

Sam Furness

Tenor



“Furness, however, is terrific in the immensely difficult title role. Gauchely attractive, he charts Hoffmann’s descent from naive idealism to self-destructive despair with compelling veracity, and sings it all with great ease and impeccable style... it’s Furness’s night.”

The Guardian

Described as having “all the makings of a star” in *The Guardian* and hailed as “a lyric tenor clearly going places” in *Opera Magazine*, tenor Sam Furness has sung major roles for Scottish Opera, Garsington Opera, and the Teatro Real, Madrid, always earning praise for his compelling acting and innate musicality.

In the 2025/26 season, he returns to Teatro Real Madrid to sing Lysander in a new production of *A Midsummer Night’s Dream*. On the concert platform, he performs with the Royal Philharmonic Orchestra in *A Night at the Opera*, featuring operatic classics by Puccini, Verdi, and Gershwin.

Recent engagements include **Tchekalinsky** in *The Queen of Spades* (Garsington Opera), **Kudryas** in *Katya Kabanova* (Glyndebourne, Teatro dell’Opera di Roma, Grand Théâtre de Genève, National Theater Brno), **Acis** in *Acis and Galatea* (Potsdamer Winteroper), “Hold Your Breath”, a new commission by Éna Brennan, for the Bregenzer Festspiele, directed by David Pountney, and “Awakening – A Cycle of Hope” by Paul Carr with the Bournemouth Symphony Orchestra. **Andres** in *Wozzeck* (Royal Opera House), **Tybalt** in *Roméo et Juliette* (Savonlinna Opera Festival), **Turiddu** in *Cavalleria Rusticana* and **Beppe** in *Pagliacci* (Åbo Svenska Teater, Turku), **Pang** in *Turandot* (Grand Théâtre de Genève), **Albert Gregor** in *The Makropoulos Case* (Opernhaus Zürich), **White King/Mad Hatter** in *Alice’s Adventures Under Ground* (Royal Opera House, Covent Garden), **Rodolphe** in *Guillaume Tell* (Theater an der Wien), **Glass Maker** in *Death in Venice* (Royal Opera House, Covent Garden), **Lensky** in *Eugene Onegin* (La Monnaie Brussels, Garsington Opera, Royal Academy Opera, Ryedale Festival), **Novice** in *Billy Budd* (Royal Opera House, Teatro Real Madrid, Teatro Municipal Santiago), **Simpleton** in *Boris Godunov* (Royal Opera House), **Vitek** in *The Makropoulos Case* (Grand Théâtre de Genève, Vlaanderen Opera), **Kavalier** in *Cardillac* (Vlaanderen Opera), **the title role** in *Albert Herring* (Opera di Firenze, Opera Holland Park, Théâtre du Capitôle Toulouse), **Don José** in *Carmen* (Jyväskylä Opera), **Tamino** in

Die Zauberflöte (Turku Music Festival), **Hoffmann** in *Les contes d’Hoffmann* (English Touring Opera), **Jaquino** in *Fidelio* (Garsington Opera, Philharmonie de Paris), **Peter Quint/Prologue** in *The Turn of the Screw* (Northern Ireland Opera), **Števa** in *Jenůfa* (Scottish Opera), *The Diary of One Who Disappeared* (Shadwell Opera), and roles in *Capriccio* (Flamand), *Intermezzo* (Baron Lummer), Gaspar in the world premiere of David Sawer’s *The Skating Rink*, and **Jack** in the world premiere of Roxanna Panufnik’s *Silver Birch* (all for Garsington Opera).

On the concert platform, he has recently sung Verdi’s *Requiem* with the Hallé, Dvořák’s *Requiem* with St Alban’s Bach Choir, Mozart’s *Vesperae solennes de confessore* and *Mass in C Minor* with Hertfordshire Chorus in St Alban’s Cathedral, Stravinsky’s *Pulcinella* with the London Philharmonic Orchestra, and his oratorio and concert repertoire includes Mozart’s *Requiem*, Bach’s *St Matthew Passion* and *St John Passion*, Mendelssohn’s *Elijah*, Handel’s *Messiah* and *Samson*, Britten’s *St Nicholas* and *Les Illuminations*, Verdi’s *Requiem*, and Dyson’s *Canterbury Pilgrims*.

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Valid for use in 2025/26 season
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