

FANTASY

& fairy tale

Smorgaschord Collective

Eliza Millett, cello | Sebastian Black, piano

Claude Vivier

Pièce pour violoncelle et piano

Robert Schumann

Fantasiestücke Op. 73

1. Zart und mit Ausdruck
2. Lebhaft, leicht
3. Rasch und mit Feuer

Frederick Delius

Romance

Elisabeth Lutyens

Nine Bagatelles Op. 10

1. Molto moderato
2. Adagio
3. Allegretto grazioso
4. Poco allegro
5. Piacevole
6. Allegro ma non troppo
7. Solenne
8. Commodo
9. Andante

Iannis Xenakis

Paille in the Wind

Leoš Janáček

Pohádka

1. Con moto
2. Con moto
3. Allegro



BIOGRAPHIES

Eliza Millett, cellist, has performed as a soloist and chamber musician in a number of UK and international venues and festivals such as Wigmore Hall, Musikverein, Philharmonie de Paris, IMS Prussia Cove, Mendelssohn on Mull, Aix-en-Provence and St. John's Smith Square. She is a Countess of Munster Trust Debut Scheme winner (2022), a yeoman for the Worshipful Company of Musicians, an artist for City Music Foundation, and has appeared on BBC Radio 3, CBC Radio (Canada) and NPR (Virginia, US). In addition to solo playing, Eliza is an active chamber musician and cellist of the Kleio Quartet, Trio Cordiera (piano) and a founding member of Trio Kurtág (strings). Committed to artistic programming, Eliza is the co-director of Smorgaschord Festival and Collective. Eliza is a graduate of the University of Oxford and of the Royal Academy of Music, London, where she studied with Christoph Richter.

Sebastian Black is an NZ / British musician, born in 1996 in Colchester, UK. He studied at Chetham's School of Music and the University of Oxford, before studying with Sir George Benjamin at King's College London. He is the current mentor composer at Péter Eötvös Foundation in Budapest, studying with Péter Eötvös and other composers including Unsuk Chin, Hans Abrahamsen, Stefano Gervasoni and Magnus Lindberg. Recent works have included *Like The Nightingale* (for chamber orchestra, the premiere of which he conducted with Danubia Orchestra Obuda), *Bunte Blätter* (for Ensemble ARS NOVA, premiered in Annecy, France), *What Does The Harp Suggest?* (premiered at the Budapest Music Center, 2023), *Cantastoria* for solo cello (for Smorgaschord 2022), *We Dance, We Dance* (for CEME Festival in Tel Aviv, Israel), and *The Mosaique of the Aire* (for Het Concertgebouw's Mahler Festival 2020). Forthcoming projects include a large piece for the Chor- und Orchesterakademie des WDR Sinfonieorchesters Köln, and a new orchestral song cycle for Péter Eötvös Foundation. His writing about music has appeared in publications in the UK and abroad. A new article on Hans Abrahamsen was published in TEMPO in 2023. His work is represented on SOUNZ Centre for New Zealand Music.

Smorgaschord was born in 2021 in the immediate aftermath of the pandemic. Our motivation was a strong one: young musicians were adversely affected during the pandemic, and needed an outlet for their burgeoning creativity that had built up after months of silence and inactivity. And above all, we wanted to find a way to present music that was relaxed, fun and diverse—all harnessed around a profound love of the new and adventurous!

Since then, Smorgaschord has grown and grown. We've had performances of the oldest surviving genres of Hindustani vocal music, worked with György Kurtág on a piece for quartet and electronics, presented premieres from composers ranging from Deidre McKay to Thomas Adès, explored the work and life of Jewish artist Eva Frankfurter, experienced the wonders of Mark Padmore singing Birtwistle, performed Mozart in a coffee shop... Smorgaschord has been busy!

Alongside the festival, we established Smorgaschord Collective as a way of bringing together a community of like-minded musicians who could take our ideas around to other parts of the country. So far, we've played music by Anna Thorvaldsdottir, Donghoon Shin and Mozart, and are looking forward to touring a programme of Claude Vivier, Elisabeth Lutyens, Xenakis and Janáček as part of the Stoller Hall Emerging Artists scheme.

