

Latvian soprano Margarita Vilson's guest appearances include opera houses and concert halls throughout Europe. Critics and audiences are bowled over by her expressive interpretation and the rich, warm timbre of her voice.

In the **2022/23 season** she will make her **role debuts** as Elektra (Krenek, *Life of Orest*) and Chrysothemis (R. Strauss, *Elektra*) at Theater Münster as well as Tosca in Puccini's opera of the same name at Stadttheater Gießen. Margarita Vilson will also make her **debut** at the **Tonhalle Zurich** in 2023, where she will sing Giuseppe Verdi's *Requiem* with the Tonhalle Orchestra.

In recent seasons, notable **role debuts** included Amalia in Verdi's *I Masnadieri* at the Volksoper Wien (conducted by Alfred Eschwé) and at the Latvijas Nacionālā Opera in Riga Marguerite in Charles Gounod's *Faust*, Anna in Giacomo Puccini's *Le Villi*, Clara in Gershwin's *Porgy and Bess* and Rosalinde in J. Strauß' *Fledermaus*. She sang the role of Rosalinde also at Schlossoper Haldenstein, as well as at Staatstheater Nürnberg where she also made her debuts in the roles of Micaëla (*Carmen*), Mimi (*La Bohème*) and Donna Anna (*Don Giovanni*). Other Mozart roles include Donna Elvira (*Don Giovanni*, Junge Oper Schloss Weikersheim) and 1. Dame in *Die Zauberflöte*. At Staatstheater Nürnberg, Margarita Vilson also appeared for the first time in Wagner's *Der Ring des Nibelungen*: In *Walküre*, she performed Ortlinde and in *Götterdämmerung* Dritte Norn and Woglinde. At Stadttheater Klagenfurt, she sang Lisa in Lehár's *Das Land des Lächelns*. At the Volkstheater Rostock, Margarita Vilson had guest appearances in the new production of Janáček's *The Cunning Little Vixen*, directed by Vera Nemirova.

Concerts have taken Margarita Vilson to Great Britain, the Czech Republic, Latvia, Estonia, Switzerland, Austria and Germany. In 2014, the *Symphony No. 4* by Gustav Mahler marked the beginning of her ongoing collaboration with the Liepāja Symphony Orchestra. Other concert performances included appearances with Deutsche Staatsphilharmonie Rheinland-Pfalz, Latvijas Nacionālais simfoniskais orķestris, Staatsphilharmonie Nürnberg, Norddeutsche Philharmonie, Jena Philharmonie, Philharmonisches Orchester Cottbus, Kärntner Sinfonieorchester and Westböhmisches Sinfonieorchester under the baton of such conductors as Marcus Bosch, Nicholas Carter, Michael Francis, Gábor Káli, Atvars Lakstīgala, Alexander Merzyn, Andris Poga, Gintaras Rinkevičius, David Roblou, Guido Johannes Rumstadt, Giedrė Šlekytė, Sebastian Tewinkel and Bruno Weil.

Margarita Vilson's **concert repertoire** includes *Symphony No. 9* by Ludwig van Beethoven, *Messa da Requiem* by Giuseppe Verdi, Mahler's *Symphony No. 2 & No. 4*, J. S. Bach's *Magnificat* and the *Weihnachtsoratorium*, Kristaps Cukur's *To be my own silence* (world premiere), Antonín Dvořák's *Stabat mater*, Honegger's *König David*, Mozart's *Requiem*, Monteverdi's and Vivaldi's *Magnificat* and Richard Strauss' *Vier letzte Lieder*.

Margarita Vilson's large **Lied repertoire** ranges from Romantic to contemporary music. Among others, she gave recitals at the Festival Liepāja Summer, at the *Voices* festival and also in the context of the exhibition *Hitler.Macht.Oper* at the Dokumentationszentrum Nürnberg with *Lieder* by banned composers.

From 2015 – 2017, Margarita Vilson was member of the International Opera Studio of the Staatstheater Nürnberg.

The soprano received the DAAD Prize, is winner of the international singing contest Accademia Belcanto and finalist of the international singing contest Riccardo Zandonai.

She is a scholarship holder of both the Richard Wagner Society and the Oscar and Vera Ritter Foundation, and was awarded the Deutschlandstipendium.

Margarita Vilson began her vocal studies at the Hochschule für Künste Bremen and graduated from the Hochschule für Musik Nürnberg with Prof Jan Hammar. She attended master classes with Helmut Deutsch, Robert Holl, Christa Ludwig, Angelika Kirchschrager, Hedwig Fassbender, Krisztina Laki, Maris Skuja and Mya Besselink and is continuing her studies with Dale Fundling.

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