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TRANSCRIPTIONS OF NICCOLÒ PAGANINI'S CAPRICE 24 FOR VIOLIN AND PIANO

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ABSTRACT

Niccolò Paganini, one of the most striking figures of the 19th century, made many inventions far beyond the violin technique of his time, which have attracted the attention of all composers since then, which they use in their compositions and have taken their place in the literature as the most important techniques of modern violin performance. These innovations brought by Paganini and his unique playing style took the concept of virtuosity to completely different dimensions and fascinated many composers. The most prominent of the works in which Paganini exhibited these characteristics is Caprice 24. Caprice 24, the final caprice of this work, has been described as the most famous and prominent among the other caprices by incorporating many techniques that can be defined as highly difficult in modern violin technique, and many compositions have been produced based on this caprice, and some transcriptions have been arranged to accompany this work. In this study, it was aimed to examine the violin and piano transcriptions of Paganini's Caprice for Solo Violin Op.1, No.24 in detail and comparatively, and to reveal the violin and piano transcription techniques used in the transcriptions within the scope of the research. In this qualitative study, descriptive research methods and techniques were used. The study group of the research was determined by using the maximum diversity sampling method, one of the non-random sampling methods. When the relevant literature was analyzed, it was seen that there are more violin and piano transcription examples for Caprice No. 24 (n=13). For this reason, the study group of the research was determined as violin and piano transcriptions made for Caprice No. 24 and the transcriptions of Eduard Tubin, Fritz Kreisler, Leopold Auer, Mario Pilati and Robert Schumann constituted the study works of the research. Using the descriptive analysis method, the data obtained from these sources were analyzed in terms of the transcription of the works and the techniques used in violin and piano. As a result, it was found that the transcriptions of the violin parts are not significantly different from the original, but the piano accompaniment styles are quite different from each other. In addition, it was observed that Kreisler differed from the others in that he did not transcribe all the variations and wrote his own variations; Auer created a similar difference by composing the last variation himself.

Keywords: Paganini, Caprice 24, transcription, variation, violin and piano.

INTRODUCTION

Paganini is one of the most important figures of the romantic period. Perhaps he can be described as the most important one. When the process of reaching this position is evaluated as a result of the researches about him, it is understood that the artist should not be considered only as a successful violin player or a qualified composer. Paganini can be described as a complete artist. He showed his talent at a young age and started a design process that would completely change the violin technique of the time and contribute to the creation of modern violin technique. At the point of the transformation of this design process into a music performance practice, it can be said that Paganini's way of presenting this unique design to the audience called "the public" and the creation of a star profile in today's terms are the parts of this whole. An important detail in this matter is the fact that these parts that constitute the whole did not come together at once, but that a formation emerged step by step in a process.

At the beginning of the 19th century, this process started with a trip to Lucca and continued with a period at the Baciocchi palace under the patronage of Princess Elisa Bonaparte. Paganini, who presented the most remarkable performances of his violin playing to the aristocratic class here, made a name for himself in time and was able to carry his fame beyond the borders of Italy¹.

Considering the story of Paganini in general, apart from being an excellent performer, it was the works he composed and the characteristics of these works that brought him to the forefront in the period in question. Although it is considered that the "bel canto" style is especially prominent in terms of melodicity and performance in Paganini's compositions, it is seen that violin technique is often very different from this operatic perspective².

The traces of this situation can be seen very clearly in the work known as 24 Caprices for Solo Violin, Op.1, which is known as the first composition of Paganini. Pierre Rode's 24 Capricci, Op. 22, which was published before the publication of this work, not only poses many technical difficulties for violin performance, but also emphasises the Italian style with its structure containing a lyrical melody. According to the known fact that Paganini composed this work in three movements (6-6-12) over a period of fifteen years. After Italy, during the intense concert traffic that followed, no evidence has been found that the entire composition was ever performed by Paganini himself in any concert³.

It is known that Paganini dedicated this work to artists. 24 Caprices has influenced many artists not only with its melodic structure but also with its flamboyant structure in terms of performance. Differently from other caprices, this caprice, which contains many different features of modern violin technique, is the formation of a whole consisting of small particles, so to speak, with its structure consisting of a combination of variants.

¹ On Paganini's relationship with the aristocracy in Lucca, see Bargellini, 1934.

² In terms of analyzing the melodic pattern used in Paganini's works through his Caprice 24, see Perry, 2004.

³ For a detailed study of Paganini's life and the works he composed, see Stratton, 2012.

This structure of 24 Caprices stipulates that the piece should be studied on a more micro-scale in terms of technique. This situation shows that the work also has an etude quality practice function. Many compositions have been produced based on this caprice, which is described as the most famous and prominent caprice among the 24 caprices that contain many techniques that can be defined as high difficulty of modern violin technique, and some transcriptions have been arranged as accompaniment to this work⁴.

When the literature was examined, it was found that there were no related studies on the analysis of the violin and piano transcriptions of 24 Caprices. In this context, it was aimed to present violin-piano transcription techniques by analyzing the violin-piano transcriptions of the 24 Caprices for Solo Violin, Op.1 in detail and comparatively.

METHOD

Model

In this qualitative study, descriptive research methods and techniques were used. This study, which examines the transcriptions of Niccolò Paganini's 24 Caprices for Solo Violin, Op.1 for piano and violin, is an example of a case study. "A hallmark of a good qualitative case study is that it presents an in-depth understanding of the case. In order to accomplish this, the researcher collects many forms of qualitative data, ranging from interviews, to observations, to documents, to audiovisual materials" (Creswell and Poth, 2018, p.96).

Sample Design

Study sample of research were determined by using maximum variation sampling method, which is one of the non-selective sampling methods. "Maximum variation sampling is defined as determining different situations that are similar to each other in relation to the problem examined in the universe and conducting the study on these situations" (Büyükoztürk et al., 2014, p.90). While determining the study works of the research, firstly the transcription literature was searched and the transcription examples of Paganini's 24 Caprices for Solo Violin for violin and piano were examined. It has been seen that many composers have transcribed this work. The transcriptions on violin and piano of 24 Caprices for Solo Violin are given in Table 1.

Table 1. Violin and Piano Transcriptions of Paganini's 24 Caprices for Solo Violin

Caprice No	Composers
1-24	Robert Schumann, Ferdinand David, John Liptrot Hatton
6	George Enescu
9	Albert Spalding, Florizel von Reuter, Jacques Thibaud, Mario Pilati
10	Darius Milhaud, Marco Anzoletti
13	Darius Milhaud, Fritz Kreisler, Jenő Hubay, Mario Pilati, Zino Francescatti

⁴ For a contextualisation of the impact of Paganini's Caprice 24 during the period, see Borer, 1995.

14	Mario Pilati, Oleg Pokhanovski
15	Mario Pilati
17	Adolf Busch, Leopold Auer, Zino Francescatti
20	Fritz Kreisler, Karol Szymanowski, Mario Pilati
21	Karol Szymanowski, Mario Pilati
22	Darius Milhaud, Mario Pilati
23	Florizel von Reuter
24	David N. Baker, Eduard Tubin, Fritz Kreisler, Jacques Ysaye, Karol Szymanowski, Leopold Auer, Mischa Elman, Mario Pilati, Paolo Pessina, Zino Francescatti

When the table is examined, it is seen that violin and piano transcriptions have more examples in Caprice No. 24 (n=13). For this reason, the study group for the research was determined to be the violin and piano transcriptions made for Caprice No. 24. However, when the transcriptions were searched, although the studio recording (Elman, 2012) of Mischa Elman's transcription was reached, it was excluded from the scope of the research because the score of the work is unpublished (Kozinn, 1990, p. 391). Likewise, performance recordings of transcriptions by Ferdinand David (Renardy, 2019), Paolo Pessina (Paolo Pessina, 2015) and Zino Francescatti (Francescatti, 2002) were reached, but no information on the scores of the transcriptions could be found. John Liptrot Hatton's 24 Caprices 'avec accompagnement de pianoforte'(London, 1870, as cited in Stowell, 2011) was not included in the study as no record or score could be found regarding it. David N. Baker's Ethnic Variations on a Theme of Paganini, which uses Paganini's variations as his own model, is also excluded from the study, since there is a detailed research⁵ of this work in the literature. Also the works of Jacques Ysaye and Karol Szymanowski are out of the scope of the research since they are recomposition, not transcription.

In this respect, although the number of study works has decreased, they are still in the majority (n=7) compared to other caprices and are listed as follows:

- Eduard Tubin
- Fritz Kreisler
- Leopold Auer
- Mario Pilati
- Robert Schumann

⁵ For detailed descriptions: Pinson, Heather Koren, "Aspects of jazz and classical music in David N. Baker's Ethnic Variations on a Theme of Paganini" (2002). LSU Master's Theses. 2589.

Data Collection and Analysis

Publications, note books, and audio visual sources were scanned as part of the data collection process for the research's subject materials. The scores of the transcriptions included in the scope of the research were obtained (Auer, 1922; Kreisler, 1911; Pilati, 1935; Schumann, 1940; Tubin, 1945) . By using a descriptive analysis method, the information gathered from these sources was examined in terms of converting the works to transcription and techniques utilised on the violin and piano. The Ricordi Edition was used as a source while analysing the works' original versions since it was the first edition (Paganini, 1818; Backus, 1991, p.288).

FINDINGS

Niccolò Paganini

Niccolò Paganini as a legend or a great artist has been a much talked about figure in the music world throughout history. It is possible to mention many characteristics that distinguish him from other artists of the period. The first characteristic that comes to mind about him is that he captivated the audience with his extraordinary stage performance and filled the concept defined as virtuosity to the fullest. Besides the fact that he played the violin like a showman on the stage, it can be said that he presented both an inspiring and a dark profile⁶ in the romantic period with the rumors about his private life and his fame that spread by word of mouth.

“For performers, Paganini offered the paradigm of a charismatic showman who had transcended the technical difficulties of his instrument; for composers, the elevation of virtuosity to a constituent element of art was a compelling incentive to write new kinds of music, music that would explore and expand the expressive capabilities of the instrument” (Backus,1991, p. 288).

Paganini is considered a turning point in the violin art. Although this milestone creates a reference point that sharply divides it into before and after, in fact Paganini, with his contributions to modern violin technique, presents a condition that covers both sides of this point. This reference point represents a much more advanced performance style than his predecessor's violin playing technique. Style exhibited by Paganini includes tremendous innovations in both the right and left hand.

“Nicolo Paganini may be regarded as the most radiant star in the great galaxy of violinists. He transformed the violin, the wonderful instrument which has been the delight of millions, and his greatest merit lies in his having very considerably extended the boundaries of violin virtuosity. Before his day, audiences were enraptured when a violinist could play as high as the fourth position. The genial Italian not only made the use of the entire range of the violin an ordinary matter, but also enriched the mechanism of fingers and bow to an almost miraculous degree” (Bachmann, 2013).

⁶ For an investigation of Paganini's specified profile, see: Kawabata, 2007.

In the last quarter of the 18th century, Paganini was born in Genoa, a city in the north-west of Italy. He was first introduced to music at an early age with the lessons he received from his father, and with his interest, he gradually began to show more and more clearly what a superior talent he had in this discipline.

“Paganini was born in Genoa in 1782, the son of a dockworker whose hobbies included fortune telling and playing the violin and mandolin. He taught Nicolò both instruments. ‘It would be hard to imagine a stricter father’ the boy recalled” (Kolneder & Pauly, 1998, p.391). “At the age of 8 he successfully played a Pleyel concerto in church and by the age of 13 the whole of Genoa knew him as a child prodigy” (Erten et. al. 1969, p. 55).

The growing fame of the young Paganini in the city led to the need for a teacher to teach the boy and contribute to his development. For this reason, Paganini had the opportunity to play in Parma and Florence, where he had visited with his father. The great talent he showed there and his masterly interpretation of the pieces he played were received with great interest.

“His father’s lessons soon became useless, and Servetto, a musician of the Theatre, at Genoa, became his teacher; but even he was not possessed of sufficient ability to be of benefit to this predestined artist. Paganini received his instructions for a short period only, and he was placed under Giacomo Costa, director of music, and principal violinist to the churches of Genoa, under whose care he progressed rapidly” (Fétis, 1876, p. 27).

“At Florence he was presented to Salvator Tinti, who was astonished on hearing him play the variations on the Carmagnole. At Parma, he tells us ‘I found in Rolla’s room a new concerto composed by him, which I played at sight; Rolla was much astonished and instead of giving me instruction on the violin, advised me to study counterpoint under Maestro Ghiretti, a Neapolitan court musician and noted composer, who had also been Paër’s teacher’ Thus states Paganini, but it appears, according to Gervasoni, that the young artist actually took lessons from Alessandro Rolla during several months” (Prod’homme, 2012, p. 6).

It is not known whether Paganini took lessons from Rolla or not, or if so, how long they studied together. On the other hand, it is understood from the story he told that Rolla directed him to other teachers. With the guidance of Rolla, it is seen that Paganini not only furthered his violin playing during this period, but also made compositional studies. As a result of his lessons with Paër and Ghiretti, Paganini had the opportunity to improve his musicality with the help of these teachers who contributed to his development.

“While in Parma, Nicolò also studied counterpoint with Ghiretti and Paër, for whom he wrote, among other exercises, twenty-four fugues in four parts. Years of intensive practice under the father’s strict supervision followed his return home. During this period he acquired the phenomenal command of the violin that amazed musicians and music lovers everywhere” (Kolneder & Pauly, 1998, p. 391).

“Ghiretti,’ says Paganini, ‘who had taken a fancy to me, overwhelmed me with favors and lessons in composition, and under his guidance I composed a great deal of instrumental music. About this time I played two violin concertos at a concert in the leading theater, after having played at the country seat of the sovereigns, at Colorno, and at Sala, on which occasion I was most generously compensated’” (Prod’homme, 2012, p. 7).

During this period, Paganini gave concerts in various cities of northern Italy. After these concerts, it is known that he returned to Genoa where, under pressure from his father, he spent most of his days practicing the violin and composing pieces. It is understood that Paganini started to work especially on violin technique before the Caprice 24 in the mentioned period. It is seen that many elements that improve violin technique were used in these works he designed.

“After this first tour, during which young Paganini gave twelve concerts, at Parma, Milan, Bologna, Florence, Pisa and Leghorn, he returned to Genoa, probably during the winter of 1797-1798; there he composed his first etudes, certain technical difficulties of which he is said to have practiced for up to ten hours a day. When he had mastered them, he wrote other concertos and some variations, according to his account. His father presumably forced him to rigorous application to his studies, locking him up for entire days and guarding him closely. However, this severity awakened the desire in the youth to escape parental surveillance” (Prod’homme, 1991/2012, p.7).

Paganini’s freedom from his father’s oppression was achieved when he started to work as a concertmaster in Lucca. Lucca became a lifesaver for him. He was to give countless concerts during the eight years he spent here, and he was to strengthen his ties with the aristocracy when he moved to the palace and started to work there as a court musician. It is known that Paganini increased his experience as a concertmaster with the concerts he gave during this period, and that he fascinated the audience with his various acrobatics.

“In 1801 he freed himself of his father’s relentless supervision by joining the orchestra in Lucca as a first violinist. Five years later he moved on to the court of Napoleon’s sister Elisa Baccocchi, then princess of Lucca. He remained there until 1809, active as a soloist, music director, orchestra member, and chamber music player” (Kolneder & Pauly, 1998, pp. 391-392).

It is known that Paganini completely abandoned the violin for a period of three years during the Lucca years and had an affair with a noble lady in her chateau. During this period, Paganini turned to the guitar and composed various pieces for this instrument.

“After his first taste of fame, Paganini became the lover of an aristocratic beauty, went to live with her in her Tuscan chateau, and three years entirely abandoned the violin. By a psychic phenomenon not incomprehensible in the soul of an artist, the violin, which from his sixth year

had inspired him with boundless love and grandiose dreams of glory, fell all at once like a slackened sail" (Bargellini, 1934, p. 411).

After the period of Paganini's life in Lucca comes the period when his name began to be pronounced as a star on the stages of Europe. Already in his 20s, the artist succeeded in attracting everyone's attention and continued his career journey to show himself on stages outside Italy. From this point of view, the part of Paganini's life up to this period can be described as the period in which he developed as an artist. In addition to his superior talent and spectacular violin playing, Paganini, with the compositional training he received, continued to work on composing works that he would play and, in a way, present himself in the forefront while playing, and to perform these works in concerts.

"When the Princess became Grand Duchess of Tuscany, the Court removed to Florence, and Paganini, as a matter of course, was in the retinue. His official career, however, came to an abrupt termination in the early part of 1813. When appointed Court Musical Director, Paganini was accorded the rank of Captain in the Royal Guard, and, as such, was permitted to wear a brilliant uniform. Appearing in this garb at a State function at Florence, in 1813, the artist was 'commanded' to change it for the ordinary dress suit. This request Paganini construed as an insult, and refused compliance; whereupon there was a sudden rupture, and instant resignation of office" (Stratton, 2012, p.21).

"His career as a touring virtuoso did not begin until 1813 when, thirty-one years old, he reaped such spectacular successes in Milan that the world took notice" (Kolneder & Pauly, 1998, pp. 391-392). It is seen that Paganini's concerts, especially in Milan, were met with great interest. Paganini gave concerts in various cities of Northern Italy such as Parma, Florence and Bologna, but he performed 13 times in Milan in the same period. During the period of the Bologna concert, he had the opportunity to meet Rossini, one of the important figures of the classical music world in the romantic period⁷.

"In October, 1814, Paganini went to Bologna, and there met Rossini for the first time. Rossini, nine years the junior of Paganini, had already produced a dozen operas—two in Milan that year. By Court favour Rossini had just escaped the conscription, and had hastened away to Bologna" (Stratton, 2012, p. 25).

In 1817, the year Paganini completed Caprice 24, it is understood that the artist traveled outside Italy for the first time according to many sources. It is thought that Paganini received offers from other countries as a result of the spread of his fame. However, it is not known exactly which country he first visited and in which city he gave a concert. On the other hand, according to the records kept by Louis Spohr, one of the most famous violinists of the same period, it is stated that Paganini arrived in Vienna in 1817⁸.

⁷ There is various information about Paganini's life in different sources. In terms of analyzing the incidents in his life and the information about his life in a more accurate approach in a grounded manner, see Fétis, 1876.

⁸ For detailed analyses of this period, see Stratton, 2012.

It is known that he met the famous Polish violinist Karl Joseph von Lipinski in Piacenza in the same year, and they gave concerts together as a result of their friendship. According to some sources published in Poland during the period, it is stated that Lipinski took lessons from Paganini, but it was stated by Lipinski himself that this was not the case. Another important event in 1817, when Caprice 24 is thought to have been completed, was the death of Paganini's father, Antonio Paganini, who had influenced him with his harsh attitude in his musical endeavors since his childhood⁹.

An overall evaluation of Paganini's compositions reveals a wide variety of approaches within the structural integrity of the works. Many of these methods are newly created inventions that weren't previously employed before the designated period, that is, if it's appropriate to state. It is understood that these skills, which are part of Paganini's performance on stage, fascinate the audience not only visually but also aurally.

"Most of Paganini's compositions are demonstrations of technical skill. There are concertos, caprices and chamber music works. Most of his works were not published in time. His pioneering use of harmonics, the way he tuned his violin to obtain different timbres, his mastery of bow technique, and his popularization of the staccato and pizzicato method are innovations unique to Paganini and never heard before" (İlyasoğlu, 2009, p.127).

It has been understood that this unique approach, which Paganini has demonstrated, was followed by certain artists during the period, while others offered opposing viewpoints to these techniques. Spohr was one of the artists who viewed these techniques adversely and attempted to preserve the traditional structure. Spohr, who contributed physically to the evolution of violin technique by developing the chinrest, also contributed to the modern violin technique with the etudes he created.

"Spohr objected to many of the effects employed by Paganini and other virtuosi, notably 'thrown' bowings, artificial harmonics and suchlike, preferring to cultivate a more 'Classical' on the string bowing technique and singing tone. Nevertheless, his principles were widely influential, many being quoted verbatim more than seventy years later by Joachim and Moser" (Stowell, 2001, p. 23).

It is obvious that Paganini, as a composer, was not only interested in the quality of the works he wrote, but genuinely designed works in answer to the question of what kind of impression the work would make on the audience who came to the concert. When evaluated in this sense, it is seen that Paganini chose to create a literature of his own, which he interpreted and distinguishes him from other performers, instead of playing a repertoire that includes the distinguished works of violin literature, which includes the process up to the time he lived.

⁹ For an accurate positioning of the connection between Paganini and Lipinski, see the study based on Lipinski's own words, see Halski, 1959.

“He knew the secret of his own success, the limits of his playing, and what went over with the public. When his Paris performances of concertos by Kreutzer and Rode were only mildly successful he decided henceforth to play only his own compositions. He once said to Georg Harrys, his manager, ‘I have my own method; my compositions are based on it. If I were to play music written by others, I would have to modify them first. Therefore, I prefer writing my own pieces in which I am completely free to express my own feelings.’” (Kolneder & Pauly, 1998, p. 392).

This uniqueness, which Paganini has captured in all areas, has enabled him to be a source of inspiration for numerous artists. Many performers, especially Franz Liszt, who made the most of himself in terms of instrument performance of the period, strove to change the method of performance over their own instrument.

“Liszt and Chopin, so to speak, are the creations of Paganini, and it might even be said that Liszt did for the piano what Paganini did for the violin” (Bachmann, 2013). Liszt was not only inspired by Paganini as a performance artist. He also produced works inspired by Paganini’s compositions.

“Impressed by Paganini’s playing he embarked on a regime of practicing technical exercises for four to five hours daily, in addition to his repertory studies. Liszt advanced to the highest level of his artistry, establishing modern standards of piano technique. These accomplishments were soon reflected in his *Six études d’exécution transcendante d’après Paganini*” (Kolneder & Pauly, 1998, p. 394).

Many composers like Liszt were inspired by Paganini’s compositions. One of these composers was Robert Schumann. It is claimed that Schumann pursued a career in music after attending a Paganini concert when he was still a law student. Although this is denied by those who knew Schumann and his friends at the time, Schumann stated that he was influenced by Paganini as an artist. Just like Liszt, he composed *Six Études* after Paganini *Caprices* and named the 17th piece of his work *Carnaval*, composed for piano, *Valse Allemande*, as ‘Paganini’. In addition, he wrote the piano accompaniment to *Caprice 24* as one of the works examined in this study. Another composer who worked in this direction was Johannes Brahms. Brahms’ *Op.35 Variations*, inspired by Paganini, consists of fourteen variations and was written for two books. Brahms, like Liszt, composed this work in a way that reflected Paganini’s artistic character and made a technically flamboyant presentation.

“Schumann soon began a work for piano and orchestra, *Introduction and Variations on a Theme by Paganini*; unfortunately it was never finished. Two years later came *Etudes after Paganini*, op. 3. Brahms too was an admirer, using the twelve-bar theme of the *Twenty-fourth Caprice* for his op. 35, entitled *Studies for the Pianoforte: Variations on a Theme by Paganini*. (Paganini himself provided eleven variations on his theme.) Brahms practiced this set of variations whenever he

prepared for one of his occasional appearances as a pianist. Alfredo Casella made use of less well-known Paganini themes when he was commissioned to write an orchestral work for the centennial of the Vienna Philharmonic in 1942. The title is *Paganiniana: Divertimento for Orchestra Based on Themes by Nicolò Paganini*" (Kolneder & Pauly, 1998, p. 397).

Sergei Rachmaninoff was one of the composers most influenced by Paganini's *Caprice*. In his *Rhapsody on a Theme of Paganini*, Rachmaninoff used many elements of modern music to diversify the melodies of Paganini's work and transformed it into a large-scale orchestral work. In terms of piano technique, it is seen that Rachmaninoff displays in this work, especially in his piano concertos, an artistic style similar to Paganini's, using flamboyant transitions in artistic terms, as well as lyrical passages and ornamentation in *bel canto* style.

"Of the countless composers who used this Paganini theme before him, Rachmaninoff was apparently the only one to incorporate melodic inversion in his work. In his *Rhapsody on a Theme of Paganini*, Rachmaninoff uses elements of jazz and programmatic elements in conjunction with thematic inversion and linear piano writing. Possibly his most popular and critically acclaimed work, *Rhapsody on a Theme of Paganini* is a staple in the concert repertoire"(Cramer, 2009, p. 1163).

Paganini's influence in the world of music has continued to grow like an avalanche, so to speak, over the years. The fact that Paganini presented a unique characteristic in every respect brings to the fore the fact that Paganini should not be considered merely as a violinist. On the other hand, the technical innovations introduced by Paganini in terms of the performance style of the period led to the advancement of violin pedagogy and its grounding on a more systematic basis.

"His effective international career lasted a mere six years, but its long-term historical impact must far exceed that of any other single-handed burst of musical activity of comparable duration. It went far beyond the matter of his instrumental technique, peerless and influential though that was" (Taruskin, 2010).

"Paganini must be credited with inaugurating a new era, not only for violin playing but for instrumental accomplishment in general. The standards he set are still valid in our time. It took violinists almost a century to accomplish this for their instrument and to develop pedagogical methods based on Paganini's achievements. Many authors have tried to explain his work, among them Sabatini and E. Kross, in a work the lengthy title of which can be translated thus: 'How to study Paganini's twenty-four caprices, and how small hands can master them by using Paganini's hand and arm positions'"(Kolneder & Pauly, 1998, pp. 397-398).

Op.1, 24 Caprices for Solo Violin

The artistic equivalent of the word *caprice* points to a fantastic design. In these 18th century works, which became widespread in the 18th century and generally present a view in which real and surreal images overlap

within the subject of cityscape, it is expressed that the buildings within the specified view are designed with an imaginary vision. Francisco Goya's etchings *Los Caprichos*, published in 1799, show how far-reaching the term "caprice" can be, as these paintings are brutally satirical attacks on social conventions with strong macabre elements¹⁰.

In the art of music, the word *Caprice* is encountered as of the 17th century. Starting from this period, it was seen that this name was given to moving pieces composed in a similar structure to the fugue form. Girolamo Frescobaldi's *canzonas* and *fantasias* for keyboard and vocal, as well as his *capriccios*, are the first works to be associated with this name. Johann Jakob Froberger, one of Frescobaldi's students, is also known to have composed works named *Capriccio*. The composer of the most well-known work called *capriccio* in the Baroque period is Johann Sebastian Bach, the greatest composer of this period. In the 20th century, Leoš Janáček, Igor Stravinski, Krzysztof Penderecki and William Walton also named their works with the same name, albeit in different forms. Richard Strauss also gave the same name to his work in a very different genre, this time as an opera.

"*Capriccio* is a name given to animated pieces in fugue style at different times in the 17th and 18th centuries, but not exactly fugues; to a harpsichord piece in several movements by Bach on the departure of his brother Johann Jakob; to his works for violin from the mid-18th century; later to fantasies for piano forte on still well-known themes; finally to humorous or whimsically short pieces" (Cummings, 1988, p. 123).

"This is especially true in the case of Frescobaldi. Froberger's 18 *capriccios* are scarcely different from his *canzonas*, both being based upon the principle of Frescobaldi's variation-*canzona*. Earlier examples of fugal *capriccios* for instruments or for keyboard are found in the publications of Lodovico Balbi, Francesco Stivori, Giovanni Maria Trabaci, Biagio Marini etc." (Apel, 1950, p. 121).

"Stravinsky and Janáček composed *Capriccio* for piano forte and orchestra; Janáček's is for left hand and woodwinds only (composed for the Czech pianist Otakar Hollmann). The second movement of Haydn's *Symphony No. 86* (Hob. I:86) in D major is called *Capriccio*" (Kennedy, 2004).

When researching the works composed for solo violin, the first piece came across is Pietro Locatelli's *L'arte del violino*, published in 1733. These works composed by Locatelli for solo violin were technically far beyond the violin playing technique of his time. "The Harmonic Labyrinth", one of these works named *Caprice*, has taken its place in the violin literature as a work that is requested today. It is widely believed that Paganini was inspired by Locatelli's *Caprice 24*, which he composed for solo violin with the same title.

"The other main formative influence came directly from the 'classical' tradition of Italian string virtuosity, when Paganini rediscovered *L'arte del violino*, a set of twelve concertos by Pietro

¹⁰ In terms of defining the meaning of the term in art, see Norwich, 1990.

Locatelli (1695–1764), published in Amsterdam in 1733, each sporting a pair of enormous unaccompanied cadenzas called capricci ad libitum. Paganini modeled his first published composition, 24 Caprices for unaccompanied violin, directly on Locatelli's capricci, and even incorporated a theme from one of them into the first in his own set, as if flaunting his outdone predecessor as a trophy" (Taruskin, 2010).

Paganini's Caprice 24 was published in 1820 by the Ricordi publishing house in Milan. Since most of the works written by the composer were not published, it is widely known that this published work was his first piece and named Op.1. Until this date, it is known that Paganini was already performing his own concertos in his concerts. In this respect, it would not be entirely correct to name Caprice 24 as the first work composed by Paganini. Because these works were composed in parts over the years and then combined and published as a complete work. The work, which sounded foreign to the ears of many at the time and had many technical difficulties, pioneered the development of modern violin technique with the innovations it contained. Paganini's work is still used today in various exams and auditions as a qualifying criterion for violin performance. However, in the conditions of that period, it is seen that incorrect evaluations were made about the quality of the work, which is common throughout history.

"The twenty-four Caprices, each in itself a particular technical discipline, constitute undoubtedly a masterly practical lesson of instrumental playing. But this would not suffice to explain their uncommon inspirational potential and the tremendous creative impetus they have given and still give to violinists and composers (notably Robert Schumann, Franz Liszt, Hector Berlioz, Frederic Chopin, Johannes Brahms, Sergei Rachmaninoff, Ferruccio Busoni, George Rochberg), all of whom considered them as masterpieces" (Borer, 1995).

"At first people were dumbfounded by their previously unheard-of technical requirements. According to Fétis, violinists in Paris found them enigmatic, were even mystified, but word soon got around that there was a violinist in Italy for whom these pieces were child's play" (Kolneder & Pauly, 1998, p. 397).

"Like Chopin's Études (which they directly inspired), the Caprices are technical exercises that transcend the pedagogic limitations of the genre to become virtuosic miniatures - not as wide-ranging in mood as Chopin's pieces but no less brilliant. Each one explores a different aspect of violin technique: fast passages of double stopping, trills, harmonics and the combination of pizzicato and bowing are just some of the more spectacular examples" (Clark & Staines, 2001, p. 356).

"They are his first and at the same time best work, which to this day is still valid as the bible of all violinists. Even though it is full of technical difficulties and bravura refinement, it still gives us the lively air of a genuine, rich composer" (Kapp, 1921, p. 144). The most widely known of the Caprices is Caprice number 24. Unlike the other Caprices, this one consists of 11 variations. This Caprice, in which different technical features are

presented in each variation, is a complete finale as the last Caprice. With Paganini's brilliant left hand pizzicato technique, like octaves and tenths as double stops, arpeggio shifts between positions and a variety of bowing techniques, Caprice No. 24 is a piece that has been talked about for centuries as the last show of a circus, so to speak, in this performance that is far beyond the known violin technique characteristics of the time.

“Caprice no. 24, the most famous of the Caprices, combines the genres of technical study and bravura variations. For fairly obvious reasons, variations make an ideal showcase for virtuosity. Here, successive variations on the brief and businesslike binary theme feature in turn the ‘thrown’ (jeté) bow stroke, legato string-crossings, octaves, downshifting, broken octaves, parallel thirds and sixths, and so on” (Taruskin,2010).

Transcriptions of 24 Caprices for Solo Violin, No. 24

No. 24, the final piece of 24 Caprices for Solo Violin, is written in the form of theme and variation consisting of a theme and 11 variations. “As a compositional form, theme and variation generally features elements of recursion within a succession of discreet units. The units are often combined through a loose, unifying scheme, yet the element of recursion typically remains prominent” (Pepple, 2012, p.1). Theme and variation form, which has its roots in the renaissance period, became very popular with the 19th century in terms of presenting a virtuosic performance over a basic theme. The theme is written in a minor tonality, and consists of a musical sentence written in the binary form (AAB), which is the antecedent is A and consequent is B. When the rhythmic structure in the theme is examined, it is seen that it is a constantly repeating pattern:



Figure 1. Repetitive Rhythm Pattern in Tema

In the transcriptions within the scope of the research, Paganini's theme has been maintained in the original version. The piano accompaniments are harmonically similar and contain the basic chords of la minor tonality. Accompaniment patterns are seen in most transcriptions (Auer, Kreisler, Pilati, Tubin) as the use of chords at strong beats, but Schumann's transcription differs from the others with the use of a solo note in left hand at strong beats and a chord in right hand at weak beats (see Figure 2).

Tema Klavierbegleitung von Georg Schünemann

Quasi Presto Quasi Presto

Figure 2. Schumann's Transcription of Tema (Schumann, 1940, p. 80)

Also, unlike other transcriptions, Auer wrote an introduction for piano at the beginning of the piece. As can be seen in Figure 3, in this 8-measures introduction, the repetitive rhythm pattern in Figure 1 and the dominant of a minor and 7th chords are used.

The image shows the first 8 measures of Auer's transcription. The top staff is for Violin, and the bottom two staves are for Piano. Both parts are marked 'Allegro vivo'. The piano accompaniment features a repetitive rhythmic pattern of eighth notes and chords, including dominant and minor 7th chords.

Figure 3. Auer's Transcription of Tema (Auer, 1922, p. 3)

In analysis of the violin parts of the transcriptions in Variation I, it is seen that Schumann, just like in Paganini's first edition, writes non legato expression for the motif in the first measure and does not write this expression continuously in the repeated motifs; Tubin does not use the musical expressions at all, but Auer, Kreisler and Pilati repeat the musical expressions by adding legato and staccato in every measure. The structure of the piano accompaniments differs completely between the transcriptions (See Figure 4).

The image displays five different piano accompaniment styles for Variation I. Each style is shown in a separate system with a violin part above and a piano accompaniment below. The styles are labeled: Auer, Kreisler, Pilati, Schumann, and Tubin. The accompaniments vary significantly in their rhythmic patterns and harmonic support.

Figure 4. Piano Accompaniment Styles of Variation I

The violin parts of Variation II do not differ from the original, except that Kreisler added a trill to the note la towards the octave in the last measure. The use of harmonics varies; Schumann used harmonics only at the beginning of the measure in accordance with the original, Auer in addition to the beginning of the measure used them at strong beats, while Kreisler, Pilati and Tubin did not add harmonics. Auer, on the other hand, did not write the first phrase as reprise, but wrote it twice by constructing the piano accompaniment differently in the second repetition. The styles of piano accompaniments are also quite different from each other and examples are given in Figure 5.

Figure 5. Piano Accompaniment Styles of Variation II

In the transcription of Variation III, Auer did not use reprise as in the other variations and used legato and accents differently in motifs in violin part. Schumann is mostly faithful to the original in musical expressions, Pilati does not use accents and Tubin does not add any musical expressions. Kreisler did not transcribe this variation. In the piano accompaniments, Auer and Schumann used a polyrhythmic style to the rhythmic structure of the violin. Pilati, on the other hand, used the melody of Variation II by constructing the bass melodically in the left hand of the piano accompaniment (See Figure 6).

The figure displays two systems of musical notation. The first system features a vocal line with notes and rests, and a piano accompaniment with a treble staff containing chords and a bass staff with a rhythmic pattern of quarter notes. The second system follows a similar structure, showing different accompaniment styles for the same vocal line.

Figure 6. Piano Accompaniment Styles of Variation III

In the original work, octave signs are used for 10 measures in Variation IV. This notation in the violin part was adopted only by Kreisler; other composers preferred to write the melody one octave higher instead of using octave signs. An analysis of piano accompaniment styles reveals that Auer, Kreisler and Tubin use a simple rhythmic pattern of quarter notes, while Pilati and Schumann use quite different styles (See Figure 7).

The figure displays two systems of musical notation. The first system features a vocal line with a complex melodic line and a piano accompaniment with a treble staff containing chords and a bass staff with a rhythmic pattern of quarter notes. The second system follows a similar structure, showing different accompaniment styles for the same vocal line.

Figure 7. Piano accompaniment styles of Variation IV

The violin parts of Variation V are in the original, but Auer added accents to the second eight-beats. As for the piano accompaniment styles, Auer and Pilati use a plain accompaniment structure. Tubin's accompaniment can be characterized as a slightly enriched version of Schumann's accompaniment, both structurally and harmonically. Kreisler did not transcribe this variation.

The image displays a musical score for Variation V, comparing four different piano accompaniment styles. The score is organized into two systems. The top system features the styles of Auer and Pilati, while the bottom system features Schumann and Tubin. Each style is presented with a violin part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The Auer and Pilati versions show a relatively simple accompaniment with clear rhythmic patterns. The Schumann and Tubin versions show a more complex and enriched accompaniment, with Tubin's style being particularly detailed. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Figure 8. Piano Accompaniment Styles of Variation V

The transcriptions of Variation VI revealed no significant differences in piano accompaniment styles. Auer and Kreisler used quarter-note rhythmic patterns, mostly half-notes, while Pilati and Schumann used a rhythmic structure consisting entirely of 8-notes. Uniquely, Tubin used a quarter-triole accompanied by notes in strong beats as dotted quarters on the violin. He also wrote a 12-measure variation for piano at the transition to Variation VII. Similarly, Auer wrote a 16-measure bridge for piano. Analyzing the violin parts in the transcriptions of Variation 6, it was found that although there were minor differences in the use of legato, it remained faithful to the original; Auer's notable use of the volta bracket at the end of the phrase is given in Figure 9.

The image shows a musical score for Variation VI, specifically focusing on Auer's use of the Volta Bracket. The score is written on a single staff in treble clef. It consists of two measures, labeled '1.' and '2.'. Measure 1 shows a series of eighth notes. Measure 2 shows a similar pattern but with a dotted quarter note. A bracket above the notes in measure 2 indicates a first ending, and a second ending is shown below it. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Figure 9. Auer's Use of the Volta Bracket in Variation VI

The transcriptions of Variation VII indicate that Auer made a change to the first motive in the violin part. In the descending structure in the second measure, Paganini composed the melody on the notes of the D chord of a minor (b-g sharp-e-e) in the strong beats, which are the first times of the trioles, but Auer wrote the descending melody with DD notes (b-f sharp- d sharp- b) (See Figure 10).



Figure 10. The Difference in the First Motive of Variation VII

Kreisler did not transcribe this variation either. A comparison of piano accompaniment styles reveals that Auer and Pilati use different accompaniment styles than Schumann and Tubin, as shown in Figure 11. On the other hand, Schumann and Tubin's accompaniment styles are similar both harmonically and structurally.

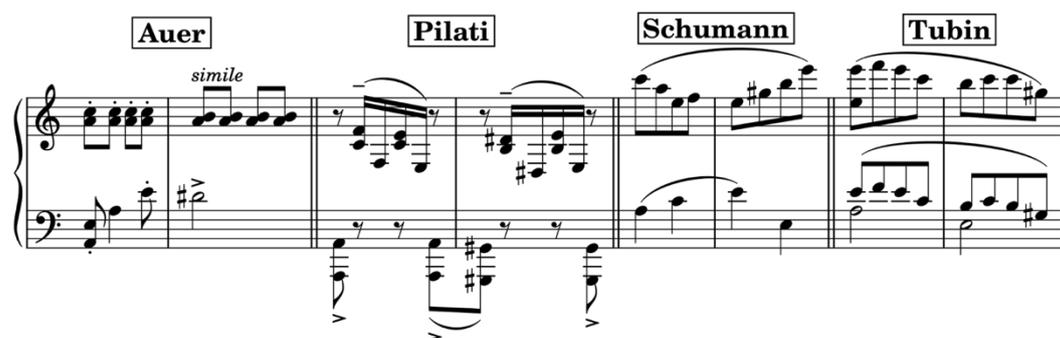


Figure 11. Piano Accompaniment Styles of Variation VII

In the transcription of Variation VIII, Auer and Pilati used the theme for piano accompaniment. Kreisler did not write a transcription for this variation either. Schumann did not write an accompaniment for the piano in the transcription of this variation and considered the violin solo. Tubin's accompaniment is constructed differently from Auer and Pilati and is shown in Figure 12.



Figure 12. Piano Accompaniment Style of Tubin's for Variation VIII

The transcriptions of Variation IX are technically identical, although there are slight differences, just a few notes in the violin part. The piano accompaniment styles can be considered from several aspects; Auer, Kreisler, and Pilati use a simple accompaniment structure, but it is not similar to each other, Schumann used the theme for the accompaniment, and Tubin wrote an accompaniment that is a variation of the theme, again quite similar to Schumann (See Figure 13).

Figure 13. Piano Accompaniment Styles of Variation IX

The analysis of Variation X reveals that Pilati and Schumann remained to the original, but Auer and Tubin adopted a melodically different path in the B section of the Variation. The difference between them and Paganini is shown in Figure 14. Although the variation is similar in terms of character and rhythmic pattern, in the first 4 bars of the variation, Paganini's 5th interval is raised while Auer and Tubin's note in the strong beat is lengthened. In the 5th measure, although the rhythmic structure is similar, the harmony changes and the melody goes in a different direction. Kreisler did not transcribe this variation either.

Figure 14. Variation X-2nd Sentence

The piano accompaniments show that in Variation X, Auer used chords as arpeggios, Pilati structured the 8th notes as staccato, and Schumann and Tubin supported the harmonic structure of the melody with chord notes.

When the last variation, Variation XI, is analyzed, it is seen that Auer wrote his own variation for the finale. The composers who faithfully transcribed Paganini's variation are Pilati, Schumann, and Tubin, but there is a slight difference in Tubin's transcription where 4 bars after bar 16 are deleted. Kreisler did not transcribe this variation either.

As seen in Figure 15, in the transcriptions of the last variation, Pilati's piano accompaniment structurally differs from Schumann and Tubin's accompaniment styles.

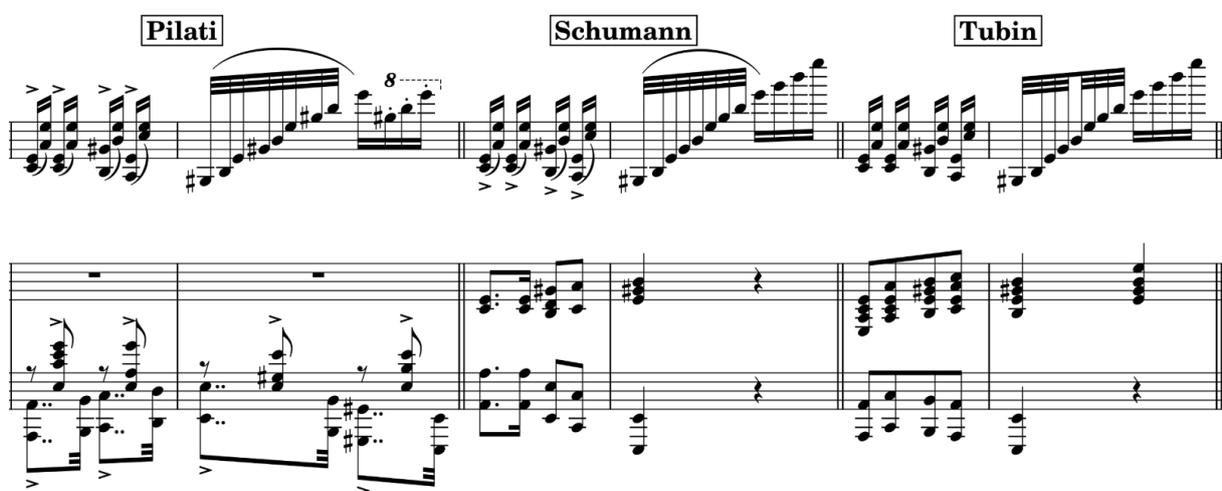


Figure 15. Piano Accompaniment Styles of Variation XI

RESULTS

As one of the most striking figures of the 19th century, Paganini has left his mark on the times in which he lived. This is due to the fact that Paganini was not only a performer, but also a composer and his mastery in performing his own works. Many inventions that Paganini introduced far beyond the violin technique of the time have taken their place in the literature as the most important techniques of modern violin technique, which all composers have taken into consideration and used in their compositions for this instrument since then. These improvements brought by Paganini and his unique playing style have taken the concept of virtuosity to completely different dimensions and fascinated many composers. One of the works in which Paganini demonstrated the aforementioned characteristics, perhaps the most prominent one, is Caprice 24. In this piece, he applies many different violin techniques, and at the same time, as in Rode's Caprice, he displays this unique style as if performing a song over a composed lyrical melody. The most famous of the Caprices is the 24th Caprice. This piece has been a source of inspiration for many composers as mentioned in the study. The melodies in the piece have been used abstractly by many composers over time. It was taken as an example with its structure consisting of variations. Caprice 24 has become, for violinists today, a stage of mastery in violin technique, for example, as an Everest.

When the transcriptions of Caprice No. 24 were examined, it was found that there were no major differences in the violin parts and that the transcriptions remained mostly accurate to the original. In the transcription of musical phrases and articulations, Schumann was faithful to Paganini's version, while Auer clearly repeated all the phrases in every measure, even the phrases in which Paganini used the reprise signature were clearly written twice. Tubin, on the other hand, did not include any musical phrases or articulations in the violin score, except for the pizz. in Variation IX. The melodic difference in the violin part is seen in Variation X. Auer and Tubin treated the second phrase of this variation differently compared to Paganini.

The transcriptions within the scope of the research show that the piano accompaniments are quite different. In Variation VIII, Auer and Pilati, in Variation IX, Schumann, and Tubin used the theme of the piece; in Variation III, Pilati used the violin part of Variation II as accompaniment material. The accompaniment structures in the variations can be considered to be different from each other in terms of composers, but it can be said that Tubin's accompaniment style in the piano accompaniments of Variations II, V, VII, VIII, IX, and to some extent XI is in similarity with Schumann's accompaniment style.

Structurally assessed, it was determined that Kreisler differed from other composers in that not all variations were transcribed. Kreisler's transcriptions of this work include 8 variations. He did not transcribe Variations III, V, VII, VIII, X, and XI written by Paganini. However, he wrote 3 variations, numbered IV, VI, and VIII. Regarding the final variation, Auer made a similar difference, not transcribing Paganini's variation, but writing a final variation of his own.

SUGGESTIONS

In line with the results obtained in the research:

- It is recommended that these transcriptions, which are analyzed comparatively, be used as a source of inspiration for composers to create new and creative works in line with the different technical and sound characteristics of the violin and piano, and also to provide guidance by presenting the differences between the transcriptions.
- For the performers, it is recommended to use the research as a resource in terms of introducing how the piano-violin relationship is established regarding the harmony of the melody to the piano accompaniment in different violin-piano transcriptions of the work.
- Educators are recommended to explain to students how the violin and piano are used as different instruments through transcription and how these different usages change the musical effect through the different transcription examples analyzed in the study.

ETHICAL CONSENTS OF RESEARCH

In this study, the rules stated in the "Higher Education Institutions Scientific Research and Publication Ethics Directive" were followed. None of the actions stated under the title "Actions Against Scientific Research and

Publication Ethics”, which is the second part of the directive, were not taken. Because the works were reviewed through document review, ethics committee approval and/or legal/special permission were not necessary for this study. In addition, the responsibility for any violations that may occur regarding the article belongs to the authors.

This study does not require an ethics committee.

CONFLICT OF INTERESTS

The authors declare no conflict of interest.

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