

The American soprano **Amanda Forsythe** sings **Euridice** on the recording of Charpentier's *La descente d'Orphée aux enfers* with Boston Early Music Festival which won the 2015 **GRAMMY AWARD** for **Best Opera Recording**. She has been praised by Opera News for her "light and luster", "wonderful agility and silvery top notes". She was a winner of the George London Foundation Awards and was sponsored by them in her New York recital début. She also received prizes from the Liederkrantz Foundation and the Walter W. Naumburg Foundation.

**Amanda Forsythe** made her European operatic début in the role of **Corinna** *Il viaggio a Reims* at the Rossini Opera Festival in Pesaro which led to an immediate invitation to make her début at the Grand Théâtre de Genève as **Dalinda** *Ariodante* where she was proclaimed "the discovery of the evening" (Financial Times). She returned to the Rossini Opera Festival to perform the role of **Rosalia** *L'equivoco stravagante* and Bellini duets in the 'Malibran' recital at the invitation of Joyce di Donato, and, most recently, **Jemmy** in the new production of *Guillaume Tell* for which she received considerable critical acclaim.

**Amanda Forsythe** made her débuts at the Bavarian State Opera, Munich as **Dalinda** *Ariodante* and as **Barbarina** *Le nozze di Figaro* at the Royal Opera House, Covent Garden and the Theatre des Champs-Élysées in Paris. She returned to Covent Garden to perform the roles of **Manto** in Steffani's *Niobe, regina di Tebe* under Thomas Hengelbrock and **Nannetta** *Falstaff* under Daniele Gatti, described by Gramophone Magazine as "meltingly beautiful". She also sang **Nannetta** for Opéra d'Angers-Nantes.

**Amanda Forsythe** made her USA stage début with Boston Early Music Festival, where her roles have included **Niobe** and **Manto** (recording) in *Niobe, regina di Tebe*, **Aglaure** in Lully's *Psyché*, **Venus** *Venus and Adonis* (John Blow), **Drusilla** *L'incoronazione di Poppea*, **Pallas** in Eccles' *The Judgment of Paris* and **Edilia** in Handel's *Almira*, for which she received rave reviews.

**Amanda Forsythe's** operatic repertoire also includes **Iris Semele**, **Poppea Agrippina**, the title role in **Partenope**, **Amenaide** in Rossini's *Tancredi*, **Bastienne** *Bastien und Bastienne*, **Serpina** *La serva padrona*,

**Ninfa/Proserpina** *Orfeo* (Monteverdi), **Amore** *Il ritorno d'Ulisse in patria*, **Oberto Alcina**, **Dafne** *Apollo e Dafne*, **Atalanta Xerxes**, and roles in *Les Indes Galantes* and *The Fairy Queen*.

**Amanda Forsythe** created the role of **Young Margarta/Nuria** in Osvaldo Golijov's *Ainadamar*, a role which she later repeated with the Los Angeles Philharmonic and the Calgary Philharmonic. She also received high critical acclaim for her début as **The Angel** in the North American première of Peter Eötvös' opera, *Angels in America*. She has also sung world premières by John Austin and Elena Ruher, and recorded songs by the composer Ken Sullivan.

**Amanda Forsythe's** concert engagements in North America have included her recent débuts at the Tanglewood Festival and Lincoln Center in the title role of **Teseo** with Philharmonia Baroque, and her début with Seattle Symphony in Handel's *Messiah*. Other highlights have included **Dorinda** *Orlando* and Handel's *Il trionfo del tempo* with Early Music Vancouver, **Dafne** *Apollo e Dafne* with Pacific Musicworks, and Haydn and Mozart arias with Apollo's Fire, Handel arias with Portland Baroque Orchestra, Mozart's *Mass in C Minor* with the Handel and Haydn Society, and Haydn's *Creation* and *Messiah* with the Charlotte Symphony.

Overseas major concert engagements have included *Alexander's Feast* with the Ulster Orchestra and *L'allegro, il perseroso, ed il moderato* with the Netherlands Radio Chamber Philharmonic, both under Kenneth Montgomery, Rossini *Arias* at Gran Teatro la Fenice in Venice, Scarlatti *Pastorale per la natività* and arias from *Messiah* with the Brabants Philharmonic Orchestra in the Netherlands, and Mahler Second Symphony with L'Orquesta Sinfonica Nacional de Mexico.

**Amanda Forsythe** is a regular soloist with the highly acclaimed baroque ensembles Philharmonia Baroque, Apollo's Fire, Boston Baroque and Pacific Musicworks. Her concert repertoire also includes Handel's *Israel in Egypt*, Mozart's *Exsultate Jubilate*, Vivaldi's *Nulla in mundo pax sincera*, Pergolesi's *Stabat Mater* and Orff's *Carmina Burana*.

Amanda Forsythe recently made her début at Seattle Opera as **Iris Semele** which resulted in an immediate invitation to return to sing **Pamina** Die Zauberflöte in 2017. In the Autumn she returns to the Royal Opera House, Covent Garden, as **Amour** in Gluck's *Orfeo* under Sir John Eliot Gardiner, a role she then repeats in concerts with the Monteverdi Choir and Orchestra, before returning to the Accademia Nazionale di Santa Cecilia to sing the role of **Marzelline** in concert performances of *Fidelio*. She also recently sang **Poppea Agrippina** for Boston Baroque. She sings **Poppea** *L'incoronazione di Poppea*, **Giunone** *Il Ritorno d'Ulisse*, and the Monteverdi Vespers for the 2015 Boston Early Music Festival.

On the concert platform, **Amanda Forsythe** recently made her début with the Accademia Nazionale di Santa Cecilia in Rome in performances of Bach *Magnificat* under Sir Antonio Pappano. In January 2016 she makes her début with The Boston Symphony under Andris Nelsons in Mendelssohn's *A Midsummer Night's Dream*, following a tour of Mozart *Requiem and Mass in C minor* with the Monteverdi Choir and Orchestra under Sir John Eliot Gardiner. Other forthcoming concert engagements include *Messiah* with Philharmonia Baroque and Kansas City Symphony, Bach *Cantata 51* and Vivaldi's *Gloria* with Seattle Symphony, Handel and Vivaldi Concert arias and performances and a recording of Bach *St John Passion* with Apollo's Fire.

**Amanda Forsythe's** recordings include the 2015 Grammy-winning CD of Charpentier's *La descente d'Orphée aux enfers*, as well as **Venus** *Venus and Adonis*, **Aglaure** Lully's *Psyché*, and **La Grande Pretresse** in Lully's *Thésée* with Boston Early Music Festival (all for CPO), **Manto** Steffani's *Niobe* with BEMF (Erato), the title role in Handel's **Teseo** with Philharmonia Baroque (PBO's own label), Mozart's **Lucio Silla: In un istante Parto, m'affretto** and *Messiah* with Apollo's Fire (Avie), **Minerve** **Dorinda** Handel's *Orlando* with Early Music Vancouver (ATMA) and Haydn's *Creation* with Boston Baroque (Linn). She also sings on the DVD recordings of the Pesaro productions of *L'equivoco stravagante* and *Guillaume Tell* as well as **Manto** in the Royal Opera production of Steffani's *Niobe* (Opus Arte).

In Autumn 2015 her début solo recording of Handel arias with Apollo's Fire will be released on the Avie label.