

Andrew Foster-Williams

Bass-baritone



“ I could listen to Andrew Foster-Williams’ voice all day, bold, commanding, clear and enigmatic...”

Opera Now

Andrew Foster-Williams has carved out a distinguished international career playing a wide range of operatic roles, each brought to life with vocal authority, dramatic insight, and stylistic finesse. His artistry is defined not only by the breadth of his repertoire but by the depth with which he inhabits each role whether villainous, noble, comedic or tragically complex.

As the **Four Villains** (*Les contes d'Hoffmann*), he demonstrated his remarkable versatility in a new production by Andreas Homoki at Opernhaus Zürich, and in subsequent productions for Gothenburg Opera and Komische Oper Berlin. He reprises the roles once again this season, for the Theater St Gallen.

As another of opera's most formidable antagonists, his portrayal of **Don Pizarro** (*Fidelio*) at Theater an der Wien and Philharmonie de Paris brought his ability to channel menace with vocal precision to the fore. His **Nick Shadow** (*The Rake's Progress*) at Opéra National de Lorraine was acclaimed for its fatal blending of charm and danger in equal measure. He returned to ENO last season as another of opera's arch manipulators, **Don Alfonso** (*Così fan tutte*), in Phelim McDermott's 1950's "roller-coaster of a production", conducted by Dinis Sousa.

Andrew Foster-Williams' portrayals of **Gunther** in Pierre Audi's acclaimed production of *Götterdämmerung* and of **Kurwenal** in Ralf Pleger's staging of *Tristan und Isolde*, both at La Monnaie and conducted by Alain Altinoglu, have demonstrated his ability to embody the dignity and inner conflict of Wagnerian figures. Equally compelling are his interpretations of roles that demand moral weight and emotional complexity. His **Captain Balstrode** (*Peter Grimes*) at Theater an der Wien and Opéra de Lyon was praised for its warmth and integrity, and as **Lysiart** (*Euryanthe*), also at

Theater an der Wien, he added psychological tension to the opera's romantic intrigue. Delving further into introspective territory, Foster-Williams' portrayal of **Golaud** (*Pelléas et Mélisande*) at Theater Basel captured brooding jealousy and vulnerability.

Outside the opera house, Andrew Foster-Williams has built an admirable concert profile and credits include engagements with Cleveland Orchestra, San Francisco Symphony, Royal Concertgebouw Orchestra, and London Philharmonic Orchestra. Recent appearances in signature pieces have included Elgar's *The Dream of Gerontius* with Munich Philharmonic under Andrew Manze and with Tampere Philharmonic under Matthew Halls and Brahms' *Ein deutsches Requiem* with Polish National Radio Orchestra and BBC National Orchestra of Wales conducted by Andrew Manze and Thomas Zehetmair respectively.

Andrew Foster-Williams' discography includes acclaimed recordings such as Beethoven's *Cantata on the Death of Emperor Joseph II* and Haydn's *Die Jahreszeiten*, as well as award-winning contributions to the Opéra Français series. His performance in *The Fairy Queen* with Glyndebourne Festival Opera, captured on DVD, earned a Gramophone Award. His recording of *The Dream of Gerontius* with Paul McCreesh and the Gabrieli Consort and Players, released on Signum, has received widespread acclaim, winning the 2024 Gramophone Award for best recording in the choral category and the 2025 BBC Music Magazine Choral Award.

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