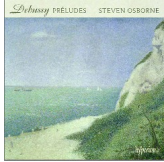


Claude Debussy - Complete Preludes for Piano (Osborne)



1. *Danseuses De Delphes: Lent Et Grave*
2. *Voiles: Modere*
3. *Le Vent Dans La Plaine: Anime*
4. *'Les Sons Et Les Parfums Tournent Dans L'Air Du Soir': Modere*
5. *Les Collines D'Anacapri: Tres Modere*
6. *Des Pas Sur La Neige: Triste Et Lent*
7. *Ce Qu'a Vu Le Vent D'Ouest: Anime Et Tumultueux*
8. *La Fille Aux Cheveux De Lin: Tres Calme Et Doucement Expressif*
9. *La Serenade Interrompue: Moderement Anime*
10. *La Cathedrale Engloutie: Profondement Calme*
11. *La Danse De Puck: Capricieux Et Leger*
12. *Minstrels: Modere*
13. *Brouillards: Modere*
14. *Feuilles Mortes: Lent Et Melancolique*
15. *La Puerta Del Vino: Mouvement De Habanera*
16. *Les Fees Sont D'Exquises Danseuses: Rapide Et Leger*
17. *Bruyeres: Calme*
18. *'General Lavine'-Excentric: Dans Le Style Et Le Mouvement D'un Cake-Walk*
19. *La Terrasse Des Audiences Du Clair De Lune: Lent*
20. *Ondine: Scherzando*
21. *Hommage A S. Pickwick Esq. P.P.M.P.C.: Grave*
22. *Canope: Tres Calme Et Doucement Triste*
23. *Les Tierces Alternees: Moderement Anime*
24. *Feux D'Artifice: Moderement Anime*

Steven Osborne – piano

To publish twenty-four pieces called *Préludes* inevitably provokes comparisons with Chopin;

Debussy, like all right-thinking people, certainly adored Chopin's music, and in 1915 dedicated his *Études* to the Polish composer's memory. But the fact that each of Debussy's *Préludes* has a title, albeit inscribed at the end rather than the beginning, brings them perhaps nearer to the genre pieces of Schumann and Grieg, for both of whom Debussy also had a soft spot.

Steven Osborne has already made a name for himself in French music with a disc of Alkan and a profoundly moving performance of Messiaen's *Vingt Regards*. Here he reaches between those two to tackle one of the pinnacles of the piano repertoire—Debussy's two books of *Préludes*. These works have been central to Steven's repertoire for many years and he brings them to the studio after many public performances and much reflection. He has worked from the most up-to-date Urtext edition which clarifies Debussy's thought in many places, particularly with regard to tempo relationships within *La cathédrale engloutie* and a missing bar in *Les tierces alternées*. In a crowded field Osborne need fear no comparisons: the pianism is exquisite and the interpretations are of a rare depth and subtlety—a recording to rival the very best! --- Roger Nichols, hyperion-records.co.uk

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