

"The first half of the concert ended with the brilliant, and brilliantly executed, *Misfortune*, with a score by Eva Conley Kendrick and a libretto by Mark Harvey Levine, based on the latter's play. Wry, succinct, and hilarious, vast in its impact and sparse in its means, *Misfortune* is an elegant tour-de-force. Special kudos to Stephanie Hollenberg for her crucial deadpan delivery." Leon Golub, *The Boston Musical Intelligencer*, 2018.

[Read the full review here](#)

"The dramatic arias and an energetic sextet advanced the storyline, while allowing the brilliant voices of the cast to shine. Ms. Kendrick's score was lyrical and lush, using unexpected chord progressions and key changes that seem to echo the original thinking and jumps in Emily Dickinson's poetry." Audrey Anderson, *Hometown Weekly*, 2018.

[Read the full review here](#)

"Eva Kendrick, in one of three world premieres on the agenda, transports an iconic encounter on a park bench from the New York angst of Edward Albee's *Zoo Story* to a Parisian romantic nostalgia in *Wish You Were Here*. The pheromone-aligned couple, as portrayed by Carley DeFranco and Scott Ballantine, made as much as they could of the cute conceit. "It may have been nice sharing a lifetime with you in a love that might have been... but I need to catch my plane." The music served the story with generous helpings of pleasantness." Lee Eiseman, *The Boston Musical Intelligencer*, 2017

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"The festival was privileged to include many world premieres, the first of which was Eva Kendrick's *Wish You Were Here*, based on the play of the same name by Claudia Haas. This opera follows an encounter between two strangers-turned-soulmates who entertain a fantasy of starting a life together under the intoxicating glow of Paris by night. Rife luscious jazz influences, Kendrick's score envelops the listener with intriguing harmonies that transport us to La Ville-Lumière along with Adrienne Boris' attentive stage direction. The well-meaning Frenchman remarks, "Mademoiselle, it's been a pleasure sharing a lifetime with you," and it was a pleasure witnessing it through Carley DeFranco and Scott Ballantine's charismatic performances as Ashley and Jean-Louis." Kristen Tomecek, *The Theatre Times*, 2017.

[Read the full review here.](#)

"The next three works were accompanied by pianist alone. Composer Eva Kendrick's *American Flag* adapted the satirical words of playwright Sylvia Reed, representing the perils of the America's Iraq involvement with the confusion, regret, and indecisiveness from a Bachelor party hookup. Through the subtle accompaniment and Gershwin gestures, the simultaneously dense and comical nature of the situation is brought to the foreground strikingly and powerfully." David Stevens, *The Boston Musical Intelligencer*, 2016

[Read the full review here](#)

"Emily...makes virtue out of understatement and low-key, even ordinary moments in the life of poet Emily Dickinson. This is an insightful glimpse into the psyche of a budding but reclusive artist whose life simply does not provide the building blocks of standard dramatic structure. There is no tragedy to exploit other than the pathos one might draw from a conflicted soul, but that introspection is what makes Emily a singular theatrical opera. Dramatically, the high points occur in two successive scenes involving multiple characters. A challenging sextet of family and one hapless prospective suitor for Emily provides the most complex moment dramatically and musically, as a conversation shifts into six separate interior monologues. Immediately following is a scene of the family at the dinner table that features the most sublime example of harmony as one Emily joins the sextet for a rendering of *The Lord's Prayer*." Keith Waits, *Arts Louisville*, 2014

[Read the full review here](#)

"Eva Kendrick's chamber opera "Emily" is a satisfying peek into the family dynamics and dramatic social life of one of America's most intriguing foundational poets Kendrick weaves Dickinson's poems

seamlessly through her own original music and libretto, creating natural moments for characters to read aloud from Emily's work in the context of a scene. The music is appealing in its simplicity with just enough moments of operatic flourish to thrill the audience...Kendrick's dramatic ensemble numbers make excellent use of counterpoint and, in the case of a particularly lovely rendering of The Lord's Prayer, a cappella. Her deft inclusion of humor is not to go unnoticed, either." Erin Keane, WFPL, (Louisville's NPR Station), 2014

[Read the full review here](#)

"Eva Kendrick...took a concise slice of Dickinson's life, a cast of ten, a piano, and only an hour of your time to explore the essence of Emily's poetry...there are some nice harmonies and one fantastic moment with a 6-part stacked polyphonic monologue. " Keep Louisville Literary Blog, 2014

[Read the full review here](#)

"The original songs use well-observed lyrical detail to produce effects alternately chilling and sweet." [Anne's Cordial CD review] The Providence Journal. 05/09

"Eva Kendrick's moving setting of Joan Lavender Guthrie's "To D.R. in Holloway" brought the work of this little-known poet to light and reminded us of the struggle for women's suffrage. It also gave soprano Anney Gillotte a spirited and gospel-inflected cadenza; all the singing here, as elsewhere was exhilarating." The Boston Musical Intelligencer. 3/09

"The featured composer of the evening, Eva Kendrick, incorporated performers from the Community Music Center in Against the Grain. Kendrick shows a keen ability to write interesting music at an educational level, incorporating an appropriate level of difficulty in the parts for the students and the professionals in a very effective way. The students played with commendable accuracy and enthusiasm, providing a good end to a diverse and engaging program." The Boston Musical Intelligencer. 02/09

[about Eva's band Anne's Cordial] "The Providence-based female trio Anne's Cordial can make a 16th-century Spanish Christmas carol sound like the blues, then turn around and make Robert Johnson's "Hellhound on My Trail" sound like a piece of medieval music. They've got piano, guitar and harp, but the voices are the thing, both individually and (especially) combined. Highly recommended." Providence Journal. 02/08

"Seamlessly weds verse, biography and song. "Emily" proves pure poetry." Attleboro Sun Chronicle.

"Le Bistro Cafe is] Just plain fun...The jokes and local L.A. digs are on target." NoHo News L.A.

["Country Fields" was] one of the highlights of the evening...a calm, atmospheric piece that brought to mind some modern forms of Celtic music. Swansea News.

"Kendrick's harmonies are satisfying...made creative use of the voices." Emily Dickinson International Society Newsletter

"Fresh melodies. We'll no doubt be hearing more from [Kendrick]." Providence Journal.

"Kendrick's masterful execution of harmony and melody is both tremendously accessible and deeply complex. Her music is always a joy to perform." Jessica Sherer, flutist