

Pavilionis, Tomas - Tenor

Biography



Tomas Pavilionis is one of the most charismatic singers in Baltic States. He is leading tenor at the Lithuanian National Opera Theatre, singing roles such as **Almaviva**, **Nemorino**, **Lensky**, **Alfredo**, **Ferrando**, **Don Ottavio**, i.e. most popular lyric tenor repertoire there.

Pavilionis is a regular guest singer at the largest Lithuanian orchestras and music theatres and a frequent performer in foreign countries (USA, South Korea, China and Europe).

His **recent and upcoming engagements** include **Candide** in *Candide*, **Italian tenor** in *Rosenkavalier*, **Rinuccio** in *Gianni Schicchi* and **Aeneas** in *Dido and Aeneas* by Purcell at the Lithuanian National Opera. He also sings **Pong** (*Turandot*) at the Finnish national Opera, **Ismalele** (*Nabucco*) and **Pinkerton** (*Madama Butterfly*) at Kaunas State Musical Theater, **Prince** (*Rusalka*) at Klaipėda State Musical theatre and **Rodolfo** (*La bohème*) at Plovdiv State Opera Theatre.

His repertoire also includes **Alfredo** (*La Traviata*), **Lensky** (*Eugene Onegin*), **Ferrando** (*Così fan tutte*), **Don Ottavio** (*Don Giovanni*), **Nemorino** (*L'elisir d'amore*), **Tebaldo** (Bellini's *I Capuleti e i Montecchi*), **Pong** (*Turandot*) and **Tonio** (*La fille du régiment*).

In 2022 Pavilionis recorded CD together with famous opera star Charles Castronovo. In 2017 and 2018 he sang **Lensky** (Thaïkovsky's *Eugene Onegin*) and Gala concert in Krasnoyarsk Dmitri Chvorostovsky Opera and Ballet Theatre in the Festival in memory of Dmitri Chvorostovsky. In 2017 he recorded CD of Bellini's *I Puritani* together with Lawrence Brownlee, Sarah Coburn and Azamat Zheltyrguzov. And in 2016 he recorded CD Verdi's *Rigoletto* together with famous opera stars Dmitri Chvorostovsky, Nadine Sierra, Francesco Demuro, Oksana Volkova and Andrea Mastroni.

Pavilionis worked with famous **stage directors, such as** Cristina Muti, Robert Wilson, Graham Vick, Vincent Boussard, Vasily Barkhatov, etc. And he has worked with **conductors, such as** Sesto Quatrini, Johannes Wildner, Gianluca Marciano, Modestas Pitrenas, and others.

Pavilionis has achieved his vocal skills studying with prof. Vytautas Juozapaitis at the Lithuanian Academy of Music and Theatre in Vilnius (2010). He is regularly participating at the classical music projects and improving his professional skills at the international master classes. He has worked with famous vocal coaches, such as Paolo de Napoli, Vincenzo Manno, Mauro Augustini, Elena Kerl, Roman Sadnik.

Repertoire

Opera

Abraham, P.	Ball in Savoy	<i>Marquis Aristide de Faublas</i>
Bajoras, F.	Dievo avinėlis	<i>Morčiūnas</i>
Bellini, V.	I Capuleti e i Montecchi	<i>Tebalo</i>
Beethoven, L.van	Fidelio	<i>Jaquino</i>
Bernstein, L.	Candide	<i>Candide</i>
De Carvalho, J.	Everardo – King of Lithuania	<i>Alessandro Augusto</i>
Donizetti, G.	L'elisir d'amore	<i>Nemorino</i>
	La fille du régiment	<i>Tonio</i>
Dvorak, A.	Rusalka	<i>Prince</i>
Gaižauskas, J.	Buratinas	<i>Buratinas</i>
Gounod, Ch.	Faust	<i>Faust</i>
Halévy, J.	La Juive	<i>Leopold</i>
Halka, Ch.	Julius	<i>Julius</i>
Lehar, F.	Die lustige Witwe	<i>Camille de Rosillon</i>
Mačiliūnaitė, R.	Forever And a Day	<i>Father</i>
Mozart, W.A.	Così fan tutte	<i>Ferrando</i>
	Don Giovanni	<i>Don Ottavio</i>
	Idomeneo	<i>Idamante</i>
Narbutaitė, O.	Cornet	<i>Cornet</i>
Prokofiev, S.	The Gambler	<i>Marquis</i>
Puccini, G.	La bohème	<i>Rodolfo</i>
	Gianni Schicchi	<i>Rinuccio</i>
	Turandot	<i>Pong</i>
Purcell, H.	Dido and Aeneas	<i>Aeneas</i>
Rossini, G.	Il barbiere di Siviglia	<i>Count Almaviva</i>
Strauss, J.	Wiener Blut	<i>Count</i>
Strauss, R.	Der Rosenkavalier	<i>Italian Tenor</i>
		<i>Wirt</i>
Tchaikovsky, P.	Eugene Onegin	<i>Lensky</i>
Verdi, G.	Nabucco	<i>Ismaele</i>
	La traviata	<i>Alfredo</i>

Symphonic/Oratorio

Bajoras, F.	The Bell Raising
Beethoven, L.van	Missa solennis
Franck, C.	Les Beatitudes
Gounod, Ch.	St. Cecilia Mass
Mozart, W.A.	Coronation Mass
	Requiem
	Vesperae Solennes de Confessore
Rachmaninov, S.	The Bells
Rossini, G.	Petite messe solennelle
	Stabat Mater

Reviews

Gala concert and *Eugene Onegin* at Krasnoyarsk Dmitri Hvorostovsky Opera and Ballet Theatre, 2017

And in the final concert, the audience discovered the sonorous lyric tenor Tomas Pavilionis from the Lithuanian city of Kaunas. The very next day after the closing of the festival, he had a huge success in the role of Lensky in *Eugene Onegin*, captivating the audience with the harmony of vocal and external data, subtle musicality and artistry.

- krasrab.com

G. Verdi, *La Traviata*, Lithuanian National Opera and Ballet Theatre, 2015

A special reason, also, to see this Onegin performance was to listen to Toma Pavilionis, who sung his first Lensky, and did it very well. This young tenor has the voice to this kind of lyricdramatic roles, and his development through Alfredo in *La Traviata*, Nemorino in *L'elisir d'amore*, Count Almaviva in *Il barbiere di Siviglia*, in *Kornetas* and now as Lensky in *Eugene Onegin* is going in the right good and positive direction. He has the beauty in his voice, he has the power and the pianissimo, a very good sound all the way, his last aria was a hit in the performance. He plays well the roles, he is moving excellently on the stage and we trusted in his figure. A very strong and handsome first Lensky. Bravo.

- Henning Høholt, kulturkompasset.com

G. Donizetti, *L'elisir d'amore*, Lithuanian National Opera and Ballet Theatre, 2015

We were very impressed with Tomas Pavilionis as Nemorino, a demanding singing role, where some of his vocal parts are very well known sung by some of the most famous tenors in the world, inclusive *Una furtiva lagrima*. Pavilionis succeeded very well, and received loud *bravo* from the audience, that he deserves. He has a great stage presence, he is young, tall, handsome and he acts with humor, and when needed drama and tragedy, and I feel I trust his figure. And last, but not the least, he sings beautifully, not only in his recitatives, arias and duets, but also convincing in all his playing and cooperation in ensembles, and with the very good choir.

- Henning Høholt, kulturkompasset.com