

Stafford Law

Reinaldo Macias

is one of the world's leading character tenors, whose superb technique, profound musicality and dramatic commitment is seen in major houses throughout Europe.

Reinaldo Macias grew up in the United States and won the Metropolitan Opera Auditions. Moving to Europe, he graduated from the Conservatoire de Genève and pursued further studies in Italy with Arrigo Pola and Claude Thiolas.

A company member of long standing in Zurich, he was also seen at many of the world's leading opera companies, including: the Deutsche Oper Berlin; the Staatsoper Berlin; La Monnaie Brussels; the Semperoper Dresden; the Staatsoper Hamburg; Opera de Monte Carlo; the Bayerische Staatsoper Munich; the Stadttheater Koeln; the Opera de Paris; the Royal Opera Covent Garden and the Wiener Staatsoper in roles including Alfredo, Almaviva, Don Ottavio, Faust, Ferrando, Duca di Mantova, Ernesto, Fenton, Nemorino, Raffaele, Romeo and Tamino.

Reinaldo Macias has worked with numerous prominent conductors, including: Nello Santi, Bruno Campanella, Silvain Cambreling, Nicolas Harnoncourt, Rafael Frübeck de Burgos and Franz Welser-Möst.

More recently, Reinaldo Macias has begun performing in the character repertoire with engagements, including: Dmitri (*Boris Godunov*); Loge (*Das Rheingold*) and Laka (*From the House of the Dead*) at the Opernhaus Zurich.

He has also appeared as Flavio (*Norma*) with Cecilia Bartoli at: the Salzburger Festspiele; the Opernhaus Zurich; the Edinburgh Festival; the Theatre de Champs-Elysees and the Festspielhaus Baden Baden.

2016/17 engagements include: a gala concert at the Liceu Barcelona; Spalanzani (*Les contes d'Hoffmann*) and Arminio (*I masnadieri*) with Opera de Monte Carlo; and Nereo and Wagner (*Mefistofele*) at the Chorégies d'Orange.



Opernhaus Zurich, Das Rheingold

But the pearl, the marvel of the evening is the Loge of Reinaldo Macias: we think we dream, we close our eyes to make sure, yet it is confirmed. It is one of those voices which in its superb harmonics and colors recalls a little the stamp of the younger Windgassen. Every note, every sound, is a treasure, and it is infinitely regrettable not to see it again in this cycle.

Forum Opera

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