

# Tomas Kral

bariton

"... muscular, malevolent... and honey-toned..."

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Since 2005 baritone Tomas Kral has appeared with many of the best-known European ensembles, including Collegium Vocale Gent, La Venexiana, Vox Luminis, Holland Baroque, B'Rock Orchestra, Wrocław Baroque Orchestra, Collegium 1704, Collegium Marianum, and Musica Florea. He has performed at the Prague Spring Festival, the Dresdner and Salzburger Festspiele, the festivals of La Chaise-Dieu, Ambronay, and Sablé, and the Early Music Festivals in Bruges and Utrecht, while other venues have included the Vienna Konzerthaus, the Wigmore Hall, and BOZAR in Brussels.

His wide-ranging opera roles include Guglielmo (*Così fan tutte*), Ottokar (*Der Freischütz*), Uberto (*La serva padrona*), Giove (Cavalli *La Calisto*), Ernesto (*Il mondo della luna*), Apollo (Monteverdi *Orfeo*, Handel *Apollo e Dafne*), and the title-role in Suppe's *Boccaccio*. He notably took part in the extraordinary staging of Bach's *St John Passion* directed by Pierre Audi for Dutch National Opera, and of Mozart's *Requiem* at the Kunstfestspiele Herrenhausen and Theater Giessen, where he also took the title-role in a rare production of Telemann's version of Handel's *Riccardo Primo*.

In 2017 Tomas was invited by the Halle Händel Festspiele to sing Polyphemus in *Acis and Galatea*, and during the 2017/18 season he performed Purcell's *King Arthur* at the Aldeburgh Festival, Bach's *Christmas Oratorio* at the Vienna Musikverein, *B-minor Mass* for Václav Luks at the Maison Symphonique in Montréal, Monteverdi's *Vespers* with Gli Angeli Genève under Stephan MacLeod, Bach's and Kuhnau's *Magnificat* settings directed by



Benjamin Bayl in Antwerp, Ghent, and The Hague, Clistene (Vivaldi *L'Olimpiade*) with Rinaldo Alessandrini, and Telemann's *Der Tag des Gerichts* with Il Gardellino under Peter Van Heyghen. In a new collaboration with Raphaël Pichon and his Ensemble Pygmalion, he performed several of Bach's cantatas and the role of Jesus in the *St John Passion* in concerts throughout Europe.

He began the 2018/19 season with his role-début as Starek in Janacek's *Jenufa* at the Opéra de Dijon, later revived at the Théâtre de Caen. Other highlights of the season included concert tours of Handel's *Israel in Egypt* and the Bach's *B-minor mass* with Václav Luks and his Collegium 1704 as well as Purcell's *Hail Bright Cecilia* at the Konzerthaus in Vienna with Vincent Dumestre and Le Poème Harmonique. Tomas started a new collaboration with the Orchestre de Chambre de Lausanne and the Ensemble

Vocal de Lausanne, presenting Bach **Cantatas** conducted by Raphaël Pichon. He also pursued a vast concert tour with Dunedin Consort celebrating the work of Bach including the **St Matthew Passion** conducted by Trevor Pinnock and other cantatas conducted by John Butt.

Subsequently, he sang concerts and operas with Václav Luks in Moscow, Prague, Dresden, Brno, Versailles, and Caen. The baritone started collaborating with the Jerusalem Baroque Orchestra conducted by Christophe Rousset for Bach concerts presented in Jerusalem, Tel Aviv, and Haifa. He revived the programme **Liebster Jesu** with Les Muffatti with concerts in Riga and the Bozar in Brussels, released his solo concert programme **Kings in the North** at the Bayreuth Baroque Opera Festival as well as in Wrocław and contributed to the rediscovery of Jacob Schübach's oratorio **Die Jünger zu Emmaus** (Cleophas) alongside {oh!} Orkiestra led by Martyna Pastuszka.

Tomas' last seasons were defined by Baroque opera roles like Erode in Stradella's **San Giovanni Battista** (Poland), Pimpinone in Albinoni's **Vespetta e Pimpinone** (Ljubljana), Apollo in Handel's **Apollo e Dafne** (Dortmund Vokalfestival and Halle Händelfestspiele), the title role of Aeneas from Purcell's **Dido and Aeneas** alongside L'Arpeggiata under the direction of Christina Pluhar (Herrenhaus Hannover). In addition, Tomas performed Bach Oratorios and Passions with Concerto Copenhagen under Lars Ulrik Mortensen. Tomas returned to Thomas-Kirche Leipzig, to perform **St John Passion** alongside the Thomanerchor and the Gewandhausorchester under Andreas Reize.

Upcoming highlights during the 2024/25 season include Tomas Kral performing the title role in Monteverdi's **L'Orfeo** (Theater Winterthur) and the role of Nero in Keiser's **Octavia** (Handel Festspiele Halle), both productions with lauten compagney BERLIN conducted by Wolfgang Katschner. He will also take on the role of Gismondo in Caldara's **Il Venceslao** with {oh!}

Orkiestra, under the musical direction of Martyna Pastuszka (Warsaw), and the role of Rambaldo in Vivaldi's **Griselda**, alongside Wrocław Baroque Orchestra conducted by Benjamin Bayl (Theater an der Wien). In concert, Tomas will sing Bach's **Christmas Oratorio** with the Nederlandse Bachvereniging conducted by Lars Ulrik Mortensen (Netherlands tour), and Handel's **Apollo e Dafne** with Musica Alta Ripa conducted by Bernward Lohr (Galerie Hannover-Herrenhausen). Additionally, he will sing the parts of Teucer and Ismenor in Rameau's **Dardanus** with Capella Cracoviensis under the baton of Marcin Swiatkiewicz (Krakow).

His many recordings include such rarities as the **Missa Votiva** and the **Lamentationes Jeremiae Profetae** by the great Bohemian master Jan Dismas Zelenka, a CD of rarities by the early baroque Polish composer Marcin Mielczewski, Bach's **Mass in B minor** with Collegium 1704, and Leos Janáček's **Moravian Folk Songs**. In 2022, Tomas released **Kings in the North**, his first solo album (Aparté) recorded with Wrocław Baroque Orchestra conducted by Jaroslaw Thiel.

(2024/25\_Please use this biography exclusively.)

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