



## Esther Heideman – *Recent Reviews*

“Soprano Esther Heideman reminded one of the young Beverly Sills, what with her great cascade of strawberry blond curls, her bubbly personality, and 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 of the Boston Globe, 12/15/01

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“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 *Ballad of Baby Doe* and the fiery Godmothers aria from Massenet’s *Cendrillon*, it was impossible not to think: BEVERLY SILLS.”

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

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

Tim Page, Washington Post, 11/25/02

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“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: Heideman’s performance hid the vacuity with pure charm.”

Philip Kennicott, Washington Post 2/28/03

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

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

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“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 Dahblad 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

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“But it was radiant young Esther Heideman who took top vocal honors. Her remarkable soprano



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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

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“Particularly touching were the exquisite third movement, “*Ruhevoll*” and the 4<sup>th</sup> and last movement, “*Das Himmlische Leben*,” which closes the symphony. It was sung by the soprano Heideman with a clear voice and angelic spirit.”

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

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

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

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“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

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“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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“*Deh vieni, non tardar* was surely the evening’s most touching moment, though *Barbarina’s aria* at the start of Act 4, sung so warmly by Esther Heideman, was a close runner-up”

Michael Anthony, Star Tribune, 8/2/98

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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



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“... Esther Heideman made a fetching, silvery-voiced Susanna”  
Michael Anthony, Star Tribune, 2/19/95

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"... 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, Rotterdams Dagblad, 10/18/03

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“Heideman’s arrival continued the ethereal feeling. She has a bell-like, clear tone, easy on the vibrato, 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

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“...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

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"...Heideman's voice and musical expression exuded youth and beauty in equal parts. She had just the right sound and feel for her exquisite solo *In Trutina*... Heideman's soaring *Dulcissime* provided a fitting climax to her contribution to the work..."  
Stephen Thomas, The Modesto Bee, 4/17/05

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