



Thomas Walker

Tenor

BACH St Matthew Passion, Daniel Reuss, Orchestra of the 18th Century

To achieve this incredible journey in this major work by Johann Sebastian Bach, Daniel Reuss first brought together a leading vocal cast. In particular by calling on Thomas Walker, an Evangelist with a bubbling, incantatory presence ...

Michel Jakubowicz, ON-mag.fr, April 2022

SCARLATTI Il Primo Omicidio, René Jacobs, Berlin Staatsoper

... Thomas Walker dispatched Adam's dizzyingly virtuosic music with aplomb ...

Carlos Maria Solare, Opera, March 2020

Thomas Walker was a commanding, more than mournful, Adam, his tenor bright and confident.

Laura Servidei, Bachtrack, November 2019

BACH Magnificats, Les Violons du Roy, Jonathan Cohen

The duets of tenor Thomas Walker and countertenor Anthony Roth Costanzo were particularly exciting.

L'initiative, 2 October 2019

HANDEL Messiah, Royal Scottish National Orchestra, Gregory Batsleer, Glasgow Royal Concert Hall

...tenor Thomas Walker set the standard for sharp diction, dramatic delivery and tasteful ornamentation of the melodic line.

Keith Bruce, The Herald, April 2019

SCARLATTI Il Primo Omicidio, Rene Jacobs, Palais Garnier, Paris

Thomas Walker – precise, tender and with a magnificent timbre...

revopera.com, January 2019

Adam, the tenor Thomas Walker ... brings meticulous care and exemplary musicality to each note.

Thibault Vicq, opera-online.com, January 2019

Thomas Walker's Adam is a great discovery ...

Guillaume Saintagne, forumopera.com, January 2019

Thomas Walker's superb Adam - full of anxiety and strangeness.

Benedict Hévy, resmusica.com, January 2019

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

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

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