

«Recueil de pierre et de sable» is named after a book written by the 13th century Zen monk Muju Ichien and takes its inspiration from the rock and sand gardens in and near Kyoto, Japan. The two harps (which together form a sort of super-harp with micro-intervallic capacities) act on the sustained sounds of the ensemble like a rake on the sand. As with the rake and sand, the successive interventions of the harp progressively create ever larger, and more intricate designs - shaping the architecture of the piece. The discontinuous, non-symmetrical elements of the gardens (often expressed with collections of large boulders) are also used as a source of inspiration; isolated elements, exhibiting no apparent relation to the rest of the musical material, are used to set-off and orient the perception of the larger form.