

Reinaldo Macias



“*But the pearl, the marvel
of the evening is the
Loge of Reinaldo Macias,,*

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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. He graduated from the Conservatoire de Genève and studied in Italy with Arrigo Pola and Claude Thiolas.

A company member of long standing in Zurich, he was also seen in leading roles 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 Köln; the Opéra de Paris; the Royal Opera Covent Garden and the Wiener Staatsoper.

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; Spalanzani (*Les contes d'Hoffmann*), Arminio (*I masnadieri*), and Schmidt (*Werther*) with Opera de Monte Carlo; Bardolfo (*Falstaff*) in Las Palmas, Gran Canaria, and Nereo and Wagner (*Mefistofele*) at the Chorégories d'Orange.

He has 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.

Recent engagements include: Nathaniel, Spalanzani and Franz in Las Palmas and Incredibile at Opéra de Monte Carlo.



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Reinaldo Macias reviews

Andrea Chenier, Opera de Monte Carlo

Efficace e ben tratteggiato l'incredibile di Reinaldo Macias – **Opera Libera**

Reinaldo Macias' incredible was effective and well-drawn.

I masnadieri, Opera de Monte Carlo

Arminio emprunte la voix bien audible et structurée de Reinaldo Macias, dont le timbre haut placé est très différent de celui de Vargas, ce qui s'avère précieux dans les ensembles – **Olyrix**

Arminio employs the easily heard and well-produced voice of Reinaldo Macias, whose high-placed timbre differs greatly from that of Vargas, something that has great value in the ensembles.

Le ténor Reinaldo Macias (Arminio et Spalanzani dans les récents Contes d'Hoffmann), le ténor Christophe Berry (Rolla et La Voix du temple dans le récent Hérodiade à Marseille) et le baryton-basse Mikhail Timochenko (Moser) complètent tout aussi intelligemment cette distribution pour une production admirable à tout point de vue – **Musicologie**

The tenor Reinaldo Macias (Arminio and Spalanzani in the recent Tales of Hoffmann)... intelligently fill out this cast for a production that is admirable in every sense.

Les contes d'Hoffmann, Opéra de Monte Carlo

Spalanzani impeccable de Reinaldo Macias - **Diapason**

Yuri Kissin, Antoine Garcin et Reinaldo Macias s'accordant dans un français parfait de nombreuses apparitions jamais secondaires - **ResMusica**

En revanche, le Spalanzani de Reinaldo Macias est impeccable et le Luther d'Antoine Garcin bien campé - **Forum Opera**

Reinaldo Macias, impeccable Spalanzani - **Concerto Net**

Saengerisch zahlt Macias' Grigori/ Dimitri mit seinem resonanzreichen, gut sitzenden Tenor zu den Glanzlichtern des Abends - **Neuer Zuercher Zeitung**

Salzburg Whitsun Festival, La donna del lago

An honourable mention to the ‘minor’ roles is necessary. Laura Verena Incko (Albina), Reinaldo Macias (Serano), and Daniel Julianini (Bertram) all did their best with the small parts they have in the opera and came through with a pleasant delivery - **bach-track.comFestspielhaus Baden Baden, Norma**

Quant à Clotilde et Flavio interprétés respectivement par **Liliana Nikitean** et **Reinaldo Macias**, ils tirent tous deux leur épingle du jeu - **Forum Opera**

As for Clothilde and Flavio, played respectively by Liliana Nikiteanu and Reinaldo Macias, they both play their cards well.

Opernhaus Zurich, Matthis Der Mahler

Hindemith's eigener Text liest sich spannend, wie ein Schauspiel im Geist des Ideen-Dramas. Die Partitur spannt ihn aber in eine Musik, die als lyrische Deklamation hoechste Anforderungen an Stimme und Musikalitaet stellt: Grossartige Saenger-Darsteller wie Thomas Hampson (Mathis), Reinaldo Macias (Albrecht), Emily Magee (Ursula), Gregory Rheinhart (Riedinger), Erin Caves (Schwalb), Benjamin Bernheim (Capito), die den Abend Praegen, moechte man zuerst nennen - **Der Landbote**

Hindemith's libretto is superb, a drama in the vein of ideas-driven theatre. The score, however, is lyrical musical declamation that places the highest demands on voice and musicianship: great singers such as Thomas Hampson (Mathis), Reinaldo Macias (Albrecht), Emily Magee (Ursula), Gregory Rheinhart (Riedinger) Erin Caves (Schwalb), Benjamin Bernheim (Capito) are the best one could call upon.

Einzig Reinaldo Macias entwirft ein lebendiges Portraet des Mainzer Erzbischofs Albrecht, zerrissen zwischen Kunst-begeisterung und politidschem Intrigenzwist - die facettenreichste Figur der Auffuehrung - **Frankfurter Allgemeine**

Reinaldo Macias, alone, designs a lively portrait of Archbishop Albrecht, the archbishop of Mainz, torn between artistic enthusiasm and political intrigue - the most multifaceted figure of the performance.

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Reinaldo Macias reviews

Die Solistenstimmen sind ausnahmslos ueberzugend, im und Reinaldo Macias als Albrecht von Brandenburg sogar begeisterr – **Journal 21**

The soloists' voices are absolutely overwhelming, whilst Reinaldo Macias, as Albrecht of Brandenburg, is even more enthusiastic.

Auch die anderen Charaktere waren stimmlich bemerkenswert konturiert, allen voran Reinaldo Macias als kultur-toleranter Kardinal Albrecht von Brandenburg – **klassikinfo.de**

The other characters were also remarkably well shaped, vocally, above all Reinaldo Macias as a culture-tolerant Cardinal Albrecht of Brandenburg.

Der Kardinal selbst, Albrecht von Brandenburg, erscheint in der differenzierten Darstellung durch den Tenor Reinaldo Macias als der teils durchtriebene, teils wankelmuetige Charakter, als der ihn Hindermith angelegt hat – **Neuer Zuercher Zeitung**

The cardinal himself, Albrecht of Brandenburg, is played by Reinaldo Macias, in a detailed performance, with the part driven, part capricious character that Hindermith has laid upon him.

Reinaldo Macias gibt den zentralen Kirchenfuersten (Albrecht) mit metallisch konzentriertem Timbre - **Salzburger Nachrichten**

Reinaldo Macias sings the central church official (Albrecht) with steely, concentrated timbre.

oder bei Kardinal Albrecht, dessen Schwanken zwischen den Fronten, zwischen Gewissen und Verpflichtung bei Reinaldo Macias darstellerisches Format gewinnt – **St Galle Tagblatt**

Or Cardinal Albrecht, whose vacillations between the fronts, between conscience and obligation is brought to life by Reinaldo Macias.

Opernhaus Zurich, Boris Godunov

Saengerisch zaeht Macias' Grigori/ Dimitri mit seinem resonanzreichen, gut sitzenden Tenor zu den Glanzlichtern des Abends - **Neuer Zuercher Zeitung**

Macias' Grigori/Dimitri, with his richly resonant, well-fitting tenor, is one of the brightest [performances] of the evening.

Der junge Moench Grigorij dagegen wird durch Reinaldo Macias strahlenden Tenor von Anfang an an geradezu zur Lichtgestalt - **Sueddeutsche Zeitung**

The young Moench Grigory, on the other hand, is transformed into a light design by Reinaldo Macias' radiant tenor.

Auch die Gegenspieler waren bestens besetzt: Reinaldo Macias als falscher Thronpraetendent konnte mit einem schoenen, passenderweise sogar ins Belkanteske fleissenden tenoralen Schmelz aufwarten und eindruecklich – **Suedkurier Konstanz**

The villains were also well cast: Reinaldo Macias as a false pretender to the throne impressed with a beautiful, fittingly even, melting Belcanto tenor.

Opernhaus Zurich, Das Rheingold

...Reinaldo Macias stattet den Feuer-gott Loge mit satt leuchtendem tenoram Schmelz aus... - **Neuer Zuercher Zeitung**

Reinaldo Macias sang the fire god Loge with a lustrous tenor.

Mais la perle, la merveille de la soirée se trouve être le Loge de Reinaldo Macias: on croit rêver, on ferme les yeux pour s'en assurer, pourtant cela se confirme, c'est une de ces voix aux harmoniques et aux couleurs superbes qui rappelle un peu le timbre des jeunes années de Windgassen. Chaque note, chaque son, est un trésor, et on regrette infinitement de ne pas le revoir plus loin dans ce cycle - **Forum Opera**

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.

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Composer	Opera	Role
Bellini	Norma	Flavio
Boito	Mefistofele	Nereo/Wagner
Britten	Billy Budd Death in Venice Peter Grimes Turn of the Screw	Captain Vere Gustav von Aschenbach Peter Grimes/Bob Boles Peter Quint
Janacek	From the House of the Dead	Luka
Monteverdi	L'incoronazione di Poppea	Nerone
Mozart	Idomeneo Lucio Silla La clemenza di Tito	Idomeneo Lucio Silla Tito
Mussorgsky	Boris Godunov	Grigori/Dimitri
Offenbach	Les contes d'Hoffmann	Four Servants/Spalanzani

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Poulenc	Dialogues des Carmélites	Le Chevalier
Rossini	Guillaume Tell La donna del lago	Ruodi Serano
Shostakovich	Lady Macbeth of Mtsensk	Shabby Peasant
Verdi	I masnadieri Otello Stiffelio	Arminio Rodrigo Raffaele
Wagner	Das Rheingold	Loge

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VIDEOS

[Wagner, Das Rheingold, Loge's Monologue](#)

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