



randall bills tenor

+1 (213) 840-9816 | +49 151 5069 1049

randallbills.com

Hailed by Das Opernglas as a “vocally powerful, technically impressive, dominate heroic tenor” and praised by Opera News for “his consummate mastery of Rossini’s style, range and vocal bravura,” American tenor **Randall Bills** has earned praise from audiences and critics for performances in opera and concert throughout the world.

He has earned particular acclaim in Mozart’s *Die Zauberflöte* as Tamino (Theatre Dortmund, Nationaltheater Mannheim, New Zealand Opera, Seattle Opera), *Don Giovanni* as Ottavio (Theater Osnabrück, Seattle Opera), and *Così fan tutte* as Ferrando (English National Opera, Teatro Lirico di Cagliari), and Rossini’s *Armida* as Geoffredo and Ubaldo (Rossini Opera Festival), *Mose in Egitto* as Osiride (New York City Opera), *Il Barbiere di Siviglia* as Almaviva (Oper Leipzig, Theater Wielki Poznań), *La Cenerentola* as Ramiro (Opernhaus Chemnitz, Boston Youth Symphony, El Paso Opera), and *Ricciardo e Zoraide* as Agorante (Rossini in Wildbad Festival). Other notable operas and roles he has performed include Bellini’s *La Sonnambula* as Elvino (Staatstheater Darmstadt), Donizetti’s *La Favorita* as Fernand (Washington Concert Opera), *Don Pasquale* as Ernesto (Staatstheater Darmstadt), Verdi’s *La traviata* as Alfredo (Deutsches Nationaltheater Weimar), Stravinsky’s *The Rake’s Progress* as Tom Rakwell (Staatstheater Braunschweig and the Oldenburgisches Staatstheater), Britten’s *The Turn of the Screw* as Prologue/Peter Quint (Teatro Comunale di Bologna), and Strauss’ *Der Rosenkavalier* as the Italian Singer (Theatre Bremen, Deutsches Nationaltheater Weimar).

In the 2017-2018 season, on the opera stage, Mr. Bills debuted at the International Händel-Festspiele Karlsruhe as Jupiter in *Semele* conducted by Christopher Moulds in a production from Floris Visser, as well as at Gothenburg Opera as Almaviva in Rossini’s *Il barbiere di Siviglia* conducted by Henrik Schaefer in a production from David Radok, returned to the Rossini in Wildbad Festival as Aménophis in a new production of *Moïse et Pharaon* conducted by Fabrizio Maria Carminati directed by Jochen Schönleber, and returned to the Theater Wielki Poznań again as Almaviva conducted by Massimiliano Caldi in a production from Marek Weiss-Grzesiński where he also made his role debut as Nemorino in *L’elisir d’amore* conducted by Katarzyna Tomala in a new production from Andrij Zholdak.

He has appeared as a guest of a number of orchestras, including the Houston Symphony (Orff’s *Carmina Burana*), Louisville Symphony (Berlioz’ *Romeo et Juliette*), Fresno Philharmonic (Beethoven’s Symphony No. 9), Naples Philharmonic (Britten’s *Serenade for Tenor, Horn, and Strings* and Beethoven’s Symphony No. 9), and Pasadena Symphony (Mozart’s Mass in C-minor and Beethoven’s Symphony No. 9), Los Angeles Master Chorale (Handel’s *Messiah*, Bach’s *Christmas Oratorio*, and Mozart’s *Litaniae de venerabili*), and Long Beach Mozart Festival Orchestra (Mozart’s *Requiem*).

European orchestra with whom he has appeared include the Hamburg Symphony Festival Orchestra (“Night of the Proms”), Bochum Symphony (Mozart’s Mass in c-minor), Verona (Italy) Teatro Filarmonico (Mendelssohn’s *Elias*), Vahrer Kantorei (Rossini’s *Petite Messe Solennelle*), Sinfonieorchester Wuppertal (Mendelssohn’s *Lobegesang* and Weber’s *Freischütz-Messe*), L’orchestra Sinfonica di Milano Giuseppe Verdi (Bach’s *Johannes-Passion*), American University of Beirut Choir and Choral Society (Bach’s *Magnificat* and Händel’s *Utrecht Jubilate*). He has also appeared in Mexico with Philharmonic Boca del Río (Beethoven’s Symphony No. 9). Notable conductors with whom he has sung include Grant Gershon, Michael Guettler, Julia Jones, Jorge Mester, Jayce Ogren, Andrés Orozco-Estrada, Carl St. Clair, and Ralf Weikert.

More information at randallbills.com or @randallbills on Twitter and Instagram



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Aménophis	<i>Moïse et Pharaon</i>	Rossini in Wildbad Festival	2018
Nemorino	<i>L'elisir d'amore</i>	Theater Wielki Poznań	
Almaviva	<i>Il barbiere di Siviglia</i>	Gothenburg Opera	
Jupiter	<i>Semele</i>	International Händel-Festspiele Karlsruhe	
Almaviva	<i>Il barbiere di Siviglia</i>	Theater Wielki Poznań	
Tamino	<i>Die Zauberflöte</i>	Seattle Opera	2017
Don Ramiro	<i>La Cenerentola</i>	El Paso Opera	
Tamino	<i>Die Zauberflöte</i>	Theater Dortmund	2016
Tamino	<i>The Magic Flute</i>	New Zealand Opera	
Don Ramiro	<i>La Cenerentola</i>	Boston Youth Symphony Orchestras	
Fernand	<i>La favorite</i>	Washington Concert Opera	
Prince Léopold	<i>La Juive</i>	Vlaamse Opera and Nationaltheater Mannheim	2015
Tom Rakewell	<i>The Rake's Progress</i>	Staatstheater Braunschweig	
Italienischer Sänger	<i>Der Rosenkavalier</i>	Deutsches Nationaltheater Weimar	
Tamino	<i>Die Zauberflöte</i>	Nationaltheater Mannheim	
Don Ramiro	<i>La Cenerentola</i>	Opernhaus Chemnitz	2014
Don Ottavio	<i>Don Giovanni</i>	Seattle Opera	
Geoffredo/Ubaldo	<i>Armida</i>	Rossini Opera Festival	
Ferrando	<i>Così fan tutte</i>	English National Opera	
Tenor	<i>Alceste</i> (Händel)	American Classical Orchestra	
Prologue/Peter Quint	<i>The Turn of the Screw</i>	Teatro Comunale di Bologna	2013
Ferrando	<i>Così fan tutte</i>	Teatro Lirico di Cagliari	
Agorante	<i>Ricciardo e Zoraide</i>	Rossini in Wildbad Festival	
Elvino	<i>La sonnambula</i>	Staatstheater Darmstadt	
Tom Rakewell	<i>The Rake's Progress</i>	Oldenburgische Staatstheater	
Osiride	<i>Mosè in Egitto</i>	New York City Opera	
Iskra	<i>Mazeppa</i>	Komische Oper Berlin	
Ferrando	<i>Così fan tutte</i>	Oper Leipzig	
Ernesto	<i>Don Pasquale</i>	Staatstheater Darmstadt	
Ernesto (c.)	<i>Don Pasquale</i>	Lyric Opera of Chicago	2012
Almaviva	<i>Il barbiere di Siviglia</i>	Oper Leipzig	
Tamino	<i>Die Zauberflöte</i>	Oper Leipzig	
Cavaliere Belfiore	<i>Il viaggio a Reims</i>	Rossini Opera Festival	
Osburgo	<i>La straniera</i>	Münchener Opernorchester	
Fenton	<i>Die lustigen Weiber von Windsor</i>	Theater Bonn	
Italienischer Sänger	<i>Der Rosenkavalier</i>	Theater Bremen	
Don Ottavio	<i>Don Giovanni</i>	Theater Osnabrück	
Ferrando	<i>Così fan tutte</i>	Theater Dortmund	
Rodrigo di Dhu	<i>La donna del lago</i>	Moscow State Philharmonic Society	
Alfredo	<i>La Traviata</i>	Deutsches Nationaltheater Weimar	2011
Prinz Sou-Chong	<i>Das Land des Lächelns</i>	Theater Bremen	
Ferrando	<i>Così fan tutte</i>	Mecklenburgische Staatstheater Schwerin	
Prologue/Peter Quint	<i>The Turn of the Screw</i>	Theater Bremen	
Idomeneo	<i>Idomeneo</i>	Theater Bremen	
Walter (Vienna)	<i>Tannhäuser</i>	Theater Bremen	
Fool	<i>Wozzeck</i>	The Santa Fe Opera	
The Orthodox Priest	<i>The Last Savage</i>	The Santa Fe Opera	
Arbace	<i>Idomeneo</i>	Theater Bremen	
Seemann/Hirte	<i>Tristan und Isolde</i>	Bremer Philharmoniker	
Don Ottavio	<i>Don Giovanni</i>	Theater Bremen	
Tamino	<i>Die Zauberflöte</i>	Theater Magdeburg	
Alfred	<i>Die Fledermaus</i>	Theater Bremen	2010
Iskra	<i>Mazeppa</i>	Theater Bremen	
Tamino	<i>Die Zauberflöte</i>	Theater Bremen	
Italienischer Sänger	<i>Der Rosenkavalier</i>	Theater Bremen	
Walter (Dresden)	<i>Tannhäuser</i>	Das Meiniger Theater	
Tamino	<i>Die Zauberflöte</i>	Mainfranken Theater	2009
Walter (Dresden)	<i>Tannhäuser</i>	Mainfranken Theater	2008
Ferrando	<i>Così fan tutte</i>	Mainfranken Theater	2007
Parpignol	<i>La Bohème</i>	Bayerische Staatsoper	
Tierhändler	<i>Die Rosenkavalier</i>	Bayerische Staatsoper	
King Alonso (c.)	<i>The Tempest</i>	The Santa Fe Opera	2006
1 st Jew (c. w perf.)	<i>Salome</i>	The Santa Fe Opera	
Le Prince Charmant	<i>Cendrillon</i>	University of Southern California	2005
Rinuccio	<i>Gianni Schicchi</i>	University of Southern California	2003
Lysander	<i>A Midsummer Night's Dream</i>	Tanglewood Music Center	



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Tenor soloist in "Neujahrskonzert" with the Hofer Symphoniker, 2019
Tenor soloist in "From La Scala to Broadway" with the Thüringen Philharmonie, 2018
Tenor soloist in Beethoven's *Symphony No. 9* with the Philharmonic Boca del Río, 2017
Tenor soloist in Mendelssohn's *Lobegesang* with the Sinfonieorchester Wuppertal, 2017
Tenor soloist in "Night at the Proms" with the Hamburg Festival Orchestra, 2017
Tenor soloist in Händel's *Messiah* with the American University of Beirut Choir and Choral Society, 2016
Tenor soloist in "Proms Night" with the Philharmonie Südwestfalen, 2016
Tenor soloist in "British Flare" with the Hamburg Festival Orchestra, 2016
Tenor soloist in Rossini's *Stabat Mater* with St. Mary's Episcopal Church, Wayne, PA, 2016
Tenor soloist in Bach's *Magnificat* and Händel's *Utrecht Jubilate*
with the American University of Beirut Choir and Choral Society, 2015
Tenor soloist in Orff's *Carmina Burana* with the Houston Symphony, 2015
Tenor soloist in Bach's *Johannes-Passion* with the American University of Beirut Choir and Choral Society, 2013
Tenor soloist in Mozart's *Litaniae de venerabili altaris sacrament* and Weber's *Freischutz-Messe*
with the Sinfonieorchester Wuppertal, 2012
Tenor soloist in Bach's *Johannes-Passion* with L'orchestra Sinfonica di Milano Giuseppe Verdi, 2012
Tenor soloist in Mendelssohn's *Elias* with the Verona Teatro Filarmonico, 2012
Tenor soloist in Rossini's *Petite Messe Solennelle* with the Vahrer Kantorei, 2011
Tenor soloist in Britten's *Serenade for Tenor, Horn and Strings* with the Naples Philharmonic, 2010
Tenor soloist in Mozart's *C minor Mass* with the Bochum Symphony, 2010
Tenor soloist in Berlioz' *Roméo et Juliette* with the Louisville Orchestra, 2008
Tenor soloist in Mozart's *C minor Mass* with the Pasadena Symphony, 2008
Tenor soloist for "Paris and Vienna" with the Naples Philharmonic, 2006
Tenor soloist in Beethoven's *Symphony No. 9* with the Naples Philharmonic, 2006
Tenor soloist in Mozart's *Requiem* with the USC Thornton Symphony, 2005
Tenor soloist for "A Salute to Vienna" with the Naples Philharmonic, 2005
Tenor soloist in Mozart's *Requiem* with the Paulist Choristers, 2005
Love for Love: a Händel Aria Evening with *Long Beach Opera*, 2005
Tenor soloist in Haydn's *Stabat Mater* with the West Hollywood Master Chorale, 2005
Tenor soloist in Händel's *Messiah* with the Pasadena Symphony Orchestra, 2004
Tenor soloist in Bach's *Christmas Oratorio* with the Los Angeles Master Chorale, 2004
Tenor soloist in Beethoven's *Symphony No. 9* with the Pasadena Symphony Orchestra, 2004
Tenor soloist in Händel's *Messiah* with the Mountianside Master Chorale, 2003
Tenor soloist in Beethoven's *Choral Fantasy* with Mt. San Antonio College, 2003
Tenor soloist in Ariel Ramirez's *Missa Criolla* with Opus 7 at the Hollywood Bowl, 2003
Tenor soloist in Mozart's *Vesperae Solennes de Confessore* and *Missa brevis in F*
with the Inland Empire Symphonic Chorale, 2003
Tenor soloist in Händel's *Messiah* with the Los Angeles Master Chorale, 2003
Tenor soloist in Beethoven's *Symphony No. 9* with the Fresno Philharmonic, 2002
Uriel in Haydn's *The Creation* with the La Sierra University Sinfonia, 2001



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PRESS

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

Das Opernglas; 9/18

J.-M. Wienecke on Rossini in Wildbad's performance of Rossini's *Moïse et Pharaon*

"S vypätým tenorovým partom Aménophisa sa technicky a štýlovo v skvelej forme vyrovnal Randall Bills. / With the tenor part Amenophis, Randall Bills is in good shape and style."

operaslovakia.sk; 8/2/18

Pavel Unger on Rossini in Wildbad's performance of Rossini's *Moïse et Pharaon*

"Randall Bills impressionne en Aménophis, par un style élégant, une remarquable diction, des moyens souverains dans le registre aigu et très vélocité dans ses traits d'agilité..."

Anaclase.com; 7/28/18

Irma Foletti on Rossini in Wildbad's performance of Rossini's *Moïse et Pharaon*

"...Randall Bills, dont on n'a pas oublié l'Agorante chanté au même endroit...et l'on retrouve une voix assez étendue et assez agile pour accomplir sans accroc les acrobaties vocales que Rossini a destinées au personnage, et même de les varier audacieusement."

forumopera.com; 7/25/18

Maurice Salles on Rossini in Wildbad's performance of Rossini's *Moïse et Pharaon*

"...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.com; 7/29/18

Fabio Tranchida on Rossini in Wildbad's performance of Rossini's *Moïse et Pharaon*

"Nemorino was the American tenor Randall Bills, already known to the Poznań audience. His voice: lyrical, full of clarity, aligned in all registers, perfectly reflecting the hero's various moods - longing for his love, hope, joy, sadness and despair - he simply delights...The main aria of the hero, 'Una furtiva lagrima', became the climax of the performance."

kulturapodstaw.pl; 6/26/18

Pitor Ubański on Teatr Wielki Poznań's performance of Donizetti's *L'elisir d'amore*

"Jupiter est un dieu protéiforme, il peut prendre tous les aspects et subir toutes les métamorphoses. C'est un Jupiter (Randall Bills, ténor), à la belle prestance, charmeur et ardent qui figurait sur le plateau. C'est avec beaucoup de tendresse qu'il calcina Sémélé, et le chagrin qu'il éprouva était visiblement sincère. Sa voix a un timbre très séduisant et une intonation parfaite. Il vocalise avec beaucoup d'élégance."

baroquiades.com; 3/3/18

Pierre Benveniste on Staatstheater Karlsruhe's performance of Händel's *Semele*

"Taking over on Sunday were Randall Bills, a first-rate tenor who illuminated Tamino's nobility and ardor,..."

The Seattle Times; 5/8/17

Melinda Bargreen on Seattle Opera's performance of Mozart's *Die Zauberflöte*

"Tamino is played very skillfully and convincingly by Randall Bills."

DramaintheHood.net; 5/8/17

Lucienne Aggarwal on Seattle Opera's performance of Mozart's *Die Zauberflöte*

"Randall Bills sang a fine Dies Bildnis as Tamino."

Operagasm.com; 5/12/17

Amy Van Mechelen on Seattle Opera's performance of Mozart's *Die Zauberflöte*

"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.; 3/26/17

Cindy Graff Cohen on El Paso Opera's performance of Rossini's *La Cenerentola*

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

The New York Times; 12/6/16

James R. Oestereich on the American University of Beirut Choir and Choral Society's performance of Händel's *Messiah*

"Randall Bills employed a fresh and light tenor voice as Tamino with sufficient ring to ride the orchestra when required..."

Bachtrak; 6/18/16

Smion Holden on New Zealand Opera's performance of Mozart's *The Magic Flute*

"Elizabeth Whiting's costume design leaves Randall Bills unencumbered by heroic garb, dressed in an open, light flowing singlet that perfectly echoes his lyrical and accurate voice: free, open-throated, warm and engaging."

Theater Review; 6/17/16

Michael Hooper on New Zealand Opera's performance of Mozart's *The Magic Flute*

"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; 6/16

Peter Mechen on New Zealand Opera's performance of Mozart's *The Magic Flute*

"Tamino, sung by Randall Bill, displayed a fulsome fresh tenor voice with a heroic tinge to much of his singing..."

The National Business Review; 6/16

John Daly-Peoples on New Zealand Opera's performance of Mozart's *The Magic Flute*

"Randall Bills as Tamino was a light tenor with excellent diction and perfect tone and phrasing."

DMS Review; 5/31/16

Stephen Gibbs on New Zealand Opera's performance of Mozart's *The Magic Flute*

"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."

Theater Review; 5/29/16

Michael Gilchrist on New Zealand Opera's performance of Mozart's *The Magic Flute*

"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 naivete of a monastery-novice-turned-military-hero..."

The Washington Post; 3/6/16

Anne Midgette on Washington Concert Opera's performance of Donizetti's *La Favorite*

"Tenor Randall Bills was a boyish, earnest Fernand who sang with heartwarming expressivity...the most gratifying aspects of his singing were his smooth, clear timbre and impeccable breath control."

Voix des Arts; 3/6/16

Joseph Newsome on Washington Concert Opera's performance of Donizetti's *La Favorite*

"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; 10/20/14

Rod Parke on Seattle Opera's performance of Mozart's *Don Giovanni*

"Randall Bills was an appealingly lyrical Don Ottavio."

The Seattle Times; 10/20/14

Melinda Bargreen on Seattle Opera's performance of Mozart's *Don Giovanni*

“Other high notes: the rounded tenor of Randall Bills as weakling Don Ottavio;...”

ConcertoNet.com; 10/20/14

Angela Allen on Seattle Opera’s performance of Mozart’s *Don Giovanni*

“Randall Bills on the other hand, was a more decisive Ottavio on Sunday, clearly frustrated by her [Donna Anna’s] behavior.”

CityArts; 10/20/14

Philippa Kiraly on Seattle Opera’s performance of Mozart’s *Don Giovanni*

“American *baritenore* Randall Bills was asked to portray Geofredo, 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 thee tenor trio.”

Opera Today; 8/20/14

Michael Milenski on the Rossini Opera Festival’s performance of Rossini’s *Armida*

“Randall Bills che nonostante la naturalmente breve carriera si é presentato con piglio sicuro e grande fermezza nella linea di canto.”

Il Secolo XIX; 8/18/14

Renzo Bellardone on the Rossini Opera Festival’s performance of Rossini’s *Armida*

“...gli altri due tenori, l’ottimo Dmitri Korchak e Randall Bills.”

ilsole24ore.com; 8/17/14

Carla Moreni on the Rossini Opera Festival’s performance of Rossini’s *Armida*

“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; 8/15/14

Gregory Pritchard on the Rossini Opera Festival’s performance of Rossini’s *Armida*

“Buona la prova del tenore Randall Bills (Geoffredo/Ubaldo).”

L’Adige; 8/14/14

Danielle Valersi on the Rossini Opera Festival’s performance of Rossini’s *Armida*

“The lovers Guglielmo (Marcus Farnsworth) and Ferrando (Randall Bills) sing splendidly.”

The Guardian; 5/24/14

Kate Kellaway on English National Opera’s performance of Mozart’s *Così fan tutte*

“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; 5/23/14

Sarah Dawes on English National Opera’s performance of Mozart’s *Così fan tutte*

“This strong cast was well complemented by young American tenor Randall Bills as a sincere Ferrando making his UK debut.”

MarkRonan.com; 5/17/14

Mark Ronan on English National Opera’s performance of Mozart’s *Così fan tutte*

“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; 3/20/14

David Salazar on the American Classical Orchestra’s performance of Händel’s *Alceste*

“Tenor Randall Bills beautiful intoned Hercules’ three arias.”

examiner.com; 3/20/14

Richard Carter on the American Classical Orchestra’s performance of Händel’s *Alceste*

“The vocal cast was very strong, led by Ms. Krull as Calliope and tenor Randal Bills as Hercules. These two New York City Opera veterans performed adroitly, with rich tone and an impressive display of ornamentation in the *da capo* sections of their arias.”

The Superconductor; 3/20/14

Paul J. Pelkonen on the American Classical Orchestra's performance of Händel's *Alceste*

“Randall Bills cantano e recitano con sorvegliata ma penetrante forza espressiva...”

la Repubblica; 11/24/13

Angelo Foletto on Teatro Comunale di Bologna's performance of Britten's *The Turn of the Screw*

“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; 11/22/13

Francesca Clementoni on Teatro Comunale di Bologna's performance of

Britten's *The Turn of the Screw*

“Randall Bills, il cattivo Quint, che riesce a rubare l'anima non solo al piccolo Miles ma anche al pubblico...”

OperaClick; 11/13

Silvano Capecchi on Teatro Comunale di Bologna's performance of Britten's *The Turn of the Screw*

“Randall Bills che è animato da una scoppiettante energia e ha un bel timbro chiaro...”

GBOpera.it; 10/24/13

Myriam Quaquero on Teatro Lirico di Cagliari's performance of Mozart's *Così fan tutte*

“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; 10/21/13

Gabriele Balloi on Teatro Lirico di Cagliari's performance of Mozart's *Così fan tutte*

“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!”

ForumOpera.com; 7/20/13

Sylvain Fort on Rossini in *Wildbad's* performance of Rossini's *Ricciardo e Zoraide*

“...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; 7/13

Judith Malafronte on New York City Opera's performance of Rossini's *Mosé in Egitto*

“Bills has a very pleasant, lyric voice that is equally brilliant in his top notes as in his middle register and low notes. His coloratura is neat, he has wonderful legato and a full knowledge of the Rossini style. His duets with Davies' Elcia “*Non e ver che stringa il cielo*” and “*Ah! Se poi così lasciarmi*” in Act I was one of the highlights of the performance...”

OperaClick; 5/13

Ingrid Haas on New York City Opera's performance of Rossini's *Mosé in Egitto*

“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; 4/18/13

Paul J. Pelkonen on New York City Opera's performance of Rossini's *Mosé in Egitto*

“Randall Bills brought a fine lyric tenor voice to the daunting role of Osiride.”

The New York Times; 4/15/13

Anthony Tommasini on New York City Opera's performance of Rossini's *Mosé in Egitto*

“Randall Bills as Osiride tore through his fioritura with panache and bright, sometimes reedy tone,...”

The Classical Review; 4/15/13

Marion Lignana Rosenberg on New York City Opera's performance of Rossini's *Mosé in Egitto*

"The strongest of the men was Randall Bills as Osiride, whose lean tenor cut through the orchestra and whose coloratura was cleanly articulated."

Likely Impossibilities; 4/15/13

on New York City Opera's performance of Rossini's *Mosé in Egitto*

"Randall Bills was a brilliant Fenton."

gopera.com; 5/20/12

on Theater Bonn's performance of Nicolai's *Die lustige Weiber von Windsor*

"Nel gruppo dei solisti...elegante il tenore Randall Bills,..."

L'arena; 2/27/12

Cesare Galla on the Verona Teatro Filarmonico's performance of Mendelssohn's *Elias*

"In the part of Rodrigo was American lyric tenor Randall Bills, he has a voice of more unified, dense texture and with more special dramatic colors at its core, all of this without a boastful performance but with seldom seen strong artistic charisma; this type of artistic courage was calculated yet not conceited, and he gave us the idea that he understood the full artistic image of the character and showed this in vocal, dramatic, psychological, and artistic points."

OperaNews.ru; 1/22/12

Igor Koryabin on the Moscow State Philharmonic Society's performance of Rossini's *La donna del lago*

"The role of the Fool (played with creepy menace by Randall Bills) shadows Wozzeck, prompting murderous thoughts and propelling the opera to its tragic end."

The Washington Post; 8/9/11

Charles Downey on the Santa Fe Opera's performance of Berg's *Wozzeck*

"The 'shadow Wozzeck' begins as Berg's character of the Fool, a minor character in the opera... but rang pitch perfect as portrayed here by tenor Randall Bills."

The New Mexican; 7/31/11

James Keller on the Santa Fe Opera's performance of Berg's *Wozzeck*

"The Fool (played by Randall Bills) as Wozzeck's double was artful."

The Opera Tattler; 7/31/11

on the Santa Fe Opera's performance of Berg's *Wozzeck*

"...Randall Bills as the Fool takes Daniel Slater's unusual concept and makes poetry of it."

Vocal Supporter; 7/31/11

Sarah Nobel on the Santa Fe Opera's performance of Berg's *Wozzeck*

"Bills and Tomasiwicz contributed to its success with deft handling of its subtle tone and phrasing. Bills' voice is fluid yet full, and he sings with an obvious appreciate for its visceral moods."

The Naples Daily News; 12/3/10

Harriet Howard Heithaus on the Naples Philharmonic's performance of Britten's *Serenade for Tenor, Horn, and Strings, Op. 31*

"The soloists included...tenor Randall Bills who has a simply glorious voice;..."

The Naples Daily News; 2/11/06

P. Goldberg Longstreth on the Naples Philharmonic's performance of Beethoven's *Symphony No. 9*

"Of the operatic solo quartet, soprano Elissa Johnston and tenor Randall Bills were best equipped to manage the Baroque style. Randall Bills engaged the audience from the first phrase of 'Comfort Ye,' his clear, *leggiere* tenor with easy, unified top ideal for this literature. With Rossini's Prince Ramiro in his repertoire, Bills executed the runs in 'Every Valley' with skill and flexibility."

The Beverly Hills Outlook; 1/13/05

Wendy Kikkert on the Pasadena Symphony's performance of Händel's *Messiah*

"The strong vocal quartet (soprano Elissa Johnston, mezzo-soprano Suzanna Guzman, tenor Randall Bills, bass Rodney Gilfry) was permitted to emote in an almost operatic way, with minimal ornamentation and crystal-clear diction."

The Los Angeles Times; 12/20/04

Richard S. Ginell on the Pasadena Symphony's performance of Händel's *Messiah*

"Mr. Bills and Mr. Jang were brilliant in their respective contributions. Mr. Bills ripped off a thrilling 'Ich will nur dir zu Ehren leben' while Mr. Jang's plangent bass made beautiful sounds in his two recitatives (with chorale)."

The Beverly Hills Outlook; 1/13/05

Douglas Neslund on the Los Angeles Master Chorale's performance of Bach's *Christmas Oratorio*

“... and among the quartet of lovers, Kathryn Leemhuis (Hermia) and Randall Bills (Lysander) were especially strong. In Act III, when the lovers are reunited, the quartet sang their ever-rising tone rows with crisp clarity and control, as well as passion.”

Opera News; 10/04

Willard Spiegelman on the Tanglewood Music Center's performance of Britten's *A Midsummer Night's Dream*

“... Randall Bills, a young romantic tenor-in-the-making.”

Boston Globe; 8/13/04

Richard Dyer on the Tanglewood Music Center's performance of Britten's *A Midsummer Night's Dream*

“Standouts in the cast include tenor Randall Bills, a graduate student at the University of Southern California, who sang Lysander with lyrical beauty and intensity.”

The Wall Street Journal; 8/3/04

Heidi Waleson on the Tanglewood Music Center's performance of Britten's *A Midsummer Night's Dream*

“The Principal singers, TMC Vocal Fellows all, were fine across the board, with nible soprano Anne-Carolyn Bird (Tytania) and powerful tenor Randall Bills (Lysander) a cut above the rest.”

The Republican; 10/02/04

Clifton J. Noble Jr. on Tanglewood Music Center's performance of Britten's *A Midsummer Night's Dream*



randall bills tenor

+1 (213) 840-9816 | +49 151 5069 1049
randallbills.com

PRESSE

"Randall Bills lieh dem unsympathischen Pharaonensprössling seinen stimmmächtigen, technisch beeindruckend beherrschten tenore eroico."

Das Opernglas; 9/18

J.-M. Wienecke on Rossini in Wildbad's performance of Rossini's *Moïse et Pharaon*

"Den zwischen Liebe zu Anai und der gemeinsamen Thronfolge mit einer armenischen Prinzessin hin- und her geworfenen Amenophis stattete Randall Bills mit stupender Koloraturgeläufigkeit, sicher erklimmenen Spitzentönen und viel Ausdrucks-Engagement aus."

onlinemerker.com; 7/30/18

Udo Klebes on Rossini in Wildbad's performance of Rossini's *Moïse et Pharaon*

"Der Star unter den Sängern ist der US-amerikanische Tenor Randall Bills, der den zwischen Liebe und Racheuror zerrissenen Pharaonensohn Aménophis mit grandioser Präzision und herrlicher Höhe selbst durch hochvirtuoses Zierwerk führt."

Stuttgarter Zeitung; 7/22/18

Susanne Benda on Rossini in Wildbad's performance of Rossini's *Moïse et Pharaon*

"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."

operalounge.de; 7/21/18

Susanne Benda on Rossini in Wildbad's performance of Rossini's *Moïse et Pharaon*

"Randall Bills dagegen war ein gestalterische idealer Jupiter mit schöner Stimme."

Badische Neuste Nachrichten; 2/27/18

Manfred Kraft on Staatstheater Karlsruhe's performance of Händel's *Semele*

"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; 12/9/16

Detlef Obens on Theater Dortmund's performance of Mozart's *Die Zauberflöte*

"...der Reichsfürst Léopold (Randall Bills mit schlankem, hell gleißendem Tenor)..."

Süddeutsche Zeitung; 4/17/15

Michael Struck-Schloen on Vlaamse Opera performance of Halévy's *La juive*

"Sehr anständig Randall Bills als der junge, zwischen Pflicht und Neigung stehende Reichsfürst Léopold."

Neue Zürcher Zeitung; 4/17/15

Peter Hagmann on Vlaamse Opera performance of Halévy's *La juive*

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

Neue (musikalische) Blätter; 12/23/14

Wolfram Quellmalz on Das Opernhaus Chemnitz' performance of Rossini's *La Cenerentola*

“Als höhensicherer Ritter vom hohen C bzw. D imponierte Randall Bills, der sich der mit enormen Schwierigkeitsgraden bestückten Partie des Ramiro bar jeglicher tenoralen Eitelkeit annahm.”

Der Neue Merker; 12/22/14

Joachim Weise on Das Opernhaus Chemnitz' performance of Rossini's *La Cenerentola*

“Dann die beiden Hauptfiguren, die Rossini noch rücksichtsloser als die anderen in seine aberwitzigen Koloraturen jagt: Cordelia Katharina Weil und Randall Bills. Man darf sagen: absolute Spezialisten in diesem schwierigen Fach, aber sie machen sich damit nicht breit, sondern fügen ihr stimmakrobatischen Meisterleistungen so leicht und sozusagen flüssig in den Gang alles dessen ein, was in dieser Oper Spaß macht, dass sie ihr lediglich unter den vielen anderen ein paar Freuden mehr zu verleihen scheinen.”

Stadtstreicher Stadtmagazin; 1/15

Eske Bockelmann on Das Opernhaus Chemnitz' performance of Rossini's *La Cenerentola*

“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; 12/20/14

Werner Häußner on Das Opernhaus Chemnitz' performance of Rossini's *La Cenerentola*

“Die Überraschung ist Randall Bills aus den USA: Ein sehr hoher Tenor auf dem steilen Weg nach oben, mit halsbrecherischer Artikulation und Präzision, dazu der Mensch gewordene Traum von einem Prinzen.

Freie Presse; 12/1/14

Marianne Schultz on Das Opernhaus Chemnitz' performance of Rossini's *La Cenerentola*

“Randall Bills hat den Don Ramiro gesungen. Ein schlanker, wunderbar leichter, aber ausdrucksstarker Tenor, der (fast immer) die Höhen kopfstimmenreibungslös packt und dazu noch ein guter Schauspieler ist.”

Theaterförderverein Chemnitz; 11/30/14

on Das Opernhaus Chemnitz' performance of Rossini's *La Cenerentola*

“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; 7/21/13

Thomas Molke on Rossini in Wildbad's performance of Rossini's *Ricciardo e Zoraide*

“...zum majestätisch-herrschtig artikulierenden König Agorante (Randall Bills).”

Schwartzwalder Bote; 7/18/13

on Rossini in Wildbad's performance of Rossini's *Ricciardo e Zoraide*

“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; 7/18/13

Werner Häußner on Rossini in Wildbad's performance of Rossini's *Ricciardo e Zoraide*

“In Randall Bills als stolzem Elvino hat [Julie] Davies einen ebenbürtigen Partner. Hell und strahlend klingt sein Tenor, auch in Spitzen und Koloraturen nie angestrengt oder scharf.”

ECHO; 6/10/13

Thomas Wolff on Staatstheater Darmstadt's performance of Bellini's *La sonnambula*

“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.”

deroperfreund.de; 6/9/13

Manfred Langer on Staatstheater Darmstadt's performance of Bellini's *La sonnambula*

“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; 6/8/13

Dieter David Scholz on Staatstheater Darmstadt's performance of Bellini's *La sonnambula*

“Randall Bills, als Gast von der Leipziger Oper kurzfristig eingesprungen, gefällt mit jugendlich schlankem, flexiblem und höhensicherem Tenor und findet, vor allem in den Schmerzenstönen seiner berühmten, von der Trompete assistierten Arie, zu intensiver Gestaltung.”

ECHO; 1/21/13

Albrecht Schmidt on Staatstheater Darmstadt's performance of Donizetti's *Don Pasquale*

“Profiliert war der heller Tenor Randall Bills (als Ernesto)...”

Frankfurter Rundschau; 1/21/13

Berhard Uske on Staatstheater Darmstadt's performance of Donizetti's *Don Pasquale*

“Gewiss, mit dem jungen Tenor Randall Bills hörte man einen charmant-leichten, am ehesten dem Belcanto-Ideal nahekommenden Ernesto,...”

Frankfurter Neue Presse; 1/21/13

Axel Zibulski on Staatstheater Darmstadt's performance of Donizetti's *Don Pasquale*

“Gegen diese beiden fällt Randall Bills als Ernesto etwas ab, was aber eher an der Rolle als an seiner Leistung liegt. Dramaturgisch ist er das Objekt der Geschehnisse, das nur reagiert statt zu agieren. Doch in seiner Liebesarie blüht er richtig auf.”

egotrip.de; 1/21/13

Frank Raudszus on Staatstheater Darmstadt's performance of Donizetti's *Don Pasquale*

“Den verliebten Träumer gibt Randall Bills mit frischem, höhensicherem Tenor,...”

Main Echo; 1/21/13

Heike Speilberger on Staatstheater Darmstadt's performance of Donizetti's *Don Pasquale*

Und Leipzig erlebt an diesem Abend Spektakuläres. Vielleicht hat das Opernhaus, endlich wieder einen richtigen Star...auch Randall Bills [ist] mehr als bloß ein Gewinn...mit aufregender Stimme und brillanter Technik. Randall präsentiert sich zunächst mit Rossini als Almaviva. Die Tenor-Arie aus dem zweiten Barbier-Akt kennt kaum jemand. Warum sie meist gestrichen wird, ist klar, hat man Bills gehört. Denn ganz offenbar braucht man dazu genau so einen virtuosen Ausnahmesänger.”

Leipziger Volkszeitung; 9/25/12

Tatjana Böhme-Mehnert on Oper Leipzig's Saisoneröffnungskoziert

“Zahllose Sängerinnen und Sänger hat Pesaro hervorgebracht. Juan Diego Florez beispielsweise gelang hier der internationale Durchbruch. Auch in diesem Jahr waren mit dem Tenor Randall Bills oder dem Bariton Davide Luciano echte Entdeckungen zu machen.”

Der Tagesspiegel; 8/14/12

Uwe Friedrich on the Rossini Opera Festival's performance of *Il viaggio a Reims*

“Randall Bills (Fenton) war mit seiner lyrischen Stimme eine ideale Besetzung für den jugendlichen Liebhaber, wenn die Rolle auch nur klein war.”

operapoint.de; 5/7/12

Felicitas Zink on Theater Bonn's performance of Nicolai's *Die lustigen Weiber von Windsor*

“Die hat der klassische junge Liebhaber Fenton umso mehr. Randall Bills stattet ihn mit einer wunderbar lyrischen Stimme aus, die sich in seiner Auftrittsarie "Horch, die Lerche" ebenso entfaltet wie im Duett mit Anna.”

General-Anzeiger; 5/8/12

Bernhard Hartmann on Theater Bonn's performance of Nicolai's *Die lustigen Weiber von Windsor*

“Vom rechten Bühnenrand singt der hervorragende Randall Bills vom Theater Bremen den Ferrando mit wirklich schönem Timbre und sehr aufmerksam – angesichts der schwierigen Rezitative, die so punktgenau dargeboten werden müssen, eine Heldentat des Einspringers.”

opernetz.de; 2/6/12

Christoph Broermann on Theater Dortmund's performance of Mozart's *Così fan tutte*

“...Randall Bills als Quint mit flexiblem, strahlendem Tenor...”

Die Deutsche Bhune; 1/12

Detlef Brandenburg on Theater Bremen's performance of Britten's *The Turn of the Screw*

“Hervorragend auch Randall Bills als ihr Gegenspieler Peter Quint, der die Peter-Pears-Rolle mit ihren anspruchsvollen Melismen mit belkanteskem Wohlklang ausfüllte.”

Weser Kurier; 10/30/11

Gerhart Asche on Theater Bremen's performance of Britten's *The Turn of the Screw*

“Randall Bills (Peter Quint) ist von verführerischer 'Erkönig'-Zärtlichkeit.”

Weser Report; 10/30/11

Gunther Matysiak on Theater Bremen's performance of Britten's *The Turn of the Screw*

“Marysol Schalit und Randall Bills gestalteten ihre Partien als Mrs. Jessel und Peter Quint klangschön und mit suggestiver Bedrohlichkeit.”

Nordwest-Zeitung; 10/30/11

Wolfgang Denker on Theater Bremen's performance of Britten's *The Turn of the Screw*

“Randall Bills als belkantesk-verführerischer Quint...”

Kreiszeitung; 10/30/11

Ute Schaltz-Laurenze on Theater Bremen's performance of Britten's *The Turn of the Screw*

“Das gesamte Ensemble beeindruckt durch großartige schauspielerische Leistungen...Randall Bills mit hellem Tenor und Marysol Schalit mit ebenfalls klarem und funkelndem Sopran sind als Peter Quint und Miss Jessel die eindringlich unheimlichen Geisterstimmen.”

opernnetz.de; 10/28/11

Christian Schütte on Theater Bremen's performance of Britten's *The Turn of the Screw*

“...waren alle anderen Rollen ebenfalls glänzend besetzt: Randall Bills (Peter Quint) mit seinen verlockend schönen Melisme...”

klassik.com; 10/28/11

Michael Pitz-Grewenig on Theater Bremen's performance of Britten's *The Turn of the Screw*

“Daneben jedenfalls lassen Randall Bills – er singt alternierend ebenfalls die Titelpartie – als Arbace in seinen kurzen Partien die überzeugenderen Tenortöne vernehmen. Die nicht sehr oft zu hörende Arie des Arbace im dritten Akt lässt neugierig darauf werden, wie sich Randall Bills in der Titelpartie bewähren könnte.”

opernnetz.de; 4/9/11

Christian Schütte on Theater Bremen's performance of Mozart's *Idomeneo*

“...Randall Bills überzeugte als Arbace mit schlankem Mozart-Tenor.”

Nordsee-Zeitung; 3/30/11

Wolfgang Denker on Theater Bremen's performance of Mozart's *Idomeneo*

“Auch die anderen Solisten erfreuen das Publikum durch technische Perfektion: Sie haben eine deutliche Aussprache (am deutlichsten artikuliert Tenor Randall Bills) und intonieren rein.”

operapoint.de; 3/30/11

Annika Klanke on Theater Bremen's performance of Mozart's *Idomeneo*

“Randall Bills als Arbace leisteten Vorbildliches...”

klassik.com; 3/27/11

Michael Pitz-Grewenig on Theater Bremen's performance of Mozart's *Idomeneo*

“Randall Bills vom Mainfranken-Theater Würzburg hatte die Rolle des Prinzen Tamino für den erkrankten Chong Sun übernommen. Der eindrucksvolle lyrische Tenor ist stimmlich so beweglich wie szenisch überzeugend und fügt sich nahtlos in das Ensemble ein.”

Frankenpost; 10/20/09

Hanna Cordes on Theater Hof's performance of Mozart's *Die Zauberflöte*

“Randall Bills sang ihn (Tamino) mit heldenhafter Betonung, gab ihm weniger lyrischen Schmelz.”

Nummer; Oktober 2009

Renate Freyeisen on the Mainfranken Theater's performance of Mozart's *Die Zauberflöte*

“...Randall Bills als Tamino umschiffte die sängerischen Klippen ebenso solide wie die sprachlichen...”

In Franken; 11/1/09

Monika Beer on the Mainfranken Theater's performance of Mozart's *Die Zauberflöte*

“Warm Natürlichkeit zeichnete den Gesang von Randall Bills aus. Sein Tamino war dunkel timbriert, blühte in den hohen Lagen ansprechend auf und vermochte Zartes ebenso zu vermitteln wie dramatische Steigerungen.”

Das Opernglas; 9/30/2009

K.-F. Schuler on the Mainfranken Theater's performance of Mozart's *Die Zauberflöte*

“...Prinz Tamino (Randall Bills mit sauberm, hellem Tenor)...”

Mainpost; 6/22/2009

Ralph Heringlehner on the Mainfranken Theater's performance of Mozart's *Die Zauberflöte*

“Randall Bills als ausgezeichnete Walther von der Vogelweide...”

Orpheus; September/Oktober 2009

Renate Freyeisen on the Mainfranken Theater's performance of Wagners' *Tannhäuser*

“...einen wunderbar süßlich-affektierten Walther von der Vogelweide Randall Bills...”

Leporello; 05/2009

Lothar Reichel on the Mainfranken Theater's performance of Wagners' *Tannhäuser*

“...der ebenso überzeugte wie Randall Bills als Walther von der Vogelweide.”

Der Opernfreund; Mai 2009

Alexander Hauer on the Mainfranken Theater's performance of Wagners' *Tannhäuser*

“...Randall Bills gefiel mit smarter Erscheinung und hell-kräftigem Tenor als Ferrando.”

Bayerische Staatszeitung; 6/13/08

Renate Freyeisen on the Mainfranken Theater's performance of Mozart's *Così fan tutte*

“...und Randall Bills (ein sicherer, unaufdringlich-heller Tenor) als Ferrando komplettieren das ausgezeichnete Ensemble.”

Mainpost; 6/2/08

Ralph Heringlehner on the Mainfranken Theater's performance of Mozart's *Così fan tutte*