



Esther Heideman – Soprano

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REVIEWS:

“The best part of the concert was a particularly alluring set of seven Sephardic Jewish songs, with flavors of Arabic exoticism and Klezmer, spicing up the mix in Roberto Sierra’s *Cancionero Sephardi*...All the slinky phrases from Soprano Esther Heideman shone through against the accompaniment from the Aspen Contemporary Ensemble.”

-Harvey Steiman, The Aspen Times 8/18/21

“Another memorable performance was soprano Esther Heideman’s plaintive singing in *I know my redeemer liveth*.”

-Mark Dreisonstok, Montgomery Sentinel 12/25/19

“More elegance was evident in Saturday afternoons chamber music program in Harris Hall. The creamy soprano of Esther Heideman caressed the gentle vocal lines of Ravel, Stravinsky and Delage.”

-Harvey Steiman, The Aspen Times 8/14/18

“All three soloists were spectacular. Esther Heideman has a superb voice and the special quality of conveying the text in an expressive and affecting way. In the powerful *Dies Irae* in Britten’s *War Requiem*, Ms. Heideman’s voice soared over the chorus and orchestra, then turned gentle in the *Lacrimosa*. All her segments were sung with elegance and beauty.”

- Joyce Tamer, Telegram and Gazette 11/13/17

“Soloist Esther Heideman, with her graceful soprano, nimbly leapt from air to air. Her humbly powerful presence was the highlight of the evening. Even when another soloist performed, she was entirely attentive.”

-Elizabeth Glasure, New York Theatre Guide 12/27/16

“Ms. Heideman sang with a beautiful pure tone, employing exquisite phrasing and dynamics in the Mozart *Requiem*. She was also excellent in the Poulenc *Gloria*.”

-Joyce Tamer, Worcester Telegram and Gazette Review 3/5/16

Esther Heideman's REVIEWS (Continued)

"And then there is Heideman, a soprano with a combination of beauty and power in her voice that seems ideal for the opera house, but never seemed inappropriate for this more liturgical fare. Her *Rejoice greatly* was quite unlike any I'd heard in its soaring fortes."

-Rob Hubbard, Pioneer Press 12/11/15

"Soprano Esther Heideman, filled the room with creamy sound and colorful articulation in Szymanowski's *Słowiennie Songs*, with an augmented Aspen Contemporary Ensemble conducted by Sydney Hodkinson."

-Harvey Steiman, The Aspen Times 7/27/15

"The soloists were superb. Soprano Esther Heideman possesses a beautiful, bell-like upper extension in her creamy voice and her joyous artistry pervaded the Cathedral. Even when she was not singing, her engaged stage presence radiated the sublimity of the music and its message... her fresh ornamentation was invigorating."

-Tedin Blair Lindsay, Lexington Herald-Leader 12/12/14

"The audience favorite would certainly have been the soprano Esther Heideman, who has a clear, piping voice of exceptional beauty and a dynamic stage presence, engaged and expressive even when she is not singing."

-Tedin Blair Lindsay, Lexington Herald-Leader 12/16/12

"Soprano Esther Heideman's two soaring lines as Mater Gloriosa in Mahler's *Symphony #8* provided a gorgeous transition to the big finale."

-Harvey Steiman, The Aspen Times, 8/21/12

"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, Washington Times 10/21/10

"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 *Cummunio*."

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

"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

Esther Heideman's REVIEWS (Continued)

"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. The 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 performer. It was great fun watching her body respond to the music."

-Ray Blum, the Advertiser 3/31/09

"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

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

-ConcertoNet 12/12/08

"Esther Heideman, a soprano who replaced the ill Christiane Oelze, was sweet and shimmering in the finale of Mahler's *Second Symphony* with the New York Philharmonic."

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

"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... She has a beautiful, exquisite voice."

-Herman Trotter, Buffalo News 11/16/08

Esther Heideman's REVIEWS (Continued)

"Kernis' 1991 *Simple Songs* were brilliantly interpreted by Soprano Esther Heideman."

-Masha Leon, Forward 1/30/08

"Esther Heideman was a marvelous Pamina with a ringing upper register."

-Mike Joyce, Washington Post 11/6/05

"Esther Heideman, the soprano, produced a particularly lovely sound."

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

"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's Barbarina showed a much better grasp of Mozartian style and technical requirements than other singers."

-Michael Anthony, Star Tribune 8/1/04

"...A virtuosic performance by soprano Esther Heideman of the devilish *Glitter and be Gay* from *Candide* was delivered with extraordinary ease."

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

"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

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

-Willem Jan Keizer, Rotterdam Dahblad 10/18/03

"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’s REVIEWS (Continued)

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

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

-Time Page, Washington Post 11/25/02

“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 5/8/02

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

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

“Soprano Esther Heideman reminded one of the young Beverly Sills, what with her great cascade of strawberry blonde 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, the soprano, sang with a sweet, quivering voice as touchingly fragile as human life.”

-Tom Strini, Journal Sentinel 2/10/01

“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

“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 *Cendrillon*, it was impossible not to think: BEVERLY SILLS.”

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

Esther Heideman's REVIEWS (Continued)

"Soprano Esther Heideman possesses a voice of true beauty and her diction is flawless. Her *Rejoice greatly* was joyous... Her *I Know my redeemer liveth* was glorious."

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

"*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

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

-Michael Anthony, Star Tribune 12/13/96

"Esther Heideman made a fetching, silvery-voiced Susanna."

-Michael Anthony, Start Tribune 2/19/95