



Viols West Workshop 2022

Lawrence Lipnik and Rosamund Morley, Music Directors

Melita Denny, Administrative Director

August 7-13, 2022

California Polytechnic State University

San Luis Obispo, CA

Faculty

Malachai Bandy

Julie Jeffrey

Lawrence Lipnik

Martha McGaughey

Rosamund Morley

David Morris

Mary Springfels

Arnie Tanimoto

Shanon Zusman

Viols West is a week-long summer workshop for viola da gamba players of all levels. In four classes each day, our excellent faculty provide instruction in technique, consort and solo literature. Evenings are filled with musical activities, including ad hoc consorts, mini classes or presentations, and a faculty concert, providing both formal and informal opportunities for participants to play, listen, and learn. The week begins with a welcome playing session on Sunday evening. Classes run Monday through Friday ending with a festive student concert on Friday night.

The setting for the workshop is the campus of California Polytechnic State University, on the edge of San Luis Obispo, a peaceful town in the beautiful rolling hills of California's central coast, midway between Los Angeles and San Francisco. The city is served by a small airport and an Amtrak station. Our shortened Thursday schedule allows you to take advantage of San Luis Obispo's popular Farmers' Market night (where there are plenty of choices for your dinner), spread your towel by the ocean, visit giant Morro rock, or compare the vintages of local wineries.

Housing

Our housing will be in Poly Canyon Village. All the rooms are grouped in suites of four bedrooms with two shared bathroom facilities and a common kitchen and living room area. Most of the bedrooms are for a single occupant but there are a few double rooms available. The cost per person is the same either for a single or a double room. Wifi internet connection, swimming pool, and community room facilities are available to us during our stay. Poly Canyon Village is located on the edge of campus with trails for walking and hiking nearby.

Please note that most of the dorm rooms are not fully ADA compliant. There are elevators to all levels but only a few rooms with ADA bathrooms. If you need any special accommodations, please make sure to let us know on your registration form.

Meals

All meals are catered through Cal Poly Dining services. These are three meals a day – breakfast, lunch and dinner. We dine al fresco in the plaza next to our dormitory. The meal schedule begins Sunday night and runs through Saturday morning, except there will be no dinner served on the Thursday afternoon off. If you have any dietary restrictions, please let Melita know about your situation and we will do our best to accommodate your needs within the options that Cal Poly Dining services provides for us.

COVID Safety

We require that all participants and guests be fully vaccinated and at least one booster against COVID-19 at the time of the workshop. Additionally, we require masking for indoor gatherings for the safety of our workshop participants, our faculty, and the workers at Cal Poly.

Regarding the COVID-19 pandemic, public health conditions can change quickly and unexpectedly, and there will be differing guidelines for best practices across all counties, states, and regions from which our participants are traveling. We will be monitoring the situation and ask all our participants to help in doing the same to keep our community as safe as possible. Masking will be required in classes and for audiences at concerts. Masks will not be required for outdoor activities, including meals and relaxing in the pool. As part of your registration for Viol West Workshop 2022, you will be asked to share documentation for vaccination and agree to comply with our COVID-19 protocols.

Enrollment & Fees

Tuition: Registration before June 1: \$650 Registration after June 1: \$675	Room & Board: \$990 Conference fee for participants staying off campus: \$65
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In recognition of the generous support from Pacifica Viola da Gamba Society chapter in making this workshop possible, we offer a \$20 discount on tuition to its members.

A full refund will be given for cancellation before June 5, 2022. Half refund will be given for cancellation before July 1, 2022. No refunds can be given after July 5, 2022.

Registration form and full payment for the workshop must be received no later than July 5.

Payment is best made by check or money order (make checks payable to **Pacifica Viola da Gamba Society**). If you would prefer to make arrangements for an electronic funds transfer (such as Zelle) please contact Melita for details about this.

Arrival and Departure

Check-In will be on Sunday afternoon, August 7. If arriving at the San Luis Obispo airport or Amtrak station, feel welcome to contact Melita with information about when and where you will be arriving and we will do our best to make arrangements to pick you up and bring to our site on the Cal Poly Campus.

Check-Out is on Saturday morning, August 13. We do have to check out of our rooms no later than 10 AM. If you are traveling by train or catching an afternoon flight, please make sure to let us know so we can make sure that you will have a place to wait until your planned departure.

Got Questions?

For information about registration, travel, facilities, and meals, contact the admin director: Melita Denny 2318 Lake View Drive Bradely, CA 93426 violswestworkshop@gmail.com ; (805) 835-9173	For questions about classes, contact the music directors: Lawrence Lipnik, llip@aol.com (917) 533-2920 Rosamund Morley, morley.ros@gmail.com (917) 501-7779
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Viols West 2022 - Classes

To determine your playing level, please refer to the self-rating guide used by the Viola da Gamba Society of America: [VdGSA Self Rating Guide](#)

First Morning Class

First period classes focus on technique and repertoire and will be assigned on the basis of level and instrument. On the registration form, indicate if you would prefer to focus on technique for a particular instrument size (treble, tenor, bass) or participate in a mixed technique and consort class.

Second Morning Class

McGaughey	<p>Bach Chorales We will play two different Bach chorales every day, using these timeless and beautiful pieces as a starting point to discuss musical issues, ways the text can inform our performance, and how to lead an ensemble. LI – I+</p>
Bandy	<p>Music of Cristóbal de Morales Philip II of Spain married Queen Mary I of England in 1554 and with Philip's court the music of Morales certainly became known in England. Spain's amicable ties with England dissolved with Elizabeth's establishment of an English Protestant church, but the imitative polyphony that continued to be composed defined the viol-consort genre for the next 150 years. This class will explore the music of Morales and investigate how it could influenced the consort aesthetic. I - UI</p>
Zusman	<p>“First two-by-two, then three-by-three, together”: Music of Thomas Weelkes Exploring bow direction, articulation, and phrasing through the English madrigals of Thomas Weelkes. We'll play selected works from Weelkes's five- and six-part madrigals, with an eye (and ear) on imitative passages and word painting. I – UI</p>
Springfels	<p>Shall We Tanz? Pavan & Galliard sets by Simpson, Englemann, Brade, and others in the Northern German fashion I+ – UI+</p>
Morris	<p>Italian Madrigals Survey A tasting-menu of Italy's finest madrigals, mostly written between 1550-1615. We'll focus not only on the lush harmonies and clever text-painting found in this gorgeous ensemble music, but also on how to use our bows to create Italian fluency based on the texts. Four- and five-part pieces, with an option for doubling. I+ – UI+</p>
Jeffrey	<p>Ward & Coprario Fantasias & Madrigals Welcome to the wonderful world of Ward & Coprario, some of the finest and most satisfying music in the universe of consort playing. Enjoy a wide ranging repertoire of fantasias, madrigals, and madrigal-fantasias. UI – A</p>
Tanimoto	<p>Able was I ere I saw Abel: Abel's Pembroke Sonatas Though they are not as virtuosic or extensive as his celebrated unaccompanied pieces, they offer an opportunity for an in-depth exploration of the humor and sentimentality often under-looked in music of the Gallant style. Players will have a chance to work on both the solo viol part and/or the bass line as we deconstruct the music to work out stylistic and technical issues. UI – A</p>

First Afternoon Class

Lipnik	<p>A Renaissance Repast Enjoy a leisurely tour of 16th century England and the Continent with a sampling of instrumental and vocal treasures from the Renaissance consort repertoire. Works by Tallis, Tye, Byrd, Lassus, Palestrina, Crecquillon, Sermisy, and others. LI – I+</p>
Morris	<p>French Ensemble Music Music by Charpentier, Lully and other leading lights from 17th-century France, written for both viol ensembles and orchestras. This is an opportunity to learn a few of the finer points of French style while working on pieces which are inherently accessible and not technically overwhelming— mostly dances and occasional works for the French theater in four and five parts. The instructor leads the band, and doubling the parts only makes it more beautiful and fun. I – UI</p>
Bandy	<p>Fantasias on the...Hexagram? <i>A Pitch-Hiker's Guide to the Galaxy</i> Using English and Italian polyphony based on <i>cantus firmus</i> this class explores a wealth of esoteric connections between music theory, geometry, and seventeenth-century cosmography as manifested in the music and philosophies of Robert Fludd and John Dee, and study some adventurously chromatic music by by Luca Marenzio, Alfonso Ferrabosco II, John Bull, Adrian Willaert, and more. I – UI</p>
Springfels	<p>O Jerusalem! Settings by Wert, Marenzio and Monteverdi of stanzas from Tasso's Gerusalemme Liberata. I+ – UI</p>
Jeffrey	<p>Hidden Treasures: Italian Madrigals in English Viol Manuscripts Explore a neglected corner of the viol repertoire. The most important manuscript sources for our favorite English viol consort music are peppered with untexted madrigals by Monteverdi, Marenzio, Pallavicino, and other Italian composers. This class will delve into this under-explored repertoire. UI – UI+</p>
Morley	<p>John Jenkins: The Five- and Six-Part Consorts The incomparable melodic and harmonic genius of Jenkins saturates his five- and six-part consort music. This class will work in depth on some of his fantasies and read through others to experience as much of his genius as the week allows. UI – UI+</p>
Zusman	<p>Bach for Viol Consort This class will feature the chorales and arrangements of J.S. Bach's keyboard works, for 4-, 5-, and 6-part viol consort. We'll focus on Bach's complex harmonies, sophisticated counterpoint, and challenging rhythms, utilizing recent editions by Fretwork and PRB Publications. UI – UI+</p>
Tanimoto	<p>Music of William Lawes This class will explore the five- and six-part Consort Sets and experience the quirky personality of this beloved composer. UI – A</p>
McGaughey	<p>Marais for Basses: Welcome Back to the Tune! An in-depth exploration of some of Marais' pieces in rondo form: there are pieces with rondeau in the title in all five of his books, as well as other pieces where Marais doesn't use the word but clearly was influenced by the rondo form. Students can choose pieces to play in class, or there will be suggestions. UI+ – A</p>

Second Afternoon Class Voices and Viols

Lipnik	<p>Tudor Tapestries: A Century of Music for Voices and Viols in Renaissance England A glimpse into the musical tastes of illustrious Tudor patrons and Cathedral Libraries' treasured collections of music manuscripts and partbooks tracing the stylistic evolution and dissemination of native and continental repertoire [from Franco-Flemish roots at the court of Henry VIII, to the flowering of the Italian madrigal in the late 16th century]. Works by Sheppard, Tallis, Tye, Mundy, White, Byrd, Lassus, de Monte, Marenzio, Monteverdi, and others.</p> <p>All levels of viols players and singers welcome!</p>
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Viols West 2022 Faculty



Malachai Bandy, South Pasadena, CA

A native of Los Angeles, Malachai Komanoff Bandy has amassed a professional performance record on some twenty instruments spanning over 800 years of music history. He graduated cum laude with *Distinction in Research and Creative Work* from Rice University's Shepherd School of Music with double bass and music history degrees. In recent years, Mr. Bandy has performed as a violist da gamba, violonist, and double-reed player with various ensembles in the U.S. and Europe, including The Orpheon Consort, Ars Lyrica Houston, Voices of Music, Queens Baroque, Tesserae, and Ciaramella. After completing a Wagoner Fellowship-funded

course of viola da gamba and organological study with José Vázquez in Austria, Spain, and Switzerland, Mr. Bundy received a Presser Graduate Award (2016) to create the first comprehensive aural catalog of the Orpheon Foundation's fifty historical violas da gamba (Duino, Italy). In fall 2022, he will join the faculty of Pomona College, founding member of the Claremont Colleges consortium, as Assistant Professor of Music in Music History.



Julie Jeffrey, Richmond, CA

Julie Jeffrey has been playing the viol since 1976. She has performed throughout the U.S., in Canada, Mexico, Europe, and Australia, and teaches privately and at workshops in the U.S. and abroad. Ms. Jeffrey is the founder of Wildcat Viols, a member of Sex Chordae Consort of Viols and the Antic Faces broken consort, and embodies half of the viol duo Halifax & Jeffrey. She is co-founder and co-director of Barefoot Chamber Concerts, has served on the board of directors of the Viola da Gamba Society of America and the San Francisco Early Music Society, and is a co-founder and active member of the Viola da Gamba Society, Pacifica Chapter.



Lawrence Lipnik, Sunnyside, NY

Lawrence Lipnik has performed with many acclaimed early music ensembles including Anonymous 4, Piffaro, the Venice Baroque Orchestra, Waverly Consort, and is a founding member of the viol consort Parthenia and vocal ensemble Lionheart. He has prepared an authoritative edition of Francesco Cavalli's *La Calisto*, commissioned by the Juilliard School, served as recorder and gamba soloist for staged opera productions including Monteverdi's *Ritorno d'Ulisse in Patria* at Wolf Trap and Telemann's *Orpheus* with the New York City Opera. In addition to performing, he enjoys a busy teaching schedule which has included recorder, viol, and early music performance instruction at Wesleyan University, national and international festivals including the Benslow Music Trust in the UK, Port Townsend, San Diego and Madison Early Music Festivals, Pinewoods, Collegium Director at

Amherst Early Music, and is currently serving as music director of the Viols West Workshop in San Luis Obispo, California with his colleague Rosamund Morley. He is also a contributor to *The Cambridge Companion to Shakespeare and Contemporary Dramatists*. Recent performance highlights include performances at the Berkeley Festival, appearances with ARTEK, TENET, the Indiana University Historic Performance Institute at the Bloomington Early Music Festival and early opera residency at Carnegie Mellon University.



Martha McGaughey, New York, NY

Martha McGaughey studied with Jordi Savall and with Wieland Kuijken. She is a founding member of the New York-based group *Empire Viols* (with Carlene Stober and Arthur Haas), which was in residence at Second Presbyterian Church from 2000-2016 and now performs at the Church of the Transfiguration. She has recorded for the Fonit Cetra and Erato labels in Italy and France, and collaborated with the British viol consort *Phantasm* on a CD of the music of William Byrd. Ms. McGaughey taught at the *École Nationale de Musique* in Angoulême, (France) and at Stanford

University. Since 1986, she has been on the faculty of Mannes, The New School for Music, in New York. She has twice been a Regents' Lecturer at the University of California, and teaches regularly at summer workshops around the country. In the 2016-2017 season, she was a featured soloist with the China National Symphony in Beijing, and also gave several masterclasses in France. When she is not playing or teaching viol, Ms. McGaughey teaches English as a Second Language at NYU and at Building One Community, the Center for Immigrant Opportunity, in Stamford. For the past two years, Ms. McGaughey has taught many viol lessons remotely, and has enjoyed staying in touch with students in many different time zones.



Rosamund Morley, Brooklyn, NY

On treble, tenor, and bass violas da gamba, and their medieval ancestors, Rosamund Morley has performed with many renowned early music ensembles as diverse as ARTEK, The Boston Camerata, The Crossing, Les Arts Florissants, Piffaro, The Venice Baroque Orchestra, and Sequentia. She is a member of Parthenia, New York's premiere consort of viols, with whom she plays early and contemporary music and for many years she toured worldwide as a member of the Waverly Consort. She teaches online and at the Neighborhood Music School in New Haven and in her Brooklyn, NY studio. Beginning in 2017, Ms. Morley was the Music Director for the Viola da Gamba Society of America, and her 4-year term culminated in the first year of the Coronavirus with the creation of the first totally online VdGSA workshop.



Davis Morris, Oakland, CA

David Morris is an active performer and coach specializing in the music of the 17th and 18th centuries. He is a member of Quicksilver, Bertamo Trio, the Galax Quartet and the Boston Early Music Festival Orchestra, and a frequent performer with NYS Baroque and Seattle's Pacific MusicWorks. He has coached at the SFEMS summer workshops and regional workshops and conclaves of the VdGSA. He received his B.A. and M.A. in Music from U.C. Berkeley, and has recorded for Harmonia Mundi, New Albion, Dorian, New World Records, CBC/ Radio Canada and New Line Cinema.



Mary Springfels, Cerrillos, NM

Mary Springfels is a veteran of the American early music movement. She began her professional career nearly 50 years ago as a member of the New York Pro Musica, and has been working steadily ever since. After many years as a freelancer in New York, she assumed the post of Musician in Residence at the Newberry Library in Chicago, and directed the Newberry Consort for 25 years. While in Chicago, Mary taught at the University of Chicago and Northwestern University, and formed the Second City Music, a viol trio, with Craig Trompeter and John Mark Rosendaal. Ms. Springfels has taught at the nation's outstanding early music workshops for decades: The Amherst Early Music and Madison Early Music Festivals, the SFEMS Medieval and Baroque Weeks, the VdGSA Conclave, and Viols West are among them. After moving to New Mexico in 2008, Ms. Springfels took up freelancing again. She performs frequently with The Folger Consort, Ars Lyrica of Houston, the Texas Early Music Project in Austin, and Sonoma Bach in California. With Elizabeth Blumenstock, she recently formed Sevrall Friends, based in Santa Fe. This new cooperative has undertaken performances of everything from music of 14th Century Italy to Bach.



Arnie Tanimoto, New York, NY

Gold medalist and first-ever American laureate of the 7th International Bach-Abel Competition Arnie Tanimoto has quickly established himself as one of the foremost viol players in the USA. He has performed and recorded in venues across North America and Europe with the likes of Barthold Kuijken, the Boston Early Music Festival Ensemble, and the Smithsonian Consort of Viols. His principal teachers include Paolo Pandolfo, Sarah Cunningham, and Christel Thielmann. As a teacher, Mr. Tanimoto serves on faculty at the Mountainside Baroque

Summer Academy, as well as maintaining a private studio in New York City.



Shanon Zusman, Marina del Rey, CA

Shanon Zusman holds a doctorate in Early Music Performance from the USC Thornton School of Music, where he studied Baroque double bass and viola da gamba with James Tyler. A recipient of the Fulbright Scholarship to Austria, he became interested in the viola da gamba while studying the history of the bass in Vienna as a student of José Vázquez. He has performed with Bach Collegium San Diego, Con Gioia, Jouyissance, Concordia Clarimontis, Musica Angelica, and Camerata Pacifica Baroque. His scholarly pursuits include researching the early history of the double bass, in addition to making modern editions of unpublished Renaissance and Baroque music for the viola da gamba. Mr. Zusman is currently serving as President of SoCal Viols, the southern California chapter of the VDGSA.