



Viols West Workshop 2023

Lawrence Lipnik and Rosamund Morley, Music Directors

Melita Denny, Administrative Director

August 6-12, 2023

California Polytechnic State University

San Luis Obispo, CA

Faculty

Erik Andersen

Joanna Blendulf

Malachai Bandy

Julie Jeffrey

Lawrence Lipnik

Rosamund Morley

David Morris

Elisabeth Reed

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 on the Cal Poly campus. Accommodations are in suites of four bedrooms with two shared bathrooms as well as a common kitchenette and living room area. Wifi internet connection and swimming pool are available to us during our stay. Poly Canyon Village is located on the edge of campus with trails for walking and hiking nearby.

Single bedrooms will be the default assignment for housing. If you are attending with a partner and have a strong preference for a double room, please indicate this with a note in your registration form and we will do our best to accommodate your request. The cost per person is the same, whether in a single or double room.

Classes and living spaces are all in the same multi-story building. There are elevators as well as stairs to provide access between floors. However, please be aware that not all of the dorm rooms in our building are fully ADA compliant. If you have mobility restrictions or need any special accommodations, please make sure to let us know when you register so that we can provide the best accommodations possible.

Meals

All meals are catered through Cal Poly Dining services. There will be 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 Thursday evening as this is an afternoon off for the workshop.

If you have any dietary restrictions, please include a note with your registration.

COVID-19 Safety Policy

All participants must agree to this policy at time of registration.

1. Required: full vaccination with all CDC-recommended boosters. Bring proof of vaccination to show at check-in on arrival for the workshop at Cal Poly.
2. A negative rapid antigen test will be required on day of arrival (verbally confirm negative test at registration check-in). Further testing recommended throughout the week, and required if at-risk (exposure, symptoms, etc.). Bring extra test kits.
3. Masking optional.
4. This policy is subject to change if circumstances warrant.

Online Registration

We are pleased to announce that Viols West Workshop registration will be going online this year. This brochure contains full details about the program and classes. To register, follow the link on our website: <http://www.violswest.org/brochure-and-registration/>

If you need any assistance with the online registration, please feel welcome to contact us at violswestworkshop@gmail.com

Enrollment & Fees

Early Bird Tuition (Register by May 31): \$695	Room & Board: \$1065
Regular Tuition (Register June 1-July 5): \$720	Conference fee for those staying off campus: \$70
Discount for Pacifica Viols members: \$20	

Please send your payment within 5 days of registration. Registration and full payment for the workshop must be received no later than July 5, 2023.

In recognition of the generous support from the Pacifica Viola da Gamba Society in making this workshop possible, we offer a \$20 discount on tuition to its members.

Payment Methods

We offer two options for payment.

If you would like to pay by **Zelle**, information will be provided when you register.

For payment by **check**, make payable to **Pacifica Viola da Gamba Society**.

Please include a memo or note to indicate payment for the Viols West Workshop and include registrants name(s) if different from the name on the check.

Mail check to:

Pacifica Viola da Gamba Society
c/o Penny Hanna
213 Mirada Dr.
Aptos, CA 95003

Cancellation Policy

A full refund will be given for cancellation by June 4. A half refund will be given for cancellation between June 5 - July 5. No refunds can be given after July 5.

Financial Assistance

We recognize that attending a workshop like this is beyond the means of some players.

The Viola da Gamba Society of America and some of its local chapters offer scholarships to members that can be used for attending workshops.

Viols West Workshop also offers a few work-study scholarships. Please contact Melita for more information about these.

Arrival and Departure

Check-In will be on Sunday afternoon, August 6. 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 you to our site on the Cal Poly Campus.

Check-Out will be on Saturday morning, August 12. Plan to check out of your room by 10 AM.

Got Questions?

<p>For information about registration, payments, travel, facilities and meals, contact the admin director: Melita Denny, violswestworkshop@gmail.com 805-835-9173</p>	<p>For questions about classes, contact the music directors: Lawrence Lipnik, llipnik@gmail.com 917-533-2920 Rosamund Morley, morley.ros@gmail.com 917-501-7779</p>
--	--

Viols West 2023 - Classes

To evaluate 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 A “Homeroom” Class for Technique and Ensemble Music

Homeroom classes are formed according to experience and size of viol played. These classes will enjoy both technique instruction and coached consort playing. When registering, please indicate the size you would like to play.

Optionally, you can indicate an interest in a "single-size" technique Homeroom class (for example, treble technique). Even though the emphasis will be technique, you'll get to enjoy some repertoire for your chosen size too. "Single-size" classes will be formed only if there is enough interest.

Second Morning Class Choices

JOANNA BLENDULF

Tuneful Senfl

Ludwig Senfl's beautiful lieder including "Ach Elslein" will be the repertoire for this gentle consort class while working on bowing skills and left-hand precision. **LI – I** (limit 10)

SHANON ZUSMAN

Tag-Team Trios

This class will focus on three-part consort repertoire, both as a larger group doubling parts, and then separately as trios in different combinations every class. Works will be selected from the English consort repertoire such as Lupo and Gibbons and our goal is to achieve more confidence and flexibility as we interpret works with the trTB instrumentation. **I – I+** (limit 6)

JULIE JEFFREY

French Drama!

Consort arrangements of music from operas by Charpentier, Lully, and Rameau, exploring a wide range of dramatic moods and affects. You will laugh, cry, dance, languish, metamorphose – all with a French accent! **I – UI** (limit 8; some doubling)

MALACHAI BANDY

A Musical Kunstkammer, or Contrapuntal Curiosities

This class will explore music composed in and around the court of the eccentric Holy Roman Emperor, Rudolf II, where philosophers and alchemists worked alongside important composers like Philippe de Monte to harness Nature's secrets. We will stock our Kunstkammer with music by Jacob Handl, Hans Leo Hassler, de Monte, and more. **I – UI** (limit 6; some doubling)

DAVID MORRIS**A Rich Assortment of Ricercars, Canzonas and Capriccios**

Ricercars— imitative pieces for unspecified instruments -- bridge the gap between madrigalesque polyphony and formal fugues, and they're perfect for viols. To add variety, we'll also look at some capriccios and canzonas and get to know the difference between them all. Music by Cima, Merulo, Corradini, Froberger and others. **I+ - UI+** (limit 8)

ERIK ANDERSEN**A Journey with Michael East**

This class will work extensively on a few of the evocatively titled five-part fantasies of Michael East in order to achieve refined ensemble playing, employing various techniques for effective group rehearsal. **UI+ – A** (limit 5)

ELISABETH REED**Schenck: Nymphs of the Rhine**

This class will study six of these beautiful duets as a group, with opportunities to play one with a duo partner in a masterclass format. **A** (basses only; limit 8)

First Afternoon Class Choices

MALACHAI BANDY**Articulation Bootcamp - putting the “bow” in Obispo**

Build technical tools for clear, dynamic performance of imitative polyphony, using a range of gestural and syllabic exercises. Develop practical bowing techniques for conveying textual rhythms in multiple national styles, using works by Tallis, Arcadelt, Lassus, and others. **All levels** (limit 8)

ELISABETH REED**The Natural Violist**

This lovely, evocative method book uses simple, visual imagery to address many of the cornerstones of viol technique. We will work through the exercises and concepts in this book together and then apply the principles to uncomplicated, mostly homophonic music. **I – UI** (limit 8)

NB: Thomas Baeté's book, *The Natural Violist*, is available from Boulder Early Music Shop, Honeysuckle Music, and other early music vendors. Students placed in this class are encouraged to purchase the book before arriving at Viols West Workshop.

SHANON ZUSMAN**Music for low consort**

The early repertoire for the viol, including works by Hans Gerle, Paul Hofhaimer, Ludwig Senfl, and Heinrich Isaac, fits well on a low consort of viols (tenors, basses, violone). We'll play through selections that explore the nether regions of our viol family with an emphasis on clear articulation, intonation, and dynamics. **I – UI** (G and D violone players encouraged to join)

JOANNA BLENDULF**Portuguese Polyphony**

A tour of consort music from Antwerp to Lisbon, exploring works by Leonora Duarte, Duarte Lobo, Philippe de Magalhaes, and Vicente Lusitano. **UI** (limit 5)

ERIK ANDERSEN**Little Consorts with Several Friends**

Delight in the world of 17th c. English musicking with works for the “little consort” of 3 parts. Playing several pieces each day by composers such as Locke, this class is a chance to work on sight-reading as well as ensemble and technique. **UI – UI+** (limit 6)

DAVID MORRIS**Consorts on the Continent**

Not all consort music was composed for English audiences, and not all of it was written by English composers. We’ll spend the week playing works by composers familiar and unfamiliar, including Thomas Simpson, Brade, Hammerschmidt, Legrenzi and LeJeune. **UI – UI+** (limit 6)

LAWRENCE LIPNIK

Consorts Royal: Classic and recent treasures from the Six-Part Viol Consort Repertoire Explore centuries of viol consorts including madrigal and motet fantasias featured in manuscripts and printed collections from Tudor England through the Caroline Era along with recent works inspired by them. Works by Byrd, Gibbons, Peerson, Ward, White, Lupo, Hingeston, Ayton, and more! **UI – A** (limit 6)

JULIE JEFFREY AND ROSAMUND MORLEY**Jenkins vs. Lawes**

Angel vs. Devil? Apollo vs. Dionysus? Godzilla vs. Kong? Two apex titans of English music, John Jenkins and William Lawes, perhaps the viol world’s two most inventive, sublime, and astonishing voices, find their perfect expression in consort music for six viols. Compare, contrast, luxuriate, choose your favorite! **UI+ – A** (limit 6 in each consort)

Second Afternoon Class

Voices and Viols

LAWRENCE LIPNIK**Happy Anniversary William Byrd!**

A musical celebration to mark the 400th anniversary of William Byrd’s death, explore his life and work. Contemporaries such as Robert Dow held him in the highest esteem: “Among singers you are as the sun in the sky, good Birde,” explore a sampling of works from different eras in his life including sumptuous motets, anthems, and selected movements from his celebrated Masses to rollicking secular works. Including works by Parsons, Tallis, and continental contemporaries featured for contrast and comparison.

Open to all levels and sizes of viols and all voices

Viols West 2023 Faculty



Erik Andersen, San Francisco, CA

Erik Andersen performs on all sizes of viola da gamba, including the pardessus de viole, as well as on baroque and modern cello. He also enjoys playing and teaching modern violin and viola. His wide range of experience informs and adds complexity to his musical approach, helping to uncover articulations and colors not so readily found on the single-instrument path. Erik strives to find the voice of each instrument, each composer, and each musical work, sharing the discoveries of those interactions with his audiences. He teaches at the San Francisco Community Music Center and at workshops and events around the country.



Malachai Bandy, South Pasadena, CA

Malachai Komanoff Bandy is Assistant Professor of Music at Pomona College, where he teaches music history courses on topics ranging from pre-1750s esoteric musical symbolism to music and queer and trans* identities. He completed a Ph.D. in historical musicology as an Oakley Endowed Fellow at the USC Thornton School of Music, after graduating cum laude *with Distinction in Research and Creative Work* from Rice University with degrees in double bass and music history. A multi-instrumentalist, Malachai has performed in recent years with Voices of Music, Bach

Collegium San Diego, and Ciaramella, and as a soloist with the Los Angeles Opera and Master Chorale. Malachai's historical string-instrument solos can be heard in *10 Cloverfield Lane*, *Outlander*, *The Lord of the Rings: The Rings of Power*, *Foundation*, *The Witcher*, and more. His current scholarly projects concern occult philosophy in the North-German Baroque, as well as viola da gamba technique and iconography.



Joanna Blendulf, Bloomington, IN

Joanna Blendulf has performed and recorded with leading early music ensembles throughout the U.S. and is a sought-after instructor and coach. She maintains an active performance schedule on viols, pardessus de viole, and baroque cello, working with the Nota Bene Viol Consort, Wildcat Viols, the Catacoustic Consort, Trio Pardessus, Leonarda's Circle, the Portland Baroque Orchestra and Pacific Music Works. Joanna has been on the faculties of the University of Oregon, the Berwick Academy of the Oregon Bach Festival as well as viol workshops across the country. Ms. Blendulf is Associate Professor of Music (baroque cello and viola da gamba) at the Indiana University Jacobs School of Music.



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 Hallifax & 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 Pacifica Viola da Gamba Society.



Lawrence Lipnik, Sunnyside, NY

Lawrence Lipnik performs and records with many acclaimed early music ensembles and is a founding member of the viol consort Parthenia and vocal ensemble Lionheart. In addition to performing, his busy teaching schedule has included early music performance instruction at Wesleyan University, collegium director at Amherst Early Music, national and international festivals including the Benslow Music Trust in the UK, co-director of the Viol Sphere 2 workshop in Arizona, Viols West Workshop, and Road Scholar National Early Music Workshop in California. Recent performance highlights include concerts with lutenist Paul O'Dette of Dowland's complete Lachrimae at the Metropolitan Museum of Art, concerts at the Venice Biennale and Berkeley Festival, appearances with the Venice Baroque Orchestra,

Folger Consort, ARTEK, as well as early opera residencies at Carnegie Mellon University. He has served on the national and local boards of the VdGSA and is a contributor to The Cambridge Companion to Shakespeare and Contemporary Dramatists, and The Cambridge Guide to the Worlds of Shakespeare.



Rosamund Morley, Brooklyn, NY

On treble, tenor, and bass viols 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; 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.



Elisabeth Reed, Oakland, CA

Elisabeth Reed teaches Baroque cello and viola da gamba for the University of California at Berkeley and the San Francisco Conservatory of Music, where she is co-director of the Baroque Ensemble. Recent teaching highlights include master classes at the Juilliard School, the Shanghai Conservatory and Middle School, and the Royal Academy of Music. A soloist and chamber musician with Voices of Music, Pacific Musicworks, and Wildcat Viols, she has also appeared with the Smithsonian Chamber Players, the American Bach Soloists and the Seattle, Portland, Pacific, and Philharmonia Baroque Orchestras. Elisabeth directs "Voice of the Viol", the renaissance viola da gamba ensemble of Voices of Music. She can be heard on the Virgin Classics, Naxos, Focus, Plectra, and Magnatunes recording labels and has many HD videos on the Voices of Music Youtube channel. She is a

Guild-certified practitioner of the Feldenkrais Method™ of Awareness Through Movement™ with a particular interest in working with musicians and performers.



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, Jouyssance, 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 VDGS.