



AGAVE BAROQUE

Lend me a Tenor

In the early 17th century, there were two sizes of violas in most string bands—the tenor and the alto. Neither were used as solo instruments, but filled in the two inner voices in the important violin band and orchestral string section. Advances in string technology rendered the large and unwieldy tenor somewhat obsolete by the late 17th century, so that by the early 18th century, the alto viola had taken the place of the tenor voice in the standard orchestral string section and string quartet. And, thus remained the viola, neither a solo instrument, nor a true alto voice, yet, a vital part of the chamber music of the 18th and 19th centuries, as its voice emerged. However, a number of string player/composers used it as an active and equal voice in combination with violin and continuo or obligato keyboard. Agave, an “energized, free-spirited...group of Californian Virtuosi” (*—Early Music America*) features the viola in these somewhat unusual chamber instrumentations from the 17th through 19th centuries, including works by Johann Sebastian Bach, his son Johann Christoph Friederich Bach, Johann Heinrich Schmelzer and Heinrich Ignaz Franz Biber, the Slovenian composer Amandus Ivancic, and Johann Gottlieb Graun.

PROGRAM

Sonata primi toni	Anonymous
Trio for violin, viola, and basso continuo in C	Johann Heinrich Schmelzer (1623-1680)
Trio sonata in D minor, BWV 527	Johann Sebastian Bach (1685-1750)
Harmonia artificioso-ariosa, Partia IV	Heinrich Ignaz Franz Biber (1644-1704)

INTERMISSION

Trio for violin, viola, and basso continuo	Amandus Ivanschiz (1727-1758)
Trio sonata in A	Johann Gottlieb Graun (1703-1771)
Trio in A for violin, viola, and obbligato keyboard	Johann Christoph Friederich Bach (1732-1795)

Agave Baroque

Anna Washburn, *violin*
Aaron Westman, *viola*
William Skeen, *violoncello*
Kevin Cooper, *theorbo and baroque guitar*
Henry Lebedinsky, *harpsichord and fortepiano*

Approximate running time 1hr 45 min

Repertoire and personnel subject to change