LOUIS VALENTINE JOHNSON

INNOVATIVE GUITAR

ASCAP

TOCCATA, EVOCATION, AND FANDANGO

COMPOSED BY MARK A. RADICE

FOR SOLO GUITAR

Mark A. Radice and Lou Valentine Johnson

TOCCATA, EVOCATION AND FANDANGO

I wrote the *Toccata, Evocation, and Fandango* specifically for Lou Johnson after he mentioned to me, in the fall of 1997, the idea of a recording featuring contemporary music for the guitar. I was at once intrigued by the opportunity to write a piece for such a fine performing artist and, at the same time, keenly aware of the fact that I knew nothing about the guitar. Like Falla, I made the rounds of many guitar methods, and I isolated a number of special techniques that appealed to me and that I thought would be useful in writing this composition.

Knowing Lou Johnson's fascination with Baroque music (see Guitarra Clasica II-Dos Almas Music 1996), I decided to write a synthetic piece: Its three-movement plan derives from the Baroque concerto in the tempo sequence fast-slow-fast. Likewise, the opening Toccata, written in an improvisational manner in order to give the guitarist freedom of tempo, rhythm, and expression, is clearly indebted to early eighteenth-century models—despite some sonorities that would have horrified Baroque ears. Like its Baroque ancestors, my Toccata takes quite a few unexpected turns. It differs from them though, in that it is thematically linked with the following two movements. Indeed, the harmonics that appear in the Toccata provide the basis of the Evocation and play an important role at the denouement of the Fandango.

The Evocation is a heart-rending elegy in memory of a young life taken by a Colorado blizzard. A boy had gone sledding, become lost, and by the time he was found and taken to the hospital, it was too late. The twofold tragedy—that for the boy himself and that of his family and loved ones—is represented in the formal design and musical structure of the Evocation.

The transition from the Evocation to the Fandango takes place as though in a daze. Once the Fandango is in progress though, it is rhythmically assertive and clearly focused in the key of E. Twenty-first century cathedral bells ring out colors of life's optimism in the face of despair. The piece combines a technical and musical tour de force for the guitarist, who must perform harmonics, tambouras, portamentos, string-bends, tremolos, rasqueados of various types, as well as pizzicato and finger brushing. Chromatic chordal and melodic alterations abound in a weaving of five-measure phrases encompassing Moorish and traditional Western European musical elements. The augmented second is used as a motif throughout the movement. Elements of both the Toccata and of the Evocation appear again in the Fandango, which in an unbridled surge of energy, rushes to its triumphant conclusion.

Dr. Mark A. Radice, November 23, 1998
Ithaca College School of Music, Ithaca, New York

Guitar

for Lou Johnson

Toccata, Evocation, and Fandango

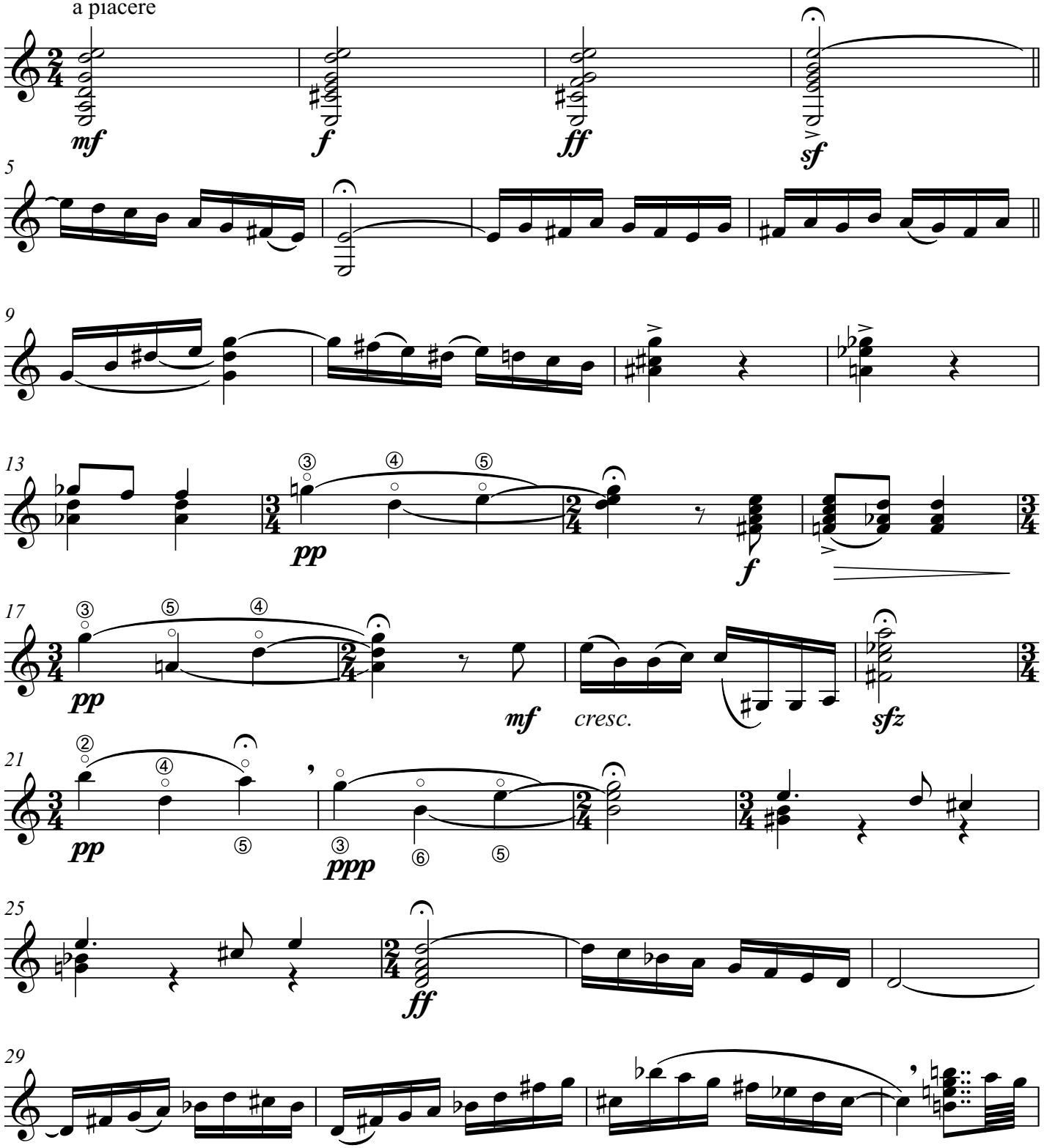
for Solo Guitar

by Mark A. Radice

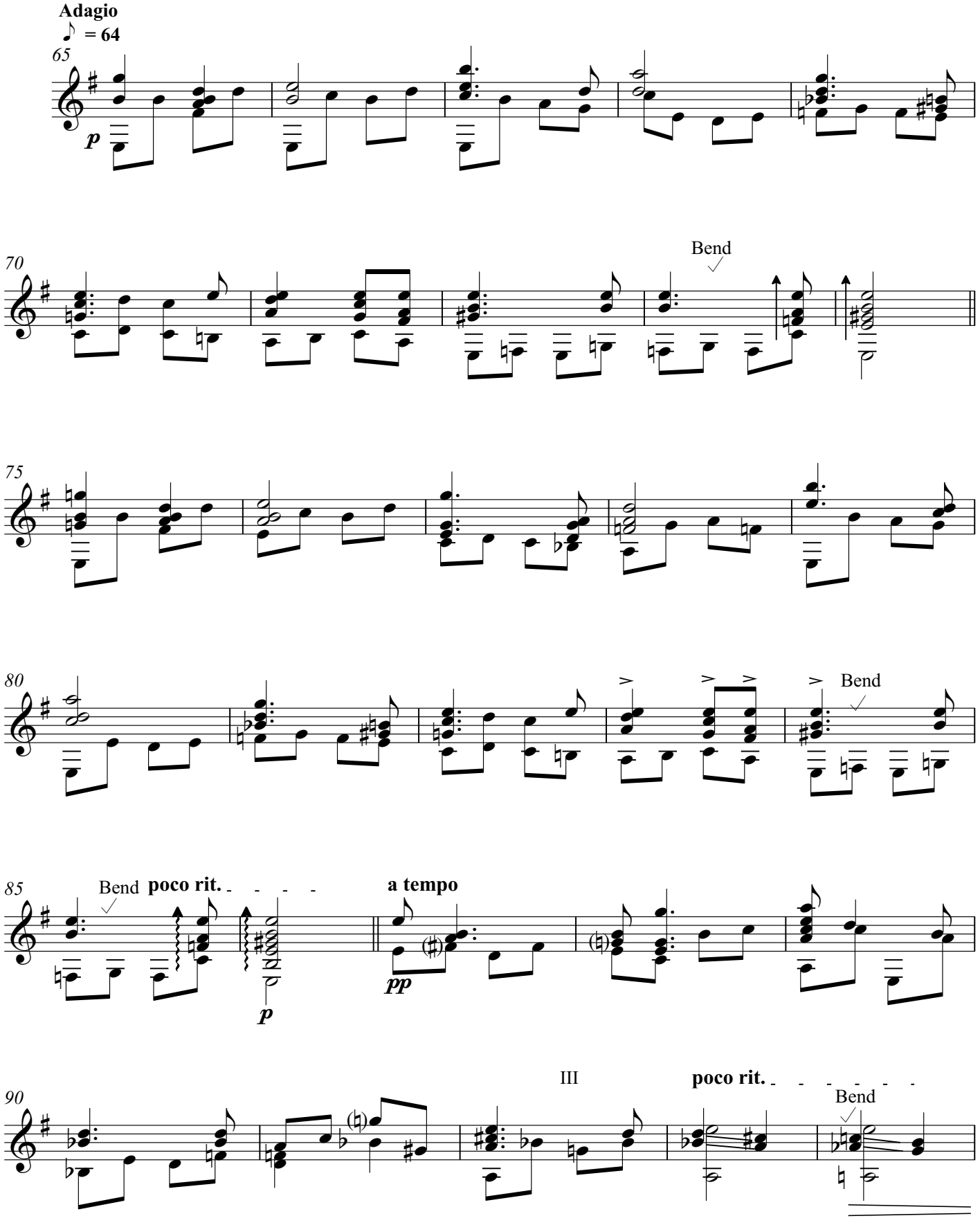
Toccata

♩ = c. 90

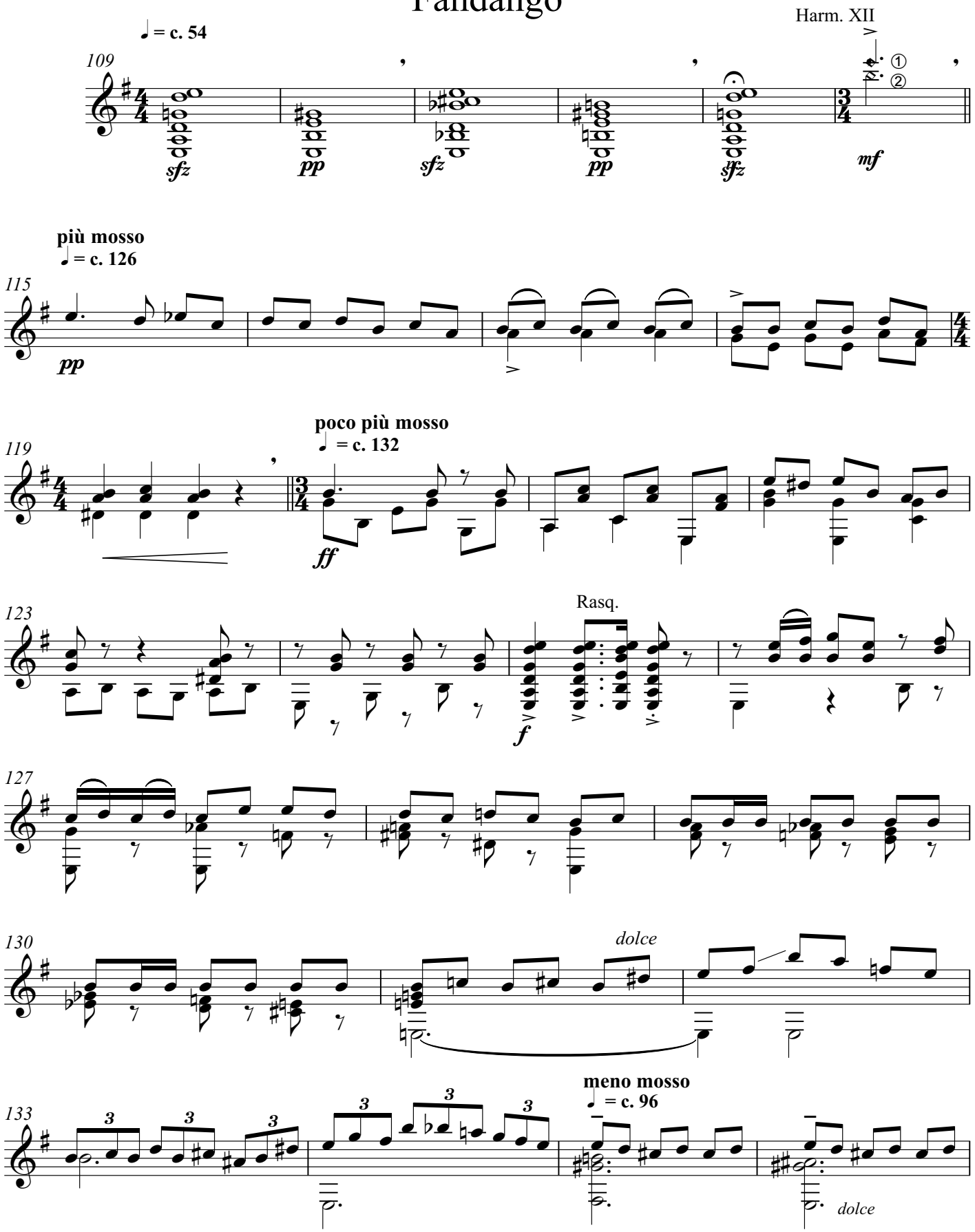
a piacere



Evocation


Adagio
♪ = 64
65
p
70
Bend
75
80
Bend
85
Bend
poco rit.
p
a tempo
pp
90
III
poco rit.
Bend

Fandango


♩ = c. 54
109
Harm. XII
sfz
pp
sfz
pp
sfz
mf
più mosso
♩ = c. 126
115
pp
poco più mosso
♩ = c. 132
119
ff
123
Rasq.
f
127
130
dolce
meno mosso
♩ = c. 96
133
dolce

LOUIS VALENTINE JOHNSON COMPOSITIONS

FOR SOLO GUITAR

Walking the Yuba River
Remembrance
White Bird Pass
(A Message To Mama)
Two Boys[1]
To the Poets
Snake River Sunset
Wapello Morning
A Winter Day
Saigon - 1965
One
The Journey
Ragdoll
Lament at Fort Hall
September Eleventh[1]
Reflections 911[3]
Twenty One Years[2]
Monkey Mind
Valentine Waltz[2]
Goodbye To Mexico
Pandemic Phantasma[1]
The Devil's Path
A Christmas Carol ***(after Dickens)***
On The Nature of Things ***(after Epicurus)***

Arrangements also available for
[1]Guitar Duo, [2]Guitar/Cello, [3]Guitar/Violin/Cello
Guitar/Viola, Guitar/Violin/Cello

TRES PENSAMIENTOS LATINOS

Snowfall in El Escorial
Lullaby of Love
Malagueña California

Arrangements also available for
Guitar Duo, Guitar/Cello, Guitar/Viola,
Guitar, String Quartet, Percussion
and Castanets

THREE PASTORALES

A Soldier in Paradise
Dark Honey
The Ferris Wheel

Arrangements also available for
Guitar/Cello, Guitar/Trombone

TWO HAIKUS

If Only
Water Wind & Stone

Arrangements also available for
Guitar/Violin

FOR SOLO GUITAR

THE PEACE CONCERTO

Portraits
Song of Peace
The Question

Arrangements also available for
Guitar Duo, Guitar/Violin, Guitar/Flute,
Guitar/String Quartet, Guitar/String Orchestra,
Guitar/Viola, Guitar/Cello, Guitar/Piano

SOLSTICE

Summer
Shadows from the North
Winter

TWELVE MOMENTS
from the Peace Concerto

Valiantly Running with Fire
Sad the Death
Song of Peace
A Boy's Tears Play the Guitar
I Am Here
A Photograph of Love
A Little Boy Runs
The Journey Begins
Thoughts of the Dark Fire
Happy with Mama and Daddy
Without My Daddy
Always in My Heart

Arrangements also available for
Guitar Duo, Guitar/String Quartet,
Guitar/Violin, Guitar/Viola, Guitar/Cello,
Guitar/Piano, Guitar/Flute, Guitar/Clarinet,
Guitar/Trombone

FOR THE CHILDREN

Heidi's Song
Children Dancing
The First Night
Graduation

Arrangements also available for
Guitar/Viola, Guitar/Clarinet,
Guitar/String Quartet,
Guitar/String Orchestra

FOR GUITAR AND HARPSICHORD

THREE MEMORIES

I
Allegro Appassionato
II
Andante Espressivo
III
Allegro

ARRANGEMENTS

La Hora Azul
(Elorriaga)
A Day in the Country
(Mexican Trad.)
Plegaria - (Gomez)
Mazurka – (Fortea)
Evocacion – (Merlin)
Romanza – (Anon.)
Mi Noche Triste
(Castriota)
Moderato – (F. Sor)
Estudio/Lagrima[1]
(Tarrega)
Song of the Birds[1]
(Casals)
Minuets I & II
Gavottes I & II
(J.S. Bach)
Allegretto in B Minor,
Opus 35 - Number 22[2,3,4]
(Fernando Sor)
Toccata, Evocation, and Fandango[1,3,5,6]
(Mark A. Radice)
J.S. Bach Prelude BWV1007
La Folia de Espana[1]
(Arcangelo Corelli)
Jácaras[1]
(Antonio de Santa Cruz)
Fantasia X[1]
(Alonso Mudarra)

Arrangements also available for
[1]Solo Guitar, [2]Guitar/Cello,
[3]Guitar/String Quartet, [4]Guitar/Viola,
[5]Guitar/Piano, [6]Guitar/String Orchestra

Dos Almas
INNOVATIVE GUITAR

LouisValentineJohnson.com

Front image: Kial James Photography • Back watercolor: Jerianne Van Dijk, Jeriannelllustrations.com
Music Engraving: Richard Altenbach, RichardAltenbach.com • Graphic Design: Kim Rogers, KIM ART Graphics