



ARIEL PISTURINO, SOPRANO

The Los Angeles Times hailed soprano **Ariel Pisturino** as “an impressive young discovery,” after seeing her professional debut performance as Nancy T’ang in Long Beach Opera’s production of ***Nixon in China***. An enthusiastic advocate of contemporary works and collaborations with composers, Ariel performed the role of Lover in The Industry’s nationally acclaimed production of ***HOPSCOTCH*** and created the role of Laurie in Mark Abel’s premiere opera ***Home is a Harbor***, released on Delos Records. She collaborated with Abel once before on his song cycle ***Five Rilke Songs*** on the album ***Terrain of the Heart***, also for Delos Records. Ariel created the role of Rosina Brandram in a newly written Gilbert and Sullivan review, ***Hail Poetry***, with Opera a la Carte. She premiered a new song cycle, ***Dewdrops***, for soprano and electric guitar, by longtime friend, Alex Miller. Most recently, she made her **Kennedy Center** debut in ***Three Paderewski’s*** by Jenni Brandon.

Propelled by her interest in promoting new works, Ariel co-founded the performance troupe Chamber Opera Players of LA and the new music summer concert series unSUNg, focusing on new and unknown vocal music. Highlights of her work with Chamber Opera Singers of LA include her commission and premiere of the opera ***The Last Silent Voice*** by George N. Gianopoulos, and a performance of Ned Rorem’s ***Three Sisters who are not Sisters***. Other contemporary performance highlights include her performances with Long Beach Opera as Witch 1 in Bloch’s ***Macbeth***, the premiere of an electronic opera, ***The Master and Margarita*** by Russian composer, Gamma Skupinsky and the premiere of the oratorio ***Circular 14: The Apotheosis of Aristides*** by Neely Bruce in remembrance of Aristides de Sousa Mendes, who saved thousands during the Holocaust.

Ms. Pisturino not only performs new works but also lends her creamy legato to traditional roles such as **Donna Elvira, Fiordiligi, Leonora, Micaëla, and Second Lady**. She has also been heard as the soprano soloist in the Brahms ***Requiem***, Cohen’s ***Alzheimer’s Stories***, Fauré ***Requiem***, Mendelssohn’s ***Lobgesang***, Mozart’s ***Mass in C Minor*** and ***Requiem***, and Rutter ***Gloria***. She will sing Beethoven’s ***Mass in C*** in May 2020.

An avid language student, Ariel is a dedicated Italian student and attended the Russian Opera Workshop to study the Russian language and perform the role of Tamara in Rubenstein’s opera, ***The Demon***.

Ariel holds a Master degree from the University of Southern California, Thornton School of Music, a Bachelor degree in Music from Northern Arizona University, and is an OperaWorks alumna. Born in San Francisco but a native of Kingman, Arizona, she now resides with her bass-baritone partner and two kitties in sunny Los Angeles.



MIA Artists Management

ARIEL PISTURINO, SOPRANO

OPERATIC REPERTOIRE

Adams:

First Secretary – *Nixon in China*

Bizet:

Micaëla – *Carmen*

Menotti:

Mrs. Gobineau, Mrs. Nolan – *The Medium*

Mozart:

Second Lady – *Die Zauberflöte*

Donna Elvira – *Don Giovanni*

Fiordiligi – *Così fan tutte*

Rubenstein:

Tamara – *The Demon*

Wolf-Ferrari:

Susanna – *Il segreto di Susanna*

ORCHESTRAL/ORATORIO REPERTOIRE

Beethoven:

Mass in C major

Brahms:

Ein deutsches requiem

Cohen:

Alzheimer's Stories

Debussy:

Proses lyriques

Hindemith:

Das Marienleben

Mendelssohn:

Lobgesang

Mozart:

Mass in C minor

Requiem

Shostakovich:

Seven Romance of Alexander Blok



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ARIEL PISTURINO,
SOPRANO

CONDUCTORS

James Conlon
Grant Gershon
Stephen Karr

Ben Makino
Andreas Mitisek
Kostis Protopapas

OPERA HOUSES/THEATERS

Long Beach Performing Arts Center
Kennedy Center
The Dorothy Chandler Pavillion



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REVIEWS

"Ariel Pisturino sings...with warmth and the resonance of an oboe."

Maria Nockin, Fanfare Magazine

"Pisturino is gifted with a big, but clear...voice. Her's is a voice tailor made for art song."

Don Clark, Blogger

"Ms. Pisturino's singing encapsulates the evocative soul of each piece."

John J. Puccio, Classical Candor

"Pisturino whose voice is simply exquisite: pure, [and] clear..."

Lynn Rene Bayley, Fanfare Magazine

"Her voice has a bit of heft...and creamy legato..."

Maria Nockin, Fanfare Magazine

"An impressive young discovery..."

The Los Angeles Times

"The best singing was provided by Pisturino, whose third act Micaela aria continues to pop back into my head."

Operatic Ruminations Online Blog



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