

Stafford Law

Randall Bills

is a *tenore di grazia* possessed of a voice of “*lyrical beauty and intensity*” [Wall Street Journal] and of a “*consummate mastery of Rossini’s style, range and vocal bravura*” [Opera News].

His principal repertoire includes: Tamino (Seattle Opera, Oper Leipzig, Theatre Dortmund, Theater Bremen; Nationaltheater Mannheim & New Zealand Opera); Don Ottavio (Seattle Opera); Ferrando (English National Opera, Teatro Lirico di Cagliari, Theater Dortmund); Il conte d’Almaviva (Oper Leipzig, Theater Wielki Poznań); Geoffredo and Ubaldo (*Armida*, Rossini Opera Festival); Osiride (*Mose in Egitto*, New York City Opera); Don Ramiro (Opernhaus Chemnitz, Boston Youth Symphony, El Paso Opera); and Agorante (*Ricciardo e Zoraide*, Wildbad Festival).

Further notable engagements include include: Elvino (*La Sonnambula*) at the Staatstheater Darmstadt; Fernand (*La favorite*) with Washington Concert Opera; Rodrigo (*La donna del lago*) with the Moscow Philharmonic Society; Tom Rakwell with the Staatstheater Braunschweig and the Oldenburgisches Staatstheater; Peter Quint at the Teatro Comunale di Bologna; and Ein Sänger (*Der Rosenkavalier*) at the Theater Bremen and the Deutsches Nationaltheater Weimar.

His operatic engagements for 2017/18 include: his debut at the International Händel-Festspiele Karlsruhe as Jupiter (*Semele*); and a return to the Theater Wielki Poznań as Il conte d’Almaviva; his debut, also as Il conte d’Almaviva, with the GöteborgsOperan; his first Nemorino with the Theater Wielki Posnań and a return to the Bad Wildbad Festival as Aménophis in Rossini *Moïse et Pharaon*.

He has worked with notable conductors including: Felix Bender; Julia Jones; Stephen Lord; Carlo Rizzi; Ulf Schirmer; and Ryan Wigglesworth and directors, including: Sir Thomas Allen; John Dew; Peter Konwitschny; Tobias Kratzer; Phelim McDermott; Kobie van Rensburg; Luca Ronconi; and Karsten Wiegand.



New Zealand Opera

The singing itself is uniformly excellent. American tenor Randal Bills as Tamino has a particular beauty of tone with no lack of strength – and he moves with real confidence.”

Michael Gilchrist
Theatre Review

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