



MICHAEL MAYES
BARITONE

With a commanding voice and sense of drama, baritone **Michael Mayes** is known for his consummate portrayals of iconic characters in the operatic repertoire. Originally from Conroe, Texas, Michael has performed with opera companies across the United States including Madison Opera, Cincinnati Opera, Palm Beach Opera, Kentucky Opera, Des Moines Metro Opera, Arizona Opera, Central City Opera, Michigan Opera Theater, and Fort Worth Opera.

Engagements for 2010-2011 include Valentin in *Faust* with Opera Birmingham, Marcello in *La bohème* with Eugene Opera and Des Moines Metro Opera, Silvio in *Pagliacci* with Kentucky Opera, the title role in *Don Giovanni* with Shreveport Opera, and Papageno in *Die Zauberflöte* with Michigan Opera Theater. Next 2011-2012 season will find Mr. Mayes returning to Kentucky Opera as Escamillo in

Carmen, Shreveport Opera as Danilo in *Merry Widow*, Fort Worth Opera as Kinesias in *Lysistrata*, and making debuts with Nashville Opera as Silvio in *Pagliacci* and Tulsa Opera with the role debut of Joseph De Rocher in *Dead Man Walking*.

Mr. Mayes joined the roster of the Metropolitan Opera in the 2009-2010 season, and performed Conte Almaviva in *Le nozze di Figaro* with Des Moines Metro Opera, the title role in *Il Barbiere di Siviglia* for Sugar Creek Opera, Marcello in *La bohème* with Duluth Festival Opera, Shreveport Opera, and New Britain Symphony. He also sings Orff's *Carmina Burana* with the Oklahoma Ballet and San Antonio Symphony, and Guglielmo in *Così fan tutte* with Arizona Opera. In the 2008-2009 season Mr. Mayes sang the title role in *Don Giovanni* with Connecticut Opera, Marcello in *La bohème* with Skylight Opera Theater, Conte di Luna in *Il trovatore* with Eugene Opera, and Morales in *Carmen* and Motorcycle Cop in *Dead Man Walking* with Fort Worth Opera.

Engagements for 2007-2008 included Dandini in *La cenerentola* with Connecticut Opera, Lancelot in Augusta Opera's *Camelot*, Top in *The Tender Land* with the Charleston Symphony Orchestra, Marcello in *La bohème* with Opera on the James, Mercutio in *Romeo et Juliette* with PORTOpera, and Peter in Opera Company of Philadelphia's production of *Hänsel und Gretel*. In an extension of his involvement with the development of *Margaret Garner*, a new opera by Richard Danielpour, Mr. Mayes performed with The Opera Company of Philadelphia the role of Edward Gaines opposite Mezzo-soprano Denyce Graves, which he also performed at Opera Carolina with Ms. Graves to critical acclaim.

A graduate of the University of North Texas, his operatic roles include Wagner in *Faust*, Marullo in *Rigoletto*, Silvio in *I Pagliacci*, Mercutio in *Romeo et Juliette*, Dandini in *La cenerentola*, The Librettist in *Viva La Mamma*, Lord Capulet in *Romeo et Juliette*, John Proctor in *The Crucible*, both Sloop and Tobia Mill in *La Cambiale di Matrimonio*, Escamillo in *Carmen*, and Malatesta in *Don Pasquale*. As a participant in the renowned young artist program at The Santa Fe Opera, Michael covered the role of Claudio in Tim Albery's production of *Béatrice et Bénédict*

Mr. Mayes has appeared internationally in conjunction with La Fenice in Castel-Franco Veneto, Italy. Mr. Mayes' honors include 3rd place winner at the Metropolitan National Council Auditions in Chicago, the Entergy Young Texas Artist Competition Vocalist Award, John Alexander Award, the John Moriarty Award, and an advanced division winner at the Anton Guadagno Vocal Competition.

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Opera/Concert Performances

Kinesias	<i>Lysistrata</i>	Fort Worth Opera Festival	2012
Joseph De Rocher	<i>Dead Man Walking</i>	Tulsa Opera	2012
Silvio	<i>Pagliacci</i>	Nashville Opera	2011
Danilo	<i>The Merry Widow</i>	Shreveport Opera	2011
Escamillo	<i>Carmen</i>	Kentucky Opera	2011
Marcello	<i>La bohème</i>	Des Moines Metro Opera	2011
Papageno	<i>Die Zauberflöte</i>	Michigan Opera Theater	2011
Marcello	<i>La bohème</i>	Eugene Opera	2011
Sam	<i>Trouble in Tahiti</i>	Tacoma Opera	2011
Silvio	<i>Pagliacci</i>	Tacoma Opera	2011
Valentin	<i>Faust</i>	Opera Birmingham	2011
Silvio	<i>Pagliacci</i>	Kentucky Opera	2010
Don Giovanni	<i>Don Giovanni</i>	Shreveport Opera	2010
Count Almaviva	<i>Le nozze di Figaro</i>	Des Moines Metro Opera	2010
Figaro	<i>Il barbiere di Siviglia</i>	Sugar Creek Opera	2010
Soloist	<i>Carmina Burana</i>	Oklahoma Ballet	2010
Marcello	<i>La bohème</i>	Shreveport Opera	2010
Marco (c)	<i>Gianni Schicchi</i>	Metropolitan Opera	2009
Guglielmo	<i>Così fan tutte</i>	Arizona Opera	2009
Soloist	<i>Carmina Burana</i>	San Antonio Symphony	2009
Marcello	<i>La bohème</i>	Duluth Festival Opera	2009
Motorcycle Cop	<i>Dead man walking</i>	Ft. Worth Opera	2009
Morales	<i>Carmen</i>	Ft. Worth Opera	2009
Conte di Luna	<i>Il trovatore</i>	Eugene Opera	2009
Don Giovanni	<i>Don Giovanni</i>	Connecticut Opera	2008
Marcello	<i>La bohème</i>	Skylight Opera Theater	2008
Mercutio	<i>Romeo et Juliette</i>	PORTOpera	2008
Top	<i>The Tender Land</i>	Charleston Symphony	2008
Dandini	<i>La cenerentola</i>	Connecticut Opera	2008
Father	<i>Hansel und Gretel</i>	Opera Company of Philadelphia	2007
Lancelot	<i>Camelot</i>	Augusta Opera	2007
Figaro	<i>Il barbiere di Siviglia</i>	Duluth Festival Opera	2007
Ping	<i>Turandot</i>	Michigan Opera Theater	2007
Edward Gaines	<i>Margaret Garner</i>	Opera Carolina	2006
Judge	<i>Margaret Garner</i>	Opera Company of Philadelphia	2006
Sciarrone	<i>Tosca</i>	Michigan Opera Theater	2005
Wagner	<i>Faust</i>	Michigan Opera Theater	2004
Claudio (c)	<i>Beatrice et Benedict</i>	Santa Fe Opera	2004
Silvio	<i>Pagliacci</i>	Opera Theater Highland Park	2004
The Librettist	<i>Viva la Mamma!</i>	Skylight Opera Theater	2003
Capulet	<i>Romeo et Juliette</i>	Cincinnati Opera	2002
John Proctor	<i>Crucible</i>	Cincinnati Conservatory	2001
Biterolf	<i>Tannhäuser</i>	Palm Beach Opera	2001
Escamillo	<i>Carmen</i>	Union Ave. Opera Theater	2001
Slook	<i>La cambiale di Matrimonio</i>	Cincinnati Conservatory	2001

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Critical Acclaim

Michigan Opera Theater – *Magic Flute*

“And in his role debut, baritone Michael Mayes clearly won the hearts of the balcony gang as Papageno, the lusty but timorous bird catcher who gets looped into accompanying the prince on his rescue quest and ends up enduring trials he'd really rather not. Mayes proved to be a delightful sufferer who could also deliver Papageno's endearing arias with equal parts of spirit and vocal authority.”

- Detroit News 2011

Eugene Opera - *La bohème*

Mayes had the most powerful voice among the four leading singers, and sometimes he overwhelmed the others, but for the most part he used his warm baritone and ease on the stage to project the volatile character of the painter.

-Register Guard 2011

Connecticut Opera – *Don Giovanni*

“Michael Mayes amplified the obsessive side of the Don with ramped-up confidence and a fiery vocal performance. His charisma in the mandolin serenade "Deh vieni alla finestra" and in the duet with Zerlina, "Là ci darem la mano", made his attraction seem a force of nature.”

- Hartford Courant

"In the title role, baritone Michael Mayes has Giovanni's much steeper vocal and dramatic demands well within his grasp. This role is sung either by a baritone or bass-baritone, and time was when music directors felt lucky to find either voice attached to a singer even remotely good-looking enough to make a credible womanizer. But these days, hunky, shirtless baritones are the rule.”



“Michael Mayes has not only the looks and the voice for Don Giovanni, but also the dramatic chops to keep his shirt on and portray the nastier-than-usual Don this production calls for. He is not your usual lovable rogue; by the time we encounter him, his best days are behind him. We see him constantly angered and bewildered as he suddenly begins to encounter failure in the chase. Clearly, this is a man unaccustomed to being thwarted — one who believes pleasure is his right and always comes first. Still, he knows how to throw a great party. And in his formidable "champagne aria," a tongue-twisting race to enumerate all the delectations in store for his guests, Mayes actually had the

orchestra chasing his tempo rather than the other way around.”

- Republican American

Skylight Opera Theater – *La bohème*

“Michael Mayes gives brilliant life to Marcello with more than just his full baritone vocals. His physical acting is pure and believable; his laughter is natural and his breath full of intense feeling.”

-The Leader

“Michael Mayes has the voice, look and temperament to match the hot blooded Marcello.”

-Shepherd express

PORTopera – *Roméo et Juliette*

“Michael Mayes was an arresting stage presence as Mercutio...”

-Opera News

Connecticut Opera – *La Cenerentola*

“A particular standout was Michael Mayes as Dandini, the servant who gleefully trades places with the prince... met all comedic challenges with no vocal compromises in bel canto style.”

-Republican American

Chapel Hill Community Chorus – *Carmina Burana*

“Michael Mayes, the baritone, held his own and then some through many demanding segments requiring a great diversity of vocal styles, range, and interpretation.”

-Classical Voice of N.C. 2008



-The Charlotte Observer

Charleston Symphony – *The Tenderland*

“Michael Mayes’ gutsy baritone and macho stage swagger made him a convincing Top: one of the plot’s pair of drifters who show up at the Moss farm.”

-Charleston City Paper

Duluth Festival Opera – *Il barbiere di Siviglia*

“But the show really belonged to Rossini and baritone Michael Mayes. As the barber Figaro, Mayes was exciting and mischievous in every scene. His voice could be velvety and insistent at the same time.”

Opera Carolina – *Margaret Garner*

“While Michael Mayes made plantation owner Edward Gaines menacing in voice and presence, he also found wistful streaks that saved Gaines from caricature.”

“A mixture of boos along with hearty applause gave testimony to the all-too-convincing acting of the two most villainous characters. It almost seemed a shame to have such roles so beautifully sung. As the rapist and slave-owner Edward Gaines, lyric baritone Michael Mayes clothed some pretty nasty stuff with a warm tone.”

-Classical Voice of North Carolina

Mayes with Denyce Graves in Opera Carolina’s *Margaret Garner*