



Viols West Workshop 2025

Lawrence Lipnik and Rosamund Morley, Music Directors

Melita Denny, Administrative Director

August 3-9, 2025

California Polytechnic State University

San Luis Obispo, CA

Faculty

Malachai Bandy

Julie Jeffrey

Lawrence Lipnik

Eva Lymenstull

Rosamund Morley

David Morris

Caroline Nicolas

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 will be in multi-story buildings. 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 evening dinner and runs through Saturday morning breakfast, 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 on your registration.

COVID-19 Safety Policy

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

1. During check-in the first day, you will be asked to verbally confirm a negative COVID test result taken that day. Bring extra COVID test kits with you.
2. Masking is optional.
3. If you develop symptoms during the workshop, or are exposed to COVID, immediately test again and inform the administrator. If you test positive for COVID, you will be required to mask and isolate yourself from the other workshop participants as much as possible.
4. This policy is subject to change if circumstances warrant.

Online Registration

We are pleased to announce that Viols West Workshop registration will be online again this year. This brochure contains full details about the program and classes. To register, follow the link on our website: <https://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 25): \$870	Room & Board: \$1155
Regular Tuition (Register May 26-July 1): \$900	Room only (do your own meals): \$840
Discount for Pacifica Viols members: \$20	Conference fee for those staying off campus: \$70

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: **Zelle** or **Check**. Information will be provided when you register as to how to make payment based on your choice of payment method.

Last day to register is July 1. Please send your payment within 5 days of registration. Full payment for the workshop must be received no later than July 5, 2025.

Cancellation Policy

A full refund will be given for cancellation by June 1. A half refund will be given for cancellation between June 2 - July 1. No refunds can be given after July 1.

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 Denny for more information about these.

Viols West Workshop is very grateful if you are able include an additional donation, when you register, to help support the work-study scholarships.

Arrival and Departure

Check-In will be on Sunday afternoon, August 3. 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 9. Plan to check out of your room by 10 AM.

Got Questions?

For information about registration, payments, travel, facilities, and meals, contact the admin director:
Melita Denny, violswestworkshop@gmail.com
805-835-9173

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

Classes: Viols West 2025

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

MELITA DENNY

Musical Borrowings. Enjoy the simple beauty of popular French chansons from the late 15th and early 16th centuries and explore re-workings of these songs in parody mass settings. Works by Josquin, Sandrin, Morales, de Rore, and Lassus. Some doubling. **LI to I**

EVA LYMENSTULL

Invitation to the Dance. Explore the fancy footwork of dance music from the Tudor and Stuart courts - pavans, galliards, almains, courants, sarabands, jiggs - and their identifying characteristics. Composers include Holborne, Coleman, Cobb, Jenkins, Purcell, and more. Some doubling. **LI to I+**

MALACHAI BANDY

Stairways to Heaven: 16th-c. Music Theory and Rhetoric. Through hands-on work with early music treatises and treasure hunts through gorgeous repertoire by composers such as Josquin, Senfl, Monteverdi, Marenzio, Lassus, and Arcadelt, this class demystifies three foundational elements of early-modern composition: hexachord theory, musica ficta, and rhetoric—the Art of Persuasion. **I+ to UI**

DAVID MORRIS

France and Beyond: Lully, Muffat, and Purcell. Three titans of the era, these composers are linked by a spirit of inventiveness, a love of dance, and an evident delight in mixing and perfecting national styles. We will spend our time looking at their works for the theater and the court, including ballets, dance suites, and character pieces. Doubling all to the good! Limit 10. **I+ to UI**

SHANON ZUSMAN

Seventh Heaven. This class will feature the sublime repertoire for seven viols emanating from Venice and England, including works by Giovanni Priuli, Andrea and Giovanni Gabrieli, Giovanni Battista Grillo, Robert Parsons, and Henry Purcell. **I+ to UI**

JULIE JEFFREY

Gibbons: 400 Years Later. Observe the 400th anniversary of Gibbons' passing with his beautifully-crafted works for viols, famed for their kaleidoscopic variety of mood and expression. These pieces have earned their place among the finest gems of the consort repertoire. **UI to A**

ELISABETH REED

The Wonders of Ward. Ward's fantasies are among the most beautiful of the Italian madrigal fantasia genre. Spend the week immersed in these gorgeous pieces. **UI to A**

CAROLINE NICOLAS

Marais and the Art of French Ornamentation. Hone your French accent using music from Books III and V, with a focus on fluent and fluid execution of Marais' ornaments. Basses only. Limit 8. **UI+ to A**

First Afternoon Class Choices

JULIE JEFFREY

Dowland's Part-songs and Dances for Viols. Dowland's part-songs are apt for any combination of viols and voices, and many of them are inspired by dance forms. Enjoy both song and dance in this wonderful repertoire. Some doubling. **LI to I+**

DAVID MORRIS

Music by Women Composers. Explore the music of three women whose collective lives spanned a monumental musical century--1550-1650: Leonora Duarte, born in Antwerp to a Portuguese-Jewish family; the northern Italian lutenist and singer Maddalena Casulana; and Vittoria Aleotti, a Ferrarese nun. We will examine their instrumental and vocal offerings, mindful of the challenges they faced and the musical works they created in spite of those difficulties. Some doubling. **LI to I+**

ELISABETH REED

L'Amorosa Ero (Hero in Love). This collection of madrigals for 4 and 5 voices was conceived by Marc'Antonio Martinengo of Villachiara, governor and soldier as well as poet and musician. Explore these varied and beautiful settings by Marenzio, Merulo, and Ferrabosco, of Marc'Antonio's poem on the lament of Hero after the death of her beloved Leander. Some doubling. **I to UI**

MALACHAI BANDY

Amor/Amar: Singing and St(r)inging Bees, 1430–1630. With Weelkes, Dufay, Layolle, Morales, and Monteverdi as companions, embark on a beehive-view tour of fauxbourdon: a distinctive contrapuntal device symbolizing sweetness, unions, pilgrims' staffs, bees, honey, discipleship, and more. We'll trace this technique from its first appearances in the 15th century all the way to 17th century works to which it adds profound layers of new meaning. Some doubling. **I+ to UI**

SHANON ZUSMAN

How Low Can You Go - Low Consorts from the Low Countries. The early repertoire for the viol, including works by Gerle, Hofhaimer, Senfl, and Isaac, fits well on a low consort of viols. We will play through selections that explore the nether regions of our viol family with an emphasis on clear articulation, intonation, and dynamics. Violones welcome! **UI**

EVA LYMENSTULL

From the Distracted to the Divine: Exploring the music of Tomkins. Bask in the sublime sonorities and ingenious inventiveness of Thomas Tomkins. Repertoire highlights will include his 6-part song "Musick Divine" and the 5-part "Sad Paven for These Distracted Tymes" along with Fantasies, Pavans, Dances, and Madrigals. **UI to A**

CAROLINE NICOLAS

The Art of Fugue. Few pieces have captured the imagination as vividly as Bach's *Kunst der Fuge*. This class will be a thorough exploration of his masterpiece. Breakout sections and doubling. **UI to A**

ROSAMUND MORLEY

The Lawes (and Jenkins) of the Fantasy. Writing in 1597, Thomas Morley described the features that he expected to find in an instrumental fantasy. Explore anew the beloved 6 part works by Lawes and Jenkins with a fresh approach to tactus, articulation, and phrasing. **UI+ to A**

Second Afternoon Class

Voices and Viols

LAWRENCE LIPNIK**Roma, La Città Eterna "Sacro e Profano"**

Glorious works by Palestrina, celebrating his 500th anniversary, Giovannelli, his 400th, Marenzio, Morales, and Victoria, along with their contemporaries and predecessors Arcadelt and Josquin who were drawn to Rome by their faith and prestigious employment opportunities. The "Eternal City" was a center of musical activity during the height of the Renaissance, welcoming composers from across the continent and inspiring some of the most transcendent spiritual and sensual musical treasures ever created.

Open to all levels and sizes of viols and all voices

Viols West 2025 Faculty



Malachai Bandy, Claremont, 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.

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 Pacifica Viola da Gamba Society.



Lawrence Lipnik, Sunnyside, NY

Co-Music Director **Lawrence Lipnik** has performed and recorded with many acclaimed early music ensembles and is a founding member of the viol consort Parthenia. 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 and Tibia Adventures in Music Workshops in Tuscany, Italy. He is also currently co-director of the Viol Sphere 2 workshop in Arizona 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, and ARTEK, as well as early opera residencies at Carnegie Mellon University. He is a contributor to *The Cambridge Companion to Shakespeare and Contemporary Dramatists*, and *The Cambridge Guide to the Worlds of Shakespeare*.

Eva Lymenstull, Claremont, CA

Eva Lymenstull is a viol player and baroque cellist based in the Los Angeles area. A member of Philharmonia Baroque Orchestra, she has performed as concerto soloist with Voices of Music and Lyra Baroque, is a regular at the Carmel Bach Festival, and has played frequently with Tesseræ, Bach Collegium San Diego, Musica Angelica, LA Master Chorale, Tafelmusik, Apollo's Fire, and more. Eva is a founding member of Artifex Consort, and performs extensively at festivals and on concert series throughout North America. Her recordings can be heard on the Passacaille, Brilliant Classics, and VioletEar labels and on a number of videos on the Voices of Music YouTube channel.

Eva loves working with students of all ages and experience levels; she coaches regularly for SoCal Viols and Los Angeles Baroque, has been on faculty at the SFEMS Baroque workshop, is a frequent masterclass presenter at colleges across the US and Canada, and teaches baroque cello and viols as a guest artist at the University of Michigan.



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 Abendmusik, The Toronto Consort, 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. Recent projects have included touring with the Gesualdo Six and Abendmusik for the concert-theater production "Secret Byrd." She teaches online and at the Neighborhood Music School in New Haven and her Brooklyn, NY studio.

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.





Caroline Nicolas, New York, NY.

Noted for her “eloquent artistry and rich, vibrant sound” (Gainesville Times), she has been praised as “one of the finest gambists working today” (Gotham Early Music Scene). Ensembles she has worked with include Parthenia, Science Ficta, Sonnambula, the English Concert, Trinity Baroque Orchestra, Mercury Orchestra, Ars Lyrica Houston, Juilliard Baroque, Philharmonia Baroque, Pacific MusicWorks, Kammerorchester Basel, New World Symphony, and Sinfonieorchester Liechtenstein. Notable venues include the KKL Luzern, Berliner Philharmonie, Alice Tully Hall, Carnegie Hall, and Benaroya Hall. Caroline has been a guest teacher at Yale University, the Peabody Conservatory, the University of Victoria, and at the University of Washington School of Music. As a lecturer, she has led workshops for Pacific Northwest Viols, Cascadia Viols, the Port Townsend Early Music Workshop, and Seattle Historical Arts for Kids. More information is available at www.carolinenicolas.com.

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, Los Angeles, 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 VDGSA.