

Extended Music Collective I

Sara Di Costanzo flute

Nina Vanhoenacker cello

Stef Van Vynckt harp

Translating myself and others

Sarah Nemtsov (b.1980)

Schwelle (2019)

6'

Leilehua Lanzilotti (b.1983)

translating myself and others (2024)

8'

ko'u inoa (2017)

11'

Jason Eckardt (b.1971)

Between the sphinx and the bank vault,
there is a taut thread that pierces the heart
of all poor children (2024)

10'

Philip Glass (b.1937)

Façades (1981)

7'

Rory Murphy (b.1995)

anfractus (2025; rev. 2026)

6'

Extended Music Collective is a Britten Pears Young Artist for 2025/26, here for a two-week residency on the Chamber Music in Residence course.

Extended Music Collective (EMC) is a boundary-pushing ensemble and creative collective dedicated to commissioning, performing and co-creating new music that defies category and ignites conversation. It never shies away from an adventurous programme and strives to explore the diverse spectrum of new music and composers.

EMC has presented its work at leading international platforms including Darmstädter Ferienkurse and SoundSCAPE Festival at Fondation Hindemith. It was awarded first prize (chamber music) at the Fondazione Flavio Vespasiano International Competition for the Interpretation of Contemporary Music in Italy, affirming its commitment to fearless, deeply considered performance.

The collective's work has been recognised internationally by a Harvard University Fromm Music Foundation grant, multiple residencies at Banff Centre for Arts and Creativity and a residency at Avaloch Farm Music Institute, alongside projects at the American Academy in Rome and collaborations with the Herbert Foundation in Ghent.

Sarah Nemtsov: Schwelle

The German composer Sarah Nemtsov wrote *Schwelle* (threshold) in 2019. The title is a reference to the threshold between sleep and death: Nemtsov based the work on the chorale at the end of Bach's Cantata BWV56: *Komm, o Tod, du Schlafes Bruder* (Come, O Death, thou brother of sleep).

Leilehua Lanzilotti: translating myself and others

Written specially for Extended Music Collective in 2024, *translating myself and others* is based on a series of personal essays by the British-American writer Jhumpa Lahiri. Translation, Lahiri believes, can be regarded in many ways – as a bridge, for example, or a set of doors opening on to a different world – and Leilehua Lanzilotti explores each of these perspectives in her music. 'Musical transcription,' she says, 'is a kind of translation,' and in the final movement she recreates one of her own works, which itself emerged from a recording she made of the resonance of a bronze bell.

Lanzilotti: ko'u inoa

Leilehua Lanzilotti's *ko'u inoa* ('my name is') is a quiet meditation on identity, place and belonging. Built around the melody of *Hawai'i Aloha*, a hymn traditionally sung as a gesture of unity, the piece transforms this familiar tune into a fragile, homesick thread. Lanzilotti writes fast string crossings with resonant open strings, as though the music were searching for its own centre. The piece can be performed using different forces, with versions for solo violin, guitar, orchestra and string orchestra, and, as in today's performance, solo cello.

Jason Eckardt: Between the sphinx and the bank vault, there is a taut thread that pierces the heart of all poor children

Jason Eckardt began his musical career as a guitarist in heavy metal and jazz bands: he was inspired to switch to composition after discovering the music of Anton Webern. *Between the sphinx and the bank vault, there is a taut thread that pierces the heart of all poor children* was commissioned by Extended Music Collective in 2024. It takes its title from the poem *Dance of Death*, written by Federico García Lorca following a visit to Wall Street in the aftermath of the stock market crash in 1929. To Lorca, the dark history of Wall Street encapsulated the voracious greed of those who – as he put it – 'drink a dead girl's tears at the Bank / or eat pyramids of dawn on tiny street corners'.

Philip Glass: Façades

Philip Glass wrote *Façades* in 1981 for *Koyaanisqatsi*, a cult film that came out the following year and was described as an 'essay in images and sound on the state of American civilization'. The score was to accompany a specific visual montage, consisting of scenes from New York's Wall Street on a Sunday morning. Although the music was ultimately rejected by the film's director, it possibly became more widely known as a result. Glass said he 'liked how it turned out' and included it on his 1982 *Glassworks* album: it also formed part of the 1990 production *Glass Pieces* by New York City Ballet.

Rory Murphy: anfractus

'Anfractus' is a Latin word meaning winding or bending, and is used in relation to labyrinths. The pitch material of this piece comes from a geometric system based on hexagons. This system takes an initial chord of six pitches and from there produces new and related chords. The system is 'cyclical' in the sense that it repeats in every direction, and can be inscribed on a torus or doughnut shape. Like a person entering a labyrinth, the chord enters the grid and follows a path, changing as it goes. Eventually, after much winding, it returns to its origin. The piece was written during the Irish Composition Summer School in 2025 and has been adapted for the Extended Music Collective. Rory Murphy is an Irish composer and music theorist. His work has a primary focus on notation, in particular on experimental and invented notation.

Programme notes by Catriona Chase © 2026, except Leilehua Lanzilotti: *ko'u inoa* and Rory Murphy: *anfractus*