

“Christina Castelli...displayed a full measure of technical wizardry and cantabile resonance...”

(Sarasate’s Carmen Fantasy; National Symphony)

- *The Washington Post*

“The sought-after soloist [Christina Castelli] played the piece with much passion, attacking the difficult passages with confidence and fervor and wowing the crowd with her deft command of the instrument.”

(Lalo’s Symphonie Espagnole; Pittsburgh Symphony)

- *The Pittsburgh Post-Gazette*

“Guest soloist Christina Castelli graced the stage in a formal...evening backless strap and simply ripped this demanding work with big sound, seamless passagework and deep loyalty for melodic direction, most obvious during the second movement...her entrances were superbly timed and provided clear definition to the orchestral phrase.”

(Prokofiev’s Violin Concerto No. 2; Brevard Repertory Orchestra)

- *Classical Voice North Carolina*

“One could definitely enjoy Castelli, an assured performer who impressed not just with her poise but with her fluency and robust, sweet tone...the concerto’s gorgeous ‘Andante cantabile’ really did sing in Castelli’s and the orchestra’s hands...”

(Mozart’s Violin Concerto No. 4; Ann Arbor Symphony)

- *The Ann Arbor News*

“[Castelli’s] playing...was particularly polished, with portamenti sounding effortless and graceful, and delicate harmonics sounding clear and pitch perfect. Castelli is gifted and versatile...”

(Recital; Carnegie Hall)

- *The New York Concert Review*

“Castelli has a stylistic manner that is hard to find...her artistic ideas were admirably executed, even allowing her to further explore her artistic ideas on the spot.”

(Recital, Round 1; Queen Elisabeth International Violin Competition)

- *La Libre Belgique*

“Castelli...is making that fiddle do amazing things...”

(Saint-Saëns’ Introduction and Rondo Capriccioso; Seattle Symphony)

- *Symphony Magazine/Melinda Bargreen (Seattle Times)*

“...Castelli’s diaphanous opening solo, pizzicatos so soft they sounded as if they were coming from offstage, and, again, a sound that Castelli brought to her low, last-movement solo that was the best possible hybrid of smooth and vibrant.”

(Brahms’ Sextet No. 2)

- *The Philadelphia Inquirer*

“We had already been attracted to young American violinist Christina Castelli...in the first round of the competition because of her noble sound and stylistic qualities. These qualities were also ideal in this round: she possessed a well-controlled vibrato, clear phrases, dynamic contrasts and subtle nuances, all admirably used...”

(Recital, Round 2; Queen Elisabeth International Violin Competition)

- *La Libre Belgique*