



## Viols West Workshop 2026

Lawrence Lipnik and Rosamund Morley, *Music Directors*

Melita Denny, *Administrative Director*

August 9-15, 2026

University of California Santa Barbara (UCSB), Goleta, CA

### Faculty

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**Malachai Bandy**

**Joanna Blendulf**

**Julie Jeffrey**

**Lawrence Lipnik**

**Eva Lymentull**

**Rosamund Morley**

**Caroline Nicolas**

**Elisabeth Reed**

**Shanon Zusman**

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Viols West is a week-long summer workshop for adult 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 (*new!*) setting for the workshop is the campus of University of California Santa Barbara, on the edge of Goleta, CA, along the Pacific Ocean in the foothills of the Santa Ynez Mountains, north of Los Angeles. The city is served by a small airport (SBA), a shuttle from LAX, and the Goleta Amtrak station on the Pacific Surfliner route. Our shortened *Wednesday* schedule allows you to take advantage of extensive local dining options, spread your towel on one of many beaches by the ocean, compare local wineries or microbreweries, or walk the North Campus Open Space that boasts more than 2.5 miles of trails with scenic views and connectivity with the California Coastal Trail.

### Housing

Our housing will be in the San Joaquin Village on the UCSB campus, their newest apartment-style complex. We'll be in the North Village apartment buildings. Each building is three stories, and there is an elevator for the complex. The buildings are connected by bridge walks. Each apartment has three bedrooms, two bathrooms, and a living/dining area. There is also a full kitchen: fridge, microwave, stove, sink, cabinets, and a small number of plates and cups. You'll need to bring your own pots/pans if you plan on cooking your own meals. Linens will be provided: sheets, blanket, pillow, two towels, and one wash cloth. Wifi internet connection and swimming pool are available to us during our stay.

Generally, each apartment has two single bedrooms (one person per bedroom) and one double bedroom (two beds, two persons in that bedroom). The cost per person for a double bedroom is less than for a single bedroom. If you are attending with a partner or friend and would like to share a double bedroom, you'll each choose this option on the registration form, and specify your roommate's name. Note that the number of double bedrooms is limited.

You will also be able to indicate which friends you'd like to share your apartment with, and if you'd prefer to be in an apartment with others of the same gender. We will do our best to accommodate your housing preferences.

## Accessibility

Classes will be held in the Santa Catalina building across the street from the apartment complex. There are both stairs and elevators to provide access to the first floor. All classes will be on the same level. In the apartment buildings, there are elevators as well as stairs to provide access between floors. If you need an ADA compliant bathroom, you may specify this on the registration form.

If you have any questions about accessibility, or other facility questions, please email Melita, [violswestworkshop@gmail.com](mailto:violswestworkshop@gmail.com)

## Meals

UCSB Conference Dining and Catering will provide meals for those who choose a meal plan. Meal plans are available to all participants, including those staying off campus. While meals will be served indoors, both indoor and outdoor dining spaces will be available.

The full meal plan includes three meals a day – breakfast, lunch, and dinner. When you register, you may choose between three options:

- Full meal plan, all meals (breakfast, lunch, and dinner)
- Lunch and Dinner only (no breakfast)
- Opt out of the meal plan (you'll do all your own meals)

The meal schedule begins with Sunday evening dinner and runs through Saturday morning breakfast, except there will be *no dinner served on Wednesday* evening (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.

## Age Requirement

During registration, **you are required to confirm that you will be age 18 years or older** on the beginning day of the workshop, August 9, 2026. We are unable to accommodate younger persons.

## Online Registration

Viols West Workshop registration will be online again this year. This brochure contains full details about the program and classes. To register, please visit: <https://www.violswest.org/brochure-and-registration/>

If you need any assistance with the online registration, please feel welcome to email us at [vwregistrar@westryn.net](mailto:vwregistrar@westryn.net)

## Enrollment & Fees

Early Bird Tuition (Register by May 31): <b>\$830</b>	Single Room: <b>\$650</b>
Regular Tuition (Register June 1-July 1): <b>\$860</b>	Double Room (per person): <b>\$400</b>
Discount for Pacifica Viols members: <b>\$30</b>	Full meal plan (Breakfast, Lunch, Dinner): <b>\$440</b>
Conference fee for those staying off campus: <b>\$70</b>	Lunch and Dinner ONLY: <b>\$330</b>
	Or, you may choose the “no meals” option.

Your total fees are based on your tuition, plus room choice, plus meal plan choice, deducting any applicable scholarships or discounts.

In recognition of the generous support from the Pacifica Viola da Gamba Society in making this workshop possible, we offer a \$30 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, 2026.**

## 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. You may indicate your interest in applying for the work-study program when you register. 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.

## Travel to UCSB

UCSB is located about 10 miles northwest of downtown Santa Barbara, adjacent to Goleta and Isla Vista. The Amtrak Pacific Surfliner train serves the Goleta station, which is very near the campus. Note that the Amtrak Coast Starlight doesn't stop at the Goleta station, but it stops at Santa Barbara (which is several miles from the UCSB campus).

The closest airport is Santa Barbara Airport (SBA), right next to the campus. But it can be more expensive to fly directly to SBA. Many travelers fly to the international airport in Los Angeles (LAX), about 100 miles south of UCSB, then take a shuttle to get to UCSB. The Santa Barbara Airbus offers scheduled trips to and from LAX - be sure to get off the bus at the Goleta station (right next to campus), not the Santa Barbara station (which is further away from campus). Visit their website (<https://www.sbairbus.com/lax-shuttle-bus-stops/>) for schedule and pricing.

## Parking

Parking permits are required on campus at all times. We will be able to park right across the street from the San Joaquin buildings. Parking costs \$8 per day. More details about parking, obtaining a permit, loading, and unloading will be provided in the Welcome Email that you'll receive closer to Workshop time.

## Arrival and Departure

**Check-In** will be on Sunday afternoon, August 9. If arriving at the Santa Barbara airport (SBA) or the Goleta 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 UCSB campus.

**Check-Out** will be on Saturday morning, August 15. 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](mailto:violswestworkshop@gmail.com)  
805-835-9173

For questions about classes, contact the music directors:  
Lawrence Lipnik, [llipnik@gmail.com](mailto:llipnik@gmail.com)  
917-533-2920  
Rosamund Morley, [morley.ros@gmail.com](mailto:morley.ros@gmail.com)  
917-501-7779

# Classes: Viols West 2026

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 the interest can create a full class.

## Second Morning Class Choices

### JOANNA BLENDULF

**The French Chanson.** This class will explore renaissance chansons and dance music from the print shops of Attaignant and Le Roy & Ballard. Learn to inflect the beautiful texts such as "Mille regretz" and articulate the lively bransles with your bows! Doubling. Limit 8. **LI to I**

### JULIE JEFFREY

**“The Little Consort”:** **Approachable Trios by Matthew Locke.** The perfect entrée into Locke’s delightful musical world -- a unique blend of the quirky and the sublime -- this collection of suites, written “to comply with the hands, ears and patience of young beginners,” balances technical accessibility, musical sophistication, and variety. Doubling. **I**

### SHANON ZUSMAN

**Dowland's Delights.** Marking 400 years since the death of John Dowland (1563–1626), this class celebrates the renowned English composer with selections from his *Firste Booke of Songes* (1597), *Lachrimae, or Seaven Teares* (1604), and *A Pilgrimes Solace* (1612). Some doubling. **I to UI**

### CAROLINE NICOLAS

**Imperial Lines: Consort Music of Isaac and Senfl.** This class will explore the rich contrapuntal writing of Heinrich Isaac and Ludwig Senfl. We will focus on ensemble playing strategies, rhythm, and phrasing within the polyphonic style of the time. (Limit 8) **UI**

*(Second Morning Class Choices continued next page)*

(Second Morning Class Choices continued)

### MALACHAI BANDY

**Tempus fugit: A Musical Year in a Week.** With Guerrero, Lassus, and Morales as guides, take a romp through the Medieval lectionary: the biblical texts that organized the Renaissance church calendar and inspired truly exquisite counterpoint. To Renaissance composers, certain textual affects were therefore synonymous with specific times of year; this class experiences them in order through settings of iconic texts for Advent, Christmas, Epiphany, Lent, Holy Week, Ascension, and Pentecost. Some doubling. (Limit 10) **UI**

### EVA LYMENSTULL

**Gibbons the Great (... Dooble Bass).** Orlando Gibbons wrote a number of 3- and 4-part fantasias featuring the "Great Dooble-Bass". This class will center around these ingenious works, with either G violone or 7-string bass viol (or both) welcome on the lowest voice. We will also branch out into the 6-part consort repertoire and a sampling of Gibbons' vocal repertoire that lends itself particularly well to a rich bass presence. (Limit 6) **UI to A**

### ELISABETH REED

**Marin Marais: Pièces de Viole, Cinquième Livre.** In this class we will look at a variety of dances from the a minor and A major suites from Book V. We will do preparatory and break-out exercises to address the technique needed to play these pieces with ease and enjoyment and will also work on the continuo skills needed to accompany each other. The format of the class will include playing as a tutti group divided into solo and continuo sections, and we will also leave some time at the end for people who wish to play as a duo in a masterclass format. *Basses only.* (Limit 10) **A**

## First Afternoon Class Choices

### ELISABETH REED

**Circular Attention: Fun with Canons and Rounds.** The ability to pay attention to multiple parts at once is fundamental for good chamber music playing. Canons and rounds are an excellent and fun way to practice this skill! Renaissance to Classical era repertoire included. Doubling. (Limit 10) **LI to I**

### EVA LYMENSTULL

**Weelkes, Wilbye, and Ward.** We will get to know madrigals, canzonets, ballets, In Nomines, pavans, and fantasias of these three composers active at a pivotal time in the evolution of English music as tastes moved away from the polyphonic techniques of the Flemish style toward a more declamatory Italian style influenced by Musica Transalpina. Doubling. (Limit 10) **I**

### MALACHAI BANDY

**There's Something about Mary.** This class spotlights music for the Virgin Mary across the 16th century. While comparing settings of well-known Marian texts by Josquin, Palestrina, Verdelot, Byrd, and more, we encounter Mary as the musical *scala caelestis*: the six-rung ladder of *ut-re-mi-fa-sol-la* that humanity climbs up to heaven and God climbs down to earth, which scaffolded some of the most breathtaking polyphony ever written. Some doubling. **I-UI**

(First Afternoon Class Choices continued next page)

*(First Afternoon Class Choices continued)*

### SHANON ZUSMAN

**Into the Deep.** This class will feature "low consort" works by Isaac, Gerle, Senfl, Verdelot, Arcadelt, and Willaert. We will explore arrangements of madrigals, chansons, and lieder, with deep sonorities that fit well on the larger viols. *(This class is open to Tenors, Basses, and Violone only.)* Some doubling. **UI**

### JULIE JEFFREY

**Hidden Treasures: Italian Madrigals in English Viol Manuscripts.** The most important manuscript sources for our favorite English viol consort music are peppered with untexted madrigals by Monteverdi, Marenzio, Pallavicino, and other Italians. (What are they doing there? Which Italian madrigals were ringing in the ears of early 17th-century English viols players? What was their particular appeal?) This class will delve into this under-explored repertoire. (Limit 5) **UI to A**

### JOANNA BLENDULF

**Coleman and Lupo.** This class will pair two great composers of challenging viol fantasias: Charles Coleman and Thomas Lupo. Spend the week honing your technical skills through tricky rhythms, higher reaches, and athletic leaps. (Limit 6) **UI to A**

### ROSAMUND MORLEY

**John Jenkins: Master of Melody.** Roger North tells us that Jenkins was a happy and good natured man, a characteristic which is evident in the beauty, depth and harmonic balance of his Fantasias. Spend a pleasure-filled week immersed in the challenges and lyricism of Jenkins' 6-part Fantasias. (Limit 6) **A**

### CAROLINE NICOLAS

**Schenck and Abel: Style and Refinement on the Bass Viol.** This class will examine selected works by Johannes Schenck and Carl Friedrich Abel. Through solos and duos, we will consider questions of articulation, bow distribution, ornamentation, and phrase structure across these two composers. The emphasis will be on technique, ornamentation, and interpretation. *Basses only.* (Limit 10) **A**

## Second Afternoon Class

### Voices and Viols

#### LAWRENCE LIPNIK

#### **The Concord of Brethren: Music from Leipzig and Dresden at the Dawn of the Baroque**

Glorious motets and pastoral madrigals by two German masters of early baroque style: Heinrich Schütz "The Dresden Orpheus" and Johann Hermann Schein, Cantor and Music Director at the Thomaskirche in Leipzig, a position later held by JS Bach, embracing the latest Italian musical innovations of Monteverdi and the Gabriellis into their compositions "auff Italianische Manier". Repertoire highlights will include selections from Schein's *Israelsbrunnlein* and *Diletti Pastoralis*, as well as majestic motets from Schütz's *Psalm Davidis*.

**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.

### 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 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 Tesserae, 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.





### **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](http://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.