

I wrote a first version of *Glissement de terrain* in 2007. At that time, it was intended to be a studio piece in which a score for an instrumental quintet (piano, harp, vibraphone, cello, double bass) would collide with sampling and electronic treatments. The whole 15-minute piece turned out to be a failure, but I nevertheless decided to keep track of its short ending, a very simple melody of long tones accompanied by a 4-note ostinato with shifting time signatures. It soon appeared that the title I originally chose could find a new meaning associated with a music in which the unashamed simplicity of the language is constantly unsettled by unpredictable and slight changes – not an earthquake, then, but a landslide: a situation where the floor is very softly, very slowly falling apart. Released in 2013 on my record *Segments et Apostilles* on Tzadik, the original version of piece then gave birth to several arrangements: a first one in 2013 by Joël Merah for the Ensemble 0, a second one I did for solo piano in 2014, and finally this orchestral version in 2017. The orchestral resource allowed me to define, within the unchanged canvas of the piece, a new balance of colors and masses oscillating between chamber music-like moods and sudden orchestral bursts.