

## JOSHUA JEREMIAH

### BARITONE



Described as “rich-voiced” (The New York Times) and hailed for his “warmly appealing, burnished baritone” (Opera Today), Joshua Jeremiah continues to bring his celebrated performances to theaters throughout the United States. His 2019-2020 season included his debut with Houston Grand Opera to sing the student matinee and cover *Rigoletto*, Melchior in *Amahl and the Night Visitors* with On Site Opera, and Lionel in *The Maid of Orleans* with New Orleans Opera as well as cancelled or postponed performances of Amonasro in *Aïda* with Opera Tampa and Virginia Opera and Verdi’s *Requiem* with the Reading Symphony Orchestra. This season’s engagements include Il Conte di Luna in *Il trovatore* with Opera Tampa, Pangloss in *Candide* with Opera Company of Middlebury, and cancelled or postponed performances of Sharpless in *Madama Butterfly* with Hawaii Opera Theatre and the title role in *Macbeth* with Knoxville Opera. Future seasons include appearances with Opera Company of Middlebury, Hawaii Opera Theatre, Nashville Opera, and the Reading Symphony.

Recent seasons have included his debut with Minnesota Opera as Horstmayer in *Silent Night*, the title role in *Rigoletto* with the Sacramento Philharmonic and Opera, *Carmina burana* with the Westmoreland Symphony, Scarpia in *Tosca* with the Reading Symphony, Father in *Chunky in Heat* with Experiments in Opera, Silvio in *Pagliacci* with New Orleans Opera, The Man in *Persona* in his Los Angeles Opera debut, covering Alberich in *Das Rheingold* with Arizona Opera, his debut with On Site Opera as Aaron Greenspan in *Morning Star*, *When Adonis Calls* with Asheville Lyric Opera, Marcello in *La bohème* with the Pittsburgh Festival, and *Gianni Schicchi* with the Opera Company of Middlebury.

Other recent activities include his role debut as *Macbeth* with Opera Company of Middlebury, the title role in *Rigoletto* and Lassiter in the world-première of *Riders of the Purple Sage* with Arizona Opera, The Man in the world-première of *Persona* with Beth Morrison Projects, Demetrius in *A Midsummer Night’s Dream* with Hawaii Opera Theatre, *Gianni Schicchi* with Mobile Opera, Alfio in *Cavalleria rusticana* with the New Jersey Festival Orchestra, his debut with Des Moines Metro Opera as The Foreman in *Jenůfa* and Sonora in *La fanciulla del West*, Escamillo in *Carmen* and Sharpless in *Madama Butterfly* with the Northern Lights Festival, John Sorel in *The Consul* with Opera Santa Barbara, Aeneas in *Dido and Aeneas* to Stephanie Bythe’s Dido with Mark Morris Dance Group at the Mostly Mozart Festival, Ford in *Falstaff* with Opera Louisiane, the world première of *A Death in the Family* with Hungary’s Armel Music Festival, Don Pedro in *La Périchole*, Deputy Mayor in *Anna Nicole*, the cover of Junior in *A Quiet Place*, and Guglielmo in *Così fan tutte* with New York City Opera, Billy Bigelow in *Carousel* with the Carnegie Visual and PAC, Capt. Lutte in Noel Coward’s *Bitter Sweet* with Bard SummerScape, and Athanaël in *Thaïs* with Opera Company of Middlebury, Silvio in *Pagliacci* with Spokane Opera.

As a young artist with the Glimmerglass Festival, Mr. Jeremiah performed Alidoro in *La Cenerentola* and covered John Sorel in Menotti’s *The Consul*. With Wolf Trap Opera as a Filene Young Artist, he performed La Rocca in *Un giorno di regno*, Harlequin in *Ariadne auf Naxos*, and the title role in John Musto’s *Volpone*, which was a 2010 Grammy Nominee for Best Opera. As a two-season member of the Seattle Opera Young Artist Program, Mr. Jeremiah performed the title role in *Gianni Schicchi*, Sam in *Trouble in Tahiti*, and the title role in *Falstaff*. Other roles performed include Guglielmo in *Così fan tutte*, Leporello in *Don Giovanni*, Peter in *Hänsel und Gretel*, Griswald in *The Voyage of Edgar Allen Poe*, and Sid in *Albert Herring*.

Mr. Jeremiah has been heard in concert with the New Haven Symphony, Cape Cod Symphony, Toledo Symphony, debuted with Jazz at Lincoln Center in a Rufus Wainwright concert, appeared with the New York Festival of Song with Steven Blier, and debuted at Alice Tully Hall with the Little Orchestra Society in an all-Victor Herbert program. He has also joined the Yakima Symphony Orchestra for Beethoven’s *Symphony No. 9*, the Great Falls Symphony for Handel’s *Messiah*, the University of Cincinnati Conservatory and the New York City Opera Orchestra (Hand in Hand project) for *Carmina burana*, and the Cincinnati Symphony Orchestra for Nielsen’s *Symphony No. 3*.

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Baritone

## ROLES

Donner	<i>Das Rheingold</i>	Nashville Opera	2022
Sharpless	<i>Madama Butterfly</i>	Hawaii Opera Theatre	2022
Dunois	<i>The Maid of Orleans</i>	Opera Company of Middlebury	2021
Pangloss	<i>Candide</i>	Opera Company of Middlebury	2021
Il Conte di Luna	<i>Il trovatore</i>	Opera Tampa	2021
Macbeth*	<i>Macbeth</i>	Knoxville Opera	2021
Amonasro*	<i>Aïda</i>	Virginia Opera; Opera Tampa	2020
Lionel	<i>The Maid of Orleans</i>	New Orleans Opera	2020
Melchior	<i>Amahl and the Night Visitors</i>	On Site Opera	2019
Rigoletto (cv & student mat.)	<i>Rigoletto</i>	Houston Grand Opera	2019
Dancaïro	<i>Carmen</i>	Bar Harbor Music Festival	2019
Father	<i>Chunky in Heat</i>	Experiments in Opera	2019
Scarpia	<i>Tosca</i>	Reading Symphony	2019
Rigoletto	<i>Rigoletto</i>	Sacramento Phil and Opera; Arizona Opera	2019; '14
Horstmayer	<i>Silent Night</i>	Minnesota Opera	2018
Marcello	<i>La bohème</i>	Pittsburgh Festival Opera; LoftOpera	2018; '14
Poet	<i>When Adonis Calls</i>	Asheville Lyric Opera	2018
Alberich (cv)	<i>Das Rheingold</i>	Arizona Opera	2018
Aaron Greenspan	<i>Morning Star</i>	On Site Opera	2018
The Man	<i>Persona</i>	Los Angeles Opera; Beth Morrison Projects	2017; '15
Silvio	<i>Pagliacci</i>	New Orleans Opera; Spokane Opera	2017; '10
Gianni Schicchi	<i>Gianni Schicchi</i>	Opera Co of Middlebury; Mobile; Seattle Opera YAP	2017; '16; '08
Ford	<i>Falstaff</i>	Resonance Works; Opera Louisiane	2017; '12
John Lassiter	<i>Riders of the Purple Sage</i>	Arizona Opera	2017
Escamillo	<i>Carmen</i>	PanOpera; Northern Lights Opera	2017; '14
Col. Von Kalle	<i>Mata Hari</i>	PROTOTYPE Festival	2017
Iago	<i>Otello</i>	Berks Opera Company	2016
Macbeth	<i>Macbeth</i>	Opera Company of Middlebury	2016
Demetrius	<i>A Midsummer Night's Dream</i>	Hawaii Opera Theatre	2016
Sonora	<i>La fanciulla del West</i>	Des Moines Metro Opera	2015
Stárek the Foreman	<i>Jenůfa</i>	Des Moines Metro Opera	2015
Alfio	<i>Cavalleria rusticana</i>	New Jersey Festival Orchestra	2015
Sharpless	<i>Madama Butterfly</i>	Berks Opera Company	2014
John Sorel	<i>The Consul</i>	Opera Santa Barbara	2014
Roy Fiction	<i>Anna Nicole</i>	New York City Opera	2013
Don Pedro	<i>La Périchole</i>	New York City Opera	2013
Ralph Follett	<i>A Death in the Family</i>	Center for Contemporary Opera	2013
Aeneas	<i>Dido and Aeneas</i>	Mark Morris Dance Group	2012
Athanaël	<i>Thaïs</i>	Opera Company of Middlebury	2012
Guglielmo (cv)	<i>Così fan tutte</i>	New York City Opera	2012
Zurga	<i>Les pêcheurs de perles</i>	Berks Opera Company	2012
Captain Lutte	<i>Bitter Sweet</i>	Bard SummerScape	2011
Billy Bigelow	<i>Carousel</i>	Carnegie Visual and Performing Art Center	2011
Junior (cv)	<i>A Quiet Place</i>	New York City Opera	2010
Buonafede (cv)	<i>Il mondo della luna</i>	Gotham Chamber Opera	2010
Alidoro	<i>La Cenerentola</i>	Glimmerglass Opera	2009
John Sorel (cv)	<i>The Consul</i>	Glimmerglass Opera	2009
Harlequin	<i>Ariadne auf Naxos</i>	Wolf Trap Opera Company	2008
La Rocca	<i>Un giorno di regno</i>	Wolf Trap Opera Company	2008
Sam	<i>Trouble in Tahiti</i>	Seattle Opera Young Artist Program	2007
Volpone	<i>Volpone</i>	Wolf Trap Opera Company	2007
Falstaff	<i>Falstaff</i>	Seattle Opera Young Artist Program	2007

## CONCERT/ORATORIO

Verdi <i>Requiem</i>	Reading Symphony Orchestra	2022
<i>Carmina burana</i>	Ft. Wayne Symphony; Westmoreland Symphony; National Chorale	2020; '19; '13
Brahms <i>Ein Deutsches Requiem</i>	Smith College	2018
Serenade	Cantata Profana	2016
Rodgers and Hammerstein Concert	Toledo Symphony Orchestra	2016
<i>Petite messe solennelle</i>	Smith College	2016
Holiday Extravaganza	New Haven Symphony Orchestra	2015
Summer Session: Verdi	Loft Opera	2015
New Year's Concert	Cape Cod Symphony	2014
<i>A Mensch's Christmas</i>	New Haven Symphony Orchestra	2013
<i>A Night in Old Vienna</i>	Ocean City Pops	2012
Soloist in <i>VOX: Series for New Works</i>	New York City Opera	2012; '11
<i>Who Are You NY: Songs of Rufus Wainwright</i>	New York City Opera	2011
<i>Goyishe Christmas</i>	New York Festival of Song	2011
<i>Lucky To Be Me: Music of Leonard Bernstein</i>	New York City Opera	2010
<i>Victor Herbert: 150<sup>th</sup> Birthday Celebration</i>	Little Orchestra Society	2009
Beethoven: <i>Ninth Symphony</i>	Yakima Symphony Orchestra; Aveiro, Portugal	2009; '07
Handel: <i>Messiah</i>	Great Falls Symphony	2008
Nielsen: <i>Symphony No.3</i>	Cincinnati Symphony Orchestra	2005

\*cancelled due to COVID-19

## SELECT CRITICAL ACCLAIM

### The Monster – Gregg Kallor's *Frankenstein* – Unison Media & The Angel's Share

"The monster's anguished monologue that encompasses so much of the story's larger themes could easily be a 'scena' to perform in recitals – especially as sung by the plush voice of Joshua Jeremiah"

-David Patrick Stearns, *Condemned to Music*

"Mr. Jeremiah was indeed appealing, his baritone was dark and beautiful." -ConcertoNet

"Star baritone Joshua Jeremiah delivers the goods as the creature, his voice threatening and luxurious."

-Parterre Box

"Baritone Joshua Jeremiah did a powerful turn as *Frankenstein's* creation, both dramatically and vocally. ...He managed to be frightening without turning to caricature, while being poignant in his yearning for the semblance of a normal existence; the composer couldn't have wished for a more potent performer in this key role." -BroadwayWorld

"Joshua Jeremiah gave a powerful performance as the creature. His voice rang out rich, free and open and his diction was extraordinary...Jeremiah was just as potent dramatically, intertwining the anger and rage of the creature with his humanity."

-Seen and Heard International

"Joshua Jeremiah sang the bravura role with a power that could sear....The catacombs were filled with Jeremiah's terrifically subtle and powerful baritone. He performed the creature wonderfully, drawing immediate empathy, even showing a nobility."

-OperaWire

"Spellbinding, nuanced, and psychologically charged...Jeremiah's rich and remarkably bronze-tinged plaints of anguish."

-My Scena

"Bass/baritone Joshua Jeremiah fully captured his character's pathos and pathology. His was a very moving portrayal of a profoundly lonely, confused, angry, vengeful person. He was utterly convincing in his narration of how he had to figure out everything, including how to speak intelligibly, on his own."  
-Opera News

#### **Marcello – La bohème – Pittsburgh Festival Opera**

"Joshua Jeremiah (Marcel) stood out in the crowd, singing with a powerful, true baritone voice, and he acted the part with a great flair for comedy. A black leather jacket and his mop of dark curly hair gave him a look that fit well into the scene."  
-Pittsburgh in the Round

#### **Aaron Greenspan – Morning Star – On Site Opera**

"As Aaron Greenspan, the family friend who becomes engaged to Becky in the opera's final moments, Joshua Jeremiah exudes personal warmth, and brings a brawny, dusky baritone to the role." -New York Classical Review

"Joshua Jeremiah used his keen dramatic instincts to create a believable character. His powerful baritone matched well with Ms. Pulley's soprano. We particularly liked a song he sang in Yiddish which was mostly understood by this German-speaking reviewer. He was reminiscing about what he missed about Riga." -Voce Di Meche

"Aaron Greenspan (affably portrayed by rich-voiced baritone Joshua Jeremiah)" -Seen and Heard International

#### **Macbeth – Macbeth – Opera Company of Middlebury**

"Mr. Jeremiah has an equally marvelous voice and he gives a nuanced, fascinating performance as a conflicted Macbeth. He, again, is also a true singer-actor, bringing a vitality and physicality to the role that is a delight to watch. This Lord and Lady Macbeth engage each other with a sparkling intimacy that makes their "road to hell" a very engaging one."  
- Nancy Maxwell, The Addison Independent

#### **Demitrius – A Midsummer Night's Dream – Hawaii Opera Theatre**

"Best of all, singing was of a uniformly high standard throughout. [Lysander] was well complemented by Joshua Jeremiah as Demetrius, whose warmly appealing, burnished baritone was wedded to exceptional diction. Both cut strapping romantic figures. . . These four lovers triumphed in the great Act Three quartet, their fresh, youthful instruments soaring, aching, and tumbling over each other in heartfelt, overlapping phrases. It proved to be the heart of the show and the unequivocal triumph of the evening."  
- James Sohre, Opera Today

#### **Iago – Otello – Berks Opera Company**

"Baritone Joshua Jeremiah proves he is a consummate Verdi baritone as Iago, with a big, gorgeous tone able to handle the high notes. He manages to convey a chilling evil in the famous "Credo," in which he blasphemes with relish, taking it to an extremely dark place."  
- Susan L. Pena, Reading Eagle

#### **Baritone – Verdi Duets – LoftOpera**

"The rich-voiced baritone Joshua Jeremiah sang fervently as Germont, heartfelt in 'Pura siccome un angelo.' The highlight of the evening was Scene I from Act IV of "Il Trovatore," where Leonora pleads with Count di Luna to save the troubadour Manrico. Mr. Jeremiah and Ms. Vinnik stood on elevated platforms placed on opposite sides of the space, the intensity of their performance attracting loud cheers from the rapt audience seated on white benches."

- Vivien Schweitzer, The New York Times