

Joshua Bloom

Bass



“I have never known a Figaro like Joshua Bloom’s – a gale-force character with a thunderous sound... both comic and touching thanks to brilliant acting”
The Independent

Australian/American bass Joshua Bloom has sung principal roles with major houses including Opera Australia, San Francisco Opera, LA Opera, Santa Fe Opera, Wiener Staatsoper, New York’s Metropolitan Opera, Washington National Opera, English National Opera, Oper Köln, Badisches Staatstheater, Opera Northern Ireland, Israeli Opera and Garsington Opera.

He has also appeared on the concert stage with the Berlin Philharmonic, New York Philharmonic, the London Symphony Orchestra, the Los Angeles Philharmonic, Britten Sinfonia, the Auckland Philharmonia and the Birmingham Contemporary Music Group as well as the Melbourne, Queensland, Adelaide and Western Australian Symphonies.

Bloom’s 2018-19 season includes role debuts in the title role of Bartok’s *Bluebeard’s Castle*, Méphistophélès in Berlioz’ *Le Damnation de Faust*, Oroveso *Norma*, and Kecal *The Bartered Bride*. He will also return to the role of Leporello *Don Giovanni*. His season opens with a world premiere of Richard Ayres *The Garden*, with the Asko Schönberg Ensemble. The piece is an opera for solo bass and electronics that was written for Joshua and receives its London premiere in 2019 with the London Sinfonietta. 2018/19 sees Bloom working with conductors including Edward Gardner, André de Ridder, Jan van Steen and David Stern. He will make debuts with the City of Birmingham Symphony and Philharmonia Orchestras, and Palm Beach Opera. He will make his house debut at the Royal Opera House, Covent Garden in 2020.

Recent highlights include the world premiere of Gerald Barry’s *Alice’s Adventures Underground* with the Los Angeles Philharmonic and Britten Sinfonia, conducted by Thomas Ades; role debuts as Bottom in *A Midsummer Night’s*

Dream (with English National Opera in the iconic Robert Carsen production, and Israeli Opera); Faraone in Rossini’s virtuosic *Mosè in Egitto*, (Oper Köln, directed by Lotte de Beer), and Kaspar in *Der Freischütz*. He recently made his debut with the Berlin Philharmonic, under the baton of Sir Simon Rattle, revisiting Ligeti’s *Le Grand Macabre*, directed by Peter Sellars.

Bloom appears on NMC’s Grammy nominated recording of Gerald Barry’s *The Importance of Being Earnest* as Algernon Moncrieff, conducted by Thomas Adès; the New York Philharmonic’s live recording of Janáček’s *The Cunning Little Vixen* as Harašta, conducted by Alan Gilbert; The Metropolitan Opera’s HD Broadcast of Mozart’s *Don Giovanni* as Masetto, conducted by Fabio Luisi; the Berlin Philharmonic’s Digital Concert Hall broadcast of Ligeti’s *Le Grand Macabre*, as The Black Minister, conducted by Sir Simon Rattle and the LSO Live recording of Debussy’s *Pelléas et Mélisande* as The Shepherd/Doctor conducted by Sir Simon Rattle.

Bloom was born in Australia to musician parents and studied cello and double-bass as well as being a chorister at St Paul’s Cathedral, Melbourne. He went on to study History at the University of Melbourne and graduated with a Bachelor of Arts in 1996.

His professional debut in opera was in an OzOpera touring production of *The Barber of Seville*, after which he joined the Young Artist Programme of Opera Australia in Sydney, and later the Merola and Adler Fellowship Programmes at the San Francisco Opera.

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