

Eliška Weissová Soprano



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Soprano Eliška Weissová graduated from the Brno Conservatory and the Prague Academy of Music. She has won awards at several singing competitions, including first prize at the Antonín Dvořák International Singing Competition.

Internationally, Eliška Weissová appeared at the Opera Festival in Wexford, Ireland, as **Martinka** (Smetana: The Kiss), at the Opéra de Rennes, Opéra-Théâtre de Limoges and at the Grand-Théâtre de Reims as **Kostelnička** (Jenůfa), at the Opéra de Rennes as **Rossweisse** (Die Walküre) and **Ulrica**, at the Slovenian National Theater as the **Foreign Princess** and **Witch** (Rusalka), at the Erfurt Theater as **Azucena and Amneris**, and in a guest performance at the Bayreuth Festival as **Rossweisse** (Die Walküre) in Abu Dhabi.

In 2018, she successfully made the transition to dramatic soprano, debuting as **Giorgetta** (Il Tabarro) at the National Theater in Bratislava. This was followed by other roles such as **Libuše**, **Fata Morgana** (The Love for Three Oranges) and **Ortrud** (Lohengrin) at the National Theatre in Prague, where she debuted as **Turandot** (Turandot) in February 2020 and **Abigaile** (Nabucco) in September 2020. In October 2020, she made her debut as **Isolde**.

In March 2022 she made her debut at the Welsh National Opera as **Kostelnička** (Jenůfa) under the baton of Tomáš Hanus and will return there in the 2023/24 season as **Milada** in Dalibor (B.Smetana).

Press:

“...But the triumph of the evening was Eliška Weissová’s as the Kostelnicka, Jenůfa’s sacristan stepmother, who, to preserve her own status, drowns Jenůfa’s baby. This is a huge part, demanding such a command of range and timbre, and Weissová delivered the goods magnificently. The final vignette, a WNO inspiration, will never leave the memory, though I seem to remember it slightly longer in previous performances...”

- Midlands Music Revue

“... Janacek prefaces her pivotal monologue with powerfulesilence; we are moving into another realm where the Kostelnicka’s logic is as painfully clear as her mind is scarily unsound. And it is thanks to Eliška Weissová’s compelling Kostelnicka that this naturalistic production comes together. Stepping in for an indisposed Angela Denoke, she galvanises an initially lukewarm performance, embracing the emotional complexity of a character whose fierce maternal love results in a true evil. This is, after all, really the Kostelnicka’s opera. Gabriela Preissova’s original play was titled Her Stepdughter...”

- The Times

“Eliška Weissová - at the moment probably the best Czech Turandot ... To all this could not even exist more contrast than the famously, but really famously sung the main character. I do not remember the last time I heard Turandot in this region perfectly sung. If it was worth going to Prague for something, it was Eliška Weissová. For me a huge surprise...”

- Petr Bleha

“...Eliška Weissová was a wonderful Ortrud! High, wild, hateful both in his expression, in his gesture and in his voice showing teeth and striking sparks. A terrible opponent! Already from her tones bluntly in the first act, you realize that Elsa and her faith do not have a chance over the blood-red paganism. No chance at all. The highlight was probably her final rage where it is released uncontrollably...”

- Aarsskriftet-critique.dk

Highlights in past and upcoming seasons:

“The Kiss” (Smetana)	Opera Festival in Wexford
“Die Walküre”	Opéra de Rennes
“Rusalka”	Slovenian National Theater
“Aida”	Theater Erfurt
“Il Tabarro”	National Theater Bratislava
“Lohengrin”	National Theatre Prague
“Jenůfa”	Welsh National Opera



Ortrud (Lohengrin)
National Theatre Prague