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# Joshua Bloom

## Selected Reviews

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### Prince Gremin, Eugene Onegin / Buxton International Festival, July 2019

Cond. Adrian Kelly, dir. Jamie Manton

“... and Joshua Bloom’s warm, magnificently voiced Prince Gremin are both major assets.”

George Hall, *The Stage*, July 2019

“But if one cameo came close to stealing the show it was Joshua Bloom. His breath control was superb, his deep voice filled the auditorium with power and resonance.”

Robert Gainer, *Bachtrack*, July 2019

“...the sonorous oak and tar tone of Bloom’s Gremin.”

Richard Bratby, *The Arts Desk*, July 2019

“Prince Gremin was given a powerful presentation by the bass, Joshua Bloom. He possesses a rich and authoritative voice, which he projects with meaning and force. Although only a relatively small role he was able to create an immediate and strong impression.”

Alan Neilson, *Operawire*, July 2019

### Kecal, The Bartered Bride / Garsington Opera, May 2019

Cond. Jac van Steen, dir. Paul Curran

“The other big voice of the evening was bass Joshua Bloom as Kecal. It’s a huge voice in the middle and upper parts of the register, a voice with which Bloom stamped authority on proceedings: how can anyone imagine that things won’t turn out as Kecal plans? Bloom did a fine job of the rapid-fire patter numbers”

David Karlin, *Bachtrack*, May 2019

“Drawing on the wide resources of his resplendent bass, Joshua Bloom’s marriage-broker Kecal offers something flawed but human rather than the usual buffo stereotype.”

George Hall, *The Stage*, May 2019

“In complete contrast, Joshua Bloom’s Kecal was a study in bombast and over-confidence, and sung in the beautifully burnished tone we recall from his Figaro.”

Melanie Eskenazi, *musicOMH.com*, May 2019

“But the glory of the evening lies in four superb performances. Joshua Bloom sends up his self-important character as mayor Kecal with a voice like thunder.”

*The Independent*, May 2019

“Two singers stood out... the bass Joshua Bloom stole the show with a combination of charisma and a voice almost too big for the auditorium.”

Simon Heffer, *The Telegraph*, June 2019

“Bloom's bass is a resplendent one, and his mastery of comic business was absolute.”

George Hall, *Opera Magazine*, August 2019

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### **Richard Ayres's *The Garden* / London Sinfonietta at Queen Elizabeth Hall, April 2019**

**Cond. Geoffrey Paterson**

"It was superbly performed, with the solo bass Joshua Bloom playing all the roles with virtuoso flair (and sometimes using a vocoder to change the timbre of his voice)"

Andrew Clements, *The Guardian*, April 2019

"As sung, spoken and emoted by the versatile bass Joshua Bloom"

Richard Morrison, *The Times*, April 2019

"Bloom rose splendidly to the considerable challenges, dramatic as well as musical, of the solo part"

Keith Potter, *Opera* magazine, July 2019

### **Leporello in *Don Giovanni* / Palm Beach Opera, February 2019**

**Cond. David Stern, dir. Kristine McIntyre**

"Andrei Bondarenko and Joshua Bloom as respectively the Don and his servant make a memorable pair, jousting with each other as well as with the other characters. Leporello's 'Catalogue' aria is terrifically staged and sung, Bloom's huge, deep voice combining with superb comic timing as he hands one folder after another to the astonished Donna Elvira."

David M Rice, *Classical Source*, February 2019

"Towering physically and vocally over the others was Joshua Bloom's imposing performance of Giovanni's sidekick and alter ego, Leporello. Bloom's glorious bass sound and strong stage presence made the famous "Catalogue" aria (an enumeration of Giovanni's conquests, here accomplished with a typewriter) a highlight early on."

Robert Croan, *Palm Beach Daily News*, February 2019

### **Stravinsky's *Threni* / London Philharmonic Orchestra at Royal Festival Hall, December 2018**

**Cond. Vladimir Jurowski**

"Among the soloists, tenor Sam Furness and bass Joshua Bloom stood out in their long, unaccompanied exchange at the work's centre... Terrific stuff, wonderfully well done."

Tim Ashley, *The Guardian*, December 2018

"Excellent soloists too, and if I pick out tenor Sam Furness and bass Joshua Bloom for special praise, that is only for the quantity of their solo work in a uniformly fine line-up."

Gavin Dixon, *The Arts Desk*, December 2018

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**Title role in *Le nozze di Figaro* / Garsington Opera, June 2017**

**Cond. Douglas Boyd, dir. John Cox**

“Joshua Bloom’s Figaro is equally definitive; he’s just lovable enough, just daft enough, to make you sympathize with his character, and his singing is first rate – angrily blustering without losing the line in ‘Se vuol ballare’ and ‘Aprite un po’ quegli occhi’ and mellifluous in ensemble”

Melanie Eskenazi, *Music OMH*, June 2017

“I have never known a Figaro like Joshua Bloom’s – a gale-force character with a thunderous sound”

Michael Church, *The Independent*, June 2017

“...a wonderfully controlled and methodically crafted Figaro, his huge vocal capacity never once overwhelming his musical intellect. When challenging the Count’s proprietorial assumptions, Bloom’s voice was indignantly resonant; but when, in Act 4, Figaro believed himself duped and betrayed, Figaro was endowed with a credible vulnerability, which tempered Bloom’s sturdy baritone. Bloom has presence, panache and vocal power: a winning triplet”

Claire Seymour, *Opera Today*, June 2017