

Girininkas, Tadas - Bass

Biography



Tadas Girininkas was born in Lithuania, he has gained the master's degree at Lithuanian Academy of Music and Theatre in 2009 (professor V. Prudnikovas).

His **current and recent** engagements include debut as **Filippo II** (*Don Carlo*) at the Latvian National Opera and role of **Leporello** (*Don Giovanni*) in new production at the Lithuanian National Opera, also Händel's *Messiah* in Pažaislis Music Festival (Lithuania).

During earlier seasons Tadas have made his debut at Las Palmas opera as **Sparafucile** (*Rigoletto*), **Don Magnifico** (Rossini's *La cenerentola*), **Ramfis** in Verdi's *Aida* at Lithuanian National Opera and St.Gallen, Szymanowski's *Krol Roger* concert performance in Pažaislis Music Festival.

He also has sung **Fiesco** (*Simon Boccanegra*) at Latvian National Opera in Riga and **Mephistopheles** (*Faust*) in St.Gallen and The Royal Danish Theatre (jump-in). He performed **Enrico** (*Anna Bolena*) at Lithuanian National Opera, **Wurm** (*Luisa Miller*) at the Essen Alto Theatre and **Dolochow** and **Jacqueau** in S. Prokofiev's *War and Peace*, **Oroveso** (*Norma*), **Don Alfonso** (*Così fan tutte*) and **Bonzo** (*Madama Butterfly*) at the Staatstheater Nürnberg.

Tadas' career includes his performances as **Brognny** in *La Juive* Konstanz and Vilnius, **Arkel** (*Peleas et Melisande*), **Angelotti** (*Tosca*), **Ferrando** (*Trovatore*), and bass solo in C. Franck's *Les Béatitudes* at Vilnius City Opera, **Colline** (*La bohème*), **Alexandre's Feast** (by Händel), **Rocco** (*Fidelio*), **Bartolo** (*Le nozze di Figaro*), **Rocco** (*Fidelio*), **De Silva** (*Ernani*) and **Heinrich** (*Lohengrin*) at Lithuanian National Opera.

In his repertoire you'll find main bass roles such as **Zuniga** (*Carmen*), **Sparafucile** (*Rigoletto*), **Zweiter Geharnischter** (*Zauberflöte*), **Le Bailli** (*Werther*), **Don Alfonso** (*Così fan tutte*), **Escamillo** (*Carmen*) **Capuletti** (*Roméo et Juliette*), **Wagner** (*Faust*), **Raimondo** (*Lucia di Lammermoor*), **Attila** (*Attila*), **Coronte** (*L'Orfeo*) and **Seneca** (*L'incarnaione di Poppea*).

In his quickly developing career Mr. Girininkas has worked with **conductors such as** Daniel Oren, Pablo Gonzalez, Trevor Pinock, James Gaffigan, J. Malwitz, Constantin Orbelian, Sesto Quatrini, Modestas Pitrenas, and such **stage directors such as** Franco Zeffirelli, **Jan Philipp Gloger**, Jean-Claude Berutti, J. Schmidt, D. Herzog, William Relton, Csaba Kael among others, and cooperated with **numerous orchestras such as** Lucerne Festival Orchestra, Aalborg Symphony Orchestra, Budapest Festival Orchestra, Lithuanian National Symphony Orchestra, Lithuanian State Symphony Orchestra, Kaunas City Symphony Orchestra, Sinfonietta Riga.

As **oratorio** singer he has sung Franck's *Les Beatitudes*, Händel's *Alexander's Feast*, Haydn's *Die Jahreszeiten*, *Missa Brevis* and *Requiem* by Mozart, G. Verdi's *Requiem*, *Messa di Gloria* by Puccini, Schnittke's *Faust Cantate* and *War Requiem* by B. Britten among others.

Girininkas is Opera Soloist of the Year 2013 in Lithuania and was twice (2014 and 2021) awarded with the **Golden Stage Cross** (the highest theater award in Lithuania).

Repertoire

Opera

Beethoven, L. van	Fidelio	<i>Rocco</i>
Bellini, V.	I puritani	<i>Sir Giorgio Walton</i>
	Norma	<i>Oroveso</i>
Bizet, G.	Carmen	<i>Escamillo, Cuniga</i>
Debussy, C.	Peleas et Melisande	<i>Arkel</i>
Donizetti, G.	Anna Bolena	<i>Enrico</i>
	Lucia di Lammermoor	<i>Raimondo</i>
Flotow, F. von	Martha	<i>Tristan</i>
Gounod, Ch.	Roméo et Juliette	<i>Capuletti</i>
	Faust	<i>Mefistopheles, Wagner</i>
Händel, G. F.	Deidamia	<i>Licomede</i>
	Semele	<i>Cadmus, Somnus</i>
Massenet, J.	Werther	<i>Le Bailli, Johan</i>
Monteverdi, C.	L'incarnazione di Poppea	<i>Seneca</i>
	L'Orfeo	<i>Coronte</i>
Mozart, W. A.	Così fan tutte	<i>Don Alfonso</i>
	Le nozze di Figaro	<i>Bartolo</i>
	Zauberflöte	<i>2nd Geharnischter</i>
Nicolai, O.	Die lustigen Weiber von Windsor	<i>Sir John Falstaff</i>
Prokofiev, S.	War and Peace	<i>Dolochow</i>
Puccini, G.	La Bohème	<i>Colline</i>
	Gianni Schicchi	<i>Simone</i>
	Madama Butterfly	<i>Bonzo</i>
	Manon Lescaut	<i>Geronte di Revoir</i>
	Tosca	<i>Angelotti</i>
Rimsky-Korsakov, N.	The Golden Cockerel	<i>Dodon</i>
	Tsar's Bride	<i>Malyuta Skuratov</i>
Saint-Seans, C.	Samson et Dalila	<i>Abimelech, Old Hebrew</i>
Tchaikovsky, P.	Eugene Onegin	<i>Gremm</i>
		<i>Commander, Zaretsky</i>
	The Queen of Spades	<i>Surin</i>
Vivaldi, A.	La fida Ninfa	<i>Oralto</i>
Verdi, G.	Attila	<i>Attila</i>
	Don Carlo	<i>Grand Inquisitor</i>
	Ernani	<i>Filippo II</i>
		<i>De Silva</i>
	Luisa Miller	<i>Wurm</i>
	Otello	<i>Lodovico</i>
	Rigoletto	<i>Sparafucile</i>
	Simon Boccanegra	<i>Fiesco</i>
	Il trovatore	<i>Ferrando</i>
Wagner, G.	Der fliegende Holländer	<i>Daland</i>
	Lohengrin	<i>Heinrich der Vogler</i>

Symphonic/Oratorio

Britten, B.	<i>War Requiem</i>
Dvorak, A.	<i>Requiem</i>
Franck, C.	<i>Les Beatitudes</i>
Händel, G. F.	<i>Alexander's Feast</i>
	<i>La Resurrezione</i>
Haydn, J.	<i>Die Jahreszeiten</i>
Mozart, W. A.	<i>Grosse Messa c-moll</i>
	<i>Missa Brevis</i>
	<i>Requiem</i>
Puccini, G.	<i>Messa di Gloria</i>
Rossini, G.	<i>Petite Messe Solennelle</i>
Schnitke, A.	<i>Faust Cantate</i>
Stravinsky, I.	<i>Les Noces</i>
Verdi, G.	<i>Requiem</i>

Reviews

Don Carlo, Lithuanian National Opera, 2022

The role of Philip II was performed for the first time by Tadas Girininkas. We finally have the King in Lithuania again! The singer not only vividly fulfilled the vocal part, conveyed the dramatic logic of the role, but also returned to the king the feelings, the suffering, and empathy for us. Earlier in this production, the monologue of Philip II sounded as if by the way: we are waiting for it, we expect a certain catharsis, and we get an insensitive intermezzo, which the previous guest singers conveyed without force, without suffering and even without culmination. It's as if the king is walking monotonously under his nose while walking. I would guess that Mr. Krämer may have even considered abandoning this monologue altogether, as he abandoned the dance scene, which probably seemed too distracting to him from the essential fable. T. Girininkas gave us the opportunity to re-experience the beauty, emotional depth, drama of this monologue and to admire his strong, overtone-rich voice and excellent vocal technique. I wouldn't say that the singer destroyed the director's interpretation - to see a weak, system-obedient king. His emotional, expressive monologue only widened the gap between the ruler and the unhappy aging man. Thus, we have the third great actor of the role of king after V. Daunoras and T. Girininkas' teacher V. Prudnikovas.

- 7md.lt

Anna Bolena, Lithuanian National Opera, 2020

That night, that entire brilliant cast was born again. As queens, and kings, and enamored boys. They were all there. I grew to hate the King (what a horrible blighter as portrayed by Tadas Girininkas!), although the bass sang beautifully, gradually revealing the power of his voice and reaching an incredible severity and volume in the last duet with Anna.

- operawire.com

<https://operawire.com/lithuanian-national-opera-2020-21-review-anna-bolena/>

Faust, Theater St. Gallen, 2019

Tadas Girininkas, a Mephistopheles of all-embracing stage presence. With the darkness of the timbre, whose metallic alloy and the bronze strength of the intonation, stands the Lithuanian in the best tradition of Eastern European and Russian bass. A stroke of luck is the fact that Girininkas has the agility and the fine-tuning which is needed when one wants Mephistopheles vocally to keep away from the parody in Grand-Guignol style.

- opernglas.de

Norma, Staatstheater Nürnberg, 2019

Even the beginning was pleasing when Oroveso's entrance scene with the choir through the full-flowing voice of the Lithuanian Tadas Girininkas got the right weight. With distinctive "basso profundo" and an impressive stage appearance, he gave dignity and presence to this father role, something that not every Oroveso succeeds so naturally.

- onlinemerker.com

<https://onlinemerker.com/nuernberg-staatstheater-norma-mit-meistersingerin/>

Ernani, Lithuanian National Opera, 2015

Tadas Girininkas presented a very beautiful bass voice as Don Rui de Silva.

- KULTURKOMPASS reviews of culture

Otello, Opera på Skäret, 2014

The sonorous Lithuanian bass Tadas Girininkas makes much of little as Lodovico.
- Göran Forsling, *Seen and Heard International*