

# 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 established himself as one of the most versatile basses working today, with repertoire ranging from Mozart to contemporary works by Gerald Barry and Richard Ayres. He has sung principal roles with companies 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 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 2019–20 season includes role debuts as Hunding *Die Walküre* (Teatro Nacional de Sao Carlos) and Ghost of Old Hamlet / Player 1 in Brett Dean’s *Hamlet* (Oper Köln). He makes his house debuts at the Royal Opera House (Red Knight / Humpty Dumpty in Gerald Barry’s *Alice’s Adventures Under Ground*) and the Enescu Festival (Swallow *Peter Grimes*).

Highlights of the 2018–19 season include role debuts in the title role of Bartok’s *Bluebeard’s Castle* (Irish National Opera); Méphistophélès in Berlioz *La Damnation de Faust* (CBSO); Oroveso *Norma* (Chelsea Opera Group) and Kecal *The Bartered Bride* (Garsington Opera). He gave the world premiere and London premiere of Richard Ayres’s *The Garden* (Asko Schönberg Ensemble and London Sinfonietta).

Recent highlights include a 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 *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* and Kaspar *Der Freischütz*. He 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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