

SARAH MOULTON FAUX

SOPRANO

Press Quotes



YULIYA

Forgotten Songs of Julia Weissberg Rimsky-Korsakov
Azica Records, 2025

"...YULIYA makes a compelling case for Weissberg, and certainly the composer's strikingly evocative material is well-served by Moulton Faux, whose luminous voice brings these oft-poignant songs to vivid life."

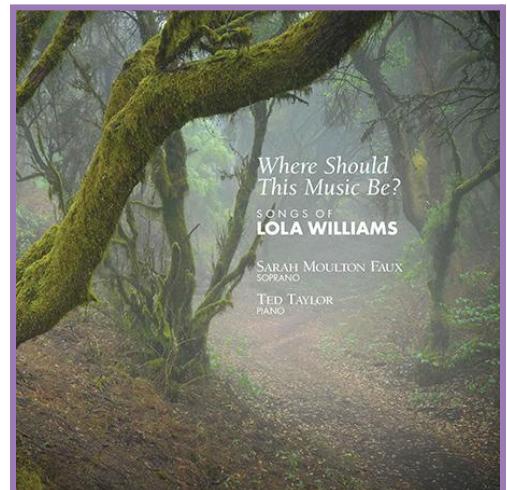
Textura.org, September 2025

WHERE SHOULD THIS MUSIC BE?

Songs of Lola Williams
New World Records, 2019

"Moulton Faux's attractive lyric soprano is perfectly suited to the music, and the voice is married to an intelligent mind that understands the texts..."

Henry Fogel, *Fanfare*



"Sarah Moulton Faux is stunning: Her devotion to this music shines through her every syllable."

Colin Clarke, *Fanfare*

"...marvelous performances, beautifully executed and delivered with the kind of commitment that reflects their devotion to championing this repertoire."

Ken Meltzer, *Fanfare*

"Moulton Faux...has a melting lyric-coloratura soprano."

Huntley Dent, *Fanfare*

[Complete Fanfare Reviews Here](#)

"SHAKESPEARE SONGS OF LOLA WILLIAMS"

Score Co-Edited by Sarah Moulton Faux

Clarendon Edition, 2021

"The editors not only pored over the composer's handwritten manuscripts to create these anthologies, but recorded the songs in 2019, a masterfully done and delicious rendering of the composer's work."

Kathleen Roland-Silverstein, 2022

PAST PERFORMANCES



"Moulton Faux's voice was just as shining in Pärt's setting of a 4th century Egyptian parable of the Abbot meeting and aiding a leper he meets on the road to the market. Her pure intonation and excellent articulation served the exactitude of Pärt's writing, a careful display of the story, the narrative and thematic transformation of the simple and ordinary into the spiritual."

George Grella, *New York Classical Review*, 2025

"Stunning Sarah Moulton Faux returns to the Brooklyn stage as Adina. Her flawless soprano voice and wonderful stage presence are not to be missed."

Cliff Kasden, *Brooklyn Reporter*, 2017

"Stunning Valencienne is played by Sarah Moulton Faux. Her stage presence and excellent musical interpretations are a true delight."

Cliff Kasden, *Brooklyn Spectator*, 2015

"Sarah Moulton Faux, a winsome blonde, made a bright-eyed, bright-voiced Zerlina to Dan Boruchowitz's healthy-sounding, aptly oafish Masetto. Faux also boasted the most relaxed and stylish handling of the recitatives..."

Louise T. Guinther, *Opera News Online*, 2015

"...Gilda, is played by stunning soprano Sarah Moulton Faux. In her solos and duets, she is absolutely mesmerizing. Her mastery of the role is wonderfully obvious. Brava!"

Cliff Kasden, *Brooklyn Spectator*, 2014

"Soprano Sarah Moulton Faux was impressive as Gilda. From the moment she first opened her mouth on stage we were struck by the freshness of her talent. She achieved a purity of sound as she belted out many of her most poignant lines. Her singing is truly angelic, rivaling even the experience of hearing Sonya Yoncheva in this role at the Met this season. Moulton Faux embodied all the piercing lyrical innocence demanded of a moving Gilda with perfect Italian diction. Her rendition of Caro nome was pure bravura and her duets with Rigoletto heart wrenching. She also really carried the quartet in Act III, Bella figlia dell'amore, with the force of her sustained high notes, her voice taking the harmonies of the other three voices into the upper atmosphere, both striking like lightning through the tempest and rising up above the storm clouds of the opera's grand finale. She was a revelation."

Allegri con Fuoco, 2014

"...Papagena, the feisty Sarah Moulton Faux, sang with a full, silvery soprano."

Steven Jude Tietjen, *Opera News Online*, 2014

"Sarah Moulton Faux as Rosina is the news. From the moment she appears in her window, imprisoned by a guardian who wants to marry her, with no escape routes in evidence, the audience is entranced. She is a winsome beauty with a voice to match. As she darts around the stage, staining her fingers with ink trying to write her way out of the clutches of Bartolo, and dropping and dropping notes and hints all over the place, her voice is a hearty, ringing tone of beauty. She is lyrical, but occasionally rough around the edges, and these extremes tug at the heart. Not for a moment did I wish for the mezzo which some prefer in the role. Faux throws herself into Rosina, and is charming as the willful, conniving ward."

Susan Hall, BerkshireFineArts.com, 2012

"...[Moulton Faux's] fine sense of Baroque style."

Philadelphia Inquirer, 2010

"Moulton Faux sang with agility and thoughtful shape to her phrases."

Courier Post, 2010