

Jeremy Gill · Composer, Conductor, Pianist  
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## PRESS

Composer:

...a tour de force of brilliant miniature compositions...a wonderful showcase for the Parker Quartet... By the vivacity of each part and the experience of the ever-shifting whole one is captivated and endlessly stimulated. In the process Jeremy Gill conveys to us his own special sensibilities as a composer of almost unlimited breadth, a master stylist who knows virtually no boundaries in his poetic collocation of past, present and future into an hour of quartet fireworks and fantasia. Brilliant!

– *GappleGate Classical-Modern Music Review*, 4 August 2015

[*Capriccio* is] a varied and kaleidoscopic collection of vivid miniatures...an ebullient cataloging of the various textural and rhetorical forms that writing for string quartet can take. The work comprises 27 short movements, some no more than 30 seconds long, yet the effect is neither aphoristic nor brusque. On the contrary, there's a generosity of spirit at work here that is only reaffirmed by the [Parker] quartet's splendid playing.

– *San Francisco Chronicle*, 15 July 2015

I was most impressed with Gill's "Words" which had a wide, dramatic range for such a short poem.

– "Second New@Noon Concert an experimental hodgepodge," *Reverb Nation*, 15 July 2015

His *Notturmo Concertante*...is very fine, featuring a broad, episodic structure, Gill's keen sense for timbral blending, and perhaps most significantly, a brilliantly colorful virtuoso solo part. Grymes, who played the music from memory, delivered a swaggeringly bravura performance that brought much of the audience to its feet.

– "Rehearing New Music," Peter Burwasser (Musical Fund Society of Philadelphia), 3 June 2015

The finale [of *Whitman Portrait*] is a moving setting of Whitman's death song, "Darest thou now, O Soul, walk out with me toward the unknown region." It was sung by Michelle Johnson, a young soprano who's been playing title roles all over the United States, and it brought the evening to a rousing close. Johnson's voice floated over a torrent of piano music, singing a vocal line that matched the flow of Whitman's language.

– *Broad Street Review*, 5 May 2015

Jeremy Gill's *Sons Découpés* used a musical version of the visual technique developed by Matisse, but you could listen to the melodies and the instrumental interactions without knowing that. It belonged in the general world inhabited by Debussy and even used a trio similar to Debussy's sonata for flute, viola, and harp. Gill explored new ground — and enhanced the contrasts — by combining the harp with the lower voice of the cello and the high, melodious voice of the piccolo.

– *Broad Street Review*, 3 March 2015

Jeremy Gill basically took both approaches (reinventing Bach and rebelling against him) with his collagelike *Nearly Complementary Invention with Quasi-Canonized Bach*.

– *Philadelphia Inquirer*, 21 January 2015

Those are the bookends Maestro Stuart Malina selected to embrace the world premiere of the evening's other treasure, a wonderfully intricate new clarinet concerto by Central Pennsylvania native and current Boston resident Jeremy Gill, who attended Saturday night's opening performance at The Forum in downtown Harrisburg...[clarinetist Christopher] Grymes demonstrated superlative skill throughout this new work, which built to a swirling finale reminiscent of Ravel...Malina welcomed Gill to the stage following the performance, where he joined Grymes for an extended ovation.

– *The Sentinel*, 10 November 2014

Then came the world premiere of *Notturmo Concertante* by Harrisburg's own Jeremy Gill, a spellbinding work with more charms than The Forum ceiling has stars.

– *The Harrisburg Patriot-News*, 9 November 2014

A movement in which the strings wandered around in high silvery harmonics followed one in which the three high strings plucked a guitarlike accompaniment to the cello's tenor song. In another, a broadly bowed legato morphed into the pins and needles of a sharply detached spiccato. A movement titled "Open Strings," which gave off a whiff of orchestral tuning, seemed as at home in here as the movements where the quartet slithered around in microtones. Scattered among the movements, the four interludes with their echoes of the Renaissance and the baroque paid homage to the music's forebears. The total effect of these distilled slices of musical stuff was intriguing. The Parker ensemble seemed to revel in its challenges, and the hour flew by.

– *The Washington Post*, 2 April 2014

...engaging and finely crafted...Gill focused on many extended techniques, including wood-of-the-bow effects, complex harmonics (all so perfectly tuned in this performance), near-bridge or near-fingerboard tone, multiple stops, left-hand pizzicati, "Bartók" pizzicati, and so on. The string instruments, however, were really made to produce a glowing legato sound, the one that composers now tend to avoid, and the piece shone most when in that mode, usually in extensive quotations from or adaptations of earlier music. In all of it, the Parker Quartet played with impeccable technique and dedication.

– *Ionarts*, 2 April 2014

...the New York premiere of Jeremy Gill's *Ode: A Dramatic Cantata* came in with a cacophonous density, taking its inspiration from several poetic texts...the fiery cello opening [of *Dithyramb*] was particularly exciting, performed by Gabriel Cabezas with hearty aggressiveness.

– *Seen and Heard International*, 17 December 2013

Wednesday evening's program of new chamber cantatas by Jeremy Gill and Shulamit Ran...was both sonically seductive and thought-provoking as it explored the fluid border between the lyric and the dramatic. In Mr. Gill's "Ode: A Dramatic Cantata," [Lucy]

Shelton drew on expressive modes from dramatic spoken recitation to ringing fortes and softly floated high notes. The piece sets Greek texts...to a vividly colored instrumental score for piano, cello and flute.

– *The New York Times*, 10 December 2013

Best news first: Gill's [*Before the Wrestring*] *Tides* uses a large canvas and gives chorus, orchestra, and virtuoso pianist much to do as the music leaps out in many directions, its burgeoning sense of invention prompted by Hart Crane's restlessly morphing imagery in the poem "Voyages II"...exhilarating indeed...the ending is a stunner.

– *Philadelphia Inquirer*, 27 February 2013

His music, judging by this selection, is grand, serious in mood...[*Helian*] is a work of considerable intensity.

– *American Record Guide*, January/February 2012

Jeremy Gill is a comer in the world of new music. He is, like the best of his contemporaries, unconcerned with stylistic battles concerning things like tonality, historicism, or audience pandering. He uses whatever tools are available and useful, and has managed to find his own voice. It is one well worth listening to.

– *Fanfare*, November/December 2011

Mark Laubach's recital at Pine Street Presbyterian Church included the commissioned work by Jeremy Gill, 8 Variations and Toccata on "Betzet Yisrael" in all its onomatopoeic splendor with trembling earth, mountains skipping like rams, and rocks turned into a fountain of waters! The 83-rank Skinner/Möller was more than equal to this challenge, as was Canon Laubach.

– *The American Organist*, October 2011

Jeremy Gill's music is particularly concerned with sound qualities, to the extent that he'll move his performers to different parts of the hall during the course of a work, as was the case in the Philadelphia premiere of his 2009 work *Soglie, Serenate, Sfere*, for oboe and two percussionists...this shift also altered the music's emotional shape—pulling the sound away, creating a distance of not just space but time, as Gill evoked ancient, even primeval impulses. I've heard Gill make similar broadly cultural and ritualistic allusions in earlier works. It seems to be a signature for this promising young composer.

– *Broad Street Review*, 1 March 2011

Jeremy Gill has imagination, and his music is well worth hearing, reading about, and investigating.

– *American Record Guide*, May/June 2009

Gill writes with precision and care, intriguing imagination, and a fearless emotional depth...His earthy, even primitive sounds seem to link one of mankind's earliest civilizations as much to our animal essence as to our apparent sophistication.

– *Philadelphia Music Makers*, Spring 2009

More daringly terse was Jeremy Gill's superb *Eliot Fragments*, whose episodes jumped off from T.S. Eliot quotations to create stark, explosive sound pictures that went to extremes within seconds.

– *Philadelphia Inquirer*, 4 March 2009

**Pianist:**

...a fine pianist.

– *The New York Times*, 10 December 2013