



Thomas Walker

Tenor

BLOW *An Ode on the Death of Mr Henry Purcell*, Arcangelo, Cohen – CD recording

Samuel Boden and Thomas Walker are perfect for the tenor/countertenor range of Blow's vivid vocal lines, particularly in the sombre beauty of his lament on Purcell's death.

Stephen Pritchard, The Observer, October 2017

The two high tenors, flirting between chest and head voice, are a sweet treat in this last piece, more often the playground of countertenors.

Gramophone, Lindsay Kemp, October 2017

...in Samuel Boden and Thomas Walker, director Jonathan Cohen has harnessed a quintessentially English sound whose lyricism fits the vocal writing like a glove.

Paul Riley, BBC Music Magazine, December 2017

... sung exquisitely by Boden and Walker

Hugh Canning, The Sunday Times, December 2017

HONEGGER: *Le Roi David*, Ensemble Vocal de Lausanne, Reuss – CD recording

Lucie Chartin, Marianne Beate Kielland and Thomas Walker make the most of their solo vocal numbers, too.

**** Andrew Clements, The Guardian, 15 March 2017*

... Thomas Walker's declamatory, arresting singing with idiomatic French is best of all.

Andrew Mellor, Gramophone, May 2017

HANDEL *Alceste*, René Jacobs, B'Rock, Innsbruck

Die vokale Krone gebührt jedoch Thomas Walker als Admeto: Christensen punktet zwar mit mächtigem und zugleich immer wieder fein dosiertem Sopranstrahl, doch ihr Vortrag erreicht nicht die Intensität des schottischen Tenors, der sich allen Anforderungen gewachsen zeigt, den lyrischen und heldischen Tönen ebenso wie der emotionalen Dringlichkeit.

However the vocal crown deservedly goes to Thomas Walker as Admeto. Although Christensen scores with a powerful, yet always fine, radiant soprano, her performance does not reach the intensity of the Scottish tenor. He has all the requirements, the lyrical and heroic tones, as well as the emotional urgency.

Walter Weidringer, Die Presse, 24 August 2016

MEYERBEER *Emma di Resburgo*, CD recording (Newplay Entertainment).

Thomas Walker gets through the fast coloratura of Norcesto, who is dramatically the most interesting character.

Carlos Maria Solare, Opera, May 2016

GASSMANN *L'Opera Seria*, La Monnaie, Brussels

Thomas Walker (Sospiero, le musicien) manqué un rien de liberté et de rayonnement.

Thomas Walker (The Composer) lacks no freedom nor radiation.

Emmanuel Dupuy, Diapason, 12 February 2016

BLOW *An Ode* etc., Arcangelo, Jonathan Cohen, Wigmore Hall

But it was the singers who carried the piece: Thomas Walker – singing with operatic vigour...

Hannah Nepil, Financial Times, 15 July 2015

RAMEAU *Platée*, Stuttgart Opera, Christian Curnyn, Calixto Bieito

The title role is by a long way the biggest and tenor Thomas Walker gave a bravura performance...His voice was constantly full of character...

David Karlin, Bachtrack, 9 May 2015

Thomas Walker has continued to grow in the title role...

Susanne Benda, Stuttgarter Nachrichten, 2 April, 2015

RAMEAU *Platée*, Early Opera Company, Paul Agnew

This concert performance was a lively affair, lit up by a central performance by Thomas Walker that milked this drag-role nicely, from sashaying entrance through the church (St John's Smith Square) to the outraged, impotent fury of the final scene.

Robert Thicknesse, Opera Today, March 2015

PURCELL *The Indian Queen*, English National Opera

...outstanding soloists...tenors Noah Stewart and Thomas Walker offer noble contrasts.

Michael Church, The Independent, 27 February 2015

Noah Stewart, Luthando Qave and Thomas Walker make notably strong contributions...

Rupert Christiansen, The Telegraph, 27 February 2015

Stewart and Walker are chillingly charismatic.

Tim Ashley, The Guardian, 27 February 2015

HANDEL *Messiah*, The Dunedin Consort, John Butt

Thomas Walker was bold in the tenor arias, delivering a sensual *Comfort Ye*, an unflinching *Thy Rebuke Hath Broken His Heart* and a menacing *Thou Shalt Break Them*.

Kate Molleson, The Guardian, 22 December 2014

RAMEAU *Platée*, Early Opera Company, Paul Agnew, St John's Smith Square, London

Walker has performed *Platée* on stage and his experience showed in his confident (despite the frock), even macho negotiation of some fearsomely high-lying music and in expressing not just *Platée's* vanity and grossness (guttural consonants spat into various faces) but also her likeability...Walker's virtuoso turn...

Neil Fisher, The Times, 24 November 2014

TOBIAS HUME, *A Scottish Soldier*, Concerto Caledonia, Delphian Records

Walker's supercharged tenor becomes positively explosive in the wonderfully OTT bravado of *The Soldier's Song*...

Jim Gilchrist, The Scotsman, 1 June 2014

On this delectably played disc the excellent Concerto Caledonia and tenor Thomas Walker dust off the ditties of one of its most flamboyant luminaries, Tobias Hume...

The Times, 2 June 2014

The handful of vocal items are sung by tenor Thomas Walker, always alert to Hume's sense of humour. "I sing the praise of honor'd wars/the glory of wel gotten skars" runs *The Souldiers Song*, and Walker's trumpet calls are magnificent.

Graham Rickson, the arts desk, 21 June 2014

MENDELSSOHN *Elijah*, Sydney Symphony Orchestra, Paul McCreesh

Equally striking was the Scottish tenor Thomas Walker as Obadiah...it was a pleasure to hear his beautifully modulated tone...almost Italianate sound in his heady top notes.

Clive Paget, Limelight, 17 May 2014

...an outstanding quartet of soloists...Thomas Walker sang with light, sinewy and energised sound.

Peter McCallum, The Sydney Morning Herald, 15 May 2014

BACH *St John Passion*, Herderkirche Weimar, Dunedin Consort, John Butt

...the emotion and drama in his interpretation was certainly gripping, thanks to the excitable spontaneity of the central Evangelist's narrative role (euphoric and compelling from Scots tenor Thomas Walker)...

Ken Walton, The Scotsman, 28 April 2014

MONTEVERDI *Madrigals of Love and Loss*, Arcangelo, Jonathan Cohen, Hyperion recording

...singing of the highest order...

Guy Weatherall, Classical Music Magazine, April 2014

MOZART *Le Nozze de Figaro*, Freiburg Baroque Orchestra, René Jacobs, European tour

Le ténor clair et virtuosissime de Thomas Walker rend enfin justice aux rôles de Basilio/Curzio

The bright, highly virtuosic tenor, Thomas Walker, finally gives full justice to the roles of Basilio/Curzio

il tenero momento, 14 October 2013

Les personnages de Basilio et de Don Curzio sont interprétés avec talent par le ténor écossais Thomas Walker, dont la voix souple autorise diverses acrobaties vocales...

The characters of Basilio and Don Curzio are interpreted with skill by Scottish tenor Thomas Walker, whose versatile voice allows various vocal acrobatics ...

Fabrice Malkami, Forum Opera, 22 September 2013

Le chef, retient en effet les deux airs controversés du dernier acte, l'occasion pour le Basile tête à claques de Thomas Walker de montrer qu'il est un impeccable chanteur.

The conductor, includes the two controversial arias in the last act, an opportunity for the Basilio of Thomas Walker to show what an impeccable singer he is.

Didier van Moere, Concertonet, 15 October 2013

HANDEL *Messiah*, Academy of Ancient Music, Choir of King's College Cambridge, Stephen Cleobury

Thomas Walker not only excelled in his arias, but the tenor made his recitatives vital and arresting, where often they go for nothing.

Norman Stinchcombe, The Birmingham Post, 21 December 2012

PURCELL, Bath Mozartfest, Gabrielli Consort, Paul McCreesh

The personable young tenor and basses of Thomas Walker, Ben Davies and Jimmy Holiday all made strong impressions in the later of Purcell's two Cecilian Odes...

Hugh Canning, The Sunday Times, 18 November 2012

BRITTEN *Les Illuminations*, Scottish Ensemble

The programme ended in a striking account of Britten's *Les Illuminations* with the excellent young Scottish tenor Thomas Walker. His voice isn't huge but his agility and emotional involvement were compelling, and fully matched by the Ensemble."

Kate Molleson, The Herald, 26 October 2012

RAMEAU *Platée*, Stuttgart Opera, Christian Curnyn, Calixto Bieito

Played by the fabulously poignant Thomas Walker, *Platée*'s gullability was more pathetic than amusing...

The New York Times, 27 July 2012

Thomas Walker als *Platée* hatte unglaublich viel zu singen in diesem Werk...er absolvierte dies mit klarer, kräftiger Tenorstimme, ohne Fehl und Tadel. Und auch im Spiel zeigte er grosse Begabung; fast eine wirkliche Frau. Alles gut beobachtet.

As *Platée*, Thomas Walker had to sing an incredible amount...he performed it with a clear, strong tenor voice, without flaws or blemishes. In the staging he also showed great talent, almost a real woman. All well observed

Gerhard Rohde, Frankfurter Allgemeine Zeitung, 4 July 2012

..brilliant in dieser Rolle. Der aufstrebende Sänger zeigt sich von seiner besten Seite

...brilliant in this role, the rising artist Thomas Walker gives of his best.

Stuttgarter Zeitung, 4 July 2012

Thomas Walker überzeugt in der Titelrolle mit wunderschönen hohen Tönen und seinem sicheren tiefen Register.

In the title role Thomas Walker convinced with beautiful high notes and a secure lower register.

Jörn Florian Fuchs, Deutschlandradio, 4 July 2012

Thomas Walker singt diese Rolle mit seiner starken Tenorstimme spottend, wie eine Kreatur mit skeptischen Augen. Er trägt eine Perücke, ausgestopfte Hüften und Brüste (auf der Bühne), eingewickelt in ein Diane-von-Fürstenberg-Kleid. Diese Platée setzt ihr Geschlecht als eine Waffe ein. Thomas Walker sings this role mockingly, as a sceptical-eyed creature with his strong tenor voice... This Platée uses gender as a weapon.

Manuel Brug, Die Welt, 4 July 2012

Der selbstbewusste Thomas Walker hat sich auf der Bühne in eine Frau verwandelt, für alle sichtbar, ohne auch nur ein anatomisches Teil zu vergessen! Im Kleid auf Stöckelschuhen gab er eine elegante, selbstbewusste Frau, die mit Leichtigkeit sang und spielte.

Thomas Walker, morphed into a woman on stage for all to see with no anatomical details missing! And once in heels and dress makes an elegant, confident woman singing and acting with great ease.

Jochim Lange, Frankfurter Rundschau, 4 July 2012

Der schottische Tenor Thomas Walker spielt die Titelrolle, eine Nymphe, die von allen verspottet und erniedrigt wird, mit grosser Glaubwürdigkeit, er zeigt eine Körperbeherrschung und Lebendigkeit, die man selten in Opernhäusern sieht.

The Scottish tenor Thomas Walker plays the title-role, a nymph mocked and humiliated by all, with great credibility. His mastery of body and his vitality are rarely seen in the opera house.

Peter Jungblut, Bayerischer Rundfunk2, 4 July 2012

JANACEK Vocal works, Cappella Amsterdam, Daniel Reuss, Harmonia Mundi recording

Thomas Walker, a Scottish student of Ryland Davies, has been making a European career largely based in pre-Romantic and twentieth-century music. His lyrical but rather piercing and poignant sound seems exactly right for this kind of Czech music: he's performed Janek in *The Makropulos Case* and would make a good Kudraš in *Kát'á Kabanová*. He has done due diligence in mastering the idiom stylistically.

David Shengold, Opera News, 9 May 2012

Elegy on the Death of My Daughter Olga...well and movingly sung...

John Warrack, Gramophone, May 2012

CRITICS' CHOICE, GRAMOPHONE MAGAZINE, 2012

HANDEL Messiah, Tallinn Chamber Orchestra, Estonian Philharmonic Chamber Choir, Daniel Reuss

And the soloists were marvelous. Tenor Thomas Walker, handling a workman's load, especially at the concert's onset, sang with stirring verve and clarity. Never was this more evident than in the stirring passage from Psalm 29: "Thou shalt break them with a rod of iron..."

Mike Amundsen, ERR News (Estonian Public Broadcasting), 23 December 2010

HANDEL *Flavio*, Early Opera Company, Christian Curnyn, CHANDOS recording

...Thomas Walker and the sonorous bass Andrew Foster-Williams excel in the blustering mock-heroic coloratura arias for the squabbling councilors Ugone and Lotario.

Richard Wigmore, Gramophone, February 2011

..Thomas Walker and Andrew Foster-Williams are stalwarts as the warring patriarchs.

Hugh Canning, The Sunday Times, 7 November 2010

...Thomas Walker dealing brilliantly with his runs in the splenetic aria allotted him ('Fato tiranno e crudo')..

John Steane, The Classical Review, November 2010

MOZART *Don Giovanni*, Holland Park Opera

Thomas Walker got to sing *Il mio tesoro* only, which he did beautifully, and his growing awareness of the real Don Giovanni acted out very realistically.

Peter Reed, Opera, September 2010

MOZART concert arias, Scottish Opera Orchestra

it is Walker's warm tone and sense of drama that are most convincing.

Amy Parker, Glasgow Herald

VERDI *Falstaff*, English Touring Opera

The performers who really blossom are Rebecca Bottone and Thomas Walker as the young lovers

The Independent

BRITTEN *The Rape of Lucretia*, Royal College of Music

A high proportion of the text came over; with Thomas Walker in particular showing an outstanding ability to use the sounds of words as part of their musical and dramatic expression.

George Hall, Opera February 2005

Most outstanding was Thomas Walker's shiveringly manipulative Male Chorus.

Roderick Dunnett, Opera Now March/April 2005

POULENC *Dialogues des Carmélites*, Royal College of Music

Thomas Walker shone as the Chevalier, surely one of the most rewarding roles for lyric tenor written during the last century – his scene with his sister in the second act is as unbearable to witness as anything else in the work.

Rodney Milnes, Opera September 2004

