

Martins Smaukstelis



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Martins Smaukstelis

is a charismatic Latvian-born tenor who completed his Master of Arts degree at the Royal Academy of Music with Neil Mackie and Jonathan Papp. He was awarded a full entrance scholarship, which was made possible by the Leverhulme Trust Postgraduate Scholarship. He has sung in public masterclasses with Dennis O'Neill, Roger Vignoles, David Butt Philip and Della Jones.

His engagements include: Lucano (*L'incoronazione di Poppea*) with New Opera Singapore; Adrian (*Hopes and Fears*) with the The Opera Makers; Basilio and Don Curzio (*Le nozze di Figaro*), Schoolmaster (*Cunning Little Vixen*), and the title role in Cavalli's *L'Egisto* with Hampstead Garden Opera; Distiller (*May Night*) with Royal Academy Opera; Prince Charming (*Cinderella*) with St Paul's Opera and Merry Opera, and a staged *Messiah*, also with Merry Opera.

Martins Smaukstelis has also sung with Glyndebourne Festival, Garsington, Wexford and The Grange Festival operas among others and has a busy concert life appearing in concerts and oratorio performances all around the UK.

Past performances include Mozart's *Requiem* at St Martin-in-the-Fields, Beethoven's *9th Symphony* and Mozart's *Coronation mass* with the Buckingham Choral Society.

Recent engagements include: Tamino with the Nevil Holt Festival; Rodolfo for the Grimeborne Festival and for Devon Opera; the Prince (*Rusalka*) with New Opera Singapore; Spoleta with Devon Opera; Nemorino with St Pauls Opera, and Heinrich (*Der Wald*) with The Opera Makers.

His current repertoire includes: Alfredo (*La traviata*); Cavaradossi; Don Jose; Nemorino; Pinkerton; Rodolfo, and Tamino.

Martins Smaukstelis joined Latvian National Opera for season 2025/2026, where his roles will include Narraboth, Rodolfo and Tiriddu.

Martins Smaukstelis is generously supported by the Josephine Baker Trust, Drake Calleja Trust and Countess of Munster Musical Trust.



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Martins Smaukstelis reviews

Tosca, Clonter Opera

L'elisir d'amore, St Pauls Opera

Martins Smaukstelis' voice had a surprising depth of tone to it, lending his Nemorino a fascinating richness yet he was stylish too so that 'Una furtiva lagrima' was a delight. He managed to make Nemorino engagingly naïve and eager to please rather than too dim. The eagerness was rather charming, and Smaukstelis had a way of using his eyes which brought out Nemorino's reactions - **Robert Hugill**

[Adina] commands the stage and doesn't take prisoners, including the hapless Nemorino. Latvian-born Martins Smaukstelis is superb in this role, and his voice and performance is something to behold...Together they create magical harmonies which will send shivers down your spine—**Green Room Reviews**

Magic Flute, Charles Court Opera

Tamino, dressed as a rather hapless explorer is expressively sung by Latvian born, British trained, tenor Martins Smaukstelis. Although his timbre is perhaps more strident than we often hear in Mozart, the voice is a superb instrument and well-used, and he quickly develops a three-dimensional character that we care about - **London Theatre 1**

Martins Smaukstelis is a sincere Tamino with imposing stature and a fabulous tenor voice - **Musical Theatre Review**

Here, Tamino is a wide-eyed and bushy-tailed explorer with far too many layers on, played reservedly but sung assuredly and affably by Martins Smaukstelis - **The Times**

Martins Smaukstelis looks every inch the hero as Tamino (though sadly, he never gets the chance to use his Harrison Ford whip), and is more than up to the vocal challenges, as is his Pamina, the sprightly Alison Langer - **West End Best Friend**

Martins Smaukstelis brought conviction and warmth to Tamino - **A Youngish Perspective**

Indeed, his search for a companion is in danger of stealing the show from Martins Smaukstelis' restrained and earnest Tamino and his quest for truth and love - **London Living Large**

Martins Smaukstelis gives us an earnest Tamino, an explorer with satchel (we're loosely in the early 20th century) having first been freed from netting by the three ladies – conflating him with the monster that they're usually dealing with in the opening scene which is an ingenious idea. He too, like everyone else in this fine cast of nine, is a compelling singer - **Susan Elkin**

Dieser Tamino (**Martins Smaukstelis**) ist denn auch ein Tenor, wie man ihn sich in dieser Rolle nur wünschen kann: glatte, edel timbrierte Stimme und ebenso bescheiden wie unprätentiös—**Klassik Begeistert**

Translation: *This Tamino (Martins Smaukstelis) is the kind of tenor one could only wish for in this role: a smooth, noble-timbred voice and as modest as he is unpretentious*

Tamino, Latvian tenor Martins Smaukstelis was taller, slimmer and more aristocratic looking than a good few undertaking this role and sang throughout with a very pleasing burnished tone - **PSW Critic**

Martins Smaukstelis' Tamino is an innocent explorer seeking knowledge through his

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Martins Smaukstelis reviews

Smaukstelis, meanwhile, impressed with impeccable diction and a keen sense of character, a portrayal rich in detail. However, at times, a more lyrical, fluid approach, allowing the vocal line to breathe and unfold with greater warmth, would have been an improvement. Even so, his command of the text and dramatic instincts ensured a compelling and believable presence throughout - **London Unattached**

The singers are vocally well cast with the Latvian-born tenor Martins Smaukstelis as a very presentable hero Tamino. The singers are vocally well cast with the Latvian-born tenor Martins Smaukstelis as a very presentable hero Tamino - **Reviews Gate**

Eugene Onegin, Hampstead Garden Opera

A quirkily assertive rather than self-indulgent Lensky, Martins Smaukstelis sang with a compelling blend of lyricism and taut muscularity - **Opera Magazine**

Maybe the best of all was a really lovely Lensky, Latvian-born Martins Smaukstelis, with perfect Russian and a gorgeous musical voice - **Opera News**

Ambrose Connolly and Martins Smaukstelis presented a contrasted and complementary pair as Onegin and Lensky, dark and blond, introvert and extrovert, brooding and apparently fun-loving, capable of shocking, volatile exchange in the whirlwind transformations of the ball, here Tatiana's disastrous eighteenth birthday party. Onegin's flirtation with Olga, cruelly mocking Lensky, can rarely have felt so overtly real, Smaukstelis in turn seeming to retreat in collapse to his childhood. This was accomplished by excellent acting and singing, their Russian (insofar as I can judge) matching their command of vocal line - **Seen and Heard International**

As Lensky, Martins Smaukstelis was superb. Even though the production allowed him little room to establish the 'poetic soul' that has entranced Olga, in the famous aria before the duel he found the tone and the dramatic depth needed – and his duet with Onegin at that point was unexpectedly moving - **Plays to See**

Nevil Holt Festival, Die Zauberflöte

As Tamino, Martins Smaukstelis is well cast and shows the necessary emotions as he undertakes the series of tests before being received in the Temple - **Seen and Heard International**

With his sensitive tenor, Martins Smaukstelis feels quite a deep and thinking Tamino— **MusicOMH**

As Tamino, the Latvian tenor Martins Smaukstelis sounds elegant—**The Times**

La Boheme, Grimeborne Festival

Performances by Becca Marriott (Mimi), Thom Isherwood (Mark), Martins Smaukstelis (Ralph), and Valerie Wong (Musetta) were engaging and electric. Aside from their musical prowess, which is not to be underestimated, their emotional life was rife - **Youngish Perspective**

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Martins Smaukstelis reviews

As Ralph, Martins Smaukstelis is equally convincing both as the immature man who falls in love so suddenly and as the heartsick lover who wants to help Mimi but doesn't know how to cope with her spiralling addiction. In the famous love duet his fine tenor voice is at its best and in the challenging music of the final bars of the first act, as the lovers depart for Cafe Momus, both Smaukstelis and Marriott are as good as it gets - **Plays to See**

Martins Smaukstelis delivers a powerful portrayal of Ralph, his tenor voice impressing in the famous love duet and conveying the character's struggle between love and helplessness in the face of Mimi's decline - **Everything Theatre**

Der Wald, The Opera Makers

Martins Smaukstelis made an engagingly naive hero (Heinrich is definitely in the 'thick but cute' operatic tradition - **Planet Hugill**

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Martins Smaukstelis partial repertoire

Composer	Opera	Role
Bizet	Carmen	Don Jose
Donizetti	L'elisir d'amore	Nemorino
Dvorak	Rusalka	The Prince
Mascagni	Cavalleria Rusticana	Tiriddu
Mozart	Die Zauberflote	Tamino
Puccini	La boheme Madama Butterfly Tosca	Rodolfo Pinkerton Cavaradossi
Smythe	Der Wald	Heinrich
Strauss, R	Salome	Narraboth
Tchaikovsky	Eugene Onegin	Lensky
Verdi	La traviata Macbeth Rigoletto	Alfredo Macduff Duca di Mantova
Wagner	Die Fliegender Hollander	Erik

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VIDEOS

[Strauss, R, Zueignung, Lied](#)

[Puccini, La boheme, Che gelida manina](#)

[Verdi, La traviata, Lunga da lei...De miei bollenti spiriti](#)

[Puccini, Tosca, Recondita armonia](#)

[Dvorak, Dejte Klec Jestrabo](#)

[Smyth, Der Wald, Heinrich's Lied](#)

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