



Hamlet Thomas Weinhappel, Gertrude Janja Vuletic, Photo Martin Popelář

As part of the festival OPERA 2017 in Prague, which presented the very best opera production 2016 of all Czech opera stages, „Hamlet“ was selected to be shown at the famous Estates Theatre (Stavovské divadlo).

In the leading role, Thomas Weinhappel, the winner of the Thalia Award 2017 was asked once again to embody the romantic prince of Denmark due to the awesome reviews of the premiere 2016 in Ostrava - one of them said: „Thursday’s premiere brought a rousing achievement of Thomas Weinhappel. ... Indeed Weinhappel elaborated his part on the opening night masterfully. From the beginning to the end he dominated the stage by his vocal brilliance and unique theatrical expressiveness.“ (Ostravan.cz 4.3.2016, Milan Bator).

Right before the performance in the Estates Theatre (4.11.2017) he answered questions on Czech TV.



How was the work with director Radek Lipus?

I agree with Mr. Lipus that on stage there should be only true emotions since only these are touching. On this basis Mr. Lipus became one of the most empathic and imaginative directors I’ve ever worked with.

Thanks to his distinguished personality and the brilliant cooperation with the team of the national moravian-silesian theatre I had the great opportunity to learn a lot.

what was the hardest thing during the study?

I still can not apprehend that I received the Thalia Award and that I have the great honour today to perform in the very same theatre, where 230 years ago my famous Austrian fellow citizen, Mozart, conducted his first Don Giovanni,

From the very first moment they made me feel at home in the wonderful Czech Republic.

For the role of Hamlet you received the Thalia Award - what is the most interesting for you on this role and

which is another favorite role of mine. Like Don Giovanni, Hamlet requires a singer’s entire power and empathy.

To me, the most interesting moment of this demanding role of Hamlet is when Hamlet’s father appears before him as a ghost. This is when I sing „Ombre chere“.

That scene was the hardest to study, because, I lost my father at the same age as prince Hamlet. In the rehearsals there were constant reminders.

But I turned my grief into power. For me that grief was the key to become one with the role.

TV-Director Jan Fronc

