Richard Pittsinger, Tenor

Praised by Anthony Tomassini of The New York Times for his “winning singing and youthful bearing,” American tenor Richard Pittsinger is quickly establishing himself as a leading performer of both early and modern repertoire.

An artist of rare versatility whose performance experience spans music across four centuries, Pittsinger’s principal operatic roles to date include Orphée in Charpentier’s La descente d’Orphée aux enfers with Les Arts Florissants, Armidoro in Provenzale’s La Stellidaura vendicante with the Boston Early Music Festival, Lurcanio in Handel’s Ariodante with Boston Baroque, Polinesso in Jonathan Dawe’s Being Ariodante at the Italian Academy, Orfeo in Luigi Rossi’s L’Orfeo with Juilliard Opera, and “The Rocket” in Laura Karpman’s Wilde Tales at the Glimmerglass Festival. Additional stage credits include Verdi’s Falstaff at the Aspen Music Festival (Dr. Caius), Virgil Thomson’s The Mother of Us All (Andrew Johnson), and Offenbach’s Orpheus in the Underworld (Mercury). Recent stage credits also include Charpentier’s Les Arts Florissants with Les Arts Florissants (La Peinture), Purcell’s The Fairy Queen with Vox Luminis, Reinhard Keiser’s Octavia with the Boston Early Music Festival (Fabius), Rameau’s Samson at Opéra Comique (Premier Juge/Un Convive), Telemann’s Don Quichotte with the Boston Early Music Festival (Grisóstomo), and excerpts from the title role in Rameau’s Platée and the ensemble of Verdi’s Un giorno di regno at the Garsington Opera Festival—where he subsequently won the esteemed Helen Clark Award. In addition, at the 2023 International Baroque Singing Competition of Normandy, Richard was awarded both the Young Artist Award and Audience Award.

Equally comfortable on the concert stage, Pittsinger has served as tenor soloist or member of the Monteverdi Choir, Oratorio Society of New York, Portland Baroque Orchestra, Vox Luminis, Jupiter Ensemble, Atlanta Baroque, Ensemble Pygmalion, Les Arts Florissants, Charlotte Symphony, Musica Sacra, ARTEK, Central City Chorus, Trinity Baroque Orchestra, The Cecilia Chorus of New York, as well as Juilliard415.

After relocating to Paris last summer, Pittsinger gave a solo recital tour in Normandy under the umbrella of Le Poème Harmonique—which was also reprised at the National Archives of Paris in February—and began his academy residency for Le Jardin des Voix in Thiré. For his 2026/2027 season, September will mark the end of the year long tour of Le Jardin des Voix concluding with performances in Torino, Milan, and Lyon. Following his time with Les Arts Florissants, Pittsinger has many debuts lined up in Europe and the United States. His first debut will be with the Boston based Sarasa Ensemble, performing a chamber music recital tour throughout Massachusetts and Vermont. Consequently he‘ll venture down to Texas to perform the title role in Charpentier’s Actéon with Ars Lyrica Houston, then back up to New York for a medieval music program at the Frick Collection with Georgia Burashko and Jasper Snow. Back in Paris he’ll be debuting and touring internationally with Ensembles Correspondances in both opera and concert productions with works of Charpentier, Bach, and Purcell. Pittsinger is also looking forward to ringing in the New Year by recording and reviving Provenzale’s La Stellidaura vendicante in Bremen with the Boston Early Music Festival.

Pittsinger’s expressive singing and powerful high register has earned him widespread acclaim from various leading publications throughout the United States and Europe. The Boston Globe recently named him as the recipient for the Best Breakout Performances for his work on “Ariodante,” Boston Baroque; “Octavia,” Boston Early Music Festival; and “Stellidaura’s Revenge,” Boston Early Music Festival saying, “[...] he brought an elegant mode of expression and compelling clarity, and three times makes it a pattern.” Classique News, a French outlet, stated that, “Richard Pittsinger is an extraordinary Orpheus, whose vibrant, nuanced timbre is magnificently projected: undoubtedly one of the great high tenors of tomorrow,” following a Jardin des Voix performance at the Auditorium-Orchestre de Lyon.

As a young treble, Pittsinger received early training at New York’s prestigious St. Thomas Choir School, recording or performing with the Orchestra of St. Luke’s under the baton of John Scott, the Dresden Symphony with Vladimir Jurowski and, alongside his father David Pittsinger, the Pittsburgh Symphony with Leonard Slatkin. He made his operatic debut at age 11 at the Castleton Festival, subsequently appearing at the Glimmerglass Festival.

A graduate of The Juilliard School, Pittsinger received a Bachelor and Master of Music under the tutelage of Elizabeth Bishop. He pursued additional studies at the Tanglewood Institute, Amherst Early Music Festival, Aspen Music Festival, Boston Early Music Festival, Garsington Opera Festival, and Le Jardin des Voix with Les Arts Florissants.

Richard Pittsinger has been represented by RSBA since 2026.

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Contacts

Réda SIDI-BOUMEDINE / Artits manager / rsb@rsbartists.com / +33 6 747 617 97
Nicolas JOUVE / Artistic delegate /nj@rsbartists.com / +33 6 84 84 12 45