

Annie Gill Complete Press Quotes

Updated November 2024

Performance Reviews

"(Director) Hartford hits every beat perfectly with Lefebure and Gill's performances. Now add a spooky soundtrack and a creepy voice on the phone, and we're done. Masterpiece."

[Film Threat](#)

"There's so much depth in this film and so much truth behind every one of these distinct relationships. You won't see any surface-level two-dimensional characters here....Even Maeve played by Annie Gill, who is the closest to any kind of classic antagonist, often felt the most relatable. Although I wanted to dislike her for the way she handled her feelings and resisted the process — I see myself in her. It's not easy to pull away the curtain. Perhaps that urge to dislike Maeve is just a reflection of the self."

[Weekender](#)

"Without a doubt, such an organic, vivid portrayal would not be complete without contributions from either the impeccable performance of actors or the genius of Jennifer Cooney..."

[New Jersey Stage](#)

"Plus, it also doesn't hurt that the cast is stellar in this story, and they all sell their journeys and concerns with a raw honesty that is hard to bring forth in film."

[Nerds That Geek](#)

"The Wild Fire ensemble are strong performers, creating raw characters with compelling anxieties...Maeve (Annie Gill) and Noah (Todd Licea) struggle to be intimate with one another...Wild Fire is clearly inspired by The Big Chill (with a queer twist!)...The group conversations about sex, love, life, and death are intellectually stimulating... Wild Fire radiates with the kind of intensity and sexual intrigue that is sorely missing from our current film landscape."

[Cinematic Visions](#)

"Noah and Maeve are the alleged perfect couple. They are played adeptly by Todd Licea and Annie Gill, and each of the actors take their character through a wide range of emotions. Both have secrets, both have concerns."

Mike Szymanski from *Dreamweaverarts*

"The performances are good across the board, with a generous roster of independent actors giving it their all."

[Midwest Film Journal](#)

"Annie Gill plays Fraulein Schneider with pragmatic humor. She gives a wistfulness to 'So What?' remembering how far she's fallen. In 'What Would You Do?' she firmly attacks Cliff's idealism, showing her limited choices. Gill has excellent chemistry with Darren Marquardt as

Herr Schultz; they dance together beautifully. She sings 'It Couldn't Please Me More' with absolute joy, and he sings 'Married' full of love."

Charles Green from *DC Metro Theater Arts*

"The first [opera], Joseph Kaz's 'The Female Stranger,' adapted from local Alexandria lore about an 1816 tombstone with that name, features Annie Gill as a sickly Brit whose spouse (Katherine Fili) is having an affair with a figure named Andrew (Kelly Curtin). Baritone Spencer Adamson as a local pastor makes a welcome entrance to complement the three soaring sopranos...The 90 minutes end with Michael Oberhauser's 'The Name on the Door,' which adapts an Old Testament tale into a modern story of pop stardom, with Gill as a Madonna-like Jezebel of a certain age, reacting to a loutish producer (Adamson) who has turned his professional and romantic attention to a younger Ariana Grande-type (Curtin)... Would that more Fringe productions imbued their works with this much ambition and sheer talent."

Roger Catlin from *The Washington Post*

"The singing in this quartet of operas is first-rate throughout...all the singers have had substantial professional success. In range, tone, technique, dynamics, and vocal characterization, they provide fully realized performances of their material...their acting – particularly that of Gill and Curtin – is also strong throughout."

Bob Ashby from DC Metro Theater Arts

"Each of the four works, which span different eras and styles, succeeds wonderfully as singers Katherine Fili, Annie Gill, Kelly Curtin, Spencer Adamson, Elizabeth Mondragon, and Nigel Rowe rotate between roles... [In] The final opera, 'The Name on the Door,' Curtin and Gill once again play off of each other wonderfully as antagonists...Gill brings a tremendously expressive melancholy to her roles both here and in 'The Female Stranger.'"

Sarah Elizabeth Adler from DC Theatre Scene

"The plot of the opera can be summed up quite simply as one of a maid who has more serious plans for the wealthy gentleman she serves. Their romantic affair is immediately apparent. Annie Gill, as Serpina the maid, is both coquettish and cunning at turns. Her acting ability as she seduces her employer is equal to her clear and powerful soprano performance. The wealthy employer Uberto, played by bass-baritone Robert Ritter, follows Serpina around the stage in believable exasperation. Their vocal performances are near-flawless and perfectly complimentary in a way that is never shrill, but always pleasing."

Darby DeJarnette from DC Metro Theater Arts

"The lighter-than-air plot of 'Servant Mistress' revolves around the commedia dell'arte tradition of an old man being cuckolded by a younger woman, usually his much younger wife who's been more or less forced to marry him against her wishes. In this case, however, the tables are turned, as Lord Hubert (Andrew Adelsberger) is gradually and skillfully conned by the aptly-named Serpinia (Annie Gill), his chambermaid, into proposing marriage. At the same time, the wily, determined Serpinia smoothly incorporates the unwilling but clueless Waspton (Alex Albuquerque), Lord Hubert's manservant, into her plot. Pergolesi's sometimes tricky score was

nicely sung by both Mr. Adelsberger and Ms. Gill."
Terry Ponick from Communities Digital News

"In all honesty, this little Gilbert & Sullivan production may have been the In Series' best effort yet. The singing was superb and the diction—always critical in G&S—was spot on with nary a silly phrase being lost. Soloists had their characters down pat...Notable performances as well were turned in by Sean Pflueger as the Forman of the Jury and by Annie Gill, returning from the Pergolesi to sing the role of Gilbert & Sullivan's Court Reporter."
Terry Ponick from Communities Digital News

"In *La Serva Padrona* (The Servant Mistress) the master of the house Lord Hubert played by Andrew Adelsberger is intent on getting some semblance of respect and service but his maid Serpinia played winningly by Annie Gill has other ideas. With a gorgeous voice, Serpinia flaunts herself at Lord Hubert, sashays around in come-hither, provocative poses, chases him around the room, and as a last resort connives for his pity."
Debbie Minter Jackson from DC Theater Scene

"With a mixture of coquettish charm and trickery, beautifully captured by Annie Gill, Serpinia attempts to woo a steadily weakening Lord Hubert. Gill handles the rollercoaster range from high to low of Pergolesi's score with aplomb, while Adelsberger's rich, resonant bass glides through arias ('Oh what a fix this is I'm in') and pattering duets alike, making Hubert more than a match for Serpinia."
Julia Hurley from DC Metro Theater Arts

"Soprano Annie Gill (Mimi, Despina, Pamina) was perhaps most convincing in Mimi's early introductory aria, excerpted from Puccini's all-time hit, "La Bohème." Ms. Gill caught every nuance and sensation as Mimi's emotions run the gamut, touching on her tragic fragility as well as the excitement of her unexpected, newfound romance."
Terry Ponick from Communities Digital News

Recording Reviews

"Erleichtert aufatman kann man dann kurz vor Schluss noch einmal bei Annie Gill, einer frischen jugendliche Sopranstimme, die mit sehr viel Charm 'Two Last Songs' und 'April Twilight' besingt." (Translation from German by Nadja Werner): "You can breathe with relief once again towards the end with Annie Gill, a fresh youthful soprano voice, who performs 'Two Last Songs' and 'April Twilight' with a lot of charm."
Sven Godenrath from Ihr Opernratgeber

"There is also clear, bright singing from Annie Gill in two song sets to poems by Linda Pastan and Christina Rossetti."
Laurence Vittes from Gramophone

