

Andrew Foster-Williams
Bass-Baritone

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