

# Phillip **RAMEY**

## Piano Music Volume Three: 1960–2010

### Suite

### Two Short Pieces

### Toccata Giocosa

### Slavic Rhapsody (The Novgorod Kremlin at Night)

### Burlesque-Paraphrase on a Theme of Stephen Foster

### Bagatelle on 'Dies Irae'

### Djebel Bani (A Saharan Meditation)

### Blue Phantom

### Piano Sonata No. 6 (Sonata-Fantasia)

**Stephen Gosling, piano**

FIRST RECORDINGS

## PHILLIP RAMEY PIANO MUSIC, VOLUME THREE: 1960–2010

by Benjamin Folkman

Although the American composer Phillip Ramey has produced an appreciable body of orchestral and chamber music, the piano has been his favoured medium throughout his career. Seven sonatas, the substantial *Piano Fantasy* and numerous multi-movement sets are highlights of a solo-piano catalogue of some fifty scores – about half of his musical output. The piano also figures prominently in Ramey's symphonic works, featured in three concertos, the *Concert Suite for Piano and Orchestra* and the *Color Etudes for Piano and Orchestra*.

The two previous albums in the Toccata Classics survey of Ramey's piano music, played by Stephen Gosling (rocc 0029) and Mirian Conti (rocc 0077), included the Sonatas Nos. 1, 2, 4 and 5, the *Piano Fantasy*, numerous shorter pieces, and several sets including *Diversions*, *Epigrams: Book One* and the solo-piano version of the *Color Etudes*. This disc spans half a century of creativity, beginning with Ramey's early Suite (1960–63) and closing with a substantial work from 2008, the Piano Sonata No. 6. Also included are other pieces from the 1960s, along with the virtuosic *Burlesque-Paraphrase on a Theme of Stephen Foster* (1990) and three works Ramey has composed since the completion of the Sixth Sonata: *Djebel Bani*, the *Slavic Rhapsody* and *Bagatelle on 'Dies Irae'*. Seven of these pieces are premieres as well as first recordings: the *Rhapsody*, *Bagatelle*, *Toccata Giocosa*, *Two Short Pieces*, *Blue Phantom*, the Sixth Sonata and the definitive version of the Suite.

Born in Elmhurst, Illinois, on 12 September 1939, Ramey began piano lessons at seven. His teachers gave him a solid grounding in keyboard technique and fostered the traditionalist notions of musical culture that prevailed in the American heartland. This early orientation coloured Ramey's first compositions, in the manner of Rachmaninov, produced at age seventeen.

A crucial element in Ramey's development was his period of study, from 1959 to 1962, with the Russian-born composer Alexander Tcherepnin (1899–1977), first at the International Academy of Music in Nice, France, then at DePaul University in Chicago. Tcherepnin's influence can be heard in the style of the Suite that begins this recording, and continues through the works that Ramey wrote subsequently during his composition studies with Jack Beeson at Columbia University (1962–65). At this time Ramey occasionally used ostinato, a device that would all but disappear from his music.

In 1967 Ramey met Aaron Copland, who several years later would describe the younger man as

‘a composer of real individuality, with a flair for dramatic gesture’.<sup>1</sup> The association with Copland prompted Ramey to experiment with atonality and serial manipulation, also exploring pianistic colour-effects and tone-clusters, assimilated in his highly individual *Piano Fantasy* which synthesised these many stylistic elements into a newly profuse style of keyboard writing. He ‘orchestrates’ the piano through widely disparate register contrasts and combinations that require perfect control of chordal voice-leading, resulting in sonorities of unusual thrust and weight. Perilous leaps for the hands are involved, as well as an abundance of ornamentation that calls for extreme dexterity, pushing the piano to its limits: as Ramey has observed, ‘for me, the piano, not the organ, is the King of Instruments’.<sup>2</sup> This high-octave keyboard style reminded Copland of Franz Liszt. In later works, Ramey reintroduces triadic gestures to articulate points of tonal arrival, bringing long-lined lyricism to such works as *Canzona for Piano* (1982), the Horn Concerto (1987), Piano Sonata No. 5 (For the Left Hand) (1989) and the *Sonata-Ballade* for two horns and piano (1997). His major compositions of the new millennium are *J.F.K.: Oration for Speaker and Orchestra* (text from speeches of President Kennedy; 2007) and the Piano Sonatas Nos. 6 (2008) and 7 (2010–11).

Ramey is also a well-known writer on music, the author of hundreds of sleeve notes for recordings and programme notes produced during his sixteen-year tenure as Program Editor for the New York Philharmonic (1977–93). In 2006 he received the ASCAP Deems Taylor/Nicholas Slonimsky Award for Outstanding Musical Biography for his book *Irving Fine: An American Composer in His Time*, published by Pendragon Press in association with the US Library of Congress.<sup>3</sup>

Apparent contradictions lend idiosyncratic qualities to Ramey’s music, as the composer-novelist Paul Bowles observed: ‘Although Phillip Ramey claims that harmony is his principal concern, to me it seems clear that a veritable obsession with form and its dramatic possibilities is the driving force behind his music’.<sup>4</sup> Thus even at its most cerebral, Ramey’s idiom remains lucid and emotional, conveying the impression that matters of some urgency are under discussion. He tends to shun melodic repetition and sequencing, yet frequently employs descending stepwise bass-lines that evoke a sequential flow. His homophony, grounded in pre-twentieth-century melody-with-accompaniment ideals, largely excludes motivic counterpoint. But his chromatic harmonic progressions involve voice-leading of considerable polyphonic interest, with dissonance often resolved by strategically placed, tonally unambiguous minor-ninth chords.

<sup>1</sup> Quoted in the sleeve-notes to the first recording of Ramey’s *Piano Fantasy*, by John Atkins, Opus One Records, No. 37, 1978.

<sup>2</sup> Where no published source is given, Ramey’s comments were made in conversation with the writer, or are taken from his autobiography, now in preparation.

<sup>3</sup> A fuller biographical account is given in the booklet for Toccata Classics TOCC 0029.

<sup>4</sup> Testimony for Ramey, written in 1992.



Phillip Ramey and Alexander Tcherepnin during a composition lesson, Chicago, 1961: examining the manuscript score of the original version of Ramey's *Suite* (photo: Frances Cinikas).

In his best works, this composer manages to say a good deal in a short time. As he has written, 'I have always believed that dramatic excitement in music arises almost entirely from a composer's scrupulousness in stating what he has to state in as concise and straightforward a manner as possible.'<sup>5</sup>

### Suite

Under Alexander Tcherepnin's guidance, Ramey rapidly grew beyond his juvenile latter-day Romanticism and arrived at a style marked by pithy forms, linear textures, wide keyboard spacings and biting bravura. These characteristics are evident in the ten-

movement *Suite* for piano, which Ramey dedicated to Tcherepnin. This work has a complicated history. Ramey premiered a preliminary version in Chicago at DePaul University on 28 November 1961, only a few days after completing the closing *Toccata*. At that point, the *Suite*, as he wrote,

consisted of six brief movements: *Prelude*, *Aria*, *Scherzo*, *Ballade*, *Hymn à la russe*, *Toccata*. It contrasted driving pianism with tranquil lyricism and was stylistically influenced by both Tcherepnin and Prokofiev and, in the Russian hymn, by Borodin.

Subsequently the *Suite* underwent several reincarnations. At his graduation concert at DePaul University on 5 June 1962, Ramey (as soloist, with Paul Stassevich conducting) introduced a symphonic treatment of the score under the title *Concert Suite for Piano and Orchestra*. Over the next year, he added four movements to the solo version and on 22 March 1964 he premiered the *Suite* in this form in New York at Columbia University. More than two decades later, in 1983–84, after attending a revival of the *Concert Suite* by the pianist Sheldon Shkolnik and the Chicago Chamber Orchestra, Ramey decided to expand and re-orchestrate the work, and the new version

<sup>5</sup> Quoted in Benjamin Folkman, programme note for Ramey's Horn Concerto, New York Philharmonic, 23 April 1993.

was given its first performance by Bennett Lerner in March 1984 in New York. The final solo version of the Suite, dating from 1988, incorporates some of the changes from the orchestral revision. With its multiple movements, the Suite constitutes a veritable thesaurus of Ramey's artistic and technical achievements as a miniaturist during this early phase of his career: thus its frank eclecticism and youthful *joie de vivre*.

Recognisably on the fringe of D minor, the lively opening Prelude [1] evokes 'wrong note' humour in a manner reminiscent of Prokofiev. After an introverted Aria [2], subtly spiced with quiet tone-clusters, the satirist of the Prelude returns for the ebullient Scherzo [3]. The ensuing 'Homage to Gershwin' [4] is a meditative blues number. 'Evocation' [5] unfolds over tolling bells, the coloristic suggestion of these enhanced when major and then minor seconds pile up. The emphatic, Russian-flavoured March [6] gradually waxes grandiose, climaxing in riotous *glissandi*. It is followed by the lyrical 'Ballade' [7], cast in modified ABA form. Humour returns in the mocking 'Burlesque' [8], where Ramey rings new changes on a rhythm previously heard in the Scherzo and the March. 'Hymn à la russe' [9], a paean to Slavic melancholy, concludes with the clamour of *fortissimo* bells. The Suite ends with an exuberant, virtuosic Toccata [10] set firmly in the key of F sharp major and enlivened by whole-tone harmonies.

### **Two Short Pieces**

The dedication above the title of Ramey's *Two Short Pieces* reads: 'For Alexander Tcherepnin on the 21st of January, 1967' – Tcherepnin's 68th birthday. A study in major seconds, which are much to the fore, this pairing shows the composer in stylistic evolution, plying a more dissonant idiom that would lead later that year to the dodecaphonic experimentation of *Epigrams: Book One* and culminate a few years on in the *Piano Fantasy*. The composer remembers that when he played these pieces for Tcherepnin, his former teacher exclaimed, 'Good, Phil! This is something new for you'.

The opening *Moderato enigmatico* [11], in 5/8 time, employs seconds in dissonant harmony so smooth that the result, paradoxically, verges on the lyric. The *Moderato barbaro* [12], cast in ternary form, begins as a grotesque, Bartókian march over an omnipresent two-chord rhythm, the unchanging bass of which is garnished, *à la* Bartók, with the suggestion of snare-drum and cymbal reinforcement. In the brief central section, rude leaps from the bass interrupt *dolce* meditation. The varied return of the opening concludes in clangorous discords.

## *Toccata Giocosa*

In this joyously eclectic little showpiece from 1966 [13], dedicated to Bennett Lerner, Ramey explored a traditional toccata effect that had been absent from the closing movement of his earlier Suite: the rapid repetition of single notes, which begins as an elegant patter and later descends to the lower register of the piano to build gigantic sonorities. The rhythms are more fluid and asymmetrical than those in the Suite. Toward the end, catcalls in tone-clusters interrupt the patter and lead to a ferocious close.

## *Slavic Rhapsody (The Novgorod Kremlin at Night)*

Composed between October 2009 and January 2010, Ramey's *Slavic Rhapsody* [14] is dedicated to his friend Jane Harris. As he worked on this atmospheric score, he recalled a visit in 1970 to the eleventh-century Novgorod Kremlin, the weird beauty of which had taken on an ominous air as darkness fell. Accordingly, the composer subtitled the work *The Novgorod Kremlin at Night*.

Although the music is not rhapsodic in the emotive sense, the designation 'rhapsody' nevertheless fits both its structure and its content: it is too complex and irregular in thematic alternations to be called a rondo – and, at the same time, too extended in length and too varied in expression to fit a 'character' genre such as the nocturne. Much of its melodic and harmonic content derives from an ominous opening, in which Ramey, evoking the distinctive Russian use of the plagal cadence, presents an array of parallel fourths over a stately bass-line. Soon a motif of considerable consequence (marked A) is heard (Ex. 1):

### Ex. 1



This motif – suggested, Ramey says, by the monastic Russian-chant-like opening theme of Rachmaninov's First Symphony – frequently recurs, and later, in the first *allegro* episode of the *Rhapsody*, Rachmaninov's original version appears undisguised, if rhythmically altered. The pattern of fourths soon opens out into a rising *arpeggio*, and a lyric episode follows, becoming increasingly full-throated when the rising fourths appear in octaves. A *diminuendo* after a climax brings a plaintive, Slavic-sounding melodic fragment (Ex. 2):

Ex. 2



A variant of the opening theme now appears, but soon the tempo speeds up, and a hectic *allegro* episode unfolds, featuring spiky repeated notes, *arpeggios* flavoured by fourths, modifications (some angry) of the Slavic fragment and further variants on the monastic theme. Later, the repeated notes thicken to repeated chords, and the culmination is an *adagio* marked by luminous pedalled textures. After a lengthy *decrescendo*, the Slavic theme returns as the basis of an extended, songful meditation and the music eventually dies down to a single line deep in the bass. The opening theme briefly recurs but immediately rises to the treble register, whereupon the *allegro* material re-erupts in an expansive counterstatement. Ultimately the ominous atmosphere of the opening is re-established, its dark pierced by a final reminiscence of the monastic theme.

### *Burlesque-Paraphrase on a Theme of Stephen Foster*

In 1990, Ramon Salvatore, a pianist who had played Ramey's music widely, enlisted him and two other composers – John La Montaine and Robert Palmer – in an American music project: each was to write a piano piece based on *Anadolia*, a composition for solo flute by the iconic nineteenth-century songwriter Stephen Foster. Foster had included *Anadolia* in his 1854 publication *Social Orchestra*, an instrumental music anthology that also contained arrangements of popular works by Schubert, Donizetti and Bellini among others. At the time, Foster already had produced such classic songs as *Oh Susannah!*, *Old Folks at Home* and *Camptown Races*, but the creative lightning that struck those efforts clearly missed *Anadolia*. Ramey states: 'I took an instant dislike to the insipid tune and decided to mock it by giving it a bombastic *Emperor-Concerto-cum*-Glazunov treatment'. He composed *Burlesque-Paraphrase on a Theme of Stephen Foster* [15] in March 1990, and dedicated it to Salvatore, who gave the premiere on 10 March 1991 in New York's Weill Recital Hall at Carnegie Hall. Ramey begins his parody by assaulting Foster's ditty with outrageous profusion, then evokes, in rapid succession, various nineteenth-century parlour pianists both naïve and sophisticated (the beginner, the impressionist, the delicate ballet enthusiast, the sentimentalist) before returning to over-the-top pyrotechnics.

### ***Bagatelle on 'Dies Irae'***

Composers as different as Berlioz, Liszt, Dohnányi and Rachmaninov have been drawn to the ominous church plainchant 'Dies Irae' (Day of Wrath). Ramey has used it structurally in his early Piano Sonata No. 1, as the third theme of the first movement, and on this CD it has already been heard, briefly, in the 'Hymn à la russe' from the Suite, and will figure again in *Djebel Bani*. Ramey composed the *Bagatelle on 'Dies Irae'* [16] on 6 February 2010 and dedicated the score to Stephen Gosling.

The lightness suggested by the word 'bagatelle' is the last thing one associates with apocalyptic visions of the Day of Judgement: one must take the sombre, austere gestures of this epigrammatic piece with a grain or two of salt. The melodic intervals of the chant (major and minor seconds) prompted Ramey's harsh opening statement of the theme; several bars on, the same major seconds pervade a *grandioso* passage in which a variant of the chant in wide-spaced chords is punctuated by baritone-register stabs that present the original version. After a quiet appearance of the theme in thirds, pedalled colours enrich the texture. The music then becomes declamatory, and bleak major seconds lend asperity to a hollow-textured ending.

### ***Djebel Bani (A Saharan Meditation)***

Theorists used to argue that the Locrian mode, the white-note scale beginning on B, was useless for music, because when its fundamental note B combines with its fifth degree F, the result is the dissonant interval of the tritone (the medieval 'Devil in music') rather than the consonant perfect fifth. The lack of a perfect fifth may indeed have been an insuperable obstacle to traditional composers grounded in functional tonality, but the expanded musical grammar of contemporary composition can accommodate the Locrian with ease: for example, the striking Locrian moments in the Fifth and Sixth Symphonies of one of Ramey's favourite American composers, Peter Mennin (1923-83). And so early in 2009 Ramey decided to explore Locrian sonorities in a piano piece of his own. The result was *Djebel Bani (A Saharan Meditation)* [17], named after a landmark mountain that impressed the composer during a car-trip through southern Morocco with a friend, Tangier film-producer Karim Debbagh, during the summer of 2008. *Djebel Bani* translates as 'Mountain of the Creator', and Ramey states that in his harmonically atypical score:

I deliberately chose the rather disquieting Locrian mode to suggest the sinister aspect of Djebel Bani, that great looming mass of black rock that stands as a kind of fortress guarding the Sahara Desert.



Written in February 2009 and dedicated to Karim Debbagh, *Djebel Bani* was premiered by Steven Graff on 5 November 2009, at Hunter College in New York City. The piece shows a clear ternary outline –ABA<sup>1</sup> – but does not seem sectional, thanks to rondo-like recurrences and strong motivic interconnections that enhance the continuity of the narrative. A forbidding opening (*Andante severo*) presents four chords that encompass, respectively, all the pitches of Locrian B (B, C, D, E, F, G, A), Locrian F (F, G flat, A flat, etc.), Locrian D and Locrian G. Next one hears – first as a pedalled wash (Locrian C sharp), then *secco* (Locrian B flat) – a crucial motivic gesture: an assertion that mounts from the bass through wide intervals to repeated-note oratory. Later, the Locrian chords have a quieter aftermath, and soon the assertion-gesture becomes a rise-and-fall pattern beneath an arching melody marked *cantabile*. The B section begins with crystalline chords over a deep bass, its smooth lyricism engaging in a colloquy with the assertion. The mood now grows introverted, and eventually, a return of the Locrian chords brings on the A<sup>1</sup> section, where profuse ornamental flourishes enrich the original material. The fateful ‘Dies Irae’ motif in the bass acts as a bridge to a densely chordal *maestoso* coda that ends *fff*.

### **Blue Phantom**

Dating from early 2008 and dedicated to the American composer Christopher Berg, *Blue Phantom* [18] consists almost entirely of a single wistful melody (*Andante sostenuto*) launched by a rising three-note figure outlining the sharpened fourth of the Lydian mode (D, F sharp, G sharp). Ramey found this music in his mind, played by a muted trumpet, one morning as he woke from a dream. Sparse open-fifth harmonies prevail until near the end, where the jazz-like harmonies of a despondent, dropping motif preface a closing blues chord on E.

### **Piano Sonata No. 6 (Sonata-Fantasia)**

Composed between January and March of 2008 and dedicated to the memory of the composer’s mother, who had died the previous year, the Sonata No. 6 [19] is cast in a single movement yet stands as Ramey’s longest work in the form. Appropriately, given its elaborate layout, it bears the subtitle ‘Sonata-Fantasia’ and presents genuinely narrative, modernist music: dramatic, mercurial, even granitic, in its composer’s most titanic virtuoso style. Although the intricate structure does not contain a sonata development section, the piece exhibits a sonata-like density of musical content, even as its frequent mood shifts suggest a fantastical imagination giving play to eruptive emotion in the grand late-Romantic manner. Thematic

and motivic evolution are conspicuous, not least in the two sections labelled ‘Interlude’, which begin as deliberate interruptions and then digress into the main thematic content. Ramey writes:

In my Sixth Sonata harsh pan-tonal harmony has a prominence unusual in my recent music, here combined with romantic-style rhetoric. The structure is carefully calculated to suggest a free-form sonata based on thematic variation rather than development.

The work opens with an aggressive chordal proclamation, answered by slow undulating arpeggiation (motif A) – Ramey would echo this gesture a year later in *Djebel Bani*. Soon the romantic-sounding principal theme arrives, a melody of increasing intensity (Ex. 3):

### Ex. 3



These themes now interact. Following a third proclamation outburst, the principal melody dovetails into a despondent echo of a similar passage in *Blue Phantom*, and climactic chords conclude this first section, in effect, a slow introduction (*Moderato*). An *allegro* now begins with low pointillistic rumblings (motif B) over which main-theme material takes on a new aggressive guise, eventually building to a climax where the proclamation is recalled. The main theme now reappears *fortissimo* and engages in an argument with its aggressive version, each phrase seeming to contradict its predecessor. Just as the theme seems to have reclaimed its original identity, another *allegro* appears, provoking it to fierce chordal interjections in bass chords. B then resurfaces, and soon fans out into wide-ranging right-hand *arpeggios* beneath which the principal theme thunders in the bass.

Following a salvo of huge chords, a *diminuendo* brings Interlude 1, marked *Adagio sognando*. Here (theme C), luminous upward-rolling *arpeggios* culminate in chromatic treble filigree (marked ‘hushed and mellow’) recalling the second movement of Ramey’s Fourth Sonata. The principal theme then returns, but it soon evolves into music both trudging and menacing (Ex. 4):

### Ex. 4



Further meditations on theme C lead to brief moments of idyllic stasis. Then a stern-sounding left-hand octave pattern beneath rising *arpeggios* appears and soon melds with the trudging material in a bizarre slow march that Ramey jokingly characterises as ‘Frankenstein music’. Theme A and the main theme do not succeed at first in banishing the monster, but later, lyrical melody surges to a climax.

Another *allegro* arrives, in which Ramey intersperses imitative two-part sixteenth-note pulsation with scintillating *arpeggio* patterns. A return of B brings a grindingly dissonant *fff* chord, and Interlude 2 (*Andante serioso*) proceeds from introverted bass-line musings to melodic elaborations of a four-note ascending motif (derived from the main theme), heard over rich rolled chords. The *allegro* then resumes, but motif A sidetracks it, and the result is an *adagio* that provides the movement with formal resolution, presenting the main theme in a doleful low-bass valediction. Now, final reminiscences of both A and the despondent music from the introduction lead to the coda, which is permeated by the majestic peal of sepulchral bells. Dense tolling chords build to a grandiose climax.

**Benjamin Folkman © 2011**

*Benjamin Folkman is president of The Tcherepnin Society and the author of the entry on Phillip Ramey in The New Grove Dictionary of Music and Musicians.*

**Stephen Gosling’s** playing has been hailed as ‘electric, luminous and poised’ (*The New York Times*), projected with ‘utter clarity and conviction’ (*The Washington Post*) through ‘extraordinary virtuosity’ (*The Houston Chronicle*).

A native of Sheffield, England, Stephen Gosling studied with Oxana Yablonskaya at the Juilliard School in New York City, where he earned his Bachelor’s, Master’s and Doctoral degrees. At Juilliard, he was awarded the Mennin Prize for Outstanding Excellence and Leadership in Music and the Sony Elevated Standards Fellowship. Energetically committed to contemporary music, Stephen Gosling is a member of the New York New Music Ensemble, Ensemble Sospeso and the Sinfonietta Moderna of Columbia University. He appears frequently as guest artist with such groups as Orpheus, the Chamber Music Society of Lincoln Center, Continuum, the Orchestra of St Luke’s, Speculum Musicae and DaCapo Chamber Players. He has recorded for the New World, Bridge, CRI, Innova, Albany and Centaur labels, among others. For Toccata Classics he recorded the first volume (rocc 0029) in this series of the piano music of Phillip Ramey and, in addition to this third volume, has recorded a fourth, for future release.



Recorded 7, 8 and 10 May 2010, at Patrych Sound Studios, Bronx, New York,  
under the supervision of the composer

Producer: Joseph Patrych

Engineering, editing and mastering: Joseph Patrych

Piano: Hamburg Steinway D

Artistic advisor and co-producer: Benjamin Folkman

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Booklet notes: Benjamin Folkman

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The piano music of the American composer Phillip Ramey (b. 1939) is rooted in the motoric athleticism of Prokofiev and Bartók, seasoned with sober lyricism, spicy modernist dissonance and a fresh approach to the grand Romantic gesture. Covering a span of half a century, this third Toccata Classics album includes the vivacious early *Suite*, the sparkling *Toccata Giocosa*, the atmospheric *Slavic Rhapsody*, the parodistic *Burlesque-Paraphrase on a Theme of Stephen Foster* and the exotic *Djebel Bani* (*A Saharan Meditation*), concluding with the virtuosic, highly dramatic *Sixth Sonata*.



TOCC 0114

## PHILLIP RAMEY Piano Music, Volume Three: 1960–2010

<b>Suite</b> (1960–63; rev. 1988)	<b>21:08</b>	<b>13</b> <i>Toccata Giocosa</i> (1966)	<b>1:50</b>
<b>1</b> I Prelude ( <i>Allegro</i> )	0:58	<b>14</b> <i>Slavic Rhapsody (The Novgorod Kremlin at Night)</i> (2009–10)	<b>13:25</b>
<b>2</b> II Aria ( <i>Andante con moto</i> )	2:03	<b>15</b> <i>Burlesque-Paraphrase on a Theme of Stephen Foster</i> (1990)	<b>3:56</b>
<b>3</b> III Scherzo ( <i>Allegro moderato</i> )	2:45	<b>16</b> <i>Bagatelle on 'Dies Irae'</i> (2010)	<b>2:44</b>
<b>4</b> IV Homage to Gershwin ( <i>Andantino</i> )	1:06	<b>17</b> <i>Djebel Bani (A Saharan Meditation)</i> (2009)	<b>7:04</b>
<b>5</b> V Evocation ( <i>Adagio cantabile</i> )	1:25	<b>18</b> <i>Blue Phantom</i> (2008)	<b>2:23</b>
<b>6</b> VI March ( <i>Allegro moderato</i> )	1:14	<b>19</b> <i>Piano Sonata No. 6 (Sonata-Fantasia)</i> (2008)	<b>22:04</b>
<b>7</b> VII Ballade ( <i>Adagio</i> )	3:46		
<b>8</b> VIII Burlesque ( <i>Allegro</i> )	1:35		
<b>9</b> IX Hymn à la russe ( <i>Andante con moto; Grandioso</i> )	4:04		
<b>10</b> X Toccata ( <i>Allegro con spirito</i> )	2:12		
<b>Two Short Pieces</b> (1967)	<b>3:47</b>		
<b>11</b> I <i>Moderato enigmatico</i>	1:45		
<b>12</b> II <i>Moderato barbaro</i>	2:02		

TT 78:19

### Stephen Gosling, piano

FIRST RECORDINGS, MADE IN THE PRESENCE OF THE COMPOSER

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