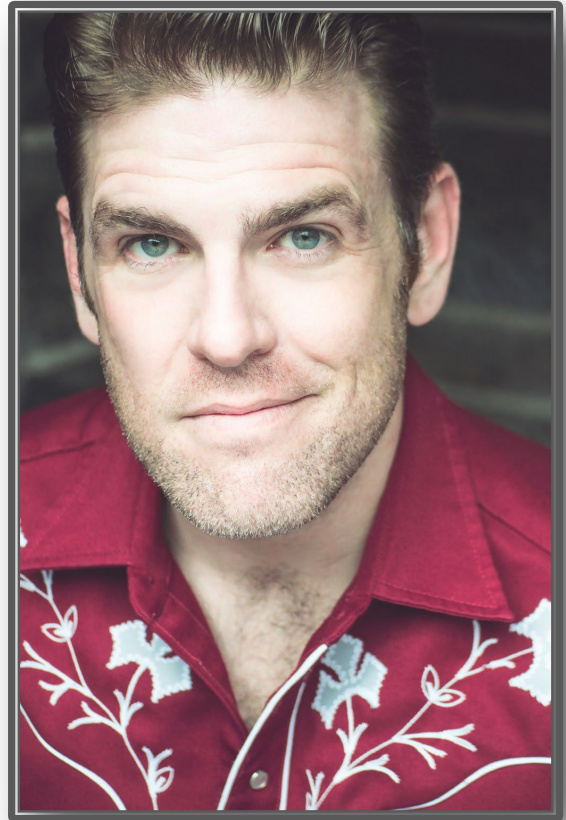


**MICHAEL MAYES**  
**BARITONE**

Praised for his "gloriously rich" voice and a stage presence that is "superb in every way," baritone Michael Mayes enjoys a celebrated operatic career in both traditional and contemporary roles with theaters throughout the United States and Europe. After an explosive international debut as Joseph De Rocher in Jake Heggie's *Dead Man Walking* in 2018 with Teatro Real opposite Joyce DiDonato, Mayes quickly established a prominent presence as a leading baritone with multiple engagements in a wide range of roles with important European theaters including Staatsoper Stuttgart, English National Opera, The Barbican, Theatre of Sound, and Bergen National Opera. Now sought after for his mastery of dramatic vocal repertoire, notable recent engagements have included Il Conte di Luna in *Il trovatore* with Seattle Opera, Central City Opera, and The Glimmerglass Festival; the title role in *Wozzeck* with Des Moines Metro Opera; an acclaimed debut as Bluebeard in an innovative production by Theater of Sound (UK); and *Rigoletto* with Houston Grand Opera and Boston Lyric Opera.



In the 2022-2023 season, Mayes returned to The Atlanta Opera to sing the title role in the US Premiere of *Bluebeard's Castle*, made his role and company debut as Mr. Potter in *It's a Wonderful Life* at English National Opera, sang Alberich in The Dallas Opera's *Das Rheingold*, and will sing the title role in *Saint François d'Assise* by Olivier Messiaen at Staatsoper Stuttgart. Mayes recently debuted the role of Captain Von Trapp in *The Sound of Music* and reprised his role as Daddy in *Taking Up Serpents*, both at The Glimmerglass Festival. Future engagements for Mayes include the role of Travis Biggs in Houston Grand Opera's world premiere production of *Intelligence* by Jake Heggie and Gene Schreer, a return to Seattle Opera for Alberich in *Das Rheingold*, and a debut at Edinburgh International Festival as Bluebeard in *Bluebeard's Castle*.

As a Company Player at The Atlanta Opera during the 2020-2022 pandemic seasons, Mr. Mayes performed Emperor Overall in *Der Kaiser von Atlantis*, Escamillio in *The Threepenny Carmen*, and Thompson in the digital production of *Glory Denied*. Additional 2021-2022 highlights include von Trapp in "My Favorite Things" with Houston Grand Opera and Scarpia in *Tosca* with Lyric Opera of Kansas City.

Mayes remains well known across the globe for his critically acclaimed portrayal of Joseph De Rocher in multiple theaters, including Washington National Opera, New Israeli Opera, The Atlanta Opera, and many others. In praise of his De Rocher, Opera News wrote, "Michael Mayes, in his sixth production of the opera, embodied the conflicted character of Joseph De Rocher with an almost eerie intensity. . . this was a consummate performance, powerfully sung and acted."

Other recent highlights include *Everest* with Lyric Opera of Kansas City and The Dallas Opera, Starbuck in *Moby Dick* and Sharpless in *Madama Butterfly* with Pittsburgh Opera, *Sweeney Todd* with Atlanta Opera, *Glory Denied* (Des Moines Metro Opera, Nashville Opera, Memphis Opera, The Atlanta Opera, and Fort Worth Opera), *Out of Darkness* with Music of Remembrance and *Great Scott* with The Dallas Opera and San Diego Opera, and a reprise of his *Dead Man Walking* with The Atlanta Opera. Other notable performances include leading roles with Bard SummerScape, Fort Worth Opera, Opera Philadelphia, Opera Carolina, Opera Omaha, Michigan Opera Theatre, and many more.

A native of Cut'n'Shoot, Texas, Michael graduated with a degree in Vocal Performance from the University of North Texas. He currently resides in South Carolina.

\* Canceled or postponed due to the COVID-19 pandemic

### ROLE LIST

Travis Biggs	<i>Intelligence</i>	Houston Grand Opera	2023
Bluebeard	<i>Bluebeard's Castle</i>	TEdinburgh International Festival	2023
Alberich	<i>Das Rheingold</i>	Seattle Opera	2023
Saint François d'Assise	<i>Saint François d'Assise</i>	Staatsoper Stuttgart.	2023
Alberich	<i>Das Rheingold</i>	The Dallas Opera	2022
Bluebeard	<i>Bluebeard's Castle</i>	The Atlanta Opera	2022
Mr. Potter	<i>It's A Wonderful Life</i>	English National Opera	2022
Daddy	<i>Taking Up Serpents</i>	The Glimmerglass Festival	2022
Captain Von Trapp	<i>The Sound of Music</i>	The Glimmerglass Festival	2022
Scarpia	<i>Tosca</i>	Lyric Opera of Kansas City	2022
Bluebeard	<i>Bluebeard's Castle</i>	Theatre of Sound (UK)	2021
Di Luna	<i>Il Trovatore</i>	Seattle Opera	2021
Captain Von Trapp	<i>My Favorite Things</i>	Houston Grand Opera	2021
Emperor Overall	<i>The Kaiser of Atlantis</i>	The Atlanta Opera	2020
Escamillo	<i>Threepenny Carmen</i>	The Atlanta Opera	2021
Older Thompson	<i>Glory Denied</i>	The Atlanta Opera (Digital performance)	2021
Alfio	<i>Cavalleria Rusticana</i>	Boston Lyric Opera	2020
Tonio	<i>Pagliacci</i>	Boston Lyric Opera	2020
Thoas	<i>Iphigénie en Tauride</i>	Staatsoper Stuttgart	2020
Nixon	<i>Nixon in China</i>	Staatsoper Stuttgart	2019
Sweeney Todd	<i>Sweeney Todd</i>	Bergen National Opera	2019
Rigoletto	<i>Rigoletto</i>	Houston Grand Opera	2019
Joseph de Rocher	<i>Dead Man Walking</i>	New Israeli Opera	2019
Tonio	<i>Pagliacci</i>	Madison Opera	2018
Alfio	<i>Cavalleria Rusticana</i>	Madison Opera	2018

Starbuck	<i>Moby Dick</i>	Pittsburgh Opera	2018
Joseph De Rocher	<i>Dead Man Walking</i>	BBC Symphony at The Barbican	2018
Joseph De Rocher	<i>Dead Man Walking</i>	Teatro Real, Madrid	2018
Beck Weathers	<i>Everest</i>	Lyric Opera Of Kansas City	2017
Escamillo	<i>Carmen</i>	Central City Opera	2017
Doug	<i>Everest</i>	Dallas Opera	2017
--	<i>Gala</i>	Fort Worth Opera	2017
Joseph De Rocher	<i>Dead Man Walking</i>	Pensacola Opera	2017
Joseph De Rocher	Dead Man Walking	Washington National Opera	2017
Soldier	Soldier Songs	Des Moines Metro Opera	2017
Older Thompson	Glory Denied	Nashville Opera	2016
Escamillo	Carmen	Boston Lyric Opera	2016
Scarpia	Tosca	Central City Opera	2016
Manfred	Out of the Darkeness (Heggie)	Music of Remembrance	2016
Joseph De Rocher	Dead Man Walking	New Orleans Opera; Opera Parallèle; Central City; Madison Opera; Eugene Opera; Tulsa Opera	2016; '15; '14; '14; '13; '12
Jack Rance	La fanciulla del West	Opera Omaha	2016
Eisenstein	Die Fledermaus	Baltimore Concert Opera; Syracuse Opera	2015; '14
Wendell Swann	Great Scott (Heggie)	Dallas Opera; San Diego Opera	2015; '16
Lawrence	The Wreckers	Bard SummerScape	2015
Escamillo	La Tragédie de Carmen	Opera Delaware	2015
Older Thompson	Glory Denied	Opera Memphis; Fort Worth Opera	2015; '13
Marcello	La bohème	Pensacola Opera	2015
Sharpless	Madama Butterfly	Michigan Opera Theater	2014
Charlie	Three Decembers	UrbanArias	2014
Adam	Canticle of the Black Madonna	Anima Mundi Productions	2014
Rigoletto	Rigoletto	Boston Lyric Opera	2014
Escamillo	Carmen	Pensacola Opera	2014
Multiple roles	Baden Baden 1927	Gotham Chamber Opera	2013
Don Giovanni	Don Giovanni	Green Mountain Music; Des Moines Metro Opera	2013; '12

Soloist	Carmina Burana	New Haven Symphony	2012
Politician	Photo-Op	UrbanArias	2012
Eisenstein	Die Fledermaus	Opera on the James	2012
Kinesias	Lysistrata	Fort Worth Opera Festival	2012
Silvio	Pagliacci	Nashville Opera	2011
Danilo	The Merry Widow	Shreveport Opera	2011
Escamillo	Carmen	Kentucky Opera	2011
Marcello	La bohème	Des Moines Metro Opera	2011
Papageno	Die Zauberflöte	Michigan Opera Theater	2011
Sam/Silvio	Trouble in Tahiti/Pagliacci	Tacoma Opera	2011
Valentin	Faust	Opera Birmingham	2011
Silvio	Pagliacci	Kentucky Opera	2010
Don Giovanni	Don Giovanni	Shreveport Opera	2010
Count Almaviva	Le nozze di Figaro	Des Moines Metro Opera	2010
Figaro	Il barbiere di Siviglia	Sugar Creek Opera	2010
Soloist	Carmina Burana	Oklahoma Ballet; San Antonio Symphony	2010; '09
Marcello	La bohème	Shreveport Opera	2010
Marco ©	Gianni Schicchi	Metropolitan Opera	2009
Guglielmo	Così fan tutte	Arizona Opera	2009
Morales	Carmen	Fort Worth Opera	2009
Conte di Luna	Il trovatore	Eugene Opera	2009
Don Giovanni	Don Giovanni	Connecticut Opera	2008
Top	The Tender Land	Charleston Symphony	2008
Dandini	La Cenerentola	Connecticut Opera	2008
Father	Hänsel und Gretel	Opera Company of Philadelphia	2007
Lancelot	Camelot	Augusta Opera	2007
Figaro	Il barbiere di Siviglia	Duluth Festival Opera	2007
Ping	Turandot	Michigan Opera Theater	2007
Edward Gaines	Margaret Garner	Opera Carolina	2006
Judge	Margaret Garner	Opera Company of Philadelphia	2006



**MICHAEL MAYES**  
**BARITONE**  
SELECT CRITICAL ACCLAIM

**Bluebeard's Castle – Theatre of Sound**

"American Michael Mayes is Bluebeard and is superb in every way. He is a real singing actor, blessed with a gloriously rich bass-baritone voice and a perfect technique that ensures that his singing never sounds at all strained and has a wonderful glowing tone throughout its compass. He does not just sing however, he uses the words intelligently and imaginatively to portray his role, as well as using his physicality to express what he means – often very subtly. As I have already intimated, his enunciation is well nigh perfect and his final monologue is very moving. He has that rare quality – charisma: you have to watch him!"  
-LondonTheatre1.com

**Il Trovatore – Glimmerglass Festival**

". . . the excellent Di Luna of Michael Mayes. A commanding stage presence, Mayes delivered an "Il balen del suo sorriso" of delicate precision. His nuanced, shaded singing throughout the performance was always exciting."  
-Opera News

**Der Kaiser von Atlantis – The Atlanta Opera**

"Baritone Michael Mayes. . . sang the role of the Emperor Overall, the sociopath meant to resemble Hitler. . . Mayes excels at depicting intense antiheros and was a perfect Kaiser villain, vocally and dramatically."  
-Opera News

**Rigoletto – Houston Grand Opera**

"As outfitted by costume designer Jessica Jahn, Rigoletto in his jester garb looks like a John Wayne Gacy painting come to life. His booming baritone takes on an acid edge when putting the Duke's retinue in their place, an activity he clearly delights in. But Michael Mayes — a native of nearby Cut and Shoot — plays him as a man for whom years of scorn has bruised his dignity but not his humanity. His devotion to his daughter is obvious, never moreso than their gorgeously intertwining first-act duet...One of the opera's most uncomfortable, yet exquisite, moments comes after Gilda has spent the night with the Duke and Rigoletto must console his poor embarrassed daughter. Mayes' performance grows more poignant the further Rigoletto's plan to avenge Gilda's honor spins out of control."  
-Houston Chronicle

"With only a week's notice, baritone Michael Mayes replaced an ailing Brian Mulligan, and he made you feel as if he's been singing this difficult role all his young life. Both gruff and tender, with commanding power, he became the snarky jester putting down his betters; the doting, over-protective father; the vengeful-seeking harpy; and, then, grief-stricken lone survivor. He's saddled with a garish clown costume with floppy ruff that has shades of Harlequin and Emil Jannings' pitiful cuckolded Professor Rath in The Blue Angel, but seems a bit out of place for the one-percenter milieu of '20s Mantua. But Mayes is a trouper, has definite stage presence, and sings the hell out of the role."  
-Houston Press

"In his role debut as Rigoletto, baritone Michael Mayes expressed by turns raging power, gentle lyricism, and bleak pleading. Limping about with a hunchback and withered arm, his physical dexterity captured the look of Rigoletto's damaged character with a chilling vividness."  
-Opera News

**Paolacci – Boston Lyric Opera**

"Michael Mayes' oaky baritone dominated the action, taking the audience into his confidence, but successfully hinting at the undercurrent of rage which motivates and eventually swamps his character."  
-Bachtrack

"Mayes sang with great character and feeling, conveying meaning and affect with rich and even hues."  
-Boston Musical Intelligencer

**Nixon in China – Staatsoper Stuttgart**

"Nixon is the great, powerful baritone Michael Mayes..."  
-Stuttgarter Zeitung

"In terms of singers, this opera is a stroke of luck, because each of the six main roles is congenial. . . Michael Mayes managed the feat to introduce his Richard Nixon as a statesman, but at the same time as a man able to decode the words and the music. Rarely is a soloist sextet so perfect."  
-Bachtrack

"An excellent ensemble. One hears Michael Mayes as a happy, resonant Nixon - who then climbs over the rows of seats in the hall; it's unbelievable what singers today can do."  
-Frankfurter Rundschau

### **Wozzeck – Des Moines Metro Opera**

"In the title role, triumphantly singing torturously difficult music, Michael Mayes is nigh unto perfection. He is possessed of a ringing, freely produced baritone of uncommon power and beauty and he knows exactly how to deploy it in service of this demanding score. The rangy leaps, the emotional shifts, the sudden outbursts of Sprechstimme, the complex harmonies, none of this holds any terror for a singing actor at the top of his game. Mr. Mayes is as fine an actor as you will find on any stage, and his deeply personalized account of the character's inexorable descent as he unraveled into violence was riveting. He winced, he gasped, he wept, he shuddered, he mourned, he snapped, he writhed, he trembled, and he prowled the premises, all the while creating a nuanced, unsettling portrait of an unstable human being decidedly ill-treated by his fellow man. Mayes infused the character with so much pitiable humanity, that in the end he was not so much killer, as killed by those in his sphere. His was a stunning achievement."  
-Opera Today

Baritone Michael Mayes created a magnificently rendered portrait of the bedeviled protagonist that was heart-wrenching in its volatility and desperation."  
-Opera News

### **Cavalleria rusticana and Pagliacci – Madison Opera**

"Michael Mayes, as a betrayed husband and a stalker type who won't take no for an answer, is arguably the most intimidating baritone to walk this opera stage in the last decade or so. In both "Cav" and "Pag," he radiates the intensity of a man who believes himself dangerously wronged."  
-The Cap Times

### **Sweeney Todd – Atlanta Opera**

"Mayes makes for a compellingly sinister and seething Sweeney, internally miserable but taking an outwardly visible delight in planning and exacting his revenge; his strongest emotional attachment is, believably, to his razors."  
-Atlanta Journal Constitution

"Making his Atlanta Opera debut, baritone Michael Mayes portrays the revenge-driven, bloody barber Sweeney Todd with commanding voice and stage presence."  
-ArtsAtl.com

### **Pittsburgh Opera – Moby Dick**

"the stentorian but smooth-toned Starbuck of Michael Mayes, a wonderful vocalist whose ringing sound was thrilling on its own, but always used to define character and sentiment."  
-Opera News

### **Joseph De Rocher – Dead Man Walking**

#### **Atlanta Opera**

"The convicted killer Sister Helen counsels, Joseph De Rocher, was sung by baritone Michael Mayes, a veteran of several Dead Man productions. The role fits Mayes's instrument and comportment like a glove: the opera could have been written for him, and his interpretation of the character is definitive."  
-Opera News

"Mayes embodies the slimy danger of Joseph De Rocher and the character's childish self-absorption, but he also brings out a converse touch of boyish charm; the audience's sympathy for the character is neither straightforward nor easily won, but Mayes effectively navigates that complicated territory."  
-Atlanta Journal Constitution

"Baritone Michael Mayes portrayed Joseph De Rocher. Mayes is a large muscular presence on stage, which added significantly to his character's fearsomeness and loathsomeness. His voice was consistently strong, his articulation wonderful."  
-BachTrack

### **BBC Symphony Orchestra at the Barbican Centre**

"As the initially unremorseful De Rocher, the baritone Michael Mayes was a revelation. . . this was an unforgettable performance."  
-The Times [Five Stars]

"Michael Mayes performs widely in contemporary operas, including in three more by Heggie. He is the acclaimed interpreter of the role of De Rocher in several of the productions staged to-date. He was frighteningly convincing in the part: physically and vocally powerful; unsympathetic in his denial of closure, almost until the end, to the victims' parents; eventually, revealing his terror of the end and his desire for forgiveness."  
-Seen and Heard International

"Michael Mayes was nothing short of sensational. Physically, he looked the part – a big man, the precise image of the casual murderer of your nightmares. The voice matches the size of the man, with giant reserves of power in a baritone of exceptional versatility: Mayes can be gruff, he can be velvet smooth, he can hold a note perfectly in tune when breaking into falsetto. And he produced one of the most credible acting performances you will ever see in opera. You don't sympathise with Joe – he is far too vile a character for that – but you enter completely into his head. It takes a lot to upstage Joyce DiDonato in full flood, and Mayes did just that."  
-Bachtrack

"Baritone Michael Mayes, as the condemned man, gave a searing performance as he was persuaded by his newspiritual adviser to shed thick layers of defiance and denial."  
-The Independent [Five Stars]

"But the strongest impact is made by the forceful baritone and hulking figure of Michael Mayes as the condemned man and Maria Zifchak as the pathetically dignified figure of his helpless hopeless mother. Even this sceptical critic was moved by the awkward poignancy of their farewell meeting."  
-The Telegraph

### **Teatro Real Madrid**

"Michael Mayes defied other interpretations of the role and conveyed a ruder, harsher De Rocher, always led by his instincts. His sturdy baritone paid off in the most violent phrases but he was also able to portray all the nuances of the character, from the bravado and sensuality of his first encounter with Helen to the candid acceptance of his fears in Act 2."  
-Bachtrack

"Michael Mayes's strong and toned figure, either naturally or dramatically inspired by his violent movements, fulfilled all the visual attributes of a rapist. He commanded his performance with a colorful, captivating, full and free voice, and his characterization was masterful."  
-OperaPlus

### **Washington National Opera**

"The role of the "dead man," Joseph DeRocher, was inhabited fully by Michael Mayes, down to the ever-twitching leg that belied his death row bravado. Mayes's beefy, ripe baritone filled out his solo moments compellingly; tenderness emerged, too, at key moments, helping to flesh out the character."  
-Opera News

"As the convicted prisoner, Joseph De Rocher, Baritone Michael Mayes is a powerful stage presence. Mr. Mayes possesses an engaging physicality and he plays his role with an edge of ironic dry humor about his eventual fate. This makes the very realistic finale of this opera all the more unsettling and spellbinding. Mr. Mayes has a voice that would make the Gods weep with envy. Mr. Mayes' aria when he muses about his family background and upbringing was delivered with lush deep and resonant chest tones. Mr. Mayes' vocalizing when he sang of his impending torment was encased with pain and agony, and his duets with Ms. Lindsey were well paced and showed his character's reluctance to admit facts."  
-DC Metro Theater Arts

"Mayes is excellent in his signature role of De Rocher, acting as a physical manifestation of the challenge facing Sister Helen: how to find the humanity in someone who appears to feel no remorse? Mayes' baritone paints De Rocher as harsh and unrefined, with unexpected tenderness bubbling up under the brashness in pivotal moments."  
-BroadwayWorld.com

"Michael Mayes delivered a big, magnetic stage presence for Joseph De Rocher, supported by a warm, even baritone that proved equally at home tackling the music's sliding jazzy motifs and the more demanding passages as De Rocher wrestles with his guilt."  
-Parterre Box

### **New Orleans Opera**

"Musically, the casting of the leads could not have been bettered. Baritone Michael Mayes, in his sixth production of the opera, embodied the conflicted character of Joseph De Rocher with an almost eerie intensity. . . this was a consummate performance, powerfully sung and acted."  
-Opera News

### **Opera Parallèle**

"Michael Mayes, by far the best singer and most convincing actor in the cast, played Joe De Rocher, the name given to the convicted rapist-murderer waiting to die in a Louisiana prison. He lifted scenes with Sister Helen (Jennifer Rivera)—Joe's confidante, and the work's nominal star—and with Joe's mother (Catherine Cook) into moments of great musical and dramatic force."  
-Wall Street Journal



"As convicted death row inmate Joseph De Rocher, baritone Michael Mayes sang and acted with animalistic ferocity. Loud and blunt, the frightening murderer's humanity gradually emerged in his many scenes with Sister Helen, especially a touching scene where they swap Elvis Presley stories."  
-Opera News

### **Central City Opera**

"As de Rocher, Michael Mayes is downright scary, tattooed in swastikas, angry and insulting even to the woman present to save his soul. He understands the instancy present in a man with moments to live and he sings that way. He pushes his baritone as far as it will go into Heggie's difficult score and he handles the touches of blues, rock and gospel the composer eases into the work. . . Mayes' performance is gripping. . ."  
-The Denver Post

### **Madison Opera**

"And then there is Michael Mayes, who Heggie has described as incomparable in his portrayal of the tortured convict. . . As frightening and convincing as Mayes is from the black and white standpoint of criminal evil, it is a far greater trick to get us to feel any varying degrees of remorse by the end as we see him die by lethal injection, but Mayes manages that, too."  
-Madison Magazine

### **Tulsa Opera**

"And every aspect works so well that Tulsa Opera's "Dead Man Walking" is absolutely gripping from the start of its elegiac overture to the final iteration of the hymn that, in its child-like simplicity, sums up the hope of us all. . . The production is anchored by searing, incandescent performances by Kirstin Chavez and Michael Mayes as the nun and the convict at the center of the story. . . It is, simply, a triumph — the best production Tulsa Opera has staged in more than a decade. . . Chavez and Mayes are exemplary — they sing this music as naturally as breathing and make these characters as real and believable as can be."  
-Tulsa World

### **Older Thompson – *Glory Denied***

#### **Albany Records and Fort Worth Opera – cast recording**

"All the singers in this production deserve great praise. All have fine young voices, but special praise is due Michael Mayes, who uses his strong baritone to project every heart-breaking emotion of the older Jim." -American Record Guide

"Michael Mayes, as Older Thompson, sings with a heroic baritone that magnifies his suffering when appropriate, but he never resorts to self-pity, no matter how great his physical or psychic suffering."  
- Opera News

### **Boston Lyric Opera – *Carmen***

"The cartoonishly masculine, granite-jawed Michael Mayes brought a shyster's swagger and a robust sound as Escamillo. . . The melding of Mayes' dark chocolate baritone and Johnson Cano's caramel mezzo only confirmed that the toreador and the gypsy were made for each other."  
-Boston Musical Intelligencer

### **Bard SummerScape –*The Wreckers***

"As Lawrence, Michael Mayes did a remarkable job of projecting the text with his focused baritone."  
-Opera News

### **Central City Opera – *Tosca***

"Baritone Michael Mayes clearly enjoyed himself as Scarpia; he has the imposing presence and vocal chops to embody the character's villainy."  
-Opera News

"Michael Mayes made an overwhelming impression in his debut as Baron Scarpia. His is a powerful, booming, dark baritone that has a searing presence. Mr. Mayes is also a highly imaginative singer capable of great diversity of effects. I have never experienced quite such a sinuous *Va, Tosca*, so laced with menace as he seemed to taste her name as he uttered it. He not only had the reserves for the Big Sell moments, but also could command a skillful legato. As a Las Vegas, I can paraphrase the Cosmopolitan's promo when I say Mr. Mayes' colossal Scarpia is just "the right amount of wrong."  
-Opera Today

### **Boston Lyric Opera – *Rigoletto***

"It is difficult to believe that Michael Mayes was undertaking the title role for the first time. Mayes captured the many facets of the deformed jester, first mocking and then raging at the members of the depraved court, as his attempts to protect his daughter moved from steely to tragically futile. This gifted baritone was never less than compelling dramatically, but his performance of "Cortigiani, vil razza dannata" was superb."  
- Opera News

"Making his Lyric Opera debut as well as singing his first Rigoletto, Michael Mayes was compelling at the hunchbacked jester of lore. His baritone is generously scaled and on Friday, with a few exceptions, he deployed it well to convey both sides of this character who both cruelly mocks the world and then finds himself a tragic victim of its cruelty." -The Boston Globe

"Mayes handles well his character's cognitive dissonance as the narcissistic court jester and the caring/sensitive father. His baritone, powerful yet fully controlled, shifted seamlessly in color between expressions of terror, pleading, and angry vengeance in his astounding "Povero Rigoletto." He was well matched by the rising star soprano Nadine Sierra . . . their duet "Figlia, mio padre" was, hands down, the best number of the evening, not for its vocal pyrotechnics or acting, but for their nuanced interpretation and sensitive musicality."  
-Boston Musical Intelligencer

**Michigan Opera Theatre – Madama Butterfly**

"Michael Mayes' rich, engaging baritone and realistic dramatic style created a compassionate Sharpless whose paternal care for Butterfly warmed the stage."  
-Opera News

**Don Giovanni**

**Des Moines Metro Opera**

"Michael Mayes traded in his habitually genial persona for a skillful portrait of the enigmatic Don; this guy was one sadistic, irresistibly attractive, alpha-male jerk. Better yet, he sang beautifully. . . his intelligently conceived performance. . . This was possibly the most satisfying Giovanni I have encountered on the regional opera scene in the U.S."

-Opera News