

“The chief sources of hilarity were the wicked trio of Angelina’s relatives. . . [M]ezzo-soprano Rachel Barg, who perfectly executed Angelina’s mocking, self-obsessed stepsister. . . carried herself with amusing overconfidence and sang with wondrous depth of sound as Tisbe.”

– Opera News

“Katherine Henly and Rachel Barg took on the comedy team of Clorinda and Tisbe with such delightful absurdity that they threatened to steal the show at every turn. Indeed, stealing the show – and the prince – seemed to be their *raison d’être*. Once again comic timing and vocal agility provided the backbone of these two gloriously daffy sisters.”

-Shark on Arts (<http://sharkonarts.blogspot.com/2023/07/opera-maines-cindereall-goodness.html>)

“Physical and vocal comedy. . . abound in the characters of Don Magnifico, the blustery stepfather who seeks to promote his squabbling daughters, Clorinda and Tisbe, to royal status. . . [M]ezzo-soprano Rachel Barg combined fine voice with a good feel for where the laughs lie, . . . keeping the audience fully immersed and often laughing on opening night of the show’s two-performance run.”

-Portland Press Herald

“The large supporting cast is equally strong. . . [E]ven the smallest roles are given a depth that makes their moral bankruptcy that much more chilling.”

-KDHX.org

“The smaller roles were uniformly successful, and all soloists brought well-schooled voices, and well-informed characterizations to the mix. . . Rachel Barg’s plummy mezzo served well as Mrs. Ott.”

-Opera Today