

Tikhomirov, Alexey - Bass

Biography



Russian bass Alexey Tikhomirov graduated from N.G. Zhiganova Kazan State Conservatory in 2006 (professor Y.V. Borisenko). He also studied at the Galina Vishnevskaya Opera Center in 2004-2006 (Professor A. Belousova-Fadeicheva).

From 2005, Tikhomirov is the main soloist at Helicon-Opera under the leadership of Dmitry Bertman, and from 2015 he is a guest soloist of The Kolobov Novaya Opera of Moscow, where sings in *Rigoletto*, *Tsar's Bride*, *Prince Igor*, *Eugene Onegin*, *Faust*, *Boris Godunov* etc. Tikhomirov is a guest soloist of the Bolshoi Theatre of Russia from 2010 (debut as **Sarastro** in Mozart's opera *The Magic Flute*). In 2009 he made his debut at the Rome Opera as **Agamemnon** in Gluck's opera *Iphigenia in Aulis* with R. Muti. He also took part in the opera *Moise et Pharaon* by Rossini at the Salzburg Festival under Maestro Muti. In 2011, he sang **Ruslan** in Glinka's *Ruslan and Lyudmila* on the grand opening of the historical stage of the Bolshoi Theatre after reconstruction.

2019 was marked by his return to Opéra Marseille and house debut at New National Theatre Tokyo.

His engagements of recent years include the roles of **Boris Godunov** (in Krasnoyarsk, Marssele, Antwerpen and Poznan), **Massimiliano** (Verdi's *Il masnadieri* in Monte Carlo), **Boris Timofeyevich Izmailov** (Shostakovich's *Lady Macbeth of the Mtsensk District*, the Opera House Monte Carlo, San Paolo and Santiago de Chile), **Sparafucile** (Verdi's *Rigoletto*, Santiago de Chile), **Tsar Dodon** (Rimsky-Korsakov's *The Golden Cockerel* in Dusseldorf, Brussels and Teatre Real Madrid) and **Thoas** (Gluck's *Iphigenia in Tauris*, Grand Theatre of Geneva).

His concert repertoire comprises Rossini's *Stabat Mater* for Wiener Philharmoniker, Musikverein Vienna and Graz, Cherubini's *Messe Solenne* for Wiener Philharmoniker with Riccardo Muti, Haydn's *Die Sieben letzten Worte* for Osterklang Festival with Riccardo Muti, Bach's *Weihnachtsoratorium* at Tchaikovsky Concert Hall Moscow with Vladimir Fedoseev, Mozart's *Vesperae solennes de confessore* for Bayerischer Rundfunk with Riccardo Muti, concerts at Opéra de Monte-Carlo with Dimitry Jurowski and at St. Petersburg Philharmonia with Mikhail Tatarnikov.

Repertoire

Opera

Britten, B.	Middsummer Night's Dream	<i>Bottom</i>
Borodin, A.	Prince Igor	<i>Khan Konchak</i> <i>Prince Galitsky</i>
Donizetti, G.	Don Pasquale	<i>Don Pasquale</i>
Dvorak, A.	Rusalka	<i>Vodnik</i>
Glinka, M.	Ivan Sussanin	<i>Ivan Sussanin</i>
	Ruslan and Ludmila	<i>Farlaf, Ruslan</i> <i>Svyatozar</i>
Gluck, Ch.W.	Iphigenia in Aulide	<i>Agamemnon</i>
	Iphigenia in Tauris	<i>Thoas</i>
Gounod, Ch.	Faust	<i>Mephistopheles</i>
Mozart, W.A.	Don Giovanni	<i>Comendatore</i>
	Der Zauberflöte	<i>Sarastro</i>
Mussorgsky, M.	Boris Godunov	<i>Godunov, Pimen</i>
	Khovanshchina	<i>Dositheus,</i> <i>Ivan Khovanski</i>
Prokofiev, S.	The Love for Three Oranges	<i>The King of Clubs</i>
Rimsky-Korsakov, N.	The Golden Cockerel	<i>King Dodon</i>
	The Tsar's Bride	<i>Sobakin</i> <i>Malyuta Skuratov</i>
Reise, J.	Rasputin	<i>General Zhevadov</i>
Rossini, G.	Il barbiere di Siviglia	<i>Don Basilio</i>
	Moses et Pharaon	<i>Moses</i>
Shostakovich, D.	Lady Macbeth of Mtsensk	<i>Boris Timofeevich,</i> <i>Priest, Convict</i>
Tchaikovsky, P.	Eugene Onegin	<i>Gremm</i>
	Iolanta	<i>King Rene</i>
Verdi, G.	Aida	<i>Ramfis</i>
	Un ballo in maschera	<i>Samuel, Tom</i>
	Don Carlos	<i>Filippo II</i> <i>Il Grande Inquisitore</i>
	Rigoletto	<i>Monterone</i> <i>Sparafucile</i>
Wagner, R.	Der fliegende Holländer	<i>Dutchman</i>
	Das Liebesverbot	<i>Friedrich</i>

Symphonic/Oratorio

Bach, J.S.	Weihnachts-Oratorium
Beethoven, L. van	Mass in D
Cherubini, L.	Messa Solenne
Dvorak, A.	Stabat Mater
Grechaninov, A.	Liturgia
Mozart, W.A.	Requiem
	Missa Solemnis
Rossini, G.	Stabat Mater
Verdi, G.	Requiem

Reviews

D. Shostakovich's 13th Symphony "Baby Yar", Chicago Symphony Orchestra, 2018

While "Babi Yar" delves deeply into the historic plight of the Jews, it is very Russian in its sound from the chimes of the Orthodox church bells, to the richly expressive bass voice of the physically formidable Alexey Tikhomirov, whose notable restraint only enhanced the gravitas of Yevtushenko's words.

- *Hedy Weiss, wttw.com, 24/Sep, 2018*

[...] there were no doubts to be had about the quality of the evening's performance or soloist. Alexey Tikhomirov was a supremely responsive advocate throughout, singing with a flexible, middle-weight bass. The Russian singer was a firm, stentorian presence in the declamatory passages without crossing the line to mere hectoring. He was especially fine in the fleeting subtle moments, especially the introspective moments of "Fears" and "In the Market."

- *Lawrence A. Johnson, chicagoclassicalreview.com, 22/Sep, 2018*

With eloquent contributions from the splendid Russian bass soloist Alexey Tikhomirov and 62 male voices from the Chicago Symphony Chorus, the work gathered expressive strength across its five movements, at times hitting the listener in the gut with the force of a clenched fist. [...] Tikhomirov's declamation of the plain, syllabic vocal lines could hardly have been more eloquent in its natural feel for the musical shape and expressive weight of Yevtushenko's words as transfigured by Shostakovich's music.

- *John von Rhein, chicagoontheaisle.com, 23/Sep, 2018*

Tikhomirov's voice doesn't have the dark, sepulchral color so typical of Russian basses, but its lighter texture brought a conversational quality to his Russian-language, long-lined melodies. In Yevtushenko's images of a haunted ravine, weary women waiting in an endless food line and the antic figure, humor, Tikhomirov was a spell-binding storyteller.

- *Wynne Delacoma, chicago.suntimes.com, 23/Sep, 2018*