



Marin Baroque Summer Workshop For Singers & Instrumentalists

Faculty

DANIEL CANOSA, MUSIC DIRECTOR

Hailed as one of the best conductors of his generation, Argentine-born Daniel Canosa has led orchestras in Argentina, the United States, and Europe with performances of symphonic and choral masterworks from all periods. Currently living in California, he is the music director of Marin Baroque, music director and conductor of the ECHO Chamber Orchestra, and music director and conductor of the Apollo Symphony Orchestra.

Mr. Canosa was educated in orchestral conducting and composition at the Argentine Catholic University and the Universidad Nacional de La Plata, Argentina. He studied Baroque repertoire under Argentine maestro Sergio Siminovich in Buenos Aires and under conductor Nicholas McGegan in Berkeley, California. While extending his professional career in Europe, Mr. Canosa was mentored by the legendary Sergiu Celibidache, music director of the Munich Philharmonic, focusing on the Classical and Romantic repertoires.

Mr. Canosa has appeared as guest conductor with orchestras in California and abroad, including engagements with the Auburn Symphony, Veridian Symphony, and Camilla Symphony Orchestra.

In 1996 Mr. Canosa deepened his involvement with period-instrument ensembles as Music Director of the Nieuw Amsterdam Barokorkest en Koor, touring extensively in The Netherlands, Belgium, and Germany. In California, he founded in 1998 the well-received Apollo Baroque Orchestra, a first for the Sierra Foothills, and in Sacramento, the Camerata California, a professional-level chamber choir and orchestra.

Daniel Canosa has coached and directed a number of choruses as well, such as the highly praised Conjunto Vocal Egmont of Buenos Aires, Argentina, the award-winning women's choir D'Avanti in The Netherlands and the San Francisco Bach Choir in California. In 2010 while on tour in Hungary, he led the Monteverdi Choir of Budapest and the Veszprem City Choir in performances of Kodaly Missa Brevis to sold-out audiences.

RITA LILLY, SOPRANO

Rita Lilly is familiar to audiences in oratorio and recital, but most notably for her performances of baroque and early music. She has been lauded by *The New York Times* for “possessing a voice of strength, clarity, and virtuosity” and by the *S.F. Classical Voice* for “having a pure, silvery voice with plenty of color.” Ms. Lilly is a native New Yorker who has appeared as a featured soloist with the American Boychoir, American Classical Orchestra, American Symphony Orchestra, Artek, Bachworks, Bach Aria Group, Clarion Music Society, Concert Royal, Rebel,

Folger Consort, Sacabuche, Trinity Church Concerts Series, and the New York Consort of Viols, among others. As the soprano soloist of the Waverly Consort, she toured throughout the U.S. and abroad, including performances at N.Y.'s Alice Tully Hall, Metropolitan Museum of Art and the Cloisters. Ms. Lilly has been featured on live broadcasts on New York's WNYC, WNCN, National Public Radio, and Radio-Canada.

Ms. Lilly is a frequent soloist with some of the finest Bay Area groups, such as the Albany Consort, American Bach Soloists, AVE, Bay Choral Guild, Berkeley Community Chorus, California Bach Society, Cappella SF, Chora Nova, Contra Costa Chorale, Marin Oratorio, MUSA, Sacramento Baroque, San Francisco Bach Choir, S.F. Renaissance Voices, and Soli Deo Gloria.

Ms. Lilly's recordings include three with the Waverly Consort on EMI; Handel and Vivaldi's Dixit Dominus with the American Boychoir on Musical Heritage; Scarlatti's St. Cecilia Mass on Newport Classic; Sowerby's Medieval Poem on Naxos; a German Baroque Christmas with American Classical Orchestra on Musicmasters; and Orff's Carmina Burana with the Valley Chorale.

Ms. Lilly is the Choral Director at Mills College, served for five years as Music Director at St. Jerome Catholic Church in El Cerrito and is now the Music Director of the Lafayette Christian Church in Lafayette, Ca. She is on the faculty of the Pacific Boychoir Academy as their private voice teacher and has recently become the Director/Creator of Sorellina girls chorus. Ms. Lilly is the vocal instructor for the SFEMS Baroque Summer Workshop and maintains an active vocal studio in her home.

AARON WESTMAN

Complimented recently for his "impressive playing" and "rapturous music" (Early Music America), Aaron Westman has become "one of the most popular period instrumentalists on the West Coast" (Santa Rosa Press Democrat). In demand as a violinist and violist, he has performed as a soloist and chamber music collaborator with Agave Baroque, American Bach Soloists, El Mundo, Ensemble Mirable, Live Oak Baroque Orchestra, Musica Pacifica, Marin Baroque, Seicento String Band, Seraphic Fire, and The Vivaldi Project.

As a principal player, Westman has worked with ABS, Berkeley West Edge Opera, Bach Collegium San Diego, Pacific Bach Project, Jubilate, and Magnificat Baroque Orchestra, and he performs regularly with New Hampshire Music Festival, Musica Angelica, Orchester Wiener Akademie, and Philharmonia Baroque Orchestra. Westman also co-directs the award-winning chamber ensembles Agave Baroque and Live Oak Baroque Orchestra. Agave was a finalist in the Early Music America Baroque Performance Competition in 2012, as well as a finalist in the EMA/NAXOS Recording Competition, and was a featured main stage performer at the 2012 Berkeley Early Music Festival. Both ensembles have received recent recording grants from the San Francisco Friends of Chamber Music. Westman has recorded for Hollywood, and on the Dorian/Sono Luminus, Magnatune, NCA, VGo, and (GRAMMY Nominated) Philharmonia Baroque Productions labels, as well as live on KPFK (Los Angeles), WDAV (North Carolina), ORF (Austria), and as a soloist on NPR's Harmonia and Performance Today radio programs. Westman tours extensively worldwide, including with two projects starring the actor John Malkovich. Recent tours have taken Aaron to Austria, Brazil, Canada, Chile, Colombia, Germany, Italy, Peru, Spain, and all over the United States.

Westman holds a Master of Music from the Indiana University Jacobs School of Music with a double-major in viola performance and early music. His teachers included Stanley Ritchie, Alan

de Veritch, Geraldine Walther, and Theodore Arm. For three years, Westman taught at California Institute of the Arts, near Los Angeles.

WILLIAM SKEEN

Grammy-nominated cellist and gambist William Skeen performs as Principal Cellist with Philharmonia Baroque Orchestra and American Bach Soloists. He has served as Principal Cellist with Musica Angelica (Los Angeles), Portland Baroque Orchestra, Pacific MusicWorks, and Bach Collegium San Diego. William has also appeared as continuo cellist with the Los Angeles Philharmonic, San Diego Opera, and the Los Angeles Master Chorale. In addition, William has soloed on the viola da gamba with the Dallas Symphony, Los Angeles Master Chorale, Carmel Bach Festival, Oregon Bach Festival, Musica Angelica, Orquestra Nacional de Mexico, and the American Bach Soloists. He is co-founder of the New Esterházy Quartet, whose repertoire includes over 150 string quartets performed exclusively on gut strings. With NEQ, William co-founded the San Francisco Early Music Society's Classical Workshop in 2012. He has served on the faculty on the University of Southern California since 2000. Skeen also has taught baroque cello and viola da gamba at the American Bach Soloists Academy, SFEMS Baroque Workshop, SF Conservatory of Music, and University of California Berkeley.

William currently tours and records with Smithsonian Chamber Players, Musica Pacifica, El Mundo, and Agave Baroque. He is represented on over 80 audio recordings and 30 video recordings, many produced by Voices of Music. Mr. Skeen is co-founder of the Cantata Collective, and one-to-a-part ensemble devoted to presenting all of J.S. Bach's cantatas to the East Bay community free of charge.