

A man in a dark suit and purple tie stands in front of a city skyline. A sign for 'GREATER FULTON MARKET' is visible in the background. The text 'Randall Bills' is overlaid in the top right corner.

Randall Bills

“Randall Bills has an amazing tenor voice and the noble bearing of a prince,”

Stafford Law

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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.

This season he returns to Teatr Wielki Poznań for performances of Tamino and Il conte d’Almaviva and debuts at the Stadttheater Gießen as Aarone (Mosé in Egitto) conducted by Vladimir Yaskorski in a new production from Franziska Angerer.

Other recent operatic engagements have included: his house and role debut at Theater Aachen as Conte di Libenskof (Il viaggio a Reims) directed by Michiel Dijkema and conducted by Chanmin Chung, his debut at the International Händel-Festspiele Karlsruhe as Jupiter (Semele), the Rossini in Wildbad Festival as Aménophis (Moïse et Pharaon) conducted by Fabrizio Maria Carminati directed by Jochen Schönleber and released on the Naxos record lable, and a return to Teatr Wielki Poznań where he also made his role debut as Nemorino conducted by Katarzyna Tomala in a new production from Andrij Zholdak.

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.



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Randall Bills reviews

Il barbiere di Siviglia, Grand Opera House Belfast

However — and perhaps unexpectedly — my personal standout of the night was the aristocratic lover Lindoro, played by Randall Bills. His performance was full of charm and theatrical mischief, and his many disguises were executed with real comic finesse. Every time he appeared, the production seemed to lift another notch.

I thoroughly enjoyed his character work — polished, playful and hugely engaging - **Love Belfast**

The character (first introduced as) Lindoro is played by Randall Bills and becomes a man of many disguises whose tenor voice blends so well with Pearse and Richmond - **Alan in Belfast**

Moise et Pharaon, Bad Wildbad Festival

Il duetto è preso di peso da Mosè in Egitto ed è presente una fosforescente coloratura che sia il basso che il tenore Randall Bills eseguono brillantemente. Alla ripresa entrambi sfoggiano ardue variazioni accolte da applausi. Bills deve affrontare delle pagine scritte sia per Nozzari che per Nourit, tra i massimi tenori dell'epoca, e riesce in questa impresa grazie ad un discreto timbro e a una facile ascesa verso l'acuto - **Operaclick**

***Translation:** ...the duet draws heavily from Moses in Egypt and there is a fizzing coloratura that both the bass and tenor Randall Bills perform brilliantly. At the resumption, both show off tricky variations, received with applause. Bills must deal with passages written for both Nozzari and for Nourit (among the highest tenors of the time) and he succeeds in this enterprise thanks to a discreet timbre and an easy ascent towards the upper register.*

Der Star unter den Sängern ist der US-amerikanische Tenor Randall Bills, der den zwischen Liebe und Rache furor zerrissenen Pharaonensohn Aménophis mit grandioser Präzision und herrlicher Höhe selbst durch hochvirtuoses Zierwerk führt - **Stuttgarter Zeitung**

***Translation:** The star among the singers is the US-American tenor Randall Bills, who plays the pharaoh's son Aménophis, torn between love and the object of his revenge, with grandiose precision and a splendid upper register, even through highly virtuoso ornamentation.*

Randall Bills, der 2013 in Ricciardo e Zoraide einen guten Eindruck hinterlassen hatte, bot als der zu Anai in Liebe entbrannte Pharao-Sohn Aménophis noch immer zarte und wendige Koloratureleganz - **Opera Lounge**

***Translation:** Randall Bills, who had made a good impression in Ricciardo e Zoraide in 2013, offered as Pharaoh's son Aménophis (the lover of Anai) coloratura elegance that was both delicate and agile.*

Randall Bills lieh dem unsympathischen Pharaonensprössling seinen stimmächtigen, technisch beeindruckend beherrschten tenore eroico - **OpernGlas**

***Translation:** Randall Bills lent to the unsympathetic Pharaoh's son his vocally powerful, technically impressive, dominate heroic tenor.*

Il barbiere di Siviglia, Göteborgs Operan

Rossini har också kryddat sina manliga roller med en koloratur som tidigare varit förbehållen kvinnliga roller, vilken Randall Bills levererar med perfekt vibrato i rollen som Almaviva - **Göteborgs Posten**

***Translation:** Rossini has also spiced up the male roles with a range of colours previously reserved for female roles, all this delivered by Randall Bills, in the role of Almaviva, with perfect vibrato.*

Rosinas förälskelse i greve Almaviva är däremot lite förbryllande eftersom matchningen dem emellan till det yttre inte är helt lyckad. Men var för sig är de briljanta. Randall Bills insatser som tenor med välklingande koloratur och komiska förvandlingsnummer kan skattas högt - **Borås Tidning**

***Translation:** Rosina's love for Count Almaviva, on the other hand, is a bit puzzling because the matching between them is not entirely successful. But each of them is brilliant. Randall Bills gives us high value with his harmonious coloratura and comic showpiece arias.*

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I de ledande partierna hör vi Randall Bills som Almaviva och han äger en äkta koloraturtenorstämman. Han är fullständigt ohämmad och med teknisk skicklighet svingar han sig mellan tonerna så att jag bara häpnar. En fantastiskt fin prestation, ljuvlig röst och en gudabenådad sångare - **Sveriges Radio**

Translation: *Among the leading roles, we are drawn to Randall Bills as Almaviva and he possesses a true coloratura tenor. He is completely unrestrained and I'm amazed by the technical skills with which he moves from one note to another. A wonderful, fine performance: a lovely voice and a brilliant singer.*

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**

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 Opern-magazine**

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.

La Juive, Vlaamse Opera

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

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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**

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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**

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.

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.

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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. À 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.*

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Randall Bills repertoire

Composer	Opera	Role
Bellini	La sonambula	Elvino
Britten	A Midsummer Night's Dream Turn of the Screw	Lysander Peter Quint
Donizetti	Don Pasquale La favorite	Ernesto Fernand
Halévy	La Juive	Prince Léopold
Händel	Alceste Semele	Tenor Jupiter
Massenet	Cendrillon	Le Prince charmant
Mozart	Così fan tutte Don Giovanni Die Zauberlöte	Ferrando Don Ottavio Tamino
Nicolai	Die lustigen Weiber von Windsor	Fenton
Puccini	Gianni Schicchi	Rinuccio
Rossini	Armida Il barbiere di Siviglia La Cenerentola La donna del lago Mosé in Egitto Riccardo e Zoraide	Geoffredo/Ubaldo Il conte d'Almaviva Don Ramiro Rodrigo di Dhu Osiride Aggorante

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Composer	Opera	Role
Rossini	Il viaggio a Reims	Conte de Libenskof Chevalier Belfiore
Strauss, J	Die Fledermaus	Alfred
Strauss, R	Der Rosenkavalier	Ein Sänger
Stravinsky	The Rake's Progress	Tom Rakewell
Tchaikovsky	Mazeppa	Iskra
Verdi	La Traviata	Alfredo

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[Bellini, Sonambula: Perdona, o mio diletta...Prendi l'anel ti dono](#)

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