

Thomas WEINHAPPEL Baritone

Thomas Weinhappel was born in Stockerau, Austria, he received his first musical education at the “Wiener Sängerknaben“ (Vienna Boys’ Choir) as their alto soloist in North and South America, Sweden, Norway, France and Great Britain. Since this time and later at the Vienna University of Music and Performing Arts, where he graduated with honors as a Master of Arts, his natural optimism has sparked his determination to shape the future and to accept daunting challenges.

Encouraged by the Wagner specialist *Stefan Mickisch*, he took advantage of the forced Corona break 2020 to further cultivate his talents and to develop *from a lyrical into a heroic baritone*. His career arc is proof that he enthusiastically strives for excellence and continually evolves and matures in his art.

Weinhappel made his debut as Leonerto in “Boccaccio” at Stadttheater **Bern**. First engagements were Papageno and Sprecher in “Zauberflöte” at Festival **St. Margarethen**, Count in “Nozze di Figaro” in **Vienna**, Danilo in “The merry widow” and Lukas in “Schlafes Bruder” in **Klagenfurt**, Wallisch in „Die Staatsoperette“ at **Bregenz Festival** and Guglielmo in **Tokyo**.

He sang Amfortas in the production “Mea Culpa” directed by Christoph Schlingensiefel in **Amsterdam, Hamburg** and **Vienna**, Escamillo at Festival **Gars am Kamp**, Papageno in **Alicante, Toledo, Madrid** and **St. Margarethen**, Danilo in **Antwerp, Rotterdam, Bregenz, Luzern** and **St. Gallen**, Falke in **Erfurt**, Don Giovanni in **Madrid, Toledo** and **Paris** at Opera Massy, “Lieder eines fahrenden Gesellen” in **Budapest**, “Carmina Burana” in **Grafenegg** and **Graz**, Mozart concerts at Konzerthaus **Vienna** and operetta concerts in **London, Moscow, Minsk, Los Angeles, Toronto, Montreal** and **New York**.

Although he received in **Prague** the two highest ranking Czech opera prizes for his lyrical Hamlet in 2017 (*Thalia Award* with the title Best Opera Singer of the Year, and 2018 the *Libuska Award* for the most unusual role interpretation by the critics’ jury of the international OPERA Festival Prague), these successes were not his ultimate goal.

After Papageno in **Alicante** and **Granada**, Tarquinius in “Rape of Lucretia” in **Ostrava**, “Carmen” in **Singapore**, Schaunard in **Perpignan**, Figaro in “Barbiere di Siviglia” in **Kirchstetten**, a recital in **Copenhagen**, Wolfram at **Philharmonie Berlin**, Don Giovanni, Escamillo and Nabucco in **Paris** at Theatre Massy, 8° Mahler and “Lied von der Erde” in **Sofia**, he sang Marcello in “La Boheme” at Festival **Klosterneuburg / Vienna**.

He put the lockdown time to good use, reinventing himself, especially in German roles. Thus he amplified his stage persona amid the obstacles brought on by the pandemic: Driven by his optimistic attitude – to generate something positive from what at first glance seemed negative. Therefore it is not surprising that for this reason alone he is captivated by villain roles, such as Kaspar, Pizarro and Klingsor, and failures, such as Wotan, Flying Dutchman, Jochanaan, Telramund. He is preparing new roles such as Donner, Wanderer, Kurwenal, Orest, Jago, Mandryka.

Recent and future engagements through the 2025/26 season include concerts as Walküre / Rheingold Wotan and Wolfram in **Tulln**, Kaspar in “Freischütz” in **Bremerhaven** and **Eutin**, a Wagner recital in **Paris**, Marcello and Posa at Festival **Klosterneuburg / Vienna**, Danilo at the Opera House of National Grand Theatre **Beijing** (NCPA), Escamillo and Scarpia in **Baden**, Don Giovanni in **Massy, Toledo** and **Alicante**, “Fledermaus” in **Linz** and Telramund in **Sofia**.