

Extended Music Collective II

Sara Di Costanzo flute

Nina Vanhoenacker cello

Stef Van Vynckt harp

Illuminations

Leilehua Lanzilotti (b.1983)

Postcards II: Akari (2018)

8'

Nina Šenk (b.1982)

T.E.R.R.A. (2019)

14'

Benjamin Portzen (b.1998) and **Marie Lévêque**

A map of all the places you could be, yet are not
(2023)

6'

Anna Clyne (b.1980)

Beware of (2007)

6'

Kaija Saariaho (1952–2023)

Oi kuu (1990)

6'

Alireza Farhang (b.1976)

Illuminations II: Eight Coloured Plates (2015)

8'

1. The dark wood
2. I will never be able to throw Love out the window
3. A bell of rosy fire rings in the clouds
4. A taste ashes flies through the air
5. I have stretched golden chains from star to star,
and I dance
6. Monster child

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.

Leilehua Lanzilotti: Postcards II: Akari

Leilehua Lanzilotti composed this work to celebrate an exhibition of paper light-sculptures – ‘Akari’ – by the Japanese artist Isamu Noguchi (1904–1988). His aim was to create art that helps people to be present in the space, and Lanzilotti develops the same concept in her music. Alongside the natural sounds of rubbing, opening, closing and tapping the *akari* – to give the sensation of being inside the sculptures – the instrumental parts draw subtly from past works by composers including Debussy and Takemitsu. In this way, Lanzilotti reflects the sculptures themselves, placing the earlier music in a contemporary framework in the same way as the traditional *akari* are illuminated by ‘new’ technology – the electric light.

Nina Šenk: T.E.R.R.A.

The Slovenian composer Nina Šenk wrote *T.E.R.R.A.* in 2019, taking as her starting point the five elements of the universe. The five miniature movements, which are seamlessly linked together, focus in turn on water, air, earth, fire and a fifth element – an imperishable and divine substance which Aristotle calls ‘aether’. To illustrate each one, Šenk exploits the diverse qualities of the instruments, bringing us everything from a breath of air through flickering flames to a violent volcanic eruption, as well as the mystery of the fifth element that is never fully explained. And throughout the work remains the question of fragility: not only of the balance between these primary elements but ultimately of the planet itself.

Benjamin Portzen and Marie Lévêque: A map of all the places you could be, yet are not

Writing about this work, which he composed for Extended Music Collective in 2023, Benjamin Portzen explains how it explores the theme of ‘place’ and our own connection to it. The music, he says, ‘wonders how we might engage deeply and meaningfully with place through our creative praxes without shying away from the painful histories lived and living beneath our feet.’ This – along with other complex questions – remains unanswered but, he says, he is grateful for the chance to examine them ‘alongside such wonderful collaborators’. One of these collaborators was the multi-disciplinary artist Marie Lévêque, who wrote and recorded the lyrics.

See the poem and translation on the next page.

Anna Clyne: Beware of

Anna Clyne’s music has been described in the press as ‘immediate, mystical and vibrant’ – words which perfectly define *Beware of*, in which she blends the instruments with a tape featuring a poem written and read by her mother, Colleen:

Beware of beauty. Look beyond the fluttering wings, beyond the relentless display. Beyond the upheaval wing flickerings evoke. As the beautiful one – in all guises – throws itself at you with stark deliberation.

The work is built around a repeated four-note motif introduced by the harp, with flute and cello gradually providing disjointed punctuation, and the electronic tape helping to create an almost futuristic sound-world. There are bursts of cascading notes reminiscent of mini-explosions but the music always returns to its regular, minimalist pattern and ends as abruptly as it began.

Kaija Saariaho: Oi kuu

Kaija Saariaho struggled to have her music taken seriously in her native Finland. It was only after she joined the research institute IRCAM in Paris that she began to achieve wide recognition: she went on to become one of the leading modernists of her generation. At IRCAM, Saariaho immersed herself in computer-assisted composition but although much of her work combines live music and electronics, *Oi kuu* (For a moon) has no electronic extensions. Instead, she explores the full range of effects and colours offered by each instrument to create a typically expressive work using a unique and immersive sound-world.

Alireza Farhang: Illuminations 11

Illuminations – the unfinished collection of prose poems by Arthur Rimbaud that appeared in 1886 – has been inspiring creative artists for well over a century. Britten set nine of the sections in his celebrated 1939 song-cycle *Les Illuminations*; others to be influenced include Bob Dylan, Patti Smith and – in 2015 – the Iranian-French composer Alireza Farhang, who uses lines from the poems to create what he calls a ‘musical metaphor’ composed from parallel and contrasting elements. As with the verses themselves, which appear in no definitive order, the sections may be performed separately or in any combination.

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Marie Lévêque: A map of all the places you could be, yet are not

la pluie pleure
effleure ce qu'il y a de plus haut
trace les chemins que tant d'autres ont empruntés
recouvre d'un voile les arbres aimés,
ceux qui murmurent des mélodies sacrées
dans le silence
la montagne chante
les lignes du vent
la douceur de la terre qui absorbe chacun de nos pas
nos poumons qui s'accordent dans l'immensité
sur laquelle tant d'âmes ont veillé
celle qui cueille, celle qui sème
celle qui fait naître ce qui nous ai prêté

the rainfall weeps
brushing the highest peaks
tracking paths trod by many before
veiling beloved trees
those whispering sacred melodies
in the silence
the mountain sings
the lines of the wind
the softness of the earth that soaks up of our steps
our lungs that chords in to the vastness
over which so many souls have gazed
the one who gathers, the one who sows
the one who brings forth what once was lent us