

**Andrew Foster-Williams**  
**Bass-Baritone**

**STRAVINSKY *The Rake's Progress*, Opéra National de Lorraine**

This charismatic bass-baritone, singing brilliantly and dominating the stage, is certainly ready to tackle more demanding roles.

*Rolf Fath, Opera, February, 2012*

Andrew Foster-Williams holds the attention of the audience with the energy of someone who has great experience, and with sensational vocal ability which he uses with total freedom, he easily makes his mark in the role of Nick - this is particularly justified in the magnificent final scenes in which the British bass-baritone excels.

*François Lehel, Opéra, February, 2012*

**DAUVERGNE *Hercule Mourant*, Les Talens Lyriques, Christophe Rousset, Versailles**

Hercule himself was sung with great authority by Andrew Foster-Williams...

*Brian Robins, Opera, February, 2012*

With great presence, charisma and an unparalleled almost surreal incarnation of Hercules, Andrew Foster-Williams is an ideal. His bass sound is coppery, powerful and colourful, his vocals and his prosody are connected with an ease and creativity in flawless ornamentation. The highest triumph so far for this great singer who came recently to the French repertoire and who fills us with his commitment to its psychological and dramatic roles.

*Pedro-Octavio Diaz, Muse Baroque*

**CAMPRA *Le Carnival de Venise*, Choeur et orchestra du Concert Spirituel, Hervé Niquet, Glossa recording**

This is an elevating issue...Andrew Foster-Williams on hugely impressive form.

*Max Loppert, Opera, December, 2011*

**HAYDN *The Seasons*, LSO, Sir Colin Davis, Barbican Centre, London, LSO Live recording**

Andrew Foster-Williams, a fine classical stylist, is breezily extrovert in the ploughman's song and the bird-shoot...and brings a grave intensity of line to his memento mori in Winter.

*Richard Wigmore, Gramophone, September 2011*

Davis also has a fine cast of soloists...Andrew Foster-Williams as Simon is a real bass, excelling as ploughman or huntsman and never turning cavernous.

*Piers Burton-Page, International Record Review, July/August, 2011*

...Andrew Foster-Williams's vivid bass – the latter in particular a model of vocal security and textual definition.

*George Hall, BBC Music magazine, August, 2011*

**BEETHOVEN *Fidelio*, Brighton Festival, OAE, Ádám Fischer**

Andrew Foster-Williams sang strongly as Don Pizzaro.

*Hugo Shirley, The Telegraph, 10 May, 2011*

In keeping with Fisher's approach, Andrew Foster-Williams gave us a demonic Pizarro, a very different characterization from the corrupt bureaucrat he plays in the current Opera North production.

*Tim Ashley, The Guardian, 10 May, 2011*

**BEETHOVEN *Fidelio*, Opera North, Sir Richard Armstrong**

As Pizarro, Andrew Foster-Williams offered plenty of heft and easy manoeuvrability in his lean and hungry vocalism.

*George Hall, Opera News, September 2011*

The finest singing came from Andrew Foster-Williams' evilly beautiful Pizarro.

*Tim Ashley, The Guardian, 16 April, 2011*

Andrew Foster-Williams' superb Pizarro...

*Richard Morrison, The Times, 16 April, 2011*

Andrew Foster-Williams' Eichmannesque bureaucrat of a Pizarro sang his aria expertly.

*Rupert Christiansen, The Telegraph, 17 April, 2011*

Andrew Foster-Williams brings lieder-like clarity to the jealous ravings of Don Pizarro.

*Anna Picard, The Independent, 24 April, 2011*

**HANDEL *Messiah*, New York Philharmonic Orchestra, Avery Fisher Hall, Bernard Labadie**

Mr Labadie used the traditional quartet of soloists, who shared an intensely dramatic, often operatic approach to their texts. The most consistently pleasing of the four was Andrew Foster-Williams, a forceful bass with a rich timbre.

*Allan Kozinn, New York Times, 15 December, 2010*

**HANDEL *Flavio*, Early Opera Company, Christian Curnyn, CHANDOS recording**

...Thomas Walker and the sonorous bass Andrew Foster-Williams excel in the blustering mock-heroic coloratura arias for the squabbling councilors Ugone and Lotario.

*Richard Wigmore, Gramophone, February, 2011*

...Thomas Walker and Andrew Foster-Williams are stalwarts as the warring patriarchs.

*Hugh Canning, The Sunday Times, 7 November 2010*

...and Andrew Foster-Williams introducing a more than welcome depth and sonority to this score of predominantly upper voices.

*John Steane, The Classical Review, November 2010*

**PURCELL *The Fairy Queen* Glyndebourne Festival Opera, Opus Arte DVD**

Andrew Foster-Williams sings with gusto and appears comfortable as an extraordinary variety of characters.

*David Vickers, Gramophone, October 2010*

**HAYDN *The Seasons*, LSO, Sir Colin Davis, Barbican Centre, London**

In this monument to the Enlightenment, enlightenment began with the choice of soloists. Miah Persson, Jeremy Ovenden and Andrew Foster-Williams each had their own timbre, but stayed united in expressive clarity through the thickets of the German text, adapted from James Thomson's pastoral blockbuster. Foster-Williams' force and authority rang through the hall as the bluff ploughman Simon....And Ovenden proved a tenor for all seasons.

*Geoff Brown, The Times, June 30, 2010*

**PURCELL *The Fairy Queen*, Opéra Comique, Paris**

The (Winter) scene will always be etched into one's memory for the burning voice of Andrew Foster-Williams

Renaud Machart, *Le Monde*, January 2010

**HANDEL *Messiah* Carnegie Hall, New York/Les Violons du Roy/Bernard Labadie**

Most effective was Andrew Foster-Williams, the bass-baritone...who dispatched the quavery figures depicting fire and rage with full-bodied tone despite Mr Labadie's brisk tempos, and was just as effective intoning the serene 'great light' seen by 'the people that walked in darkness'.

*James R. Oestreich, New York Times, 13 December, 2009*

**HANDEL *Messiah* Recording/Polyphony/Stephen Layton**

Andrew Foster-Williams' singing is marvellous. "*Why do the nations*" is thrillingly dispatched and he holds the listener in the palm of his hand as he confides, "*Behold, I tell you a mystery.*"

*David Vickers, Gramophone*

The most natural singing and enunciation come from Andrew Foster-Williams. He releases a flow of sound on fine breath support, unimpeded by exaggerated consonants. One hears every syllable clearly, with his musical line smooth. He and Layton take "*Why do the nations*" swiftly, leaving no doubts about the furious raging: all done without ungainly huffing and puffing.

*John T. Hughes, International Record Review*

**HANDEL *Jephtha* Gabrieli Consort/McCreesh/Barbican, London**

...the rousing singing of Andrew Foster Williams as Zebul confirmed his position as today's leading English bass-baritone for Baroque music.

*Richard Fairman, The Financial Times, 28 June 2009*

**PURCELL *The Fairy Queen* Glyndebourne Festival Opera**

Mopsa and Coridon (Andrew Foster-Williams and Robert Burt) are a priceless pair of rustics.....And I loved icicle-ridden Winter (Andrew Foster-Williams) and the mournful change of musical mood he brings.

*Kate Kellaway, The Observer, 28 June 2009*

The pick of the men, Andrew Foster-Williams...

*Richard Morrison, The Times, 22 June, 2009*

...Hymen – a harassed vicar with a Sainsbury's bag (excellent Andrew Foster-Williams)

*Edward Seckerson, The Independent, 21 June, 2009*

...Lucy Crowe and Andrew Foster-Williams make the top grade for robustness and vivacity.

*Rupert Christiansen, The Daily Telegraph, 29 June, 2009*

**DEBUSSY *Pelléas et Mélisande* Independent Opera**

Dominating the whole evening, though, was Andrew Foster-Williams as a wiry, obsessed Golaud. Using each twitch and leap – he depicted every nuance of Golaud's tension and anxiety...Indeed, after years of seeing Pelléas in productions on both sides of the Channel, I have seldom heard a better-enunciated performance.

*Patrick O'Connor, Opera, Feb 2009*

Here Independent Opera scored high. Andrew Foster-Williams acted and sang with impressive authority as the wretched Golaud.

*Rupert Christiansen*

*The Telegraph, 25 November 2008*

If Perruche is a magnetic presence, sometimes looking 15, at other times close to 50, Andrew Foster-Williams's Golaud is the centre of this production. Awkward, conventional, stiff with unexpressed emotion, hideously disappointed, shoe-horned into suspicion and

grotesquely realistic domestic violence, he is as much, if not more, the victim. It's beautiful singing – impassioned, truthful - I found Foster-Williams the most moving Golaud I have heard.

*Anna Picard The Independent, 23 November 2008*

"...answers to the hanging questions in Maeterlinck's Symbolist story remain as elusive as ever, unless you count the slightly heavy-handed implication that the real spur for Golaud's sexual jealousy, creepily suggested in Andrew Foster-Williams's resonantly sung performance, is not his wife but his fresh-faced half-brother."

*Erica Jeal*

*The Guardian, 20 November 2008*

"Thanks to the sheer force of their performances, Thorbjorn Gulbrandsøy's Pelléas and Andrew Foster-Williams's Golaud seem the focal points."

*Nick Kimberley, The Evening Standard, 19 November 2008*

### **HANDEL *Tamerlano* Washington Opera**

"Andrew Foster-Williams, a young English bass-baritone, made his American stage debut in the usually forgettable role of Leone and powered out his arias with show-stealing force"

*Anne Midgette*

*The Washington Post, May 2008*

"Andrew Foster-Williams applied a strikingly solid bass-baritone to Leone's single aria"

*Allan Kozinn*

*New York Times, May 2008*

"Andrew Foster-Williams, as Leone, proved to be quite the scene-stealer, with a healthy bass-baritone and impressively secure coloratura."

*Tim Smith*

*Opera News, July 2008*

"Andrew Foster-Williams was a delightful surprise, nearly stealing the show with his brilliant Act II aria"

*T L Ponick*

*The Washington Times May 2008*

### **HAYDN *Nelson Mass* Cleveland Orchestra**

The orchestra and Welser-Most did their utmost to maintain Classical decorum, as is this ensemble's wont. They were joined by a fine quartet of soloists...most imposing of all bass-baritone Andrew Foster-Williams.

*Donald Rosenberg, January 2008*

### **ROSSINI *La Cenerentola* Welsh National Opera**

Andrew Foster-Williams sang Alidoro's number with distinction

*Rupert Christiansen, Telegraph, October 2007*

### **MOZART *Clemenza di Tito*, English National Opera**

...and a notably strong Publio from Andrew Foster-Williams

*Richard Fairman, Financial Times, June 2006*

Andrew Foster-Williams is the model of clarity as Publio

*Richard Morrison, The Times, June 2006*

### **HANDEL *Belshazzar*, Philharmonia Baroque Orchestra, McGegan**

Bass-baritone Andrew Foster-Williams made a wondrous showing in the role of Gobryas

*Joshua Kosman, San Francisco Chronicle, April 2007*

The outstanding young bass Andrew Foster-Williams made the most of this part, singing

the character's main aria, 'Oppress'd with never-ceasing grief,' with noble simplicity and a round, burnished tone.

*Michael Zwiebach, San Francisco Classical Voice, April 2007*

**HANDEL *Messiah*, Royal Scottish National Orchestra, McGegan**

adding a welcome operatic colour to "why do the nations so furiously rage together?", the bass Andrew Foster-Williams conveyed the musical grandeur of the score

*Lynne Walker, The Independent*

Andrew Foster-Williams a warm, moving bass

*Michael Tumelty, The Herald, Jan 2006*

**ROSSINI *La Cenerentola* Glyndebourne**

only that intelligent young bass Andrew Foster-Williams, as the philosopher Alidoro, sang with authority and style.

*Rupert Christiansen, Telegraph, October 2005*

Andrew Foster-Williams's fine voice made light of the difficulties of Alidoro's role.

*Hugh Canning, Opera Magazine, Dec 2005*

**MOZART *Don Giovanni* Opera North**

Andrew Foster-Williams (Leporello) tellingly brings all of these slants to his superb performance. Always a promising singer, in the past he has seemed to hide something of his personality behind a certain emotional loftiness. No more. Inhibitions have been swept aside, and the voice has bloomed into something that sounds more open, flexible and directly connected with who he is.

*Stephen Pettitt, The Sunday Times, January 2005*

**RAMEAU *Les Boreades*, Opera National du Rhin, Strasbourg**

the superb Boree of Andrew Foster-Williams. Dramatically fabulous, the English baritone offers a perfectly hateful portrait of the god of the winds to which he offers his beautiful powerful voice which "passes" the orchestra and the choruses without effort

*Forum Opera, 1995*

**HANDEL *Rinaldo* Göttingen Handel Festival, live recording 2004**

Foster-Williams makes a spectacular entry amidst a flurry of powerful coloratura and blazing military trumpets (no studio editing or engineer's gloss here – the coloratura is 100% genuine and utterly amazing), but he also excels in the lyrical "Vieni, o cara".

*David Vickers, G. F. Handel Homepage, January 2005*

**HANDEL *Rinaldo* Göttingen Handel Festival/McGegan**

only Andrew Foster-Williams, with his remarkably even bass, clean runs and spark of passion, provides a note of interest as the villainous Argante

*Shirley Apthorp, Financial Times, June 2004*

**HAYDN *Creation*, Hallé/Elder, Bridgewater Hall Manchester**

Andrew Foster-Williams suavely tackled the great demands Haydn makes on the bass, and enthusiastically communicated Raphael's texts.

*The Guardian, November 2002*

**BACH *St John Passion*, Polyphony/Layton, St John's Smith Square**

Andrew Foster-Williams brought profound thoughtfulness to his arioso "Betrachte, meine Seel" and the aria "Mein Teurer Heiland.

*Geoffrey Norris, The Daily Telegraph, March 2002*

