



UNIVERSITY OF CENTRAL FLORIDA

RICHARD CRAWLEY

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EDUCATION

Peabody Conservatory of Music, Graduate Performance Diploma in Opera, 1996

Binghamton University, M.M. in Vocal Performance, 1994

Eastman School of Music, B.M. in Vocal Performance; additional studies in conducting, 1992

Syracuse University, undergraduate study in Vocal Performance & Piano, 1987-89

PROFESSIONAL TRAINING/SEMINARS

Estill Voice Online Academy, Foundations of Estill Voice Training, October 2021

Vocal Pedagogy Professional Workshop, Boston Conservatory at Berklee, July 2018

Opera Colorado, Resident Artist, Denver, CO, 1996-1998

Santa Fe Opera, Apprentice Artist, Santa Fe, NM, 1996-1997

Tri-Cities Opera, Resident Artist, Binghamton, NY, 1992-1994

CURRENT POSITIONS

University of Central Florida - Theatre Department, Orlando, FL

Assistant Professor of Musical Theatre Voice (tenure earning), August 2022 - Present; *Musical Theatre Voice Specialist; Applied Voice III (Juniors); Applied Voice V (Seniors); Applied Voice II (Sophomores); Musical Theatre Lab (MFA Acting Graduate Students)*

University of Central Florida – School of Performing Arts, Orlando, FL

Faculty Music Director of Theatre UCF, August 2022 - Present

Music director & conductor for productions; rehearsal pianist & vocal coach; Music Supervisor for several productions; contractor for orchestra/band instrumentalists; collaborate with arrangers, etc.

Performing Artist - Internationally acclaimed performing artist, 1996 - Present

Seen in leading roles in opera and musical theater on stages all over the world: the United States, Australia, Greece, Germany, Russia, Canada, Finland and Argentina at venues including the Metropolitan Opera, New York City Opera, Avery Fisher Hall, Carnegie Hall, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, Boston Lyric Opera and the beautiful Teatro Colòn in Buenos Aires.

TEACHING EXPERIENCE

University of Central Florida - Theatre Department, Orlando, FL

Visiting Assistant Professor of Musical Theatre Voice, August 2021 - May 2022 *Applied Voice III (Juniors); Applied Voice V (Seniors); Applied Voice II (Sophomores); Musical Theatre Lab (MFA Acting Graduate Students)*

Syracuse University - Department of Drama, Syracuse, NY

Instructor of Voice & Musical Theater, August 2016-May 2021

Private Voice; Studio Classes; Foundations of Musical Theater (music theory); Practicum II (sight singing & ear training); Musical Theater Performance for Actors (acting the song)

Syracuse University -- Setnor School of Music, Syracuse, NY

Instructor of Voice, 2015-2018

Classical voice - undergraduate & graduate students -- technique, interpretation, recital preparation

Private Vocal Studio

Private Voice Lessons & Dramatic Coaching, 2002-Present

Classical, Musical Theater, Jazz, Contemporary -- Technique, interpretation, music theory, ear training

Fairbanks Summer Arts Festival -- Fairbanks, Alaska

Voice Faculty, 2004-2005

Private voice lessons and dramatic coaching, taught daily master classes, coach opera & musical theater scenes for public performance, scheduling/administrative activities, perform on recitals/concerts, opera & musical theater programs

Loyola College -- Baltimore, MD

Voice Faculty, 1995-1996

Private vocal lessons: studio classes in performance

Binghamton University -- Binghamton, NY

Graduate Teaching Assistant in Music Theory, 1992-1994

Classroom teaching: Music Theory; Ear-training, sight-reading classes

Binghamton University -- Binghamton, NY

Graduate Teaching Assistant (Instructor of Voice), 1992-1994

Private vocal lessons - Musical Theater students

MUSICAL DIRECTING & CONDUCTING

UCF Celebrates the Arts, Dr. Phillips Center for the Performing Arts, Orlando, FL
Music Director/Conductor – Sweeney Todd (April 2024)

Music director; conduct all performances; contract 26 piece orchestra

UCF Theatre – University of Central Florida, Orlando, FL
Music Supervisor – Peter and the Starcatcher (Jan/Feb 2024)

Oversee planning; hire music director/pianist and percussionist; assist with music rehearsals and serve as extra rehearsal pianist if needed

UCF Celebrates the Arts, Dr. Phillips Center for the Performing, Orlando, FL
Music Supervisor – REACH FOR THE STARS: UCF Alumni Showcase (April 2023)

Music Supervisor – featured UCF alumni from Broadway and National tours; assisted in contracting the orchestra; hired and worked with the arranger; assisted in teaching ensemble music to the cast

UCF Theatre – University of Central Florida, Orlando, FL
Vocal Director – Bright Star (March 2023)

Assisted director in casting the show; taught all music to entire company; vocal coach for production; supervised a student who served as assistant vocal director; assisted with rehearsals serving as extra rehearsal pianist when needed

SYRACUSE UNIVERSITY - Department of Drama, Syracuse, NY

Musical Director, Accompanist & Vocal Coach, START FROM HELLO *Ensemble & principals - musical preparation, individual coaching/role preparation, etc. Pianist for workshop performances of this new work, written by a former student of mine*

Syracuse Opera -- Syracuse, NY

Assistant Conductor & Chorus Master 2018-2019

Ensemble musical preparation, rehearsal conductor, musical coach, responsible for casting supporting roles

Westminster Moriah Olivet Presbyterian Church, Utica, NY

Director of music, September 2013 - August 2021

Organist, Pianist, Choir Director, Handbell Choir Director

Utica College of Syracuse University -- Utica, NY

Music Director & Conductor, Into the Woods (Sondheim)

Served as musical director and orchestra conductor for complete production, assisted in casting of leads & contracting the orchestra

Loyola College -- Baltimore, MD

Assistant Music Director & Vocal Coach, GODSPELL

Ensemble & principals - musical preparation, individual coaching/role preparation, etc.

STAGE COMBAT CHOREOGRAPHY

Savonlinna Opera Festival, Savonlinna, Finland
Fight Choreographer, LOHENGRIN - Summer 2005

Annapolis Opera, Annapolis, MD
Fight Choreographer, CARMEN - March 2008

MASTERCLASSES & LECTURES PRESENTED

Florida Association for Theater Education Conference– October 13, 2023

- Presentation: 'Sound Health, Sound Future: Vocal Health for Young Singers'

Setnor School of Music, Syracuse University, Fall 2018

- "Teaching the male voice: belting vs. legit", Voice Pedagogy Class presentation

Setnor School of Music, Syracuse University, Fall 2017

- "The male voice: teaching young tenors", Voice Pedagogy Class presentation Colgate University, 2013 - Hamilton, NY

Mill City Summer Opera, 2012 - Minneapolis, MN – public masterclass

Fairbanks Summer Arts Festival, 2005 - Fairbanks, AK – public masterclass

Fairbanks Summer Arts Festival, 2004 Fairbanks, AK – public masterclass

HONORS & AWARDS

1st PLACE WINNER – The Sylvia L. Green Voice Competition, awarded a cash prize, and also a featured public performance of Britten's *Serenade for Tenor, horn & strings* with orchestra, 1996

SINGER AWARD - William Matheus Sullivan Foundation, this competition is only open to singers who are nominated to be considered, awarded a cash prize, additionally awarded a five year study grant for theatrical role preparation, 1998

PROFESSIONAL SERVICE

University of Central Florida, School of Performing Arts, Spring 2023

Search Committee, Head of Musical Theatre – served on committee to hire a new coordinator for the UCF musical Theatre area

University of Central Florida, School of Performing Arts, 2023-24 academic year

Chair, Recruiting & Marketing Committee, Theatre UCF

Adjudicator - 2022 District Five Thespian Festival, November 2022

Panelist Judge for Solo Musical Theatre Category, Orlando FL

Adjudicator - Sylvia L. Green Voice Competition

Peabody Conservatory of Johns Hopkins, Baltimore, MD - March 2016

Adjudicator - Central NY Assoc. of Music Teachers High School Vocal Competition Onondaga Community College, Syracuse, NY - May 2015

Adjudicator - Civic Morning Musicals 37th Annual Competition for Singers Onondaga Community College, Syracuse, NY - November 2013

PROFESSIONAL AFFILIATIONS

American Guild of Musical Artists

National Association of Teachers of Singing

American Guild of Organists

VASTA

MTEA

SKILLS

Languages: proficient in Italian, French, German, Spanish

Lyric Diction: proficient in Italian, French, German, Spanish, Russian, English

Advanced Musical Skills: pianist, organist, conductor, music theory, sight-singing

Computers: general computing, Microsoft Office, musical notation software

OPERA & MUSICAL THEATER ROLES PERFORMED

Enée *	Les Troyens	Metropolitan Opera
Don José *	Carmen	Metropolitan Opera
Don José *	Carmen	Metropolitan Opera
Macduff *	Macbeth	Metropolitan Opera
Lohengrin	Lohengrin	Teatro Colón, Buenos Aires
Lohengrin	Lohengrin	Savonlinna Opera – Finland
Florestan	Fidelio	State Opera of South Australia
Don José	Carmen	Greek National Opera
Don José	Carmen	Hawaii Opera Theater
Almaviva	Il Barbiere di Siviglia	New York City Opera
Almaviva	Il Barbiere di Siviglia	Staatstheater Stuttgart
Canio	Pagliacci	Portland Opera
Canio	Pagliacci	Mill City Summer Opera
Turiddu	Cavalleria Rusticana	Opera Lyra Ottawa
Macduff	Macbeth	Boston Lyric Opera
Des Grieux	Manon Lescaut (Puccini)	Hawaii Opera Theater
Mr. Erlanson	A Little Night Music	Houston Grand Opera
Cavaradossi	Tosca	San Francisco Opera
Pollione *	Norma	San Francisco Opera
Lenski *	Eugene Onegin	San Francisco Opera
Riccardo	Un Ballo in Maschera	Opera Santa Barbara
Steuermann	Der Fliegende Holländer	Atlanta Opera
Faust	Faust	Portland Opera

Arturo	Lucia di Lammermoor	Santa Fe Opera
Pinkerton	Madama Butterfly	Dayton Opera
Cavaradossi	Tosca	Hawaii Opera Theater
Jesus	Godspell	Utica College Summer Company
Attalo	Ermione	Santa Fe Opera
Narraboth	Salome	Opera Colorado
Don José	Carmen	Opera Colorado
Rinuccio	Gianni Schicchi	Opera Colorado
Faust	Faust	Opera Colorado
Alfredo	La Traviata	Opera Colorado
Pinkerton	Madama Butterfly	Chautauqua Opera
Alfredo	La Traviata	Syracuse Opera
Ferrando	Così fan tutte	Syracuse Opera
Marquis	Zar und Zimmermann	Syracuse Opera
Sam Polk	Susannah	Lake George Opera
Don Ottavio	Don Giovanni	Annapolis Opera
Robert Wilson *	Doctor Atomic	San Francisco Opera
Father Confessor	Dialogues of the Carmelites	Tulsa Opera
Ralph Rackstraw	HMS Pinafore	Tri-Cities Opera
(*=professional cover)		

SOLO CONCERT PERFORMANCES

Symphony Pops Concert – Atlantic City, NJ with the Bay-Atlantic Symphony
Marvin David Levy – Masada (Oratorio); Temple Emanu-El, Manhattan
An Evening of Operatic Arias & Pops Selections; Baltimore Symphony Orchestra
Verdi - Requiem; Dayton Philharmonic Orchestra
Verdi – Otello, Act 1 complete; Oakland East Bay Symphony
Puccini - Rodolfo in La Bohème, complete in concert, Merrick Symphony (Long Island)
Beethoven - Symphony No.9; Opera Kong Kong
Beethoven - Symphony No.9; Bay-Atlantic Symphony
Handel - Messiah; National Cathedral (Washington, D.C.)
Handel - Messiah; New Japan Philharmonic
Handel - Messiah; Handel Choir of Baltimore
Mendelssohn - Paulus; New Japan Philharmonic
Britten - Serenade for Tenor, Horn & Strings; Peabody Orchestra
Mozart - Requiem; New Mexico Symphony Orchestra
Mozart - Requiem; Carnegie Hall
Mozart - Vesperae Solennes de Confessore; Carnegie Hall
Bach - Christmas Oratorio; National Symphony Orchestra of Costa Rica
Bach - St. Matthew Passion; Concert Artists of Baltimore
Bach - St. John Passion; First Lutheran Church; Baltimore, MD
Finzi - Dies Natalis; Syracuse Symphony Orchestra
Bach - Mass in B minor; Handel Choir of Baltimore
Britten - Canticle; St. Mary's College, Maryland

Mendelssohn - Elijah; Rochester Community Orchestra, NY
An Evening of Operatic Arias; Lake Placid Sinfonietta
Haydn - Creation; Choral Arts Society, Baltimore, MD
Haydn - Harmoniemesse; Syracuse Symphony Orchestra
Haydn - Paukenmesse; Handel Choir of Baltimore
Handel - Dettingen Te Deum; Eastman Conservatory Orchestra
Bach - Magnificat in D; Handel Choir of Baltimore
Haydn - Theresienmesse; Charlottesville, VA
Schubert - Mass in G Major; Johns Hopkins Symphony

RECITAL AND CABARET PERFORMANCES

Jazz at the Cavalier, Solo cabaret, CNY Jazz, Downtown Syracuse,
Summer Jazz Series, Solo cabaret, Syracuse, 2018
Faculty Recital, Setnor School of Music, 2017
Jazz at the Cavalier, Solo cabaret, CNY Jazz, Downtown Syracuse, 2017
Vienna, NY, Summer recital series, 2017
Denver, Colorado, solo recital of song literature, 1998
Denver, Colorado, operatic recital, 1997
Santa Fe, New Mexico, joint recital of operatic repertoire, 1996
Peabody Conservatory, joint recital of Russian song literature, 1996
Easton Recital Series, Easton, MD; solo recital, 1995
Binghamton University, solo recital, 1994
Binghamton University, joint recital of American Song Literature, 1993
Eastman School of Music Recital, solo recital, 1992
Eastman School of Music; guest performer, program of early music, 1992 Eastman School of Music,
joint recital with soprano, 1991
Eastman School of Music, joint recital with baritone, 1990

PRESS REVIEW EXCERPTS

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."

-Seen and Heard International

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

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

-Itä-Savo

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

MacDuff in Macbeth

"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

"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

Title role in Fervaaal (D'Indy)

"The tenor title role is a voice killer. The scheduled Fervaaal... 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

Title role in Il Piccolo Marat

"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

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

-Steve Smith, New York Times

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

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

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

"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

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

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

Luigi in Il Tabarro

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

-Baltimore Sun

Title Role 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)

"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

PERFORMANCE BIOGRAPHY

Internationally acclaimed vocalist

Equally at home on stage, in the concert hall, or performing jazz standards in a more intimate setting — vocalist Richard Crawley captivates audiences with his passionate singing and nuanced dramatic presence. He has appeared as soloist in opera, musical theater, symphonic concerts and in a variety of jazz venues.

International stage credits include Teatro Colón in Buenos Aires, the Savonlinna Opera Festival in Finland, State Opera of South Australia, Staatstheater Stuttgart, the Marinsky Theater in St. Petersburg, Russia, Opéra de Québec and the Greek National Opera. Stage credits in the United States include the Metropolitan Opera, New York City Opera, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, Atlanta Opera, Portland Opera and Boston Lyric Opera.

As an orchestral soloist Richard has performed with the Tokyo Oratorio Society, the Baltimore Symphony Orchestra, Dayton Philharmonic, the Hong Kong Symphony, Bay-Atlantic Symphony, Greater Bridgeport Symphony, the National Symphony Orchestra of Costa Rica, Syracuse Symphony, Baltimore Choral Arts Society, Handel Choir of Baltimore, Concert Artists of Baltimore, the National Cathedral in Washington, D.C., Carnegie Hall with the Masterworks Chorale, as well as appearances in Avery Fisher Hall at Lincoln Center.

Richard is currently an Assistant Professor of Musical Theatre at the University of Central Florida School of Performing Arts in Orlando, where he specializes in musical theatre voice & serves as the music director of Theatre UCF. Prior to joining UCF, he served on the faculties of the Department of Drama at Syracuse University, the Setnor School of Music, Loyola College in Baltimore, the Fairbanks Summer Arts Festival in Alaska, and Binghamton University. Richard is passionately committed to cross training all vocal artists.