

Girininkas, Tadas - Bass

Biography



Tadas Girininkas, born in Lithuania, earned his Master's degree at the Lithuanian Academy of Music and Theatre in 2009 (class of Prof. V. Prudnikovas).

In the **2025/26 season** he is singing **Albano** in a new production of Ponchielli's opera *I Lituani* (staged by Hugo de Ana) at the Lithuanian National Opera, **Timur** (*Turandot*), **Leporello** (*Don Giovanni*), **Banco** (*Macbeth*), **König Heinrich** (*Lohengrin*), **Bottom** (*A Midsummer Night's Dream*), and **Jesus** (*Johannes-Passion*), among others. Recent highlights include his debut as **Filippo II** (*Don Carlo*) at the Latvian National Opera, **Leporello** in a new production of *Don Giovanni* at the Lithuanian National Opera, and Händel's *Messiah* at the Pažaislis Music Festival.

Earlier seasons brought debuts as **Sparafucile** (*Rigoletto*) in Las Palmas, **Don Magnifico** (*La Cenerentola*), **Ramfis** (*Aida*) in Vilnius and St. Gallen, and **King Roger** at the Pažaislis Music Festival. He has also sung **Fiesco** (*Simon Boccanegra*) in Riga, **Mephistopheles** (*Faust*) in St. Gallen and Copenhagen, **Enrico** (*Anna Bolena*), **Wurm** (*Luisa Miller*), and major roles at the Staatstheater Nürnberg, including **Don Alfonso** (*Così fan tutte*), **Oroveso** (*Norma*), and **Bonzo** (*Madama Butterfly*).

His repertoire includes **Colline** (*La bohème*), **Rocco** (*Fidelio*), **De Silva** (*Ernani*), **Zuniga** (*Carmen*), **Raimondo** (*Lucia di Lammermoor*), **Escamillo** (*Carmen*), **Attila** (*Attila*), **Seneca** (*L'incoronazione di Poppea*), among many others.

Girininkas has collaborated **with conductors such as** Daniel Oren, Trevor Pinnock, James Gaffigan, Modestas Pitrenas, and **stage directors including** Franco Zeffirelli, Jan Philipp Gloger, and Jean-Claude Berutti. He has performed with the Lucerne Festival Orchestra, Budapest Festival Orchestra, Lithuanian National Symphony, State Symphony, and others.

As an oratorio soloist he has appeared in Franck's *Les Béatitudes*, Händel's *Alexander's Feast*, Haydn's *Die Jahreszeiten*, Mozart's *Requiem*, Verdi's *Requiem*, Puccini's *Messa di Gloria*, Schnittke's *Faust Cantata*, and Britten's *War Requiem*.

Tadas was named Lithuania's Opera Soloist of the Year in 2013 and twice received the Golden Stage Cross, the country's highest theatre award (2014 and 2021).

Repertoire

Opera

Beethoven, L. van	Fidelio	<i>Rocco</i>
Bellini, V.	I puritani	<i>Sir Giorgio Valton</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>
Ponchielli, A.	I Lithuani	<i>Albano</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>Gremin</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*