

Latvian soprano Margarita Vilsonē'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.

Margarita Vilsonē has made acclaimed **role debuts** in recent seasons as Ariadne and Chrysothemis (R. Strauss' *Ariadne auf Naxos*, Teatro Verdi Trieste, and *Elektra*, Theater MÜNster and Mainfranken Theater Würzburg), as Tosca in Puccini's opera of the same name (Stadttheater Gießen), as Elektra (Krenek, *Das Leben des Orest*, Theater MÜNster), as well as the role of Marta in Mieczysław Weinberg's *The Passenger* (Staatstheater Mainz) and as Aunt Lydia in the German premiere of Poul Ruders' *The Handmaid's Tale* at Theater Freiburg. Further important role debuts in the past seasons included Amalia in Verdi's *I Masnadieri* at the Volksoper Wien, which she also performed in a concert version at the Nationaltheater Mannheim in 2024, 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* (Cesis Mākslas Festivāls) and Rosalinde in J. Strauß' *Fledermaus*. She sang the role of Rosalinde also at Schlossooper 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 Vilsonē 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. She also performed Lisa in Lehár's *Das Land des Lächelns* at the Stadttheater Klagenfurt and the Anhaltisches Theater Dessau. At the Volkstheater Rostock, Margarita Vilsonē had guest appearances in Janáček's *The Cunning Little Vixen*, directed by Vera Nemirova.

Concerts have taken Margarita Vilsonē to Great Britain, the Czech Republic, Latvia, Estonia, Switzerland, Austria and Germany.

In 2023, she gave her celebrated debut with the Tonhalle-Orchester at the Tonhalle Zurich with Giuseppe Verdi's *Messa da Requiem*.

Gustav Mahler's *Symphony No. 4* by Gustav Mahler marked the beginning of her collaboration with the Liepāja Symphony Orchestra in 2014. Other concert performances included appearances with Deutsche Staatsphilharmonie Rheinland-Pfalz, Tonhalle-Orchester Zürich, Latvian National Symphony Orchestra, Staatsphilharmonie Nürnberg, Norddeutsche Philharmonie, Neubrandenburger Philharmonie, Jena Philharmonie, Philharmonisches Orchester Cottbus, Kärntner Sinfonieorchester and Westböhmisches Sinfonieorchester.

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

On the concert and opera stage, Margarita Vilsonē has worked with **conductors** such as Marcus Bosch, Enrico Calesso, Nicholas Carter, Alfred Eschwé, Michael Francis, Gábor Káli, Atvars Lakstīgala, Alexander Merzyn, Andris Poga, Gintaras Rinkevičius, Roberto Rizzi Brignoli, David Roblou, Guido Johannes Rumstadt, Giedrė Šlekytė, Ektoras Tartanis, Sebastian Tewinkel and Bruno Weil.

Margarita Vilsonē'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.

The soprano was member of the International Opera Studio of the Staatstheater Nürnberg, 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 Vilsonē 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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