

Selection of Press quotes about Jonathan Russell

“The Debussy [Premiere Rhapsodie] impressively well-melded the soloist and the orchestra. This performance gave increasing energy, leading to a smashingly tangy conclusion from a lurking opening. **Russell is a real virtuoso with true command over his instrument’s range of expression....** “

— David Bratman, *The San Mateo Daily Journal*, March 28, 2014

“The time had come to hear Jonathan Russell's arrangement for the Imani Winds of Stravinsky's *The Rite of Spring*...This is **a masterful arrangement** and an astounding performance. For those of us familiar with this work, we'd wait for sections that we simply could not imagine being played by just five wind players and sounding satisfying. In each instance, the clarity was revelatory and the **rhythmic and harmonic completeness was a musical miracle**. A mid-concert standing ovation ensued.”

— Jeffrey Rossman, CVNC, January 18, 2014

“Garrett and Moulton work well together; they also choose excellent collaborators. Foremost among them was a group of eight top-flight musicians who, under the guidance of Jonathan Russell, played **one of the most deliciously appropriate dance scores that has been heard in these parts in a long time** (along with the absolute pleasure of having live music).”

— Rita Felciano, San Francisco Bay Guardian, June 14, 2011

“Also worth mentioning is Jonathan Russell, one of the festival directors, who wrote a piece called Twelve Bean Groove Machine for twelve players. It was **excellent fun**, with great sounds and textures popping out as the trumpets tried to best each other going down in register, and the bass clarinets tried to best each other going right back up. I think a special shout-out is in order to both Russell for writing, and Michael Williams for playing an **incredibly virtuosic, rocking, and musical flute solo** in the middle of the piece.”

— Matthew Cmiel, New Music Box, April 8, 2011

“Jonathan Russell’s Sonata for Bass Clarinet and Piano was **a jazzy crowd pleaser**. In three continuous sections, it began with an ostinato bass in the piano supporting whimsical clarinet riffs that gleamed with wit in Mr. Anderle’s reading, so spontaneous that it could almost have been taken for improvisation. The center section of the Sonata was a tender ballad that made extensive use of the instrument’s saxophone-like upper range. The finale was lively, with a slap note-happy clarinet often accompanying the piano.”

— Seth Gilman, New York Music Culture Examiner, December 17, 2011

“Jonathan Russell’s String Quartet...uses that traditional ensemble for **music influenced by the rhythms and harmonies of modern progressive rock**. The piece had elements of minimalism, but not the mercilessly repetitive kind. **Alongside the idiomatic minimalist gestures, things such as dramatic twists and turns, intricate phased rhythms, and a poignant cello solo to fade out at the end kept the piece engaging and unique.**”

— Beeri Moalem, San Francisco Classical Voice, March 29, 2009