

The American soprano **Amanda Forsythe**, highly praised for her performances on both sides of the Atlantic, sang **Euridice** on the recording of Charpentier's *La descente d'Orphée aux enfers* with the Boston Early Music Festival which won the 2015 **GRAMMY AWARD** for **Best Opera Recording**. Her highly acclaimed CDs have included her début solo album of Handel arias "*The Power of Love*" with Apollo's Fire on the Avie label. She recently toured with the outstanding French countertenor Philippe Jaroussky, performing works based on the Orfeo myth, and subsequently recorded the role of **Euridice** in a new edition of Gluck's Orfeo for the ERATO label.

Equally at home on the concert platform and on the opera stage, in recent seasons **Amanda Forsythe's** major engagements have included Mendelssohn's *A Midsummer Night's Dream* with the Boston Symphony under Andris Nelsons and the Los Angeles Philharmonic under Susanna Mälkki, Handel's *Sileti venti* and *Laudate pueri* with the Chicago Symphony Orchestra under Nicholas Kraemer, *Messiah* with Seattle Symphony, Bach's *Magnificat* and concert performances as **Marzeline** *Fidelio* with the Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano. Following performances as **Amour** in Gluck's *Orphée* at London's Royal Opera House, she participated in tours of this work, and of Mozart's *C Minor Mass* and *Requiem* with the Monteverdi Choir and Orchestra under Sir John Eliot Gardiner.

She is a regular soloist with the highly acclaimed baroque ensembles Philharmonia Baroque Orchestra (PBO), Apollo's Fire, Handel and Haydn Society, Boston Baroque, Pacific Musicworks, the Boston Early Music Festival, and the Monteverdi Choir and Orchestra. She sang the title role of *Teseo* with PBO at the Tanglewood and Mostly Mozart Festivals under Nicholas McGegan, and made her début at the Oregon Bach Festival in Bach's *Mass in B Minor* and *Magnificat* under Matthew Halls.

Amanda Forsythe made her USA stage début with the Boston Early Music Festival, where her many roles have included **Poppea** and **Drusilla** *L'incoronazione di Poppea*, **Niobe** and **Manto** (recording) in Steffani's *Niobe, regina di Tebe*, **Aglaure Psyché** (Lully), **Venus** *Venus and Adonis* (John Blow), **Pallas** *The Judgment of Paris* (Eccles), **Isabelle** *Le Carnaval de Venise* (Campra), **Serpina** *La serva padrona* and **Edilia** *Almira, Königin von Castilien*, for which she received rave reviews. Having made her début at Seattle Opera as **Iris Semele**, Amanda Forsythe recently returned there to sing **Pamina** *Die Zauberflöte*. Her operatic repertoire also includes **Poppea Agrippina**, the title role in *Partenope*, **Dorinda Orlando**, **Amenaide Tancredi**, *Bastienne Bastien und Bastienne*, **Ninfa/Proserpina** *Orfeo*, **Amore** *Il ritorno d'Ulisse in patria*, **Oberto Alcina**, **Dafne** *Apollo e Dafne*, **Atalanta Xerxes**, **Vagaus** *Juditha Triumphans* and roles in *Les Indes Galantes* and *The Fairy Queen*.

She made her European operatic début in the role of **Corinna** *Il viaggio a Reims* at the Rossini Opera Festival in Pesaro, subsequently returning to perform **Rosalia** *L'equivoco stravagante*, and **Jemmy** *Guillaume Tell*, described by one critic as "...the best singing of this crucial part I've ever encountered...". At her invitation, Amanda Forsythe joined the distinguished American mezzo soprano Joyce di Donato in a performance of Bellini duets in the festival's 'Malibran' recital.

Major European opera house engagements have included **Dalinda** *Ariodante* in Geneva and Munich and **Barbarina** *Le nozze di Figaro*, **Manto** in Steffani's *Niobe, regina di Tebe*, **Amour** in Gluck's *Orphée* and **Nannetta** *Falstaff* at London's Royal Opera House. Her performance as Nannetta was described by Gramophone Magazine as "meltingly beautiful".

Major engagements in 2018 include her return to the Chicago Symphony to sing Schubert's *Mass No 6 in E Flat* under Riccardo Muti and *Messiah* under Matthew Halls, *Alexander's Feast* with Tafelmusik, **Iole Hercules** with the Handel and Haydn Society and performances with Boston Early Music Festival, Boston Baroque, Apollo's Fire, St Paul Chamber Orchestra, Pacific Musicworks, the Kymi Sinfonietta, and Charlotte Symphony.

Forthcoming opera engagements include her début at the Rome Opera as **Pamina**, and Steffani's *Orlando Furioso* (**Angelica**) at the 2019 Boston Early Music Festival.

Amanda Forsythe's recordings include **Venus Venus and Adonis**, **Aglaure** in Lully's *Psyché*, and **La Grande Pretresse** in Lully's *Thésée* with the Boston Early Music Festival (all for CPO), **Manto** in Steffani's *Niobe* with BEMF (Erato), the title role in Handel's *Teseo* with Philharmonia Baroque (PBO's own label), Bach's *St. John Passion* and *Messiah* with Apollo's Fire (Avie), **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). Her latest CD of Steffani duets with the Boston Early Music Festival was awarded the Diapason d'Or in January 2018.