

Natalia Hurst

Soprano

Full BIO

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Born in Buenos Aires, Natalia Hurst is based in Vienna. She graduates with distinction from University of Music and Performing Arts in Vienna at the class from Univ.Prof. Dr. Getraud Berka Schmid, arising with versatility and irreverence by her lively interpretations in comique-roles as „Lucy“ (Menottis „The Telephone“) or „Despina“ (Mozart’s „Così fan tutte“) or Rosina (Rossini’s “Barbiere di Siviglia”). Her album debut "**Lieder der Unterwelt**" („Underworld songs“), where she features songs by Kurt Weill, Hugo Wolf and Arnold Schönberg with pianist Ilse Schumann Montocchio, is now available at Spotify & Apple Music.

Natalia stages her own projects as a freelance artist, winning an Scholarship 2020 from the City of Vienna to develop her initiative „**Opera Triptychon: A Quarantine Story**“: an interdisciplinary performance combining art visuals, choreography and bel canto, approaching opera scenes to nowadays context and women rights. It has been performed already in Vienna (2020 -WUK), in Buenos Aires (2021-Teatro San Martín) and streamed at the NextUs Festival for Classical Music in May 2021. She premiered also on August 2020 „**Pane Quotidiano, Amore Veneziano**“ together with soprano Marika Rainer, a delicious staged version of chamber pièces for two voices from Gioacchino Rossini, Claudio Monteverdi and Hugo Wolf and Reynaldo Hahn’s songs with *Commedia dell’ Arte* flair, at the Viennese Summer Festival 2020.

Her vocal repertoire includes sacred music as Mozart’s „Exsultate Jubilate“ as also Arnold Schönberg’s *Brettli Lieder* -Cabaret Songs-. She participated with great success at the Young Professionals Programme at Munich EUROVOX 2012, delighting audiences also at Mozart Gala Concert with the Athens Symphony Orchestra in Greece under Mtro Andreas Tselikas, at Gläserner Saal in Wiener Musikverein and Piazza San Marco at Venice Carnival. She has been invited to impersonate the leading role in the world premiere of the modern opera "La Donna" by G. Pedini in Umbria (2005), and the „Second Lady“ and a „Boy“ in "The Magic Flute 06" by Th. Pernes, Neue Oper Wien’s world première. With the Madrigal Choir’s in original instruments concert version of H. Purcell's "Dido & Aeneas" she sang Belinda and Second Woman in Wien. She was also heard as „Donna Anna“ in Mozart's "Don Giovanni" in the course of the project "Oper hautnah“. Natalia joined Magna Lirica Company in Buenos Aires 2016 to sing „Despina“, bringing chuckles and glitter as an old school troubadourin on stage, with an avant-garde look into diversity.

As a member of international opera choruses, she worked under direction of distinguished conductors like Mariss Jansons, Sir Simon Rattle, Riccardo Muti, Marc Minkowski and Nikolaus Harnoncourt.

Her post-graduate studies included „Political genealogy and history

of Tango“ at the Latin American Faculty of Social Sciences (FLACSO), dictated by Prof. Gustavo Varela (2017) , “Seminar on Race, gender and injustice”, based on the works of Rita Segato at the National University of San Martín (UNSAM) (2021) as also the International Webinar for classical musicians „BYOM-Be your own Manager“ dictated by Executive- Coach Bernhard Kerres (2020).

During the Covid-19 Lockdown Period she engaged herself at her „VoiceLab for Quarantimes“, offering remote-online voice lessons, oriented to grow a positive body-active attitude through singing at that isolated moment, reaching new students in Argentina, Uruguay and Austria. She also joined the „Imaginäres Operensemble“ from then and on, under the motto #MusicConnects.

Natalia loves to tend bridges between cultures through teaching, music and humor. In her current one-woman cabaret, Natalia reflects on the pros and cons of romantic love impersonated as *Eva Encanto*, a comedy tango-character which she already performed at the Carnevale di Venezia on the Piazza San Marco and many other international festivals, such as Ljubljana Tango Festival, Festival Internacional de Tango de Buenos Aires and München International Tango Festival.

Since 2016 she also belongs to diverse women empowerment initiatives as a performer and activist; in order to spread, celebrate, debate and rethink the task of women in society, revaluing the feminine and its role in strengthening the social fabric through the arts.

Authenticity, warmth, heart and the spell of singing warrant a powerful food for the soul in each of her appearances.

*Last updated on November 2021