

## Richard Crawley

Tenor



Richard Crawley will join the rosters of the Metropolitan Opera and Lyric Opera of Chicago in the 2010-11 season. In the Fall of 2010 he will sing his first Canio in *I Pagliacci* with Portland Opera, and in the summer of 2011 he will debut at the Savonlinna Opera Festival in the title role of *Lohengrin*. During the current season, Mr. Crawley stepped in with only 6 days' notice to learn and perform the title role of d'Indy's *Fervaal* at Avery Fisher Hall with the American Symphony Orchestra, to high acclaim. *The New York Times* stated he "gave a heroic performance. Mr. Crawley, clearly a quick study, has a healthy, pleasing and robust voice." He recently performed a similar feat not just once, but twice - first, when he learned and performed the title role of Mascagni's *Il Piccolo Marat* at Avery Fisher with Teatro Grattacielo, with only two

weeks' notice. *The New York Times* said then of his singing: "As Marat, the tenor Richard Crawley sang with power and urgency..." He then also stepped in on short notice to learn and perform Enée in *Les Troyens* at the White Nights Festival in St. Petersburg with Maestro Gergiev conducting. He again was lauded for that effort, with *ConcertoNet* saying that he "firmly nailed all the scary high notes without yelling or shrieking, a major feat."

Recent engagements for Mr. Crawley have included Cavaradossi in *Tosca* (opposite Carol Vaness) with the San Francisco Opera, as well as additional engagements with San Francisco Opera to cover the title role in *Otello*, Pollione in *Norma*, Luigi in *Il Tabarro*, Manrico in *Il Trovatore*, Lenksi in *Eugene Onegin*, and supporting roles in Ligeti's *Le Grand Macabre* and Adams' *Dr. Atomic*. He also performed Don José in *Carmen* opposite Denyce Graves in Athens, Greece; Des Grieux in *Manon Lescaut* and Don José with Hawaii Opera Theatre; Turiddu in *Cavalleria Rusticana* with Toledo Opera; Verdi's *Requiem* with Dayton Philharmonic; a critically acclaimed Pinkerton in *Madama Butterfly* with the Chautauqua Opera as well as Dayton Opera; Riccardo in *Un Ballo in Maschera* with Opera Santa Barbara; Cavaradossi in *Tosca* with Hawaii Opera

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*Richard Crawley, cont'd.*

Theatre; the title role of *Faust* at Portland Opera; his role debut as *Otello* with the Oakland East Bay Symphony; Beethoven's *9th Symphony* with the Hong Kong Symphony; and highlights of Tchaikovsky's *Pique Dame* and *Eugene Onegin* fully staged with the Sacramento Opera.

Career highlights include performances with Houston Grand Opera, Santa Fe Opera, Atlanta Opera, Florida Grand Opera, Staatstheater Stuttgart, Tulsa Opera, Opera Colorado, Lake George Opera, Syracuse Opera and Augusta Opera; in such roles as Don José in *Carmen*, Luigi in *Il Tabarro*, Cavaradossi in *Tosca*, Pinkerton in *Madama Butterfly*, Sam Polk in *Susannah*, the Steuermann in *Der Fliegende Holländer*, the title role in *Faust*, Rodolfo in *La Bohème*, Narraboth in *Salome*, Alfredo in *La Traviata*, Rinuccio in *Gianni Schicchi*, Alfred in *Die Fledermaus* and the Marquis in Lortzing's *Zar und Zimmermann*.

Also an accomplished orchestral soloist, Mr. Crawley has performed Handel's *Messiah* with the New Japan Philharmonic and the Tokyo Oratorio Society, as well as at the National Cathedral in Washington, D.C. He has sung Beethoven's *Ninth Symphony* with the Bay-Atlantic Symphony and the Greater Bridgeport Symphony; Mendelssohn's *Paulus* with the New Japan Philharmonic; the Evangelist/Tenor in Bach's *Christmas Oratorio* with the National Symphony Orchestra of Costa Rica; Haydn's *Harmonie Messe* with the Syracuse Symphony; Haydn's *The Creation* with Baltimore Choral Arts Society; Bach's *b minor Mass* with Handel Choir of Baltimore; the Evangelist in Bach's *St. Matthew Passion* with Concert Artists of Baltimore; and the Mozart *Requiem* with the New Mexico Symphony Orchestra, and also at Carnegie Hall.

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