

frystreetquartet

"Technical precision and scorching spontaneity"

— *Strad Magazine*



COME SEE THE MUSIC

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Come See the Music

Videos at: www.frystreetquartet.com



Acclaim

“The Fry Street Quartet churned out honey in wide areas of soaring, gold melody and chased patterns in pulsing rhythm.” – *New York Concert Review*

“The Fry Street Quartet...made this music spring to life in full form.” – *Palm Beach Daily News*

“...they engaged their audience... on every level!”
– *John Gordon Ross, Music Director, Western Piedmont Symphony, Hickory, North Carolina*

“They demonstrated a dynamic foursome, playing with passion and intensity...exhibiting a finely tuned and refined ensemble form that one normally finds only among older, more established groups.”
– *Deseret Morning News*

“They do all of it — at just the right moments and with a deceptive ease that makes you forget the commitment and dedication required to reach this level.”
– *Robert Winter, Professor of Music, UCLA*

“...the four exhibited profound understanding of the music, depth of expression and stunning technical astuteness. This is certainly an ensemble to watch!”
– *Deseret Morning News*

“The Fry Street Quartet is endowed with everything that makes for a striking and unqualified success. It makes a perfect marriage of ageless wisdom and youthful freshness.” – *New York Concert Review*



Group Biography

Hailed as “a triumph of ensemble playing” (*New York Times*), Fry Street Quartet has perfected a “blend of technical precision and scorching spontaneity” (*Strad*). Since securing the Millennium Grand Prize at the Fischhoff National Chamber Music Competition in 2000, Fry Street Quartet has reached audiences from Carnegie Hall to Sarajevo and Jerusalem, exploring the medium of the string quartet and its life-affirming potential with “profound understanding, ...depth of expression, and stunning technical astuteness” (*Deseret Morning News*).

Fry Street Quartet began its international career in 2002 as cultural ambassadors to the Balkan States, sponsored by

Carnegie Hall and the U.S. Department of State. This tour featured the European debut of J. Mark Scearce’s “Y2K,” commissioned for Fry Street with a grant from Meet the Composer. Subsequent international appearances have included the ProQuartet Academy at Pont-Royal, France, the Prague Chamber Festival and Trutnov Autumn Festival in the Czech Republic, Kulturvereinigung Oberschützen in Austria and the Oficina de Musica de Curitiba festival in Brazil.

Over the years, Fry Street’s collaborations have included performances with pianists Misha Dichter, Wu Han, and Joseph Kalichstein, and performances this season with Cleveland Quartet founding cellist Paul Katz and pianist

Robert McDonald. Other memorable collaborations include performances with the Mendelssohn String Quartet at the 92nd St. Y, Donald Weilerstein at the New School in New York, and with pianists Jerome Lowenthal and Ursula Oppens, violinist Nurit Pacht, and soprano Toni Arnold as the quartet-in-residence with New York City's Alliance Français.

From Prodigy to Master

Fry Street Quartet has held the position of faculty quartet-in-residence at the Caine College of the Arts at Utah State University in Logan, Utah, since 2002. The quartet enjoys frequent visits to Harrisburg, Pennsylvania, as Market Square's "Summermusic" artists-in-residence, as well as the Mozart Gemeinde chamber music series in Austria, where they have recently forged an exchange relationship between the University of Carinthia in Klagenfurt and Utah State University.

"Equally at home in the classic repertoire of Mozart and Beethoven or contemporary music" (*Palm Beach Daily News*), the quartet recently debuted its innovative "From Prodigy to Master" series, pairing early and late works of Haydn, Mozart, Beethoven, Schubert, and Mendelssohn with engaging modern compositions inspired by the featured "masters" of the quartet genre. Modern works include the lesser-known complete string quartets of Benjamin Britten, as well as a world premiere of "st qt," dedicated to Fry Street by Thomas McFaul, a composer known throughout the world for his instantly recognizable Meow Mix advertising jingle. This series provides a unique and intimate setting for concertgoers, with lectures, discussions, and audience involvement.

Ongoing and Upcoming

An exciting milestone was the quartet's first complete Beethoven Quartet Cycle with pre-concert lectures by renowned scholar Robert Winter, presented at Utah State University over the course of two weeks. Currently working with American composer Michael Ellison on a commissioned string quartet combining traditional Turkish and American themes with American fiddling and traditional Turkish

instrumental music, the quartet is also building the complete Bartok String Quartet cycle for release in upcoming seasons. In collaboration with cutting-edge sound designers Ray Kimber and Graemme Brown, Fry Street Quartet's fifth commercial recording presents an early and late quartet of Beethoven in audiophile recording quality that utilizes revolutionary IsoMike™ and SACD technology.

Early Beginnings

Founded in Chicago in 1997 under the mentorship of Marc Johnson, cellist of the renowned Vermeer Quartet, Fry Street received rave reviews as prizewinners at the Yellow Springs Competition and the Banff International String Quartet Competition. The quartet traveled to Israel to participate in the International Encounters Chamber Music Seminar in 2000, where they studied with Isaac Stern. He invited the quartet to the Isaac Stern Chamber Music Workshop in New York City and subsequently arranged for the quartet's Carnegie Hall debut in 2001.

"Fry Street" was the location of the quartet's first rehearsal space in the Chicago neighborhood once ruled by Al Capone.

About the Fry Street Quartet

- Fischhoff National Chamber Music Competition's 2000 Millennium Grand Prize winners.
- Banff International String Quartet Competition and Yellow Springs Competition prizewinners.
- Sold-out complete Beethoven Quartet Cycle with pre-concert lectures by scholar Robert Winter.
- Complete Bartok String Quartet Cycle for release in upcoming seasons.
- "Fry Street" was the location of the quartet's first rehearsal space in the Chicago neighborhood once ruled by Al Capone.



William Fedkenheuer | VIOLIN

Matching “elegance and refinement with a fire in the belly” (*Boston Globe*), performances by internationally acclaimed violinist William Fedkenheuer are “passionately intelligent and intelligently passionate” (*Boston Globe*). Winner of the Lincoln Center Martin E. Segal Award, the Canadian native has distinguished himself as a versatile artist with performances as soloist, chamber, and orchestral musician.

William’s touring in the United States has included performances at Chamber Music Society of Lincoln Center, Carnegie Hall Presents, San Francisco Performances, and the National Gallery. Abroad, he has performed at the American Academy in Rome, Fountainbleu, Spoleto Festival of Two Worlds, the Taipei National University of the Arts, and in Austria at the famed Esterhazy Castle for the Haydn Festival in Eisenstadt.

He began his studies at age four at the Conservatory of Music at Mount Royal College in Calgary, Alberta, Canada. His

performing career was launched at age seven as the youngest member of the world-renowned Calgary Fiddlers, performing for audiences of thousands around the globe, and earning national acclaim as the Fiddling Champion of Canada in his early teens. Making his solo violin debut with the Calgary Philharmonic in 1994, William went on to receive a Bachelor of Music from Rice University’s Shepherd School of Music under the tutelage of Kathleen Winkler and continued his graduate studies with Miriam Fried at Indiana University.

Previously a member of the Borromeo String Quartet and on the faculty of the New England Conservatory of Music in Boston, William is currently the first violinist of the Fry Street Quartet and teaches on the faculty of the Caine College of the Arts at Utah State University. An active hiker and fly-fisherman, William resides in Logan, Utah, with his wife, violinist Yi Ching Fedkenheuer, son Max, and their dogs, Archibald and Lulu. William performs on a bow by H.R. Pffretzschner and a Nicolò Gagliano violin nicknamed “Gunther.”

The “freedom” and “brilliance” (*New York Concert Review*) of violinist Rebecca McFaul has fashioned performances that “glide through with a dancer’s grace” (*Charlotte Observer*). Founding member of Fry Street Quartet, Rebecca has toured North and South America, the Balkan States and Europe, including Austria, the Czech Republic, France, Germany, and Israel as soloist and chamber musician. Her collaborations with history’s great artists began at the age of 15 with Leonard Bernstein and continued with many others, including Eugene Lehner and Alexander Schneider.

As a principal player with the Chicago Civic Orchestra, she performed under the batons of renowned conductors Pierre Boulez, Michael Tilson Thomas, and Zubin Mehta and made a memorable concert appearance with Daniel Barenboim, conducting Beethoven’s Piano Concerto No. 4 from the piano.

Broadening her experiences and musical career as a freelance artist in Chicago, Rebecca was a member of Corky Siegel’s Chamber Blues, touring internationally and releasing an album on the Gadfly label (on which she can also be heard singing back-up vocals). During that time, she was also a founding member and first violinist of the Gabriel Piano Quintet, as well as a sought-after Baroque violinist.

Originally from Wisconsin, Rebecca received a Bachelor of Music in violin performance from the Oberlin Conservatory as a student of Marilyn McDonald and continued her studies earning a Master of Music in violin performance under the tutelage of Gerardo Ribeiro at Northwestern University. Currently on the string and chamber music faculty at the Caine College of the Arts, Utah State University, Rebecca performs on a Carl Becker Sr. violin dated 1926 and a bow by Nicolas Maire. Rebecca goes to great lengths to attend yoga classes whenever she can and is passionate about issues concerning the environment.



Rebecca McFaul | VIOLIN

Hailed for his “sublimely crafted expressiveness” (*Deseret News*), Bradley Ottesen has created a diversely vibrant career since his beginnings at the world-renowned Preucil School of Music in Iowa City, Iowa.

Bradley served four seasons as assistant principal violist with the Calgary Philharmonic Orchestra in Alberta, Canada, during which the complete Beethoven symphonies were performed as part of a 10-day celebration. He has appeared frequently with the Civic Orchestra of Chicago, New World Symphony, and the Tanglewood Music Center Orchestra, performing under the batons of Pierre Boulez, Seiji Ozawa, Mstislav Rostropovich, and with Daniel Barenboim, notably in the PBS special “The Music Makers” and independent film “The Phenomenon of Sound.”

Active in the contemporary music world, Bradley has premiered pieces by John Adams, Joan Tower, and Bright Sheng and forged relationships through unusual pairings in a cabaret show with One Yellow Rabbit Theatre that partnered politically and socially charged Kurt Weill songs with classical selections from Jewish composers who perished in the Theresienstadt concentration camp. Bradley was also a part of the new music festival “Hear and Now” featuring living Canadian composers, as well as making frequent appearances in Calgary’s “Greatest Outdoor Show on Earth” — the Calgary Stampede.

Bradley currently teaches on the string and chamber music faculty of the Caine College of the Arts at Utah State University. He holds a master’s degree from the New England Conservatory and a bachelor’s from Northwestern University. His principal teachers included James Dunham, Peter Slowik, Eric Rosenblith, and members of the Juilliard, Muir, and Cleveland string quartets.

Bradley performs on a Moes and Moes viola he commissioned in 2003 and a Pierre-Yves Fuchs bow made in 2005. Bradley resides in Logan, Utah, with his wife Denise, an audio-visual system design consultant, and their animal shelter-adopted menagerie: three cats and a dog. Bradley loves collecting LPs and watching the Discovery Channel during long flights.



Bradley Ottesen | VIOLA



Anne Francis | CELLO

Cellist Anne Francis has combined her “light, fleet touch” (*Charlotte Observer*) and “searing cello” (*Deseret Morning News*) in performances since her debut at age 10 on the international stage of the Inaugural World Cello Congress. Winner of the Darius Milhaud Performance Prize and the Fischhoff National Chamber Music Competition, Anne has performed in venues from Carnegie Hall in New York to a Maori Longhouse in New Zealand, firmly establishing herself as a leading educator and artist of her generation.

A strong advocate of National Public Radio, Anne can be heard frequently in the eclectic recordings of “The NPR Cellos.” Anne has strived to connect with composers of our time since her days as a conservatory student, commissioning a sonata for solo cello from composer Ryan Beard and working with leading composers Donald Erb, Bernard Rands, and Ned Rorem.

Anne began playing the cello when she was four years old and later became one of the youngest members of the Kalamazoo Symphony, performing in the cello section while still in high school. Anne received her Bachelor of Music from the Cleveland Institute of Music and her Master of Music from the Shepherd School of Music at Rice University where she was assistant to Paul Katz. Her principal teachers have included Richard Aaron, Alan Harris, Bonnie Hampton, and Bruce Uchimura, and her major chamber music mentors include the Cleveland, Emerson, Juilliard, and Orion string quartets.

Anne currently teaches on the faculty of the Caine College of the Arts at Utah State University, residing in Logan, Utah, with her two cats, Lilly and Chaussettes. In her spare time, she enjoys supporting the Best Friends Animal Sanctuary in Kanab, Utah, running, hiking, gardening, and exploring the nuances of cooking. Anne performs on a Carl Becker Sr. cello dated 1926 and a bow by A. Vigneron, Paris.



“The Fry Street Quartet are master educators. They have developed a keen awareness of the specific needs of each of their audiences. Whether it be a pre-school crowd of wriggly children or an informal gathering of teens, they are professional, engaging, and relevant.”

— Ann Divine, Executive Director,
Fischhoff National Chamber Association



Community Engagement

Fry Street Quartet completed a three-year tenure in Hickory, North Carolina (1999-2002), as part of Chamber Music America’s Rural Residencies program. While in residence, the quartet performed more than 100 community engagement concerts each year. Deeply committed to audience building, the quartet has continued its community development, performing residencies at colleges, universities, public schools, hospitals, retirement homes, and service club meetings around the world. The quartet has earned much acclaim for its commitment to excellence in community engagement and has performed its preschool program as part of a panel on community development at Chamber Music America’s national conference.

The quartet has developed a series of arts-in-education programs for a wide variety of settings and for audiences of all ages. Each program is designed to reach specific audiences, interspersing selections and commentary from a wide range of literature.



Representative Programs:

- Preschool Programs (*Goldilocks and the Three Bears, An Extraordinary Egg, Shy Charles*)
- Elementary School Programs (*Concerts are Cool!, Composer Idol*)
- Informances and Lecture Demonstrations
- Residencies and Master Classes
- Customized Audience Development (*Select demographics and potential new subscribers in specific niches*)
- Educational Engagement Training (*Workshops on how to design and implement educational concerts*)

Current Repertoire

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| Barber | Quartet, Op. 11 | |
| Bartok | Quartet no. 1 Op. 7, Sz. 40 Quartet no. 2, Op. 17, Sz. 67 Quartet no. 3, Sz. 85 | Quartet no. 4, Sz. 91 Quartet no. 5, Sz. 102 Quartet no. 6, Sz. 114 |
| Beethoven | Complete Quartet Cycle (6 concerts over 2 weeks)* Quartet in F Major, Op. 18, no. 1 Quartet in G Major, Op. 18, no. 2 Quartet in D Major, Op. 18, no. 3 Quartet in C Minor, Op. 18, no. 4 Quartet in A Minor, Op. 18, no. 5 Quartet in B-flat Major, Op. 18, no. 6 Quartet in F Major, Op. 59, no. 1 Quartet in E Minor, Op. 59, no. 2 Quartet in C Major, Op. 59, no. 3 | Quartet in E-flat Major, Op. 74 Quartet in F Minor, Op. 95 Quartet in E-flat Major, Op. 127 Quartet in B-flat Major, Op. 130 Quartet in C-sharp Minor, Op. 131 Quartet in A Minor, Op. 132 "Grosse Fuge," Op. 133 Quartet in F Major, Op. 135 |
| Britten | Complete Chamber Music Cycle (2 concerts)* String Quartet no. 1 in D Major, Op. 25 String Quartet no. 2 in C Major, Op. 36 String Quartet no. 3, Op. 94 Simple Symphony Alla Marcia Three Divertimenti | |
| Debussy | Quartet in G Minor, Op. 10 | |
| Dvorak | Quartet no. 12 in F Major, Op. 96 "American" Quartet no. 14 in A-flat Major, Op. 105* | |
| Haydn | Quartet in B-flat Major, Op. 1, no. 1* Quartet in D Major, Op. 17, no. 6 Quartet in F Major, Op. 77, no. 2* | |
| Mendelssohn | Quartet in A Minor, Op. 13* Quartet in F Minor, Op. 80* | |
| McFaul | "st qt" (2003)** | |
| Mozart | Quartet in F Major, K. 590* | |
| Rorem | Quartet no. 4 | |
| Scearce | Quartet no. 1, "Y2K" ** | |
| Schubert | Quartet in A Minor, D. 804, "Rosamunde"* Quartet in D Minor, D. 810, "Death and the Maiden"* Quartet in G Major, Op. 161 | |
| Shostakovich | Quartet no. 7 in F-Sharp Minor, Op. 108 Quartet no. 8 in C Minor, Op. 110 | |
| Stravinsky | Three Pieces | |

* "From Prodigy to Masters" Series

** Written for Fry Street Quartet

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of the **ARTS**

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