

**PRECURSOR OF PAGANINI:  
THE SOLO VIOLIN CAPRICES OF PIETRO ANTONIO LOCATELLI**

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The 24 violin caprices of Nicolò Paganini represent some of the most technically difficult music in the modern violinist's repertoire. From the arpeggiated staccato bowing of Caprice No. 1 to the left hand pizzicato and treacherous intonation in Caprice No. 24, the difficulties of the Paganini caprices have become a famous (and infamous) part of the violin repertoire since their first publication in 1820. However, few people, even among violinists, have heard of the caprices of Pietro Antonio Locatelli. Locatelli was a Baroque Italian violinist and composer whose 1733 work *L'Arte del Violino* reached new heights of violin virtuosity and spurred "an unprecedented expansion of the violin technique of the time."<sup>1</sup> His work would directly influence Paganini, and thus violin repertoire as we know it today. Though Locatelli's work is rarely performed by modern violinists, perhaps this should change, as his caprices served as precursors to Paganini's and present excellent performance and pedagogical opportunities.

The Baroque era originated in Italy. Beginning in Florence with the Florentine Camerata, a collective of artists and thinkers who founded the new genre of opera around 1600, a new musical landscape emerged that was characterized by new genres and new sounds, as well as the blossoming of instrumental music. Rome had always been an important musical location as the center of Catholic church life (and thus the center of sacred music), and in the Baroque era it became a bastion of musical training and innovation.

By the latter half of the 17<sup>th</sup> century, violinist and composer Arcangelo Corelli arrived in Rome and established himself as the leading violinist of the time. His influence on music was enormous, as he solidified important Baroque genres<sup>2</sup> while also helping to elevate the status of

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<sup>1</sup> Boris Schwarz, *Great Masters of the Violin: From Corelli and Vivaldi to Stern, Zukerman and Perlman* (New York: Simon and Schuster, 1983), 92.

<sup>2</sup> David D. Boyden, Peter Walls, Peter Holman, Karel Moens, Robin Stowell, Anthony Barnett, Matt Glaser, Alyn Shipton, Peter Cooke, Alastair Dick, and Chris Goertzen, "Violin," *Grove Music Online* (2001): <https://doi.org/10.1093/gmo/9781561592630.article.41161>.

instrumental music and bring the violin to the forefront of international attention. Violinists from around Europe made the pilgrimage to Rome to study with Corelli and his students, as testified by English music historian Roger North (1651-1734), who noted ““divers young gentlemen [travelled] into Italy, and after having learnt of the best violin masters, particularly Corelli, returned with flourishing hands.””<sup>3</sup> Looking back from a modern perspective, musicologist and violinist Boris Schwarz holds that “Corelli is the ancestor of all the great violinists.”<sup>4</sup>

One of the notable violinists who emerged from Corelli’s school of violin playing was Pietro Antonio Locatelli. He was born in Bergamo, Italy, in 1695. After his early musical training in Bergamo, Locatelli studied in Rome beginning in 1711. Training under disciples of Corelli, Locatelli attained great proficiency on the violin. Eventually he began composing, and produced “concerti grossi, solo concertos, trio sonatas and sonatas for one melody instrument and bass.”<sup>5</sup> Locatelli’s innovations in instrumental music essentially make him “the founding-father of modern instrumental virtuosity,”<sup>6</sup> especially for the violin. His works blazed the trail of technical advancement, and “reflect aspects of the most advanced style of his day.”<sup>7</sup>

The violin work Locatelli is best known for is *L’Arte del Violino*, a set of 12 violin concertos plus 24 unaccompanied caprices. Published in Amsterdam in 1733, the brilliant technical virtuosity seen in the work has “earned him the title ‘the Paganini of the 18<sup>th</sup> century,’”<sup>8</sup> and indeed, the unaccompanied caprices from *L’Arte del Violino* would heavily influence the famed

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<sup>3</sup> Boyden et al., “Violin.”

<sup>4</sup> Schwarz, *Great Masters of the Violin*, 49.

<sup>5</sup> Albert Dunning, “Locatelli, Pietro Antonio,” *Grove Music Online* (2001): <https://doi.org/10.1093/gmo/9781561592630.article.16840>.

<sup>6</sup> Dunning, “Locatelli, Pietro Antonio.”

<sup>7</sup> Dunning, “Locatelli, Pietro Antonio.”

<sup>8</sup> Boyden et al., “Violin.”

24 caprices of Paganini.<sup>9</sup> The various advanced techniques Locatelli employed in the caprices include multiple stops (even whole passages composed primarily of chords), high positions, bariolage, large jumps in range, and difficult bowings. For the Baroque performer, these would have been revolutionary and daring techniques since violin virtuosity was still in its early stages.

Like other solo concertos of the time, the concertos in *L'Arte del Violino* are composed of three movements (first movement fast, second movement slow, and third movement fast again). The first and third movements of each concerto are characterized by alternation between the *ritornello* (orchestra playing the primary theme) and the solo parts (soloist with continuo accompaniment). Locatelli also adds an unaccompanied caprice to the end of the first and third movements of each concerto. The caprices serve as a show of virtuosity, and do not have a strong connection to the concerto itself. They are sometimes longer, and usually metrically and thematically different from the concerto movement to which they are attached.<sup>10</sup> Generally, after the caprice, a cadenza and final *tutti* conclude the movement.

In the Baroque era, a caprice was understood to be “a moment of a bizarre and improvisational character of more than short duration, and was hence synonymous with ‘fantasia’ and ‘cadenza.’”<sup>11</sup> This is supported by Locatelli’s directive of *ad libitum* for the caprices, given in the title of the work. Though other composers, including Tartini and Vivaldi, also added caprices (or caprice-like endings) to their concertos on occasion, Locatelli explored

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<sup>9</sup> Domagoj Ivanović, “Development of Violin Virtuosity from the Baroque Period to the Modern Era” (DMA diss., University of Miami, Coral Gables, Florida, June 2006), 42, ProQuest Dissertations Publishing. 3228178. <https://www.proquest.com/openview/e942da18d4fb4f543fd60f8759c99283/1?pq-origsite=gscholar&cbl=18750&diss=y>.

<sup>10</sup> Albert Dunning, introduction to *Opera Omnia*. Vol. 3, *L'Arte del Violino: XII Concerti per Violino Solo, Archi e Basso Continuo con XXIV Capricci per Violino Solo ad libitum*, by Pietro Antonio Locatelli, ed. Albert Dunning, trans. Hugh Ward-Perkins (London: Schott & Co., 2002), lxxvi.

<sup>11</sup> Dunning, introduction to *Opera Omnia*, lxxix.

the potential of the caprice more deeply with his inclusion of extremely difficult technical elements.<sup>12</sup> The caprices were so difficult, in fact, that Locatelli labeled them ““optional”” so that the concertos would still be performed, even if the caprices were not.<sup>13</sup>

Locatelli’s groundbreaking work *L’Arte del Violino* had far-reaching impact, and deeply influenced violin repertoire and technique moving into the Classic and Romantic eras. Paganini in particular was deeply influenced by Locatelli’s caprices. Of *L’Arte del Violino*, Paganini said ““It opened up a world of new ideas and devices that never had the merited success because of excessive difficulties.””<sup>14</sup> Paganini then furthered the development of technical difficulty on the violin by writing his own set of 24 caprices. Like Locatelli, Paganini employed multiple stops, high positions, and other techniques, while adding additional virtuoso elements such as left hand pizzicato and passages with successive tenths.

Besides influencing Paganini, Locatelli left his mark on the French school of violin playing, ““where violin teaching continued to bear signs of his style of virtuosity until the beginning of the 19<sup>th</sup> century.””<sup>15</sup> The great French violinist Jean-Marie Leclair (1697-1764) was a contemporary of Locatelli and was impacted by his virtuosity.<sup>16</sup> Leclair essentially began the French violin school<sup>17</sup>, which led to such famed violinists as Gaviniés, Rode, and Kreutzer, names synonymous with violin pedagogy that are familiar to any serious student of the violin. Furthermore, Locatelli’s caprices were revered in France, and certain caprices ““were included in

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<sup>12</sup> Dunning, introduction to *Opera Omnia*, lxxx-lxxxi.

<sup>13</sup> Schwarz, *Great Masters of the Violin*, 100.

<sup>14</sup> Schwarz, *Great Masters of the Violin*, 99.

<sup>15</sup> Dunning, “Locatelli, Pietro Antonio.”

<sup>16</sup> Schwarz, *Great Masters of the Violin*, 99.

<sup>17</sup> Neal Zaslaw, “Leclair, Jean-Marie,” *Grove Music Online* (2001): <https://doi.org/10.1093/omo/9781561592630.013.90000380313>.

collections and violin teaching methods.”<sup>18</sup> The French began to use the caprices as *études* (pieces for technical study), and the genre of the *étude* “truly launched musical instruction in the modern sense” and “was closely linked to the foundation of the Paris Conservatoire.”<sup>19</sup> Thus, Locatelli influenced the very roots of violin pedagogy.

Locatelli even had a connection to Leopold Mozart. Aside from being the father of Wolfgang Mozart, Leopold is remembered for authoring *Versuch einer gründlichen Violinschule* (*A Treatise on the Fundamental Principles of Violin Playing*). This treatise “established him as an authority in his field” and is useful for gaining insight into the violin technique of that time.<sup>20</sup> In the third edition of this treatise, published in 1787, Mozart includes “examples of difficult passages culled from several of Locatelli’s capriccios.”<sup>21</sup> For instance, in a section discussing the performance of arpeggios using “mixed position,”<sup>22</sup> Mozart includes a musical example that appears to be excerpted from Locatelli’s Caprice No. 1.<sup>23</sup> Locatelli’s legacy was extensive and impacted many generations of violinists.

### **The Baroque Violin and Technique**

Though Italy was at the forefront of violin performing in the Baroque era, it was also a center for violin making. Stradivari and Guarneri were building their legendary instruments in Cremona during the 17<sup>th</sup> and 18<sup>th</sup> centuries, while the Amati family had been producing violins there since

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<sup>18</sup> Dunning, introduction to *Opera Omnia*, cx.

<sup>19</sup> Dunning, introduction to *Opera Omnia*, cx.

<sup>20</sup> Schwarz, *Great Masters of the Violin*, 112.

<sup>21</sup> Schwarz, *Great Masters of the Violin*, 99.

<sup>22</sup> Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, second ed., trans. Editha Knocker, (New York: Oxford University Press, 1948; New York: Oxford University Press, 2010), 161. “I will call the Compound or Mixed Position that manner of playing when now the whole, now the half position is used.” Mozart, *A Treatise*, 147.

<sup>23</sup> Mozart, *A Treatise*, 162. The musical example here appears identical to mm. 164-8, 173-5 of Locatelli Caprice No. 1. However, Leopold Mozart did not provide any indication of where he obtained the musical example. Locatelli, *Opera Omnia*, 9.

the 16<sup>th</sup> century. Thus, superior violin making and performing came to fruition in the same area at around the same time to produce the Italian monopoly on violin excellence.<sup>24</sup>

The Baroque violin was not a single standard model, but rather evolved over the course of the era to become an instrument that was able to handle virtuosic playing.<sup>25</sup> Compared to the modern violin, the Baroque violin had a shorter neck and fingerboard, a lower bridge, a thinner soundpost, and no chin rest or shoulder rest.<sup>26</sup> The strings were normally made of gut rather than metal.<sup>27</sup> Bows used at the time could vary significantly, as it “was much less standardized than the baroque violin in regards to its shape and length.”<sup>28</sup> However, it was shorter than the modern bow, had fewer hairs, and had a straight or outward-arching shape (as opposed to the modern inward-curving shape).<sup>29</sup> As the Baroque era progressed, “[t]he old, arched model of Amati and Stainer was gradually replaced by Stradivari’s flat model, first created in the opening years of the [18<sup>th</sup>] century.”<sup>30</sup> In addition, “the fingerboard was lengthened” and “[t]he bridge and the soundpost grew more substantial.”<sup>31</sup> These changes allowed for the greater virtuosity and skill that was becoming part of the violin technique.

The playing style of the violin in its early stages followed two different methods, known as the French style and the Italian style.<sup>32</sup> The most noticeable difference between the two styles was in the placement of the violin on the body. In the French style, the violin was held at chest

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<sup>24</sup> Schwarz, *Great Masters of the Violin*, 77.

<sup>25</sup> Ivanović, “Development of Violin Virtuosity,” 21-22.

<sup>26</sup> Boyden et al., “Violin.”; Ivanović, “Development of Violin Virtuosity,” 15.

<sup>27</sup> Boyden et al., “Violin.”;

<sup>28</sup> Ivanović, “Development of Violin Virtuosity,” 16.

<sup>29</sup> Ivanović, “Development of Violin Virtuosity,” 16.

<sup>30</sup> Ivanović, “Development of Violin Virtuosity,” 20.

<sup>31</sup> Ivanović, “Development of Violin Virtuosity,” 20-21.

<sup>32</sup> Ivanović, “Development of Violin Virtuosity,” 16.

level, while in the Italian style, the violin was held on the shoulder.<sup>33</sup> Furthermore, the French bow hold involved putting the “thumb under the hair,” while the Italian method advocated putting the thumb “between the stick and the hair of the bow.”<sup>34</sup> Moving into the later Baroque period, the Italian style became predominant as violin virtuosity increased.<sup>35</sup>

### Analysis of Selected Caprices

The very first caprice in *L'Arte del Violino* is a perpetual motion that sequences simple patterns up and down the violin. In similar style to other works of the time, Locatelli sets the notes of interest against the filigree of a repeated pattern to create an almost polyphonic effect. The performer must treat the changing notes and the repeated notes as separate voices, emphasizing the changing notes to bring out the motif from the overall texture of the music and provide phrasing and direction. This emphasis on filigree and polyphony is typical of the Baroque.

In the first section, the pattern emphasizes the note A in octaves to create an open and resonant sound (see Example 1—each beat begins on an A4 or A5). Locatelli carries the pattern up to seventh position (see Example 1, mm. 95-96), which would have been an impressive feat on the Baroque violin, as it lacked a chin rest and shoulder rest to facilitate access to the high positions. Without a chin or shoulder rest, the left hand is not as free to shift between positions because it must support the violin.

EXAMPLE 1. Locatelli, “Capriccio (1),” Concerto I, *L'Arte del Violino*, Op. 3, mm. 93-96.<sup>36</sup>

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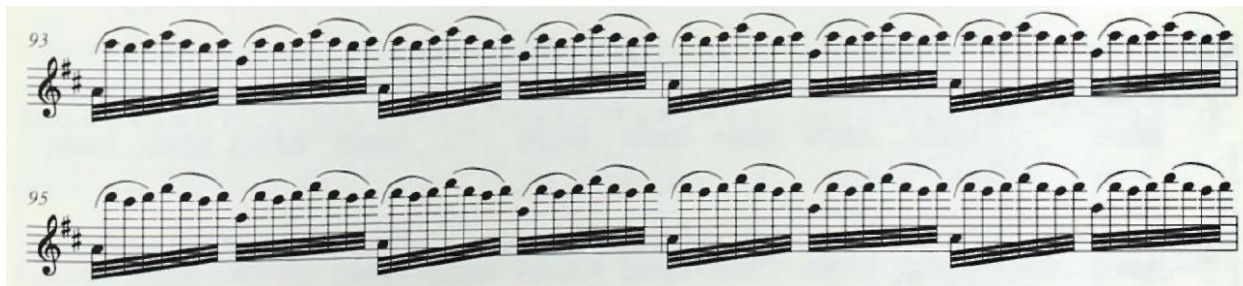
<sup>33</sup> Ivanović, “Development of Violin Virtuosity,” 17.

<sup>34</sup> Ivanović, “Development of Violin Virtuosity,” 17.

<sup>35</sup> Ivanović, “Development of Violin Virtuosity,” 22.

<sup>36</sup> Pietro Antonio Locatelli, *Opera Omnia*. Vol. 3, *L'Arte del Violino: XII Concerti per Violino Solo, Archi e Basso Continuo con XXIV Capricci per Violino Solo ad libitum*, ed. Albert Dunning (London: Schott & Co., 2002), 7.





The second section of the caprice changes meter from common time to 3/8 time and simultaneously switches from the high to the low register of the violin. The pattern is modified slightly to emphasize the upper notes. In terms of harmony, the caprice is simple, with no significant harmonic direction. The harmonic motion does not follow the expected tonic-dominant-tonic progressions; instead, the pattern being sequenced dictates the harmonies.

Caprice No. 1 is worthwhile for modern day violinists to study because it is a good representation of Baroque style and virtuosity. It provides excellent practice in voicing due to the need to bring out the important notes from the busy texture of the piece. Furthermore, it is useful for refining intonation in different positions since the violinist must practice a repeating pattern up and down the fingerboard. The repeated A octave in the first section serves as a touchstone to ensure the intonation stays accurate while moving to different positions. Though these technical elements are all practical reasons to learn the caprice, it is also simply a beautiful piece of music that sounds open and ringing, bringing to mind the sanctuary of a cathedral.

Caprice No. 7 is particularly important in recognizing Locatelli's influence on Paganini. Scholars note that Paganini almost exactly imitates Locatelli's Caprice No. 7 in his Caprice No. 1 (compare Examples 2 and 3).<sup>37</sup>

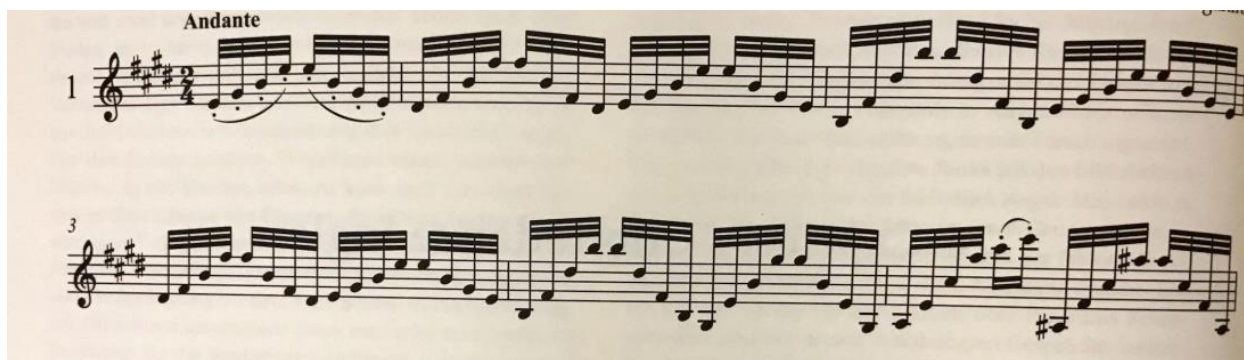
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<sup>37</sup> Dunning, introduction to *Opera Omnia*, cxiv-cxv; Ivanović, "Development of Violin Virtuosity," 42.

EXAMPLE 2. Locatelli, “Capriccio (7),” Concerto IV, *L’Arte del Violino*, Op. 3, mm. 69-73.<sup>38</sup>



EXAMPLE 3. Paganini, “Caprice No. 1,” *24 Capricci per Violino Solo*, Op. 1, mm. 1-5.<sup>39</sup>



Technically, Caprice No. 7 presents many challenges. The ricochet bow stroke used in this caprice is difficult to execute,<sup>40</sup> especially on the Baroque bow, which did not bounce as readily as modern bows.<sup>41</sup> In addition, the arpeggiated motif alternates with another motif composed of thirds plus ornamentation (see Example 4), a combination that requires a very agile and accurate left-hand technique.

<sup>38</sup> Locatelli, *Opera Omnia*, 81.

<sup>39</sup> Niccolò Paganini, *24 Capricci per Violino Solo Op. 1*, First ed, ed. Daniela Macchione (Kassel, Germany: Bärenreiter-Verlag Karl Vötterle, 2013), 2.

<sup>40</sup> Though Locatelli did not include a staccato/ricochet indication for the arpeggios of Caprice No. 7, Dunning indicates that “both [Paganini Caprice No. 1 and Locatelli Caprice No. 7] dwell on arpeggios, using a bounced bowstroke.” Dunning, introduction to *Opera Omnia*, cxiv.

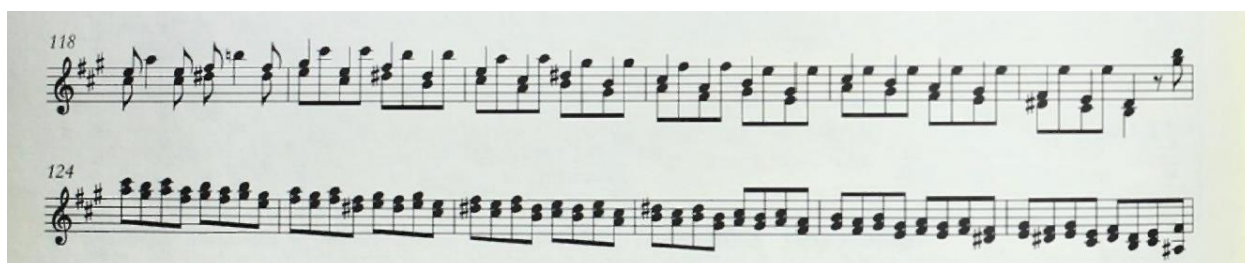
<sup>41</sup> Jun He, “Contemporary and Historical Performance Practice in Late Eighteenth-Century Violin Repertoire: Observations on Articulation, Bow Strokes, and Interpretation” (DMA exegesis, Massey University, 2014), 19, <http://hdl.handle.net/10179/5780>.

EXAMPLE 4. Locatelli, “Capriccio (7),” Concerto IV, *L’Arte del Violino*, Op. 3, mm. 84-86.<sup>42</sup>



Later in the caprice, a series of sextuplets demands fast changes in the form and fingering of the left hand. Following this is a passage that is almost completely composed of thirds (see Example 5), again requiring left hand agility and extreme attention to intonation. These left-hand technical difficulties would have been particularly challenging for Baroque performers, again due to the lack of shoulder rest and chin rest. Without help from these devices, the left hand must support the violin while executing the difficult maneuvers.

EXAMPLE 5. Locatelli, “Capriccio (7),” Concerto IV, *L’Arte del Violino*, Op. 3, mm. 118-129.<sup>43</sup>



At the end of the caprice, Locatelli takes the violin high in the register, all the way to eighth position (B6 is the highest note). This was not common for the Baroque era and would have been quite virtuosic.

Violinists of the modern era have much to gain from studying this caprice. The technical difficulties are substantial, and challenges abound for both the left and right hands. In the right

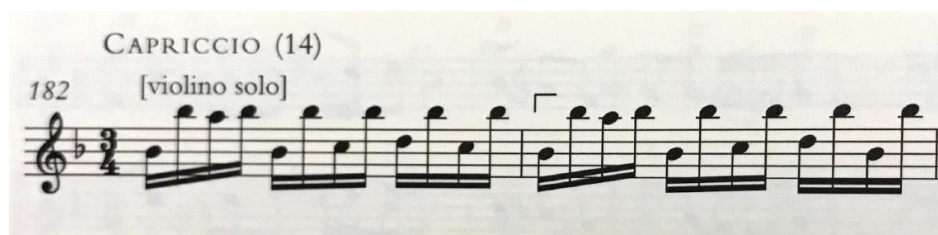
<sup>42</sup> Locatelli, *Opera Omnia*, 81.

<sup>43</sup> Locatelli, *Opera Omnia*, 82.

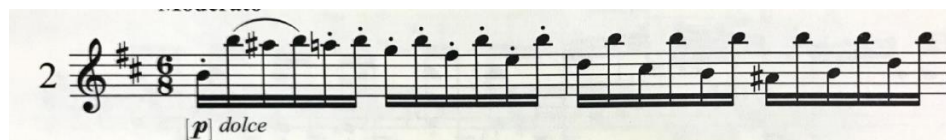
hand, the violinist must master the arpeggiated ricochet bowing, and be able to switch between that and more *legato* and *detaché* bow strokes. In the left hand, much agility and concentration is required to adjust the hand form for each different arpeggio and to play passages of continuous thirds and quadruple stops. Handling these techniques simultaneously requires considerable skill, coordination, and forethought.

Like Caprice No. 7, Caprice No. 14 bears some similarity to a Paganini caprice; namely, No. 2.<sup>44</sup> The openings of both are somewhat similar, with a phrase in the lower voice interspersed with a pedal note in the upper voice (see Examples 6 and 7).

EXAMPLE 6. Locatelli, “Capriccio (14),” Concerto VII, *L’Arte del Violino*, Op. 3, mm. 182-183.<sup>45</sup>



EXAMPLE 7. Paganini, “Caprice No. 2,” *24 Capricci per Violino Solo*, Op. 1, mm. 1-2.<sup>46</sup>



Though this opening looks simple, Locatelli quickly increases the difficulty level by adding thirds, quadruple stops, ornamentation, and what scholars call a “slurred staccato” stroke.<sup>47</sup> The slurred staccato stroke is an advanced bow stroke demanding good bow control. Adding to the difficulty, Locatelli writes multiple quadruple stops immediately before the slurred staccato,

<sup>44</sup> Dunning, introduction to *Opera Omnia*, cxiv.

<sup>45</sup> Locatelli, *Opera Omnia*, 160.

<sup>46</sup> Paganini, *24 Capricci*, 4a.

<sup>47</sup> Dunning, introduction to *Opera Omnia*, cxix.

requiring the performer to quickly switch between bow strokes. Violinists of today should consider learning Locatelli's Caprice No. 14 because though it includes almost the same pattern as Paganini's Caprice No. 2, it is more varied and incorporates a plethora of techniques.

In Caprice No. 23, Locatelli explores arpeggiation. The entire caprice (except for the final chord) is composed of arpeggios with different fingerings and in various registers. Generally, part of the arpeggio acts as a pedal while one or more notes changes to create a musical phrase. The structure of the caprice bears some similarity to a simple fugue or chaconne: A musical idea is repeated multiple times (sometimes with alterations) in different voices and with different accompaniment. Seen in the bass in mm. 87-97 of Example 8, this eleven-bar musical idea becomes an ostinato that permeates the caprice.

EXAMPLE 8. Locatelli, "Capriccio (23)," Concerto XII, *L'Arte del Violino*, Op. 3, mm. 87-104.<sup>48</sup>



In terms of virtuosity, this caprice is highly difficult and presents a challenge even to modern-day violinists. Executing the fingerings for the arpeggios requires left hand flexibility and stamina, as well as much concentration and attention to intonation. The violinist must also take care to voice the arpeggiations correctly, bringing out the repeated theme. Additionally, Locatelli takes these complex arpeggiations extremely high on the violin, reaching a D7 or 10<sup>th</sup> position (see Example 9). This would have been extremely virtuosic in the Baroque era, a time in

<sup>48</sup> Locatelli, *Opera Omnia*, 314.

which violinists essentially never played above the seventh position.<sup>49</sup> In fact, “the fingerboard on the Baroque violin was...sufficient for little more than the seventh position,” making notes as high as this almost impossible to play.<sup>50</sup>

EXAMPLE 9. Locatelli, “Capriccio (23),” Concerto XII, *L’Arte del Violino*, Op. 3, mm. 162-167.<sup>51</sup>



The very last caprice of the set, No. 24, is exceptionally long and replete with technical feats. It begins with an extensive passage of thirds interspersed by a pedal tone. Following this section, Locatelli writes a series of fast rising arpeggios interrupted by sections where the violin jumps from very low in the register to high on the E string (7<sup>th</sup> position at its highest point). The last section of the caprice includes double stops with spiccato in triplets (see Example 10): a very challenging combination of left- and right-hand technical virtuosity.<sup>52</sup>

EXAMPLE 10. Locatelli, “Capriccio (24),” Concerto XII, *L’Arte del Violino*, Op. 3, mm. 597-598.<sup>53</sup>



Caprice No. 24 offers many challenges for violinists to study. The extensive use of thirds requires great left hand accuracy, and the addition of a pedal tone requires the violinist to

<sup>49</sup> Dunning, introduction to *Opera Omnia*, lxxxiv.

<sup>50</sup> Dunning, introduction to *Opera Omnia*, lxxxv.

<sup>51</sup> Locatelli, *Opera Omnia*, 315.

<sup>52</sup> Dunning, introduction to *Opera Omnia*, xcvi.

<sup>53</sup> Locatelli, *Opera Omnia*, 364.



correctly voice the music to bring out the moving part. Furthermore, performing the jumps in register in this caprice involves confidence built on deep familiarity with the positions, making this caprice useful for solidifying knowledge of the positions on the violin. The section involving spiccato, double stops, and triplets challenges both the left and right hands. Overall, this caprice is very difficult and virtuosic and includes many diverse techniques.

### **Conclusions**

The caprices from *L'Arte del Violino* represent the roots of violin virtuosity. They are both beautiful and technical, offering a virtually untapped opportunity in the repertoire for violinists today. The caprices contain techniques that were extremely advanced for the time and are intimidatingly difficult, even for advanced violinists performing on modern instruments. Though the Paganini caprices are now more famous, the caprices of Locatelli do not deserve to be forgotten. For many reasons, spanning from historical significance to pedagogy to performance, they should be studied more often.

One reason the caprices are worth studying is that they are a good representation of the Baroque style. Since many Baroque violin pieces (barring the Bach Sonatas and Partitas) are considered simple or merely works for student study, the Locatelli caprices present an opportunity to learn and perform the Baroque style at a more virtuosic and advanced level. Furthermore, since they are also historically significant as precursors to the Paganini caprices, violinists can gain knowledge about the influences on Paganini and make connections to the Paganini caprices through study of the Locatelli caprices.

Furthermore, the Locatelli caprices are useful for pedagogical reasons. They cover a wide spectrum of technique that is useful and necessary for all serious violinists; therefore, these

caprices would be a meritorious addition to the violin etude literature. Compared to the Paganini caprices, some of the Locatelli caprices can be slightly more accessible in terms of difficulty. This allows students to work on the same techniques encountered in the Paganini caprices, but in a somewhat easier context. However, other Locatelli caprices are comparable in difficulty to the Paganini caprices, and it seems unreasonable that the Locatelli caprices have been ignored while the Paganini caprices have become such an integral part of the violin repertoire.

Practically, the Locatelli caprices could help to expand a genre that is almost monopolized by the Paganini caprices: namely, audition etudes. Many music schools and conservatories in the United States require graduate (and often undergraduate) students to include a Paganini caprice or other etude in their audition repertoire. The Locatelli caprices, with their difficulty and beauty, could easily be used to fill this requirement and give students more options to choose from, as well as showcase their command of the Baroque style.

For all these reasons, the Locatelli caprices deserve to become a part of the modern violin repertoire. They are artistically and technically demanding, as well as historically interesting for their role in influencing the Paganini caprices. Locatelli's impact on violin performance and pedagogy in the Baroque era and beyond speaks to the value of his work in the unaccompanied caprices from *L'Arte del Violino*.



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