

“Eliza Shephard’s flute playing was immaculate throughout, but the flute obbligato against the two sobbing oboes and the floating purity of Jacqueline Porter’s soprano created an intensely moving experience.”

*Classic Melbourne*

<https://www.classicmelbourne.com.au/melbourne-bach-choir-j-s-bach-st-matthew-passion/>

“There was more subtlety and technical assurance on show when flautist Eliza Shephard... joined the performance.”

*Classic Melbourne*

<https://www.classicmelbourne.com.au/plexus-phosphorescence/>

“Eliza Shephard is to be congratulated on her performance at the heart of the opera.”

*Sydney Morning Herald*

<https://www.smh.com.au/entertainment/opera/voices-shine-by-candlelight-and-comedy-20130506-2j3b8.html>

“Eliza Shephard’s exploration of contemporary flute music was memorable for the way her engaging, playful personality illuminated the music... Anne Norman’s Oodnadatta Who and Amy Beth Kirsten’s Pirouette on a Moon Sliver were both brilliant tours de force that revealed Shephard as a richly talented performance artist.”

*The Age*

<https://www.theage.com.au/culture/dance/destruction-glitz-and-levity-collide-in-an-electric-night-of-dance-20220924-p5bkny.html>

“There couldn’t have been a better choice than fabulous flautist Eliza Shephard to open the Festival’s RESTORE concert with her own composition Don’t Knock, Smash. Her confident, passionate personality danced with her outstanding musicianship as she moved with vibrant and dynamic energy on centre stage. Here is a colourful and creative Australian musician, who will surely inspire today’s women to wear a bright red dress, be seen, heard and compose music.”

*Classic Melbourne*

<https://www.classicmelbourne.com.au/3mbs-music-she-wrote-restore-renew-rebel/>

“What a delight to hear Canberra’s own Eliza Shephard in the pit mastering the fiendishly challenging flute part.”

*Canberra City News*

<https://citynews.com.au/2022/barbers-riotous-romp-of-classy-entertainment/>