

Richard Crawley

Tenor



Richard Crawley joined the rosters of both the Metropolitan Opera and Lyric Opera of Chicago in the 2010-11 season; and in the fall of 2010, he sang his first Canio in *I Pagliacci* with Portland Opera. This past summer, he debuted at the Savonlinna Opera Festival in the title role of *Lohengrin*, followed by his debut with Opéra Lyra Ottawa singing Turiddu in *Cavalleria Rusticana*. Immediately following Ottawa, and with less than a week's notice, Mr. Crawley then went to Buenos Aires to perform the title role in *Lohengrin* at Teatro Colón, to favorable reviews. He has been re-engaged by the MET for the 2012-2013 season.

During the previous 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 had 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

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Richard Crawley, cont'd.

Opera as well as Dayton Opera; Riccardo in *Un Ballo in Maschera* with Opera Santa Barbara; Cavaradossi in *Tosca* with Hawaii Opera 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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Repertoire

Operatic

Beethoven	<i>Fidelio</i>	Don Pizzaro
		Don Fernando
Bellini	<i>I Puritani</i>	Giorgio Walton
	<i>La Sonnambula</i>	Rodolfo
Berlioz	<i>Benvenuto Cellini</i>	Giacomo Balducci
	<i>La Damnation de Faust</i>	Méphistophélès
	<i>Les Troyens</i>	Narbal
Bizet	<i>Carmen</i>	Escamillo
Bolcom	<i>A View from the Bridge</i>	Marco
Britten	<i>A Midsummer Night's Dream</i>	Bottom
Donizetti	<i>Anna Bolena</i>	Enrico VIII
	<i>Lucia di Lammermoor</i>	Raimondo
Floyd	<i>Susannah</i>	Olin Blich
Gounod	<i>Faust</i>	Méphistophélès
Massenet	<i>Don Quichotte</i>	Sancho Panza
Monteverdi	<i>L'Orfeo</i>	Nettuno
Mozart	<i>Così fan tutte</i>	Don Alfonso
	<i>Don Giovanni</i>	Don Giovanni
		Leporello
		Masetto
	<i>Le nozze di Figaro</i>	Figaro
	<i>Die Zauberflöte</i>	Sprecher
Offenbach	<i>Les Contes d'Hoffmann</i>	Four Villains
		Luther
		Crespel

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Picker	<i>An American Tragedy</i>	Orville Mason
	<i>Thérèse Raquin</i>	Laurent
Puccini	<i>La bohème</i>	Colline
	<i>La fanciulla del West</i>	Ashby/Larkens
Rossini	<i>Il barbiere di Siviglia</i>	Don Basilio
	<i>La Cenerentola</i>	Alidoro
	<i>L'Italiana in Algeri</i>	Mustafà
	<i>Semiramide</i>	Assur
	<i>Il Signor Bruschino</i>	Bruschino
	<i>I viaggio a Reims</i>	Don Prudenzio
		Don Profondo
Strauss, Richard	<i>Ariadne auf Naxos</i>	Truffaldino
	<i>Elektra</i>	Orest
	<i>Salome</i>	Jochanaan
Stravinsky	<i>The Rake's Progress</i>	Nick Shadow
Verdi	<i>Attila</i>	Attila
	<i>Don Carlo</i>	Philip II
	<i>Ernani</i>	Don Ruy Gómez de Silva
	<i>Macbeth</i>	Banquo
	<i>Simon Boccanegra</i>	Pietro
		Fiesco

Concert and Oratorio

Beethoven	<i>9th Symphony</i>
Mendelssohn	<i>Elijah</i>
	<i>Paulus</i>
Mozart	<i>Requiem</i>
Mahler	<i>Das Lied von der Erde</i>
Verdi	<i>Requiem</i>

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Press Reviews

MacDuff in *Macbetto*

"Opening night, the biggest hand went, rightly, to tenor Richard Crawley, who stole the show with Macduff's impassioned and elegant last-act aria."

-Lloyd Schwartz, The Boston Phoenix, Nov 15, 2011

"The role of Macduff has just one striking aria but tenor Richard Crawley nailed it, singing 'Ah, la paterna mano' with a warm tone and natural Italianate phrasing."

-Lloyd Schwartz, The Boston Phoenix, Nov 15, 2011

Title role in *Lohengrin* (Teatro Colón, Buenos Aires)

"His [voice] is firm and flexible and he projects it well, and along with a certain reserve, imbues the role with a sense of nobility."

-Ira Levin, Seen and Heard International, Sept 23, 2011

"Il tenore Richard Crawley, nei panni di Lohengrin, é stato complessivamente adeguato: di ben timbrata ha saputo sfruttare al meglio le proprie risorse."

-Gustavo Gabriel Otero, Opera Magazine, Oct 4, 2011

(The tenor Richard Crawley, in the role of Lohengrin, was completely adequate: with his well-timbred voice he was able to make the most of his resources.)

Title role in *Lohengrin* (Savonlinna)

"Richard Crawley proved he has a golden voice in his role as Lohengrin, who as a knight of the Holy Grail is a good representative at messianic level."

-Aamulehti, July 4, 2011

"Richard Crawley as Lohengrin is a gallant, tall knight with innate majesty. His lyrical voice is firm, flexible and exceptional."

-Itä-Savo, July 4, 2011

Canio in *I Pagliacci*

"Tenor Richard Crawley... was captivating as Canio, consumed with rage and heartbreak -- his iconic aria "Vesti la giubba," seemed to erupt out of nowhere at the end of the act."

-James McQuillen, OregonLive.com, Sept 25, 2010

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Richard Crawley, Press Reviews, cont'd

Germann in *Pique Dame* / Lensky in *Eugene Onegin*

"Tenor Richard Crawley, a company newcomer, left a big impression with a finely shaped tenor of the fluid variety. The liquid nature of his voice made use of many details, and he matched these with strong, no-nonsense acting."

-Edward Ortiz, The Sacramento Bee, May 10, 2010

Title role in *Fervaal*

"The tenor title role is a voice killer. The scheduled Fervaal... was denied entry to the United States. His late replacement, Richard Crawley, gave a heroic performance. Mr. Crawley, clearly a quick study, has a healthy, pleasing and robust voice, though I hope it survived the torturous workout he put it through here."

-Anthony Tommasini, The New York Times, Oct 15 2009

Enée in *Les Troyens*

"Richard Crawley (the only non-Russian in the cast)... firmly nailed all the scary high notes without yelling or shrieking, a major feat."

-Michael Johnson, ConcertoNet.com, June 2009

Title role in *Il Piccolo Marat* (Avery Fisher Hall)

"Grattacielo, marking its fifteenth season, had to find substitute singers on short notice to learn the three leading male roles from scratch. As the title character, Richard Crawley's tenor offered dramatic thrust and a declarative edge... his delivery had appropriate energy and suited the excitement of the story."

-John Freeman, Opera News, May 2009

"As Marat, the tenor Richard Crawley sang with power and urgency..."

-Steve Smith, The New York Times, April 2009

Title role in *Otello*

"Tenor Richard Crawley was a stunning Otello, with his luminous strong voice, clarion high notes and athletic looks. He was also able to tenderly soften and warm his big voice to impressively partner Talise Trevigne's warmly lovely soprano in the act's closing love duet."

-Contra Costa Times, March 2009

Don José in *Carmen*

"Richard Crawley's José was a great study in growing madness, the Flower Song somewhat robust but done with conviction, the last scene a genuinely scary meeting of irreconcilable forces."

-Robert Thicknesse, Opera Now, August 2010

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Richard Crawley, Press Reviews, cont'd

"Crawley's voice fit well, refined enough to represent his world and with the spinto-edginess so necessary to his character. Crawley, who also sang in this season's "Manon Lescaut", was in full voice on Friday and sounded excellent."

-Honolulu Advisor, March 2008

Turiddu in *Cavalleria Rusticana*

"Making his debut in Toledo as well as in the role of Turriddu, tenor Richard Crawley captured the tumult of a young Sicilian man torn between his current love, and a former sweetheart. Tall and graceful, Crawley paced the stage frenetically, his dramatic voice a fine match for his acting.

-Sally Vallongo, The Toledo Blade, May 2008

Riccardo in *Un Ballo in Maschera*

"The boldness of this revelation began with the opera's hero and heroine. Richard Crawley, as Riccardo, the Governor of Boston, commanded the stage - and the other characters - with ease. When Ulrike the fortune teller warned him of impending doom, he laughed convincingly; when he declared his love for Amelia, his secretary's wife, he sang to the stars with compelling rapture.

Fabiana Bravo, as Amelia, returned his love with such beauty that the audience immediately understood why they dared to tell the truth. For a moment, these characters left behind the pretense of their carefully scripted lives, and they took the audience with them.

-The Santa Barbara Independent, 2007

Cavaradossi in *Tosca*

"Tenor Richard Crawley, as Tosca's love Mario Cavaradossi, matched [Pamela] South well and interacted smoothly in ensembles...He provided several wonderful climaxes, as at the end of his Act I aria, "Recondita armonia."

-The Honolulu Advertiser

Pinkerton in *Madama Butterfly*

"And Crawley's tremendous vocal stamina helped make his Pinkerton large and in charge. His character's a baddie, but his drawn-out high notes are a delight."

-Buffalo News

"Richard Crawley was excellent as the wretched Pinkerton. He sang well, with a powerful top to his voice, and he didn't try to soften the Lieutenant's faults, as so many tenors do, which made the plot work so much better than usual."

-The Post-Journal (Jamestown, NY)

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Luigi in *Il Tabarro*

"Richard Crawley sang with plenty of urgency as the lover, Luigi."

-Baltimore Sun

Faust in *Faust*

"Casting is strong, too... Crawley delivered a stylish Faust with both declamatory power and lyrical sweetness. In the excruciatingly difficult garden scene duet with Marguerite, which must sound effortless but never does, he spun legato lines that held up beautifully in the mercilessly exposed high register."

-The Oregonian (Portland, OR), 2006

"Tenor Richard Crawley did honorable work in the title part. Tall and plausibly romantic in manner, he paid attention to the dynamic variation and delicate phrasing that proper French style demands."

-Opera News

"Richard Crawley sings it [Faust] as it should be sung, in a ringing tenor."

-The Post-Standard (Syracuse, NY)

Alfredo in *La Traviata*

"Richard Crawley shows a fine command of his instrument, especially well displayed in some remarkably sensitive soft singing. However, it is his robust stage demeanor that convinces us of the passion of Alfredo Germont, and more than any other cast member, he draws us into the emotional crux of the drama."

-The Post-Standard

Sam in Carlisle Floyd's *Susannah*

"Crawley was a sympathetic character, strong, tender and protective of his sister."

-The Saratogian (Saratoga Springs, NY)

"Sam, Susannah's brother, is well meaning but dulled by alcohol, and tenor Richard Crawley played the appealing aspects and correctly trusted that his character's ineffectuality would come through and justify his tragic act in Act II."

-Metroland Online

Nabarroth in *Salome*

"Richard Crawley sings the role of Narraboth with stentorian resonance."

-The Villager (Denver, CO)

"Most of the ensemble cast did well, especially Richard Crawley as the lovestruck Narraboth."

-The Denver Post

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"In smaller roles, Richard Crawley (Narraboth) and Stephen West (First Nazarene) were impressive."
-The Rocky Mountain News (Denver)

"The smaller roles of Narraboth, the Syrian guard in love with Salome, and the First Nazarene were performed perfectly by Richard Crawley and local legend Stephen West."
-Boulder Planet

Alfred in *Die Fledermaus*

"Tenor Richard Crawley, as the self-worshipping minstrel, Alfred, hammed up his role to perfection. His aria, "Love is but a fleeting dream", sung as he tries to seduce Rosalinda, had just the right combination of vanity and tongue-in-cheek humor."

-The Post-Standard

Opera Arias and Duets with Lake Placid Sinfonietta

"Crawley then came center stage, after a four-hour drive from a performance in Syracuse the night before. He sang "Dies Bildnis," which is a love song from THE MAGIC FLUTE, with great longing and tenderness.....Mr. Crawley came on short notice and sang as if he had been preparing for this performance all along. His tenor is powerful when it has to be, gentle when it wants to be, and always clear."

-Lake Placid News

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