

## Reviews

### MARIA LUIGIA BORSI

*...Vocally, the evening belonged to Maria Luigia Borsi, making her U.S. debut as Desdemona. Borsi has a substantial lyric-soprano voice, commanding sufficient weight and richness for big ensembles such as the concertato near the end of Act III. Particularly important for this role, however, is her ability to scale down her voice to an exquisite thread of sound. Her willow song and Ave Maria in the final act were gorgeously sung and movingly acted. It will be good to hear more from her...*

**Joe Law (Opera News) 'Otello' in Cincinnati - (October 2010)**

### SALZBURG FESTIVAL 2008 ('Otello' cond. Riccardo Muti)

*Maria Luigia Borsi, previously unknown to me, was Desdemona in her only scheduled performance. She was simply superb, with excellent floating high notes and pianissimi as well as engaged acting and deservedly received the biggest ovation from the audience.*

**(Mostly Opera)**

*The "Willow Song" was something that we will not soon forget, moments where time stood still, Maria Luigia Borsi sings well and with good intonation, her tone is a mysterious beauty.*

**(Le Monde)**

### Various Other Reviews

*The ravishing soprano Maria Luigia Borsi takes centre-stage and thrills with a heartfelt aria... Borsi has a show-stealing air about her, with her grace, beauty, animation, and a variety in the voice that contrasts pleasingly with Bocelli's.*

**Tom Lappin (Scotland - The Sunday Times)**

*... The young Italian soprano has a nice lyrical voice... She sounded at ease in the willow song, for which she gained a big applause.*

**Silvia Luraghi (The Opera Critic) - 'Otello' in Rome, cond. Riccardo Muti**

*In complete contrast, but no less powerful in its emotional content, Respighi's 'Il Tramonto' (The Sunset), featured the SCO strings and the remarkable voice of soprano Maria Luigia Borsi. Set to a poem by Percy Shelley, this story of a woman who wakes to find her lover dead could have been written for Borsi. Her sultry voice, beautifully controlled, was a perfect match for the broody viola and cello lines which provide the bedrock for this touching tale of love and loss.*

**Susan Nickalls (The Scotsman)**

**Respighi's 'Il Tramonto', Scottish Chamber Orchestra, cond. Maurizio Benini**

*A shining Maria Luigia Borsi, elegant, solid and precise, immune of 'portamenti' that the large orchestration might (wrongly) suggest to most sopranos accustomed to the 'melodramma verista' ; Ms. Borsi has visited the repertoire of Mozart and others of 'belcanto' and one hears it as she uses her technique to properly serve the music with taste and competenzaze.*

**Dario Ascoli (Oltrecultura)**

**Beethoven's Symphony No. 9 cond. Lorin Maazel - Rome (September 11, 2009)**

*The real surprise was Maria Luigia Borsi: intense and delicate, incredibly musical, rare control of the voice from piano to forte and extraordinary communicative skills.*

**Roberto Del Nista" (Opera Magazine) - 'Turandot' Puccini Festival**

*Between the singer soloists, the young soprano Maria Luigia Borsi shines through with her round full-bodied timbre; however this quality did not shy her away from high agility nor the more complex passages. Her performance was extremely satisfying, complete with a very moving emotional participation.*

**Mario Marcarini (La Musica)**

*... Vocally incisive, with a touch of rare delicateness; theatrically exiting.*

**(Delteatro)**

*The soprano Maria Luigia Borsi re-lived the role of Micaela with sweetness and touching humanity.*

**Dino Foresio (OperaClick)**

*... Gifted with vocal incisiveness and intensity, rare beauty of colors and musicality, fascinating homogenous timbre, various accents, harmonious expression and emotional participation to spare, incredible and indisputable interpretive quality: this is the combination which gives Maria Luigia Borsi the winning hand.*

**Lanfranco Visconti (Gli Amici della Musica)**