

Stafford Law

Randall Bills reviews

Die Zauberflöte, Seattle Opera

...Randall Bills, a first-rate tenor who illuminated Tamino's nobility and ardor... - **The Seattle Times**

Tamino is played very skillfully and convincingly by Randall Bills - **Dramainthe Hood.net**

Randall Bills sang a fine *Dies Bildnis* as Tamino - **operagasm.com**

La Cenerentola, El Paso Opera

Randall Bills as Ramiro, the movie star/director looking for that one leading lady to love, has an amazing tenor voice and the noble bearing of a prince - **El Paso Inc.**

Der Zauberflöte, Theater Dortmund

Randall Bills sang und spielte den Tamino als wäre er kein Einspringer, sondern festes Ensemblemitglied der Dortmunder Inszenierung. Ein lyrischer Mozart-Tenor, geschmeidig, höhensicher und flexibel, der schon bei seiner Eingangsarie „*Dies Bildnis ist bezaubernd schön...*“ das Publikum für sich einnehmen konnte. Im weiteren Verlauf der Oper führte er seine angenehme und wohlklingende Stimme immer sicherer durch die Partie. Der international recht erfahrene Mozartinterpret erwies sich als ein Glücksfall von einem „Einspringer“. Ich habe selten einen so kultiviert und angenehm singenden Tamino in den letzten Jahren wie ihn gehört und erlebt. Vielen Dank, Randall Bills, für diesen Abend! Das Publikum sah es wohl auch so und feierte Randall Bills ebenfalls beim Schlußapplaus - **Das Opernmagazine**

Translation: *Randall Bills sang and played the Tamino as if he were a seasoned member of the ensemble, not a stand-in. His Mozart tenor - supple,*

secure and flexible at the top - was in evidence from his opening aria 'Dies Bildnis ist bezaubernd schön...' His pleasing and beautiful voice increased in assurance throughout the opera. What a stroke of luck to have such an internationally experienced Mozart interpreter as a stand-in! I have rarely, in recent years, heard such a cultivated and pleasantly sung Tamino. Thank you, Randall Bills, for this evening! The audience also recognised it and he was roundly applauded.

The Messiah, American University of Beirut

Following a mellifluous 'Every Valley' from Randall Bills, the choral *And the Glory of the Lord* was admirably sung by all. Bills with Kristin Gornstein in 'O Death, Where is thy Sting?' were both a joy - **The New York Times**

Die Zauberflöte, New Zealand Opera

The singing itself is uniformly excellent. The American tenor Randall Bills as Tamino has a particular beauty of tone with no lack of strength - and he moves with real confidence - **Theater Review**

Next to such a vibrant Papageno any Tamino would have struggled to make some kind of lively impression, given the seriousness of his character. Randall Bills did, I thought, as well as any, helped by a true and sweet tenor voice - **Seen and Heard International**

Tamino, sung by Randall Bills, displayed a fulsome fresh tenor voice with a heroic tinge to much of his singing - **The National Business Review**

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Randall Bills reviews (Pg.2)

La favorite, Washington Concert Opera

Opposite Lindsey was the Fernand of Randall Bills, a young tenor who's the very model of a high-strung lyric tenor, nervous as a racehorse with a lovely, clean, light sound that was...a pleasure to hear and well embodied the impetuous naiveté of a monastery-novice-turned-military-hero - **The Washington Post**

La Juive, Vlaamse Opera

...der Reichsfürst Léopold (Randall Bills mit schlankem, hell gleißenden Tenor) - **Süddeutsche Zeitung**

Translation: *Prince Léopold (Randall Bills, with a slender, gleaming tenor).*

Sehr anständig Randall Bills als der junge, zwischen Pflicht und Neigung stehende Reichsfürst Léopold - **Neue Zürcher Zeitung**

Translation: *The very respectable Randall Bills as the young Imperial Prince Léopold, torn between duty and affection.*

La Cenerentola, Opernhaus Chemnitz

Mit Randall Bills hat man einen »Strahlemann« als Don Ramiro nach Chemnitz geholt, der von vornherein als Sieger auftritt. Dieser Tenor verbreitet Weltstaratmosphäre! - **Neue Blätter**

Translation: *With Randall Bills [the theatre] has brought at 'Golden Boy' to Chemnitz, who from the very outset seems a winner.*

Auf der Seite der singenden Herren hat das Chemnitzer Theater mit Randall Bills einen Trumpf auszuspielen: Der Tenor zeigt sich den virtuosen wie den expressiven

Anforderungen an den Don Ramiro gewachsen, formt Hochtöne klar und frei, bindet sie in Linie und Legato ein - **Der Neue Merker**

Translation: *Amongst the male cast members, Chemnitz has played a trump card with Randall Bills: the tenor rose to the technical as well as the expressive requirements of Don Ramiro, and forms clear and easy high notes, maintaining line and legato.*

Don Giovanni, Seattle Opera

The two tenors, Lawrence Brownlee (Saturday) and Randall Bills (Sunday), each were vocally outstanding. Brownlee wowed us with a pianissimo second verse to his first act aria, and Bills showed an unmatched style and technique throughout. His control in that first act aria was almost scientific but also beautiful - **Seattle Gay News**

Randall Bills was an appealingly lyrical Don Ottavio - **The Seattle Times**

Other high notes: the rounded tenor of Randall Bills as weakling Don Ottavio - **ConcertoNet.com**

Randall Bills on the other hand, was a more decisive Ottavio on Sunday, clearly frustrated by her [Donna Anna's] behaviour - **CityArts**

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Randall Bills reviews (Pg.3)

Armida, Rossini Opera Festival Pesero

American *baritenore* Randall Bills was asked to portray Geoffredo, the commander-in-chief of the Christian forces. He is a slightly built, fine young artist, with a lovely warm tone...Later in the opera when he had become the French knight Ubaldo [he] contributed significantly to the overwhelming beauty of the tenor trio - **Opera Today**

This opera becomes something of a showcase for the tenors even when some of the musical requirements venture well into the baritone range. Randall Bills and Dmitry Korchak give fine performances in their doubled roles. Both have powerful stage presence and when their singing is added to that of Mr. Siragusa, this opera becomes a festival for the men - **ConcertoNet.com**

Così fan tutte, English National Opera

The lovers Guglielmo (Marcus Farnsworth) and Ferrando (Randall Bills) sing splendidly - **The Guardian**

Marcus Farnsworth and Randall Bills are brilliant as Guglielmo and Ferrando, whose transformation from serious sailors to teddy-boys with quiffs is very comic - **Camden Review**

Alceste, American Classical Orchestra

As Hercules, Bills sang with tremendous polish and made the difficult sound easy. His light tenor threw off the numerous coloratura passages that dominated his arias without any sign of fatigue or weariness. His stoic presence throughout expressed the character's heroic status brilliantly - **Latinos Post**

The Turn of the Screw, Teatro Comunale di Bologna

Randall Bills di figura alta e slanciata e di voce molto chiara, cantava correttamente il Prologo ed emergeva nei melismi dei richiami a Miles, oltre a rendere il personaggio di Quint ambiguo ma non sinistro; certamente non privo di un certo fascino - **Radio Città Fujiko**

***Translation:** Randall Bills, a tall, slender figure with a very clear voice, sang the Prologue correctly and stood out with the melismas of his calls to Miles, as well as making the character of Quint ambiguous but not sinister; certainly not without a certain charm.*

Così fan tutte, Teatro Lirico di Cagliari

I due ufficiali Guglielmo e Ferrando sono, rispettivamente, Mario Cassi e Randall Bills, di timbro turgido e incisivo il primo, più leggera e nobile la vocalità del secondo che pure si distingue, nelle arie principali, per una certa intensità d'accenti - **Comune Cagliari**

***Translation:** The two officers Guglielmo and Ferrando are, respectively, Mario Cassi and Randall Bills: the first with a turgid and incisive tone, the second, lighter and noble, whose vocality distinguishes itself, in the main arias, for a certain intensity of accents.*

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Randall Bills reviews (Pg.4)

Ricciardo e Zoraide, Rossini in Wildbad

Allen voran sind hier Randall Bills als Agorante und Alessandra Marianelli als Zoraide zu nennen. Bills verfügt über einen strahlenden Tenor, der in den Höhen enorme Durchschlagskraft besitzt und die Partie des Königs regelrecht majestätisch ausfüllt. Dabei passt das stählerne Timbre hervorragend zu der Unerbittlichkeit Agorantes - **Online Muzik Magazin**

Translation: Best of all are Randall Bills as Agorante and Alessandra Marianelli as Zoraide. Bills has a radiant tenor, which has tremendous power in the upper register and suits the role of the king majestically. Its steeliness fits well with the relentlessness of Agorante.

Bad Wildbad hat wieder allen Ehrgeiz investiert, um hochkarätige Solisten zu gewinnen. Randall Bills muss dem eindimensional als unbeherrschten Gewaltmenschen gezeichneten Agorante seinen kräftigen, höhensicheren Tenor leihen. Er versucht, dem Charakter gestalterisch Facetten abzugewinnen, brilliert vor allem in den Momenten, in denen er Begehren, Zorn und hochfahrenden Stolz in leuchtende Töne kleiden kann - **Der Neue Merker**

Translation: Wildbad has again pulled out all the stops to attract top class soloists. Randall Bills must lend his strong, secure tenor to the one-dimensional, violent and uncontrolled Agorante. He tries to extract facets of the character in his phrasing, especially in the moments in which he can clothe desire, anger and proud pride in bright tones.

Agorante, le guerrier imposant que l'amour a foudroyé alors qu'il en ignore toutes les subtilités, est le jeune Randall Bills, ténor américain qui chante aussi Mozart, Donizetti ou Richard Strauss mais qui se voit confier les rôles rossiniens de baryténor, comme Charles Workman à ses débuts. La voix est

très longue, avec un médium et des graves soutenus, la palette des nuances est variée, l'extrême aigu est dardé avec vigueur et les agilités de force sont quasiment irréprochables. A ses côtés, dans le rôle qu'a marqué William Matteuzzi dans les années 90, Maxim Mironov... Leur duo avec transposition à la tierce au deuxième acte est littéralement enivrant! - **Forum Opera**

Translation: Agorante, the imposing warrior that love (ignoring all subtleties) has struck down, is the young Randall Bills: an American tenor who also sings Mozart, Donizetti or Richard Strauss; but who is entrusted with the Rossinian roles of barytenor (as was Charles Workman in his youth). The vocal range is very large, with a supported lower and middle register and a varied selection of nuances. The extreme top is vigorous and darting and the strength and suppleness [of the voice] is almost irreproachable.

La sonambula, Staatstheater Darmstadt

Man hat allerdings auch in einem insgesamt glaubwürdigen Ensemble zwei Sänger für die Hauptpartien zur Verfügung, mit denen man dieses Stück wagen durfte: Für den jungen Liebhaber Elvino hatte man einen Tenore di grazia zur Verfügung, der den Anforderungen der Partie voll und ganz gerecht wird. Randall Bills ist ein strahlender, gut focussierter, sehr hoher Tenore. Fast ein zweiter Juan Diego Florez könnte man sagen. Ein Glücksfall für diese Partie, denn meist wird sie ja tiefer transponiert. Für ihn nicht, er konnte alle Höhen singen - **Deutschland Kultur**

Translation: However, there are also two principal singers (in a generally credible ensemble) on whom you could stake this piece. For the young lover, Elvino, they had a tenore di grazia (which fully meets the needs of the piece) to hand. Randall Bills is a bright, well-focused, very high tenor. Almost a second Juan Diego Floréz, you could say. A stroke of luck for this piece, which often has to be transposed down. Not so for him, he could sing all the high notes.

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Randall Bills reviews (Pg.5)

Mit dem Amerikaner Randall Bills war ihr Gegenüber Elvino mit einem von der Statur völlig untypischen italienischen Tenor besetzt: hochgewachsen und schlank. Er verfügte über schöne Substanz seines nicht zu hellen Tenors und saubere Linienführung - **deropernfreund.de**

Translation: *Her counterpart, Elvino, was cast with the American Randall Bills, a completely untypical Italian tenor: tall and slim. He had beautiful and not too bright tenor and clean phrasing.*

Mosé in Egitto, New York City Opera

...but it was tenor Randall Bills as Pharaoh's son Osiride, who stole the show with his consummate mastery of Rossini's style, range and vocal bravura. In addition to impeccable Italian and a total commitment to [Michael] Count's hieroglyphic body language, Bills's dark-hued voice carried well throughout an impressive dynamic range - **Opera News**

Mr. Bills might be the discovery of this production, a genuine *bel canto* tenor with a fearless, acrobatic voice that swells in volume and power as it enters its upper register - **The Superconductor**

Randall Bills brought a fine lyric tenor voice to the daunting role of Osiride - **The New York Times**

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