

"Fasciano's bold tenor featured much in the *Gloria*, effortlessly filled the room. *Gloria* is built to give the soprano soloist a huge moment at the end. Fasciano was up to it and then some and effectively put a bow on a gift of an evening."

-Arkansas Democrat Gazette, Werner Treischmann

"The Eastman-trained Maria Fasciano sings the [Wesendonck] Lieder, and nobody will give a whit that the songs - most often performed by mezzo-sopranos - are being sung instead by someone with a leviathan high C in her possession, because the richness of Fasciano's middle range rivals that of most mezzos anyway.

-Arkansas Times, 1/18/2016, Stephanie Smittle

"Soprano Maria Fasciano, in front of 28 members of the orchestra and conductor Philip Mann, simply blew away listeners in the dimly illuminated church. Fasciano's full voice is gorgeously suited both to the setting and the music."

-Arkansas Democrat Gazette, 1/20/2017, Eric E. Harrison

"...and those of us who have heard her gala performances with Opera in the Rock have collectively swooned over her magnificently controlled pianissimos and her glorious, soaring lyricism in arias like "I Want Magic" and "Un bel di."

-Arkansas Times, 5/12/2016, Stephanie Smittle

"...Maria Fasciano aced the fifth movement "Ihr habt nun traurigkeit."

-Arkansas Democrat Gazette, 2/28/2016, Eric E. Harrison

"On the tragic side, Fasciano emerged with the most memorable performance in the title role of the excerpt from the second act of *Madama Butterfly*. This is the scene that leads up to the arrival of Pinkerton's ship in the harbor and includes the first appearance of the son born of Cio-Cio San after her wedding to Pinkerton. Recently, there has been a tendency to present Cio-Cio San as a woman whose passions have detached her from reality. It is almost as if the bel canto tradition of the mad scene has been expanded to fill the entire opera, although it takes the viewer a bit of time to appreciate just how precarious Cio-Cio San's mental state really is. Rallo seems to have decided to pursue this approach, and Fasciano was utterly fearless in following him into every one of the dark corners exposed over the course of the excerpt she performed. Under Rallo's staging, every other character on stage had his/her individual devices to remind the audience of the underlying reality of the situation. Within the context that

they set, Fasciano's Cio-Cio San took on an almost painful sense of detachment, escalating what is too often dismissed as mere melodrama to a level of far more substantive tragedy."

-San Francisco Examiner, 7/18/2014, Stephen Smoliar

"Another surprise, at least for me, was soprano Maria Fasciano, whom I had not heard before. Ms. Fasciano sang the role of Nedda in an ensemble scene from Leoncavallo's I PAGLIACCI. In this heated duet of love and lust, Maria Fasciano boldly portrayed her mixed feelings: She is physically drawn to Silvio yet evinces some remorse about betraying her husband Canio.

-Berkeley Daily Planet, 8/22/2014, James Roy MacBean

"On the more serious side the most effective scene was "Decidi il mio destin" (decide my fate), the love duet between Nedda (Maria Fasciano) and Silvio (Alexander Elliott) in the first act of Ruggiero Leoncavallo's Pagliacci (clowns). Those who saw the Schwabacher Summer Concert may recall the sparks set off by Fasciano and Elliott in their flesh-and-blood account of the scene from Giacomo Puccini's Madama Butterfly in which Cio-Cio San scorns the suit of Prince Yamadori. Last night they converted that scene of rejection into one of the uninhibited raw passion of a forbidden encounter, once again bringing lightning bolts to their performance."

-San Francisco Examiner, 8/17/2014, Stephen Smoliar

Five singers offered impressive arias that included soprano Maria Fasciano blowing the room out in "Un bel di" from Giacomo Puccini's Madama Butterfly.

-Arkansas Democrat Gazette, Eric E. Harrison, 9/24/14

"Maria Fasciano was a compelling Nedda during a scene from I Pagliacci."

-A Beast in a Jungle, John Marcher, 8/17/14