



## ***THOMAS FORDE, BASS BARITONE***

American bass-baritone Thomas Forde is keeping a busy schedule in the theatre, opera, and TV/film performance arenas. Recent and upcoming engagements include Lurch in "The Addams Family" with New Theatre Kansas City; Drury Lane Theatre in Chicago for "Les Misérables"; Lyric Opera of Chicago's Opera Unlimited in their production of "The Brothers Grimm"; and Madison Opera as Judge Turpin in Sondheim's "Sweeney Todd", Don Basilio in Rossini's "Il barbiere di Siviglia", and Luther/Crespel in "The Tales of Hoffmann".

The 2012-13 season took Mr. Forde to Europe where he made his debut with Opera di Roma singing and reprising various roles, Opernhaus Zürich in "The Nose". Mr. Forde returned to the United States joining Syracuse Opera in the title role in "Le nozze di Figaro", Madison Opera as Samuel in Un ballo in maschera, his debut with Utah Opera as the Fifth Jew in "Salome."

Mr. Forde was a member of Opera Zürich International Opera Studio from 2010-12, where his roles included Alidoro in concert performances of "La cenerentola"; Billy Jackrabbit in "La fanciulla del West"; Theseus in "A Midsummer Night's Dream"; Haiduk, Third Policeman, and Policeman in Summergarden in "The Nose"; Deputato in "Don Carlo"; Ambrogio in "Il barbiere di Siviglia"; the bass soloist in Schreier's "Der Stadt der Blinden"; Sarastro in family performances of "Die Zauberflöte"; and Dritte Strolch in Orff's "Die Kluge". He also joined the Zürcher Kammer Orchester for Caronte in "Orlando Paladino."

The 2008-2010 seasons, Mr. Forde sang the title role in Le nozze di Figaro with Tacoma Opera, the Fifth Jew in Salome and Angelotti in Tosca with Dallas Opera and Colline in La bohème with Skylight Opera.

Mr. Forde has sung Snug and Bottom (cover) in A Midsummer Night's Dream as a member of the Seattle Opera Young Artist Program, Angelotti in Tosca and Il mandarino in Turandot with Fort Worth Opera, as well as Raimondo in Lucia di Lammermoor; Barone Douphol in La traviata with Shreveport Opera; and Zuniga in Carmen with Ash Lawn Opera and Opera in the Heights. He is a former Resident Artist of Santa Fe Opera, where he sang the First Soldier and Second Servant in the world premiere of Lewis Spratlan's Life is a Dream. Also with the company, he sang excerpts of General Boum La Grande-Duchesse de Gérolstein and Publio in La clemenza di Tito. He also participated in the young artist programs of Central City Opera, Des Moines Metro Opera, Tulsa Opera, and Utah Festival Opera.

Mr. Forde has been seen on the MSNBC series "The Invested Life" where his life as a performer was chronicled over the course of seven episodes. He has also been a featured actor on National Geographic's "Brain Games."

Mr. Forde earned a Master of Music from the University of Houston where he sang Don Alfonso in Così fan tutte, Le Philosophe in Cherubin, Sulayman Pasha in Corigliano's Ghosts of Versailles, Selim in Il turco in Italia, Frank Maurant in Street Scene, and Gremin in Eugene Onegin. At the University of Illinois, he sang Seneca in L'incornazione di Poppea and Masetto in Don Giovanni in addition to Beethoven's Choral Fantasy with Sinfonia da Camera while obtaining his Bachelor of Music.



MIA Artists Management

## ***THOMAS FORDE, BASS BARITONE***

### **Upcoming:**

Luther/Crespel

The Tales of Hoffmann

Madison Opera

### **Opera:**

Herr Brentano

The Brothers Grimm

Lyric Opera of Chicago Lyric Unlimited Tour

Don Basilio

The Barber of Seville

Madison Opera

Fifth Jew

Salome

Utah Opera, Dallas Opera

Figaro

Le nozze di Figaro

Syracuse Opera, Tacoma Opera

Haiduk/3rd Policeman

The Nose

Rome Opera, Opernhaus Zürich

Samuel

Un ballo in Maschera

Madison Opera

Angelotti

Tosca

The Fort Worth Opera, The Dallas Opera

Leonidas(cover)

Lysistrata

The Fort Worth Opera Festival

Theseus, Snug, Bottom

A Midsummer Night's Dream

Opernhaus Zurich, Seattle Opera

Billy Jackrabbit

La fanciulla del West

Opernhaus Zurich

Ambrogio

Il barbiere di Siviglia

Opernhaus Zurich

Haiduk/ Dritte Polizei

Die Nase

Opernhaus Zurich

Caronte

Orlando Paladino

Zürcher Kammer Orchester

Dritte Strolch

Die Kluge (Orff)

Opernhaus Zurich (Studio)

Alidoro

Cenerentola

(im Konzert) Opernhaus Zurich (Studio)

Sarastro

Die Zauberflöte (Family)

Opernhaus Zurich

Fafner

Kinderring

Opernhaus Zurich

Jailer

Tosca

Opernhaus Zurich

First Soldier /2nd Servant

Life is a Dream

Santa Fe Opera

Wilhelm (cover)

Les contes d'Hoffmann

Santa Fe Opera

Oracle, Infernal God (cover)

Alceste

Santa Fe Opera

Prince Gremin

Eugene Onegin

Seattle Opera (Young Artist Program)

Colline

La Bohème

Skylight Opera

Il Mandarin

Turandot

The Fort Worth Opera Festival

Raimondo (cover)

Lucia di Lammermoor

The Fort Worth Opera Festival

Barone Douphol

La Traviata

Shreveport Opera

Zuniga

Carmen

Ash Lawn Opera, Opera in the Heights

Marchese

La Traviata

Central City Opera

Antonio

Le nozze di Figaro

Opera in the Heights

Sulayman Pasha

The Ghosts of Versailles

Moore's Opera Center

Don Alfonso

Così fan tutte

Moore's Opera Center

Sarastro (cover)

The Magic Flute

Des Moines Metro Opera

Father Trulove (cover)

The Rake's Progress

Des Moines Metro Opera

Le Philosophe

Chérubin (Massenet)

Moore's Opera Center

Selim, Il turco

Il turco in Italia (Rossini)

Moore's Opera Center

Francis Nurse (sung), Hale\*

The Crucible

Utah Festival Opera

Judge Turpin

Sweeney Todd

Madison Opera

Harry, Doolittle

My Fair Lady

Ash Lawn Opera

The Baker/Emile

Music Theatre Review

Ash Lawn Opera

Sittingbull, Maitre D

Annie Get Your Gun

Utah Festival Opera

Ensemble, Various

Kismet

Utah Festival Opera

Frank Murrant

Street Scene

Moore's Opera Center

Masetto

Don Giovanni

University of Illinois

### **Television:**

Omar, The Clerk 7-Eleven, Doritos, Onion Labs National Web Spot

Self Brain Games National Geographic Channel

Self The Invested Life (7 episodes) MSNBC Miniseries

### **Degrees:**

BM, Voice performance, University of Illinois @ Urbana Champaign

MM, Voice performance, University of Houston Moore's School of Music

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# ***THOMAS FORDE, BASS BARITONE***

## **REVIEWS**

### **The Barber of Seville, Don Basilio, Madison Opera**

Highlights of the production include... Thomas Forde as a very funny clergyman with a love of slander. Along with Fons as Rosina, the opera's best moments come courtesy of Thomas Forde, who steals the show as the mercenary clergyman Don Basilio. Wearing a long black gown and prancing around the stage, Forde looks like a cross between Stefon from the "Saturday Night Live" Weekend Update desk and a bouncy Professor Snape. His low, wonderful bass sounds fantastic on his aria about slander being like "a gentle wind" ("La calunnia è un venticello") and his physical comedy is spot-on.

*Lindsay Christians / The Capital Times*

"The laughter was hearty and, at least where I was sitting, much of it seemed to come from young people. For example, Don Basilio (Thomas Forde) is cast as Rosina's music teacher. Forde plays the role in the manner of Stefon, the 'Saturday Night Live' city correspondent played by Bill Hader. The audience caught on immediately."

*William R. Wineke, Channel3000*

"Thomas Forde made for a hysterical Don Basilio from beginning to end."

*The Well-Tempered Ear, Jacob Stockinger*

### **Les Misérables, Drury Lane Oak Brook**

"Director Rachel Rockwell was unfamiliar with Forde before he showed up — along with hundreds of others — at an open audition call for "Les Miserables." After singing an old Civil War song, Forde was in.

'His voice is amazing,' Rockwell said. 'That low bass baritone, it's simply gorgeous. An extraordinary instrument. Plus, at 6-foot-4, he's quite a presence on stage.'"

*The Chicago Suntimes*

### **Sweeney Todd, Judge Turpin, Madison Opera**

"Forde employed his velvety bass to fine effect in the Judge's creepy flagellation aria"

*Mark Thomas Ketterson, Opera News*

"... the malevolent, lustful Judge Turpin, Thomas Forde is an excellent singer."

*Lindsay Christians / The Capital Times*



# ***THOMAS FORDE, BASS BARITONE***

## **REVIEWS (Cont.)**

### **Tosca, Fort Worth Opera**

"Thomas Forde's sinewy bass-baritone was perfect for Angelotti." -Scott Cantrell,  
*The Dallas Morning News, Opera News*

"Judiciously building a career that has already garnered praise for the strength of his acting, the heart of Mr. Forde's artistry is the pure tonal allure of his voice. Possessing a veritable spectrum of colors that present a great wealth of dramatic possibilities that continues to broaden as his career progresses, Mr. Forde's voice is youthfully vibrant but also plush, suggesting opportunities in a wide-ranging repertoire. Hearing Mr. Forde's voice in Italian repertory, it is easy to imagine his voice in time bringing great eloquence to Verdi's O tu, Palermo (I Vespri Siciliani) and Ella giammai mamò (Don Carlo)."

*Joseph Newsome, Voix Des Arts*

"Nathan Gunn and other opera stars such as Matthew Worth and Tom Forde are even the subject of a blog, Barihunks, devoted to the sexiest baritone hunks from opera."

*The Advocate*

"They're known for their great bods and for breathless blogs written by devoted admirers... barihunks like Matthew Worth and Tom Forde are bringing high art to the masses in a universally appealing form."

*The Los Angeles Times*

### **The Marriage of Figaro, Figaro, Syracuse & Tacoma Opera**

"...all of the principal roles were handled with skill and humor, in particular Thomas Forde as Figaro and Chad Sloan as Count Almaviva."

*Stephen Llewellyn, Portland Opera*

"Douglas Kinney Frost directed with a lively, frequently hilarious Thomas Forde in the title role."

*James MacKillop, Syracuse Newtimes*

"Thomas Forde brings 20-something Figaro to life with a little slapstick and a lot of talent. His portrayal ranges from that of a child-like, gangly youth when his parentage is revealed, to a sophisticated suitor when he romances Susanna, disguised as the countess. Forde's fluid baritone voice is consistently expressive throughout his energetic performance. He is hale and hardy on an Act I song, advising Cherubino to forego philandering and become a soldier, and his delivery is heartrending on the Act IV piece in which Figaro acknowledges that he is a betrayed husband."

*Linda Loomis, Syracuse.com*



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