



CHARLES MAY

"A ROBUST AND EXCITING TENOR"
ROSS PARMENTER • NEW YORK TIMES

CHARLES MAY, Lyric Tenor

BIOGRAPHY

To be chosen by one of the great singers of the past for guidance, encouragement and help is an enormous responsibility for both the giver and receiver, but the young tenor, Charles May, gives every evidence of full justification in the faith of Rosa Ponselle.

It was because of Mme. Ponselle's first interest that May sang leading roles with the Baltimore Civic Opera Company in "Fledermaus," "La Boheme," "Madame Butterfly," "Gianni Schicchi" and "Il Tabarro." Earlier he was a nation-wide winner of the auditions of the Experimental Opera Theatre of America and participated in the first television color performance of opera in the Southwest when he sang Rinuccio in "Gianni Schicchi" with the Fort Worth Opera Association.

With the Dallas Lyric Theatre he appeared in "Cosi Fan Tutte," "Don Pasquale," "Traviata" and "The Impresario." May appeared as soloist with the Dallas Symphony singing the difficult tenor leads in Carl Orff's "Catulli Carmina" and "Carmina Burana."

The New York press first took notice of Charles May's musical talents when the critics came to Hartford, Connecticut, where he sang Renault in a revival of the rarely done Gluck opera, "Armide." Jacksonville and Shreveport are other cities in whose opera companies May has appeared. For the Toledo Opera the tenor sang his first Faust with outstanding success.

In addition to the Dallas Symphony, May has sung with the New Orleans Symphony, the Erie Philharmonic and in New York with the American Symphony Orchestra. In his past performances also are included all the standard oratorio works and masses. The lighter side of the repertory has never been neglected; May's credits have numbered the transcontinental tour of Leonard Bernstein's "Candide," Offenbach's "Helen of Troy," "The Song of Norway," with Kathryn Grayson in "Rosalinda" and Marion Marlowe in "New Moon."

One of the heartening aspects of musical life is the formation of fresh, new talent, its growth and maturity. Charles May is one of these new talents and audiences throughout the country can look forward to the evolution of a star.



PRESS COMMENTS

Deidamia/Handel Hartt Opera Guild, Hartford, Conn. Ulysses, a part originally written for a male soprano, was sung by Charles May, a robust and exciting tenor.

— Ross Parmenter, *New York Times*

Charles May was made to order for the role of Ulysses. His acting, diction and handling of the difficult roudades in his much embroidered arias added up to a brilliant performance.

— T. H. Parker, *Hartford Courant*

Cenerentola/Rossini Shreveport Civic Opera Association Civic Opera's Prince Charming was the tenor Charles May who brought solid musicianship and unimpeachable lyricism to the exciting arias, sparkling duets and recitatives.

— Pericles Alexander, *Shreveport Times*

Aida/Verdi Jacksonville Opera Company

Charles May as Rhadames, the hero of the opera, carried off his role extremely well, filling the auditorium with his rich tenor voice.

— James Calloway, *Florida Times Union*

Traviata/Verdi Dallas Lyric Theatre

Charles May again disclosed a remarkable voice and handsome presence.

— John Rosenfield, *Dallas Morning News*

Don Pasquale/Donizetti Dallas Lyric Theatre

Charles May, the tenor who sang Ernesto, was remarkable. He has imposing operatic presence and a flair for dramatic action. Best of all, he has a perfectly placed lyric tenor voice under good control and a temperament both artistic and musical.

— John Rosenfield, *Dallas Morning News*

La Boheme/Puccini Baltimore Civic Opera

Charles May, the Rodolfo, displayed a tenor voice of admirable color, well projected, entirely devoid of strain, giving the role the needful youth and ardor.

— Helen Penniman, *Baltimore News Post*

Charles May made an excellent impression as Rodolfo. He has a tenor voice of healthy proportions and fine quality and he conveys intensity of feeling. In addition to his great vocal qualifications he makes a good appearance on the stage.

— Weldon Wallace, *Baltimore Sun*

Madame Butterfly/Puccini Baltimore Civic Opera

Charles May was an excellent Pinkerton, a stiff and thankless role to begin with, yet here is another case of an artist who sought to know the character he was portraying, and as a result Pinkerton seemed less of a heel and at times very likeable.

— George Kent Bellows, *Baltimore Evening Sun*

Messiah/Handel Albany Choral Society

Charles May, a real tenore di grazia, was imbued with the solemnity of the text, offering a revitalized vocalism to the score and a deep sense of interpretative artistry. He observed all the Handelian traditions as to phrasing and accenting certain words and his voice had no difficulty negotiating the florid melodic line, which at times becomes almost operatic. We have heard innumerable performances of the tenor arias from "The Messiah", both live and recorded, but never any rendition better than that of last night.

— Edgat Van Olinda, *Times-Union, Albany*

Messiah/Handel Mercer College Festival, Macon, Ga.

Charles May's opening recitative "Comfort Ye" and the aria "Every Valley" set the pace for an impressive performance.

— Joseph Maerz, *Macon News*

OPERATIC REPERTOIRE

DON PASQUALE	Ernesto
TRAVIATA	Alfredo
COSI FAN TUTTE	Ferrando
TOSCA	Cavaradossi
CENERENTOLA	Ramiro
GIANNI SCHICCHI	Rinuccio
CAVALLERIA	Turiddu
BOHEME	Rodolfo
BUTTERFLY	Pinkerton
TABARRO	Luigi
FLEDERMAUS	Alfred
FAUST	Faust
TROVATORE	Manrico
ARMIDE (Gluck)	Renault
DEIDAMIA (Handel)	Ulysses
AIDA	Rhadames
IMPRESARIO (Mozart)	Mr. Angel
JUMPING FROG (Foss)	Smiley
ANGELIQUE (Ibert)	The Italian
PAGLIACCI	Canio