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2026 SEASON SOUVENIR PROGRAM

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Dear Friends,

Welcome to FSCMF 2026! We're delighted to have you with us as we gather for our ninth season of festival concerts.

This summer brings an extraordinary community of guest artists and faculty to Logan. We are thrilled to welcome back Brant Bayless, William Hagen, Jennifer Posadas, John T. Posadas, Cahill Smith, Sasha Kasman Laude, and Koji Attwood, and to welcome conductor Nell Flanders, cellist Matthew Johnson, violist Madison Marshall and violinist Erika Hubbard for their first seasons with the festival. All together, this faculty, our incredible staff, and the festival students, make this week one of the highlights of our year—a celebration of music-making, learning, mentoring, friendship, and shared discovery.

The Fry Street Quartet will look just a bit different this summer, as our dear colleague Bradley Ottesen is taking a brief hiatus from the studio and stage following a serious hiking accident over Memorial Day weekend. While the injuries he sustained will require time to heal, we are grateful that Brad is expected to make a full recovery.

True to form, Brad has approached rehabilitation with his trademark thoroughness, steady determination, and good humor, and he is already making excellent progress. We miss him dearly and look forward to his return to teaching and performing this fall. In the meantime, we extend our heartfelt thanks to Brant Bayless for stepping into the quartet for these concerts.

In other unexpected news, we're dedicating this year's concert series to the memory of our dear friend Eugene "Geno" Schupp, whom we lost on June 1. Alongside his

spouse, Janis Boettinger, Geno was one of the Fry Street Quartet's most steadfast supporters and champions. Together they launched what has become our annual Tapas and Strings fundraiser, helping to provide scholarships for students and support for the festival and our USU String Program.

What we remember most is not only Geno's generosity, but the spirit behind it. He had a remarkable gift for building community, bringing people together, and making life richer in the process. His friendship and presence are deeply missed. With these concerts we're holding gratitude for his life and example, and for all the ways his generosity continues to resonate throughout this festival and the community he helped nurture.

Warmly,
Rebecca McFaul
for the Fry Street Quartet

Dear Friends,

As the world around us feels truly unhinged, I find myself questioning how I spend my time and whether that most precious resource, time itself, is being used in ways that actually matter. But when I turn that question toward this festival, the answer is obvious and feels more important than ever. A handful of years ago, the Fry Street Quartet asked me to write a message for the FSCMF website. When preparing to write this message, I found myself looking back at those words to see if it would help me find a way to express myself here. I had written:

"Building meaningful human connection through the power of music and mentorship is my passion."

The way this festival builds meaningful human connection for our students, our artists and teachers, our tireless staff, the local businesses and donors who generously support us, and you, our audience, is nothing short of magic. Thank you, thank you, thank you for being here and making that magic happen. This is what life is all about.

— *Emily Ezola, FSCMF Executive Director*

FRY STREET QUARTET

Robert Waters, *Violin* | Rebecca McFaul, *Violin*
Bradley Ottesen, *Viola* | Anne Francis Bayless, *Cello*

For more than two decades, the Fry Street Quartet has made its home in Logan, Utah, building a musical life rooted in artistic excellence, education, community, and a deepening relationship with place. As Quartet-in-Residence at Utah State University's Caine School of the Arts and founders of the Fry Street Chamber Music Festival, the ensemble has helped cultivate a vibrant musical community while mentoring generations of young musicians.

Described as "a triumph of ensemble playing" (The New York Times) and praised by The Strad for its "blend of technical precision and scorching spontaneity," the FSQ has performed at venues ranging from Carnegie Hall to London, Sarajevo, Jerusalem, and throughout the United States. Winners of the Grand Prize at the Fischhoff National Chamber Music Competition, the quartet's repertoire spans the classical canon—from Haydn, Beethoven, and Bartók to adventurous new works by living composers.

In recent years, the quartet's artistic work has increasingly explored the intersections of music, ecology, and place. Recent commissions include works by Laura Kaminsky, Libby Larsen, Gabriela Lena Frank, Aida Shirazi, Akshaya Tucker, Nicolás Lell Benavides, Hitomi Oba, and Aakash Mittal. This season featured the world premiere

of *Living Memory* | *Sundarbans* by Mittal and the video release of Gabriela Lena Frank's *A Psalm of Disquiet*.

The quartet's newest film project, *LEK: Listening at the Edge*, explores both the wonder and fragility of the endangered sage grouse through music-making at the intersection of art, ecology, and place. Next season, the quartet will appear performing original music by Laura Kaminsky in an episode of *Poetry in America* devoted to poet (and Logan native) May Swensen.

The FSQ's recordings include *The Crossroads Project* (Navona), Laura Kaminsky's *As One* (Albany), and Clarice Assad's *Canções da América* (Guarneri Hall).

The quartet performs on a rare collection of fine Italian instruments on loan from a private foundation, including violins by J.B. Guadagnini and Pietro Giacomo Rogeri, a viola by Giovanni Battista Rogeri, and a cello by Andrea Guarneri.

Now in its third decade at Utah State University, the Fry Street Quartet continues to pursue the same question that has guided its work from the beginning: how music can deepen our connection to one another, to the places we inhabit, and to the living world around us.



Anne Francis Bayless

Robert Waters

Bradley Ottesen

Rebecca McFaul

FRY STREET
Chamber Music Festival 2026



EMILY EZOLA

Executive Director of the Fry Street
Chamber Music Festival

Emily Ezola currently serves as the Director of USU Music Admissions and Recruitment, Director of the USU Youth Conservatory, and the Executive Director of the Fry Street Chamber Music Festival. Emily is an active pianist, enjoying both solo and collaborative performances. Collaborations include performances with distinguished upright bass players Braun Khan, Ranaan Meyer, Sam Suggs, Lauren Pierce, and Jacob Warren. More recently, Emily has enjoyed performing on a vintage 1967 Vox Jaguar organ. She has taught a range of courses for Utah State University including Pedagogy Practicum, Keyboard Harmony, Individual Piano Instruction, Intro to Music, Fundamentals of Music, and a Special Topics class in Piano Performance & Pedagogy. Emily served as the Keyboard Harmony Coordinator from 2015 to 2021 and had the opportunity to teach in Beijing, China at the Beijing Institute of Technology for the USU China Program in 2024.

Emily is involved in various community and professional activities. She previously served as the Program Chairman for the Chamber

Music Society of Logan from 2018 to 2022, and on the collegiate committee of the Utah Music Teachers Association (UMTA) state board from 2019 to 2022. Her efforts have been recognized with awards like the Utah State University Community Engagement Presidential Award in 2020, the Caine College of the Arts Community Engaged Faculty of the Year award in 2023, and the Utah Music Teachers Association AIM Teacher of the Year award in 2024. Emily has also worked on educational projects, including co-creating piano activity books for The Perfect Start series with Kevin and Julia Olson and co-writing an online piano course with Per Danielsson for the Educational Advantage School of Music. She earned her master's degree in Piano Performance and Pedagogy from Utah State University, graduating magna cum laude, and has been a Nationally Certified Teacher of Music since 2019. She has also shared her expertise at various conferences including the Utah Music Teachers Association state conference and the National Conference of Keyboard Pedagogy.

JULY 10, 2026

Friday | 7:30 p. m.
Russell/Wanlass Performance Hall

FRY STREET QUARTET
Robert Waters, *Violin* | Rebecca McFaul, *Violin*
Bradley Ottesen, *Viola* | Anne Francis Bayless, *Cello*

Brant Bayless, *Viola*
William Hagen, *Violin*
Matthew Johnson, *Cello*
Sasha Kasman Laude, *Piano*

String Quartet in E-Flat Major, K. 428 (1783) W. A. Mozart
I. Allegro non troppo
II. Andante con moto
III. Menuetto: Allegro, Trio
IV. Allegro vivace

Fry Street Quartet with guest violist, Brant Bayless

Piano Trio No. 1: "Trio élégiaque" (1892) Sergei Rachmaninoff
William Hagen, Violin
Matthew Johnson, Cello
Sasha Kasman Laude, Piano

INTERMISSION

String Quartet in C-sharp Minor, Op. 131 (1825-26) Ludwig van Beethoven
I. Adagio ma non troppo e molto espressivo
II. Allegro molto vivace
III. Allegro moderato
IV. Andante, ma non troppo e molto cantabile
V. Presto
VI. Adagio quasi un poco andante
VII. Allegro

Fry Street Quartet with guest violist, Brant Bayless

JULY 13, 2026

Monday | 7:30 p. m.
Russell/Wanlass Performance Hall

William Hagen, *Violin*
Matthew Johnson, *Cello*
Brant Bayless, *Viola*
Koji Attwood, *Piano*
Cahill Smith, *Piano*

Suite No. 1 for Two Pianos, Op. 5:
“Fantasie (Tableaux)” Barcarolle (1893) Sergei Rachmaninoff
Suite No. 1 for Two Pianos, Op. 15 (1888) Anton Arensky

Cahill Smith, Piano
Koji Attwood, Piano

Serenade in C Major, Op. 10 (1902) Ernő Dohnányi
I. Marcia: Allegro
II. Romanza: Adagio non troppo
III. Scherzo: Vivace
IV. Tema con variazioni: Andante con moto
V. Rondo (Finale): Allegro vivace

William Hagen, Violin
Brant Bayless, Viola
Matthew Johnson, Cello

Introduction and Rondo Capriccioso, Op. 28 (1863) Camille Saint-Saëns

William Hagen, Violin
Cahill Smith, Piano

INTERMISSION

Sonata No. 3 for Piano and Violin in D Minor, Op. 108 (1886) Johannes Brahms
I. Allegro
II. Adagio
III. Un poco presto e con sentimento
IV. Presto agitato

William Hagen, Violin
Cahill Smith, Piano

JULY 16, 2026

Thursday | 7:30 p. m.
Russell/Wanlass Performance Hall

FRY STREET QUARTET
Robert Waters, *Violin* | Rebecca McFaul, *Violin*
Bradley Ottesen, *Viola* | Anne Francis Bayless, *Cello*

William Hagen, *Violin* | Koji Attwood, *Piano*
Brant Bayless, *Viola* | Anne Francis Bayless, *Cello*
Madison Marshall, *Viola* | Cahill Smith, *Piano*
John T. Posadas, *Viola*

Piano Quartet No. 2 in E-flat Major, K. 493 (1786) W. A. Mozart
I. Allegro
II. Larghetto
III. Allegretto

William Hagen, Violin
John T. Posadas, Viola
Anne Francis Bayless, Cello
Cahill Smith, Piano

Suite Hébraïque for Viola and Piano, B. 83 (1951) Ernest Bloch
I. Rapsodie
II. Processional
III. Affirmation

John T. Posadas, Viola
Koji Attwood, Piano

INTERMISSION

String Quintet no. 3 in E-Flat Major, Op. 97 (1893) Antonin Dvorák
I. Allegro non tanto
II. Allegro vivo
III. Larghetto
IV. Finale. Allegro giusto

The Fry Street Quartet
with guest violists:
Brant Bayless & Madison Marshall

PERFORMERS & FACULTY



ANNE FRANCIS BAYLESS
CELLO

Cellist Anne Francis Bayless has been a member of the internationally acclaimed Fry Street Quartet since 2000. Appointed to the faculty at Utah State University in 2002, she is professor of professional practice in cello and chamber music.

Growing up in Kalamazoo, Michigan, Anne's love for chamber music began early, when she performed in her first string quartet at the age of eight. Mentored by wonderful teachers and trained by excellent coaches and conductors, Anne credits her formative development as a musician to the vibrant musical community of her childhood. She earned her Bachelor of Music degree at the Cleveland Institute of Music, where a thriving chamber music program only deepened her commitment to making a life in a string quartet. A student of Richard Aaron and Alan Harris at CIM, she spent her summers at the Center for Advanced Quartet Studies at the Aspen Music Festival and School, as well as the Isaac Stern Chamber Music Workshops at Carnegie Hall. She became assistant to Cleveland Quartet cellist Paul Katz at Rice University's Shepherd School of Music while earning her Master of Music degree, and joined the Fry Street Quartet soon afterward. Other important mentors include Bernard Greenhouse, Bonnie Hampton, and Bruce Uchimura, as well as members of the

Cavani, Cleveland, Emerson, Juilliard, and Orion Quartets.

With the Fry Street Quartet, Anne has performed at major venues, festivals, and for distinguished series including Carnegie Hall and the Schneider Series at the New School in New York, the Jewel Box series in Chicago, Chamber Music Columbus, the Kravis Center in West Palm Beach, the DiBartolo Performing Arts Center at Notre Dame, and the Mozart Gemeinde in Klagenfurt, Austria. International performances also include a concert tour of the Balkan states as a Carnegie Fellow, sponsored by Carnegie Hall and the U.S. Department of State. The FSQ has recorded a discography that ranges from Haydn and Beethoven to Larsen and Rorem, and most recently released an album featuring music from the celebrated new American opera *As One*.

In addition to her work with the quartet, Anne is a frequent guest artist with the NOVA Chamber Music Series, where recent performances include solo works by J.S. Bach and lauded American composer Michael Hersch. She has been a guest artist with the Fontana Summer Chamber Music Series, the Olympic Music Festival, SummerFest La Jolla, and the Mainly Mozart Festival. Alongside her touring schedule with the FSQ, Anne teaches cello and chamber music on the faculty of the College of Arts and Sciences at Utah State University, where the Fry Street Quartet holds the Dan C. and Manon Caine Russell endowed string quartet residency. In 2019, the FSQ was named Music Directors for the NOVA Chamber Music Series, an appointment that runs through the 2024 season. Anne is married to Utah Symphony principal violist Brant Bayless, and the couple resides in Logan and Salt Lake City with their two young sons. She performs on a cello by Andrea Guarneri made in 1689, generously on loan to her from a private foundation.

PERFORMERS & FACULTY



REBECCA MCFaul
VIOLIN

Violinist Rebecca McFaul has been praised for her “freedom” and “brilliance” (New York Concert Review), crafting performances that “glide through with a dancer’s grace” (Charlotte Observer). A founding member of the Fry Street Quartet, Rebecca has devoted her career to the art of chamber music, collaborating with many of today’s leading composers and musicians. The string quartet’s expansive repertoire, expressive range, and deep connection with audiences have shaped her identity as an artist.

Rebecca studied violin performance at the Oberlin Conservatory with Marilyn McDonald and later at Northwestern University with Gerardo Ribeiro, where she was awarded a Civic Orchestra Fellowship. Under the mentorship of Marc Johnson of the Vermeer Quartet, she co-founded the Fry Street Quartet. Early in the ensemble’s journey, the FSQ received a three-year Rural Residency grant from the National Endowment for the Arts. Invitations from the late Isaac Stern to perform at Carnegie Hall, the Jerusalem Music Center, and to serve as Cultural Ambassadors to the Balkan States—through a tour sponsored by Carnegie Hall and the U.S. Department of State—helped launch the quartet’s international career.

Beyond her work with the FSQ, Rebecca has appeared as a guest artist at festivals including

the Bonneville Chamber Music Festival, the Tony and Friends Festival, and Festival Amadeus. She performs sonata repertoire regularly on the USU Music Department Faculty Chamber Music Series and the Fry Street Chamber Music Festival Concert Series, and collaborates in mixed ensembles on the NOVA Chamber Music Series in Salt Lake City. Her expertise as a Bartók interpreter was highlighted in a recent performance of his Violin Sonata No. 2 with pianist Mayumi Matzen, described as “outstanding in its mercurial flips of emotional character” (The Utah Review).

A passionate advocate for the role of the arts in addressing societal challenges, Rebecca helped launch The Crossroads Project—a landmark collaboration between the FSQ and physicist Dr. Robert Davies that merges music, science, and storytelling to confront climate change and ecological disruption. This transdisciplinary work reflects Rebecca’s lifelong connection to the natural world, nurtured by childhood summers in Wisconsin’s Northwoods and a home filled with classical music. Her commitment to ecological listening continues through performances and premieres of nature-focused works by Gabriela Lena Frank, Laura Kaminsky, Aida Shirazi, Akshaya Tucker, and others.

At Utah State University’s College of the Arts and Sciences, Rebecca is professor of professional practice in violin and chamber music. She has been instrumental in developing the String Program and mentoring students who have gone on to leading graduate schools, competitions, and teaching positions. She teaches each summer at the Fry Street Chamber Music Festival and has served as guest faculty at Madeline Island Music Camp, Oficina de Música de Curitiba (Brazil), the Einfeldt Chamber Music Seminar, and Credo at Oberlin. Her online summer technique intensives have extended her teaching to a broader community of violinists.

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Rebecca's partnership with science extends into her personal life: she is married to physicist and Crossroads collaborator Dr. Robert Davies. Together, they apply permaculture principles to their Logan home, aiming for net-zero energy in a retrofitted farmhouse where they tend gardens—and three cats: Luna, Rufus, and Archibald. Her ongoing inquiry into right relationship with a complex and changing world also takes the form of reflective writing, shared through a growing body of essays on Substack exploring the intersections of art, systems thinking, and higher education.

She performs on a Pietro Giacomo Rogeri violin, ca. 1720, and a bow by Nicolas Maire—both generously on loan from private patrons.



BRADLEY OTTESEN
VIOLA

Bradley Ottesen, a performer of “warmly rich, opulent tone” (Washington Post) is the violist of the internationally acclaimed Fry Street Quartet, the quartet-in-residence at Utah State University, where Bradley holds the position of Professor of Professional Practice in viola and chamber music.

Bradley began his studies at the Preucil School of Music in Iowa City, IA, a program that played an important role in pioneering the Suzuki Method in this country. His first teacher was William Preucil, Sr, the longtime violist of the Stradivari Quartet, the quartet-in-residence at the University

of Iowa, and hearing the expressive sound of a quartet violist from an early age would make chamber music a fundamental part of his musical DNA.

He would go on to earn degrees from Northwestern University and the New England Conservatory, his principal teachers including Peter Slowik and James Dunham (another quartet violist!), and received further guidance from musicians such as cellist Bernard Greenhouse, violinist Eric Rosenblith, and members of the Juilliard, Muir, and Cleveland string quartets.

Over the course of a diverse career, Bradley has held orchestral positions in both the United States and Canada, and his education included formative experiences with the Civic Orchestra of Chicago, New World Symphony, and the Tanglewood Music Center, working extensively under the batons of the great conductors Pierre Boulez, Seiji Ozawa, Mstislav Rostropovich, and Daniel Barenboim.

Deeply committed to education, Bradley is a co-founder of the Fry Street Chamber Music Festival, and has been on the viola and chamber music faculty of Madeleine Island Chamber Music Festival, Credo Chamber Music Festival, and the Officina de Musica in Curitiba, Brazil. He has been a guest artist at Brigham Young University, the University of Iowa, Oberlin Conservatory, and many other institutions, and in 2015 he was invited to give a masterclass at the American String Teachers Association's national convention. As the current President of the Utah Viola Society, Bradley has worked to organize vibrant and inclusive events for the entire local viola community.

Bradley has a strong belief in nature conservancy and a love for the great outdoors, and he lives in Logan, Utah with his wife Denise and their many animals. These include a Desert Tortoise named Rose

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- a protected species adopted through the Utah Division of Wildlife Resources.

Bradley is privileged to perform on a rare viola by Giovanni Battista Rogeri, ca. 1700.



ROBERT WATERS
VIOLIN

A violinist with “pristine musicianship married to dazzling energy” (San Francisco Classical Voice), Robert Waters is the first violinist of the Fry Street Quartet, in residence at the Caine School of the Arts at Utah State University.

Robert grew up in Kent, Ohio, in a home filled with music. His parents were both career musicians, and his older brother and sister played cello and viola, so it was only natural that Robert started playing violin at a young age. Chamber music quickly became his chief passion, and solfège and counterpoint lessons with his father cemented his destiny as a true music nerd.

Robert's happy musical partnership with the Fry Street Quartet began in 2012, but his path to that point has been filled with a variety of activities. His first foray into the world of high-level chamber music began with summers at – and tours with – the Marlboro Music Festival. Energized by the amazing experiences performing with

his colleagues and mentors there, he soon founded the Jupiter Trio, which went on to tour internationally and become the first American ensemble in the history of the Osaka International Chamber Music Competition in Osaka, Japan, to win the gold medal.

As associate concertmaster of the San Francisco Opera Orchestra, Robert was inspired by the all-encompassing world of opera, and came into frequent contact with some of the world's greatest singers. Robert's zeal for Baroque music was deepened through his experience as concertmaster of Music of the Baroque, a Chicago-based orchestral/choral ensemble where he frequently performed as soloist.

A committed and enthusiastic educator, Robert has taught music students of all ages. His first teaching stint was as associate professor of violin at DePaul University, which fed his burgeoning desire to pass on all he had learned from his own teachers and experiences to a new generation of musicians. In addition to faculty positions at Utah State and DePaul, he has enjoyed many opportunities over a span of more than twenty years to teach privately, coach chamber music, and lead masterclasses at a wide range of music festivals, camps, and workshops throughout the United States and beyond. Robert is extremely fortunate to play on a violin by J.B. Guadagnini, made in 1763 in Parma, Italy, on generous loan by an anonymous benefactor.

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KOJI ATTWOOD

PIANO

Mr. Attwood has performed numerous solo recitals across much of the country, including concerts in Steinway Hall, Lincoln Center, and on the Kosciuszko Foundation Concert Series. He appears regularly on the “World of the Piano” series at the Juilliard School and is frequently heard on a weekly radio show on New York’s WQXR, hosted by David Dubal entitled, “Reflections From the Keyboard: the Pianist in Comparative Performance.”

Committed to the performance of contemporary music, Mr. Attwood has given world premiere performances of works by Cynthia Folio, Hector Martinez Martinez, and Daniel Ott.

Also active in chamber music, Mr. Attwood has performed with members of the Borromeo, St. Lawrence, Koryo, and Enso quartets, and is a regular collaborator with Mikhail Baryshnikov. He performed with the dancer’s White Oak Dance Project, and performed for Mr. Baryshnikov’s 2002–2003 solo tour of the U.S.—providing solo interludes as well as accompaniment for the dances—garnering praise for being a “phenomenal pianist” [Binghamton Press & Sun–Bulletin], “beautifully nuanced” [Cleveland Plain Dealer], “enchanting” [Santa Barbara News Press], “wonderful pianist” [Seattle Times], “Koji Attwood...is

a pianist of rare gifts, both as a solo artist and as a collaborator. Playing solo pieces of Scriabin, Scarlatti, Liszt and Soler, this young pianist was much more than fill. He is a concert pianist with an impeccable technique, a rich tone, and an assured sense of good interpretive taste” [Nevada–Events], and described by the Minneapolis Star–Tribune: “Koji Attwood percolate[d] rapturously... they [Baryshnikov and Attwood] displayed lovely chemistry in a performance full of virtuosity, and humor, whimsy and seriousness. Their coordination was so tight that it sometimes seemed as though the dancer’s limbs were attached to the musician’s notes.”

Prior to receiving a Bachelor of Music degree from the Curtis Institute of Music, where he studied with Seymour Lipkin, Koji studied at the University of Kansas with Richard Angeletti. He then went on to earn a Master of Music degree from The Juilliard School and a Doctor of Musical Arts degree under the tutelage of Jerome Lowenthal.



BRANT BAYLESS

VIOLA

Born in Kansas and raised in Ponca City, Oklahoma, Brant Bayless came to Utah after completing his studies in New York City. After early piano lessons and singing in his father’s various church choirs, Brant started the viola at age 12. Winning the Governor’s

PERFORMERS & FACULTY

Scholarship to Interlochen Arts Camp in 1992 gave him his first glimpse of the musical world outside Oklahoma. After two years at the University of Kansas studying with Michael Kimber, Brant found his way to New York. Invited to study on scholarship with Pinchas Zukerman and Patinka Kopec at the Manhattan School of Music, Brant finished his bachelor’s degree in 1997.

Brant joined the Utah Symphony in 2001. With the Utah Symphony he has made regular concerto and concertante appearances: in February 2019 in Bach’s Sixth Brandenburg concerto with Roberta Zalkind; in May 2018 with Music Director Thierry Fischer and cellist Rainer Eudeikis in Strauss’s “Don Quixote”; in March 2012 with conductor Jun Märkl in Takemitsu’s “A String Around Autumn”; in August 2010 with conductor David Lockington in Bruch’s “Romance” and von Weber’s “Andante and Rondo Ungarese”; and multiple performances of Mozart’s Sinfonia Concertante with violinists Viviane Hagner, Kathryn Eberle, and Ralph Matson.

Brant performs on most of Salt Lake City’s stages in ensembles large and small and is especially proud of his association with the NOVA Chamber Music Series. With NOVA he has presented solo works from Bach to Berio and given first performances of important new works—including a chamber concerto written for Brant and pianist Jason Hardink by composer Bruce Quaglia.

Outside of Utah he has appeared as guest principal viola of the St. Louis Symphony with their Music Director David Robertson. Brant has performed as a regular guest and substitute violist with the Muir and Fry Street string quartets. During summers he plays at the Grand Teton Music Festival. Brant’s chamber music performances from GTMF have been featured on NPR’s Performance Today. At the GTMF he formed the Teton Trio with Dallas

Symphony Principal Clarinetist Greg Raden and Jason Hardink. Their first CD will soon be released on the Centaur label. Brant is also principal violist of the Mainly Mozart Festival in San Diego.

Brant started his career while still at the Manhattan School as the violist of the Arcata String Quartet. His performances with the Arcata were heard throughout the US and Europe, including concerts at New York’s Town Hall and Weill Recital Hall at Carnegie and London’s famed Wigmore Hall. The Arcata’s Beethoven Cycle at Wave Hill, the Bronx estate of Arturo Toscanini, and their many recordings, some of which are available still, continue to be memorable highlights. In 1998, the Arcata inaugurated a residency at Utah State University, a position that they held for three years.

His viola is attributed to the Milanese maker Luigi Bajoni from 1858. Having fallen in love with the mountains and deserts of Utah, he spends as much time as possible hiking, cycling, and seeking out backcountry ski descents. Brant is married to the cellist Anne Francis Bayless, and they have a young son.



MATTHEW JOHNSON

CELLO

Acting Principal Cellist, Matthew Johnson has been a member of the Utah

PERFORMERS & FACULTY

Symphony since 2010. He is a graduate of the University of Southern California, where he studied with Ron Leonard and Andrew Shulman. Prior to his appointment with the Utah Symphony, Matthew was a member of the Kansas City Symphony for six seasons. He has also performed in music festivals such as the Sarasota Music Festival and the Schleswig-Holstein Music Festival in Germany, where he served as principal cellist.

A musician with Utah roots, Matthew moved to Salt Lake City from Massachusetts when he was twelve years old. He made his solo debut with the Utah Symphony at age 18 and was a student of Richard Hoyt and Utah Symphony cellist, John Eckstein.

An avid chamber musician, Matthew has collaborated with such artists as Patricia Kopatchinskaja, Nicola Benediti, composers Steve Reich and Harrison Birtwistle, and dancer Misty Copeland.



WILLIAM HAGEN
VIOLIN

William Hagen has performed as soloist, recitalist, and chamber musician across the United States, Europe, Asia, and Latin America. In the 2025/26 season, William returns as soloist with the Chamber Orchestra of Europe, makes his debut with

the Rotterdam Philharmonic, performs as soloist with orchestras across the United States, and performs recitals and chamber music in both the United States and Europe.

As soloist, William has appeared with the Chicago Symphony, Chamber Orchestra of Europe, Detroit Symphony, Frankfurt Radio Symphony (HR Sinfonieorchester), San Francisco Symphony, Seattle Symphony, Utah Symphony, and many others around the globe.

As recitalist and chamber musician, William has performed at venues such as Wigmore Hall and the Louvre, and collaborated with artists such as Steven Isserlis, Gidon Kremer, Edgar Meyer, and Tabea Zimmerman, among others. He maintains an active schedule on both sides of the Atlantic, making frequent trips to Europe and cities around the US to play a wide range of repertoire.

In 2020, William released his debut album, “Danse Russe,” with his good friend and frequent collaborator, pianist Albert Cano Smit. The album is available on all streaming platforms.

A native of Salt Lake City, Utah, William began playing the violin at the age of 4, studying the Suzuki method with Natalie Reed and then Deborah Moench. He studied with Itzhak Perlman and Catherine Cho at the Juilliard School, Christian Tetzlaff at the Kronberg Academy, and was a longtime student of Robert Lipsett, studying with Mr. Lipsett for 11 years both at the Colburn Community School of Performing Arts and at the Colburn Conservatory of Music. In 2015, William won 3rd prize at the Queen Elisabeth Competition in Brussels.

William performs on the 1732 “Arkwright

PERFORMERS & FACULTY

Lady Rebecca Sylvan” Antonio Stradivari, and on a violin bow by Francois Xavier Tourte, both on generous loan from the Rachel Barton Pine Foundation.

William is from a baseball-loving family and played quite a lot of competitive baseball growing up. He hit 24 career home runs—this info was omitted from previous bios, which greatly saddened William’s father.



**JENNIFER KOZBIAL
POSADAS**
VIOLIN

Jennifer Kozbial Posadas is originally from London, Ontario, Canada and has been a member of the Naples Philharmonic since 2007. Jennifer has also performed with the Houston Symphony, National Arts Centre orchestra and Chautauqua Symphony orchestra, among others.

A prizewinner in many competitions, Jennifer received a first place in the Canadian Music Competition and awards at the Corpus Christi Young Artists Competition, American String Teachers Association and the WAMSO Young Artist Competition. Jennifer was awarded the Silver Medal for outstanding achievement from the Royal Conservatory of Music in Canada and was a finalist in the Canada Council for the Arts Instrument Bank Competition, which featured some of the finest young Canadian musicians.

Jennifer holds a Bachelor of Music degree from the Cleveland Institute of Music and a Master of Music degree from the New England Conservatory in Boston, both with academic honors. Equally at home on the chamber music stage, she has enjoyed collaborations with James Ehnes, Andres Diaz, Orion Weiss and members of the Cleveland Quartet. Jennifer has been a member of the Grammy Award-winning Santa Fe Opera orchestra since 2014 and enjoys spending summers in New Mexico. Jennifer is married to violist John T. Posadas and they have twin daughters.



JOHN T. POSADAS
VIOLA

John T. Posadas enjoys an active career as a performer and educator. Recitals have taken him across the country and abroad with appearances at the Kennedy Center, Tanglewood Music Festival, Aspen Music Festival, Santa Fe Opera, Grand Teton Music Festival, Cabrillo Festival of Contemporary Music, Fort Worth Chamber Music Society, and the Chautauqua Institute. His performances have been heard on NPR stations across the country. As a chamber musician, he has won top prizes at the Fischhoff Chamber Music Competition and is a founding member and the violist for the Baumer String Quartet. Orchestrally, he has performed with the Boston Symphony,

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Houston Symphony, Santa Fe Opera, the Mainly Mozart Festival Orchestra, the Naples Philharmonic, and the Chautauqua Symphony, among many others. JT joined the Utah Symphony as a member of the viola section in September 2020.

Before joining the Utah Symphony, he had been a resident artist and adjunct professor of viola and chamber music at the University of South Florida School of Music. A sought-after guest teacher and clinician, John has taught masterclasses and lessons at institutions across America and abroad. Recent highlights include master classes and performances at the Boston University Tanglewood Institute, Utah State University, the University of Toronto, University of North Texas, Southern Methodist University, University of South Dakota, Concordia College, University of Florida, and the Cincinnati Conservatory of Music. For his extraordinary service in the arts, John was named an official Kentucky Colonel at the age of 13.



SASHA KASMAN LAUDE
PIANO

Pianist Sasha Kasman Laude's playing is praised by critics as "subjectively inflected" (International Piano), "powerful and vivid" (Palm Beach Arts Review), and having "such an abundance of intelligence that it can

only be described as relentless" (Ludwig Van Toronto). An internationally active performer and teacher, Sasha has given solo recitals at Steinway Hall, Alice Tully Hall, Yamaha Ginza Hall (Tokyo), Salle Cortot (Paris), and in twelve cities across Italy. A 2019-2020 Young Artist-in-Residence of National Public Radio's Performance Today, Sasha's playing and interviews have been broadcast on NPR stations nationwide. Sasha is a prizewinner of numerous competitions, including the 2022 Honens International Piano Competition. One of five finalists of the 2025 American Pianists Awards, Sasha recently performed Rachmaninoff's Third Piano Concerto with the Indianapolis Symphony under the baton of JoAnn Falletta and Nikolai Medtner's Piano Quintet with the Dover Quartet. This past season also featured return solo engagements for the Ilse Newell Concert Series and Brevard Symphony Orchestra in Florida, and serving on the jury of the Los Angeles International Liszt Competition. Upcoming major performances include solo recitals at Utah State in Logan, the Chopin Foundation of the United States (Key Biscayne, FL), USU Eastern, and the University of New Hampshire.

Since her debut at 13 with the Alabama Symphony, Sasha has been a soloist with the National Symphony and National Philharmonic of Ukraine, Juilliard Orchestra, Calgary Philharmonic, Indianapolis Chamber Orchestra, Dayton Philharmonic, and the symphony orchestras of Ann Arbor, Brevard, Hendersonville, Huntsville, Southern Adventist University, and University of Michigan. Sasha is also an enthusiastic chamber musician, collaborating with such distinguished players as Martin Beaver, Blake Pouliot, Doori Na, Timotheos Gavriilidis-Petrin, New York Chamber Players, and the Viano, Aeolus, and Fry Street quartets. Sasha and her father Yakov Kasman have been an internationally touring piano duo for fourteen years. She is an advocate and experienced

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performer of contemporary music, premiering works of living composers Stewart Goodyear, Thomas Cabaniss, Marc Migó, Nathan Daughtrey, Zachary Detrick, Brittany J. Green, and Eric Mobley.

Sasha is a guest artist, teacher, and adjudicator at summer festivals including IKIF, The Odyssiad, pianoSonoma, Vivace, Southeastern, USU, and Fry Street Summer Festivals, Kyiv International Summer Academy (Ukraine), Busan International Music Academy (South Korea), and PianoCity Milano (Italy). She has lectured and given masterclasses at the Massachusetts Institute of Technology, University of Calgary, Lee University, Bowling Green State University, and Wisconsin Conservatory of Music. A past Fellow of PianoArts of Wisconsin, Sasha greatly enjoys music outreach and has given over one hundred educational performances in schools and community venues.

Sasha considers teaching a calling and is dedicated to upholding the legacy of serious pianistic education of her own musical lineage. She emphasizes stylistic clarity rooted in academic study and values the expressive traditions of the Russian school, as well as pianistic health informed by the Taubman approach and Alexander Technique. She regularly adjudicates and gives masterclasses for local and state organizations in Utah. At Utah State, Sasha teaches a studio of undergraduate piano majors and graduate students, and courses in piano literature, collaborative piano, and special topics in performance and pedagogy. Her students have won local, state, and national competitions.



CAHILL SMITH
PIANO

Pianist Cahill Smith has performed in major venues in the United States and abroad, including four programs at Carnegie Hall's Weill Recital Hall in New York, the Isabella Stewart Gardner Museum's Calderwood Hall in Boston, Cleveland Museum of Art, the Royal Dublin Society's Concert Hall, Buffalo's Kleinhan's Music Hall, and Birmingham's Alys Stephens Center. Cahill has performed in fourteen cities in China and Taiwan, and has been featured as a concerto soloist with the National Ukrainian Symphony Orchestra, the Mongolian Symphony Orchestra, the Eastman Philharmonia, the Alabama Symphony Orchestra, the Chattanooga Symphony, the Butler Symphony Orchestra, the Mississippi Symphony Orchestra, the Montgomery Symphony Orchestra, and others. His live and studio recordings have been broadcast on WQXR, New York's Classical Music Radio Station, WCRB, Classical Radio Boston, and WSMC, Chattanooga Public Radio. Cahill's debut album "Medtner: Forgotten Melodies" was featured as Classical Radio Boston's "CD of the Week" for its "irresistible lyricism" and "a palpable sense of love – a real affinity for the directness and honesty in Medtner's music, which goes straight to the heart." Marc-André Hamelin, who reviewed the CD, also wrote: "Upon listening to Cahill's disc, I found myself thinking repeatedly that his would be the kind of recording that offers the best chance for listeners to

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be taken into Medtner's fascinating world from the very first hearing. It's a remarkable accomplishment!"

Cahill serves as director of graduate studies in Music at USU, artistic director of the Wassermann Piano Series, the Chamber Music Society of Logan, and the USU Summer Piano Festival. Cahill is a Yamaha artist.



ERIKA HUBBARD
VIOLIN

Erika Hubbard was raised in Logan, Utah and began her violin studies at age 4 with Jessica Guideri and Rebecca McFaul of the Fry Street Quartet. She continued her pre-college studies with Deborah Moench and Eugene Watanabe in Salt Lake City and was a member of the Gifted Music School. She simultaneously studied violin at the Juilliard School in New York City under the tutelage of Laurie Smukler, and neuroscience at Columbia University through the ColumbiaJuilliard Exchange program, culminating in a Bachelor of Arts in Neuroscience and Behavior from Columbia and a Master of Music in Violin Performance from Juilliard. Erika has won performance awards in the United States, Canada and France, and has performed as soloist twice with the Utah Symphony, the Festival Chamber Orchestra at Fontainebleau, and The Gifted Music School Orchestra. She has worked under the baton of conductors

including John Williams, John Adams, David Robertson, Christoph Eschenbach, Manfred Honeck, Roberto Diaz, Nil Venditti, and Joseph Silverstein in venues including Carnegie Hall, Kitara Hall, Alice Tully Hall at Lincoln Center, the Elbphilharmonie, Konzerthaus Berlin, and Les Chapelles Royales de Fontainebleau. The past two summers, she performed throughout Sapporo and Tokyo as assistant concertmaster of the Pacific Music Festival Orchestra, and touring Germany and Denmark with the Schleswig-Holstein Academy Orchestra. Erika has also served as assistant concertmaster of the Juilliard Orchestra, and worked in other orchestras including the Princeton Symphony, the Curtis Opera Orchestra, and the Utah Symphony, and is a member of the new Salt Lake Chamber Orchestra ensemble. Erika has a passion for teaching, which has led teach after-school violin to public school students in Queens through Midori & Friends and in Title I schools in the greater Salt Lake area through the Peterson School of Music's Project GRIT outreach program. She currently teaches a private violin studio at the Peterson School of Music. She feels deeply about the power of music to inspire unity and common humanity, which has led to performances for the United Nations, UNICEF, RDJ Refugee Shelter in NYC, and numerous educational and interfaith functions.

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NELL FLANDERS
STRING ORCHESTRA

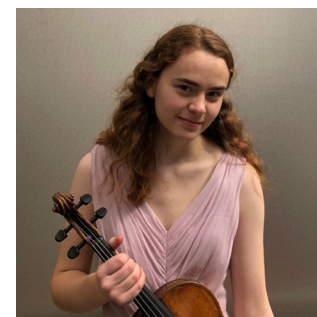
Active as a conductor, violinist, pianist, and educator, Nell Flanders brings her dynamic musicality to performances in a wide variety of genres, from orchestral classics to contemporary music, tango, blues, and period instrument baroque. In August 2022, Nell began her tenure as Director of Orchestral Activities at Idaho State University where she leads the Idaho State-Civic Symphony Orchestra and the ISU Chamber Orchestra.

From 2018-2021 Nell held the position of Georg and Joyce Albers-Schonberg Assistant Conductor with the Princeton Symphony Orchestra, conducting the PSO in ballet, popular classics, and holiday concerts, and creating highly successful online educational programs featuring Bach's Musical Offering. She has given many orchestral premieres, including collaborating in the creation of a new work by composer Derek Bermel with violin soloist Midori and the Youth Orchestra of Central Jersey in May 2021 and conducting many new works with The Chelsea Symphony in NYC. Nell's opera credits include the premieres of new operas by composer Daniel Felsenfeld with The Secret Opera, performances of Kamala Sankaram's The Infinite Energy of Ada Lovelace in New York City with New Camerata Opera, and

serving as assistant conductor with Peabody Opera Theater.

Dedicated to educating the next generation of musicians, Nell conducted the Repertory and Symphony Orchestras at the Manhattan School of Music Precollege Division from 2014-2021. She travels frequently to Panama to work with students at the Campamento Musical Juvenil and the Festival Internacional de Música, Alfredo de Saint Malo.

Previous appointments include teaching at the University of Maryland-Baltimore County, the Aaron Copland School of Music at Queens College-CUNY, the University of Chicago, and Utah State University. Nell holds degrees from the Oberlin Conservatory, Mannes College, and the Peabody Conservatory where she studied with conductor Marin Alsop.

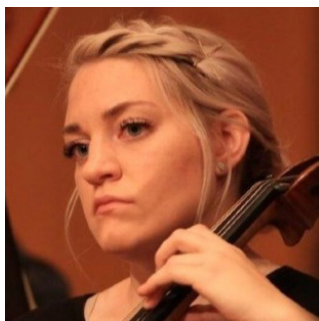


MADISON MARSHALL
VIOLA

Madison Marshall enjoys a varied career as a performer, researcher, and historical performance specialist, giving concerts in venues such as Wigmore Hall, Carnegie Hall, Walt Disney Concert Hall, Lincoln Center, King's College Chapel, Cambridge, St. Martin-in-the-Fields, and the St. Thomaskirche in Leipzig. Madison has made concerto appearances with the Utah and American West symphonies, and festival

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appearances at the Gstaad Menuhin Festival Academy, IMS Prussia Cove, Perlman Music Program, Dresdner Musikfestspiele, Thy Chamber Music Festival, Écoles d'Art Américaines de Fontainebleau, and Heifetz International Music Institute. She holds degrees from the Colburn School and Yale University, and is currently enrolled in the PhD program at the Royal Academy of Music as a Calleva Scholar. An active proponent for historical performance practice, Madison received the Royal Academy of Music's Mica Comberti Prize for solo Bach performance in 2024. Fascinated by forgotten repertoire, she performed Antonio Draghi's *L'humanita Redenta* (not heard since its premiere in 1669) with Musica Antica Rotherhithe, and recorded an album of cantatas by seventeenth-century Danish composer Nikolai Bruhns with Masaaki Suzuki for BIS Records. She performs frequently with the Morley Consort - specializing in sixteenth- and seventeenth-century music - and with numerous ensembles in the UK and the United States. As a chamber musician, Madison received Colburn's inaugural Ida Levin award for excellence in chamber music, Yale's Broadus Erle string quartet prize, and first prize at the 2022 Prix de Ravel. She serves as the artistic director of the Florestan Festival, a Utah-based chamber music series she founded in 2019.



EMILY TAYLOR
SEMINAR INSTRUCTOR

Cellist Emily Taylor graduated from Utah State University with a degree in cello performance, and earned her Master's degree in cello performance and pedagogy from the University of Colorado Boulder. Her teachers include award-winning cellists Anne Francis Bayless, David Requiro, Matthew Zalkind, and Alice Yoo. She has studied chamber music with members of internationally-acclaimed string quartets such as the Fry Street Quartet and the Takács Quartet, and has performed in masterclasses for cellists Paul Katz, Brian Hodges, and Gal Faganel.

Emily has loved playing cello since she was first introduced to the instrument, and is passionate about both teaching and performing. Emily has been teaching cello for nearly a decade and is currently a cello faculty associate at the College of Arts & Sciences at Utah State University. She is a Suzuki certified teacher and enjoys teaching students of all ages. In addition to teaching and performing, Emily has developed a passion for researching music-related topics. Her research has been largely focused on performance psychology and injury prevention in string musicians, and she aspires to one day become a musicians' health expert so she can help her students and other musicians reach their musical potential. Emily currently resides in Logan,

PERFORMERS & FACULTY

Utah with her husband and enjoys spending her free time exploring the outdoors, trying out new recipes, reading, and sketching.



ANDREW TAYLOR
SEMINAR INSTRUCTOR

Tenor Andrew Taylor graduated from Utah State University with a degree in vocal performance and earned his master's degree in vocal performance and pedagogy from the University of Colorado Boulder. His performance experience spans both musical theatre and classical repertoire, with recent roles such as Tony in Bernstein's *West Side Story* and Lensky in Tchaikovsky's *Eugene Onegin*.

Andrew is passionate about vocal pedagogy and voice health. In his master's thesis research, he analyzed and compared musical theatre technique to classical technique in an effort to challenge long-held misconceptions about vocal health implications of belt technique. He is also passionate about performance preparation, visualization, and helping students reframe their mindset to performance. As a voice faculty associate at Utah State University, Andrew strives to provide tools to his students to help them become well-rounded singers by focusing on fundamental singing techniques, mindset and performance preparation practices, and vocal hygiene strategies. Andrew currently resides in

Logan, UT. When he is not singing or teaching, he enjoys playing electric guitar, woodworking, and watching horror movies.



CARISSA DEVENPORT
VIOLIN

Carissa is a Graduate Teaching Assistant and Associate Violin Faculty member at Utah State University. She holds a Bachelor of Music degree in Violin Performance from Utah State University, where she studied under Rebecca McFaul and the Grammy award winning Fry Street Quartet. During her undergraduate studies, she served as first violinist of the premier student ensemble The Caine String Quartet and as Concertmaster of the USU Symphony Orchestra. Additionally, she won the 2023 Utah ASTA Chamber Music Competition, and the USU 2024 Concerto Competition, performing the Korngold Violin Concerto with the USU orchestra.

An active performer, private instructor, adjudicator, and chamber musician, Carissa has appeared at festivals including the Round Top Festival Institute in Texas, and touring across Europe with Prague Summer Nights where she collaborated with distinguished artists and performed under internationally recognized conductors. Her studies have included work with acclaimed musicians such as David Kim, Concertmaster of the Philadelphia Orchestra, Tamás Varga,

FESTIVAL PARTICIPANTS

Principal cello of the Vienna Philharmonic, and James Burton, Conductor of the Boston Symphony Orchestra.

She is pursuing her Master of Music degree at the University of Utah, where she is a selected member of the Michie Graduate String Quartet, and a Graduate Teaching Assistant. She currently studies with Dr. Hasse Borup, and internationally renowned soloist and chamber musician, William Hagen. ■

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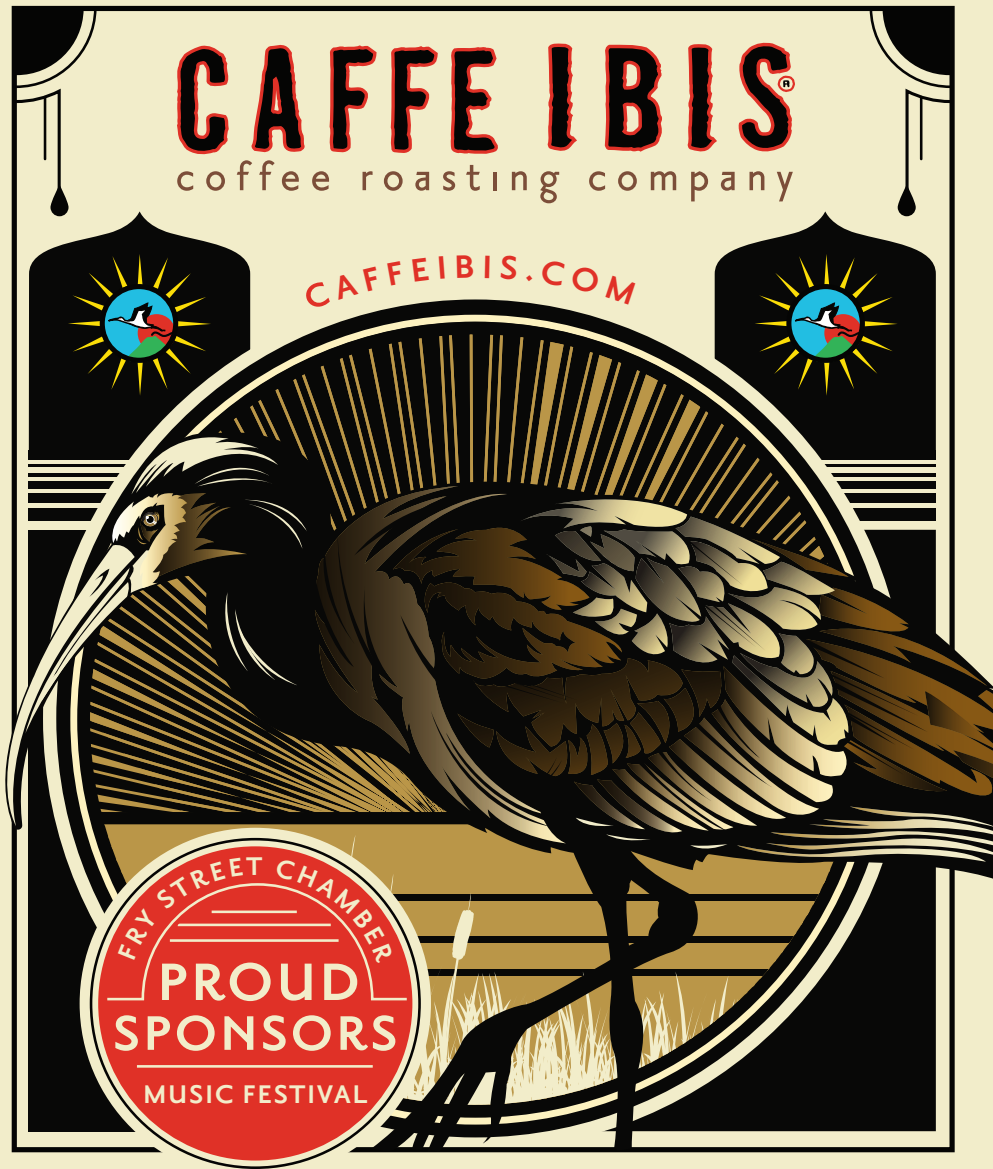


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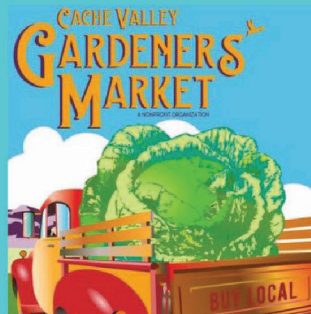
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