Anne Sofie von Otter

Mezzo-Soprano

Boasting an unrivalled and multi award-winning discography, mezzo-soprano Anne Sofie von Otter’s versatility has seen her work with legendary artists ranging from the late greats of Carlos Kleiber, Claudio Abbado and Giuseppe Sinopoli to Elvis Costello, Brad Mehldau and Rufus Wainwright.

An ever-evolving repertoire has played a key role in sustaining Swedish-born von Otter's international profile, from an early position as the superlative Octavian (*Der Rosenkavalier*) of her generation, to her acclaimed creation of Leonora in the world premiere of Thomas Adès’ The Exterminating Angel at Salzburger Festspiele and Royal Ballet & Opera. Recent highlights include Madame de Croissy (*Dialogues des Carmélites*) at Théâtre des Champs-Élysées, Marcellina (*Le nozze di Figaro*) in Christof Loy’s production at Bayerische Staatsoper, L’Opinion Publique (*Orphée aux Enfers*) in Barrie Kosky’s staging at Salzburger Festspiele, and Mérope (*Oedipe*) at Opéra National de Paris. Adding further to an impressive catalogue, the past few seasons have seen role debuts as the Countess (*Pique Dame*) at La Monnaie under Nathalie Stutzmann and Adelaide (*Arabella*) at Teatro Real under David Afkham.

Anne Sofie von Otter has been the muse and inspiration for several contemporary composers, in particular Mikael Karlsson whose song-cycle, *So We Will Vanish*, is dedicated to her and presented last season with Danish National Symphony Orchestra and with Swedish Radio Symphony Orchestra both conducted by Jukka-Pekka Saraste. She created the role of Gaby in the 2023 world premiere of his opera Melancholia at Royal Swedish Opera and that of Justine in *Fanny and Alexander*, given its world premiere at *La Monnaie* last season in a staging by Ivo van Hove, conducted by Ariane Matiakh and live streamed internationally. Last season also saw the world premiere of Philippe Manoury’s new work *Die letzten Tage den Menschheit* at Oper Köln.

Equally recognised as a concert and recital singer of exceptional gifts, von Otter’s career has taken her around the globe as a regular presence on the world’s most prestigious stages excelling in a diverse repertoire including works by Mahler, Berlioz, Bach and Kurt Weill, and her expansive Lieder recordings range from classics by Schubert, Schumann, Wolf and Mahler, through lesser-known compilations from Cécile Chaminade, Korngold, Peterson-Bergen and Stenhammar.

Maintaining a busy schedule, in the 2025/26 season there will be recital tours to North America with long-term collaborator Kristian Bezuidenhout presenting Schubert’s *Schwanengesang*, and to Japan and Hong Kong with a festive trio programme. She will add the role of the Baroness in performances of Vanessa with Boston Symphony Orchestra conducted by Andris Nelsons and give further performances of *So We Will Vanish* with Gothenburg Symphony Orchestra and Helsinki Philharmonic both under the baton of Pekka Kuusisto. von Otter also takes to the opera platform for performances as Cornelia (*Giulio Cesare*) at Opernhaus Zürich, as Geneviève (*Pelléas et Mélisande*) at Staatsoper Unter den Linden and returns to the role of Ottavia in Christoph Marthaler’s visionary setting of *L’incoronazione di Poppea* for Royal Danish Opera.

Anne Sofie von Otter is one of today's most recorded artists with an incomparable catalogue built across a career now spanning more than four decades at the top of her profession. A lengthy and exclusive relationship with Deutsche Grammophon produced a wealth of acclaimed recordings including the GRAMMY-winning *Mahler: Des Knaben Wunderhorn* with Claudio Abbado, Handel’s *Ariodante, Giulio Cesare* and *Hercules* with Marc Minkowski and a collaboration with pop legend Elvis Costello on For the Stars. On Naïve Classique, her double CD of Mélodies and Chansons, Douce France, received the 2015 Grammy Award for Best Classical Solo Vocal Album. von Otter immortalized many of her operatic characters on disc: *Octavian* with Bernard Haitink and the Staatskapelle Dresden and on DVD with Wiener Staatsoper under Carlos Kleiber; Cherubino (*Le nozze di Figaro*) under James Levine; La clemenza di Tito and Orfeo ed Euridice under Sir John Eliot Gardiner; and Ariadne auf Naxos under Giuseppe Sinopoli.