING NECESSARY FOR HIM TO EXERCISE THEM.

⑧ - IN 1836, PASSION FOR GAMBLING RETURNED, AND HE LEFT PARMA FOR PARIS WHERE THE CASINO PAGANINI HAD BEEN OPENED AT HIS INSTIGATION AND WITH HIS FINANCIAL SUPPORT. INVOLVED IN ENDLESS LITIGATIONS, LOST LARGE SUMS OF MONEY, AND FURTHER DAMAGED HIS HEALTH. DESCRIBED AT THIS TIME AS "HARDLY ABLE TO MOVE, BENT NEARLY DOUBLE, LIKE A HALF-OPENED PENKNIFE, AND EVIDENTLY IN GREAT PAIN. HAD TO BE CARRIED UP STAIRS, EVEN TO 1ST FLOOR.

- KEPT DIARIES, LITTLE RED BOOKS, ENTERED FOR EACH DAY, DATED IN FRENCH, WRITTEN IN ITALIAN. MAY 1. PURGATIVE 2. REST 3. PURGATIVE 4. REST 5. VOMITED 6. FIGLIO PREZZO 7. PURGATIVE 8. FIGLIO PURGA 9. VOMITED-PURGED

- DIARIES ALSO LIST THE NAME OF A HOTEL WITH A DERAGATORY REMARK. THESE DIARIES CONTINUED FOR A WHOLE YEAR. ON JUNE 4, HE TOOK A SPOON AND A HALF OF PURGATIVE, THIRD GRADE — ON SEPTEMBER 9, WEDNESDAY HE WAS IN MILAN AND VOMITED.

- LIVED IN PARIS FOR THE NEXT TWO YEARS. SIR CHARLES HALLE, A YOUNG STUDENT PROVIDES BEST DESCRIPTION OF PAGANINI IN THOSE YEARS. "TO RETURN TO 1838, A YEAR TO ME SO RICH IN REMINISCENCES. I MUST SAY A FEW WORDS ABOUT A MAN, IN HIS WAY THE MOST REMARKABLE MAN OF HIS TIME, PAGANINI. HE WAS ONE OF THE WONDERS OF THE WORLD TO ME, SO MUCH HAD I READ AND HEARD ABOUT HIM, AND I DEEPLY DEPLORED THAT HE HAD GIVEN UP PUBLIC PLAYING AND— SO I WAS TOLD— EVEN CHOSE HIS LODGINGS SO THAT THE SOUND OF HIS VIOLIN COULD NOT BE HEARD OUTSIDE. THE STRIKING, AWE-INSPIRING, GHOSTLIKE FIGURE OF PAGANINI WAS TO BE SEEN NEARLY EVERY AFTERNOON IN THE MUSIC SHOP OF BERNARD LATTE, PASSAGE DE L'OPERA, WHERE HE SAT FOR AN HOUR, ENVELOPED IN A LONG CLOAK, TAKING NOTICE OF NOBODY, AND HARDLY EVER RAISING HIS PIERCING BLACK EYES. HE WAS ONE OF THE SIGHTS OF PARIS, AND I HAD OFTEN GONE TO STARE AT HIM WITH WONDER UNTIL A FRIEND INTRODUCED ME TO HIM, AND HE INVITED ME TO VISIT HIM, AN INVITATION I MOST EAGERLY ACCEPTED.

✦ "I WENT OFTEN, BUT IT WOULD BE DIFFICULT TO RELATE A SINGLE CONVERSATION WE HAD TOGETHER. HE SAT THERE, TACITURN, RIGID, HARDLY EVER MOVING A MUSCLE OF HIS FACE, AND I SAT SPELL-BOUND, A SHUDDER RUNNING THROUGH ME WHENEVER HIS UNCANNY EYES FELL UPON ME. HE MADE ME PLAY TO HIM OFTEN, MOSTLY BY POINTING WITH HIS BONY HAND TO THE PIANO, WITHOUT SPEAKING, AND I COULD ONLY GUESS FROM HIS REPEATING THE CEREMONY THAT HE DID NOT DISLIKE IT, FOR NEVER A WORD OF ENCOURAGEMENT FELL FROM HIS LIPS. HOW I LONGED TO HEAR HIM PLAY, IT IS IMPOSSIBLE TO DESCRIBE, PERHAPS EVEN TO IMAGINE. FROM MY EARLIEST CHILDHOOD I HAD HEARD OF PAGANINI AND HIS ART AS SOMETHING SUPERNATURAL, AND THEN I ACTUALLY SAT OPPOSITE TO THE MAN HIMSELF, BUT ONLY LOOKING AT THE HANDS THAT HAD CREATED SUCH WONDERS.

⊕ "ON ONE NEVER-TO-BE-FORGOTTEN OCCASION, AFTER I HAD PLAYED AND WE HAD ENJOYED A LONG SILENCE, PAGANINI ROSE AND APPROACHED HIS VIOLIN CASE ~~WHEN~~ THERE PASSED IN ME WHAT CAN HARDLY BE IMAGINED; I WAS ALL IN A TREMBLE, AND MY HEART THUMPED AS IF IT WOULD BURST MY CHEST; IN FACT, NO YOUNG SWAIN GOING TO THE FIRST RENDEZVOUS WITH HIS BELOVED COULD POSSIBLY FEEL MORE VIOLENT EMOTIONS. PAGANINI OPENED THE CASE, TOOK THE VIOLIN OUT, AND BEGAN TO TUNE IT CAREFULLY WITH HIS FINGERS WITHOUT USING THE BOW. MY AGITATION BECAME MORE INTOLERABLE. WHEN HE WAS SATISFIED, AND I SAID TO MYSELF, "NOW, NOW, HE'LL TAKE THE BOW", HE CAREFULLY PUT THE VIOLIN BACK AND SHUT THE CASE. AND THAT IS HOW I HEARD PAGANINI".

- PAGANINI AND BERLIOZ-- PAGANINI STILL MORE ILL AND HAGGARD. BERLIOZ MEMOIRS. PAGANINI APPROACHED BERLIOZ AFTER THE CONCERT; KNELT ON THE PLATFORM TO KISS THE HAND OF BERLIOZ; ~~HE DID~~ (PAGANINI'S) HIS BELOVED AND ILLEGITIMATE SON, ACHILLINO, THEN A CHILD OF TEN, HAD TO STAND ON A CHAIR AND PUT HIS EAR TO PAGANINI'S LIPS IN ORDER TO INTERPRET HIS FATHER'S INAUDIBLE WORDS; AND HOW HE PRESENTED BERLIOZ, NEARLY DESTITUTE AS USUAL, WITH A DRAFT FOR TWENTY THOUSAND FRANCS AS A COMMISSION FOR A PIECE OF MUSIC. (ACHILLINO, THE BARON ACHILLINO, ACHILLE CYRUS ALEXANDER PAGANINI, WAS BORN AT PALERMO IN 1826. HIS MOTHER WAS THE BALLET DANCER, ANTONIA BIANCHI. THE CHILD ACCOMPANIED PAGANINI TO ALL HIS CONCERTS AND WAS HIS INSEPERABLE COMPANION)
- THE REAL TRUTH ABOUT THE ABOVE INCIDENT..... THE DONOR OF THE MONEY WAS NOT PAGANINI BUT ARMAND BERTIN, THE RICH PROPRIETOR OF THE JOURNAL DES DEBATS. BERLIOZ WAS ON THE STAFF OF THAT PAPER. BERTIN HAD A GREAT OPINION OF HIS TALENTS AND WAS LOOKING FOR AN OPORTUNITY TO HELP HIM. HE THOUGHT THAT A GIFT OF MONEY WOULD BE MORE ACCEPTABLE TO BERLIOZ IF IT TOOK THE FORM OF A PRESENTATION FROM SOME OTHER CELEBRATED MUSICIAN. HE, THEREFORE, PERSUADED PAGANINI TO ACT AS DONOR. ONLY TWO FRIENDS OF ~~BERLIOZ~~ BERTIN WERE LET IN ON THE SECRET, AND BERLIOZ REMAINED IGNORANT OF HIS TRUE BENEFACTOR.
- PAGANINI NEVER LIVED TO SEE COMPLETION OF THE FINISHED WORK WHICH WAS THE SYMPHONY ROMEO AND JULIET.
- PAGANINI'S ENCOUNTER WITH BERLIOZ WAS HIS LAST PUBLIC ACT. HIS DISEASE DEVELOPED RAPIDLY, EVIDENT HE WAS DYING, DRS. SUGGESTED MOVING TO WARMER CLIMATE IF HE WANTED TO LIVE THRU WINTER. SPENT SOME MONTHES ON WAY SOUTH LIVNG IN HOUSE OF ENGLISHMAN DOUGLAS LOVEDAY. LAWSUIT ENSUED WITH LOVEDAY CHARGING THAT PAGANINI HAD NOT CONTRIBUTED FULL SHARE OF EXPENSES. PAGANINI COUNTERCHARGED WITH ACCOUNT FOR ALLEGED VIOLIN LESSONS GIVEN TO LOVEDAY'S DAUGHTER. HE ALSO CHARGED THAT LOVEDAY INTRODUCED A DOCTOR TO HIM IN ORDER TO RUN UP A BILL FOR HIS OWN BENEFIT.
- FLED TO MARSEILLES, FRAYED NERVES DROVE HIM TO GENEV (BIRTHPLACE), AND THEN TO NICE FOR LAST FEW WEEKS ON EARTH. HERE, HIS LOVE OF ECONOMY, EVEN IN HIS ULTIMATE MOMENTS MADE HIM TAKE UP LODGINGS ~~IN~~ IN TWO ROOMS ON A MEAN STREET. HE ATE NOTHING, DRANK NOTHING, AND HAD NO NEEDED FOR LUXURIES.
- HIS CONDITION WORSEMED. HE WAS RACKED BY A TERRIBLE COUGH AND SUFFERED FROM FEARFUL SPASMS OF PAIN. HE DIED AT LAST ON MAY 27TH, 1840. ON THE NIGHT BEFORE HE DIED HE STRETCHED OUT HIS HAND FOR HIS VIOLIN AND PLAYED FOR AN HOUR OR MORE. COMTE DE CESSOLE, WHO KNEW HIM WELL, DECLARED THAT THIS IMPROVISATION IN THE LAST HOURS OF HIS LIFE WAS THE MOST REMARKABLE FEAT OF HIS WHOLE LIFE.
- ~~BUT~~ BUT DEATH DID NOT LAY HIS SOUL TO REST. HIS BODY LED WHAT CAN ONLY BE DESCRIBED AS A TORMENTED LIFE, FROM THE VERY MOMENT HE DIED. IT LAY IN STATE ON A PLATFORM, WITH AQUILINE FEATURES AND GLASSY EYES, PALLID AND HORRIBLE TO BEHOLD. A WHITE COTTON NIGHT CAP, HELD IN PLACE BY A BLUE RIBAND ACROSS HIS FOREHEAD, DECORATED HIS HEAD, WHILE A WHITE CRAVAT FAILED TO CONCEAL THE BANDAGE WHICH KEPT HIS JAWS CLOSED. (THERE ARE LITHOGRAPHS SHOWING THE FEATURES OF PAGANINI IN THIS GHASTLY TRAVESTY)
- A FEW DAYS LATER, WHEN IT HAD BEEN EMBALMED, HIS BODY, DRESSED IN THE BLACK COAT AND TROUSERS IN WHICH HE APPEARED ON THE CONCERT PLATFORM, WAS PUT IN A COFFIN WITH A GLASS PANE ABOVE HIS FACE. A DEALER IN 2ND HAND OBJECTS OFFERED THE COMTE DE CESSOLE, WHO HAD BEEN APPOINTED TRUSTEE FOR ACHILLINO, THE SUM OF 30,000 FRANCS IN ORDER TO EXHIBIT THE CORPSE IN ENGLAND.

- MEANWHILE THE CLERGY PROTESTED AGAINST CHRISTIAN BURIAL BECAUSE HE HAD NOT DIED A CHRISTIAN AND HAD COMMITTED OFFENCES WHICH PUT HIM OUTSIDE THE CHURCH. THE COFFIN TAKEN FROM THE HOUSE TO LAZARETTO OF VILLEFRANCHE - A LEPER-HOUSE WHERE TRAVELLERS WHO ARRIVED BY SEA WERE FORCED TO SPEND MANY WEARY ~~MONTHS/YEARS/~~ WEEKS BEFORE ENTERING FRANCE. THE BODY REMAINED A MONTH- MANY COMPLAINTS DUE TO IT'S PUTREFACTION. MOVED NEARBY AND BURIED. ONCE MORE COMPLAINTS- COMTE DE CESSOLE DECIDES TO BURY BODY HIMSELF. INTERRED AT NIGHT AT THE FOOT OF A SARACEN ROUND TOWER ON THE PROPERTY OF A FRIEND OF THE COUNT. BODY BURIED SO HASTILY IT WAS PUT INTO GROUND BY THE SIDE OF A FOetid RIVULET FORMED FROM REFUSE FROM AN OLIVE OIL FACTORY. 1 YEAR LATER BARON ACHILLINO DECIDED TO BRING BODY TO GENOA, BUT WITH OUTBREAK OF CHOLERA AT MARSEILLES WHERE IT HAD TO BE SHIPPED, IT COULD NOT BE REALIZED. IT WAS THEREFORE, BURIED ONCE MORE ON A SMALL ISLAND ~~OFF THE COAST~~ AND TO THIS DAY THE DITCH IN WHICH THE COFFIN WAS LAID IS KNOWN AS PAGANINI'S DITCH.
- 1844, DUCHESS OF PARMA, WIDOW OF NAPOLEAN, GAVE PERMISSIO<sup>The</sup> FOR BODY BROUGHT TO HER DOMINIONS. CHRISTIAN BURIAL AGAIN REFUSED. COFFIN TAKEN FIRST TO VILLA POLEVRA- A PAGANINI PROPERTY, AND THEN TO VILLA GAJONA, AND ESTATE BARON ACHILLINO INHERITED FROM HIS FATHER. EXHUMED AGAIN IN 1853 AND SUBJECTED TO FRESH EMBALMING.
- 1876, BARON ACHILLINO PREVAILED ON RELIGIOUS AUTHORITIES TO ALLOW A SERVICE TO BE HELD FOR HIS FATHER IN THE MADONNA DELL STECCATA- BELONGED TO THE KNIGHTS OF ST. GEORGE. PAGANINI HAD BEEN A KNIGHT OF THAT ORDER. SERVICE PRESIDED OVER BY BARON ATTILA- ANOTHER MEMBER OF THAT SINISTER FAMILY OF BARONS.
- TROUBLES FOR POOR SHRIVELLED BODY NOT OVER. IN 1893, A CZECH VIOLINIST, ONDRICZEK, WHO DIED AS LATE AS 1922 PERSUADED THE OLD BARON ACHILLINO, TO OPEN THE COFFIN SO THAT HE MIGHT SEE THE BODY. AND FINALLY IN 1996, WHAT IS DESCRIBED AS "URGENT NECESSITY" MADE THE AUTHORITIES OPEN THE COFFIN ONCE MORE. IT IS SAID THAT FEARFUL AS WAS THE STATE OF DECAY AND PUTREFACTION, THE FEATURES OF PAGANINI WERE STILL RECOGNIZABLE, BUT HIS BLACK COAT WAS IN TATTERS AND THE LOWER PART OF HIS BODY WAS NO MORE THAN A HEAP OF BONES.
- PAGANINI LIVED TO THE AGE OF 56 YEARS-OLD, AND IT WAS EXACTLY 56 YEARS FROM THE TIME HE DIED, UNTIL HE WAS REBURIED FOR THE LAST TIME.
- HEINE DESCRIBES PAGANINI--- "PAGANINI'S STRANGE FEATURES BELONGED TO THE SULPHUROUS LAND OF SHADOWS. HE WORE A DARK GREY OVERCOAT, REACHING DOWN TO HIS FEET, AND MAKING HIM APPEAR VERY TALL. HIS LONG, BLACK HAIR FELL UPON HIS SHOULDERS IN WILD LOCKS, AND, LIKE A FRAME, ENCOMPASSED HIS PALE, CORPSELIKE FACE. THE PAINTER LYSER MADE ME TAKE PARTICULAR NOTICE OF PAGANINI'S LONG AND MEASURED STEP "DOES IT NOT, HE ASKED, SEEM AS IF HE STILL HAD THE IRON BAR OF THE GALLEY SLAVE BETWEEN HIS LEGS. (POPULAR BELIEF ABOUT PAGANINI MURDERING HIS WIFE). HE WILL NEVER GET RID OF THAT PRISON GAIT. (HEINE LATER SPEAKS OF THE BLOODY COMPACT THAT SEEMS TO HAVE BEEN MADE BETWEEN PAGANINI AND SATAN HIMSELF. HE CANNOT GET RID OF HIM. ?)
- HEINE AGAIN----- "AT LAST A SOMBER FIGURE, WHICH SEEMED TO HAVE RISEN FROM THE DARK REGION APPEARED ON THE STAGE. IT WAS PAGANINI IN FULL EVENING DRESS. HIS BLACK COAT AND VEST WERE OF SOME SUCH HORRIBLE CUT AS INFERNAL ETIQUETTE PRESCRIBES AT THE COURT OF PROSERPINE - THE BLACK PANTALOONS FLAPPED ABOUT HIS LEGS MOST WILDLY. HIS LONG ARMS SEEMED STILL LONGER WHEN HE MADE HIS STRANGE OBEISANCE TO THE AUDIENCE, AND BENT SO FAR FORWARD THAT THE BOW IN ONE HAND AND THE VIOLIN IN THE OTHER ALMOST TOUCHED THE FLOOR. THERE WAS SOME THING SO TERRIBLY WOODEN AND SO FOOLISHLY ANIMAL IN THE ANGULAR BENDINGS OF HIS BODY THAT HIS BOWING PRODUCED A GREAT DESIRE TO LAUGH OUTRIGHT. BUT HIS PALE FACE, RENDERED STILL MORE DEATHLIKE BY THE GLARING LIGHTS OF THE ORCHESTRA, SEEMED SO SUPPLICATING AND SO FULL OF SHY TIMIDITY THAT SHUDDERING COMPASSION SUPPRESSED THE DESIRE.
- MR. GEORGE HARRYS, OF HANOVER DEVELOPED A PERSONAGE OF SINISTER AND DIABOLIST REPUTE MERELY BY HIS ASSOCIATION WITH PAGANINI. HARRYS BOOK IS MISSING FROM THE BRITISH MUSEUM.

Joseph

PAGANINI NOTES- PAGE SEVEN

- WAS ALMOST LYNCHED BY A MOB ONCE
- WAS ALMOST BURIED ALIVE AS A CHILD OF FOUR. HAD A BAD CASE OF MEASLES, DIDN'T MOVE FOR ONE DAY, WAS WRAPPED IN A SHROUD FOR BURIAL, BUT THEN HE MOVED AND WAS SAVED FROM A PREMATURE BURIAL.
- PAGANINI'S MOTHER HAD A DREAM. AN ANGEL APPEARED PROMISING HER ANYTHING SHE WISHED. SHE ASKED THAT HER SON BECOME THE GREATEST VIOLINIST EVER.
- WITH BLOWS AND STARVATION, PAGANINI'S FATHER CAUSED THE SON TO PRACTICE. HIS AVARICE SAW A TIME WHEN HIS SON WOULD SUPPORT HIM.
- PAGANINI WAS FRUSTRATED AT THE AGE OF 8 ON HEARING THAT MOZART HAD COMPOSED A PIANO CONCERTO AT SIX THAT ONLY A VIRTUOSO COULD EXECUTE. THIS TORMENTED HIM FOR A LONG TIME- HIS OWN MUSICAL INFERIORITY, AND HE RESOLVED TO REMEDY HIS IMPERFECTIONS.
- PAGANINI'S FATHER TOOK HIM TO ROLLA, THE FAMOUS VIOLINIST, WHO WAS SICK IN BED. IN THE NEXT ROOM THE FATHER ENCOURAGED PAGANINI TO PICK UP A VIOLIN AND PLAY THE MUSIC LYING THERE. ROLLA, HEARING THIS, ENQUIRED WHO THE VIRTUOSO WAS IN THE NEXT ROOM. ON BEING TOLD THAT IT WAS A CHILD, HE WOULDN'T BELIEVE IT UNTIL HE SAW AND HEARD. HE THEN REFUSED PAGANINI AS A PUPIL, SAYING HE COULD TEACH HIM NOTHING.
- PAGANINI WOULD PRACTICE 10-12 HOURS AT A STRETCH, THEN COLLAPSE IN EXHAUSTION. THESE EXERTIONS MADE HIS HEALTH AS A CHILD AND ADULT BAD TO SAY THE LEASE.
- NO INTELLECTUAL OR MORAL TRAINING. MUSICALLY SELF EDUCATED.
- A WARPED NATURE, ON ONE SIDE PHENOMENAL POWER, ON THE OTHER, BODILY SUFFERING, INTELLECTUAL AND SPIRITUAL ATROPHY.
- PAGANINI'S FATHER SQUEEZED HIM FOR MONEY WHILE HE WAS STILL AT HOME. FINALLY AT 17 YEARS, HE LEFT, AND INDULGED IN EXCESS IN EVERYTHING, GAMBLING, WOMEN. HE WOULD THEN ENFORCE REPOSE TO RECOVER, THEN IT BEGAN AGAIN.
- LOST HIS VIOLIN GAMBLING BUT WAS LENT A GUARNERIUS FOR A CONCERT. ON HEARING PAGANINI, HE GAVE IT TO HIM. THIS VIOLIN HE PLAYED THROUGHOUT HIS WHOLE LIFE.
- HE ALSO WON A STADIVARIUS FROM A PAINTER BY SIGHTREADING A CONCERTO WITHOUT STUDYING IT IN ADVANCE.
- RETIRED FOR THREE YEARS DURING NAPOLEAN'S REIN TO LIVE WITH A TUSCAN ~~WIFE~~. HE SPENT THREE YEARS TEACHING HIMSELF THE GUITAR, AND BECAME A VIRTUOSO. ALSO GARDENING.
- WHAT BEGAN AS A JOKE- PLAYING ON 3, 2, AND 1 STRING BECAME COMMON PRACTICE. HE WOULD PLAY A LOVE DUET, WITH THE WOMAN'S PART ON THE HIGH E, AND THE MAN'S PART ON THE LOW G. PAGANINI'S FAVORITE STRING WAS THE G.
- PEOPLE WOULD LAUGH AS HE APPEARED ON STAGE, UNTIL HE PLAYED THE FIRST NOTE.
- HE PLAYED ANIMAL SOUNDS TO PACIFY A HECKLING CROWD, AND THEN A HEE HAW SOUND TO PUT DOWN A MAN WHO WHISTED. THE CROWD STORMED THE STAGE, AND PAGANINI ESCAPED OUT A PRIVATE DOOR WITH HIS LIFE.
- ONCE PLAYED A CONCERTO WRITTEN BY A POMPOUS ITALIAN COMPOSED ON STAGE WITH VIOLIN AND CANE, RENDERING THE MOST DIFFICULT PASSAGES WITH EASE.
- SICKNESS AND STOMACH ATTACKS WHICH ALMOST KILLED HIM, EVEN AS A YOUNG MAN
- ADVERTISED CONCERTS IN ITALY WITH "PAGANINI WILL CAUSE HIS VIOLIN TO BE HEARD"
- FAMOUS QUOTE BY SCHILLING: AT THE FIRST STROKE OF THE BOW ON HIS GUANERIUS, ONE MIGHT ALMOST SAY AT THE FIRST STEP HE TOOK INTO THE HALL, HIS REPUTATION WAS DECIDED IN GERMANY. KINDLED AS BY AN ELECTRIC FLASH, HE SUDDENLY SHONE AND SPARKLED LIKE A MIRACULOUS APPARITION IN THE DOMAIN OF ART"
- VIENESE NEWSPAPERS CALLED PAGANINI A "NECROMANCER"- SOCEERY, ALLEGED COMMUNICATION WITH THE DEAD.
- \* IDEA- THE INQUISITION OF NICOLO PAGANINI, OR NICOLO PAGANINI IN PURGATORY
- PAGANINI HIT VIENNA AS A SENSATION- GOOD BILLIARD STROKE WAS CALLED COUP ALA PAGANINI. BUSTS IN BUTTER AND CRYSTALIZED SUGAR, PORTRAITS ON SNUFF BOXES, CIGAR BOXES CANES, AND GLOVES.
- HAD A JAWBONE OPERATION FROM ABCESS IN PRAGUE. THE DOCTOR WANTED TO HEAR PAGANINI SO PAGANINI PLAYED ONE NOTE AND SAID, "THAT WILL DO"
- VIENNA CRITIC- "PAGANINI HAS NOTHING IN COMMON WITH OTHER VIOLINISTS BUT A BOW & VIOLIN"

- WHEN REHEARSING CONCERTO WITH AN ORCHESTRA, WHEN CADENZA CAME AND THE MUSICIANS WAITED WITH ASTONISHMENT TO HEAR HIM, HE WOULD BOW WITH A SARDONIC SMILE AND CONTINUE THE MUSIC AFTER OMISSION OF HIS SOLO PARTS. HE WOULD ALSO GATHER ALL OF THE MUSIC AFTER PRACTICE OR A CONCERT SO THAT NO ONE COULD TRANSCRIBE HIS MUSIC. HE GUARDED HIS SECRETS WITH JEALOUSY, AND PUBLISHED AT RARE INTERVALS IN SKELETON FORM WITHOUT HIS EMBELLISHMENTS. AT LAST, ONLY TO PROVE HIS POWERS HE WAS INDUCED TO PRINT HIS 24 CAPRICCI, AND ONCE MORE MUSICIANS WERE ASTOUNDED AT HIS CREATIVE ORIGINALITY. (MOST OF HIS WORK WAS IMPOSSIBLE FOR ANYONE ELSE TO PLAY)
- PAGANINI- STRONGEST INFLUENCE ON LIZT. <sup>HE</sup> RETIRED FROM PERFORMING TO COPY PAGANINI'S STYLE TO PIANO, AND TO STUDY PAGANINI'S DRESS AND SHOWMANSHIP
- PAGANINI AS AN OLD MAN LOOKED MORE LIKE A CORPSE THAN A LIVING BODY
- PAGANINI'S TUBERCULAR DISEASE MADE IT NEARLY IMPOSSIBLE TO SWALLOW FOOD. SPOKE ONLY IN A WHISPER., ALSO, MOST CERTAINLY A VICTIM OF SYPHILIS. AN UNSKILLFUL DENTIST IN PRAGUE WHOM HE CONSULTED REMOVED ALL OR NEARLY ALL OF HIS TEETH.
- CALLING CARD: BARON NICCOLO PAGANINI, COMMANDEUR ET CHEVALIER DE PLUSIEURS ORDRES. HE HAD BEEN GIVEN HIS TITLE OF MOBILITY BY SOME GERMAN COURT, PROBABLY SAXONY. (COMMANDER AND KNIGHT OF SEVERAL ORDERS)?
- A DIABOLICAL REPUTATION- ACCOUNTS OF CONCERTS IN ENGLAND TALLY EXACTLY WITH CONTINENTAL DESCRIPTIONS
- AT CADENZA PART IN REHEARSALS HE WOULD SMILE SARDONICALLY TO THE ORCHESTRA AND SAY "ET CETERA, MESSIEURS!" HE WOULD START A CONCERTO BY RAISING HIS FOOT AND BRINGING IT DOWN PROMPTLY- THAT WAS HIS SIGNAL TO BEGIN.
- PAGANINI STAYED IN LONDON AT GRAY'S INN LANE WITH A MR. WATSON, AN AMERICAN. MR. WATSON, MISS WATSON, AND A MISS WELLS ARE INCLUDED IN HIS PRINTED PROGRAMS AS ASSISTANTS. THEY SANG IRISH AND SCOTCH AIRS. AFTER PAGANINI LEFT LONDON FOR THE CONTINENT AND LANDED IN BOULOGNE, FRENCH PAPERS PUBLISHED A STORY OF HIS ELOPEMENT WITH A GIRL OF SIXTEEN- MISS WATSON. THE SCANDAL GREW AND BECAME ACRIMONIOUS. LETTERS WERE EXCHANGED BETWEEN THE PARTIES VIA THE NEWSPAPER. "NOW WHY DOES MR PAGANINI ALLOW US TO ASSUME THAT MISS WATSON MIGHT NOT HAVE LEFT LONDON AT HIS INSTIGATION WHEN SO MANY WITNESSES SAW HIS AGENT, NAME URBANI, GO TO SEEK HER AT THE BOAT AND RECLAIM HER WITH THE MOST ENTHUSIASTIC INSISTENCE." PAGANINI REPLIED TO THIS THAT MISS WATSON CAME OF HER OWN FREE WILL; THAT SHE WAS EIGHTEEN, NOT SIXTEEN YEARS OF AGE; AND THAT IF HE HAD WISHED TO REMOVE HER FROM THE PROTECTION OF HER FATHER IT WAS TO SPARE HER VIRGIN SOUL THE SPECTACLE OF HER FATHER'S ODIOUS AND ILLICIT ASSOCIATION WITH MISS WELLS, A GIRL OF THE SAME AGE, BUT SO MUCH OLDER IN EXPERIENCE. ON JULY 10TH, 1834, HE WRITES TO THE EDITOR OF THE ANNOTATEUR DE BOULOGNE, "YOUR OFFICIAL INFORMATION IS NOT FORTUNATE, SIR, BECAUSE IT IS POSITIVE THAT MISS WELLS CAME TO BOULOGNE WITH MISS WATSON. I, MYSELF, SAW HER LEAVE THE BOAT; SHE WORE A HAT OF YELLOW STRAW AND A GREEN COAT WHICH I KNEW PERFECTLY." FOR A FEW DAYS IT SEEMED TO THE PRUDENT MINDED THAT PAGANINI'S INTENTION HAD BEEN TO SECURE POSSESSION OF BOTH MISS WATSON AND MISS WELLS. THE DISPUTE WAS SETTLED, PROBABLY WITH AN EXCHANGE OF MONEY, AND IN A SENSE THE FORTUNES OF MISS WATSON WERE MADE. SHE RETURNED TO AMERICA AND WAS ABLE TO TOUR THAT GULLIBLE CONTINENT AS THE PARTNER AND FIANCEE OF PAGANINI.
- TOURED EUROPE FOR SIX YEARS, IN 1834 RETIRED TO ITALY AND BOUGHT A CONSIDERABLE PROPERTY ~~CALLED VILLA CAJONA~~, NEAR PARMA. HE LIVED THERE IN OBSCURITY FOR SOME TIME, ACCORDING TO HIS INVARIABLE CUSTOM, FOR ALL THROUGH HIS LIFE HE ALTERNATED BETWEEN THE WILDEST FEATS OF PERSONAL PUBLICITY AND A HERMIT-LIKE SECLUSION.
- ~~HAD A LONG INTERNAL ILLNESS IN ROME AROUND 1817-1818?~~

GASORTE



As Vasulka defines it, the operatic tradition is a synthesis of all contemporary art forms into single works. In *THE ELECTRONIC OPERA*, Vasulka creates an "electronic stage" applying an intricate array of video and audio effects to live performance as narrative device. *THE ELECTRONIC OPERA* is a metaphor for art making as realized in the story of two eccentric, self-indulgent, and ultimately tragic artists. *Paganini*, created by artist Ernest Gusella is a tortured, sickly, romantic figure who describes his grotesque fantastic visions via his young son. *Berlioz*, created by composer-performer Robert Ashley is a cerebral, well absorbed character who speaks in abstractions. In each segment a different effect is employed and exercised through almost obsessive repetition. Interspersed variations of sound and image so carefully structured with a text equally compelling, that the viewer will, upon repeated viewing discover various themes unfolding, building and resonating.

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## The Great Virtuoso

felt for the Italian master's 'black art' came out strongly at the time of Paganini's death in 1840, the circumstances of which make horrific reading even today. The Church considered him an atheist, and withheld the last rites; worse, they refused to allow his corpse to be buried on consecrated ground. A long and bitter dispute began between Paganini's friends and the Clergy. Meanwhile, the body, which had been embalmed, remained unburied. Crowds of sightseers milled outside the house, crossing themselves, trying to catch a glimpse of the unshriven corpse which lay on a makeshift platform, its glassy eyes opened wide. A large bandage held its sagging jaw in position, and a nightcap was perched on its head at a bizarre angle. It was soon considered expedient to place it in a temporary coffin with a glass pane covering the face. One of Paganini's aristocratic friends, the Count de Cessole, was appalled at the Church's attitude, and offered to have the body buried on his estates. It was carried by night along the peninsula of St. Jean-Cap-Ferrat on to his property at Cap Sainte-Hospice where it remained for several years. During the next two decades, Paganini was exhumed and re-buried several times. Finally, after more than forty years of wrangling, the coffin was lowered into a permanent resting-place at Parma with the full approval of the Vatican, and it remains there to this day. The coffin was opened at least twice after this at the behest of people fascinated by the Paganini legend, the last time being in 1896.

The one civilized voice to be raised in Paganini's defence was Liszt's. He felt such a deep sense of personal loss when the great violinist died that he published an obituary notice of him. Amidst all the superstitious nonsense surrounding Paganini, and the gruesome details of his death which were published in every newspaper in Europe and swallowed hungrily by a sensation-seeking public, Liszt's compassionate article stands out as a magnificent tribute from one great artist to another. The article is a long one, but the following quotation is typical of its general tone.

The flame of Paganini's life is extinguished; with him vanished one of those wonders which Nature seems to bestow upon us only to reclaim it as hastily as possible—a miracle which the kingdom of art has seen but once.

None will succeed him, none may be called his equal in fame. His name will never be mentioned in connection with another. For what artist's fame has enjoyed such unclouded sunlight; who is his equal in the enthusiastic and undivided opinion of the world as the ruler in the kingdom of art?

Paganini was dead. But his shade lived on in Liszt.

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The Commission By Woody Vasulka. Camera: Steina. With Robert Ashley, Ernest Gusella, Cosimo Corsano, Ben Harris, Andrea Harris, David Ossman.

1983, 44:55 min., color, stereo sound.

Applying for the first time his complex imaging codes to a narrative, Woody explores issues of art-making and sacrifice in this electronic opera. The tapes tells of the relationship between violinist Niccolo Paganini (played by video artist Ernest Gusella) and composer Hector Berlioz (played by composer/performer Robert Ashley), touching on the myth of the romantic and tragic artist and the power relationships of history. Centering on a commission which Berlioz gave to Paganini, The Commission is a precise and carefully constructed work in which effects are applied to specific narrative intent--the flip/flop of rapidly switching two image sources dominates the scene in which Berlioz hands the commission envelope to Gusella, and the scene of Paganini's embalming is given an ethereal quality with the Scan Processor. The Commission is an ambitious and pivotal work in developing a narrative language of electronic images.

Art of Memory By Woody Vasulka.

1987, 36 min., color, sound.

The Art of Memory is a highly complex work which brings together many facets of Woody's work over the past 20 years. It is a profound study of the textures of history, the nuances and images of memory, the role of photography and cinema in defining history, and the cultural loss of memory in the late 20th century. An imaging tour de force of black-and-white images of

Woody Vasulka worked more singularly on his highly complex, very evocative *ART OF MEMORY*. The video opus combines a score, an arid landscape and historical stock footage into a meditation on memory, militarism and media. Against a sun setting in the desert, images of World War II, the Spanish Civil War and others are figured into biomorphic 3-dimensional shapes, appearing as though vaguely familiar forms are bumping with our cultural heritage. The images are drawn from the collective media memory to examine the violence leading to the atomic age.

**Vasulka** arrived in United States in 1965 from Prague. In 1974 he turned from filmmaking to teaching media at State University of New York, Buffalo where he began his investigations into computer controlled video, building "the Vasulka imaging system". With his wife Steina he founded the Kitchen, an important interdisciplinary art center in New York. He has participated in many major video exhibitions and festivals around the world. Vasulka just returned from a residency in Japan and is currently preparing a major retrospective of his and Steina's work at The American Museum of the Moving Image in New York.

## *The Great Virtuoso*

most secrets. There was no doubting his virtuosity. He created and solved his own technical problems. Everywhere, his works were regarded as unplayable. Paganini then turned up and played them. If a string broke, he could play equally well on three; if another broke, he could play equally well on two; in fact, his speciality was to play an entire piece on one string alone with which he would 'bring the house down'. Paganini guarded his secrets jealously. Whenever he rehearsed a concerto he would never allow the orchestral players a chance to observe what he did during the cadenza, for it was his habit to stop playing when this long-awaited moment arrived; with a nonchalant wave of the bow, he would indicate that the passage was to be taken 'as read'. Paganini played his cadenzas once, and once only, and that was at the public performance. Those were moments of supreme virtuosity, when the man and his violin became one, and the hushed audience would witness such marvels of execution that it seemed, indeed, as if the very Devil had taken possession of him.

It is easy to understand how the dark rumours about Paganini circulated when we consider his appearance. He dressed from head to foot in black. His body, racked with pain, was slowly wasting away from syphilis. He glided rather than walked across the stage—like a menacing vulture gently floating into position to consume its prey. His eyes had receded deep into their sockets and this, together with his waxen complexion, gave him a spectral appearance which was enhanced by the dark blue glasses he sometimes wore. The macabre impression was that of a bleached skull with a violin tucked under its chin.

On 9 March 1831 Paganini glided on to the stage of the Paris Opera House and played to a packed audience. The event had been eagerly awaited for weeks. This was Paganini's first visit to the city and people were agog to catch a glimpse of the living legend. Sitting in the audience that night was Liszt. He was electrified by Paganini's playing and the experience changed the course of his life. As he listened to the Italian wizard, he experienced what can only be described as a revelation. Here was a violinist who not only played his violin better than anyone else, but who had penetrated to the very core of its personality and unlocked its remaining potential. Paganini and the violin were indivisible. For some time, Liszt had intuitively known that he was destined to be more than a mere piano virtuoso, and it was Paganini who brought this truth home to him with renewed force. Henceforth he would make it his aim to play the piano not only better than anyone else, but to play it as well as it can be played—a very different proposition. He would become the Paganini of the piano.



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