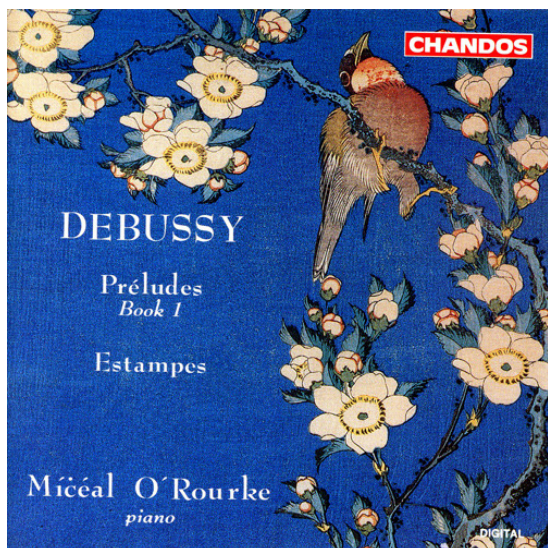


American Record Guide

independent critics reviewing classical recordings and music in concert

By David Mulberry



From the first note to the last we are in the presence of a pianist of very impressive technique and affinity for Debussy's elusive idiom, who can summon from the piano the manifold tone colors and sonorities required in each of these pieces. His use of the pedal, intrinsic to Debussy, is exemplary. One hears a clarity in his playing, a cleanness, and a musical intensity, all of which keep the interest from drifting. Some, like Gieseking or Cortot, may have conjured up a little more atmosphere in these pieces, but O'Rourke is decidedly not short of that commodity, as will be evident in 'Footsteps in the Snow' (Prelude 6) and 'Evening in Granada' (Estampe 2).

The piano sound has been ideally recorded, with a hint of resonance and ambience from the room; and the piano itself, in near perfect tune, sounds extremely good.

Track Listing

Preludes, Book 1

- No. 1. Danseuses de Delphes: Lent et grave
- No. 2. Voiles: Modere
- No. 3. Le vent dans la plaine: Anime
- No. 4. Les sons et les parfums tournent dans l'air du soir: Modere
- No. 5. Les collines d'Anacapri: Tres modere – Vif
- No. 6. Des pas sur la neige: Triste et lent
- No. 7. Ce qu'a vu le vent d'ouest: Anime et tumultueux
- No. 8. La fille aux cheveux de lin: Tres calme et doucement expressif
- No. 9. La serenade interrompue: Moderement anime
- No. 10. La cathedrale engloutie: Profondement calme
- No. 11. La danse de Puck: Capricieux et leger
- No. 12. Minstrels: Modere

Estampes

- No. 1. Pagodes
- No. 2. La soiree dans Grenade (Evening in Granada)
- No. 3. Jardins sous la pluie (Gardens in the Rain)