

Amy Foote, soprano

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Pride and Prejudice// Redwood Symphony// Spring 2019

"The strongest female voice in the cast was soprano Amy Foote as the feckless younger sister Lydia."

David Bratman (The San Mateo Daily Journal)

https://www.smdailyjournal.com/arts_and_entertainment/redwood-symphony-takes-on-austen/article_2be6b752-5d82-11e9-b7c3-7fba1edb8909.html

Snapshot (The Road to Xibalba)// West Edge Opera // Spring 2019

"...the piece's most telling aspects were the vivid instrumental textures, adorned by various sampled sounds, and the lustrous singing of soprano Amy Foote as the pregnant protagonist Little Blood."

Joshua Kosman (San Francisco Chronicle)

<https://datebook.sfchronicle.com/music/in-an-operatic-sampler-taut-and-tender-ivonne-stands-tall>

A Little Night Music// Lamplighters// Spring 2019

Mr. Lickteig emphasizes the circular nature of the rotating coupling of the story and reminds us there is a gossipy aspect of this complex love tale as members of the Quintet hover ever-close at hand to eye each other with knowing looks before often coming in to make their own, melodic comments of the goings-on. (The exceptionally voiced, impishly watching Quintet includes Amy Bouchard, Elana Cowen, Amy Foote, Jonathan Smucker, and Chris Uzelac – each excelling in both solo and combined opportunities.)

Eddie Reynolds (Theater Eddys)

<https://theatreeddys.blogspot.com/2019/02/a-little-night-music.html>

Gondoliers // Lamplighter's Music Theater // Spring 2012, 2018

When Amy Foote sings "Kind sir, you cannot have the heart," you hear musical phrases worthy of Puccini.

Janos Gereben (San Francisco Classical Voice)

<https://www.sfcv.org/reviews/lamplighters-music-theatre/yeomen-delighted-to-make-your-acquaintance>

Cunning Little Vixen // West Edge Opera // Summer 2016

And Saturday's large and varied cast could scarcely have been improved on. As the title character, Vixen Sharp-Ears, soprano Amy Foote gave a sinuous, bright-toned performance, chasing the melodic lines through all their twitchy variations without missing a turn and giving the entire role an alluringly silvery sheen.

Joshua Kosman (San Francisco Chronicle)

<http://www.sfgate.com/music/article/West-Edge-mounts-a-charming-forest-fable-8864018.php>

Cunning Little Vixen // West Edge Opera // Summer 2016

As the Vixen, soprano Amy Foote was outstanding. Her voice rang forth clear and bright, and she moved about the stage with bouncy agility, suggesting the quickness of a fox.

James Roy MacBean (Berkeley Daily Planet)

<http://www.berkeleydailyplanet.com/issue/2016-07-29/article/44732?headline=Jan-ek-s-CUNNING-LITTLE-VIXEN-at-West-Edge-Opera---Reviewed-by-James-Roy-MacBean>

Cunning Little Vixen // West Edge Opera // Summer 2016

Despite its woody charms, "Vixen" pulses on currents of wild energy, beautifully evoked in the fleet, feral performance of soprano Amy Foote in the title role...

Foote, looking sleek in miniskirt, boots and leather jacket, her long red dreadlocks topped by demurely pointed ears, sang with a lithe, silvery tone as the Vixen.

Georgia Rowe (The Mercury News)

http://www.mercurynews.com/entertainment/ci_30194146/review-west-edge-opera-opens-summer-season-winning

Candide // Lamplighter's Music Theater // Spring 2015

Amy Foote is both Lucy-like funny when required and diva-like perfect when called upon to sing. She so well switches her Cunegonde from ingénue to mistress to lady of the night to practical breadwinner as she too gallops the globe.

Eddie Reynolds (Theater Eddys)

<http://theatreddys.blogspot.com/2015/02/candide.html>

Candide// Lamplighter's Music Theater// Spring 2015

Amy Foote was his Cunegonde, the luxury-loving girl-next-door, if you happen to live next to a bordello. Foote was splendid, as ditsy as her curly coiffure and she scaled the treacherous ups and downs of the aria "Glitter and be gay" with speed and assurance.

Jaime Robles (Bachtrack)

<https://bachtrack.com/review-candide-lamplighters-february-2015>

Poems from the Singing Wall // Elevate Ensemble // Spring 2015

The last and most intriguing piece on the program was the abstract and wondrous Poems from the Singing Wall by John Anthony Lennon. Inspired by a set of poems by Swiss interdisciplinary artist Jeanine Osborne, the five-movement work featured soprano Amy Foote, demonstrating a fantastic range of vocal and theatrical abilities. On the musical side, Foote showed delightful phrasing, standing out amongst the purposeful clatter of Elevate, while not overpowering them.

The clatter itself, as condescending as that descriptor may seem, served to showcase the innovative combinations of woodwinds, strings, and piano, creating compelling and sparse textures. As for theatricality, Foote showed extraordinary comic timing and a vivacious sense of humor in the ironic "butterfly" and "prima donna" movements...

Jeremy Rosenstock (San Francisco Classical Voice)

<https://www.sfcv.org/reviews/elevate-ensemble/elevate-ensemble-pushes-through-highs-and-lows#sthash.zk0LnvMw.dpuf>

Aperghis' Recitations // Center for New Music // Summer 2014

The performer was Amy Foote, who was as agile in responding to the broad spectrum of vocal demands that Aperghis imposed... There were also several theatrical approaches to her performance. Because much of Aperghis' work involves experimental theater, it would be reasonable to assume that those approaches were specified in his score pages. Fortunately, Foote is as comfortable in dealing with theatrical demands as she is in jumping through all of the technical hoops that Aperghis had conceived. This is music that definitely deserves more opportunities for performance.

Steven Smoliar (SF Examiner)

<http://www.examiner.com/article/six-soloists-present-six-composers-at-the-center-for-new-music>

Les Moutons de Panurge // Nonsemble 6 // Summer 2012

"As it turned out, the ringtones weren't loud enough to register, so the audience switched to other methods of making very loud sounds, including, but not limited to: stomping on the ground; snapping a leather belt; taking shoes off and pounding them on the walls; clapping; and making vocalizations that started as good-humored "boo"s, which then transformed into "baa"s. In the end it felt more like a raucous jam session than an actual performance of Moutons, but one couldn't deny the infectiousness of the joyful abandon in their music-making."

Sidney Chen (New Music Box)

<http://www.newmusicbox.org/articles/adams-nixon-and-new-music-excitement-in-california>

Yeomen of the Guard // Lamplighter's Music Theater // Spring 2011

While the amplification in Yerba Buena occasionally turns choral numbers into mush, Foote and some of the other cast members managed to sound both "natural" (unamplified) and good. Foote's accuracy, musicality, and diction were impressive — she is helped by getting some of the best numbers. Beginning with her introductory duet (with Chris Uzelac's Jack Point), "I have a song to sing," she was consistently excellent all the way through.

Janos Gereben (San Francisco Classical Voice)

<https://www.sfcv.org/reviews/lamplighters-music-theatre/yeomen-delighted-to-make-your-acquaintance>

Pierrot Lunaire // Nonsemble 6 // Spring 2010

Soprano, Amy Foote gave the audience the definitive lesson in hyper dramatic sprechstimme und sprechgesang. Her hysteria was as artful as it was giddy, fitting perfectly the text and delivered with flawless technique. The vocal world labels voices Puccini and Wagnerian; Ms. Foote may be setting the standard for Pierrot Sopranos, should the label ever catch on.

Jack Gabel (The Northwest Reverb)