

Critical Acclaim

**SANDY CAMERON**

Violinist

**The New York Times**

"Central to this suite was a demonic, Paganini-inspired violin solo, played with steamy virtuosity by Sandy Cameron. This episode, a shameless showstopper..."

-Anthony Tommasini, *The New York Times*, July 7, 2015



"Acrobatic, athletic, and commanding, Cameron's powerful violin playing approached the realm of performance art." -Diane Jackson Schnoor, *DC Metro Theater Arts*, February 21, 2016



"Classical violinist, Sandy Cameron, was a real showstopper, clad in a black leather outfit, letting her hair down, and dancing, bobbing, prowling, weaving, and playing up a storm in her solo in the *Edward Scissorhands* section. The applause and cheering was deafening."

-Barry Lenny, *Broadway World*, March 16, 2015

**OPERA NEWS**

"Violinist Sandy Cameron materialized to deliver a diabolically virtuosic fantasia on *Edward Scissorhands*. Imagine Paganini reincarnated as a petite, black-leather-clad vixen, swiveling seductively while tossing off seemingly impossible passagework and perfectly tuned triple-stops."

-Joshua Rosenblum, *Opera News*, July 8, 2015

**GUEST of a GUEST**

"And lest we forget, the solo performance by Black Swan-chic violinist Sandy Cameron just makes the whole show worth it, whether you're into dark humor and claymation or not. Hell yeah we gave this girl a standing ovation." -Stephanie Maida, *Guest of a Guest*, July 8, 2015



"Easily the most entertaining performance of the evening, with the violin solo from Sandy Cameron: heart-stopping stuff." -Georgia Mizen, *The Upcoming*, December 13, 2014