

Olivia Vote

MEZZO-SOPRANO

Biography

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American mezzo-soprano Olivia Vote brings a richly colored voice and dramatic breadth to the stage. The *Philadelphia Inquirer* has praised her “theatrical magnetism.” Central to her artistry is a deep investment in storytelling and developing characters honestly. At Lincoln Center Theater, she brought that intimate focus to the character of the Mother in select performances of Kenny Leon’s production of Menotti’s *Amahl and the Night Visitors*. Her career has unfolded on both sides of the Atlantic, with work at the Metropolitan Opera spanning several seasons. Recent role debuts in Verdi and Wagner reflect an expanding dramatic repertoire, while Strauss and French opera remain important to her work.

Vote has sung the title role in *Carmen* at Staatstheater Mainz and Octavian in *Der Rosenkavalier* and the Muse/Nicklausse in *Les contes d’Hoffmann* at Lithuanian National Opera. She appeared as Second Norn in Atlanta Opera’s *Götterdämmerung*, the final installment of the company’s new *Ring* cycle, directed by Tomer Zvulun. Vote made her debut with The Cleveland Orchestra as the Mayor’s Wife in a concert performance of *Jenůfa* under Franz Welser-Möst, followed by her role debut as Amneris in *Aida* with Opera Southwest. On the concert stage, she has performed Beethoven’s Ninth Symphony with Filarmonica Arturo Toscanini in Parma under Roberto Abbado and Verdi’s *Requiem* with Key Chorale and the New Mexico Symphonic Chorus.

Vote’s longstanding relationship with the Metropolitan Opera has included regular appearances since 2019. Her Met repertoire includes select appearances as Neris in Cherubini’s *Medea* and Komponist in Strauss’s *Ariadne auf Naxos*, alongside numerous performances as Zweite Dame in Simon McBurney’s staging of *Die Zauberflöte*, beginning with its 2023 Met premiere. Her cover assignments at the Met have included Charlotte in *Werther* and Waltraute in *Die Walküre*; in the 2026–27 season, she returns to cover Neris in *Medea*. She is also heard as Neferneferuat on the Met’s recording of Philip Glass’s *Akhmaten*, winner of the Grammy Award for Best Opera Recording.

Among Vote’s other operatic appearances are Komponist in *Ariadne auf Naxos* with Cincinnati Opera, Mère Marie in *Dialogues des Carmélites* with Sarasota Opera, and Adalgisa in *Norma* with Opera Southwest. A returning artist with Atlanta Opera, she has sung Mary in *Der fliegende Holländer* and Maddalena in *Rigoletto*. A concert appearance in Brahms’s *Alto Rhapsody* with the Choral Arts Society of Washington drew particular praise from the *Washington Classical Review*, which noted that her voice had “grown in richness” and “shimmered with power across its wide compass.”

As an active collaborator in the development of new opera, Vote especially enjoys working with composers and librettists as new pieces take shape. That work has included *Cold Mountain* with Opera Philadelphia and Santa Fe Opera, as well as workshops of *The (R)evolution of Steve Jobs* and *The Righteous* for Santa Fe Opera. More recently, she has collaborated with American Lyric Theater’s Composer-Librettist Development Program.

Early in her professional career, Vote spent three seasons at Opernhaus Zürich, first as a member of the International Opera Studio and later as a guest artist. One distinctive project was Hans Neuenfels’s *Wie ich Welt wurde*, an interdisciplinary collaboration with Schauspielhaus Zürich. Her guest engagements included Dryade in *Ariadne auf Naxos* under Fabio Luisi and Flora in a new production of *La traviata*.

She trained at the Academy of Vocal Arts, Yale University, and the University of North Carolina School of the Arts, with young artist residencies at Opera Theatre of Saint Louis, Wolf Trap Opera, and Santa Fe Opera. She has received awards and grants from the Jensen Foundation, the Sullivan Foundation, and the Loren L. Zachary Society, among others. Most recently, the Olga Forrai Foundation awarded her a grant supporting her continued work in dramatic repertoire, an increasingly important direction in her career.