

# Thomas Craig Buckley

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**ACTOR / ACCOMPANIST / CONDUCTOR / MUSIC DIRECTOR**

To Who It May Concern:

Hello, my name is Thomas Craig Buckley and I am an Actor/Music Director/Conductor based in the tri-state area of New York. I was reading through your season online and was intrigued by what you were presenting and thought I would send over my materials for you to have on file in case an opportunity were to come about.

My repertoire has varied from working with young artists at the high school and collegiate level as well as with professionals at regional theatres across the country. I have had the privilege to music direct shows such as *In the Heights*, *Violet*, *RENT*, as well as work alongside as an associate for *Jesus Christ Superstar*, to name a few. Alongside of my work as a music director for shows, I have also served as a vocal coach and accompanist for various singers of all levels.

I would love an opportunity to work and collaborate with you and your creative team. I have attached to this letter my resumes for your files and review. I have experience in the operatic literature and as well as musical theatre. Attached you will find, my headshot as well as a separate attachment of my reel with samples of my playing.

I thank you for taking the time to read through my materials and hope that we can collaborate on a project within the future.

Sincerely-



**Thomas Craig Buckley**

**Cell: 203-362-8526**

**Email: [thomascraigbuckley@gmail.com](mailto:thomascraigbuckley@gmail.com)**

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## MUSIC DIRECTOR

Footloose	Post Playhouse	Dir. Thomas Ossowski
Urinetown	Post Playhouse	Dir. Thomas Ossowski
42 <sup>nd</sup> Street	Post Playhouse	Dir. T. Dewayne Barrett
Next to Normal	Jenny Wiley Theatre	Dir. Kim Willard
Second Chances	Iron Bridge Dinner Theatre	Dir. Drew Baker
In the Heights	Westcoast Black Theatre	Dir. Jim Weaver
Smoke on the Mountain	Jenny Wiley Theatre	Dir. Natalie Malotke
Heathers (HS World Premiere)	Stagedoor Manor	Dir. John Bronston
The Wedding Singer	Stagedoor Manor	Dir. Roque Berlanga
Avenue Q	Ohana Arts (Hawaii)	Dir. Laurie Rubin
Into the Woods	Wiremill Academy	Dir. Bev & Kirby Ward
I Love You, Because..	Off-Broad Theatre	Dir. Bob & Julie Thicke

## ASSOCIATE MUSIC DIRECTOR

Amazing Grace (Tour/Local MD)	Shubert Theatre, Connecticut	Dir. Gabriel Barre (MD. Keith Levenson)
Jesus Christ Superstar	Seven Angels Theatre	Dir. Janine Molinari (MD. Bruce Barnes)

*\*\*\*complete list of shows in repertoire available upon request\*\*\**

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## EDUCATION

Westminster Choir College	BM: Piano/Voice Performance, Sacred Music
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## SKILLS

Instruments:	Conductor, Piano, Organ, Voice
Software:	Finale, Mainstage, MTI OrchExtra
Languages:	English (fluent), French/German/Italian (conversational, read/written)
Other:	Sight reading, Accompanying, Auditioning/Vocal coaching experience

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## REFERENCES

Julie Leach:	Executive Director West Coast Black Theatre Troupe: 941-366-1505
Beverly and Kirby Ward:	Director/Choreographers: 203-434-6119
Eric Larivee:	Personal Reference: 212-518-8745
Roque Berlanga:	Director: 209-769-3651
John Bronston:	Director/Choreographer/Musical Director: 765-969-3999

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## TENOR/COUNTERTENOR (RANGE: C3-A5)

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Website: [thomascbuckley.com](http://thomascbuckley.com)

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## ROLES PERFORMED

Wally	Second Chances, D. Baker, dir.	Iron Bridge Theatre
Ensemble (Church Choir)	The Hunchback of Notre Dame, S. Schwartz, dir.	Papermill Playhouse
Burl	Smoke on the Mountain, N. Malotke, dir.	Jenny Wiley Theatre
Lumiere (replacement)	Beauty and the Beast, D. Sachs, dir.	West Hartford Theatre
Ensemble	Die Zauberflöte, M. Loche, dir.	Spoletto Festival USA
Sesto	Giulio Cesare, M. Loche, dir.	Teatro la Fenice (Apprentice)
Man #1	Mt. Airy Home Companion, M. Michael, dir.	Philadelphia Fringe
Carmen	Carmen, D. Wright, dir.	OperaModo
Mary Sunshine	Chicago, N. Ridgeway, dir.	Town/Country Players
Ensemble	A Chorus Line, P. Satrega, dir.	Villagers Theatre
Ensemble	Spamalot, M. Kalet, dir.	Playhouse 22
Laurie	Little Women: The Musical, M. Ilardi, dir.	Villagers Theatre
Horace*	Walt Whitman's Secret, M. Sheil, dir.	Villagers Theatre
Jacey Squires	The Music Man, M. Ilardi, dir.	Villagers Theatre
Tom (u/s)*	Avow, D. Nye, dir.	Villagers Theatre
Sesto	Giulio Cesare, W. Hobbs, dir.	WCC Opera Theatre
Cherubino	Le Nozze di Figaro (scene), D. Goff, dir.	WCC Opera Theatre
Refugee	Flight (scene), D. Wright, dir.	WCC Opera Theatre
Ensemble*	Cinderella Skeleton, B. Bernardi, dir.	Downtown Cabaret

\*denotes original cast member

## SELECTED SOLOS (AS COUNTERTENOR)

Bach: Cantata 169	CONCORA,	Chris Shepherd, cond.
Carmina Burana	Bucks County Chorale/Symphony	T. Gibbs, cond.
Messiah	St. Thomas Whitemarsh, PA	D. Goff, cond.
Chichester Psalms	Westminster Choir	J. Flummerfelt, cond. (Spoleto)
US)		
Mass for Four Voices	Church of the Redeemer choir tour (Italy)	M. Diorio, cond.
Chichester Psalms	Westminster Choir	M. Fuchs, cond.
Requiem (Mozart)	Williamson Voices	J. Jordan, cond.
Requiem (Mozart)	Princeton Music Society	N. Werner, cond.
Messiah, Part I	First Congregational Church of Stratford	J. Utterback, cond.
Chichester Psalms	Westminster Chapel Choir	Sun Min Lee, cond.

## RECITALS AND CABARETS (COUNTERTENOR/TENOR)

Les Nuits D'Ete (Berlioz)	Provincetown Arts Festival
Wesendonck Lieder (Wagner)	Westminster German Lieder Symposium
Bound for Broadway (Tenor)	Duplex Cabaret Theatre Debut

## RECORDINGS (AUDIO/VIDEO)

Bernstein: Chichester Psalms	Westminster Choir, M. Fuchs and J. Miller, conds.
Britten: Rejoice in the Lamb	Cantus Novus, J. Leonard, cond.
Angels in the Architecture	Anam Cara, J. Jordan, cond.
Choral Techniques with Simon Carrington	WCC Choral Department
Cinderella Skeleton	Downtown Cabaret Theatre Productions

## SPECIAL SKILLS

Valid drivers license, experience with drag performing, choral/orchestral conducting, piano (20+ years), musical directing, stage management, accents, languages

# Review

*Sarasota Herald Tribune: October, 2017*

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*In the Heights at Westcoast Black Theatre Troupe, Sarsota, Florida*

## **Lin-Manuel Miranda's musical runs through Nov. 19 at Westcoast Black Theatre Troupe**

The Westcoast Black Theatre Troupe takes a giant leap forward with its engaging, beautifully sung and moving production of "In the Heights."

The production reaches new heights of quality and consistency for the troupe, even as it is the company's first show to reach beyond the African-American experience and tap into characters from Puerto Rico, Cuba, the Dominican Republic and other Caribbean countries. "In the Heights" looks at immigrants who made new lives for themselves in the city and now struggle amid gentrification in the Washington Heights neighborhood of upper Manhattan.

Set on a hot, humid July Fourth weekend when a blackout upends the community, the musical gets pulses racing with Lin-Manuel Miranda's vibrant melting pot score, which filters the sounds of the Caribbean through hip-hop, salsa and other styles that can touch your heart or make you feel like dancing.

Those who know the company primarily from the revues and biographical musicals put together by founder and artistic director Nate Jacobs will discover troupe members and guest artists who can also bring depth to fully rounded characters.

In particular, the production reveals previously untapped talents in longtime company member Michael Mendez, who gets to break out of that musical revue mold and dig into a role that clearly inspires him.

The show revolves around his character, the bodega owner Usnavi, who keeps the neighborhood caffeinated as he dreams of returning to the Dominican Republic while he awkwardly pursues the girl he loves, a salon worker named Vanessa. He's also busy keeping an eye on his nephew, Sonny, and his adopted grandmother, Abuela Claudia, who raised him after his parents died.

Across the street, the ambitious Nina has returned home feeling like a failure after school work proved too stressful at Stanford, much to the disappointment of her parents, who will do anything to help her thrive. But the parents are not too keen that she's dating their employee, Benny, who doesn't share their cultural heritage.

The stage is filled with people dreaming of different or better lives, all blending together nicely in the production staged by Jim Weaver. He helps the actors create well-defined characters while they clearly sing the rapid-fire lyrics. They also move smoothly to Weaver's choreography but the dancing never really catches the hoped-for fire.

You feel renewed confidence and comfort, however, as the characters introduce themselves and you hear each new singing voice. Nina Negron captures all of Nina's pent up frustrations and worries in "Breathe," and as Vanessa, Marissa Buchheit conveys a young woman's desire to feel a sense of independence. Brian L. Boyd gives Benny confidence and desire and his own set of entrepreneurial dreams.

Though she's clearly decades too young for her role as Abuela Claudia, which she plays hunched over with a clenched fist and an ill-fitting wig, Maite Uzal still makes you feel this woman is the soul of the neighborhood with boundless warmth to share.

It's also easy to believe all the feelings expressed by Matthew Curtis and Emily Barnash as Nina's concerned and opinionated parents — Barnash's near-breakdown in "Enough" is truly touching. And you can have a lot of fun with the gossiping banter between Renata Eastlick as the salon owner, Daniela, and Khadija Sallet as her religious sidekick, Carla. Troy D. Wallace provides youthful charm and energy as Sonny.

Some of the choreography may lose a bit of energy because there's not a lot of room for dancing, though scenic designers Mark and Donna Buckalter do their best to increase the playing space. Several colorful store fronts open up as needed for specific scenes that look as if they're set on a busy city street in the shadow of the George Washington Bridge. The cast members look good in the costumes designed by David Walker and under Michael Pasquini's lighting.

More importantly, they sound terrific under the music direction of Thomas Craig Buckley, and with a lively band. You can hear traces of the genius that Miranda would more fully reveal in his ground-breaking musical "Hamilton." But "In the Heights" stands on its own as a lively and heart-warming story, richly presented.

**Source:**

Handelman, Jay. "Theatre Review: A vibrant 'In the Heights' opens Westcoast troupe season." *Sarasota Herald Tribune*, October 15, 2017. <http://www.heraldtribune.com/news/20171015/theater-review-vibrant-in-heights-opens-westcoast-troupe-season>



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