



Esther Heideman – Soprano

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www.EstherHeideman.com

Reviews:

“Soprano Esther Heideman reminded one of the young Beverly Sills, what with her great cascade of strawberry blond curls, her bubbly personality, and the drop dead gorgeous voice. When she embellished the vocal line with ornaments that kept ascending into the stratosphere, you didn’t want her to stop.”

Ellen Pfeifer, Boston Globe, 12/15/01

“Esther Heideman... was another deserving winner. She has a bright, clear sound and resourceful technique. Hearing this lively redheaded coloratura sing *Dearest Mama* from Moore’s *The Ballad of Baby Doe*, and the *Fairy Godmother’s aria* from Massenet’s *Cendrillon*, it was impossible not to think: BEVERLY SILLS.”

Anthony Tommasini, New York Times, 3/8/00

“Soprano Esther Heideman spun out pure, sweet tones like an angel straight from Central Casting.”

Tim Page, Washington Post, 11/25/02

“The soloists ranged from the good to the exemplary, especially Esther Heideman as Hero. Heideman’s soprano has the pale hues and fair-weather clarity of Wedgwood, filled with colors that are light yet distinct, and she is capable of smooth, classical arches of sound. Hero, the character, is an innocent idiot, but Heideman’s performance hid the vacuity with pure charm.”

Philip Kennicott, Washington Post, 2/28/03

“Esther Heideman, the soprano, produced a particularly lovely sound.”

Allan Kozinn, New York Times, 9/28/05

“Esther Heideman was an excellent Cunegonde. In *Glitter and Be Gay*, she flew through the music’s steep slopes, but she landed on her feet.”

Willem Jan Keizer, Rotterdam Dabblad, 10/18/03



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“Esther Heideman, the soprano, sang with a sweet, quivering voice as touchingly fragile as human life.”

Tom Strini, Journal Sentinel, 2/10/01

“But it was radiant, young Esther Heideman who took top vocal honors. Her remarkable soprano contained an intriguing hint of a darker complexity beneath its bright surface, and her highest notes were capped by a luxurious, silvery shimmer that underscored the ecstatic authority she brought to the angelic role.”

T.J. Medrek, Boston Herald, 12/15/02

“Particularly touching were the exquisite third movement, *Ruhevoll*, and the fourth and last movement, *Das Himmlische Leben*, which closes the symphony. It was sung by soprano Heideman with a clear voice and angelic spirit.”

Sarah Bryan Miller, Post-Dispatch, 5/5/02

“The great Austrian’s *Exsultate Jubilate* Motet for soprano and orchestra is not an easy thing to sing, but presented no problem for Esther Heideman. Her lovely, beautifully placed voice soared through the long coloratura passages. The lyric middle passage was sung with real feeling, and the final *Alleluia* was done with total finesse.”

James Jerritt, Richmond Times Dispatch, 6/5/00

“The performance was noteworthy for the local debut of soprano Esther Heideman in the final movement, sung with appropriate purity, sweetness and angelic mien.”

Sarah Bryan Miller, MusicalAmerica.com, 5/8/02

“*Deh vieni, non tardar* was surely the evening’s most touching moment, sung so warmly by Esther Heideman.”

Michael Anthony, Star Tribune, 8/2/98

“Soprano Esther Heideman possesses a voice of true beauty and her diction is flawless. Her *Rejoice Greatly* was joyous. Her *I know that my redeemer liveth* was glorious.”

James Jerritt, Richmond Times Dispatch, 12/7/98



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“Esther Heideman’s pure, bright soprano was shown to best advantage in *I know that my redeemer liveth*, her vocal elaborations cradled between elegant solo playing...”

Michael Anthony, Star Tribune, 12/13/96

“Esther Heideman’s Barbarina showed a much better grasp of Mozartian style and technical requirements than other singers.”

Michael Anthony, Star Tribune 8/1/2004

“Esther Heideman made a fetching, silvery-voiced Susanna.”

Michael Anthony, Star Tribune, 2/19/95

“Heideman’s arrival continued the ethereal feeling. She has a bell-like, clear tone, easy on the vibrato, and perfect for the folk nature of the work. Her phrasing was simple and effective. Her demeanor, furthermore, radiated joy. Anyone left tearful by the slow movement had no choice but to respond to her warmth.”

Mary Kunz, The Buffalo News, 1/4/04

“...A virtuosic performance by soprano Esther Heideman of the devilish *Glitter and Be Gay* from *Candide*, delivered with extraordinary ease.”

Marc Shulgold, Rocky Mountain News, 7/24/04

“Heideman’s voice and musical expression exuded youth and beauty in equal parts. She had just the right sound and feel for her exquisite *In Trutina*. Heideman’s soaring *Dulcissime* provided a fitting climax to her contribution to the work.”

Stephen Thomas, The Modesto Bee, 4/17/05

“Esther Heideman was a marvelous Pamina with a ringing upper register.”

Mike Joyce, Washington Post, 11/6/05



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“Soprano Esther Heideman was the perfect Carolina, bold and assertive, yet simultaneously ladylike and elegant as well. Her lovely, honeyed voice was consistently a pleasure to hear. Her phrasing was elegant, and her diction superb.”

Terry Ponick of the Washington Times, 10/21/10

“The first half of the concert was just as wonderful because of the lilting beauty in the voice of guest soprano Esther Heideman. Whatever the dictionary says about elegance, Heideman embodies it in her singing. Her evocation of Samuel Barber’s *Knoxville: Summer of 1915* was natural and calm. She soared, free as a bird, to the glory of her high vocal range.”

Loren Tice, Lexington Herald Leader, 1/23/10

“The solo quartet with Soprano Esther Heideman... was a balanced ensemble, with a beautiful blend. Heideman’s voice was outstanding in the *Introitus* and closing *Communio*”.

Travis Rivers, The Spokesman Review, 2/15/10

“The best parts of Mendelssohn’s *A Midsummer Night’s Dream* were those accompanied by the singing when, with the aid of Heideman, the performance really did exhibit an almost magical charm... voices were excellent, and Heideman’s final invocation was sung with great warmth and beauty of tone.”

David Lindauer, The Capital, 5/20/09

“Soprano Esther Heideman created a total change of mood with her beautiful interpretation of the *Domine Deus*, which was by turns ethereal and soaring. Later, in the *Domine Deus*, as well as the final movement, Ms. Heideman negotiated angular lines and high register with a degree of assurance that allowed us to revel in the beautiful chemistry of the text, the music, and the lovely, open quality of her vocal color.”

Stephen Thomas, Modesto Bee, 5/19/09

“My favorite was the soprano. Heideman’s voice has a powerful crystalline quality that let her presence command the auditorium. Another plus in her favor was the fact that while the singing was going on, she was obviously delighted, either as a listener or as a performer. It was great fun watching her body respond to the music.”

Ray Blum, The Advertiser, 3/31/09



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“Esther Heideman, a soprano who replaced the ill Christiane Oelze, was sweet and shimmering in the finale of Mahler’s *Second Symphony* with the NY Philharmonic.”

Steve Smith, New York Times, 12/10/08

“Soprano Esther Heideman, who replaced the indisposed Christina Oelze, sang with lyrical elegance.”

ConcertoNet.com, 12/12/08

“Soprano, Esther Heideman gives a glorious performance in the beautiful final movement of Mahler’s *Symphony # 4*.”

Presto Classical, 12/1/08

“In the beautiful *Pie Jesu*, Esther Heideman’s soprano voice floated softly and serenely, but not without the necessary expressive line shaping... beautiful, exquisite voice.”

Herman Trotter, Buffalo News, 11/16/08

“Kernis’ 1991 *Simple Songs* were brilliantly interpreted by Soprano Esther Heideman.”

Masha Leon, Forward.com, 1/30/08

“The Hans Vonk recording of Mahler’s *Symphony # 4* with the St. Louis Symphony and Esther Heideman is one of the best new recordings of 2008. A great performance, as Heideman is child-like and sweet without being cloying.”

Don Clark, Puggingham Place, 12/30/08