



Curtis Stewart Press Highlights

"Curtis is gregarious and charismatic, with an easygoing charm you rarely encounter in the intense, inward-facing world of classical music." – *The New York Times*

"...combining omnivory and brilliance." – *The New York Times*

"...the premiere of Stuff Smith's Unfinished Concerto delivered with dramatic flair by Curtis Stewart." – *BBC Music Magazine*

"...compelling..." – *BBC Music Magazine*

"Rhythmically intricate and constantly evolving... grounded in a sure sense of drama and wit that makes me think of Prokofiev or Britten" – *Gramophone*

"...it was Stewart's compositional legerdemain that left me slack-jawed." – *Gramophone Magazine*

"Violinist and composer Curtis Stewart presented a profound and deeply moving evening..." – *The Strad*

"Stewart's compelling and quietly authoritative account of the concerto should encourage a far wider interest: it's a strange, deeply idiosyncratic piece, from its fierce, improvisatory solo opening to a finale..." – *The Strad*

"...it's a disc of musical discoveries, conveyed in compelling performances and warm, close sound." – *The Strad*

"...incisive power..." – *Musical America*

"Curtis Stewart is not only a brilliant violinist, but also a composer and performer on electronics and spoken word." – *Boston Music Intelligencer*

"An accomplished violinist, Stewart weds the discipline and structure of a classical conservatory trained composer-performer, with the creative freshness of jazz, rap, and other modern popular styles." – *Boston Music Intelligencer*

"A sense of wit and subtle delight courses through intertwining drum and string textures" – *San Francisco Classical Voice*

"He shows his audience the colors inside of himself—color(s) not yet invented. Far from self-indulgent, it is self-revelatory. It is vulnerable. It is creation." – *JazzTimes*

"Curtis Stewart has become something of a force in New York City in recent years, not just for

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his virtuosic musicianship but as a voice for diversity in classical music and recognition of past contributions by Black composers." – [Bachtrack](#)

"...it was abundantly clear that Stewart is capable of practically anything on his instrument. He throws his whole body and soul into a performance." – [Downbeat Magazine](#)

"Stewart pans for solid gold, thus revealing impulses trapped inside millennia of sediment. This blazing violinist has made an indelible mark, shaking the cotton from its prison with gusts of innovation." – [All About Jazz](#)

"Sound and body are one when an artist sings. And this one-ness is what Stewart is about. He gives us not only heart and soul to fall in love with, but his entire self wrapped up in his voice, and in his violin, no longer a separate vehicle, but an appendage of his being." – [Berkshire Fine Arts](#)

"Commissioned by the festival, the work added to the recent slew of genre-shattering offerings by Stewart, who is quickly becoming one of the most powerful voices of our time for racial equality in classical music." – [I Care If You Listen](#)

"The program highlighted the music and performance of New York composer/violinist Curtis Stewart, who really made the experience truly memorable." – [Third Coast Review](#)

"Stewart navigates the last with no shortage of energy, spirit, and precision." – [Arts Fuse](#)

"Curtis Stewart's new work, heard here in its premiere recording, also fits into these questions of ancestry and appropriation of history." – [Pizzicato](#)

"Stewart's contemporary work carries this lineage forward, reflecting on naming, ancestry, and the reclamation of history." – [Violinist](#)

"Stewart does justice to Vivaldi's vision with unparalleled attention to detail and the use of unhoused people's voices is layered into a truly fascinating version of modern classical." – [Take Effect Reviews](#)

"Stewart's F. Harper responds through a contemporary lens, engaging questions of naming, lineage, and identity. Inspired by the layered meanings of "Slavonic," the work draws parallels between European histories of enslavement and the ways Black Americans continue to shape pride and cultural legacy today." – [WFMT](#)

"Curtis Stewart provides wonderful warm playing in the rhapsodic Ballade in D minor (1895), an early work for Coleridge-Taylor's own instrument, the violin, that displays his youthful promise." – [Lancashire Times](#)



"Curtis Stewart is an avant-garde violinist who has begun to furnish himself with material as a composer, and he does not lack for originality. ...the album, as it stands, is absolutely something fresh and novel." – *ALLMusic*