

L2 ARTISTS

OLIVIA VOTE
MEZZO-SOPRANO



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OLIVIA VOTE

Lauded for her “theatrical magnetism” and her “beautiful voice that fills the hall and soars over the orchestra”, American mezzo-soprano Olivia Vote continues to make successful debuts in the United States and Europe. In the most recent season, she received high praise for role and company debuts as Mère Marie in the *Dialogues des Carmélites* with Sarasota Opera and as Nicklausse in *Les contes d'Hoffmann* with Hawaii Opera Theater in the Spring. In the 2017-2018 season, she makes role and company debuts as Mary in *Der Fliegende Holländer* with Atlanta Opera, Adalgisa in *Norma* for Opera Southwest, and as Maddalena in *Rigoletto* with North Carolina Opera. Additionally, she will be heard in Rossini's *Stabat Mater* with Maestro Antony Walker at the Kennedy Center under the auspices of The Choral Arts Society of Washington.

Last season she enjoyed a year of chamber concerts, recitals and new operatic works. With Santa Fe Opera and Opera Philadelphia Ms. Vote worked on Jennifer Higdon's exciting premiere of *Cold Mountain*. Also with Santa Fe Opera she participated in the workshop of the upcoming premiere of *The (R)evolution of Steven Jobs*, by Mason Bates and Mark Campbell in San Francisco. She sang the role of his wife, Laurene Powell. Olivia joined the world renown Hugo Wolf Quartet from Vienna and performed Respighi's *Il Tramonto* and selections from Wolf's *Italienisches Liederbuch* in Massachusetts and New York. She then collaborated with pianist Brain Ganz performing multiple song recitals and later went on to win second place at the esteemed Fort Worth McCammon Opera Guild Competition and first place at the Partners for the Arts, Inc. competition in Virginia.

Ms. Vote returned to Opernhaus Zürich to sing Dryade in *Ariadne auf Naxos* with Fabio Luisi and Flora in a new production of *La traviata* under Maestro Armiliato. She first came to Switzerland from 2012-2014 for the Internationales Opernstudio at Opernhaus Zürich. Highlights of her performances during this period included singing Fidalma in *Il matrimonio segreto*, Philomene in Martinu's *Zweimal Alexandre*, and as a soloist in Hans Neuenfels's new production, *Wie ich Welt wurde*, a co-production with the Zürich Schauspielhaus about the life of Richard Wagner. In addition, she performed roles in *Rinaldo*, *La traviata*, *Meistersinger*, *Salome*, and *Rigoletto* and covered roles in *Madame Butterfly*, *Alcina*, *La Straniera*, and *Falstaff*.

Prior to beginning her time in Zürich, Ms. Vote participated as a Filene Young Artist with the Wolf Trap Opera Company. There she gained critical acclaim for her portrayal of Donna Elvira in *Don Giovanni* directed by Tomer Zvulum. She also covered the same role for the Los Angeles Philharmonic earlier that spring.

As a frequent concert artist, Ms. Vote was hailed by the Washington Post for “her big, rich voice that explored the nuances of the poetry.” Olivia has appeared as soloist in such works as Verdi's Requiem, Pergolesi's Stabat Mater, Beethoven's Mass in C Major, Mahler's Lieder eines fahrenden Gesellen and Das Lied von der Erde, and Ravel's Sheherazade. She sang Schubert's Mass in E flat with Ivor Bolton and the Rai National Symphony Orchestra in Torino, Italy.

An eager and passionate fan of modern music. Olivia has premiered several new roles and works. With the 21st Century Consort at the Smithsonian Institution in Washington D.C., she performed “Colors passing through us”, a chamber work written specifically for her by composer and friend David Fromm. While at Opernhaus Zurich she created the role of Mary Hawkins in Frank Schwemmer's *Die Schatzinsel* and at AVA she sang the world premiere of Margaret Garwood's *The Scarlet Letter* as Hester Prynne.

In competition Ms. Vote has been a grand finalist in the Francesco Vinas Competition in Barcelona. She won second place in the Loren L. Zachary Society Competition, Alfredo Silipigni International Vocal Competition, and Gerda Lisner Foundation International Competition. She is a grant winner from the Licia Albanese-Puccini Foundation, has been a New England and Mid Atlantic regional finalist and study grant recipient in the Metropolitan Opera National Council auditions, was awarded a Sullivan Foundation Development Grant, and the Phyllis Curtin Career Award from Yale University.

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