Andrew Foster-Williams

Bass-Baritone

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 one 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.  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, and 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 returns to ENO this season as Don Alfonso (*Così fan tutte*) in Phelim McDermott’s 1950’s “rollercoster of a production”, conducted by Dinis Sousa.

Andrew Foster-Williams’ portrayals of Gunther in Pierre Audi’s acclaimed new *Götterdämmerung*and of Kurnewal 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 this season sees him in one of his signature pieces, Elgar’s *The Dream of Gerontius*, with Munich Philharmonic and Polish National Radio Orchestra both under Andrew Manze and with Tampere Philharmonic conducted by Matthew Halls. His recording of the work 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. Further credits include engagements with Cleveland Orchestra, San Francisco Symphony, Royal Concertgebouw Orchestra, and London Philharmonic.

Andrew Foster-Wiliams discography includes acclaimed recordings such as Beethoven’s Cantata on the Death of Emperor Joseph II and Haydn’s *The Seasons*, 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.