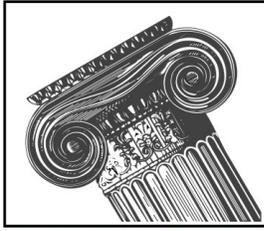


# DEAN



ARTISTS  
MANAGEMENT

## NIKKI EINFELD

### SOPRANO

#### REVIEWS

“...soprano **Nikki Einfeld** rose superbly to the challenge, negotiating both the grueling coloratura and the expressive nuances of the role with ease. “

[West Edge Opera, *The Chastity Tree*]

The San Francisco Chronicle, Joshua Kosman

“**Nikki Einfeld** took on Diana with grace and fine comic timing. The role requires a fair bit of coloratura, particularly in an Act I aria where she lays down the law (sounding just a bit like the Queen of the Night), and Einfeld had the goods to bring it off. Her last aria, and the most emotionally freighted of the show, “*Teco porta, o mia speranza*” (Take my soul with you, O my hope), was beautifully done.”

[West Edge Opera, *The Chastity Tree*]

San Francisco Classical Voice, Michael Zwiebach

“**Einfeld’s** Diana is energetic and well-performed. Never is she without energy, despite each aria’s demands, her perfect round and exemplary top notes – sometimes surprising us with even more coloratura range – are never lacking.... She acts well, in voice, and in face and body – for such a fragile-appearing coloratura, and exudes substantial stamina. After a couple of hours of allegorical silliness, it is pure pleasure to hear her scale the bright notes with intense lyrical conviction.”

[West Edge Opera, *The Chastity Tree*]

Opera Wire, Lois Silverstein

“**Einfeld** tapped into that source to produce a surge of vocal energy that was nothing short of galvanizing. It was an extraordinary display of theatrical commitment and vocal sophistication.”

[San Francisco Symphony, *Mysteries of the Macabre*]

San Francisco Chronicle

“**Einfeld’s** attention-starved, aspiring Hollywood starlet is simply names Curly’s wife. Her slinky nuanced portrayal brought prismatic colour to her tarty role, her wheedling the lusty chorus of ranch hands for sex made the ranchhouse hotter than a July heatwave. Her well-controlled flexible soprano voice impressed as she artfully shaded her dynamics of razor-thin, uppermost notes.”

[Manitoba Opera, *Of Mice and Men*]

Winnipeg Free Press

“None I think, could have foreseen the blazing intensity or ferocious artistry that **Einfeld** brought to her assignment. There are words to the piece, but they are hard to make out at the stratospheric pitches Ligeti requires from the soloist, and in any case, logic is both scarce and beside the point. This is music that is at once gestural and arcane, with an emotional fervency that seems to well up from some deep source in the body. Einfeld tapped into that source to produce a surge of vocal energy that was nothing

short of galvanizing. It was an extraordinary display of theatrical commitment and vocal sophistication.”

[San Francisco Symphony, *Mysteries of the Macabre*]

San Francisco Chronicle, Joshua Kossman

“Her crystal-clear, lyric coloratura soprano has only grown stronger and more confident, with the perky performer flouncing about the stage during her opening cavatina *Quel guard oil cavliere/So anch’io la virtù magica* before her wheedling *Via, caro sposino*, replete with gravity-defying runs. Plus she swings a mean lasso.” [Manitoba Opera, *Don Pasquale*]

Winnipeg Free Press

“High notes were the highlight of the plucky soprano **Nikki Einfeld** rendering the beautiful singing part of bel canto while hitting all the comic notes too.” [Manitoba Opera, *Don Pasquale*]

CBC

“Trim and petite in her becoming military outfit, she was enchanting as the rough and tumble young woman raised by “22 fathers” – soldiers of the 21st Regiment of the Grenadiers. Her voice was pure feminine lightness, possessing a subtle buoyancy that, while not overpowering, had underlying strength and confidence. [Manitoba Opera, *La fille du régiment*]

Winnipeg Free Press

“...a soprano of considerable range and clarity of voice...her emphatic performance as Lucia is striking.”

[*Lucia di Lammermoor*]

The Post-Standard

“**Nikki Einfeld**, in her Vancouver Opera debut, is so right for the part of Susanna that it almost seems like typecasting. With a pert presence, a fresh voice, and a real flair for comedy, she is a delightful singing actress with a rock-solid understanding of the ins and outs of her character.”

[Vancouver Opera, *Marriage of Figaro*]

Vancouver Sun

“**Nikki Einfeld**, as Téraire, is the strongest singer here. She sang with a seductive passion in the first act, and with a melting beauty and purity of tone in both Castor’s funeral scene and the finale.”

New York Times

“**Nikki Einfeld’s** Rosina demonstrated supreme ease and refinement...her well-crafted notes – seemingly plucked out of the air, despite demanding intervals. Her flexible voice floated to dizzying heights and her patience with tempo was refreshing...A talented actress to boot, Einfeld had us smirking...She has a wonderfully expressive face and good comic ability.” [Manitoba Opera, *Il Barbiere di Siviglia*]

Winnipeg Free Press

“**Einfeld** was simply captivating: demanding the attention of the audience with her flawless vocals and hypnotizing the masses with her coy aura and her demure – and yet somehow completely overwhelming – charisma.” [As Mabel, *Pirates of Penzance*]