

The form of the early capriccio makes its appearance in the 17th century with Frescobaldi, and even earlier with lesser known composers such as Stivori in 1594 and Baldi in 1586. Frequently the capriccio form involves certain peculiarities such as the use of special themes, as in Frescobaldi's *Capriccio sopra il cucu*. The thematic material of the capriccio form is not always strictly related, and often borrows from the composer's previous compositions or from other composers. The form is described as ternary, i.e., an opening motif followed by several other motives or themes and returning to the principal theme for its close. Later the title "Capriccio" was used by various romantic composers, including Brahms and Mendelssohn, for short piano pieces of a humorous or playful nature. The word capriccio comes from the Latin capra, meaning goat, perhaps in keeping with the goat's propensity to absorb, to devour --- anything. *Capriccio for Viola and 'Cello*, like the early examples of capriccio, is not intended as a profound musical statement, but for the most part as a playful, capricious experience.

duration: 6:45