Precomposed and Extemporized: Rediscovering the Life and Improvisatory Work of Canadian Organist Victor Togni (1935 – 1965)

by

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A thesis submitted in conformity with the requirements for the degree of Doctor of Musical Arts
Faculty of Music
University of Toronto

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Abstract

The legacy of the Canadian organist Victor Togni (1935 – 1965) lies in his contributions to church and organ music as a performer, composer, pedagogue, and improviser. Considered by Jean-Jacques Grunenwald as his most gifted and brilliant student, lauded by Olivier Messiaen for his abilities as a composer, and praised by Healey Willan as being “the most accomplished and brilliant Catholic organist in Canada”, Victor Togni was a rising star of Canadian organ music. His early passing at the age of 30 in a car accident undoubtedly contributed to the dearth of published materials on his life and music. Though public awareness of Togni is limited, this dissertation brings to light substantial previously-unpublished materials, revealing a missing link in the cultural mosaic of Canadian music. It provides a biographical text on Victor Togni and assesses his role in the field of organ performance and improvisation in the mid-1900s. It addresses Togni’s role as an organist-improviser in North America, his philosophies on concert/liturgical improvisation, as well as the philosophical influence of his teachers, including Jean-Jacques Grunenwald, Jean Langlais, Marcel Dupré, and Olivier Messiaen, among others. Seventeen recordings of Togni improvising, of which fifteen are unpublished, are analyzed and contextualized. Togni’s efforts to advance the field of organ improvisation in Canada are considered, with particular importance given to Togni’s unpublished draft method book, *The Liturgical Organ Improvisation*. This dissertation also analyzes Togni’s well-known
precomposed organ suite *Five Liturgical Inventions* with a view to asserting the presence of improvisatory formulas drawn from his draft improvisation method book. Furthermore, several of Togni’s extemporized works themselves are transcribed and also analyzed, showing a more complete picture of Togni’s improvisatory style. The centrality of Togni’s unpublished method book both in his precomposed and his extemporized works is shown, reemphasizing his efforts to advance the field of organ improvisation in Canada.
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Chapter 1
Introduction and Extant Materials on Victor Togni

1.1 Introduction

The legacy of the Canadian organist Victor Togni (1935 – 1965) lies in his contributions to church and organ music as a performer, composer, pedagogue, and improviser. Local and international contemporaries alike hailed him as a luminary. Jean-Jacques Grunenwald, the celebrated Parisian organist and one of Togni’s instructors, regarded him as being his most gifted and brilliant student above all others.¹ Olivier Messiaen, the preeminent composer of the 20th century, lauded Togni for his abilities as a composer: “I’ve had the pleasure of reading his works for piano, for organ, for choir, which I highly enjoyed (Messiaen’s emphasis) for their harmonic, rhythmic, and modal qualities, and for their tremendous freshness, purity, melodic sincerity, distinctly derived from our winged friends, the birds…”.² Healey Willan, arguably the most famous Canadian composer of church music of the 20th century, once described Togni as “the most accomplished and brilliant Catholic organist in Canada”.³

Though a rapidly rising star, Togni’s early passing at the age of 30 in a car accident undoubtedly contributed to the dearth of published materials on his life and music.⁴ Publicly, he is regarded for his compositions – albeit limited – as well as for his background as an organist-performer-improviser. Most significantly, however, he belongs to the pedagogic lineage of some of the world’s leading organists of his time.

While many of Togni’s greatest accomplishments are attested to in his official one-page posthumous biography, the records which truly substantiate his accomplishments and which provide context, depth, and further understanding of his life and work have remained in the

¹ See [B20] Grunenwald condolence letter – 12 Apr 1965. (Square-bracketed alpha-numeric titles refer to previously non-catalogued primary source materials belonging to Victor Togni’s estate. These reference listings can be located in full in one of several appendices attached to this document.)


³ See [B66] Correspondence from Yves Dunant to Archbishop Pocock – 30 Jan 1963.

⁴ Togni-Fox, Margaret. Personal interview. 22 November 2016.
private sphere and are thus largely unexplored.⁵ Hundreds of pages of letters and correspondences, unpublished compositions, pedagogic texts, biographical records, and audio recordings in the private collection of his widow, Margaret Togni-Fox, have remained unpublished and publicly inaccessible since Togni’s death in 1965. These documents detail Victor Togni’s dealings with his contemporaries, including Jean-Jacques Grunenwald, Olivier Messiaen, Fernando Germani, and Jean Langlais, among others. Hundreds of pages of compositional drafts reveal his work in both instrumental and vocal music; Margaret Togni-Fox recounts that her late husband would often wake up in the middle of the night, sit at his desk, and write down musical ideas as they came to him.⁶ Most importantly, these private archives include a draft of a method book on liturgical organ improvisation. Before his untimely death, Togni had been working on this draft, of which only the preface and first section exist. His files also include philosophical writings on improvisation, as well as handwritten canonic exercises and suggestions for improvisatory forms and seventeen recorded improvisations, of which fifteen are unreleased.

Togni’s most cherished form of music-making was arguably organ improvisation, evidenced through his frequent inclusion of improvisations as the closing pieces on concert programmes, the multiple radio interviews and lectures he gave on the topic, and his pedagogic work on the subject. Victor Togni’s preference for improvisation is further asserted by Margaret Togni-Fox: in a 2016 interview discussing her late husband’s four-fold role as composer, performer, pedagogue, and improviser, she affirmed improvisation as the most important form of music-making for him.⁷ Togni’s colleagues in the organ community recognized his abilities as an improviser, having awarded him first-place in the Improvisation Contest of the 1964 American

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⁷ Togni-Fox. Personal interview.
The dichotomy between the public and private understandings of the music of Victor Togni represents a major void in the awareness of Canadian music history. Through the analysis of these previously unknown materials, and through the transcription and analysis of Togni’s recorded improvisations, I aim to resolve this void and offer a full-colour picture of one of Canada’s most eminent musicians of the twentieth century. To this end, this dissertation lays out: (1) a review of extant materials on Togni; (2.1) a biography of the organist, including (2.2.1) Togni’s contexts, accolades, and philosophies, (2.2.2) the pedagogy of improvisation and the influence of Marcel Dupré, and (2.2.3) an overview of extant improvisation recordings; (3) an analysis of Togni’s organ solo work entitled *Five Liturgical Inventions*; (4) an analysis of select transcribed improvisations of Togni; and (5) conclusions drawn on the life and music of this remarkable artist.

### 1.2 Extant Materials on Victor Togni

Prior research on Victor Togni is limited, but research specifically on his improvisations is extremely limited. Published materials that are available can be categorized in five groups: (i) audio recordings, (ii) compositions, (iii) commemorative articles and texts, (iv) newspaper clippings, and (v) online media.

Two posthumously released CDs entitled *Victor Togni Remembered I* and *II* constitute the only published audio materials of Togni’s playing in circulation. They include recordings of Togni performing solo organ repertoire by composers such as Girolamo Frescobaldi (1583 – 1643), Jan Pieterszoon Sweelinck (1562 – 1621), Antonio Soler (1729 – 1783), François Couperin (1668 – 1733), Dietrich Buxtehude (1637 – 1707), Johann Sebastian Bach (1685 – 1750), Charles Tournemire (1870 – 1939), Jean Langlais (1907 – 1991), Jehan Alain (1911 – 1940), and Jean-Jacques Grunenwald (1911 – 1982). Two improvisations by Togni are also included in the

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collection. A third recording, uploaded to iTunes in 2013, features a concert Togni gave at Saint Basil’s Church in 1962 with the Saint Basil’s Gregorian Lay Schola. The uploaded recording appears to be a copy of an original, but its source and release date are unclear.

In addition to the three audio collections of Togni’s own playing, six additional collections exist of other organists playing Togni’s suite entitled *Five Liturgical Inventions*. The first, published in 1980, is of Brian Rae playing the final movement, *V. Alleluia*. A 1999 recording includes recordings of *I. Jesu dulcis memoria/Verbum supernum* and *II. Ave Maria* by Alison Luedecke, and a 2005 album by the School Sisters of Notre Dame includes a recording of this latter selection as well. The other three are full recordings of the entire suite, one of which is a live concert recording by Gordon Mansell (2005); the other two are professional audio recordings by Maxine Thévenot (2006) and Kola Owolabi (2007).

Four precomposed works by Togni have been published: (i) *Alleluia*, a choral work for mixed choir, (ii) *Ave Maria*, a short mixed voice choral sentence, (iii) *Mass for the Parishes/A Parish*

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11 Not included in this listing is a broadcast recording of *Five Liturgical Inventions* played by Frederick Mooney, Togni’s former student, which he asserts was aired at some point between 1976 and 1978 at Our Lady of Sorrows Church in Toronto; the recording of the broadcast has, according to Mooney, never been recovered. Mooney, Frederick. “Re: Phone Conversation”. Email. 19 December 2018.

12 Togni, Victor. “*Alleluia (Organ Commentary On The Gregorian Chant)*”. *Sing Praise to God the Lord*. Brian Rae, Organist. Saint Michael’s Choir School, 1980. CD.


Mass, a setting of responses for the Catholic Mass for unison voice and organ, and (iv) Five Liturgical Inventions, a set of short pieces for solo organ.  

Alleluia! (i) is a posthumously published work from 1996. It is a short two-minute piece for soprano, two altos, tenor and two basses, and is noteworthy for its use of ostinato rhythms and antiphonal writing, with alternation between the upper and lower voices.

Togni’s Ave Maria (ii), a brief musical sentence, was posthumously published in 2005 in Organ Canada, the journal of the Royal Canadian College of Organists. It is written for five parts, including soprano, alto, two tenors, and bass. The short thirteen bar score features repetitive chaconne-like gestures in the lower four parts with a melody line in the soprano.

A Parish Mass (iii) was published by World Library of Sacred Music in Cincinnati, Ohio, in 1965, and is a musical setting of the Catholic Mass for unison voice and organ; while Togni initially titled it Mass for the Parishes, its name was revised under request by the publishing house. The work was adapted and revised in 2012 by Jerzy Cichocki of Saint Michael’s Choir School. In 2016 it was republished under the original title of Mass for the Parishes, in the Catholic hymnal With Angels and Archangels.

The last of Togni’s published compositions is Five Liturgical Inventions (iv), a collection of short pieces for organ on the Gregorian chant themes Jesu dulcis memoria, Verbum supernum, Ave Maria, Adoro te devote, Laudate Dominum, and the Alleluia from the chant propers for the


16 Togni. Alleluia!.


20 Togni. With Angels and Archangels, nos. 505 – 513.
Feast of the Epiphany. Two of the pieces from Togni’s suite, namely I. Jesu dulcis memoria/Verbum supernum and II. Ave Maria, were included in a 1998 compendium of chant-based works published by World Library Publications. A commemorative 50th anniversary edition was published in 2015 by Counterpoint Music Library Services, which includes two tributes by individuals directly connected to Togni (Peter-Anthony Togni, his son, and Brian Rae, his student and Assistant Organist at Saint Michael’s Cathedral), and two more by individuals who have worked to advance public awareness of Togni’s life and music (Maxine Thévenot and Gordon Mansell). As Togni’s most recorded and most published piece, Five Liturgical Inventions stands as his most representative precomposed work. Its relevance to his improvisational language will be addressed in Chapter 3 “Five Liturgical Inventions” As Improvisation Pedagogy.

Since his death, five commemorative texts have been written on Togni, of which four have been published; two of the four (published in Organ Canada in 2005 and 2015 on the fortieth and fiftieth anniversaries of his death) present only general biographical facts about the musician. The third article is a two-page personal memoir by Don Aldo Lanini, a colleague and Togni’s personal friend, found in a 2004 publication of La Tribune de l’Orgue. Lanini, who met Togni in 1962, recalls personal anecdotes about Togni and his time in Switzerland. The fourth published article on Togni is an interview between the Canadian-American organist Maxine Thévenot and Peter-Anthony Togni; questions pertaining to Togni’s familial upbringing, his musical training,
repertoire choices, and compositional and improvisational work, are discussed.²⁷ A former student of Togni’s authored an additional short text, unpublished, in 2016.²⁸

Four additional texts have been identified with related relevance to Togni. The first is Organs of Toronto, authored by Alan Jackson and James Bailey and published by the Royal Canadian College of Organists’ Toronto Centre in 2002. The book, in which there is a four-page segment on the organ of Saint Basil’s Church, mentions Togni and “his efforts to raise the standard of church music, including organ building”. A personal anecdote is also provided: “he once stopped this writer during a telephone conversation and identified the church and organ on the record playing in the background”.²⁹ A second text, from Magadino, Switzerland, also written by Don Aldo Lanini, identifies Togni’s role in the restoration of the organ of his local church in 1962–1963, the Chiesa Parrocchiale di Magadino and his role in the Festival Internazionale di musica organistica di Magadino.³⁰ In a third text, Canadian Music of the Twentieth Century by George Proctor, Togni is given brief mention through the inclusion of Five Liturgical Inventions in a table of selected organ works from the 1960s.³¹ Several pages earlier, Proctor delivers an assessment of church musicians: “Canadian organists, except for those holding teaching positions in schools of music, practice their craft in the conservative confines of the churches. Many of them carry on the nineteenth-century English tradition of composing functional music…Few composers who are not themselves organists have composed organ music in Canada”.³² A comparatively less-indicting statement, from Ezra Schabas’ Sir Ernest MacMillan: The Importance of Being Canadian, is noted here by the famed Canadian musician Sir Ernest MacMillan on the topic of church music from 1961, a short few years before the revolutionary liturgical reforms of the Second Vatican Council in Rome: “Andrea (Mazzoleni) was close


³⁰ See [B103] “Verace e curiosa storia dell’organo della chiesa parrocchiale di Magadino” booklet.


³² Ibid, p. 139.
enough to Ernest (MacMillan) to share with him the news, in 1961, that she had joined the
Catholic church. She was greatly relieved at his encouraging response: ‘I think it’s the best thing
I have heard in ages’. Ernest thought the Catholic liturgy the most sympathetic to music”.33

Finally, and perhaps most representative of the void in public awareness of Togni, is his limited
inclusion in the 1981 Encyclopedia of Music in Canada over fifteen years after his death; Togni
himself does not have an entry, but is given cursory mentions in the entries for “Masses” and
“Switzerland”. In the first entry, Togni is listed among other composers who “have written
settings for the Roman Catholic rite”.34 Under the entry for “Switzerland”, he is mentioned in a
paragraph with other Swiss-born musicians who have lived in Canada, though he himself was
not Swiss-born, by the Encyclopedia’s own contradictory admission: “the organist Victor Togni
and London, then served at St. Columbkille’s Cathedral in Pembroke, Ont., and at St. Basil’s
Church and St. Michael’s Cathedral, Toronto, before his death in an automobile accident near
Gananoque, Ont.”.35

Interestingly, there is no shortage of newspaper clippings from Togni’s lifetime, and it is clear
that he was well known among his contemporaries. On the heels of a recital that Togni gave at
Christ Church Cathedral in 1964, The Vancouver Sun stated: “Togni’s inclusion of a 10-minute
on-the-spot improvisation on a theme submitted by CBC’s Dr. Robert Turner placed him in the
tradition of organists from Bach to Dupré who have practiced this brand of instant composition”.
The Leader-Post, from a recital Togni gave at Holy Rosary Cathedral in Regina, describes, “one
of the largest audiences ever to attend an organ recital in Regina and the nave of Regina’s largest
Roman Catholic church was well filled”.36 Even non-concert-related clippings are found in the

33 Schabas, Ezra. Sir Ernest MacMillan: The Importance of Being Canadian. Toronto: University of Toronto Press,
1994, p. 299.

University of Toronto Press, 1982, p. 603b.


36 See [B142] Newspaper clipping compilation for Christ Church Cathedral (Vancouver), Holy Rosary Cathedral
(Regina), and St. Mary’s Cathedral (Calgary) – 1964.
private collection of Margaret Togni-Fox: an unidentified newspaper article presents an interview with Togni entitled “Victor Togni tells students the way to success in music”.  

Much like *Victor Togni Remembered I & II* and the 50th anniversary publication of *Five Liturgical Inventions*, recent online media presence has been on the initiative of Margaret Togni-Fox, who operates the content on the 2015 website. The website contains five pages of text, titled “Music”, “The Early Years”, “North America”, “Switzerland”, and “Family Life”.  

The above-mentioned recordings, compositions, and articles/documents, newspaper clippings, and online media, though limited in scope, provide glimpses into the true substance of the musician’s life and musical work but are otherwise limited in providing a clear picture of Togni’s exceptional skillset as an organist-improviser.  

Chapter 2 in this dissertation strives to offer a more complete and comprehensive understanding of the remarkable life of Victor Togni and of his work in church and organ music, broken down into two sections. The first half takes the form of a general biography (i) which discusses his music education and career, beginning in Dar-es-Salaam and continuing through Europe and Canada. The second half is a profile of Togni’s improvisational background (ii), including contexts (the prevalence of organ improvisation in North America, and in the French school, of which Togni was a part); philosophies (what constitutes improvisation, and what is the difference between concert and liturgical improvisation); pedagogic influences (with whom did Togni study, and what were their places in contemporary organ circles); discussions around the draft organ improvisation method book and, finally, an overview of extant improvisation recordings by Togni.  

Chapter 3 discusses in detail the assertion by two former students of Togni’s that *Five Liturgical Inventions* mimics elements of his improvisational language. Analytic techniques of motivic

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37 See [B143] “Victor Togni tells students the way to success in music” – unidentified newspaper clipping.  
treatment, harmonic language, rhythm/meter, counterpoint, ornamentation, registration, devices, and overall form, will be considered.

Recorded improvisations that I have transcribed will be analyzed in Chapter 4 using the same analytic techniques applied in the preceding chapter, with a view to showing the trends and tendencies in the reconstituted improvisations, and thus illuminating more fully and asserting the musical language of Victor Togni.
Chapter 2
Biography and Improvisation

2.1 Biography

Victor Togni was born the eldest in a family of over ten siblings on March 15, 1935, in the city of Dar-es-Salaam in Tanganyika, in present-day Tanzania, to parents of Swiss origin. He began childhood piano lessons with the organist of St. Joseph’s Cathedral in Dar-es-Salaam, Reverend Meinrad, a Franciscan monk; Togni recalled that the priest was “almost deaf…but he would hear the wrong notes anyway”. He soon joined the Cathedral choir as a boy chorister. Togni recounts in a Canadian Broadcasting Corporation (CBC) interview that, at the age of 8, he was asked to conduct the school orchestra in a school concert. This moment proved to be the turning point for when he began to consider the possibility of becoming a career musician. His later music education led him across Europe through Switzerland, Italy, France, and England. Though Togni spent most of his life away from Tanganyika, he recalled later in life that he considered it his “second country of origin”.

At age 12, Togni emigrated from Tanganyika on his own and travelled to Switzerland where he attended school; his primary reason for moving was so that he could learn German. In Switzerland he dedicated himself to learning the cello. Togni persevered with the cello, however


41 See [A2] CBC Interview on improvisation, with Victor Togni.

42 Ibid.


44 See [A2] CBC Interview on improvisation, with Victor Togni.

being left-handed placed him at a disadvantage which he would recognize two years later when he would fully abandon the cello for the organ.\textsuperscript{46}

Togni enrolled in 1950 for a year of schooling at the \textit{Stiftsschule Maria-Einsiedeln} in Switzerland.\textsuperscript{47} This monastery school, associated with the abbey church in Einsiedeln, saw as its goal “the integral formation of well-rounded young adults by way of humanistic, scientific, musical, and religious studies”.\textsuperscript{48} Togni stood at a junction in his life, drawn to a career in music at a point when he also strongly considered joining the priesthood.\textsuperscript{49} Consideration of the priesthood amongst students was not uncommon at the monastery school; statistics from Georg Holzherr’s book on the monastery and abbey at Einseideln state that “from 1840 to 1940, over a third of the students decided on a priestly or religious vocation”.\textsuperscript{50} A class picture from Einsiedeln confirms the teenager’s seminarian days with Togni replete in a seminarian’s black cassock and cincture. Over the duration of the 1950/1951 academic year, he studied disciplines such as mathematics, literature, and religion, as well as organ and piano. A brief overview of Togni’s end-of-year report card shows that he excelled in organ and religion above all other subjects.\textsuperscript{51} At 16 years of age, near the end of his year at the school in Einsiedeln, Togni decided that he would fully pursue a career as a professional organist.\textsuperscript{52}

Togni further studied during 1950/1951 at the \textit{Schweizerische Katholische Kirchenmusikschule} in Lucerne, where he enrolled in Father Bolliger’s organ class there alongside studies in sacred


\textsuperscript{48} Holzherr, Georg. \textit{Einsiedeln: The Monastery and Church of Our Lady of the Hermits – From the Carolingian Period to the Present}. Zurich: Verlag Schell and Steiner, 1988, §343.


\textsuperscript{50} Holzherr, §345.


\textsuperscript{52} See [A2] \textit{CBC Interview on improvisation, with Victor Togni}. 
music with Johann Baptist Hilber.\textsuperscript{53} A student card indicates that he also studied at some point in late 1951 at the Konservatorium Luzern.\textsuperscript{54}

That same year, Togni moved to Rome to study with Fernando Germani at the Conservatorio di Santa Cecilia, where he remained for two years.\textsuperscript{55} His education was supplemented by work as Organist of the Basilica of San Gregorio al Celio in Rome.\textsuperscript{56} Togni remarked that Germani was to him “the greatest master of the technique of the organ”.\textsuperscript{57} Margaret Togni-Fox recalls that Germani took the young 16 year old Victor under his wing.\textsuperscript{58} While few stories remain of Germani’s interactions with Togni, two survive which illustrate the paternal nature in which Germani saw Togni. A former colleague and roommate of Togni’s in Rome recalls that: “Victor’s associations with Germani were always very good. I remember on one occasion he was having a lesson in the large auditorium – something went wrong and Germani yelled from the back of the hall – ‘Victor stop tickling the keys!’ Of course we all burst into laughter – including Victor who was the first to see his own weakness”.\textsuperscript{59} The second story is retold by Margaret Togni-Fox: “Victor was out and about in town and he happened to spot Germani coming down the street, so in order that Germani didn’t see him he ducked into a shop. And Germani saw him and came in and said ‘What are you doing hanging out in the lingerie shop…I’m gonna have to tie you to the organ bench if you don’t practice!’”. While some recollections of Togni portray a musician who seemed to struggle with keeping to his practice schedule, others show that the lasting impression that he gave was one of perseverance, having been remembered for


\textsuperscript{54} No details are provided for the content of Togni’s studies at the Konservatorium Luzern. See [B80] Student cards for École Normale de Musique de Paris for 1953/54, Konservatorium Luzern for 1951/52, and membership card for RCCO expiring June 1961.

\textsuperscript{55} See [B5] Curriculum vitae.


\textsuperscript{57} See [A2] CBC Interview on improvisation, with Victor Togni.

\textsuperscript{58} Togni-Fox. Personal interview.

“practicing his Olivier Messiaen furiously”. Indeed, Togni’s focus on the music of Messiaen would soon lead to a period of study with the esteemed composer himself.

In 1953, Togni moved to Paris where he studied with several influential teachers. Togni enrolled in the organ class of Rolande Falcinelli at the École Normale de Musique for the 1953/1954 academic year where he also studied plainchant and music history, and concurrently took coursework in analysis and aesthetics at the Conservatoire National Supérieure de Musique in 1954 under Olivier Messiaen; there in Paris, Togni would listen to Messiaen’s improvisations at the organ during Masses at the Église de la Sainte-Trinité. Togni was greatly inspired by the famous French composer, from whom he recounted gleaning several techniques of composition. In an interview with the Canadian Broadcasting Corporation a year before his death, Togni discussed at length the work of Messiaen and the Turangulîla-Symphonie; Togni himself was present at the premiere of the work in Paris. Margaret Togni-Fox recounts that, on several occasions, her husband would accompany Messiaen on outdoor walks as the Frenchman transcribed bird songs in his notebook. In addition to Falcinelli and Messiaen, Margaret Togni-Fox indicates that her husband did in fact study with three other organists: Jean Langlais, Jeanne Demessieux, and Marcel Dupré, to varying degrees.

Togni’s next formative period brought him back to Italy, where he enrolled for two years from 1954 to 1956 at the Accademia M. E. Bossi in Como, taking coursework in choral and orchestral

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63 Ibid.

64 Togni-Fox. Personal interview.

65 Ibid.
conducting alongside private organ studies with his former instructor, Fernando Germani.\textsuperscript{66} He further worked as Organist of the \textit{Chiesa Prepositurale San Giuliano e Ambrogio} in Como, Italy.\textsuperscript{67}

Togni then concluded studies at the \textit{Royal College of Music} in London, where he achieved his Associateship in April 1957.\textsuperscript{68} The acquisition of the Associateship concluded the eight-year period from 1950 – 1957, which constitutes the first of two formative music phases in Togni’s life.

As has been outlined above, Togni held several associations with different churches through the 1950 – 1957 period. These have been dated and include the Basilica of \textit{San Gregorio al Celio} in Rome and the \textit{Chiesa Prepositurale San Giuliano e Ambrogio} in Como.\textsuperscript{69} However, there are some questions surrounding the dates of two other church positions during Togni’s 1950 – 1957 studies. Promotional materials belonging to Victor Togni indicate that, at some point during this timeframe, he served as organist at St. Lawrence’s Cathedral in Lugano, Switzerland.\textsuperscript{70} Margaret Togni-Fox indicates that Victor Togni also served as an assistant to Fernando Germani at Saint Peter’s Basilica in Rome, though the dates remain unclear.\textsuperscript{71} Togni’s two periods of study in Italy suggest that the assistantship with Germani would have had to take place either in 1951 – 1953 or 1954 – 1956.

On May 19, 1957, Togni wrote Monsignor John Edward Ronan, Director and Principal of Saint Michael’s Cathedral Choir School in Toronto, from his London home. Togni, who was looking to begin a new life in North America, inquired with Ronan about the possibility of employment

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\item \textsuperscript{67} See \textit{[B87] Reference letter from Fr. Frontini, Church of SS. Julian and Ambrose, Como} – 3 Sep 1956.
\item \textsuperscript{68} See \textit{[B81] Attestation of Associateship from the Royal College of Music} – 9 May 1957; \textit{[B5] Curriculum vitae}.
\item \textsuperscript{69} See \textit{[B89] Reference letter from the Basilica of Saint Gregory, Rome} – 20 Dec 1953; \textit{[B87] Reference letter from Fr. Frontini, Church of SS. Julian and Ambrose, Como} – 3 Sep 1956.
\item \textsuperscript{70} See \textit{[B13] Resume, pre-June 1964}; \textit{[B21] Biographical notes}.
\item \textsuperscript{71} Togni-Fox, Margaret. “Victor at the Vatican”. Email. 2 January 2019.
\end{itemize}
as an organist in Canada: “[I] am very much desiring to be active in Canada. In fact, I would very much like to find a post as organist-choirmaster of a catholic church. If you know any vacant post which you think could be suitable for me, I would be very grateful if you could let me know”.\textsuperscript{72} It is unsurprising that Togni wrote across the Atlantic to inquire about job postings with Ronan. Almost exactly two years earlier, on May 17, 1955, then Cardinal James McGuigan, Archbishop of Toronto, announced that the Vatican had agreed to grant to Saint Michael’s Cathedral Choir School affiliation with the Pontifical Institute of Sacred Music in Rome; this rare distinction gave the Toronto school authority to grant Bachelor degrees in Sacred Music, Organ, Composition, and Gregorian Chant.\textsuperscript{73} Togni, having lived in Rome for many years while studying with Germani, would have undoubtedly been drawn to reach out to an institution with affiliations to the Pontifical Institute of Sacred Music. Despite the fact that it is not known if Monsignor Ronan ever replied to Togni, as there is no extant letter in response, Togni would soon travel to Canada.

Togni arrived in Canada in October of 1957 where he first held a post at Calvin United Church in Pembroke, Ontario.\textsuperscript{74} In Pembroke, he met Margaret Togni-Fox (née Lyons), to whom he was married a year later on September 20, 1958.\textsuperscript{75} In 1958 they briefly moved to Ottawa, where Togni took up a posting at First Baptist Church before returning to Pembroke later that year to become Organist and Choir Director of the Cathedral of St. Columbkille.\textsuperscript{76} The Tognis’ son, Peter-Anthony, was born the following year on September 12, 1959.\textsuperscript{77} At the recommendation of Monsignor Ronan, Togni was appointed in 1960 by the Congregation of Priests of Saint Basil

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\textsuperscript{74} Togni-Fox. Personal interview.

\textsuperscript{75} See [B2] Vicariatus Dar-es-Salaam; Togni-Fox. Personal interview.


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(also known as The Basilian Fathers) to be Organist and Choirmaster of Saint Basil’s Church and of Saint Michael’s College (in the University of Toronto). 78 Ronan, who was anxious to expand the Catholic music community, had founded the Choir School in 1937 as a response to Pope Pius X’s call for the restoration of Catholic sacred choral music. 79 Togni’s presence in Toronto would have factored into this vision. As a former boy chorister in the Cathedral choir in Dar-es-Salaam, Togni had a background in working with young choristers, and Togni’s European training complemented Ronan’s own private lessons with Nadia Boulanger and Louis Vierne in Paris, the Solesmes Abbey in France, and the Pontifical Institute of Sacred Music in Rome. 80 Finally, Togni’s association in the Catholic Church and understanding of its liturgies would have undoubtedly made him an asset in Ronan’s vision of Catholic sacred music in Toronto. 81 It is thus unsurprising that in addition to his post at Saint Basil’s Church, Togni concurrently took up teaching duties at Saint Michael’s Cathedral Choir School as Professor of Music (organ and improvisation). 82 Togni increased his teaching schedule in 1961, becoming Lecturer on Church Music to the Basilian Fathers at Saint Basil’s Seminary across the street from Saint Basil’s Church. 83

Togni left Canada for Switzerland during the 1962/1963 academic year, moving with his wife, Margaret, and child, Peter-Anthony, so that he could attend the Conservatoire de Musique de Genève; there he studied with his last institutional teacher, Jean-Jacques Grunenwald. 84 His successes at the conservatory did not come without dedication and perseverance. Grunenwald


82 See [B5] Curriculum vitae.

83 See [B18] Application to the Canada Council for Togni study at the Geneva Conservatory.

84 Togni-Fox. Personal interview.
was a demanding instructor, as evidenced by a story retold by Margaret Togni-Fox: “I did go to a couple of the [improvisation] sessions, and at one point, Grunenwald was not happy with him because he came screaming down the aisle saying ‘Monsieur Togni, you have met your Waterloo!’ – because, whatever he was doing, he (Grunenwald) didn’t care for it so much”.  

Togni’s dedication is further evidenced in the distances he travelled to undertake his studies. He and his family did not live in Geneva, but in Magadino, Switzerland, commuting for lessons by train. Thus, his conservatory schedule meant that he would either commute and stay in Geneva for two days per week, or find ways to condense his schedule into one day, taking the last train back to Magadino at 3am. If the weekly commute and unrelenting Grunenwald were not enough, Togni had agreed to undertake parallel studies. His former teacher, Jean Langlais, had invited him to continue his studies privately with him in January of 1963 when he would already be in Europe for organ coursework at the Conservatoire in Geneva. Marie-Louise Langlais, who studied with Jean Langlais from 1965 and was married to him in 1979, recounts that Jean Langlais spoke on multiple occasions with her about Togni as a particularly gifted and imaginative musician. Margaret Togni-Fox recounts that her husband practiced ceaselessly on the piano located in his room in Magadino, alternating between it and the organ at the church of Saint Charles Borromeo. In addition to his musical studies, Togni directed programs at a local radio station and conducted a small youth orchestra in the region.

By the end of the academic term, Grunenwald’s instruction and Togni’s determination would pay off. The exam for the classe de virtuosité d’orgue took place on Monday, June 17; Togni played the Capriccio sopra il cucchì of Girolamo Frescobaldi, the Prelude and Fugue in D major by

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85 Togni-Fox. Personal interview.
86 Ibid.
89 Togni-Fox. Personal interview.
J. S. Bach, the *Jubilate Deo* of Grunenwald, and an improvisation on a given theme. He finished the year with three first prizes: the first prize in the organ class (*Virtuosité d’Orgue*), the *Prix Rochette* for placing first in organ improvisation where he bested, among others, Guy Bovet, and the *Prix Barbla* for highest exam marks or highest marks in the organ class. A letter from Grunenwald five days later illustrates his elation with Togni’s wins: “Let me tell you, one more time, from the bottom of my heart...a very big BRAVO! (Grunenwald’s emphasis) for having so highly merited the rewards in which we all rejoiced together!”

Though living in Switzerland, Togni kept in regular contact with his colleagues in Canada; it had always been his intention to return and work in Toronto, however, returning to his church positions there was not without its challenges. While he had been in Switzerland, Saint Michael’s Cathedral Choir School had lost a visionary; Monsignor John Edward Ronan, its devoted Founder, Director, and Principal, suffered the final of several strokes and died on October 15, 1962. Not knowing who would succeed Ronan, Togni, who had promised Ronan that he would return to Toronto to “contribute with [his] work to the churches’ liturgical musical development”, suddenly found himself doubting the likelihood that he would be able to return to Toronto as planned. In the aftermath of the death of Ronan, being unaware of the appointment of Reverend Peter Somerville as Director and Principal of the Choir School, Togni took the unusual step of bypassing Somerville and writing directly to then Toronto Coadjutor Archbishop Philip Pocock to submit an application for Organist at Saint Michael’s Cathedral and, as before, organ teacher at the Choir School. Indeed, Togni had a great deal invested in his return to the


93 See [B71] *Correspondence with Grunenwald – 22 Jun 1963.*

94 See [B18] *Application to the Canada Council for Togni study at the Geneva Conservatory.*

95 Spitzig, p. 67.

96 See [B59] *Correspondences from Togni to Archbishop of Toronto and Somerville.*

97 Ibid.
Choir School and Cathedral communities. Firstly, he had drawn up the 1962 specifications for the most recent revisions to the *S. R. Warren and Son* organ of Saint Michael’s Cathedral, on the personal request of Monsignor Ronan; secondly, Ronan himself is said to have told him that the post of organist at the Cathedral “would become vacant, and would constitute a suitable posting for him”. It is clear that by the time that Togni was to complete his studies at the *Conservatoire* in Geneva, the successors to his old superiors in Toronto had all been convinced of his indispensability to the Toronto community; on June 7, 1963, Somerville wrote the following:

> To whom it may concern: Mr. Victor Togni, at present studying in Switzerland, will be returning to Toronto, Canada, in the summer of 1963 where he will be Professor of Music at St. Michael’s Cathedral Choir School and organist at St. Michael’s Cathedral in the same city. Anything which can be done to help Mr. Togni in returning to Toronto after his hear (sic) of studying overseas will be greatly appreciated.99

In 1963, upon his return to Toronto, he became Organist at Saint Michael’s Cathedral and resumed his teaching duties at Saint Michael’s Cathedral Choir School, in addition to becoming Coordinator of the school’s Piano-Organ-Theory department.100 While at the Cathedral, he continued to play for the Basilian Fathers at St. Basil’s Church and at Holy Rosary Church, a nearby church also administered by the Basilian Fathers.101

Togni’s work in Geneva with Grunenwald and in Paris with Langlais paid him dividends once more at the American Guild of Organists’ National Convention, when he was chosen as one of the candidates to participate in the Improvisation Contest to be held on June 26, 1964, the first

98 See [B66] Correspondence from Yves Dunant to Archbishop Pocock – 30 Jan 1963.


101 Togni-Fox. Personal interview.
contest of its kind in North America.\footnote{See \cite{B21} Biographical notes.} The competition was slated for 10:30am at the Church of the Holy Trinity in Philadelphia, with a three-member jury including Maurice Duruflé, George William Vokel, and M. Searle Wright. Two unexpected changes preceded the contest. Firstly, Duruflé, who was feeling unwell, was replaced on the jury by Seth Bingham. Secondly, a change of venue meant that Togni and his colleagues would be competing instead at the organ of First Baptist Church.\footnote{See \cite{B73} Programmation and correspondences from the American Guild of Organists' 1964 National Convention; \cite{B77} Postcard from Victor Togni to Margaret Togni-Fox from Philadelphia regarding AGO 1964 Improvisation Contest.} The competitors were given two separate themes for a ten-minute improvised prelude and fugue (as well as a possible answer to the fugue theme), composed by Vincent Persichetti; each contestant was shown the themes fifteen minutes before playing, and given five minutes to prepare at the organ.\footnote{See \cite{I30} Theme: Prelude and Fugue (Vincent Persichetti) – American Guild of Organists National Convention (Jun 22 – 26 1964) Improvisation Contest.} The last-minute change and minimal preparation time did not impede Togni: he won the first place \textit{Casavant Frères} prize by unanimous decision.\footnote{See \cite{B63} Telegram from Victor Togni to Margaret Togni – 26 Jun 1964; \cite{B21} Biographical notes.} His victory at the National Convention led to an impromptu recital at the famed Wanamaker Store organ in Philadelphia.\footnote{See \cite{B73} Programmation and correspondences from the AGO 1964 National Convention.} Grunenwald’s letter to Togni on July 8 communicated a positive reaction to his success: “Very dear friend, once again a big ‘congratulations!’ for the superb success in Philadelphia! Your charming letter, which I’ve just received, fills me with joy”.\footnote{See \cite{B57} Correspondence with Jean-Jacques Grunenwald – 8 Jul 1964.}

With four prizes within a year’s time, Togni returned to Toronto from Philadelphia to resume his duties. His influence continued to grow with his appointment to the Archdiocesan Commission for Sacred Music in January 1965.\footnote{See \cite{B95} Correspondence from Archbishop Pocock to Togni regarding Commission on Sacred Music – 13 Jan 1965.}
On March 21, Togni gave his final recital, broadcast from Saint Michael’s Cathedral.\(^{109}\) Eight days later, at the height of his musical skills, Togni’s life would come to an abrupt end: on Monday, March 29, 1965, Victor Togni was en route to Montréal, Québec, with Canadian Broadcasting Corporation (CBC) producer Arthur Schoales to record a recital when the car they were in collided with a transport truck on a stretch of Highway 401 near Gananoque, Ontario. Schoales, who had been driving at the time, had attempted to pass a car on the highway in a snowstorm, causing the car to skid and collide with the eastbound truck; while its driver suffered only minor injuries, both Togni and Schoales were killed.\(^{110}\) Several days later, a jury would rule that speed was a factor in the accident.\(^{111}\) On Friday, April 2, Victor Togni’s funeral Mass was held at Saint Michael’s Cathedral and, two days later on Sunday, April 4, a memorial Mass was held at Saint Basil’s Church; this dual commemoration spoke as a testament to Togni’s respective fondness for both institutions: “at St. Michael’s, we buried the musician and, at St. Basil’s, we buried the man”.\(^{112}\)

An account of the funeral on April 2 at Saint Michael’s illustrates how Togni’s career, though short, impacted countless individuals. The Archbishop whom he had petitioned years earlier for re-employment at the Choir School and Cathedral, Philip Pocock, was present. Reverend Hugh Curran, CSB, Pastor of Saint Basil’s Church from 1960 – 1962, presided at the funeral at Saint Michael’s, illustrating the strong relationship between the Togni family and the Basilians. Numerous colleagues from the Canadian College of Organists and the University community were in attendance, as was the entire student body of the Choir School. Charles Peaker, Victor Togni’s colleague and friend from Saint Paul’s Bloor Street, played the organ.\(^{113}\) News of the sudden death was marked by many of his colleagues. Jean-Jacques Grunenwald, in a letter of


\(^{112}\) Togni-Fox. Personal interview.

\(^{113}\) See [B96] “Victor Togni, Brilliant Organist Dies in Crash” unidentified newspaper clipping.
condolence to Margaret Togni-Fox, wrote “Victor Togni is, of all my students, the one that I found to be the most gifted. His artistry was one of the most endearing, and I had for him, in addition to the deepest esteem for his extraordinary talent, an affection, that grows even more, now that he is gone”. Healey Willan wrote as well, lamenting his death as “a great loss to the musical world”.

While his roles as organist at the churches in Rome (St. Gregory’s, St Peter’s), Lugano (St. Lawrence’s), Ottawa (First Baptist), Pembroke (Calvin United, St. Columbkille’s), and Toronto (St. Basil’s, St. Michael’s) were in and of themselves substantive performance posts, Togni had also dedicated himself to cultivating a portfolio of international concertizing. Among his most notable engagements were the dedicatory recitals of the new organ at the Cathedral of Saint Paul in Saint Paul, Minnesota, as well as recitals at Assumption Church of the University of Windsor, Ontario, and the inaugural Festival Internazionale di Musica Organistica di Magadino (International Festival of Organ Music of Magadino) in 1963. Togni also played recitals at Saint Mary’s Cathedral in Calgary, Alberta, Saint Joseph’s Cathedral in Edmonton, Alberta, Christ Church Cathedral in Vancouver, British Columbia, and at Holy Rosary Cathedral in Regina, Saskatchewan in 1964. Other recitals include All Saints’ Cathedral in Nairobi, Kenya (date unavailable), and Saint Joseph’s Cathedral in Dar-es-Salaam early in 1955. At the time of his death, he had been invited to give concerts at St. Bavo’s Cathedral, Haarlem, and at the 3rd International Festival of Organ Music of Magadino, both in June 1965, as well as the 1965

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114 See [B20] Condolence letter from Grunenwald – 12 Apr 1965. “Victor Togni est, de tous mes élèves, celui qui j’ai trouvé le plus doué. Sa nature d’artiste était des plus attachante, et j’avais pour lui, en plus d’une estime profonde pour son talent extraordinaire, une affection, qui grandit encore, maintenant qu’il n’est plus”.


National Convention of the Royal Canadian College of Organists. A copy of Togni’s resume indicates that he was also slated for concerts in the summer of 1965 at the Bergün music festival in Switzerland, the City church in Ludwigsburg, Germany, as well as other concerts in Munich, Regensburg, Passau, Würzburg, Soissons, Paris, Brescia, and Rome.

In total, there are forty-seven extant files on recitals that Togni gave in his brief life. It is also significant that, of those listed, twenty-six of them list improvisations in the programme, generally as the final work. Clearly then, improvisation formed a prominent part of his performance portfolio. Indeed, as will be seen in the next section, organ improvisation was arguably the defining characteristic of Victor Togni’s artistic life.

2.2 Improvisation

2.2.1 Contexts, Philosophies, and the Concert-Liturgy Divide

Victor Togni frequently included improvisations in concerts, gave multiple radio interviews and lectures on the topic, and created pedagogic materials to develop skilled practice. His triumphs at the American Guild of Organists’ National Convention in 1964 and at the Conservatoire de Genève a year earlier further highlight the significance of organ improvisation to Togni. Indeed,


to understand Togni’s musical life, one must consider the contexts of his most cherished art form.

The French organist, Pierre Pincemaille, stated that “an improvised piece is one whose content is invented entirely by the interpreter in the exact moment of its execution, and in the real-time moments of its progression”. Rolande Falcinelli, the organ instructor at the Conservatoire National de Musique de Paris from 1955 to 1984 and Togni’s instructor at the École Normale de Musique de Paris, characterized improvisation as spontaneous compositions. Togni speaks of organ improvisation as follows:

What is meant by improvisation? Improvisation is instantaneous creation. The improviser is an instantaneous creator. He has all technical ability and knowledge of his musical formation to create a veritable composition at the keyboard according to chosen specific form (sic) and a logical plan. He has the facilities of developing a theme, conceiving instantaneously all its musical possibilities and creating with his inspiration a work that is lived in him, that has a logical sense of development.

By contrast to precomposed music, improvisation is in plainest terms based on the extemporization of musical ideas. Indeed, Togni states that “the distinction between composition and improvisation lies in the mere fact that the composer can put his ideas down on paper. He may attempt various solutions of a musical problem. He may rewrite it, he may trim it


down, he may experiment with it, until he gets the desired form, the desired shape that he would like his composition to have. Whereas an improviser, once begun, must continue and develop his theme.”\textsuperscript{125} This spontaneous nature makes the chronicling of improvisation naturally more difficult than precomposed music, as with precomposed music the physical score forms a part of the historical record, and with improvised music no such record exists.

Organ improvisation historically played a substantial role in the formation of students in France, and it was understood that it was part of an organist’s well-rounded education.\textsuperscript{126} Organ improvisation pedagogy did not carry the same importance in North America; to illustrate this point, one need only consider research on the curricula of the Paris Conservatoire, Geneva Conservatoire, and twenty American universities and conservatories, as well as the examination requirements of the Royal College of Organists (UK), Royal Canadian College of Organists, and American Guild of Organists.

In 1963, a student in the organ class at the Paris Conservatoire taking the final exam would have had to demonstrate their skill level in four separate areas comprising one repertoire piece chosen by the student and three improvisations.\textsuperscript{127} Philip Klepfer Gehring illustrates the importance of the art form using the 1963 improvisation requirements, communicated by Marcel Dupré and Rolande Falcinelli, for the first prize in organ at the Paris Conservatoire:

1. Improvisation on a Gregorian theme. The mode of the theme must be preserved throughout, and the student may choose any of the following forms:

   - Trio
   - Ornamented chorale
   - Organ chorale, as in Bach’s Orgelbüchlein


\textsuperscript{127} Detournay, p. 32.
• Chorale prelude, with pre-imitation of each phrase

• Canon

• Fugal exposition of each phrase

2. Fugue in four voices upon a given subject.

3. Free improvisation; e.g., an andante movement of a sonata. The student has 15 minutes to prepare this item.¹²⁸

At the Conservatoire in Geneva, the final exam for the Prix de Virtuosité reveals a two-stage process, each having an improvisation component. Though it does not include the ‘free improvisation’ of the Parisian school, it requires the technical rigour of an improvised fugue and an improvised polyphonic work, all the while maintaining a strong repertoire base:

Repertoire: Four Italian/French/German early music works; four preludes and fugues, or sonatas, or great chorales of J.S. Bach; one concerto (Handel or modern composer); one romantic work and one modern work.

1. Eliminatory exam: In private, the student presents their repertoire, to which will be added the improvisation of a fugue on a given theme, given in the moment.

2. Definitive exam:

• A public recital where the student will play a concerto with orchestra.

• A recital where the student will play a programme chosen by themselves, with approval from their teacher, from the repertoire presented in the eliminatory exam, comprising:

  • an early music work

  • a prelude and fugue of J. S. Bach

¹²⁸ Gehring, pp. 131 – 132.
- A sonata, symphony, or modern work
- an improvisation in the polyphonic style, on a given theme
- a sightread work in private\(^{129}\)

In the United States, by contrast, the pedagogical trend through the twentieth century continued to place emphasis mainly on the ability to perform and interpret repertoire as opposed to improvise.\(^{130}\) John Fenstermaker, the Organist of Grace Cathedral in San Francisco and English language translator of an improvisation text by Marcel Dupré, pointed out in his preface that “this keystone of music is little known in America, much less practiced, with the major exception of jazz”.\(^{131}\) Gehring quantifies these observations:

Out of a selection of twenty American universities, colleges and conservatories noted for their training of organists, only six list courses in improvisation in their current catalogs; three others list courses in church service playing which mention in their course-descriptions at least a brief coverage of improvisation. One while listing no special course, specifies an important amount of improvisation in its theory curriculum. The remaining ten make no mention of improvisation, in either their organ or their theory curricula.\(^{132}\)

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\(^{129}\) See [B53] Correspondence with Conservatoire de Musique de Genève – 1963.


\(^{132}\) Gehring states that his survey of twenty institutions included the following: College-Conservatory of Music of Cincinnati, Eastman School of Music, George Peabody College of Teachers, University of Georgia, Hartt College of Music, Indiana University, Juilliard School of Music, Michigan State University, University of Minnesota, New England Conservatory, Northwestern University, Oberlin Conservatory, University of Oklahoma, Rollins College, Saint Olaf College, University of Southern California, Syracuse University, School of Sacred Music of Union Theological Seminary (New York), Westminster Choir College, and University of Wisconsin. Gehring, pp. 130 – 131.
Gehring provides further perspective for standards of organ improvisation by considering three major non-degree-granting institutions, namely the American Guild of Organists, the Royal College of Organists (UK), and the Royal Canadian College of Organists, and the standards of their highest accreditations: the respective diplomas of Fellowship (1st tier) and Associateship (2nd tier). He points out that while the repertoire and musicianship standards for the two diplomas of the American Guild of Organists were comparable to the aforementioned exam requirements at the Paris Conservatoire, the improvisation standards were not. The requirements for a Fellowship only entailed “a short free improvisation in ternary form upon a given theme”, and the Associateship requirements “nothing beyond a 4-measure modulation”; these standards were comparable to the Royal College of Organists’ and Royal Canadian College of Organists’ equivalent exams.  

The standards for improvisation between the five aforementioned institutions, as well as the survey of twenty American universities and conservatories, illustrate the lack of training in improvisation in North America in the early 1960s. Thus, there was an emphasis on interpretation and performance over improvisation in Canada. Frederick Mooney emphasizes this trend, asserting that there was very little by way of organ improvisation in Toronto during Togni’s residency. Peter-Anthony Togni labeled his father an “exotic bird” in Toronto for his inclinations towards improvisation and the music of the French organ school.

What can be said of the school of improvisation in which Victor Togni was instructed? What was he taught, that imbued him with such a sense of responsibility to transmit the art of improvisation to his North American audience? Togni’s own training and philosophies as an improviser can be linked to both the symphonic tradition of Dupré and the liturgical tradition of Tournemire, through his training with Langlais and Grunenwald. Having a substantial background as both a church and concert organist, Victor Togni clearly differentiated liturgical improvisation from concert-based improvisation as distinct forms. He asserted that concert-based improvisation,

133 Gehring, p. 135.
134 Mooney. Personal interview.
which was more concerned with “musical delicacies on symphonic forms”, was not appropriate for liturgical services; instead, musicians should focus on the Renaissance and Baroque forms, such as the ricercare, canzona, toccata, fantasia, fugue, and chorale. “Is it not more interesting for an organist to study the form of the ricercare than of the scherzo which is of pianistic origin and of less use during the church service?” he inquired, in a talk given to the Canadian College of Organists. Drawing on his French schooling, Togni distinguished between what he understood as two divergent schools of thought on the role of improvisation; both lineages, though maintained to be far older than the nineteenth century, descended directly from César Franck, professor of organ at the Conservatoire in Paris. Togni states that:

The first tradition will be the symphonic tradition. The second tradition will be the liturgical one. Of course, a tradition of Franck you could almost say was a symphonic tradition. But his pupils will establish a direct line so you’ll find two different tendencies split. The first one, which will be the symphonic, as I say before, and this tradition will be developed by Widor, by Guilmant, and up to, in our own day, Marcel Dupré, who can be considered perhaps as the last of the symphonic organ composers...But, while these composers I’ve previously named have established a symphonic tradition and have also cultivated very much the symphonic organ improvisation, in other words, the concert improvisation, we will find that another very talented pupil of César Franck, Charles Tournemire, died in 1939, he developed this very great art of improvisation, which was strictly connected with the liturgy, and using as basic forms the improvisation on Gregorian themes. Thus he reestablished the liturgical, the tradition of the liturgical organ improvisation, which was discontinued since the death of De

137 Ibid.
Grigny. Now, of course, there are many spiritual pupils of Tournemire, he has been a spiritual father of many. For instance, one, who has also been his successor at Sainte-Clotilde, Jean Langlais. As we know, Langlais is a very popular composer, but, even Langlais is rather classified among the liturgists. And of course, succeeding Langlais, we have the very brilliant improviser who, is both capable in symphonic but, who is very talented in the liturgical form as well, Jean-Jacques Grunenwald of Paris. And of course, there are countless others.\textsuperscript{139}

What does Togni mean by “liturgical improvisation”? His definition of the term assumes a familiarity with the rites and rituals of the Catholic Church. He asserts that improvisations in a church service must be strictly linked to the worship rituals themselves and create musical unity with existing musical materials in the rites. Togni gives an example of liturgical improvisation by pointing to the use of the organ as an alternating instrument with the singing of Gregorian hymns and chants going back to the Middle Ages.\textsuperscript{140} This connection between the thematic materials of improvisation and Gregorian chant connects Togni to the liturgical tradition of Charles Tournemire as “the most significant and inspiring of them all [the liturgical improvisers]”; Togni specially cites Tournemire’s \textit{L’Orgue Mystique} as “an inspiring example on the manner of improvising on liturgical themes”.\textsuperscript{141} Robert Sutherland Lord, a noted Tournemire expert, affirms that “never before in the history of organ music has Gregorian chant been so exhaustively treated. As we have seen, it forms both the liturgical and musical foundation of \textit{L’Orgue Mystique}”.\textsuperscript{142}

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\textsuperscript{139} See [A7] Victor Togni Lecture on Improvisation – n.d..
\textsuperscript{140} Ibid.
\textsuperscript{141} See [I7] Thoughts on the tradition of improvisation.
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Defining liturgical improvisation as extemporized music using Gregorian chant as its building block is the basic core of Togni’s improvisational philosophy. It should be no surprise, then, that this philosophy finds an affinity in Charles Turnemire; Jean Langlais had studied many years earlier with Tourneire in 1930, and was a close disciple of his, and was hand-picked to succeed Tournemire as Organiste Titulaire at the Église Sainte-Clotilde a few months before his death in 1939.143

As with Togni, the extent to which Langlais and Tournemire shared the same love of sacred music cannot be overstated. Turnemire once told Langlais that he was the ideal organist because he played chant-based music and was drawn to religious music.144 In her book Jean Langlais: The Man and his Music, Ann Labounsky directly quotes a letter that Turnemire wrote to Langlais around 1935: “All music that does not have as its basis the glorification of God is useless”.145 This philosophy is echoed by a recollection of Togni’s philosophy that “life was at the service of music and music at the service of the Lord”.146 Indeed, Togni’s passion for liturgical improvisation was elucidated in an interview with the Canadian Broadcasting Corporation:

The basic reason that I am interested in improvisation is the mere fact that improvisation was the first condition for an organist to obtain a position in the, you could say, fourteenth and fifteenth and sixteenth century. We know that in the Middle Ages there wasn’t very much music available, you couldn’t go into a store and buy any music. It was expected that you could create compositions instantaneously as a keyboardist. Of course, this is a liturgical art. And I am interested in this art in its original form. Therefore, I would say I feel that this is something rather important –

145 Ibid.
something that is going to come back. In other words, an
improviser must be able to capture the mood, the atmosphere, at a
certain moment, and try and recreate it, try and contribute to an
atmosphere.¹⁴⁷

And, again, in a separate instance, he hoped that his work in the field would positively change
what he saw as a lack of support for organ improvisation, especially by liturgical organists:

I still believe that [improvisation] is an art that will come back, and
is gradually acquiring major interest. And I do hope that it will
continue to flourish. I also hope that, in Canada, we will have
organists taking this subject of improvisation much more to their
care. And I sincerely hope that there will be some official form of
improvisation, some official course in some institution that would
foster this art, because I think that it has a great significance in the
Church, or in the music of the Church.¹⁴⁸

This philosophy of championing liturgical improvisation, however, did not prevent Togni from
appreciating the differing views on liturgical improvisation of a particular former teacher; though
he eschewed Messiaen’s improvisation style, he was inspired and captivated by his written
compositions, stating the following in an interview with the Canadian Broadcasting Corporation
in 1964:

Though Messiaen is a very fine improviser, I think this is exactly
in his improvisations that I wasn’t inspired. No, I found them very
daring. Of course, Messiaen, he’s very well known for his kind of
work at the *Church of the Trinité* in Paris where he plays every
Sunday, and nobody would object in the *Church of the Trinité* to
hear improvisations on bird sounds, but I don’t think I could do

¹⁴⁷ See [A2] CBC Interview on improvisation, with Victor Togni.
this at Saint Michael’s Cathedral! No, he has given me very fine ideas. I would say, I do use maybe some proceedings of his techniques of composition when I improvise, but I would rather say that in the liturgical service you have to be very careful to use an austere style. Of course, it’s a different measure in concert improvisation. If I will improvise in a concert hall, then, possibly, I might do a few tricks that…could sound…very odd! I might enjoy myself!\textsuperscript{149}

Togni’s relationship with liturgical and concert-based improvisation can thus be defined by his sensitivity to the aural receptivity of his listeners, and to the environment in which the improvisation was being created. Certain contexts lent themselves to certain types of improvisation. As a devout Catholic, Togni would have seen himself as a naturally suitable proponent of liturgical improvisation. He believed that improvisation, as a necessary skillset among organists, was experiencing resurgence in churches; he welcomed the opportunity to impart his expertise to other musicians.\textsuperscript{150}

2.2.2 A Method Book and the Dupré Influence

Togni affirmed the distinction between two separate traditions of organ improvisation, yet his emphasis on liturgical improvisation combined with his formal training situates the Canadian organist directly between symphonic and liturgical organ improvisation. Both traditions led directly to the 19\textsuperscript{th} century organist-improviser César Franck; the first, the symphonic tradition, was exemplified by Marcel Dupré, and the second, the liturgical tradition, by Charles Tournemire.\textsuperscript{151} To understand Togni’s part of this lineage, it is important to understand the lineage of his three improvisation teachers, Dupré, Grunenwald, and Langlais. Grunenwald studied with Marcel Dupré at the Conservatoire in Paris, acquiring a premier prix in 1935, and

\textsuperscript{149} See [A2] CBC Interview on improvisation, with Victor Togni.


succeeding Dupré as Organiste Titulaire at the Église Saint-Sulpice in Paris in 1973.\footnote{Collegium Musicum. Les Cahiers de Marcel Dupré: Volume I. Paris: Collegium Musicum, 1986, p. 67; “Jean-Jacques Grunenwald.” L’Orgue: Cahiers et Mémoires, no. 36, April 1986, p. 5.} Jean Langlais was a protégé of Charles Tournemire, having been chosen by the liturgical improviser to succeed him at the Église Sainte-Clotilde.\footnote{Labounsky, pp. 68, 104.} Like Jean-Jacques Grunenwald, Jean Langlais also studied with Marcel Dupré at the Conservatoire in Paris.\footnote{Ibid, p. 62.} Togni himself described Langlais and Grunenwald in a lecture: “Langlais is rather classified among the liturgists. And of course, succeeding Langlais, we have the very brilliant improviser who, is both capable in symphonic but, who is very talented in the liturgical form as well, Jean-Jacques Grunenwald of Paris.”\footnote{See [A7] Victor Togni Lecture on Improvisation – n.d..} The combination of the improvisational pedagogic philosophy of Dupré (i.e. emphasis on form, harmony, counterpoint) and Togni’s emphasis on liturgical improvisation situates the Canadian organist directly between these two traditions.

Togni’s belief that improvisation was an integral part of an organist’s training is evidenced in much of his unpublished documentation on this topic. Among these documents is an outlined three-year lesson plan for the study of improvisation. The bullet-point lesson plan mixes chapters of the improvisation method books of one of Togni’s teachers, Marcel Dupré, with his own exercises.\footnote{See [I1] Three year improvisation lesson plan.}

In an undated speech to the Canadian College of Organists, Togni required that “definite plans and logical successions of the law of our musical grammar” be at the forefront of improvisations.\footnote{See [I2] “On Improvisation” lecture text.} He argued that valid improvisation was not simply “[putting] your hands on a good chord and [taking] it from the theme…Improvisation definitely requires a certain amount of inclination for it but it is not a pure mean (sic) of self expression and instantaneous creation of
inner feeling without a logical plan”\textsuperscript{158}. Togni pointed to his former teacher, Marcel Dupré, as an exemplary improviser whose methodical study of a given improvisation theme and predetermined choice of musical form allowed him to create cogent extemporaneous works at the organ.\textsuperscript{159}

Togni’s commitment to improvisation pedagogy extended beyond creating his own written materials alone. He was also in the process of working on a draft of a liturgical improvisation method book. This unfinished draft includes a preface on liturgical improvisation as well as exercises using a cantus firmus, imitation, and canons. The extent of Togni’s investment in improvisation pedagogy is particularly apparent in the preface, in which he states that “my regular improvisation experiences as a liturgical organist have induced me to write this method, with the hope that it may be helpful to any student or colleague (sic) interested in this art and inspire them to create many new forms of their own”\textsuperscript{160}. A second and more polished version of what is, in essence, a chapter of this book, includes exercises on possible intonations and conclusions for Gregorian chant Mass propers. The draft of Togni’s unfinished improvisation method book is titled \textit{The Liturgical Organ Improvisation}. It includes a typed introduction and both examples and explanations for five different Gregorian chant-based improvisation formulas: (i) an exposition in the imitative style on the theme of \textit{Dominus dixit ad me}; (ii) a free imitation in two parts on an ostinato pedal on the theme of the \textit{Sanctus} from \textit{Mass XI}; (iii) a canon at the octave on the \textit{Kyrie} from \textit{Mass XI}; (iv) a harmonization of a cantus firmus melody in the pedal on the theme of \textit{Regina caeli}; and (v) a free paraphrase in dialogue form on the theme of \textit{Introibo ad altare Dei}.\textsuperscript{161} These five formulas are clearly pedagogic in that they each appear to address distinct improvisation concepts. Presumably, after the rudimentary improvisation concepts considered in these first ten pages, later elements of the book would certainly have included elements of his own musical language, had the book been completed. Quartal harmony, for example, features prominently in his recorded improvisations and might logically have been used

\textsuperscript{158} See [I2] “On Improvisation” lecture text.
\textsuperscript{159} Ibid.
\textsuperscript{160} See [I3] “The Liturgical Organ Improvisation”.
\textsuperscript{161} See [I3] “The Liturgical Organ Improvisation”; [I8] Improvisation /related to [I3].
in musical examples to illustrate ways to harmonize plainchant. Alternatively, Togni’s use of contrasting organ registration colours to delineate sections in his recorded improvisations is another way in which he might have highlighted elements of form in improvisation.

Preliminary steps had already been taken between Togni and the World Library of Sacred Music to consider a book on improvisation; in a letter from March 1, 1965, Omer Westendorf, President of the World Library of Sacred Music wrote Togni that “especially would we like to put out a book on improvisation or even an organ method”.\(^\text{162}\)

Unpublished documents reveal further fragmented attempts at creating pedagogic improvisation tools, including written-out canons for Gregorian chant themes such as Veni Creator Spiritus, Lauda Sion, Adoro te devote, and Ave maris stella. Other materials show draft plans for improvising different forms, such as a set of chorale variations, a fantasia in the style of Hindemith, a fantasia “in modern style”, improvisations in two or three parts, and an improvised fugue. Other indications of Togni’s dedication to improvisation pedagogy include the preservation of thematic materials used for improvisations in organ classes at the Conservatoire de Musique de Genève with Jean-Jacques Grunenwald, as well as audience-submitted concert themes including ones submitted by Charles Peaker and Healey Willan. There are fifty-seven preserved themes in total.

Of Togni’s three improvisation teachers, only Grunenwald did not author an improvisation text. Dupré and Langlais each authored two, as will be discussed shortly. Though Grunenwald did not author a text, he was a disciple of Dupré, and thus for the purpose of this discussion will be considered part of Togni’s improvisation lineage.

Dupré, France’s preeminent voice for the organ in the early to mid-twentieth century, was Organiste Titulaire of the Église Saint-Sulpice, Professor of Organ at the Conservatoire National Supérieure de Musique de Paris from 1926 – 1954, and Director of the Conservatoire from 1954 – 1956.\(^\text{163}\) Dupré’s professorship took place at a time when the organ class included lessons in

\(^{162}\) See [I28] Correspondence with World Library of Sacred Music – 1 Mar 1965.

both interpretation and improvisation.\textsuperscript{164} John Fenstermaker, responsible for the English translation of Dupré’s \textit{Traité d’Improvisation à l’Orgue}, wrote in 1973 that the Frenchman was the holder of “an almost legendary reputation as an improviser and is considered the greatest authority on his art”.\textsuperscript{165} In an authoritative text from the mid-1960s by Philip Klepfer Gehring, Dupré is described as an individual who pertains to “both the history of improvisation and its present practice. For more than 40 years Dupré has been a dominant figure on the French musical scene, as a composer, organist, improviser, and teacher. His influence, through his pupils of all nationalities and his extensive recital tours, has been world-wide”.\textsuperscript{166}

It is clear that Togni looked to Dupré as a particularly model improviser, and his respect and admiration for him were recalled by Margaret Togni-Fox in a personal interview: “He had a tremendous respect…for Dupré, because I know in Switzerland…he was very awed even by his presence there, as his teacher and a mentor…at Magadino [the 1963 International Festival of Organ Music of Magadino]. He was just in awe of Dupré”.\textsuperscript{167} In an unlabeled and undated lecture on improvisation, Togni himself spoke of Dupré:

“[Dupré] can be considered perhaps the last of the symphonic organ composers. Of course, Dupré is not only a symphonic organ composer, he has developed his style in such a vast, different form that we consider him (sic) a very complete organist, perhaps the most complete in our days! Because he has been the teacher of teachers, he has been the master of masters, and he has proved himself prolific in every field of organ music.\textsuperscript{168}

\begin{footnotes}
\footnotetext[164]{Gehring, p. 131.}
\footnotetext[165]{Dupré, Preface (no page).}
\footnotetext[166]{Gehring, p. 155.}
\footnotetext[167]{Togni-Fox. Personal interview.}
\footnotetext[168]{See [A7] Victor Togni Lecture on Improvisation – n. d..}
\end{footnotes}
Togni’s deference to Dupré in another undated talk, to the Canadian College of Organists, further evidences his respect for the eminent organist’s contribution to the field. Togni’s extensive dependence on Dupré’s improvisation method books reinforces this. For the construction of his own three-year syllabus for teaching improvisation, he effectively reorganizes whole chapters of his master’s work in a different configuration, adding supplementary sections as need be. Through extra canonic exercises, as well as Renaissance composition form study including the canzona, ricercare, toccata, intonazione, fantasia, capriccio, prelude, fughetta, and variation, Togni realizes his syllabus.

It has already been asserted that Jean Langlais was a close disciple of Charles Tournemire, having been chosen by the liturgical improviser to succeed him at the Église Sainte-Clotilde. However, like Jean-Jacques Grunenwald, Jean Langlais also studied with Marcel Dupré at the Conservatoire in Paris. Langlais thus forms an important part of the Togni improvisation lineage, as a student of both Dupré and Tournemire.

Langlais authored two improvisation texts. His first text, from 1939, L’Orgue, l’Improvisation, et la Composition Musicale enseignés à des élèves aveugles par un professeur aveugle [The Organ, Improvisation, and Musical Composition taught to blind students by a blind professor], was an essential portion of Langlais’ (himself also blind) application to become a professor at the Institut National des Jeunes Aveugles de Paris [National Institute of Blind Youth of Paris]. The treatise remains unpublished and in the collection of his widow, Marie-Louise Langlais, and thus unavailable for public use. The second text, published in 1984 and coauthored by Jean and

169 See [I2] “On Improvisation” lecture text.
170 See [II] Three year improvisation lesson plan.
171 Labounsky, pp. 68, 104.
Marie-Louise Langlais, is a method book on organ technique, but unfortunately devotes only one of its total fifty pages to improvisation.\textsuperscript{174}

Ann Labounsky, a student of Jean Langlais and his biographer, speaks of the unpublished treatise in \textit{Jean Langlais: The Man and his Music}; her summary of his first text provides insight into Langlais’ views on improvisation.\textsuperscript{175}

Langlais began these exercises for improvisation with all his students at their first organ lesson. Before this, however, each student had studied harmony for three years and piano for six years. His method for the weekly assignments also gives an insight into his own compositional process…Langlais’ original text [was] in three parts: beginning organ technique, improvisation, and composition.\textsuperscript{176}

Langlais clearly integrates these three areas of study into one. Indeed, he speaks of the need to have a background in harmony and counterpoint to begin to properly undertake the study of improvisation.\textsuperscript{177} Among the noteworthy elements of improvisation, Langlais mentions rhythm (“use different meters”), melody (“be strict about phrase lengths”), harmony, canon, chords, transposition (“extremely important regardless of the student’s musical tastes”), and counterpoint.\textsuperscript{178} Langlais’ stress on learning orchestration and compositional forms in the final section of his book is also noteworthy.\textsuperscript{179} Langlais’ 1939 text is thus significant for similarities it bears to Marcel Dupré’s texts with regards to the philosophy of improvisation.\textsuperscript{180}

\begin{flushright}
\footnotesize
\textsuperscript{174} Piertot, § 380. \\
\textsuperscript{175} Labounsky, p. 13. \\
\textsuperscript{176} Ibid, p. 336. \\
\textsuperscript{177} Ibid, p. 337. \\
\textsuperscript{178} Ibid, pp. 338 – 339. \\
\textsuperscript{179} Ibid, pp. 340 – 341. \\
\textsuperscript{180} Piertot, § 374.
\end{flushright}
Marcel Dupré’s two texts on improvisation, as they have been published, are in two volumes known as the *Cours Complet d’Improvisation a l’Orgue*; Volume 1 is titled *Exercises Préparatoires à l’Improvisation libre*, with Volume 2 being titled *Traité d’Improvisation à l’Orgue*. Dupré wrote the second volume in 1925, and the first volume in 1937.¹⁸¹ His *Traité d’Improvisation à l’Orgue* is described by Béatrice Piertot as one which focuses on compositional forms, counterpoint, and orchestration.¹⁸² This point is reinforced by Dupré himself in the preface to his treatise: “To be a good improviser one must have acquired not only a sure and supple technique but a knowledge of harmony, counterpoint and fugue, and familiarity with plainsong, composition, and orchestration”.¹⁸³

The continuity in improvisational pedagogy between Langlais and Dupré, and subsequently Togni, is clear, as both organists define improvisation in similar terms. In a talk discussing the requirements for improvisation, Togni gave the following response: “It is just as essential for an improviser to have a solid background in the techniques of musical composition as it is for a composer. But the improviser must have the special capability of mastering harmony as well as counterpoint instantaneously at the keyboard. He must have a good sense of style, and a good knowledge of form”.¹⁸⁴ It is clear that Togni followed closely the improvisational pedagogy of his teachers, and that he ultimately formed a part of the musical lineage of Marcel Dupré, the “teacher of teacher” and “master of masters”.¹⁸⁵

### 2.2.3 The Togni Recordings

As stated in the previous section, improvisatory and extemporaneous music is inherently limited in its ability to be chronicled and documented. In the case of Victor Togni, it is through live recordings that his contributions to the field of improvisation are documented. Two collections of various recordings, named *Victor Togni Remembered 1 & 2*, were released posthumously in

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¹⁸¹ Piertot, § 361 and § 370.
¹⁸² Ibid, § 363.
¹⁸³ Dupré, Introduction (no page).
¹⁸⁵ Ibid.
2015; these are the only published recordings of his playing. In addition to these, however, my recent research assisted by Margaret Togni-Fox has also uncovered an additional fifteen recordings of Togni performing improvisations throughout North America and Europe. All seventeen are catalogued below.

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Theme(s)</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>IR1</td>
<td>1952 Unidentified church (Ligornetto, Switzerland)</td>
<td>Kyrie eleison from Missa Cunctipotens Genitor Deus</td>
<td>9:50</td>
</tr>
<tr>
<td>IR2</td>
<td>(1958 – 1960)* Cathedral of St. Columbkille (Pembroke, ON, Canada)</td>
<td>Puer natus est nobis</td>
<td>2:15**</td>
</tr>
<tr>
<td>IR3</td>
<td>(Date unknown)</td>
<td></td>
<td>4:45</td>
</tr>
<tr>
<td>IR4</td>
<td>1963 Studio G, Canadian Broadcasting Corporation (Toronto, ON, Canada)</td>
<td>Dominus dixit ad me</td>
<td>1:05</td>
</tr>
<tr>
<td>IR5</td>
<td>1963</td>
<td>Vater unser im Himmelreich</td>
<td>3:20</td>
</tr>
<tr>
<td>IR6</td>
<td>1963</td>
<td></td>
<td>1:40</td>
</tr>
<tr>
<td>IR7</td>
<td>1963</td>
<td>(Quartal motive)</td>
<td>3:30</td>
</tr>
<tr>
<td>IR8</td>
<td>Jul 2, 1963          Parish Church of Magadino (Magadino, Switzerland)</td>
<td>Lauda Sion Salvatorem</td>
<td>9:05</td>
</tr>
<tr>
<td>IR9</td>
<td>Sept 22, 1963 Cathedral of St. Paul (St. Paul, MN, USA)</td>
<td>Salve mater misericordiae and Lourdes hymn tune</td>
<td>12:30</td>
</tr>
<tr>
<td>IR10</td>
<td>Jan 6, 1964 Saint Michael’s Cathedral (Toronto, ON, Canada)</td>
<td>Ave maris stella and Lauda Sion Salvatorem</td>
<td>14:15</td>
</tr>
<tr>
<td>IR11</td>
<td>Nov 1964 Saint Michael’s Cathedral (Philadelphia, PA, USA)</td>
<td>Puer natus est nobis</td>
<td>6:15</td>
</tr>
<tr>
<td>IR12</td>
<td>Jun 26, 1964 First Baptist Church (Toronto, ON, Canada)</td>
<td>Two themes of Vincent Persichetti, Ave maris stella and Lauda Sion Salvatorem</td>
<td>13:05</td>
</tr>
<tr>
<td>IR13</td>
<td>Jan 1964 Jan 1964</td>
<td>Ite missa est of Kyriale XI (Orbis factor)</td>
<td>4:56</td>
</tr>
<tr>
<td>IR14</td>
<td>Jan 1964 Jan 1964</td>
<td>Ite missa est of Kyriale XI (Orbis factor)</td>
<td>4:56</td>
</tr>
<tr>
<td>IR15</td>
<td>Jan 1964 Jan 1964</td>
<td>Ite missa est of Kyriale XI (Orbis factor)</td>
<td>4:56</td>
</tr>
<tr>
<td>IR16</td>
<td>(1963 – 1965)* (Location unknown) (Location unknown)</td>
<td>Ite missa est of Kyriale XI (Orbis factor)</td>
<td>5:44</td>
</tr>
<tr>
<td>IR17***</td>
<td>(Date unknown) (Location unknown)</td>
<td></td>
<td>0:42**</td>
</tr>
</tbody>
</table>

*This date is estimated. The definitive date is unknown. / **This recording is incomplete. ***I believe this improvisation to be Victor Togni’s, but the veracity of this assertion is unverified to date.

Table 1: Recorded improvisations of Victor Togni

IR13 and IR14 were released on the two aforementioned volumes of Victor Togni Remembered. The latter improvisation was reconstructed in 2010 in a modified transcription by Frederick Mooney and remains unpublished in his private collection.

I have chosen to categorize the recordings into the following three groups: (a) pedagogically-based works (IR4 – 7), (b) pre-Geneva Conservatoire concert/performance-based works (IR1 –

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186 Togni. Victor Togni Remembered I; Togni. Victor Togni Remembered II.

187 Mooney, in addition to being a student of Togni’s, was the winner of the 1967 Victor Togni Improvisation Competition at the International Congress of Organists in Toronto. See [B76] Article from The Diapason regarding the ICO 1967 – October 1967.
3), and (c) post-Geneva Conservatoire concert/performance-based works (IR8 – 16). IR17 stands alone as an undated work.

The pedagogically-based improvisations, IR4 – 7, are taken from a Canadian Broadcasting Corporation broadcast called Pleasure from Music, in which Togni demonstrates for his hosts, Keith MacMillan and Ken Haslem, different ways to improvise using basic principles of improvisation. These are notable in that they serve a very specific purpose: Togni’s goal is to elucidate and highlight a particular component of his improvisational skillset within a condensed period of time. An example of his doing so is IR4, a short one-minute prelude on Dominus dixit ad me, in which he demonstrates different uses of the chant melody by both repeating fragments of it in different registers and limiting the harmonic structure of the non-melody notes to the mode of the chant.\(^{188}\) Clearly, these four improvisations can thus be considered teaching tools for students.

IR4 shows Togni’s use of imitation, registration, and the importance of consistency in harmonic language. This improvisation is shown in its entirety below.

In this prelude, Togni shows the importance of using and reusing thematic materials, beginning by highlighting the chant theme in a solo stop in the right hand, while harmonizing the chant in the left hand with a gambe/voix céleste and a gambe in the pedal. He describes it as “a little verse…a little solo melody, ornated (sic), with a very simple harmonical background”.

Togni points out that the harmonic language of the lower voices remains part of the same mode from

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189 See [IR4] Prélude improvisée on Dominus dixit ad me – 1963 (1:05).

which the chant melody itself is derived. This is generally true, with the exception of an A-flat in
the left hand (m.9, b.2).

IR5 and IR6 employ the same theme, Martin Luther’s chorale melody Vater unser im
Himmelreich. Whereas IR4 focused on how to extemporize musically with few resources, IR5
and IR6 both emphasize the breadth of ways in which an improviser can create a new work based
on registration, and on a variety of forms. IR5 places the melody in the soprano in an ornamented
form, underneath which the alto, tenor, and bass provide harmonic support. This differs from IR6
in several ways. Whereas IR5 is in four voices in a relatively rhythmically-static realization of
the theme, IR6 is in three voices in a scherzo-like texture; the theme is placed in the left hand
against a staccato right hand and pedal. Furthermore, whereas IR5 features the soprano on a solo
stop and the lower three voices on accompanying registrations, IR6 exhibits three parts with
intentionally contrasting registrations; these contrasting registrations highlight the melody as
well as the rhythmically-active figuration of the other voices in a way in which the registrations
of IR5 do not.

As the final improvisation from the Pleasure from Music broadcast, IR7 draws attributes taught
in IR4 - 6 and combines them into one improvisation; by using and reusing thematic materials
through imitation, multiple registration changes, as well as through use of multiple forms and
consistency in harmonic language, Togni provides us with a useful series of techniques for
improvising. The melody, which is a series of arpeggiated fourths, highlights Togni’s economy
of materials, as does the opening accompanimental gesture, which is a stacked harmonic
equivalent of the melody. IR7 features short chorale-like, trio, scherzo, and toccata sections.191

IR4 – 7 clearly show Togni consciously directing his audience to listen for specific
compositional elements in his improvising, by explaining and then demonstrating each device.
However, this informative exercise is artistically restrictive for Togni, for his prioritization of
clearly demonstrating improvisational principles precludes the development of his own musical
ideas. Thus, while of pedagogic utility to us, IR4 - 7 do not allow Togni to fully present his
abilities as an improviser. IR1 – 3, 8 – 17 feature Togni performing extemporaneously without

the pedagogic constraints presented by IR4 – 7. Here, Togni is able to develop thematic ideas with a wider scope of creativity. For the purpose of this discussion, IR1 – 3, 8 – 16 are considered pre- (IR1 – 3) and post- (IR8 – 16) Geneva Conservatoire concert/performance-based improvisations, with IR17 being exempted from categorization due to dating concerns.

IR1, the earliest catalogued improvisation by Togni, at age 17, was recorded in 1952 at an unidentified church in Ligornetto, Switzerland.\(^\text{192}\) It features the Gregorian chant Kyrie eleison from Missa Cunctipotens Genitor Deus. Togni’s undeveloped musical style and the wide gap between this recorded improvisation and the next nearest ones, presumed to be from the period of 1958 – 1960, situate this recording as an anomaly. It is noteworthy for its highly sectionalized form, represented through registrationally-delineated fragments, and for its extensive usage of canon at the octave.

IR2 and IR3 were extracted from the same reel-to-reel tape, a possible copy from the original recording that Togni made, and were probably recorded on the same evening, potentially at the same Mass; IR2 ends abruptly mid-improvisation, and IR3 begins almost immediately afterwards, suggesting some sort of splicing or recording modification. The use of Puer natus est nobis as thematic material suggest the context of midnight Mass on Christmas, or from the days immediately following. While there is no date on the reel-to-reel, a paper note about the Cathedral of Saint Columbkille, coupled with the artistic quality of the improvisations themselves, suggests that they are from the years 1958 – 1960.\(^\text{193}\) Both improvisations are similar to IR1 in that they represent a comparably underdeveloped improvisation skillset when compared with later recordings. IR2 is noteworthy for its near-tonal musical language, an anomaly for the usually modal Togni; his functional use of seventh chords in IR2 is emblematic of this uncharacteristic musical language. The high degree of motivic repetition further suggests that IR2 is an early recording. Conversely, IR3 presents greater stylistic similarity to IR1 than to IR2, featuring extensive use of pedal points and, like IR1, an harmonic stasis indicative of a relatively still-evolving improvisational vocabulary.


\(^{193}\) See [B5] Curriculum vitae; Victor Togni was posted at the Cathedral of Saint Columbkille, Pembroke, from 1958 – 1960.
In contrast, **IR8 – 10** exhibit a similar and advanced form and maturity, having followed Togni’s completion of studies at the *Conservatoire* in Geneva. As the first genuine representations of his improvisational abilities following his studies with Grunenwald, they exceed *IR1 – 7* in the complexity of their harmonic rhythm, melodic development, and rhythmic style.

The first in the set, *IR8*, is taken from the 1st *Festival Internazionale di Musica Organistica di Magadino*. The nine-minute work on *Lauda Sion Salvatorem* is a fantasia incorporating canon, imitation, several highly virtuosic toccata sections, as well as the forms elucidated for pedagogic purposes in *IR4 – 7*.

**IR9** and **IR10** are, respectively, the closing pieces for each of the two dedicatory programmes played by Togni on the new organ at the Cathedral of Saint Paul; *IR9* is from the afternoon dedication, and *IR10* is from the evening dedication. Like *IR8, IR9* and *IR10* are improvised fantasias. They are noteworthy for their respective uses of two distinct, independent main themes (unlike *IR14* and *IR15*, later discussed, in which Togni employs two superimposable themes in the same improvisations) incorporating many of the improvisational techniques elucidated in *IR8*, including toccata figurations, canon, and imitation. Given that the concerts at the Cathedral served to demonstrate the capabilities of the new organ, the diversity and variance of organ registrations employed by Togni in the improvisations can be easily understood.194

The **IR11** improvisation is taken from a joint organ/choral recital for the Feast of the Epiphany as the organ postlude of the concert.195 Unfortunately, the recording is substantially distorted, and the sound of the organ is thus not adequately captured.

Recorded at the Improvisation Contest of the American Guild of Organists’ National Convention in Philadelphia, the improvisation **IR12** takes the form of a prelude and fugue. As was mandated by the competition requirements, the themes were composed by Vincent Persichetti and are illustrated in Figure 2.196 *The Diapason*, an American journal on church and organ music, stated

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in their August 1964 issue that “Vincent Persichetti’s original theme for the first national improvisation contest was the cause of a variety of explosive reactions, a good indication that it was no ordinary theme. Some felt that it was too difficult or was not tuneful enough”.  

![Figure 2: Themes for the 1964 National Convention of the American Guild of Organists' Improvisation Contest, by Vincent Persichetti](image)

IR12 and IR13 present an extreme in Togni’s harmonic language. While the majority of his recorded improvisations generally adhere to the concept of harmonic continuity of mode/key elucidated in IR4, IR12 and IR13 very much do not. The prelude of IR12 is highly sectionalized, containing one section with an ostinato accompaniment in the left hand and solo melody highlighting the theme in the right hand. At another point, Togni presents the audience with an antiphonal call-and-response between the hands and the pedal in which the thematic material is passed from one to the other. By contrast, the most prevalent improvisatory concept in prelude of IR13 is imitation. After a brief introduction, Togni introduces a three voice imitative texture; the thematic material is passed between the pedal, left hand, and right hand. Thus, even though IR12 and IR13 present extremes in Togni’s harmonic language, they still abide by concepts of form present throughout his other works (i.e. antiphonal call-and-response, melody against ostinato accompaniment, imitation, et c.).

197 See [B74] Article from The Diapason regarding the AGO 1964 Convention – August 1964.

Togni’s treatment of the toccata form is exemplified in *IR14* and *IR15*. They both feature alternating virtuosic sections with imitative episodes. The thematic material for both is noteworthy, because the two source themes are identical. The first theme is the chant of the *Ite missa est* from *Kyriale XI* (*Orbis factor*). While the second theme was named in a radio broadcast of Togni’s improvisation as being a theme by Healey Willan, it is quite clearly a harmonization of the *Ite missa est*.\(^{199}\)

See below the complete chant as well as the original 1964 sketch of Willan’s idea:

![Figure 3](image3.png)

**Figure 3:** *Ite missa est*, *Kyriale XI* (*Orbis factor*), theme 1 of *IR14* and *IR15*, and the sole theme of *IR16*\(^{200}\)

![Figure 4](image4.png)

**Figure 4:** Willan’s model for harmonizing theme 1 of *IR14* and *IR15*\(^{201}\)

In addition to having the same thematic material, the highly sectionalized nature of *IR14* and *IR15* reveals several similarities in the treatment of the theme. Both improvisations seem to have

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\(^{201}\) See [I42] *Theme: Theme for Improvisation based on “Ite missa est”* (Healey Willan), [n. d.].
the same rough pre-conceived musical structure. An example of this is the opening sections of IR14 and IR15, respectively: the first five notes of the *Ite missa est* are outlined (A-Bb-A-G-A), followed by a virtuosic pedal solo, ending with a pedal point on A. This is then followed by a *fortissimo* toccata section on the *Ite missa est* theme, which concludes with a large diminuendo, followed by the introduction of the secondary theme, Willan’s harmonization.

By contrast, while *IR16* has inherent links to *IR14* and *IR15* due to its thematic material (it is not based on the Willan harmony), it differs from its two predecessors insofar as the *Ite missa est* is presented in a prelude and fugato, not a toccata form. It is thus in comparing *IR16* to a much shorter improvisation, *IR4*, that we find similarities, as the prelude of *IR16* bears similar form to *IR4*. Togni uses a solo stop in the right hand against a softer accompanimental registration in the left hand and pedal. Imitation and transposition of the thematic material in the solo line is Togni’s primary device throughout the prelude. This mimics the form of *IR4* which, although quite short, is also based on pervasive use of imitation and transposition of the Gregorian melody. The fugato, as the only recorded version of Togni playing in this form, cannot be

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202 The historical reel-to-reel tape copy confirms that Togni improvised the two works in quick succession.

203 See [IR14] *Première toccata improvisée on the Ite missa est of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (6:25).*

204 See [IR15] *Deuxième toccata improvisée on the Ite missa est of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (4:56).*
compared to other improvisations, as Togni’s other chant-based improvisations are non-fugal. Of note is the unknown dating of the recording. While the date of IR16 is unknown, the harmonic and melodic development of the prelude, coupled with the overall complexity, virtuosity, and maturity of the fugato, strongly indicates that it could not have reasonably been improvised before Togni’s final study period with Grunenwald in Switzerland and Langlais in Paris; the suggested dating for this recording is thus some time between June 1963 and March 1965.

IR17 is a very short and incomplete improvisation of a prelude notable mainly for its use of imitation and transposition, much like IR4 and the prelude of IR16. Though unconfirmed, its location at the outro of a radio broadcast of Togni playing liturgical organ repertoire suggests a likelihood that the short improvisation also belongs to Togni. The use of the same *Ite missa est* as the theme in IR14 – 16 further suggests a link to Togni.

In summary, of the seventeen improvisations, IR1 – 3 date from too early in his own educational development to be representative of Togni’s developed improvisational musical language, and IR4 – 7 are only relevant insofar as they provide an overview of improvisation techniques. IR17, as an unconfirmed and incomplete recording of Togni, does not present a definitive relationship to the organist, and does not comprise sufficient musical content to be considered for analysis. Therefore, it is the post-Geneva recordings (IR8 – 16) that provide the best representation of Victor Togni’s abilities as an improviser, and thus the most authoritative understanding of his improvisational musical language.

205 The broadcast, though not explicitly identifiable as a CBC recording, has as its host Ken Haslem; the radio broadcast containing IR4 – 7 also had Haslem as one of its host. See [A9] Possible CBC broadcast of Saint Basil’s Church Organ recital, with Rev. Hugh Curran and Victor Togni (29:22).
Chapter 3
‘Five Liturgical Inventions’ As Improvisation Pedagogy

3.1 Background

Togni’s *Five Liturgical Inventions* is a collection of short composed pieces for organ also based, like many of his improvisations, on Gregorian chant melodies. The collection was completed shortly before Togni’s death, and published in 1966 by *World Library of Sacred Music*.\(^\text{206}\)

The chants that Togni uses in his inventions are: *I. Jesu dulcis memoria* and *Verbum supernum*, *II. Ave Maria*, *III. Adoro te devote*, *IV. Laudate Dominum*, and *V. Alleluia* (from the chant propers for *The Epiphany of Our Lord*).\(^\text{207}\) The opening verses/phrases of the six themes are listed below, as they appear in the 1961 edition of the *Liber Usualis*. They have been transcribed here in the keys corresponding to those chosen by Togni in his inventions.\(^\text{208}\)

\[\begin{align*}
&\text{Jesu dulcis memoria, Dans vera cordis gaudia:} \\
&\text{Sed super mel et omnia, Eius dulcis praecepta.}
\end{align*}\]

**Figure 7: Jesu dulcis memoria, v. 1 (Invention I)**\(^\text{209}\)


Figure 8: Verbum supernum prodiens, v. 1 (Invention I)\textsuperscript{210}

\begin{eqnarray*}
\text{Verbum supernum prodiens, Nec Patris linguens dextera,} \\
\text{Ad opus sum exiens, Venit ad vitae vespertam.}
\end{eqnarray*}

Figure 9: Ave Maria (Invention II)\textsuperscript{211}

\begin{eqnarray*}
\text{Ave Maria, gratia plena, Dominus tecum, Benedictinae.} \\
\text{In multis fructibus, et benedictus fructus ventris tuis Jesus.} \\
\text{Sanc-ta Maria, Mater Dei, ora pro bis pecato-ribus,} \\
\text{nunc et in hora mortis nostrae Amen.}
\end{eqnarray*}

Figure 10: Adoro te devote, v. 1 (Invention III)\textsuperscript{212}

\begin{eqnarray*}
\text{Adoro te devote, laetitia Deitas, Quae sub his fructus} \\
\text{Que sub his fructus ver la titas:} \\
\text{Ti bis cor meum tum subicit Qui a te contentum plans} \\
\text{To tum de fitit.}
\end{eqnarray*}

\textsuperscript{210} Benedictines of Solesmes. \textit{The Liber Usualis}, p. 940.

\textsuperscript{211} Ibid, p. 1861.

\textsuperscript{212} Ibid, p. 1855.
Brian Rae, who served as Assistant Organist at Saint Michael’s Cathedral during Togni’s tenure, describes his teacher’s inventions as “some of the best examples of his craft”. In a separate instance, Rae states that: “in the inventions, I think it noteworthy to mention how simply they are constructed and how they demonstrate some of the technique used in his more elaborate improvisations. Adoro te devote – introduction, cannon (sic) and coda”. Frederick Mooney, one of Togni’s students, further affirms this in a personal interview: “I think the Five Liturgical Inventions are…I won’t say that they’re written down improvisations, but it’s exactly what he would’ve done if he’d been given a plainsong theme to improvise on, a sort of suite of variations. So essentially a harmonization, and a canon…I remember we did work on, at one point, canon between the right hand and pedal with accompanying chords in the left hand…gambe, (and) voix céleste…”

Like the pedagogically-based improvisations IR4 – 7 (see Chapter 2.2.3 The Togni Recordings), Five Liturgical Inventions presents as a set of shorter, more succinct examples of Togni’s improvisatory style, evidenced by his use of strict improvisation formulas for treating source

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213 Benedictines of Solesmes. The Liber Usualis, p. 168.
215 Togni. Five Liturgical Inventions for Solo Organ, Counterpoint Music Library Services, p. 3.
216 Rae. “Re: Victor Togni”.
217 Mooney. Personal interview.
materials. He rejected the notion that improvisation was simply free extemporization: “A teacher instigates danger of giving a very wrong idea to a pupil of improvisation by telling the student just put your hands on a good chord and take it from there… improvisation is not justified unless it is based on definite plans and logical successions of the law of our musical grammar”.

As previously mentioned in Chapter 2.2.2 A Method Book and the Dupré Influence (see p. 36), Togni’s incomplete draft improvisation method book, The Liturgical Organ Improvisation, outlines five different formulas for the treatment of chant themes: (I) an exposition in the imitative style; (II) a free imitation in two parts on an ostinato pedal; (III) a canon; (IV) harmonization of a cantus firmus melody in the pedal; (V) a free paraphrase in dialogue form. All five of these formulas are used in Five Liturgical Inventions; on this basis, Rae and Mooney’s claims regarding the improvisational nature of Five Liturgical Inventions can be strongly substantiated.

In the following analysis of Togni’s inventions, I have: (i) identified the widespread use of his five improvisational formulas, each of The Liturgical Organ Improvisation, (ii) adopted the model of Raymond Frank Weidner’s analysis of the improvisations of Charles Tournemire, as found in The Improvisational Techniques of Charles Tournemire as Extracted from his Five Reconstructed Organ Improvisations, and (iii) summarized the form of each invention; Weidner’s analytical approach to Tournemire’s themes, harmony, rhythm, counterpoint, ornamentation, registration, devices, and form, have arguably equal relevance to Togni.

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218 See [I2] “On Improvisation” Lecture text.

219 See [I8] Improvisation {related to [I3]}.

3.2 Formula I

In Formula I, Togni offers an example of imitation in the context of successive voice entries.

Figure 13: The Liturgical Organ Improvisation: Formula I

Formula I is featured in I. Jesu dulcis memoria/Verbum supernum, II. Ave Maria, and IV. Laudate Dominum. Two examples are shown from the inventions.

221 See [I8] Improvisation {related to [I3]}. 
Imitation is found in *I. Jesu dulcis memoria/Verbum supernum* in the manuals in the three successive entries of the opening motive of *Verbum supernum* (E-F#-A-G#-F#-E-D). This imitation is superimposed over embellished lines of the second phrase of *Jesu dulcis memoria*, at the words *dans vera cordis gaudia* (B-C#-A-B-D-C#-B); the embellished *dans vera cordis gaudia* is found both in the left hand and in the pedal. These imitative phrases are followed by a full statement of *Jesu dulcis memoria* (Fig. 7) in the right at mm. 4 – 8, against free counterpoint as well as *Verbum supernum* and *Jesu dulcis memoria* fragments in the left hand.

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**Figure 14:** Excerpts, *Verbum supernum prodiens, Jesu dulcis memoria; Five Liturgical Inventions: I. Jesu dulcis memoria/Verbum supernum, mm. 1 – 8* (Formula I, imitation)\(^{222}\)

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Similarly, II. *Ave Maria* demonstrates imitation in three voices. The imitation outlines the opening motive of *Sancta Maria*, taken from the second half of the *Ave Maria* chant. While the tenor is the only voice to accurately replicate the source material, albeit in a slightly embellished way, the alto outlines the opening neighbour note motion while the soprano outlines a slightly altered version of the source chant. Fragments of *Maria* are then stated imitatively throughout the remaining mm. 10 – 16 in all three voices. In certain cases, they are exact statements of the three tone motive (D–C#–A, semitone – major 3rd), while in others, such as the statements in the tenor at m. 14, they are slightly altered.

![Figure 15: Excerpt, Ave Maria; Five Liturgical Inventions: II. Ave Maria, mm. 10 – 16 (Formula I, imitation)](image)

### 3.3 Formula II

Though Formula I and Formula II share imitation as their primary characteristic, Formula II differs in its introduction of two concepts: (i) imitative antiphonal writing, as evidenced in the first system between the soprano and alto voices, and (ii) ostinato.

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The examples of Formula II listed below are therefore based on ostinato or imitative antiphonal writing. Two examples are given of uses in the inventions.

The first example (Fig. 17), from *I. Jesu dulcis memoria/Verbum supernum*, shows three phrases. All three phrases contain an ostinato line in the left hand, supplemented by an inverted pedal.

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224 See [I8] *Improvisation* (related to [I3]).
point and, in the case of the first and third phrases, similar quotes of *dans vera cordis gaudia* as seen in Figure 14 in the pedal and left hand.

While the first phrase and third phrases feature thematic material in the right hand against the ostinato of the left hand, the second mimics the use of ostinato and call-and-response found in the Intonation of Formula II (Fig. 16); the melodic line passes antiphonally from soprano to alto, in the same way as the *Sanctus* melody in the Togni draft book.

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III. *Adoro te devote* shows a different way of using an ostinato. Togni places two ostinatos against the thematic material; the invention begins with an altered statement of the theme in the left hand, an ostinato in the right hand and a second ostinato in the pedal with an inverted pedal point. Though Figure 18 is not a direct replica of Formula II, it uses ostinato which features prominently in the improvisation example.

![Figure 18: Five Liturgical Inventions: III. Adore te devote, mm. 1 – 6 (Formula II, ostinato)](image)

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3.4 Formula III

Four examples are given for Formula III. The first use of Formula III is found in II. Ave Maria, where canon is presented in three voices at the octave.

Although the above excerpt is similar in structure to the II. Ave Maria excerpt from the Formula I section (Fig. 15, three independent voices with progressive entries), it is noteworthy that while both are imitative excerpts, only the above is strictly canonic.

227 See [I8] Improvisation [related to [I3]].
Similarly to the canon found in *II. Ave Maria* at Figure 20, the canon in *IV. Laudate Dominum* is also confined to the manuals, shown here (Fig. 21) as a two-voice canon at the fifth.

![Figure 21: Five Liturgical Inventions: IV. Laudate Dominum, mm. 9 – 20 (Formula III, canon)](image)

Canon is also found in *III. Adoro te devote* in the B section (Fig. 22), where it is placed at the octave between the right hand and pedal, and combined with a left hand consisting of both an inverted pedal point and stepwise ostinato harmonic motion. Though the ostinato is not maintained throughout the excerpt, it shows Togni’s use of the concepts of both Formula II (ostinato) and Formula III (canon) in combination.

![Figure 22: Five Liturgical Inventions: III. Adoro te devote, mm. 7 – 14 (Formula II, ostinato, Formula III, canon)](image)

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Interestingly, the canon discussed in *III. Adoro te devote* (Fig. 22) bears striking similarity to the below canon from *V. Alleluia* (Fig. 23), with one key difference: while the *III. Adoro te devote* is canonic throughout, the *V. Alleluia* is not. *V. Alleluia* begins in the same way with a canon at the octave between the right hand and pedal, though it maintains the canon only until mm. 25 – 26, at which point it shifts towards free imitation between the two voices. At m. 32 canonic treatment of the thematic material is reintroduced, this time in the manuals, until the conclusion of the example.

![Figure 23: Five Liturgical Inventions: V. Alleluia, mm. 17 – 34 (Formula II, ostinato, imitation, Formula III, canon)\(^{231}\)](image)

3.5 Formula IV

**Figure 24: The Liturgical Organ Improvisation: Formula IV**

The use of Formula IV is limited to the first and second inventions, and three examples are given to show their uses. The below example, from the first invention, shows Togni’s use of sustained harmony with the placement of *Verbum supernum* in the pedal, superimposed with sustained chords; this mimics the *Regina caeli* found in Formula IV.

**Figure 25: Five Liturgical Inventions: I. Jesu dulcis memoria/Verbum supernum, mm. 25 – 29 (Formula IV, harmonizing a cantus firmus)**

Similarly, Figure 26 shows another example of similarity to the *Regina caeli* example found in Formula IV (Fig. 24). The excerpt, from *II. Ave Maria*, shows a mix of triadic and non-

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232 See [I8 Improvisation related to [I3]].

functional seventh chords which provide harmonic support for the solo line, presented in the pedal on a 4’ stop. Like in the Regina caeli (Formula IV), Togni reflects the meterless nature of the Ave Maria through the use of large and variable barrings and note groupings in the score. Togni’s treats the slightly altered source melody with varied measure lengths, from three measures of 9/4 to 16/4 then to 18/4. The accompaniment reinforces the meterless nature of the chant, and the chord changes in the accompaniment are wholly dependent on the variable note groupings of the solo pedal line, which alternate between groupings of threes and twos.

Figure 26: Five Liturgical Inventions: II. Ave Maria, mm. 5 – 9 (Formula IV, harmonizing a cantus firmus)\textsuperscript{234}

Interestingly, the conclusion of II. Ave Maria presents an inverted use of Formula IV, where the accompaniment is played in a lower register against the melody in a higher register.

Figure 27: Five Liturgical Inventions: II. Ave Maria, mm. 20 – 24 (Formula IV, inverted, harmonizing a cantus firmus)\textsuperscript{235}


\textsuperscript{235} Ibid, p. 8.
3.6 Formula V

**Figure 28: The Liturgical Organ Improvisation: Formula V**

Uses of Formula V are found only in *IV. Laudate Dominum* and *V. Alleluia*. Two examples are given below.

The first example, from the opening measures of *IV. Laudate Dominum*, shows the call-and-response technique which is characteristic of Formula V. Togni applies this technique alongside elision in his treatment of the source chant. Thus, the final note of the antecedent and consequent

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236 See [I8] Improvisation (related to [I3]).
phrases in the pedal overlap with the beginning of the same phrases in the manuals, creating unequal measures (Fig. 29).

Figure 29: Five Liturgical Inventions: IV. Laudate Dominum, mm. 1 – 4 (Formula V, antiphonal call/response)\(^{237}\)

Conversely, Togni uses Formula V at the outset of the fifth invention, \(V.\ Alleluia\), without elision. Here he states the source material in fragmentation, using the first eight pitches of the Alleluia chant (B-C#-E-F#-E-F#-D-C#) in the opening toccata figuration in fourths (Fig. 30).

Figure 30: Five Liturgical Inventions: V. Alleluia, mm. 1 – 7 (Formula V, antiphonal call/response)\(^{238}\)


\(^{238}\) Ibid, pp. 13 – 14.
3.7 General Characteristics of the Inventions

Togni treats thematic source (chants) material in *Five Liturgical Inventions* in four ways, namely (i) alteration, (ii) note-for-note presentation, (iii) magadization, and (iv) fragmentation.

Alteration (i) is presented through specific pitch changes in the theme or in changes to the theme’s overall melodic direction, usually due to the melodic or harmonic requirements of the other voices in the invention. Three examples are given below. The first, from *II. Ave Maria*, shows a slightly altered statement of the source melody. While the opening pitches of the invention are identical to the chant, Togni alters its melodic direction after the first quarter bar at *Ave Maria gratia plena*.

![Figure 31: Excerpt, Ave Maria; Five Liturgical Inventions: II. Ave Maria, mm. 1–3 (alteration)](image)

*III. Adoro te devote* demonstrates a second example of alteration. The first phrase of the source chant, *Adoro te devote, latens Deitas*, is a triad followed by neighbour note motion, then stepwise descending motion (Fig. 32, E-G#-B-C#-B-A-G#-F#-E). Togni treats it in the opening measures of the invention as an ascending diminished triad followed by an embellished descending triplet gesture.

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The opening diminished motive of *III. Adoro te devote* (Fig. 32) is further altered in the final measures of the invention and transformed into a major motive, mirroring the original ionian mode of the source chant.

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Note-for-note presentation (ii) refers to Togni’s tendency to treat the theme with little-to-no alteration, even to the point of presenting consecutively repeating notes of the chant, despite their superfluity to the melodic contour of the phrase. The overall effect of leaving the chants generally unaltered means that they are presented in an easily recognizable form. It is noteworthy that, as a standard for comparison, Togni’s style of treating the theme with near-obsessive precision is unlike the style of Charles Tournemire, who primarily paraphrased the chant melodies in his works. 242 Lord describes Tournemire’s use of paraphrase as follows: “the most important situation concerns his treatment of repeated notes and short two-or-three note repeated melodic designs. When such repeated patterns occur in a chant, it is Tournemire’s general practice to suppress the repetition”. 243

One such example of Togni’s note-for-note treatment is found in IV. Laudate Dominum, where the source chant (Fig. 11, F#-G#-B-C#-A-B-G#-F#) is treated note-for-note in the canonic section.

![Figure 34: Five Liturgical Inventions: IV. Laudate Dominum, mm. 9 – 16 (note-for-note presentation)](image)

Similarly, the aforementioned excerpt of III. Adoro te devote, showing the source melody (Fig. 10) in canon at the octave (Fig. 22) is a clear example of note-for-note presentation.

242 Weidner, p. 17.
243 Lord, p. 58.
244 Togni. Five Liturgical Inventions for Organ, World Library of Sacred Music, p. 11.
Another example is found in Togni’s *I. Jesu dulcis memoria/Verbum supernum*, where he treats the theme *Jesu dulcis memoria* virtually note-for-note. The chant (Fig. 7) is very clearly stated, with only a minor alteration in the third phrase of the chant (*sed super mel et omnia*); this is a clear example of how Togni treats the chant virtually as written, without paraphrase.

![Figure 35: Excerpt, Jesu dulcis memoria; Five Liturgical Inventions: I. Jesu dulcis memoria/Verbum supernum, mm. 8 – 12 (note-for-note presentation)](image)

Magadization (iii), a term used by Weidner to discuss Tournemire’s improvisations, refers to the presentation of musical material in octaves. As evidenced in the above example of *I. Jesu dulcis memoria/Verbum supernum* (Fig. 35), the source melody is magadized between the right hand and the pedal against stepwise-motion chords in the left hand.

Fragmentation (iv) refers to the use of only a section of a chant, outside of its full phrasal context. Three examples are given for the use of fragmentation in Togni’s inventions. *I. Jesu dulcis memoria/Verbum supernum* demonstrates a clear example in which the first eight notes of the second source melody, *Verbum supernum*, are extracted (E-E-F#-A-G#-F#-E-D) and used antiphonally between the soprano and alto.

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246 Weidner, p. 88
Figure 36: Excerpt, Verbum supernum; Five Liturgical Inventions: I. Jesu dulcis memoria/Verbum supernum, mm. 16–19 (fragmentation)\textsuperscript{247}

\textit{V. Alleluia} presents multiple examples of fragmentation. One example is given here of the opening of the invention, which shows a fragment of the source melody in which even the repeated notes of the source chant have been suppressed.

Figure 37: Excerpt, Alleluia; Five Liturgical Inventions: V. Alleluia, mm. 1–3 (fragmentation)\textsuperscript{248}


II. Ave Maria (Fig. 15) also demonstrates Togni’s use of fragmentation, this time in his treatment of Sancta Maria in three voice imitation.

The **harmonic language** of the five inventions is primarily modal, and the mode employed in each invention generally matches that of its respective chant melody. Togni explains this approach in his remarks on harmonic language taken from a Canadian Broadcasting Corporation (CBC) interview, during a discussion about IR4: “My harmonies…are based around the notes that are contained only in the mode”.249 As discussed in IR4 earlier, however, Togni’s adherence to this principle in IR4 is not strict; there is one instance of a non-mode pitch in that improvisation (see pp. 44 – 45 for discussion), and in the draft of *The Liturgical Organ Improvisation*, he states:

> In the improvisation on gregorian themes, the harmonies and counterpoints should possibly contain only the notes of the determined mode of the theme. Students should not fear in experimenting with diverse harmonic and contrapuntal combinations, but must keep in mind the gregorian style.250

It is notable that Togni’s draft improvisation method book also contains, in one of the written-out improvisation formulas, an instance of using a non-mode pitch; though the source chant Dominus dixit ad me (from the chant propers for Christmas Midnight Mass) is in Mode II, Togni uses both E-natural and E-flat in his improvisation formula.251 Like IR4, which uses the same source chant, the improvisation formula shows Togni’s harmonic flexibility. Unlike a spontaneous improvisation in which Togni is “composing” in the moment, this handwritten premeditated example indicates a deliberate move on Togni’s part to use a non-mode tone.

While the guiding principle of Togni’s music seems to be consistency within the mode and harmonic language, there are exceptions. Togni applied the principle of modal harmonic


\[250\] See [I8] Improvisation (related to [I3]).

language in *Five Liturgical Inventions* in varied ways. Specifically, the inventions show ubiquitous use of the following harmonic characteristics: (i) quartal and octave harmony, (ii) triadic harmony, (iii) non-chord tones (#4ths, 6ths, 9ths), (iv) non-functional seventh chords, and (v) the octatonic mode.

Seven examples are shown below. The first two illustrate Togni’s use of harmonic characteristics in combination. The below Figure 38 from *V. Alleluia* features uses of quartal, octave, non-chord tone, and non-functional seventh chord harmony, demonstrating Togni’s approach to dissonance through the use of non-chord tones. In the first half of each declamatory gesture, listed below, there is a mixture of quartal and octave harmony outlining the opening notes of the invention (B-C#-E-F#) in the B pentatonic mode. The second half of each gesture shows Togni’s use of non-chord tones, with the use of (i) an A major chord with an added augmented fourth and added sixth, (ii) an A pentatonic chord, and (iii) an F-sharp dominant seventh over a D-sharp dominant seventh chord, outlining the octatonic mode. These three non-functional seventh chords with added non-chord tones are illustrative of Togni’s approach to dissonance, as are the resultant effects of the added accents at mm. 36, 38, 40.

Figure 38: *Five Liturgical Inventions*: *V. Alleluia*, mm. 35 – 40 (quartal, octave, non-chord tone, and non-functional seventh harmony)

Conversely, the magadized source material from *I. Jesu dulcis memoria/Verbum supernum* (Fig. 35), demonstrates combined usage of octave harmony between the pedal and right hand against triadic stepwise motion in the left hand. Finally, *II. Ave Maria* (Fig. 39) demonstrates Togni’s

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use of triadic harmony, non-chord tones (added ninths), and non-functional seventh chords against the source chant in the pedal.

Two more instances of Togni’s harmonic language can be found in aforementioned excerpts from III. Adoro te devote (Fig. 33) and IV. Laudate Dominum (Fig. 29). The first, from III. Adoro te devote, shows Togni’s use of triadic harmony through cascading major/minor chords. In IV. Laudate Dominum, the source material is harmonized using non-functional seventh chords and non-chord tones.

As has been seen in the above examples, there are exceptions to Togni’s guiding rule of improvising within the mode of a source chant melody. Most notable among these exceptions is his use of the octatonic mode in V. Alleluia at mm. 41 – 57. The tones within this section are strictly within this non-chant mode. Two examples shown below demonstrate excerpts from this section.

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254 See [I8] Improvisation [related to [I3]].
Figure 40: Five Liturgical Inventions: V. Alleluia, mm. 41 – 43 (octatonic mode)\textsuperscript{255}

Figure 41: Five Liturgical Inventions: V. Alleluia, mm. 53 – 57 (octatonic mode)\textsuperscript{256}

Togni’s treatments of \textbf{rhythm and meter} are inextricably linked to notational considerations of the chants themselves. The preface to the 1961 edition of the \textit{Liber Usualis}, a large compilation of Gregorian chants compiled by the Benedictines of Solesmes, states that:

It will be noticed that the bar-lines of modern music do not occur in Plainsong. This does not mean that there is no time or measure, but that there is no time or measure in the modern sense, and that there is no “strong beat” or “accent” occurring at regular intervals. Plainsong is an entirely different idiom. Its time like its rhythm is free — a free interlacing of binary and ternary groups (of course at the discretion not of the singers but of the composer) which, like the prose text which they clothe, glide along freely, in order and

\begin{footnotesize}
\begin{enumerate}
\item \textsuperscript{255} Togni. \textit{Five Liturgical Inventions for Organ}, World Library of Sacred Music, p. 16.
\item \textsuperscript{256} Ibid, pp. 17 – 18.
\end{enumerate}
\end{footnotesize}
variety, forming periods with sections and phrases of unequal length and importance.\textsuperscript{257}

Togni himself makes a similar statement, stating, “though [students] may make some rythmic adjustments to the themes, they should maintain the free rythmic movement of chant. The cadences in the modes must always be clearly defined”.\textsuperscript{258}

Though chants are described by the Benedictines of Solesmes as being meterless or without rhythm “in the modern sense,” the veracity of this description depends on the chant in question.\textsuperscript{259} For example, in the first verse of Jesu dulcis memoria (Fig. 7), three of the four phrases are of equal length. By contrast, Ave Maria (Fig. 9) does not share this kind of phrasal unity. Similarly, the symmetry of phrase lengths in Adoro te devote (Fig. 10) is clearer than that of Laudate Dominum (Fig. 11) or Alleluia (Fig. 12). Though the chants vary in rhythm and meter, the rhythmic values of the source melodies are generally preserved, with minor alterations to fit metric constraints. In most cases, the changes made by Togni to fit metric constraints are melodic alterations, as discussed in the thematic source (chants) materials section.

One example of rhythmic alteration is given, found in III. Adoro te devote. This excerpt (Fig. 42) shows the right hand of Figure 22 alongside the source chant, and demonstrates the insignificant rhythmic changes made by Togni to the source material in Five Liturgical Inventions.

\textsuperscript{257} Benedictines of Solesmes. The Liber Usualis, p. xix.

\textsuperscript{258} See [I8] Improvisation (related to [I3]).

\textsuperscript{259} Benedictines of Solesmes. The Liber Usualis, p. xix.
Counterpoint is present in all five Togni inventions through examples of canonic treatment and/or imitation. Canon is usually present at the octave, with the exception of IV. Laudate Dominum, where it is present at the fifth. The pervasive use of imitation and canon, formalized in Togni’s draft improvisation book and already discussed, further suggest that the inventions are based on Togni’s improvisational formulas.  

Ornamentation only presents twice in Five Liturgical Inventions, in both cases in V. Alleluia. Of the two instances, only one has been categorized here. The other instance is discussed later under the category of musical devices.

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261 See [I8] Improvisation (related to [I3]).
Such limited usage of ornamentation is noteworthy, given Togni’s familiarity with early music repertoire and performance practice: Frederick Mooney wrote that Togni was “light-years ahead of anyone else in Canada in terms of historical performance”. Don Aldo Lanini articulates Togni’s knowledge of performance practice by pointing to his use of *notes inégales* in his performances of French Classical music, ostensibly one of the many concepts that Togni learned from his studies with Grunenwald. Togni’s familiarity with the practice of *notes inégales*, makes it arguably conceivable that he was familiar with the use of French Baroque ornamentation as well. Indeed, a survey of a sample of extant recital programmes indicates that Togni was very familiar with pre-1800 music more generally, and so may well have been comfortable using ornamentation in repertoire. Of the ten extant programmes from concerts he gave in 1964, there are 60 instances of Togni playing pre-1800 repertoire, and 25 instances from post-1800, with 1 instance of an unidentified composer. A review of repertoire recordings from *Victor Togni Remembered I* and *II* show that Togni did indeed use ornamentation in pre-

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263 Mooney, Frederick. “TOGNI”. Email. 9 September 2015.

264 Interestingly, Togni’s application of *notes inégales* in repertoire recordings seems infrequent, and suggests that he chose not to integrate *notes inégales* into his playing post-Geneva. A brief survey of recordings of François Couperin’s *Offertoire sur les Grands Jeux* from *Messe à l’Usage des Couvents* and Claude Balbastre’s *Joseph est bien marié* from *Recueil de Noëls* from *Victor Togni Remembered II* indicates this. Togni. *Victor Togni Remembered II*, Lanini. *Revue La Tribune de L’Orgue*, p. 39.

1800s music.\(^{266}\) Given that Togni was apparently very familiar with ornamentation, its near-total absence from \textit{Five Liturgical Inventions} is noteworthy.

Togni’s \textbf{registration markings} can be grouped as follows: (i) specific stop reference (e.g. \textit{Salicional 8’}); (ii) stop family reference (e.g. \textit{Foundations 8’ 4’}); (iii) pitch reference; (iv) affect/dynamic marking reference, as indicated by “\textit{Soft 16’}” or “\textit{fff}”.

\begin{table}
\centering
\begin{tabular}{|l|l|l|}
\hline
\textbf{Initial registrations} & \textbf{Changes in registration} & \\
\hline
\textbf{I. Jesu dulcis memoria/ Verbum supernum} & Sw: Foundations 8’ 4’ & m. 25: Sw: -4’ \\
& Gt: Foundations 8’ 4’ & \\
& Ch: Solo 8’ & \\
& Ped: 16’ 8’ & \\
& Gt. to Ped. & \\
& Sw. to Gt. & \\
& & \\
\hline
\textbf{II. Ave Maria} & Sw: Salicional 8’, Unda maris 8’ & m. 24: Ped: -Solo 4’ +Soft 16’ \\
& Gt: Flute 8’ & \\
& Ped: Solo stop 4’ & \\
\hline
\textbf{III. Adoro te devote} & Sw: Salicional 8’ & mm. 7 – 14: Ped: -16’ +Solo 8’ \\
& Gt: Gedeckt 8’ & \\
& Ch: Krumhhorn 8’ & \\
& Ped: Bourdon 16’ & \\
\hline
\textbf{IV. Laudate Dominum} & Gt: Foundations 8’ 4’ & \textit{None listed}. \\
& Ch: 8’ 4’ 1 1/3’ & \\
& Ped: 16’ 8’ & \\
\hline
\textbf{V. Alleluia} & \textit{None listed. “fff” is the only indication.} & m. 17: Foundations \\
& & m. 35: \textit{fff} \\
\hline
\end{tabular}
\caption{Registrations for \textit{Five Liturgical Inventions}\(^{267}\)}
\end{table}

The variation in registration nomenclature suggests that \textit{Five Liturgical Inventions} was not conceived for a particular organ. Indeed, given that Togni had worked on select inventions intermittently dating from 1961, through his stay in Switzerland in 1962/1963 and, all the way to 1965, it is likely that he understood the need for flexibility in registration indications.\(^{268}\)

Four \textbf{devices} are found in Togni’s inventions, including (i) anticipating cadential points, (ii) pedal points, (iii) octave displacement, and (iv) rhythmic augmentation/diminution. Anticipating cadential points (i), which occur in all inventions except the first, refer to when the cadential

\(^{266}\) Togni. \textit{Victor Togni Remembered I}; Togni. \textit{Victor Togni Remembered II}.


\(^{268}\) Togni-Fox, Margaret. “TOGNI INVENTIONS”. Email. 21 July 2018.
gesture begins in the pedal before doing so in the other voices, as shown in the excerpts of IV. *Laudate Dominum* and V. *Alleluia*.

Figure 44: Five Liturgical Inventions: IV. *Laudate Dominum*, mm. 62 – 65 (anticipating cadential point)$^{269}$

Figure 45: Five Liturgical Inventions: V. *Alleluia*, mm. 63 – 65 (anticipating cadential point)$^{270}$

Pedal points (ii) may seem similar to anticipating cadential points but, contrastingly, they do not have a cadential function. An example of this is found in III. *Adoro te devote* in the form of an inverted pedal point in the left hand (Fig. 46).

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$^{270}$ Ibid, p. 18.
Figure 46: Five Liturgical Inventions: III. Adoro te devote, mm. 7 – 9 (inverted pedal point)²⁷¹

Similar examples of pedal points can be found in the opening statement of III. Adoro te devote (Fig. 18, right hand, upper pedal line), and the canonic section of V. Alleluia (Fig. 23, left hand).

Octave displacement (iii), which is not widely used, features the repositioning of a melody into a different register, as in V. Alleluia (Fig. 47).

Figure 47: Five Liturgical Inventions: V. Alleluia, mm. 45 to 46 (octave displacement)²⁷²

Rhythmic augmentation/diminution (iv) features the lengthening or shortening of rhythmic values. Two examples are given below, from I. Jesu dulcis memoria/Verbum supernum and V. Alleluia, though rhythmic augmentation/diminution is also found in III. Adoro te devote and IV. Laudate Dominum.

The first example (Fig. 48), from I. Jesu dulcis memoria/Verbum supernum, shows Togni’s use of augmentation. The source material is treated through the majority of the invention in eighth notes, up until the final measures, when it is stated in quarter notes.

²⁷² Ibid, p. 17.
Finally, the excerpt from V. Alleluia shows successive rhythmic diminution beginning at m. 13; Togni shortens the notes from triplets, to sixteenths, to a trill. This example is the clearest use of rhythmic diminution because the rhythmic changes flow successively from one into the other.

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3.8 Form in Five Liturgical Inventions

*I. Jesu dulcis memoria/Verbum supernum* features a mix of Formulas I, II, and IV, through the use of imitation, ostinato, inverted pedal points, and imitative antiphonal writing. Interspersed with these formulas is Togni’s use of quartal harmony, magadization, note-for-note thematic presentation, and fragmentation.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Measure</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Jesu dulcis memoria/Verbum supernum</td>
<td>1</td>
<td>1 – 8</td>
<td>14, 48.1</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>8 – 12</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>12 – 19</td>
<td>17, 36</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>20 – 24</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>25 – 29</td>
<td>25, 48.2</td>
</tr>
</tbody>
</table>

Table 3: Form of Five Liturgical Inventions: I. Jesu dulcis memoria/Verbum supernum

Canon, imitation, and the use of a cantus firmus against sustained chordal accompaniment, all feature heavily in *II. Ave Maria*. These techniques are found in Formulas I, III and IV. Thematic alteration, non-functional seventh chords, octave displacement, and anticipated cadential point, are also used in this invention.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Measure</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Ave Maria</td>
<td>1</td>
<td>1 – 4</td>
<td>20, 31</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>5 – 9</td>
<td>26, 39</td>
</tr>
</tbody>
</table>
Formula I
Imitation in the style of a canon, as found in Phrase 1, using the opening tones of the second half of the source melody at Sancta Maria, in three voices in the manuals only, with no pedal. E aeolian, with several non-mode tones.

Formula IV
Full statement of the second half of the source melody in the pedal, Sancta Maria until the conclusion of the chant at mortis nostrae, amen, against sustained chordal harmonization of non-functional seventh and triadic chords in the hands, include non-chord tones. E aeolian, with several non-mode tones.

Formula IV
Imitation of opening tones of Ave Maria in the right hand against alternating whole-tone and diatonic harmony in the left hand. E aeolian mode.

Table 4: Form of Five Liturgical Inventions: II. Ave Maria

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Measure</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
<th>Mode</th>
</tr>
</thead>
</table>
| III. Adoro te devote | 1 | 1 – 6 | 18, 32 | Formula II/III
Imitation of altered Adoro te devote melody against separate ostinatos in the right hand and pedal. No particular mode highlighted, as the right hand ostinato outlines a diminished chord, as does the altered Adoro te devote. |
| | 2 | 7 – 14 | 22, 42, 46 | Formula II/III
Full statement of Adoro te devote in canon at the octave between the right hand and the pedal, with stepwise ostinato motion and an inverted pedal point in the left hand. E ionian mode. |
| | 3 | 15 – 18 | | Formula II/III
Imitation of altered Adoro te devote melody against separate ostinatos in the right hand and pedal. No particular mode highlighted, as the right hand ostinato outlines a diminished chord, as does the altered Adoro te devote. |
| | 4 | 19 – 25 | 33 | Formula II/III
Altered Adoro te devote presented in E ionian mode, against similar ostinatos in the right hand and pedal. Parallel motion triadic chords in E ionian mode against a tonic anticipating cadential point in the pedal. |

Table 5: Form of Five Liturgical Inventions: III. Adoro te devote
In *IV. Laudate Dominum*, Togni uses imitation (Formula I), canon (Formula III), and antiphonal writing (Formula V) to treat the source material. Note-for-note thematic presentation, non-functional seventh chords, and rhythmic diminution, also feature.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Measure</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
</table>
| IV. Laudate Dominum | 1 | 1–8 | 29 | *Formula V*  
Full statement of *Laudate Dominum* with non-functional seventh and non-mode notes harmonization. Use of elision between the pedal and manuals, as well as use of an anticipating cadential point. F# mixolydian mode. |
| 2 | 9–61 | 21 34 | *Formula I/III*  
Canonic treatment of *Laudate Dominum* followed by imitative treatment in similar two voice style. Statements of the theme in F#, A and B mixolydian modes. |
| 5 | 62–65 | 44 | (no formula)  
Fragment statement of *Laudate Dominum* harmonized using triadic and non-functional seventh chords, as well as non-chord tones. Anticipating cadential point in the pedal. F# mixolydian mode. |

Table 6: Form of Five Liturgical Inventions: IV. Laudate Dominum

The final invention in the set, *V. Alleluia*, is the most comprehensive example of Togni’s improvisation formulas in a precomposed work. It features imitation and ostinato (Formula II), canon (Formula III), and antiphonal writing (Formula V) as well as thematic fragmentation, note-for-note presentation, non-functional seventh, quartal, and triadic harmonies, rhythmic diminution, anticipating cadential points, as well as octave displacement. It is unique in the inventions set for its use of the octatonic mode.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Measure</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
</table>
| V. Alleluia | 1 | 1–7 | 30 37 43 | *Formula V*  
Fragment statement of *Alleluia* in fourths in the manuals, followed by a similar statement in the pedal. Rhythmic diminution and non-mode tones are used. B ionian mode. |
| 2 | 8–16 | 49 | (no formula)  
Transposed fragment statement of *Alleluia*, again in fourths in the manuals, though without the corresponding statement in the pedals. Pedal instead holds an open fifth pedal point against repeated statements of the *Alleluia* fragment. Rhythmic diminution is present, as are non-mode tones. D ionian mode. |
| 3 | 17–27 | 23 | *Formula II/III*  
Fragment statement of *Alleluia* in canon at the octave between the right hand and the pedal, with stepwise ostinato motion and an inverted pedal point in the left hand. Strictness of the canon is maintained throughout, excluding the last measure, where the two voices are in imitation. B ionian mode. |
| 4 | 28–31 | 23 | *Formula II*  
Fragment statement of the opening of the *Alleluia* is presented in imitation at the octave between the right hand and pedal against stepwise ostinato motion and an inverted pedal point in the left hand. B ionian mode. |
Table 7: Form of Five Liturgical Inventions: V. Alleluia

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 5 | 32 – 34 | 23 | *Formula III*  
Fragment statement from Phrase 3, in canon at the octave in fourths between the right and left hands, against an anticipating cadential point in the pedal. |
| 6 | 35 – 40 | 38 | *Formula V*  
Paraphrase of Phrase 2. Opening fragment of *Alleluia* in fourths in the manuals, followed by chordal collections (triadic with non-mode tones, pentatonic, octatonic). B ionian mode. |
| 7 | 41 – 57 | 40 | (no formula)  
Arpeggiated tritone-derived passagework. Antiphonal, between manuals. C/C# octatonic mode, concluding on F# dominant seventh. |
| 8 | 58 – 65 | 45 | (no formula)  
Recapitulation of opening Phrase 1, without the corresponding melody fragment in the pedal. Alternating parallel/contrary motion triadic harmony against an anticipating cadential point in the pedal in the final measures. B ionian. |

3.9 Conclusion

*Five Liturgical Inventions* is based on the improvisatory formulas found in *The Liturgical Organ Improvisation* draft. The use of these formulas throughout *Five Liturgical Inventions* strongly substantiates Rae and Mooney’s claim that the precomposed works are small examples of what Togni might have improvised in larger, more elaborate improvisations.²⁷⁵

Chapter 4
Togni’s Improvisational Language

4.1 Background

Togni’s draft method book, *The Liturgical Organ Improvisation*, provides concise details for many of the skills that then appear in his precomposed works and improvisation recordings. His application of the formulas that I have identified in Chapter 3 ‘Five Liturgical Inventions’ As Improvisation Pedagogy will be considered here for their relevance to his improvisations as well.

Given that both *Five Liturgical Inventions* and *The Liturgical Organ Improvisation* book deal strictly with modal Gregorian chant melodies, only the chant-based works of the nine post-Geneva recordings were considered for analysis here. Of these, three recordings have been exempted: *IR11 – 13. IR11*, although based on the Gregorian chant *Puer natus est nobis*, is not adequately captured on recording to feasibly allow for analysis; *IR12 – 13* are both based on the same themes by Vincent Persichetti and are not Gregorian melodies. The remaining post-Geneva recordings to be considered for analysis, *IR8 – 10, 14 – 16*, are all chant-based. *IR8* is based on *Lauda Sion Salvatorem*. 276 *IR9* is based in part on one chant melody (*Salve, mater misericordiae*) and one tonal hymn melody (*Lourdes hymn*) which is, in its non-modulatory essence, an ionian melody. 277 *IR10* is also based on *Lauda Sion Salvatorem* and additionally on *Ave maris stella*. 278 *IR14* and *IR15* are based on the *Ite missa est* from *Kyriale XI* (*Orbis factor*). 279 Finally, *IR16* is based on the *Ite missa est*. 280

279 Both improvisations also use, as a model, a harmonization of the chant by Healey Willan. See [IR14] Première toccata improvisée on the Ite missa est of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (6:25); [IR15] Deuxième toccata improvisée on the Ite missa est of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (4:56).
The source chants are as follows:

Figure 50: Lauda Sion Salvatorem, v. 1 (IR8, Theme & IR10, Theme 2)\textsuperscript{281}

Figure 51: Salve, mater misericordiae, Refrain & v. 1 (IR9, Theme 1)\textsuperscript{282}

Figure 52: Lourdes hymn (IR9, Theme 2)\textsuperscript{283}

\textsuperscript{281} Benedictines of Solesmes. \textit{The Liber Usualis}, p. 945.


\textsuperscript{283} As intoned by Togni in the live concert recording. The bracketed note in m. 6 is an editorial edition, to match the otherwise identical first phrase, and to maintain the meter of the hymn tune. See [IR9] \textit{Fantaisie improvisée on Salve, mater misericordiae and Lourdes hymn} – 22 Sept 1963 (12:30).
In the analysis that follows, I have: (i) identified the widespread use of Togni’s five improvisational formulas as summarized in *The Liturgical Organ Improvisation*, (ii) asserted the existence of two new formulas that do not appear in this book, (iii) adopted the model of Raymond Frank Weidner’s analysis of Charles Tournemire’s improvisations as found in *The Improvisational Techniques of Charles Tournemire as Extracted from his Five Reconstructed Organ Improvisations*, and (iv) summarized the form of improvisations IR8 – 10, 14 – 16.

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286 See [I42] Theme: Theme for Improvisation based on “Ite missa est” (Healey Willan), [n. d.].
4.2 Formula I

Formula I is found in all six of the improvisations, displaying varying degrees of strictness in imitation. Whereas Togni’s application of Formula I in Five Liturgical Inventions is generally limited to voices in free imitation, his use of this formula within his improvisational practice is broadened to include fugal writing. For the purpose of this discussion, fugal writing is characterized by a thematic fragment of substantial length, as well as the exact replication of the theme from voice to voice. Interestingly, Togni does not strictly duplicate the rhythmic values of a fugal theme in each voice, neither does he maintain a countersubject. Two examples are given for free imitation (see Fig. 56 and Fig. 57) and two for fugal writing (Fig. 58 and Fig. 59).

In the excerpt from IR14 (Fig. 56), the thematic statement is too short to constitute a fugal theme, though the pitches of the thematic material are consistent from voice to voice. The first five tones of the source chant (A-Bb-A-G-A, Fig. 54) are presented in a melodically altered three-voice imitation; the initial interval of a minor second is changed in all three entries to a major second. This intervallic strictness is juxtaposed with a slight rhythmic freedom in the three voices. While the middle and upper voices give rhythmically identical (quarter note tied to four sixteenth notes) statements of the chant motive, the lowest voice states the fragment in even eighth notes.

Figure 56: IR14, 2:52 – 3:02 / mm. 58 – 62 (Formula I, imitation)

The excerpt from IR15 (Fig. 57) demonstrates the reverse of IR14 (Fig. 56). Though the thematic statements are of substantive length, imitative entries are inconsistent with regards to both pitch and rhythm. The first entry in the tenor shows the initial A-Bb-A-G-A motive, followed by an

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altered upward scalar motion. The second entry, in the soprano, shows only a statement of the initial motive. The third entry, in the bass, shows a transposed version of the *Ite missa est* chant with a false entry on D instead of E.

Figure 57: IR15, 2:34 – 2:52 / mm. 65 – 75 (Formula I, imitation)\(^{289}\)

The two examples below show a stricter and arguably more elevated application of Formula I in that they demonstrate Togni’s application of imitation with fugal elements. The first example (Fig. 58) shows strictness in both rhythmic and melodic duplication between voices, while the second (Fig. 59) shows a degree of rhythmic freedom. Both examples exclude the use of a countersubject.

Figure 58 is taken from *IR8* and shows the source chant *Lauda Sion Salvatorem* (Fig. 50). The thematic statements are of considerable length and are rhythmically/melodically identical voice to voice.

\(^{289}\) See *IR15* Deuxième toccata improvisée on the *Ite missa est* of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (4:56).
Figure 58: IR8, 5:00 – 5:20 (Formula I, imitation)\textsuperscript{290}

The second example (Fig. 59), taken from the opening of the fugato from IR16, shows the *Ite missa est* chant. While minor rhythmic changes between the three voices are noted at letters A and B, the voice entries are melodically identical and contain thematic statements of considerable lengths.

Figure 59: IR16, 2:43 – 3:10 / mm. 39 – 50 (Formula I, imitation)\textsuperscript{291}

\textsuperscript{290} See [IR8] Fantaisie improvisée on Lauda Sion Salvatorem – 2 Jul 1963 (9:05).

\textsuperscript{291} See [IR16] Prélude et fugato improvisée on the *Ite missa est* of Kyriale XI (Orbis factor) – c. 1963-1965 (5:44)
4.3 Formula II

Togni’s use of Formula II in *Five Liturgical Inventions* generally appears through rhythmically-consistent ostinatos combined with pedal points. By comparison, his application of Formula II in the improvisations is characterized by: (i) varying degrees of rhythmic strictness in ostinato, and (ii) combining ostinato with a pedal point. Below, four examples are given of rhythmic strictness, two of which are examples of rhythmically-irregular ostinatos, and two of which are rhythmically-consistent ostinatos. Three of the four examples below display combined ostinato/pedal point treatment.

As a general rule, rhythmically-inconsistent ostinatos in these recorded improvisations appear in sections where the tempo of the improvisation has slowed; the resulting effect is one of obfuscating the metric pulse of the music.

*IR8* (Fig. 60) shows Togni’s application of a rhythmically-irregular ostinato, as seen in the left hand ostinato (s.1, m.3) where rhythmic values vary from eighth note, to dotted eighth, to quarter. The metric pulse of the music is not only obscured by the left hand ostinato, but also by the offbeat pedal tone entries and right hand melody entries (s.1, m.3; s.2, m.2).

![Figure 60: IR8, 4:05 – 4:24 (Formula II, ostinato)\(^{292}\)](image)

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\(^{292}\) See [IR8] Fantaisie improvisée on Lauda Sion Salvatorem – 2 Jul 1963 (9:05).
An excerpt with similar metric effect is found in *IR16* (Fig. 61), which includes a rhythmically-irregular ostinato in the left hand, illustrated by varying rhythmic values from quarter note, to quarter note plus sixteenth note, as well as to a double-dotted quarter note (s.1, m.2).

![Figure 61: IR16, 1:48 – 2:09 (Formula II, ostinato)](image_url)

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By comparison, Figure 62 and Figure 63 display ostinatos that are rhythmically consistent. In Figure 62, from IR9, the ostinato is placed in the pedal in the form of a whole-step tremolo.

Figure 62: IR9, 1:56 – 2:12 (Formula II, ostinato)

The ostinato in Figure 63 is in quarter notes in the left hand, layered with altered statements of the two source themes of IR10. The pedal point shifts in position from being above the ostinato at the beginning of the first system to its placement below the ostinato at the entrance of Ave maris stella.

![Figure 63: IR10, 8:33 – 9:03 (Formula II, ostinato)](image)

4.4 Formula III

Formula III is found in all improvisations except IR16. Canon is consistently presented at the octave, with greater rhythmic freedom than in Five Liturgical Inventions, where the rhythmic values between voice 1 and voice 2 are generally identical (Fig. 20 – 23). Three canonic excerpts are listed below, from IR9, IR10, and IR15.

The excerpt from IR9 (Fig. 64, below) demonstrates the use of canon between the right hand and pedal against a combined ostinato and pedal point in the left hand. Togni takes rhythmic freedom throughout this excerpt: for example, the A of voice 1 (s.1, m.5) is listed as a dotted half note, which contrasts with the corresponding point in voice 2 (s.1, m.5, b.3) where Togni instead plays

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three quarter notes on A. An alternate example of rhythmically-free treatment can be found near the end of the example, where the last nine tones (A-G-A-G-F#-E-F#-E-D) of the canon differ in rhythm between voice 1 (s.2, m.4, b.3) and voice 2 (s.2, m.5, b.1).

Figure 64: IR9, 6:10 – 6:52 (Formula II, ostinato, Formula III, canon)\textsuperscript{296}

The IR10 excerpt below (Fig. 65) shows use of both *Lauda Sion Salvatorem* and *Ave maris stella*. Canon presents in the right hand and pedal against an ostinato and pedal point in the left hand; Togni applies a similar degree of rhythmic freedom as in IR9. Notably, there is one omitted note in *voice 2* of the canon (s.2, mm. 4 – 5), presumably an unintentional omission.

Figure 65: IR10, 7:53 – 8:24 (Formula II, ostinato, Formula III, canon)²⁹⁷


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The final canonic example, taken from the closing section of *IR15* (Fig. 66), shows another example between the right hand and pedal. Unlike previous examples, there is no use of ostinato, and the rhythmic changes to *voice 2* are minimal; a melodic alteration between *voice 1* and *voice 2* in the opening two measures is the only divergence.

![Figure 66: IR15, 3:54 – 4:15 (Formula III, canon)](image)

**4.5 Formula IV**

No instances of Formula IV are found in *IR8 – 10, 14 – 16*. Although there are sections of the improvisations in which Togni treats the source chant as a cantus firmus in the pedal, the material in the hands is not in the form of sustained chords, as shown in *The Liturgical Organ Improvisation* (Fig. 24). Applications of Formula IV are restricted to *I. Jesu dulcis memoria/Verbum supernum* (Fig. 25, 48.2) and *II. Ave Maria* (Fig. 26, 27, 39) from *Five Liturgical Inventions*.

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4.6 Formula V

Formula V, in the form of a call-and-response structure between the manuals and the pedal, may be found in IR9 and IR10 where it is used as the model for the introductory section of both improvisations. Togni applies the formula in the two improvisations in two different ways, however, both of which are found in V. Alleluia of Five Liturgical Inventions.

In IR9 (Fig. 67), Formula V is closely followed: the thematic material is stated in the manuals (call) and then duplicated in the pedals (response), closely mimicking the opening section of V. Alleluia (Fig. 30). In the following example from IR9, Salve, mater misericordiae is quoted in this manner between the manuals and pedal.

![Figure 67: Excerpt, Salve, mater misericordiae; IR9, 0:46 – 1:21 (Formula V, antiphonal call/response)](image)

299 IR9 and IR10 were both played on the same day in two separate concerts at the Cathedral of Saint Paul in Minnesota in 1963 (one concert each at 4:00pm and 8:00pm). The similarity of the opening sections of the improvisations suggests that he considered in advance how he would structure the improvisations. See [R14] Recital: Cathedral of St. Paul in St. Paul, Minnesota – 22 Sep 1963.

In contrast, the motivic “call” opening of IR10 (Fig. 68) in the manuals does not receive a response in the pedal, but instead simply receives harmonic reinforcement. This application of Formula V closely mirrors a different section of V. Alleluia (Fig. 38).

4.7 New Formulas

Draft documents in Togni’s personal collection suggest that The Liturgical Organ Improvisation included only a portion of the formulas that he intended to introduce in his method book. For

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302 See [I16] Plans/forms for various improvisations.
this reason, I propose here two additional formulas which I have based on the six improvisation recordings as follows: **Formula VI: Imitation or cantus firmus over a rhythmically-consistent, non-ostinato accompaniment.** This formula is found in IR8 and IR9, and is characterized by thematic material (B) that is placed against a continuously-moving accompaniment (A).

![Formula VI](image)

**Figure 69: IR8, 0:30 – 0:49 / mm. 1 – 8, Formula VI (rhythmically-consistent accompaniment)**

As seen in the above excerpt from IR8 (Fig. 69), the opening phrase of *Lauda Sion Salvatorem* (Fig. 50) is in quarter notes against sextuplet-sixteenth notes. This uninterrupted accompaniment of sextuplet-sixteenths is rhythmically consistent throughout the opening section of the improvisation. Another application of Formula VI from the same section is seen below (Fig. 70).

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Here, the opening concludes with an ascending gesture of sextuplet-sixteenth notes over a pedal note (Fig. 71, m. 42), and is followed immediately by a new section that demonstrates similar application of Formula VI. The source chant is juxtaposed against a scalar triplet-eighth note accompaniment in the left hand, while the pedal line harmonizes against the gesture.

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Figure 71: IR8, 1:50 – 2:22 / mm. 35 – 46, Formula VI (rhythmically-consistent accompaniment)\textsuperscript{305}

The below excerpt from IR9 (Fig. 72) offers another example of Formula VI, where the thematic material (\textit{Lourdes} hymn) is quoted note-for-note in the right hand against a continuously-moving accompaniment of eighth notes.

\textsuperscript{305} See [IR8] Fantaisie improvisée on Lauda Sion Salvatorem – 2 Jul 1963 (9:05).
Figure 72: IR9, 4:00 – 5:15, Formula VI (rhythmically-consistent accompaniment)\textsuperscript{306}

Formula VII: Tremolo or arpeggiated figuration against free or thematic pedal is found in all six improvisations. Generally, the tremolo or figuration is placed in the manuals, and the thematic (or free melodic material) appears in the pedal. Three examples of this practice are shown below from IR9, IR14, and IR15; tremolos and arpeggiated figurations are noted with an A, and thematic or free melodic materials are noted with a B.

Figure 73: IR9, 1:03 – 1:21, Formula VII (Tremolo against thematic pedal)\(^{307}\)

Figure 74: IR14, 0:55 – 1:19 / mm. 14 – 19, Formula VII (Tremolo against free and thematic pedal)\(^{308}\)


\(^{308}\) See [IR14] Première toccata improvisée on the Ite missa est of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (6:25).
4.8 General Characteristics of the Improvisations

Togni’s seven formulas in IR8 – 10, 14 – 16 provide an encyclopedic overview of his compositional language more generally. Based on my analytical model for the Five Liturgical Inventions, the following section will explore the improvisations with a view to identifying treatments of (i) thematic source (chant) materials, (ii) harmony, (iii) rhythm and meter, as well as the use of (iv) counterpoint, (v) ornamentation, (vi) registration, and (vii) musical devices.

As was found in Five Liturgical Inventions, **thematic source (chant) materials** appearing in IR8 – 10, 14 – 16, include (i) alteration, (ii) note-for-note presentation, (iii) and fragmentation.

In general, Togni’s application of alteration (i) is restrained, which allows the thematic material to remain easily identifiable. He preserves this identity by applying chromatic and minor intervallic alterations. Three excerpts show examples of this, with four instances of chromatic alteration and one instance of intervallic alteration.

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The first excerpt (Fig. 76) shows Togni’s intervallic and chromatic alterations to *Lauda Sion Salvatorem* in *IR8*. The accompanying original chant has been transposed to the key of the improvisation excerpt.

![Figure 76: Excerpt, Lauda Sion Salvatorem; IR8, 4:17 – 4:24 (alteration)](image)

Notably, the rising leap of a fourth and ensuing stepwise descending motion in this source chant is altered in *IR8* to become a leap of a minor third with embellished descending motion. The changes to the chant are emphasized by the alteration of the interval of *Lauda Sion Salvatorem*; in the original chant, the minor sixth (G#-B-C#-E), becomes an augmented fourth (G#-B-C#-D) in *IR8*.

The chants *Ave maris stella* and *Lauda Sion Salvatorem*, as they appear in *IR10* (Fig. 77), show minimal alteration as well. Here Togni applies localized chromatic changes:

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Ave maris stella, which is originally in the dorian mode with a raised sixth, now appears in the aeolian mode with a lowered sixth degree; the deletion of a note from the source melody on the word Ave maris stella represents the only other change (see transposed chant excerpt for comparison). The alteration of the Lauda Sion Salvatorem chant is also minimal, shown by a change in the first note of the source tune from C# to C-natural.

---

Figure 78 illustrates chromatic alterations to the *Ite missa est* of *IR16* through raised/lowered sixths (G in the original chant, G# in *IR16*) and a raised third (D in the original chant, D# in *IR16*).

![Figure 78](image)

Figure 78: Excerpt, *Ite missa est*; *IR16*, 1:53 – 2:04 (alteration)

Togni’s use of exact note-for-note quotation (ii) ensures the source chants are easily recognizable in his improvisations. By comparison, Togni does not apply this technique to the improvisations as exactingly as he does in *Five Liturgical Inventions*, where the melodic contour is always preserved but repeated notes are occasionally deleted and minor alterations obfuscate the source chant. Exact quotation is used in all six improvisations with the exception of *IR14*; four examples are given below, showing differing degrees of replication: (i) exact note-for-note, (ii) note-for-note with deletion, and (iii) note-for-note with deletion and alteration.

---

The first example shows Togni stating the *Lourdes* hymn melody in the right hand (Fig. 72). Notwithstanding the octave displacement from the soprano range into the alto range in the first system (s.1, m.5, b.3), the melody is note-for-note without alteration and constitutes a clear example of precise replication of the source material.

There are several note-for-note statements of the *Ite missa est* chant (Fig. 54), two of which are discussed here showing examples of note suppression (Fig. 79).

Both instances show note deletion of the final note in the source *Ite missa est* chant. The melodic contour of the phrase is preserved.

The below excerpt from *IR8* is an example of note-for-note presentation demonstrated with minor alteration (at *Mater spei, et mater gratiae*) and deletion of repeated notes. The melodic contour of the source chant is unaffected by Togni’s note deletion, and the identity of the melody is thus maintained.

---

Fragmentation (iii) is used in Togni’s improvisations in three main ways: (i) introducing a thematic fragment, followed by free development, (ii) segmenting the thematic material into phrases with episodes separating each phrase, and (iii) using small fragments of a theme repetitively. Five examples are given here.

The first two examples are drawn from the opening pedal which show Togni’s introduction of thematic fragments followed by free development. The *Ite missa est* motive (A-Bb-A-G-A-D) is evident at the opening of *IR14*, with *IR15* showing the same with a slight deletion (A-Bb-A-G-A). Both excerpts show Togni stating the fragment before improvising a free solo pedal.

---

development, suggesting he used the same pre-planned model for the opening section of IR14 and IR15 much as he did for IR9 and IR10. 299

Figure 81: IR14, 0:02 – 0:24 / mm. 1 – 5; IR15, 0:01 – 0:18 / mm. 1 – 5 (fragmentation)315

The third example, taken from IR8 and found at Figures 69 – 71, shows an example of Togni separating a full statement into separate fragments interspersed with short episodes. The source chant Lauda Sion Salvatorem (Fig. 50) is divided into three fragments: fragment one states the music for Lauda Sion Salvatorem, fragment two states Lauda ducem et pastorem, and fragment three restates the second phrase, as well as stating the final phrase Lauda ducem et pastorem, In hymnis et canticis (Fig. 82).

Figure 82: Lauda Sion Salvatorem (fragmentation, IR8)316

Figure 83 gives an example from IR9 in which Togni fragments Salve, mater misericordiae and repeats the segment in quick succession.


316 Benedictines of Solesmes. The Liber Usualis, p. 945.
Finally, Figure 84 demonstrates another application of repetitive fragmentation, this time in IR14. Here, Togni uses the stepwise motion of the initial five-note fragment of the *Ite missa est* (A-Bb-A-G-A) to create further melodic fragments. The right hand presents altered fragments of the *Ite missa est* motive (F-G-F-Eb-F), while the left hand simultaneously presents altered and inverted fragments of the motive (Eb-Db-Eb-F-Eb).

Much like in *Five Liturgical Inventions*, the **harmonic language** of IR8 – 10, 14 – 16, is primarily modal and is generally derived from the notes of the thematic material being treated. Interestingly, however, extensive use of extramodal tones is found, and the improvisations also display several contrasting categories of harmony: (i) quartal and octave harmony, (ii) triadic

---


318 See [IR14] Première toccata improvisée on the *Ite missa est* of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (6:25).
harmony, (iii) non-chord tones (#4ths, 6ths, 9ths), as well as the octatonic mode and acoustic collection.

Each of the following five examples illustrate Togni’s combined use of these varies harmonic characteristics, which themselves may be grouped into three types: (i) sequential combinations, (ii) superimposed combinations, and (iii) stacked chord combinations.

Sequential combinations (i) refer to the consecutive presentation of different harmonic categories (Fig. 85):

![Figure 85: IR9, 1:21 – 1:51 / mm. 8 – 15 (triadic, quartal, octave, seventh, non-chord tone harmony, and octatonic mode)](image)

In this excerpt from IR9, triadic and quartal harmony, octatonic mode, seventh chords, as well as non-chord tones, are all found side-by-side. The source chant for Salve, mater misericordiae (Fig. 51) is presented in parallel fifths and octaves at mm. 9 – 10, while short statements of Lourdes hymn (Fig. 52) are found in the pedal in mm. 11 – 14.

---

As the following two excerpts demonstrate, superimposed combinations (ii) appear when two or more harmonic categories are contained in a multi-measure fragment. The first excerpt, taken from IR8, shows the use of triadic harmony superimposed with the use of the E acoustic collection.

Note the triads of A minor and E major are embellished with stepwise neighbour note motion; in the case of the E major section, the neighbour note motion is in parallel fourths. The Lauda Sion Salvatorem chant, analyzed earlier for thematic alteration in Figure 76, is labeled in this excerpt as part of the E acoustic collection.

---

Figure 86: IR8, 4:05 – 4:24 (triadic and quartal harmony and acoustic collection)

Note the triads of A minor and E major are embellished with stepwise neighbour note motion; in the case of the E major section, the neighbour note motion is in parallel fourths. The Lauda Sion Salvatorem chant, analyzed earlier for thematic alteration in Figure 76, is labeled in this excerpt as part of the E acoustic collection.

---

Similar use of superimposed combinations can also be seen in the below excerpt from *IR10*, showing a simultaneous combination of quartal, aeolian, and aeolian dominant modes (Fig. 87).

Figure 87: *IR10*, 8:33 – 9:03 (quartal harmony, aeolian dominant mode)

In this improvisation, the *Ave maris stella* source chant is altered so that only the notes from the E aeolian mode are used. Meanwhile, the pedal states the *Lauda Sion Salvatorem* chant, which is altered to the aeolian dominant collection via a raised third and lowered sixth/seventh.

An example of a stacked chord combination (iii) can be seen in the below excerpt from *IR14* (Fig. 88).

---

Though some instances such as mm. 13 – 14 show a single harmony prolonged and embellished over a two-measure period, others such as m. 17 show Togni’s use of stacked quartal harmony (D quartal over A quartal). Other instances show a combination of quartal and seventh harmony, such as in mm. 18 – 19, where Togni uses a D quartal chord stacked with an E minor seventh chord and an E quartal chord stacked with an F# minor seventh chord.

---

Finally, Figure 89 shows an example of Togni’s use of sequential and stacked chord combinations. These gestures are displaced by tritones (illustrated by a quarter-eighth-eighth-half note), and anticipate the diminished chord quality of the first two chords (C#-dim and A-Dom-7 over C#-dim-7, respectively). The third tritone gesture contrasts with the less-dissonant C major seventh chord that follows.

Figure 89: IR10, 4:27 – 5:04 (triadic, diminished and seventh harmony)\(^{323}\)

Whereas in *Five Liturgical Inventions* the **rhythmic and metric** treatment of the source chants is generally strict (see *Chapter 3.7 General Characteristics of the Inventions*), Togni’s treatments of the source chants in his improvisations show greater freedom, either by lengthening or shortening the note values. To illustrate Togni’s rhythmic freedom in the chants, I will compare three separate melodies to their corresponding rhythmic treatment in the improvisations.

The first example (Fig. 90) compares the first eight notes of the chant *Lauda Sion Salvatorem* against four instances of its treatment by Togni, two of which are found each in IR8 and IR10 (see below).

Figure 90: Excerpt, Lauda Sion Salvatorem; IR8, 0:35 – 0:49 / mm. 3 – 8; IR8, 4:17 – 4:24; IR10, 7:53 – 8:00 (rhythmic alteration)³²⁴

Note that, rhythmically, Figures 90.2 and 90.4 are closely related, while Figure 90.3 shows a clear departure from these excerpts as well as from the source chant. The rhythmic differences between these three excerpts are clear, demonstrating the freedom with which Togni treats the same material in his improvisations.

Togni’s treatment of *Ave maris stella* in IR10 shows a similar rhythmic freedom, as seen in the two excerpts below (Fig. 91) showing three different iterations of *Ave maris stella*. In the chant statements in the first excerpt (Fig. 91.2, right hand and pedal), Togni lengthens the notes of *Ave maris stella*, while in the second excerpt the lengthened notes are on *Ave maris stella* and *Dei Mater alma*.

![Excerpt, Ave maris stella; IR10, 8:09 – 8:17; IR10, 8:41 – 9:03 (rhythmic alteration)](image)

Figure 91: Excerpt, Ave maris stella; IR10, 8:09 – 8:17; IR10, 8:41 – 9:03 (rhythmic alteration)

Togni’s treatment of the *Ite missa est* chant in Figure 92 further shows the varied ways in which he rhythmically alters the chant. The first example (Fig. 92.2) shows two different rhythmic

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treatments between three voice entries; Figure 92.3 and Figure 92.4, from *IR15* and *IR16* respectively, both demonstrate more nuanced alterations to the rhythms of the original chant.

Figure 92: *Ite missa est*; *IR14*, 2:52 – 3:02 / mm. 58 – 62; *IR15*, 0:56 – 1:06 / mm. 16 – 21; *IR16*, 1:53 – 2:04 / mm. 28 – 30 (rhythmic alteration)\(^{326}\)

For the purposes of this discussion, **counterpoint** in Togni’s improvisations is characterized by (i) canon, (ii) imitation, and (iii) fugal texture. Unlike fugal texture, canon and imitation are contrapuntal formulas already formalized by Togni in *The Liturgical Organ Improvisation* (see Chapter 4.2 *Formula I* and Chapter 4.4 *Formula III* for discussion on imitation and canon). Fugal textures are found in *IR8 – 10, 16*. In each instance, Togni’s use of free counterpoint is notable, as there is no countersubject in the fugal texture. An excellent example of this lack of countersubject can be found in the opening of the fugato section in *IR10* (Fig. 93).

![Figure 93: IR10, 9:54 – 10:24 (counterpoint)](image)

Two additional examples of Togni’s fugal improvisation can be found in Figure 58 (*IR8*) and Figure 59 (*IR16*).

As with *Five Liturgical Inventions*, the use of **ornamentation** in Togni’s improvisations is limited. While *IR9* (Fig. 64) and *IR10* (Fig. 65) demonstrate Togni’s use of multi-measure trills in a harmonically static left hand, his use of ornamentation in improvisation appears otherwise immaterial.

I have reconstructed approximate **registrations** for *IR8 – 10, 14, 15*, based on the stoplist of each individual organ, and the recordings of the improvisations. The first table below shows the specifications for *IR8*, the second for *IR9 – 10*, and the third for *IR14 – 15*. These approximated

---

registrations are divided into two categories: (i) unified registrations, where one registration is used for all organ parts, and (ii) combination registrations, where two or more different tonal colours are used for different voices. The organ on which IR16 was recorded is unknown, and it has therefore been excluded from this listing.

Because Togni’s **unified registrations**, such as those found in the table below for IR9/10, are formulaic and typical of conventional usage, they will not be discussed here. In comparison, however, his **combination registrations** reveal a notable emphasis on the simultaneous use of stops which exhibit large contrasts of pitch and colour, and which differentiate the voices in his musical texture.

<table>
<thead>
<tr>
<th>Instrument used for IR8</th>
<th>Grande Organo (I)</th>
<th>Espressivo (II)</th>
<th>Pedale</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Mascioni</strong> (1951, 1963) Chiesa Parrocchiale di Magadino (Magadino, Switzerland)</td>
<td>Bordone 16’</td>
<td>Principale 8’</td>
<td>Subbasso 16’</td>
</tr>
<tr>
<td></td>
<td>Principale 8’</td>
<td>Bordone 8’</td>
<td>Bordone 16’</td>
</tr>
<tr>
<td></td>
<td>Flauto 8’</td>
<td>Voce celeste 8’</td>
<td>Basso 8’</td>
</tr>
<tr>
<td></td>
<td>Ottava 4’</td>
<td>Flauto 4’</td>
<td>Bordone 8’</td>
</tr>
<tr>
<td></td>
<td>Flauto Camino 4’</td>
<td>Nazardo 2 2/3’</td>
<td>Bordone 16’</td>
</tr>
<tr>
<td></td>
<td>Flauto in XII 2 2/3’</td>
<td>Flautino 2’</td>
<td>Bordone 8’</td>
</tr>
<tr>
<td></td>
<td>Decimaquinta 2’</td>
<td>Decimino 1 3/5’</td>
<td>Bordone 8’</td>
</tr>
<tr>
<td></td>
<td>Ripieno 4 file</td>
<td>Ripieno 3 file</td>
<td>Bordone 8’</td>
</tr>
<tr>
<td></td>
<td>Tromba armonica 8’</td>
<td>Cromorno 8’</td>
<td></td>
</tr>
</tbody>
</table>

**Couplers not indicated.**

<table>
<thead>
<tr>
<th>Examples of estimated Togni registrations in IR8</th>
<th>Unified registrations</th>
<th>Combination registrations</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tutti (incl. reeds and mixtures)</strong></td>
<td><strong>Solo melody plus accompaniment</strong></td>
<td></td>
</tr>
<tr>
<td>I: Flauto 8’, Flauto Camino 4’</td>
<td>I: Tromba armonica 8’ (solo)</td>
<td></td>
</tr>
<tr>
<td>P: Bordone 16’, Bordone 8’</td>
<td>II: Bordone 8’, Flautino 2’</td>
<td></td>
</tr>
<tr>
<td>I/P</td>
<td>P: Bordone 16’, Bordone 8’</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Solo melody plus accompaniment</strong></td>
<td></td>
</tr>
<tr>
<td>I: Flauto 8’, Flauto Camino 4’</td>
<td>I: Flauto 8’, Flauto in XII 2 2/3’ (solo)</td>
<td></td>
</tr>
<tr>
<td>P: Bordone 16’, Bordone 8’</td>
<td>II: Bordone 8’, Viola 8’, Voce celeste 8’</td>
<td></td>
</tr>
<tr>
<td>I/P</td>
<td>P: Bordone 16’, Bordone 8’</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Two voice canon with accompaniment</strong></td>
<td></td>
</tr>
<tr>
<td>I: Principale 8’, Ottava 4’, Ripieno 4 file</td>
<td>I: Ottava 4’ (voice 1)</td>
<td></td>
</tr>
<tr>
<td>II: Bordone 8’, Flauto 4’ Flautino 2’, Nazardo 2 2/3’</td>
<td>II: Bordone 8’</td>
<td></td>
</tr>
<tr>
<td>P: Subbasso 16’, Bordone 16’, Bordone 8’</td>
<td>P: Basso 8’ (voice 2)</td>
<td></td>
</tr>
</tbody>
</table>

**Table 8: Registrations for IR8**

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**Great Choir (expressive)**  | **Swell (expressive)**  | **Pedal**
--- | --- | ---
Violine 16’ | Geigen Principal 8’ | Bourdon 32’
Principal 8’ | Spitz Gedeckt 8’ | Contre Basse 16’
Flute Couverte 8’ | Viola da Gamba 8’ | Violone 16’ (Gt.)
Spitzflute 8’ | Voix Celeste 8’ | Quintaten 16’ (Ch.)
Octave 4’ | Spitzprincipal 4’ | Bourdon 16’
Koppelflute 4’ | Flauto Traverso 4’ | Rohrbordun 16’ (Sw.)
Twelfth 2 2/3’ | Spindelflute 2’ | Spitzoctave 8’
Fifteenth 2’ | Plein Jeu IV | Bourdon 8’
Mixture III-V | Hautbois 16’ | Violone 8’ (Gt.)
Bombarde 8 | Trompette 8’ | Rohrflute 8’ (Sw.)
Great 16’ | Hautbois 8’ | Choral Bass 4’
Great Union Off | Clairon 4’ | Bombarde 16’ (Gt.)
Great 4’ | Tremulant | Hautbois 16’ (Sw.)

Examples of estimated Togni registrations in IR9/IR10

<table>
<thead>
<tr>
<th>Unified registrations</th>
<th>Combination registrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tutti (incl. reeds and mixtures, without 16’)</td>
<td><strong>Solo melody plus accompaniment</strong></td>
</tr>
<tr>
<td>Tutti (incl. reeds and mixtures, with 16”)</td>
<td>Choir: Cromorne 8’, Tremulant (solo)</td>
</tr>
<tr>
<td>Sw/Gr, Ch/Gr</td>
<td>Pedal: Rohrbordun 16’, Bourdon 8’</td>
</tr>
<tr>
<td>Gr/Ped, Ch/Ped, Sw/Ped</td>
<td><strong>Solo melody plus accompaniment</strong></td>
</tr>
<tr>
<td>Gr/Ch/Sw: Foundations 8’, 4’ Pedal: Foundations 16’, 8’</td>
<td>Choir: Gedeckt 8’, Tiere 1 3/5’ (solo)</td>
</tr>
<tr>
<td>Sw/Gr, Ch/Gr</td>
<td>Swell: Viola da Gamba 8’, Voix Celeste 8’</td>
</tr>
<tr>
<td>Gr/Ped, Ch/Ped, Sw/Ped</td>
<td>Pedal: Rohrbordun 16’, Bourdon 8’</td>
</tr>
</tbody>
</table>

**Table 9: Registrations for IR9/IR10**

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I assert that five devices may be identified in *IR8* – *10, 14 – 16*: (i) anticipating cadential points, (ii) pedal points, (iii) octave displacement, (iv) rhythmic augmentation/diminution, and (v) interruptive passagework. The first four devices were defined and identified in *Five Liturgical Inventions* (See Chapter 3.7 General Characteristics of the Inventions). The fifth device, interruptive passagework, is unique to the improvisations.

Two examples of anticipating cadential points (i) are shown below from *IR9* and *IR14*. In both cases, the pedal reaches a cadential point before the voices in the manuals.

---

Togni’s improvisations regularly include the use of pedal points (ii). In addition to the two instances which can be found in IR9 (Fig. 64, left hand) and IR10 (Fig. 65, left hand), the below excerpt from IR15 (Fig. 96) shows a third example.

---


332 See [IR14] Première toccata improvisée on the Ite missa est of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (6:25).
Use of octave displacement (iii) is limited to IR9, IR14, and IR15. Three examples are shown below from each of the three improvisations.

---

Figure 97: IR9, 5:26 – 5:49 (octave displacement)\textsuperscript{334}

Figure 98: IR14, 1:19 – 1:28 / mm. 21 – 23 (octave displacement)\textsuperscript{335}


\textsuperscript{335} See [IR14] Première toccata improvisée on the Ite missa est of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (6:25).
Rhythmic augmentation/diminution (iv) is found in all six improvisations and is commonly used in the treatment of source chant material. The excerpt below from IR9 (Fig. 100) shows Salve, mater misericordiae in both sixteenth/thirty-second notes as well as in quarter/eighth notes. Rhythmic augmentation/diminution can also be seen in Figure 92 in Togni’s treatment of Ite missa est.

Figure 99: IR15, 1:17 – 1:27 / mm. 28 – 30 (octave displacement)\(^{336}\)

Figure 100: IR9, 1:50 – 1:57, 3:00 – 3:14 (rhythmic augmentation/diminution)\(^{337}\)

\(^{336}\) See [IR15] Deuxième toccata improvisée on the Ite missa est of Kyriale XI (Orbis factor) and a theme of Healey Willan – Jan 1964 (4:56).

Interruptive passagework (v) is defined as a sudden and brief section of a virtuosic flourish that is preceded or followed by an unrelated musical texture; interruptive passagework is found in IR8, IR9, and IR15. Two examples from IR15 are shown below.

Figure 101 shows the movement from measure 13 to measure 14 marked by a change in tempo as well as a change in texture.

![Figure 101: IR15, 0:47 – 0:57 / mm. 13 – 16 (interruptive passagework)](image)

Figure 102 shows interruptive passagework at mm. 28 – 29 followed by a sudden shift in texture of quarter, half, and whole notes.

---

Figure 102: IR15, 1:13 – 1:32 / mm. 26 - 33 (interruptive passagework)³³⁹

4.9 Form in the Improvisations

The structure of each of Togni’s improvisations is tabled below. Each table integrates applications of the improvisation formulas with the general characteristics of the improvisations.

*IR8* integrates five formulas through imitation and fugal writing (Formula I), ostinato (Formula II), canon (Formula III), rhythmically-consistent non-ostinato figuration (Formula VI), and toccata figurations and tremolo (Formula VII).

<table>
<thead>
<tr>
<th>Section</th>
<th>Timecode</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
</table>
| IR8     | 1          | 0:30 – 2:10 | 69, 70, 71, 90.2 | *Formula VI*  
Fragmented note-for-note statement of *Lauda Sion Salvatorem* in the right hand against sextuplet-sixteenth figurations in the left hand with harmonizing pedal. In E mixolydian with non-mode tones and episodic use of tritone harmonic progressions. Minimal use of ornamentation. |
|         | 2          | 2:11 – 2:33 | 71 | *Formula VI*  
Fragmented imitation of *Lauda Sion Salvatorem* in the right hand against triplet-eighth figurations in the left hand with harmonizing pedal. In E mixolydian. |
|         | 3          | 2:33 – 3:25 | (no formula)  
Modulatory episode ending in C lydian. |
|         | 4          | 3:26 – 4:04 | 60, 76, 86, 90.3 | *Formula II/III*  
*Lauda Sion Salvatorem* in canon between the right hand and pedal against an ostinato and pedal point in the left hand. Polytonal section, with canonic voices in G mixolydian against the ostinato and pedal point in C lydian. |
|         | 5          | 4:05 – 5:00 | 60 | *Formula II*  
Altered statement of *Lauda Sion Salvatorem* with E acoustic collection against an ostinato and pedal points in E mixolydian. Includes use of the pentatonic mode. |
|         | 6          | 5:00 – 6:50 | 58 | *Formula I*  
|         | 7          | 6:51 – 7:56 | 60 | *Formula VII*  
Modulatory episode using toccata figuration and tremolo in the manuals. |
|         | 8          | 7:56 – 9:38 | 58 | *Formula III/VII*  
Continuation of toccata figuration and tremolo in the manuals, combined with canon of *Lauda Sion Salvatorem* between the melody in the right hand and pedal. Interruptive passagework precedes the final five-chord cadential progression. |

Table 11: Form of IR8
Of the six improvisations discussed in Chapter 4, IR9 uses the most formulas, specifically I, II, III, V, VI, and VII. Like IR8, imitation and fugal writing are drawn from Formula I. Ostinato, canon, antiphonal writing, rhythmically-consistent non-ostinato writing, and toccata figurations and tremolo are found throughout.

<table>
<thead>
<tr>
<th>Section</th>
<th>Timecode (0:46 – 1:56)</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>IR9</td>
<td>1</td>
<td>67</td>
<td>Formula V/VII</td>
</tr>
<tr>
<td></td>
<td></td>
<td>73</td>
<td>Call-and-response statements of <em>Salve, mater misericordiae</em> in fifths and octaves: the “call” is in the manuals, followed by the “response” in the pedal. <em>Lourdes</em> hymn also appears in the pedal, following the initial antiphonal treatment of <em>Salve, mater misericordiae</em>. Tremolo is used occasionally against the “response” in the pedal. Begins in D ionian. Use of quartal, octave, major, seventh, and diminished harmony, as well as octatonic collection.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>62</td>
<td>Formula II/VII</td>
</tr>
<tr>
<td></td>
<td></td>
<td>63</td>
<td>Theme primarily treated is a fragmented <em>Lourdes</em> hymn in the manuals against a tremolo ostinato in the pedal. Unison <em>Salve, mater misericordiae</em> concludes the section.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>80</td>
<td>Formula I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>94</td>
<td>Four-voice harmonization of <em>Salve, mater misericordiae</em>. Note-for-note with minor alteration and repeated note suppression. Use of anticipating cadential point.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>72</td>
<td>Formula VI</td>
</tr>
<tr>
<td></td>
<td></td>
<td>100.2</td>
<td>Note-for-note statement of <em>Lourdes</em> hymn against eighth note motion in the left hand and harmonizing pedal. Use of octave displacement. G ionian mode.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>97</td>
<td><em>(no formula)</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Free melodic material in broken octaves (octave displacement) in the right hand against a pedal point and harmonizing left hand and pedal.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>64</td>
<td>Formula II/III</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Canonic treatment of <em>Salve, mater misericordiae</em> between the right hand and pedal against a tremolo ostinato and pedal point in the left hand.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td><em>(no formula)</em></td>
<td>As in Section 5, but the melody is now a statement of <em>Salve, mater misericordiae</em> in broken octaves.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>72</td>
<td>Formula I</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td><em>(no formula)</em></td>
<td>Fragmented chordal treatment of <em>Lourdes</em> hymn interspersed with statements in the pedal of <em>Salve, mater misericordiae</em> and <em>Lourdes</em> hymn against toccata figurations and tremolo in the manuals.</td>
</tr>
</tbody>
</table>

Table 12: Form of IR9
IR10 uses the same formulas as IR9, with the exception of Formula VI.

<table>
<thead>
<tr>
<th>Section</th>
<th>Timecode</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>IR10</td>
<td>1 0:33 – 1:29</td>
<td>68</td>
<td><em>Formula V</em> Choroidal motive in call-and-response between the manuals and pedal.</td>
</tr>
<tr>
<td></td>
<td>2 1:29 – 1:53</td>
<td></td>
<td><em>Formula II</em> Ostinato in the pedal again an altered statement of Ave maris stella in the manuals.</td>
</tr>
<tr>
<td></td>
<td>3 1:54 – 2:33</td>
<td></td>
<td><em>Formula V</em> As in Section 1.</td>
</tr>
<tr>
<td></td>
<td>5 4:27 – 5:58</td>
<td>89</td>
<td><em>Formula V</em> Mimicking Sections 1 and 3, a tritone-altered fragment call-and-response of Ave maris stella. Use of diminished, and major seventh chords, as well as stacked seventh chords.</td>
</tr>
<tr>
<td></td>
<td>6 5:59 – 6:37</td>
<td></td>
<td><em>Formula I</em> Imitative treatment of Ave maris stella with a statement of Lauda Sion Salvatorem against ostinato-like left hand with pedal point and harmonizing pedal.</td>
</tr>
<tr>
<td></td>
<td>7 6:38 – 7:04</td>
<td></td>
<td><em>Formula I/II</em> Imitative treatment of Ave maris stella between the right hand and pedal against an ostinato and pedal point in the left hand, followed by a statement of Lauda Sion Salvatorem.</td>
</tr>
<tr>
<td></td>
<td>8 7:05 – 7:25</td>
<td></td>
<td><em>Formula II</em> Altered statement of Lauda Sion Salvatorem against an ostinato in the left hand.</td>
</tr>
<tr>
<td></td>
<td>9 7:26 – 8:28</td>
<td>65 90.4 91.2</td>
<td><em>Formula II/III</em> Consecutive canonic treatments of both Lauda Sion Salvatorem and Ave maris stella between the right hand and pedal against an ostinato and pedal point in the left hand.</td>
</tr>
<tr>
<td></td>
<td>10 8:29 – 9:03</td>
<td>63 77 87 91.3</td>
<td><em>Formula II</em> Ostinato in the left hand against an altered Ave maris stella in the right hand and an altered Lauda Sion Salvatorem in the pedal. Quartal harmony and use of the aeolian and aeolian dominant collections.</td>
</tr>
<tr>
<td></td>
<td>13 11:28 – 14:12</td>
<td></td>
<td><em>Formula II/VII</em> Ostinatos, toccata figurations, and tremolos against pedal statements of Ave maris stella.</td>
</tr>
<tr>
<td></td>
<td>14 14:13 – 15:14</td>
<td></td>
<td><em>Formula VII</em> As in Sections 1 and 3, chorodal motive antiphonally between manuals and pedal. Interruptive passagework is also used.</td>
</tr>
</tbody>
</table>

Table 13: Form of IR10
IR14 uses a combination of Formulas I, II, III, and VII. The improvisation is bookended by two solo pedal sections; virtuosic and imitative sections are interspersed throughout.

<table>
<thead>
<tr>
<th>Section</th>
<th>Timecode</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>IR14</td>
<td>0:02 – 1:45</td>
<td>74</td>
<td>Formula I/VII</td>
</tr>
<tr>
<td></td>
<td></td>
<td>81.1</td>
<td>Introductory pedal solo using fragment of <em>Ite missa est</em> in D aeolian. Followed by imitative treatment of <em>Ite missa est</em> with toccata figuration and chordal tremolos in the manuals. D aeolian, with a brief tonicization of B mixolydian before returning to D aeolian. Extensive use of non-mode tones. Harmonies include sevenths and stacked quartal chords. Use of octave displacement.</td>
</tr>
<tr>
<td></td>
<td>1:46 – 2:27</td>
<td>88</td>
<td>Formula I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>98</td>
<td>Introduction of Healey Willan’s harmonization of <em>Ite missa est</em>. Begins in D aeolian/D minor in a three/four voice texture, ending with a modulation to B mixolydian.</td>
</tr>
<tr>
<td></td>
<td>2:28 – 2:52</td>
<td>56</td>
<td>Formula I</td>
</tr>
<tr>
<td></td>
<td></td>
<td>92.2</td>
<td>An imitative duo in the manuals (with a brief three voice interruption). B mixolydian with non-mode tones.</td>
</tr>
<tr>
<td></td>
<td>2:52 – 3:02</td>
<td>(no formula)</td>
<td>Imitative modulatory section.</td>
</tr>
<tr>
<td></td>
<td>3:03 – 3:36</td>
<td>(no formula)</td>
<td>Modulatory passagework, generally monophonic, but sometimes with harmony.</td>
</tr>
<tr>
<td></td>
<td>4:40 – 4:51</td>
<td>Formula I/III</td>
<td>Canonic and imitative duo in E mixolydian.</td>
</tr>
<tr>
<td></td>
<td>5:41 – 6:21</td>
<td>(no formula)</td>
<td>As in Section 1, a pedal solo begins, ending on an anticipating cadential point. Four chords in the manuals conclude the improvisation in D aeolian. Extensive use of non-mode tones.</td>
</tr>
</tbody>
</table>

Table 14: Form of IR14
Like *IR14*, the *IR15* improvisation is also based on a combination of Formulas I, II, III, and VII.

<table>
<thead>
<tr>
<th>Section</th>
<th>Timecode</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>IR15</td>
<td>1</td>
<td>0:01–0:48</td>
<td>81.2 96 101 <strong>Formula I/VII</strong> Introductory pedal solo using fragment of <em>Ite missa est</em>. Followed by imitative treatment of <em>Ite missa est</em> with toccata figuration in the manuals. A phrygian. Extensive use of non-mode tones. Quartal and octave harmony. Use of a pedal point.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>0:49–0:55</td>
<td>101 <em>(no formula)</em> Interruptive passagework in the manuals leading into Section 3. Modulating into D aeolian.</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>0:55–1:17</td>
<td>92.3 101 102 <strong>Formula III/VII</strong> Canon at the octave between the right hand and pedal on <em>Ite missa est</em>. Pedal eventually becomes harmonic support for the right hand melody. Left hand continues toccata figuration throughout. D aeolian with modulation to A aeolian.</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>1:17–1:23</td>
<td>99 102 <em>(no formula)</em> Interruptive passagework. Use of octave displacement.</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>1:23–2:09</td>
<td>75 99 102 <strong>Formula II/VII</strong> Quartal and octave harmony outlining <em>Ite missa est</em> with ostinato-like motion in the left hand, transitioning into toccata figurations in the right and left hands against a free melody pedal. Beginning in C aeolian, ending in E aeolian.</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>2:10–3:19</td>
<td>57 <strong>Formula I</strong> Introduction of Healey Willan’s harmonization of <em>Ite missa est</em>. D aeolian/D minor in a three voice texture, moving to a four voice texture in F ionian and ending in G aeolian.</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>3:19–3:45</td>
<td><strong>Formula I/VII</strong> Canonic and imitative treatment of <em>Ite missa est</em> in G aeolian, moving to quartal/octave harmonic statement of the theme in A aeolian against a toccata figuration in the left hand and harmonizing pedal.</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>3:46–3:53</td>
<td><em>(no formula)</em> Interruptive passagework.</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>3:54–4:12</td>
<td>66 79.1 <strong>Formula III</strong> Canonic treatment of <em>Ite missa est</em> between the right hand and pedal, using quartal and octave harmony in D aeolian.</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>4:12–5:00</td>
<td><em>(no formula)</em> Reinforcement of D as the tonic. Ending in D ionian.</td>
</tr>
</tbody>
</table>

*Table 15: Form of IR15*
IR16, a prelude and fugato, is based on Formula II (prelude) and Formulas I (imitation, fugato) and VII (toccata figuration and tremolo).

<table>
<thead>
<tr>
<th>Section</th>
<th>Timecode</th>
<th>Figure</th>
<th>Formula/Technique/Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>IR16</td>
<td>1:00 – 0:57</td>
<td></td>
<td>(no formula) Introduction. Free melodic material.</td>
</tr>
<tr>
<td>1</td>
<td>0:57 – 1:29</td>
<td>61 78 92.4</td>
<td>Formula II Ostinato left hand against solo <em>Ite missa est</em> in the right hand and harmonizing pedal.</td>
</tr>
<tr>
<td>3</td>
<td>1:54 – 2:10</td>
<td>61 78 92.4</td>
<td>Formula II As in Section 2, but with chromatically altered treatment of <em>Ite missa est</em> and rhythmically-irregular ostinato.</td>
</tr>
<tr>
<td>5</td>
<td>2:43 – 4:18</td>
<td></td>
<td>(no formula) Fragmented statement of <em>Ite missa est</em> over multiple pedal points and anticipating cadential point.</td>
</tr>
<tr>
<td>6</td>
<td>4:18 – 6:04</td>
<td></td>
<td>Formula I/VII Toccata figurations, chordal treatment, and imitation of <em>Ite missa est</em>.</td>
</tr>
</tbody>
</table>

Table 16: Form of IR16
Afterword

In assessing the entirety of Victor Togni’s life accomplishments, a broad picture emerges. *The Liturgical Organ Improvisation*, the precomposed *Five Liturgical Inventions*, the seventeen improvisation recordings, as well as his recorded and written lectures, competition prizes, and accolades, all strongly evidence the extent of his intent to advance the field of improvisation in Canada. For example, Togni’s method book illustrates practical applications of the improvisation skills that he strived to teach others, and the clear mastery with which Togni develops small thematic ideas in this book is evidenced by his use of the formulas. In *Five Liturgical Inventions*, the application of these formulas is simple and plainly stated, while in the improvised music they are applied in more elaborate and artistically advanced ways.

Togni forms an essential part of the heritage of Canadian music, and his pedagogic lineage reinforces the importance of his work: Germani, Bolliger, Falcinelli, Messiaen, Langlais, Grunenwald, Dupré, and Demessieux. Had Togni’s life not been tragically cut short, it is entirely conceivable that he would have ascended to the heights of his former teachers.

Several opportunities for further research exist: (I) Examination of the aforementioned primary sources suggests that a historical construction and near-completion of *The Liturgical Organ Improvisation* may be possible using fragmented materials left behind by Victor Togni. (II) The full transcription and reconstruction of all of Togni’s extant improvisations would provide a lasting, performable body of evidence for his musical genius. Finally, (III) I believe that a comparative analysis of Togni’s formula applications in his chant-based improvisations against the two Persichetti-based improvisations (*IR12* & *IR13*) is merited. Togni’s *IR12* and *IR13* constitute notable exceptions to his improvisational language: the two themes by Vincent Persichetti, which are the basis of both improvisations, were described by *The Diapason* magazine in 1964 as causing “a variety of explosive reactions”, being “no ordinary theme”, with some audience members feeling “it was too difficult or was not tuneful enough”.340 This thematic material on which Togni successfully improvised a prelude and fugue (*IR12*) resulted in a first prize for the American Guild of Organists’ 1964 Improvisation Contest, and the second

340 See [B74] *Article from The Diapason regarding the AGO 1964 Convention – August 1964.*
recording (IR13) is a completely different improvisation of a prelude and fugue on the two themes. As a modal non-chant pair of prelude and fugues, they provide unique alternative viewpoints into Togni’s improvisational language.

On a personal note, Victor Togni has been of particular and direct relevance to my work for several reasons: (i) Togni is my predecessor as Director of Music & Principal Organist of Saint Basil’s Church, the collegiate church of the University of Saint Michael’s College in the University of Toronto; (ii) I am a roster organist at Saint Michael’s Cathedral, Toronto, where Togni was once Organist; (iii) he is a former instructor of Saint Michael’s Choir School, of which I am an alumnus; (iv) his improvisations have informed my own work as an improviser. Researching his life and work has been both deeply rewarding and profoundly personal. I am grateful to have told his story.

In advancing the work of this remarkable Canadian musician just over 50 years after his untimely death, my hope is that Victor Togni’s own wish to further the practice of improvisation will see advancement in the contemporary world of Canadian music.
Bibliography


Mooney, Frederick. “Re: Phone Conversation”. Email. 19 December 2018.

Mooney, Frederick. “TOGNI”. Email. 9 September 2015.

Mooney, Frederick. Personal interview. 30 January 2017.


Rae, Brian. Personal interview. 13 December 2016.


Togni-Fox, Margaret. Personal interview. 22 November 2016.

Togni-Fox, Margaret. “TOGNI INVENTIONS”. Email. 21 July 2018.

Togni-Fox, Margaret. “Victor at the Vatican”. Email. 2 January 2019.


Appendices

Appendix A: Catalogued Personal Archives of Victor Togni

Biographical

[B1] Funeral prayer card


[B3] Biographical notes by Margaret Togni-Fox – 2 Jan 1996

[B4] Biographical notes by Margaret Togni-Fox – 2 Sept 1993


[B6] Contract with First Baptist Church, Ottawa – 1958/59


[B8] Victor Togni Memorial Concert Wholenote ad – May 2005


[B10] Homily, 40th Anniversary of Victor Togni’s death

[B11] Press reviews, handwritten

[B12] Press reviews, typed

[B13] Resume, pre-June 1964

[B14] Curriculum, handwritten, pre-June 1964

[B15] Curriculum, typed, pre-June 1964


[B17] Article on Victor Togni and Ave Maria sentence, Organ Canada – March 2005

[B18] Application to the Canada Council for Togni study at the Geneva Conservatory
[B19] Letter of Togni’s return to Canada from Peter Somerville – 7 Jun 1963

[B20] Condolence letter from Grunenwald – 12 Apr 1965

[B21] Biographical notes, post-June 1964

[B22] Condolence letter from Tony Garlik – 23 Dec 1965

[B23] Condolence letter from Fr. Joe Moffat, CSB – 4 Apr 1965

[B24] Homily, St. Basil’s Church, Fr. Kevin Kirley, CSB – 4 Apr 1965


[B26] Invitation from Peter Somerville to Margaret Togni-Fox, Memorial Concert – 1966

[B27] Follow up for Memorial Concert

[B28] Condolence letter from Lionel Rogg – 5 Apr 1965

[B29] Condolence letter from First Baptist Church – 4 Apr 1965

[B30] Correspondence from Basilian Fathers at Assumption University – 18 May 1992

[B31] Commemorative speech by Don Pileggi – 22 Dec 1965

[B32] Condolence letter from Joe Stalmach – 2 Apr 1965


[B34] Condolence letter from J.P. Morro, CSB

[B35] Correspondence from Fr. Joe Moffat, CSB – 3 Oct 1965

[B36] Correspondence from Sr. Margaret Mary – 29 Dec 1965

[B37] Condolence letter from Knoch Organ Company – 7 Apr 1965

[B38] Condolence letter from the Royal Canadian College of Organists – 8 Apr 1965
[B41] Condolence letter from Holy Rosary Cathedral, Regina – 6 Apr 1965
[B42] Condolence letter from David and Mary Legge – 29 Mar 1965
[B43] Correspondence with Healey Willan – 29 Jan 1962
[B44] Correspondence with Healey Willan – 16 Apr 1962
[B46] Correspondence with Charles Peaker – 3 July (1964?)
[B47] Correspondence with St. Mary’s Cathedral, Calgary – 22 Sept 1964
[B48] Condolence letter from St. Mary’s Cathedral, Calgary – 31 Mar 1965
[B49] Condolence letter from Thelma Atkinson – 19 Apr 1965
[B50] Correspondence with Margaret Togni and RCCO – 3 Nov 1965
[B51] Correspondence with Canadian Broadcasting Corporation Producer – 28 Mar 1960
[B52] Correspondence with Jean Langlais – 24 Apr 1962
[B53] Correspondence with Conservatoire de Musique de Genève – 1963
[B54] Correspondence with Alex Wyton – 11 Jul 1964
[B55] Correspondence with Charles Perrault – 1 Jul 1964
[B56] Correspondence with Lionel Rogg – 27 Sept 1964
[B57] Correspondence with Jean-Jacques Grunenwald – 8 Jul 1964
[B58] Correspondence with Stichting Internationaal Orgelconcours – 2 Apr 1965
[B59] Correspondences from Victor Togni to Archbishop of Toronto and Somerville

[B60] Correspondence with Peter Somerville – 15 May 1963

[B61] Correspondence with Raymond Daveluy – 11 Nov 1964


[B63] Telegram from Victor Togni to Margaret Togni-Fox – 26 Jun 1964

[B64] Article on the results of “examens de virtuosité” from Geneva Conservatory – 1963

[B65] Correspondence from WLP regarding A Parish Mass – 24 Feb 1965

[B66] Correspondence from Yves Dunant to Archbishop Pocock – 30 Jan 1963

[B67] Note from RCCO National Convention 1965 about Togni’s death

[B68] Attestation from the Geneva Conservatory regarding certificates/prizes


[B70] Correspondence with Lionel Rogg – 19 Oct 1964

[B71] Correspondence with Grunenwald – 22 Jun 1963

[B72] Correspondence with Grunenwald – 7 Nov 1964

[B73] Programmation and correspondences from the AGO 1964 National Convention

[B74] Article from The Diapason regarding the AGO 1964 Convention – August 1964

[B75] Newspaper clipping compilation re: AGO 1964 Convention Improvisation Contest

[B76] Article from The Diapason regarding the ICO 1967 – October 1967

[B77] Postcard from Victor Togni to Margaret Togni-Fox from AGO 1964 Contest


[B80] Student cards for École Normale de Musique de Paris for 1953/54, Konservatorium Luzern for 1951/52, and membership card for RCCO expiring June 1961

[B81] Attestation of Associateship from the Royal College of Music – 9 May 1957

[B82] Attestation of organ diploma of École Normale de Musique de Paris – 10 Sep 1954


[B87] Reference letter from Fr. Frontini, Church of SS. Julian and Ambrose, Como – 3 Sep 1956

[B88] Reference letter from Church of Saint Rocco, Rome – 6 Dec 1953

[B89] Reference letter from the Basilica of Saint Gregory, Rome – 20 Dec 1953

[B90] Condolence letter from John Taylor, RCCO Hamilton Centre – 30 Mar 1965

[B91] Condolence letter from George Veary, President of RCCO – 31 Mar 1965

[B92] Correspondence from Peter Somerville on Saint Michael’s Choir School – 3 Jul 1963

[B93] Condolence letter from William Findlay, RCCO Toronto Centre – 5 Apr 1965


[B95] Correspondence from Archbishop Pocock to Togni regarding Commission on Sacred Music – 13 Jan 1965


[B97] AGO Improvisation Competition acceptance letter – 20 Apr 1964
[B98] Postcard from JJ Grunenwald to Togni – 15 Dec 1964

[B99] Correspondence from Archbishop Pocock to Togni – 18 Dec 1962

[B100] Specifications for St. Michael’s Cathedral Warren organ – 1880


[B102] Correspondence to Togni regarding duties at St. Michael’s Choir School – 3 Aug 1963

[B103] “Verace e curiosa storia dell’organo della chiesa parrocchiale di Magadino” booklet

[B104] Correspondence from RCCO Toronto re: AGO Improvisation Contest – 14 Sep 1964

[B105] “Vita Mea” Diary

[B106] List of students of Victor Togni

[B107] Letter certifying termination of employment at Saint Michael’s College – 18 Jul 1962


[B109] Notebook of recital programme/tour ideas

[B110] Notebook of recital programme/tour ideas

[B111] Notebook of unidentified draft music syllabus and recital ideas

[B112] Materials for recital proposal dossier

[B113] Concert venue ideas for Europe – 1965


[B115] Bulletin from Conservatoire de Musique de Genève – Apr 1963


[B117] Correspondence from The Lye Organ and Piano Co. to Victor Togni – 10 Aug 1964
[B118] Bulletin from Holy Rosary Church – May 1965

[B119] Correspondence from J. E. Ronan to Togni regarding employment at Saint Basil’s Church and Saint Michael’s Cathedral Choir School – 31 Jul 1960

[B120] Correspondence from Togni to J. E. Ronan – 28 Jul 1960

[B121] Correspondence from Togni to Peter Somerville regarding practice time – 2 May 1964

[B122] Correspondence from Peter Somerville to Togni regarding practice time – 12 May 1964

[B123] Correspondence from Togni to Peter Somerville regarding reemployment – 20 Jan 1963

[B124] Correspondence from Togni to Archbishop Pocock – 14 Dec 1962

[B125] Correspondence from Peter Somerville to Togni – 28 Dec 1962

[B126] Correspondence from Togni to J. E. Ronan – 19 May 1957

[B127] Correspondence from Togni to J. E. Ronan – 9 Jun 1960

[B128] Correspondence from J. E. Ronan to Togni – 16 Jul 1960

[B129] Correspondence from Togni to Peter Somerville – 9 Apr 1963

[B130] Correspondence from Togni to Peter Somerville – 15 Feb 1963

[B131] Correspondence from Togni to Peter Somerville – 26 Jun 1963

[B132] Correspondence from Togni to Harold Armstrong – 28 Oct 1962

[B133] Correspondence from Togni to Peter Somerville – 4 June 1963

[B134] Correspondence from Peter Somerville to Togni – 3 May 1963

[B135] Notebook of recital programme/tour ideas

[B136] Correspondence from Tony Garlick to Togni – 7 Mar 1964

[B138] Notes and reflections on contemporary organists’ repertoire tendencies

[B139] Victor Togni Qualifications, Positions, Scholarships, Prizes (Post 1964) {related to B13}


[B141] Biography (late 1960 potentially)

[B142] Newspaper clipping compilation for Christ Church Cathedral (Vancouver), Holy Rosary Cathedral (Regina), and St. Mary’s Cathedral (Calgary) - 1964

[B143] “Victor Togni tells students the way to success in music” – unidentified newspaper clipping

[B144] Notes and reflections on “The classical tradition in the liturgical organ”

**Improvisation (documents)**

[I1] Three year improvisation lesson plan

[I2] “On Improvisation” Lecture text

[I3] “The Liturgical Organ Improvisation”

[I4] Gregorian chant improvisation exercises and High Mass improvisation forms

[I5] RCCO Newsletter (improvisation article contained – possibly Togni)

[I6] Thoughts on improvisation

[I7] Thoughts on the tradition of improvisation

[I8] Improvisation {related to [I3]}

[I9] Cantus firmus improvisation exercises

[I10] Canonic exercises for Es ist ein ros entsprungen, Jesus Christ is risen today
[I11] Canonic exercises for Veni creator, Lauda Sion, Adoro te, Ave maris stella

[I12] The Italian organ forms

[I13] Ancient Italian organ school (and its proponents)

[I14] Recital registrations (including improvisation registrations)

[I15] Plan/form for an improvisation

[I16] Plans/forms for various improvisations

[I17] Plan/form for a chorale partita

[I18] Instructions on first species counterpoint

[I19] Examples of organ pieces with polyphonic writing

[I20] Examples of pieces with different numbers of voices

[I21] Draft exercises for improvising against a cantus firmus

[I22] Plan for writing a fugue/structure of a fugue

[I23] Plan for an improvisation with different registrations

[I24] Plan for fugue improvisation

[I25] Two voice fugue, written out, labeled, with markings for theoretical breakdown

[I26] Minor notes on improvisation

[I27] “Monsieur Victor Togni” envelope

[I28] Correspondence with World Library of Sacred Music regarding improvisation method book – 1 Mar 1965

[I29] “The Organ Mass” text
Improvisation (written themes)


[I31] Theme: Saint Joseph’s Cathedral, 27 Sep 1964

[I32] Theme: Choral *Durch Adam Fall*, [n. d.]

[I33] Theme: Prelude and Fugue – All Saints’ Church, Hamilton, 8 Nov 1964

[I34] Theme: 3 different themes. One unknown, one plainsong, one Orlando Gibbons, [n. d.]

[I35] Theme: Saint Mary’s Catholic Church, Kitchener, 16 Nov 1964


[I38] Theme: *Lied on Andante de Sonate* [n. d.]

[I39] Theme: *Chemin de Claire joie* (Richard An thelme Jeandin), [n. d.]

[I40] Theme: Unknown author, [n. d.]

[I41] Theme: Unknown author, [n. d.]

[I42] Theme: *Theme for Improvisation based on “Ite missa est”* (Healey Willan), [n. d.]


[I44] Theme: Unknown author, [n. d.]

[I45] Theme: *Ave maris stella* – Saint Mary’s, Calgary, 1964
[146] Theme: Choral, 29 May 1963

[147] Theme: Fugue, 3 Apr 1963

[148] Theme: *Arirang*

[149] Theme: Fugue, 1 May 1963

[150] Theme: Fugue, 20 Feb 1963

[151] Theme: Choral *Wer nur den lieben*, 2 February 1963

[152] Theme: Fugue, 23 Jan 1963 / 10 Apr 1963 (two dates listed)

[153] Theme: Choral, 23 Jan 1963

[154] Theme: Choral, 12 Dec 1962

[155] Theme: Fugue (Jean-Jacques Grunenwald), 12 Dec 1962


[158] Theme: Fugue (André Gédalge), 14 Nov 1962

[159] Theme: Choral *Ach Gott, vom Himmel* (Johann Sebastian Bach), 14 Nov 1962


[161] Theme: No author [n. d.]

[162] Theme: Choral *Ache bleib bei uns* (Johann Sebastian Bach) [n. d.]

[163] Theme: Choral *Wo got zum Hauss nicht* (Johann Pachelbel) [n. d.]

[164] Theme: Fugue [n. d.]

[165] Theme: *Veni Emmanuel* – Saint Paul’s Bloor Street, 5 Dec 1964 (Charles Peaker)

[I67] Theme: Choral – 5 Jun 1963


[I70] Theme: Thème libre – 5 Jun 1963

[I71] Theme: Choral Herr, straf’ mich nicht (J. S. Bach), [n. d.]

Recital programmes

[R1] Recital: Diocesan Seminary in Lugano, Switzerland – 6 Mar 1955

[R2] Recital: All Saints’ Church – 31 May 1955

[R3] Recital: All Souls’ Church at Langham Place, UK – 10 May 1957


[R7] Recital: First Baptist Church in Ottawa, Ontario – 22 Dec 1958

[R8] Recital: Church of St. John the Divine in North Bay, Ontario – 1 May 1960

[R9] Recital: Convocation Hall, University of Toronto – 12 Feb 1962

[R10] Recital: St. Basil’s Church, St. Michael’s College – 26 Apr 1961

[R11] Recital: St. Basil’s Church, St. Michael’s College – 20 Dec 1961

[R12] Recital: St. Basil’s Church, St. Michael’s College – 11 Apr 1962


[R15] Recital: Assumption Church, University of Windsor – 23 Oct 1963

[R16] Recital: St. Andrew’s Church in Oakville, Ontario – 30 Oct 1963

[R17] Recital: Convocation Hall, University of Toronto – 9 Dec 1963


[R21] Recital: Church of St. Andrew the Apostle – 30 Jun 1964

[R22] Recital flyer: St. Michael’s Cathedral in Toronto, Ontario – 22 Jul 1964

[R23] Recital: St. Mary’s Cathedral in Calgary, Alberta – 20 Sep 1964


[R25] Recital: Christ Church Cathedral in Vancouver, BC – 30 Sep 1964

[R26] Recital: Location unknown – 1 Oct 1964

[R27] Recital: Holy Rosary Cathedral in Regina, Saskatchewan – 4 Oct 1964

[R28] Recital: All Saints’ Church in Hamilton, Ontario – 8 Nov 1964


[R30] Recital flyer: All Saints’ Cathedral in Nairobi, Kenya – 6 Oct [no year]


[R33] Recital: St. George’s Church in Bloomsbury Way – 1957

[R34] Recital: St. Mary’s RC Church in Kitchener, Ontario – 16 Nov 1964


[R37] Recital: Dorfkirche in Adelboden, Switzerland – 17 Jul 1956

[R38] Recital: Kirche Brienz in Brienz, Switzerland – 28 Aug 1955


[R41] Recital: St. Columbkille’s Cathedral in Pembroke, Ontario – 22 Dec [no year]

[R42] Recital: (Possibly) at St. Michael’s Cathedral in Toronto, Ontario – [n. d.]


[R45] Recital: Location unknown – 1962


[R47] Recital: Location unknown – 29 Mar [no year]


**Improvisation Recordings**

[IR1] *Fantaisie improvisée* on the *Kyrie eleison* from *Missa Cunctipotens Genitor Deus* – 1952 (9:50)

[IR2] *Méditation improvisée* on *Puer natus est nobis* – c.1958-1960 (2:15) [incomplete]
[IR3] *Sortie improvisée* on *Puer natus est nobis* – c. 1958-1960 (4:45)

[IR4] *Prélude improvisée* on *Dominus dixit ad me* – 1963 (1:05)

[IR5] *Choral improvisée* on *Vater unser im Himmelreich* – 1963 (3:20)

[IR6] *Scherzo improvisée* on *Vater unser im Himmelreich* – 1963 (1:40)


[IR8] *Fantaisie improvisée* on *Lauda Sion Salvatorem* – 2 Jul 1963 (9:05)

[IR9] *Fantaisie improvisée* on *Salve, mater misericordiae* and *Lourdes* hymn – 22 Sept 1963 (12:30)

[IR10] *Fantaisie improvisée* on *Ave maris stella* and *Lauda Sion Salvatorem* – 22 Sept 1963 (14:15)

[IR11] *Toccata improvisée* on *Puer natus est nobis* – 6 Jan 1964 (6:15)

[IR12] *Prélude et fugue improvisée* on two themes of Vincent Persichetti – 26 Jun 1964 (13:05)

[IR13] *Prélude et fugue improvisée* on two themes of Vincent Persichetti – Nov 1964 (6:45)


[IR17] *Prélude improvisée* on the *Ite missa est* of *Kyriale XI* (*Orbis factor*) – [n. d.] (0:42)

[incomplete]
General Audio Recordings and Interviews


[A2] CBC Interview on improvisation, with Victor Togni (34:59)

[A3] CJRT Interview about Victor Togni (59:31)

[A4] Fine Arts Radio, 104.5 CHUM FM show in memory of Victor Togni (Pt. 1) – Mar 1966 (1:00:30)


[A6] CBC Broadcast “St. Mike’s Toccatas” – 1964 (30:33)


[A9] Possible CBC broadcast of Saint Basil's Church Organ recital, with Rev. Hugh Curran and Victor Togni (29:22)
Appendix B: Photos of Victor Togni

Photo 1: Togni, aged 8, conducting the school orchestra (first row, first from left)

Photo 2: Togni, 1949
Photo 3: Togni, undated photo

Photo 4: Togni as a seminarian (second row, first from right), 1950/1951

Photo 5: Togni (first from right) and Oliver Messiaen (third from left), 1953/1954
Photo 6: Togni (second row, right) and Olivier Messiaen (first row, right), 1953/1954

Photo 7: Autographed picture from Rolande Falcinelli to Togni, 1954
Photo 8: Togni at the organ console of Saint Michael’s Cathedral, Toronto

Photo 9: Togni with Marcel Dupré (center) and Don Aldo Lanini (right) at the Festival Internazionale di musica organistica di Magadino, 1963
Photo 10: Togni with Fernando Germani at the Festival Internazionale di musica organistica di Magadino, 1963

Photo 11: Togni with Carlo Semini (first from left) and Fernando Germani (second from left) at the Festival Internazionale di musica organistica di Magadino, 1963
Photo 12: Togni at the Festival Internazionale di musica organistica di Magadino, 1963

Photo 13: Togni with Jean-Jacques Grunenwald at the Festival Internazionale di musica organistica di Magadino, 1963
Photo 14: Togni receiving the first place prize from Lawrence Phelps (left), sponsored by Casavant Frères, for the American Guild of Organists’ National Convention Improvisation Contest, 1964.

Photo 16: Togni’s score of Jean-Jacques Grunenwald’s *Diptyque liturgique* with accompanying note and autograph
Appendix C: Reconstructed Improvisation of Victor Togni (IR14)

Première Toccata improvisée on the *Ite missa est* of *Kyriale XI* (*Orbis factor*) and a theme of Healey Willan

Dedicated to Jerzy Cichocki

Victor Togni (1935 - 1965)
Reconstruction by John Paul Farahat (b. 1989)

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Appendix D: Reconstructed Improvisation of Victor Togni (IR15)

Deuxième Toccata improvisée on the *Ite missa est* of *Kyriale XI*(Orbis factor) and a theme of Healey Willan

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Victor Togni (1935 - 1965)  
Reconstruction by John Paul Farahat (b. 1989)