

Natalia Hurst: Singing, Sirens & Amazons.

Born and raised in Buenos Aires, Argentinean-German soprano Natalia Hurst is based in Vienna. Natalia loves to bridge cultures through music, humor and teaching.

She arises with versatility and irreverence by her lively interpretations in comique-roles as „Lucy“ (Menottis „The Telephone“) or „Despina“ (Mozart’s „Così fan tutte) bringing chuckles and glitter as an old school troubadourin on stage, with an avantgarde look into diversity, as well lyric dramatic soprano characters as „Donna Anna“ or „Fiordiligi“ . Her authenticity, warmth and the spell of singing, guarantee a powerful nourishment for the soul in each of her appearances.

On last August she premiered „Pane Quotidiano, Amore Veneziano“ together with soprano Marika Rainer, a delicious staged version of chamber pièces for two voices from Gioacchino Rossini and Claudio Monteverdi as also Hugo Wolf and Reynaldo Hahn’s songs with Commedia dell’Arte flair, at the Viennese Summer Festival 2020. New performances of „Pane Quotidiano, Amore Veneziano“ are scheduled in Vienna at the 8th District Street Festival in October 2020.

Natalia’s path through theater since her childhood lead her to stage her own projects, which made her win recently an Artist Scholarship to develop her initiative Opera Triptychon: A Quarantine Story: an interdisciplinary performance which brings opera scenes to present day versions, focusing on the de-romantization of violence against women.

Her repertoire includes sacred music like Mozart’s Exultate Jubilate as well as Arnold Schönberg’s Cabaret Songs „Brettl Lieder“. She delights audiences across borders, at the Mozart Gala Concert with the Athens Symphony Orchestra in Greece; National Library Auditorium in Argentina, Gläserner Saal in Wiener Musikverein and also at Piazza San Marco at Venice Carnival, with her humorous character Eva Encanto. She impersonate the leading role in the world premiere of the modern opera La Donna by G. Pedini in Umbria (2005).With the Viennese Madrigal Choir’s in original instruments concert version of H. Purcell's "Dido & Aeneas"; she sang Belinda and Second Woman. 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 for a production of Mozart’s Cosi fan tutte.

She graduated with distinction from University of Music and Performing Arts in Vienna, tutored by Prof. Dr. Getraud Berka Schmid. Her post-graduate studies include Political genealogy and history of Tango, at the Latin American Faculty of Social Sciences (FLACSO), by Philosophy Prof. Gustavo Varela (2017) and the International Webinar for classical musicians BYOM-Be your own Manager, dictated by Executive-Coach Bernhard Kerres (2020). As a member of the Konzertvereinigung der Wiener Staatsoperchor she worked with distinguished conductors like Riccardo Muti, Nikolaus Harnoncourt, Antonio Pappano, Marc Minkowski and Mariss Jansons, among others.

Her album debut Lieder der Unterwelt (Underworld songs), which features songs by Kurt Weill, Hugo Wolf and Arnold Schönberg, is now available at Apple Music and Spotify.

Natalia has been teaching Voice at the Theresian Academy’s Music Department in Vienna since 2004. Since 2016 she also belongs to a number of women-empowering initiatives as a performer and as an activist, in order to spread, celebrate, debate and rethink women’s role in society, revaluing the feminine and its influence in strengthening the social fabric.

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