

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 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, an Utah-based chamber music series she founded in 2019.