Character and Form by Way of Integral Serialism: An Analysis of *Fantasia concertante* (1957) by Camillo Togni*

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From its early adoption of twelve-tone technique in the 1940s until the mid 1950s the music of Camillo Togni (1922–1993) maintained a strong stylistic affinity with the sound world of the Second Viennese School, particularly with the works of Schoenberg. As was typical for the music of many composers of Togni's generation, the continuous expansion in the 1950s of serial technique into various dimensions beyond pitch led to a gradual severing of stylistic ties with the Viennese composers. Whereas works such as Togni's *Sonata* for flute and piano from 1953 and the *Sonata* for violin and piano from 1954–1955, both of which subject pitch and rhythm to serial treatment, still largely use phrase structures modelled on classical formal function the way we find them in the music of the Schoenberg school, Togni markedly cuts back on this kind of thematicism in his music from the second half of the decade. The single-movement concerto for flute and string orchestra *Fantasia concertante*, composed in 1956–1957, is a prime example for this shift in his style. The work no longer presents recurring melodic 'themes'. Its textures no longer project clearly distinguishable superimposed 'lines' as was the case in much of Togni's earlier music. Furthermore, we hardly ever hear a recognisable metric

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pulse in this 9½-minute piece, and its musical characters generally no longer fall into the kinds of 'topics' familiar from earlier twelve-tone expressionism.

Such a move into new stylistic territory could not have been accomplished without sophisticated compositional tools capable of pushing the composer's imagination beyond 'old habits'. The extensive sketch materials for *Fantasia concertante* preserved in the Fondo Camillo Togni (henceforth FCT) at the Fondazione Giorgio Cini in Venice vividly document this compositional-aesthetic situation. As Togni's sketches show, every moment of this work is couched in serial terms, with pluridimensional serial procedures determining most aspects of a musical event. These procedures, as we can tell from the sources, are grounded in concrete musical intuitions and usually a clear idea of what the music, at least in its broad outlines, will sound like. Whereas in this process Togni may not always be able to anticipate whether a particular result will satisfy him – as revised procedures in his sketches document – it is precisely this negotiation between composer intent and actual result of a serial procedure (however reworked) that leads him onto new terrain.

This essay examines this process through an analysis of the score and manuscript sources for *Fantasia concertante*. My focus will be on musical character and form as two particularly innovative aspects of this work. Before going into technical detail, I will first consider how the music sounds, keeping in mind how new its types of textures were in 1957 and how quickly this kind of sound world had evolved within just a few years. From today's historical distance these textures may not feel as new as they once did, and it would be misleading to judge their value merely based on how novel or not they sound today. Hence, one of the aims of the following analysis is to recapture the initial freshness of this music.

FIGURE 1 a–d illustrates the four kinds of texture that characterise much of *Fantasia concertante*. Intended as visual aid for discussion and not as a substitute for the score, each of the four graphs represents pitches as horizontal lines to be read in analogy to traditional musical notation (i.e. with the x- and y-axes symbolising time and pitch space respectively). Texture types 2 to 4 largely defy traditional distinctions into melody, harmony, multi-voice counterpoint and the like, because individual pitches are not necessarily grouped into clearly distinguishable melodic or harmonic entities. In type 3, for example, we can hear short groups of pitches as motives, but the number of 'voices' and exact boundaries of gestures are ambiguous. In texture type 2, individual pitches may or may not sound connected with each other, i.e. may or may not form lines. And texture type 4 consists of a sound mass with ragged edges where pitches start and/or end at different times. Type 1 is more conventional, consisting of a single melodic line expressively charged through wide leaps and stark contrasts in dynamics. One could think of these four texture types as evolving out of one another, for which reason I number them in this particular

order. If we take a wide-leaping melody (texture type 1) and puncture it with rests and shift some pitches temporally so that they sound partially together we obtain a texture of type 2. If we add additional material of this sort we get a type-3 texture. And if we prolong the majority of pitches so that more of them sound together and for longer stretches of time, we get a texture of type 4.

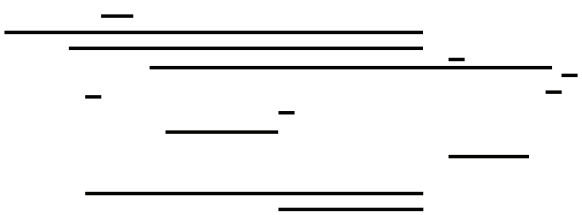
FIGURE 1. Camillo Togni, *Fantasia concertante*. Four texture types

(a) Texture type 1 (widely leaping single line; bars 10–14)

(b) Texture type 2 ('pointillist', i.e. most pitches are short; bar 232, all *mp* with last pitch *pp*)

(c) Texture type 3 (bars 1–2; dynamics alternate between *mf* and *mp*)

(d) Texture type 4 (sustained chords with pitches starting and/or ending at different times; bars 150–152, all *ff* and *fj*)



EXAMPLE 1 shows an annotated score of the opening of *Fantasia concertante*. The work begins with a texture of type 3, in bars 1–3 mixing harmonics with *pizzicato* and *arco* pitches, most of them played *con sordina* alternating between *mf* and *mp*. At the end of bar 3 the texture changes to type 1 (single-line melody), then back to type 3 in the middle of bar 7, and again to type 1 at the anacrusis to bar 10. Throughout this excerpt metric beats are never emphasised. Even though the metronomic tempo increases at the end of bar 3 (from ♪ = 80 to ♪ = 128), the music actually 'slows down' at this moment because of the longer note values in bars 3–7. In the middle of bar 7 the density of attacks suddenly increases beyond that at the very beginning of the work, because of the return to the shorter note values, but now in the faster tempo. The type-1 melody that follows in bars 10–14 suddenly moves much more slowly despite there being no change in metronome mark, because of the longer note values.

EXAMPLE 1. Camillo Togni, *Fantasia concertante*, bb. 1–15, annotated, with durations labelled in square brackets, series numbered (1), (2) etc. per section and boundaries of series marked
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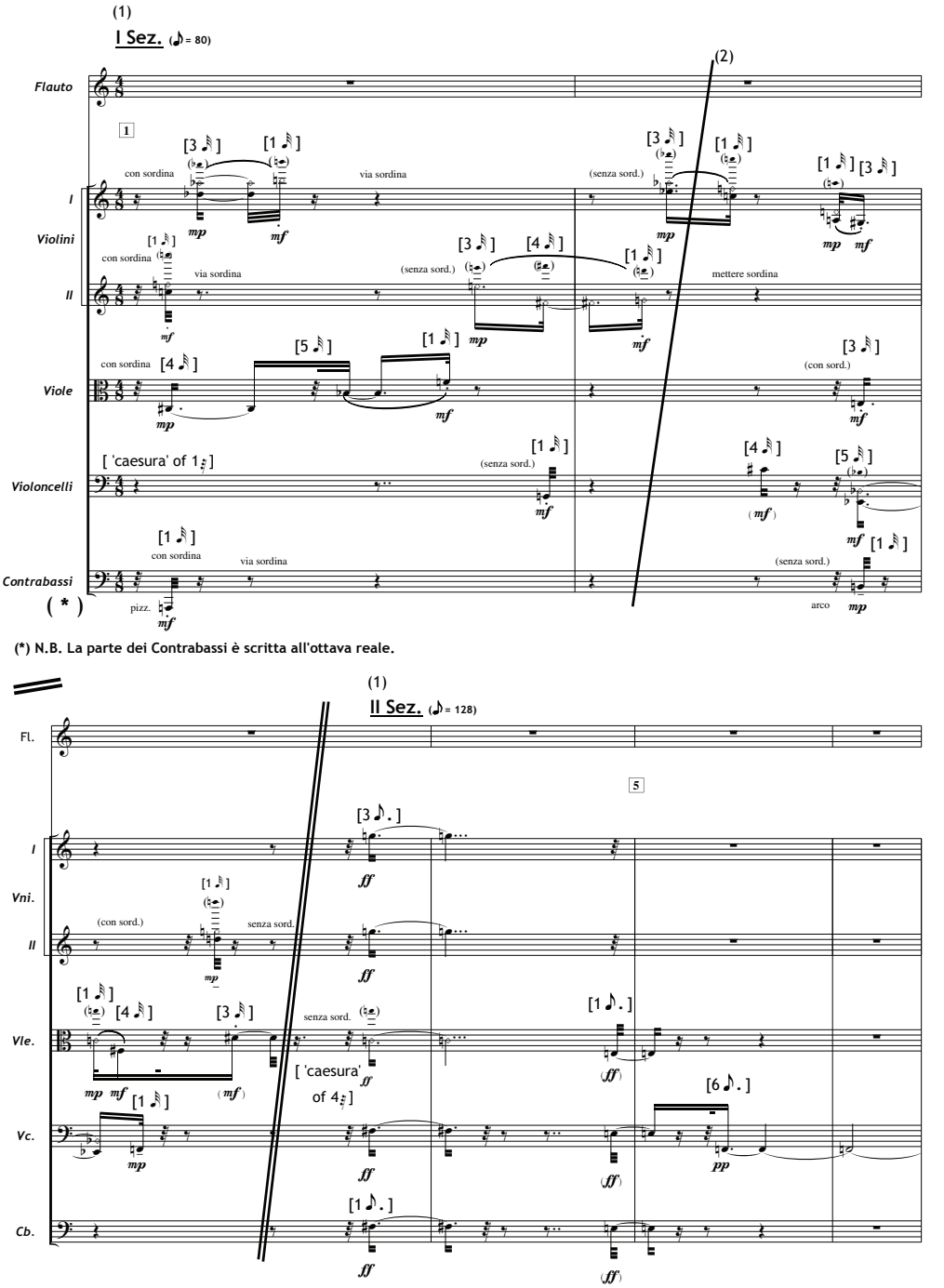
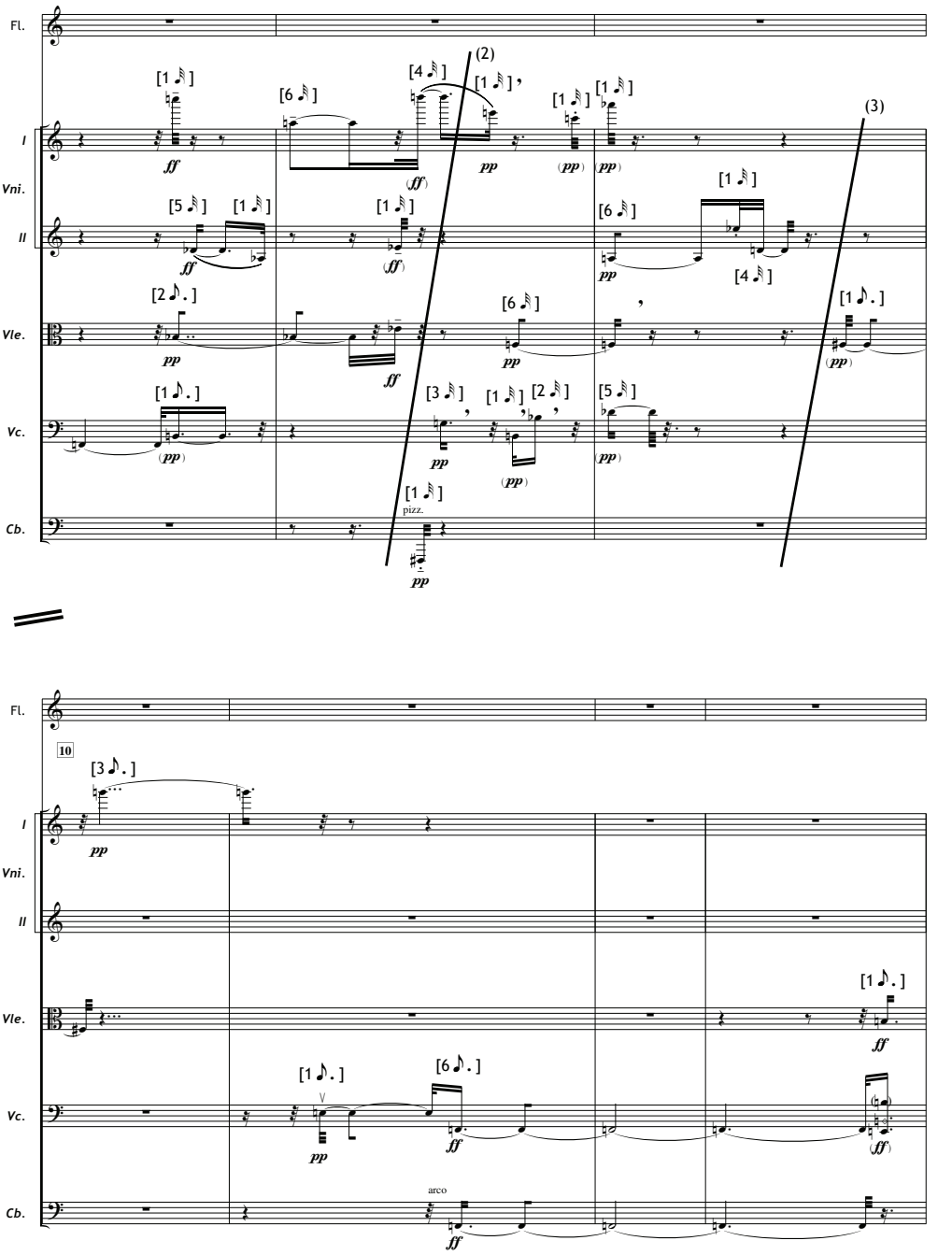
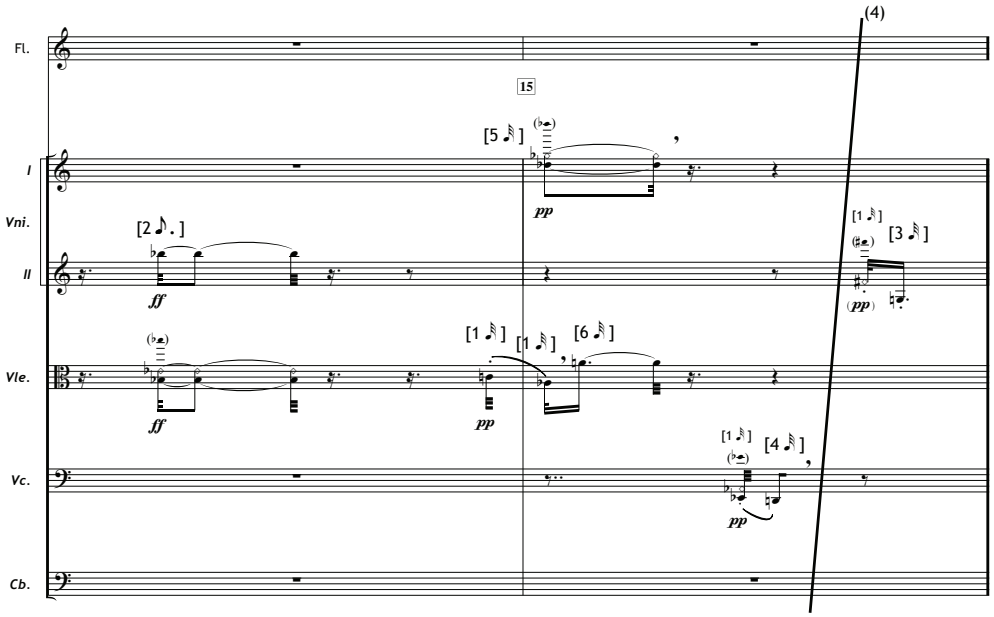



Fl.
I
Vni.
II
Vle.
Vc.
Cb.
(2)
(3)
pizz.
arco
10

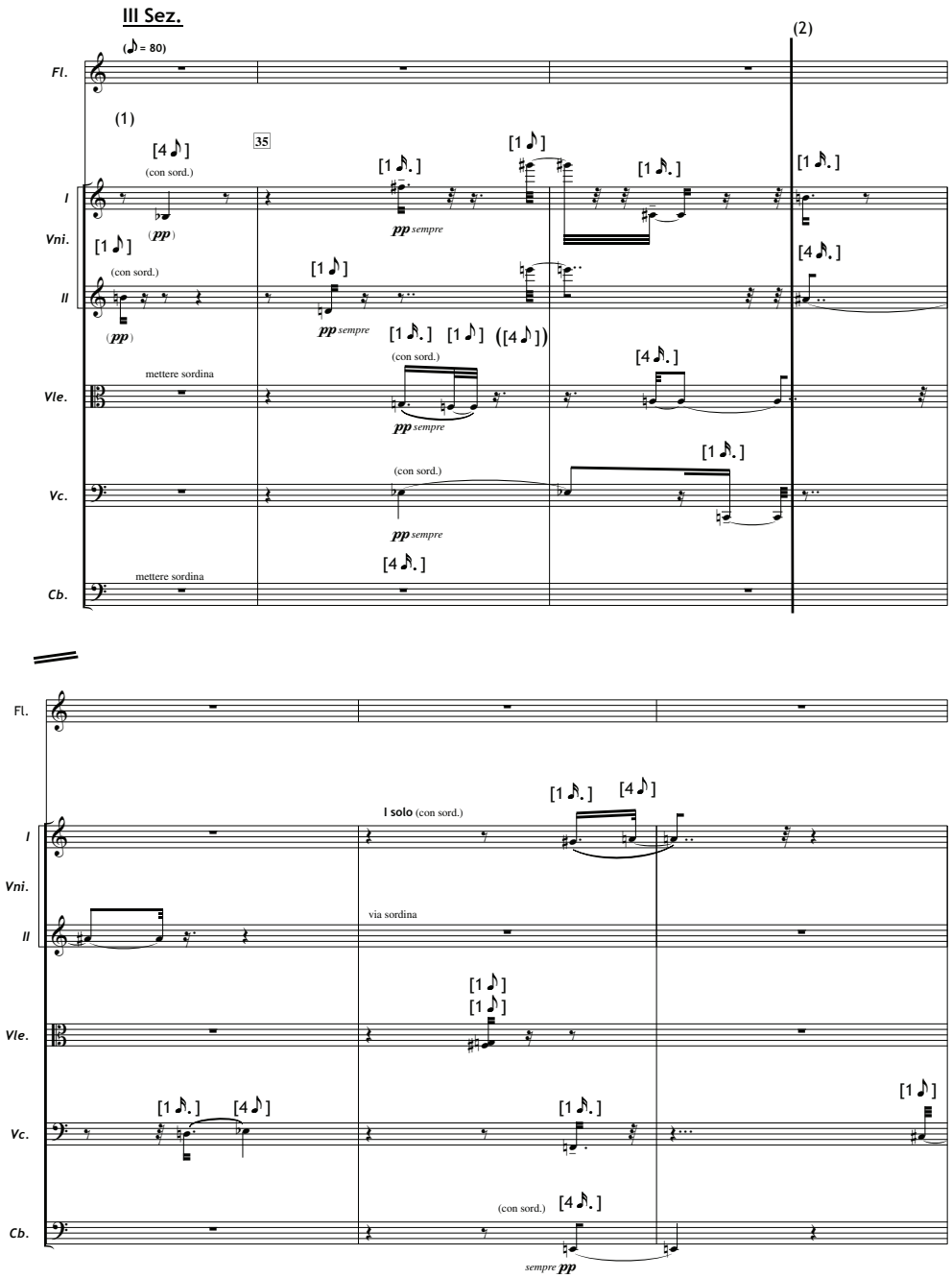


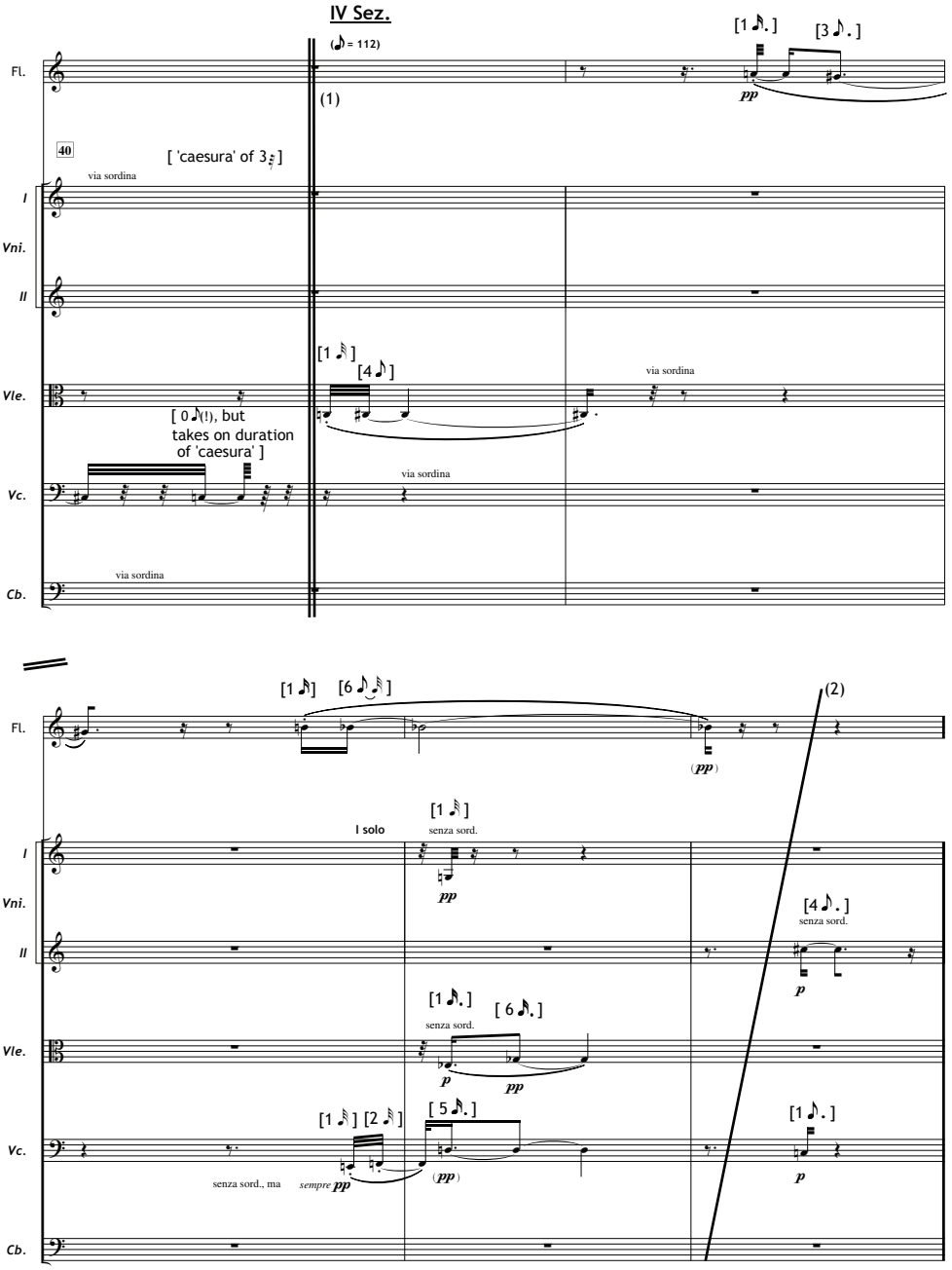
As is clear from this brief glance at the score, the surface speed of the music hinges on the intricate interplay between metronomic tempo and rhythmic structure, with local changes in speed (in terms of density of attacks) happening much more frequently than changes in metronome markings. To give a sense of this and other aspects of *Fantasia concertante*, FIGURE 2 describes its large-scale form and musical characters. The aim here is not to provide a detailed description of the work but to give a sense of its overall narrative, against which we will then examine the compositional process.[1] EXAMPLES 2–6 show score excerpts mentioned in FIGURE 2.

FIGURE 2. Large-scale form and character of *Fantasia concertante*

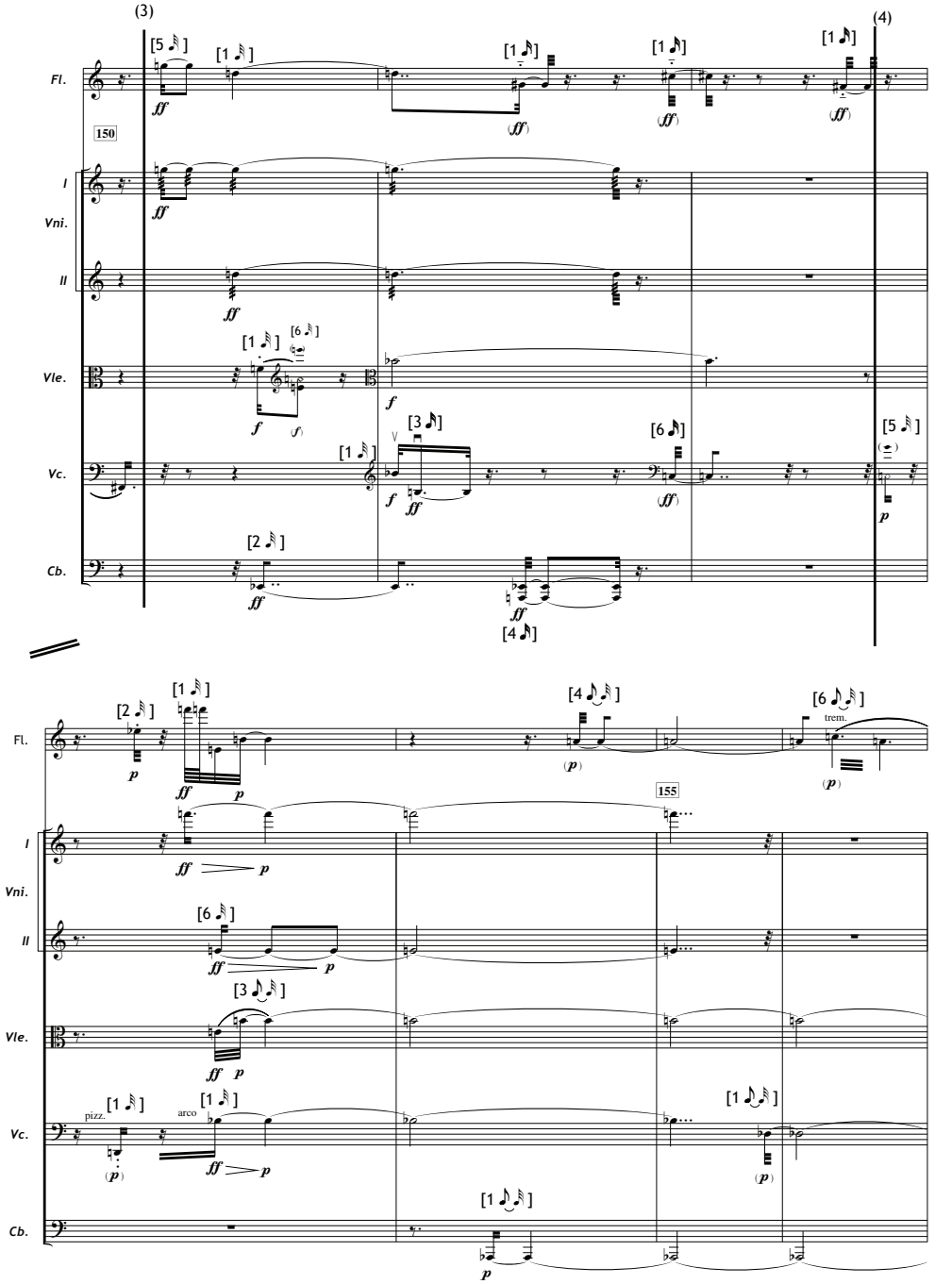
Orchestral introduction (bars 1–41): Agglomerations of mostly short pitches and brief motives alternate with stretches of slow to medium-fast melodies with wide leaps (Example 1). Individual blocks of material are mostly static in character, i.e. not progressively driving forward or relaxing, except for a quieting down towards the end of the introduction in preparation for the solo-flute entry (Example 2).
Main section (solo flute plus orchestra, bars 41–238): Flute and orchestra interact in textures of exploratory, hesitant character. From bar 70 on, blocks of mostly loud and assertive gestures or, later, of 'lighter' lively material, alternate and starkly contrast with blocks of texture that feel inhibited or held back. Eventually, the movement reaches sustained chords of a more continuous character (bars 136–142; bars 150–158, Example 3), and after a lengthy stretch of fragmentation mixed with brief outbursts (bars 158–185) breaks down into 'spit' sounds in the flute and a mix of short attacks (*col legno tratto*, *pizzicato*) and briefly sustained pitches (*arco*) in the orchestra (bars 185–191). After this everything gets 'stuck' for a while on tense short or sustained, sometimes trembling, gestures (bars 192–226). Eventually, things get rolling again with a build-up in which the flute takes the lead (bars 227–234, Example 4). Motion quickly calms down afterwards (bars 235–237, Example 4) ending on a briefly sustained high E♭6 in the second violins, opening into a highly charged general pause (bar 238, Example 4) before the flute Cadenza.
Cadenza (solo flute with short interjections from the orchestra, 32 bars followed by bars 239–240): The Cadenza gives the impression that the flute has finally been set loose, after having been held back up to this point (Example 5). The flute sounds like a lively bird, its song relaxing only a few times. The Cadenza (and work) ends with a swift, widely spaced sound mass shared between flute and orchestra (bars 239–240, Example 6).

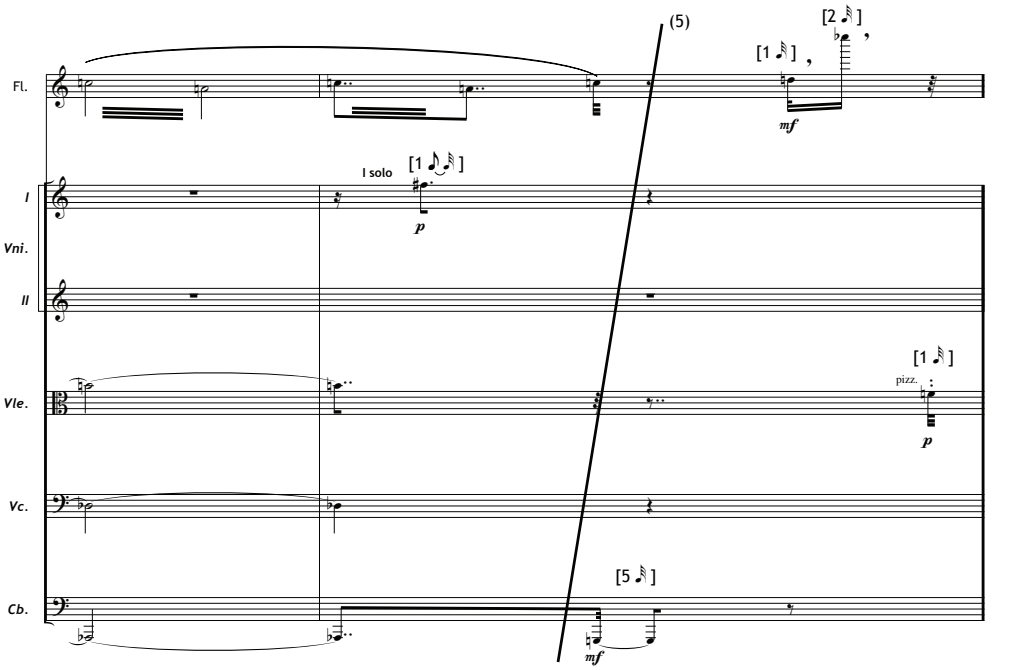
EXAMPLE 2. Camillo Togni, *Fantasia concertante*, bb. 34–44, annotated © 1958, by Sugarmusic S. p. A. – Edizioni Suvini Zerboni, Milan, S. 6367 Z.



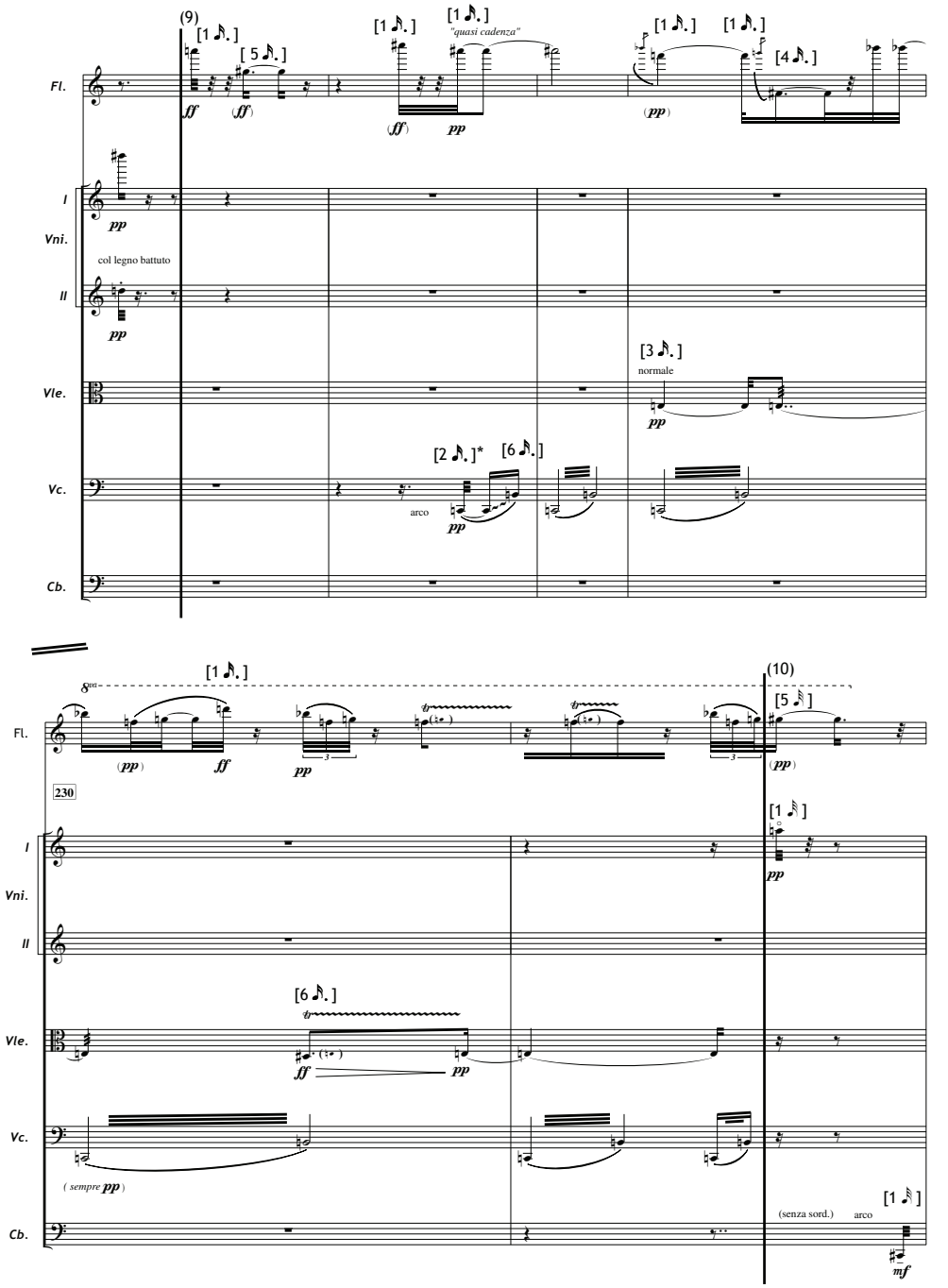

IV Sez.
(♪ = 112)
Fl.
(1)
[1 ♪.]
[3 ♪.]
pp
40
['caesura' of 3 𝄽]
via sordina
I
Vni.
II
[1 𝅘𝅥𝅯]
[4 ♪]
Vle.
[0 𝅘𝅥𝅯(!), but
takes on duration
of 'caesura']
via sordina
Vc.
via sordina
Cb.
[1 𝅘𝅥𝅰]
[6 ♪ 𝅘𝅥𝅯]
(2)
(pp)
I solo
[1 𝅘𝅥𝅯]
senza sord.
pp
[4 ♪.]
senza sord.
p
[1 ♪.]
senza sord.
[6 ♪.]
p
pp
[1 𝅘𝅥𝅯] [2 𝅘𝅥𝅯]
[5 ♪.]
[1 ♪.]
senza sord., ma
sempre pp
(pp)
p

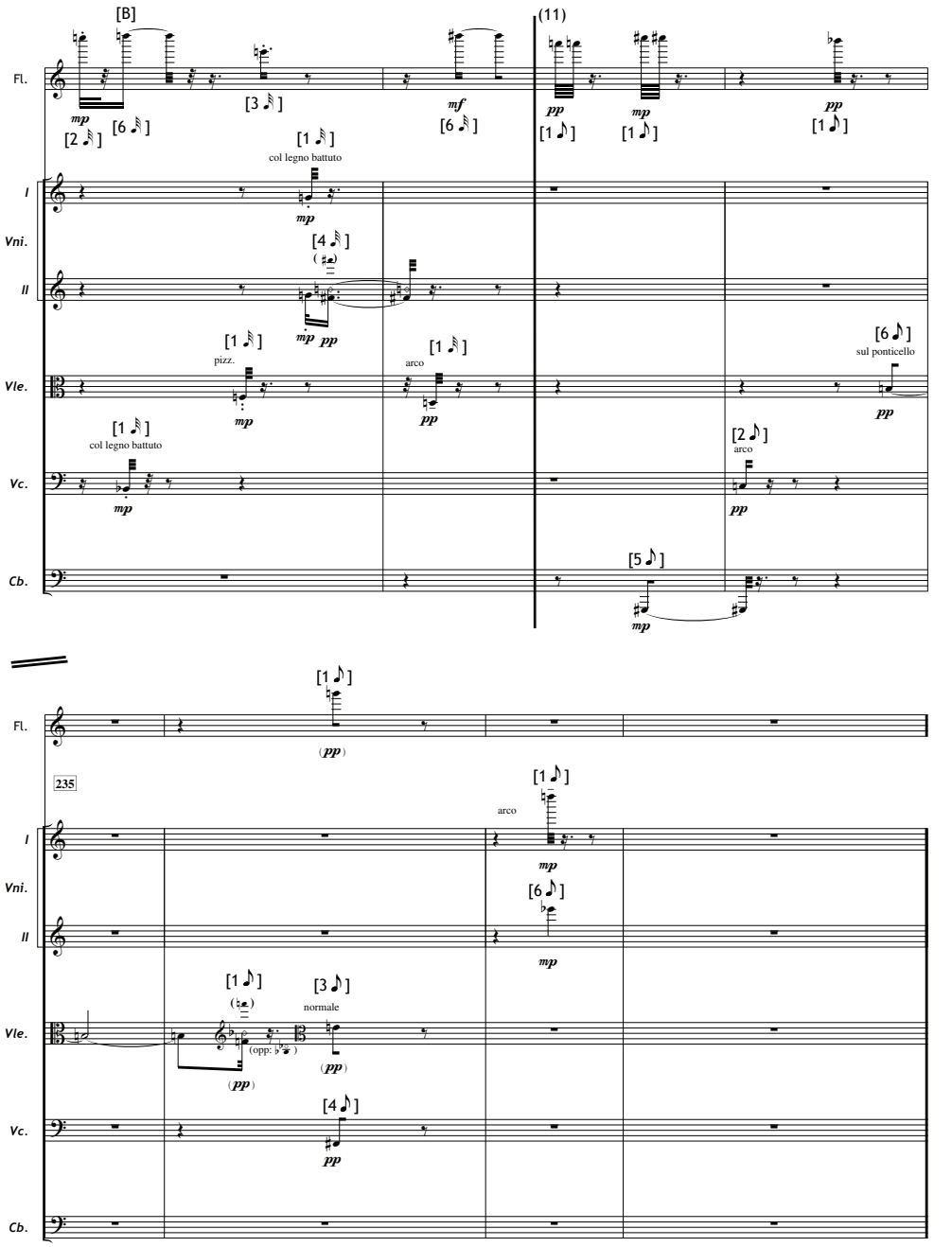
EXAMPLE 3. Camillo Togni, *Fantasia concertante*, bb. 150–158, annotated © 1958, by Sugarmusic S. p. A. – Edizioni Suvini Zerboni, Milan, S. 6367 Z.



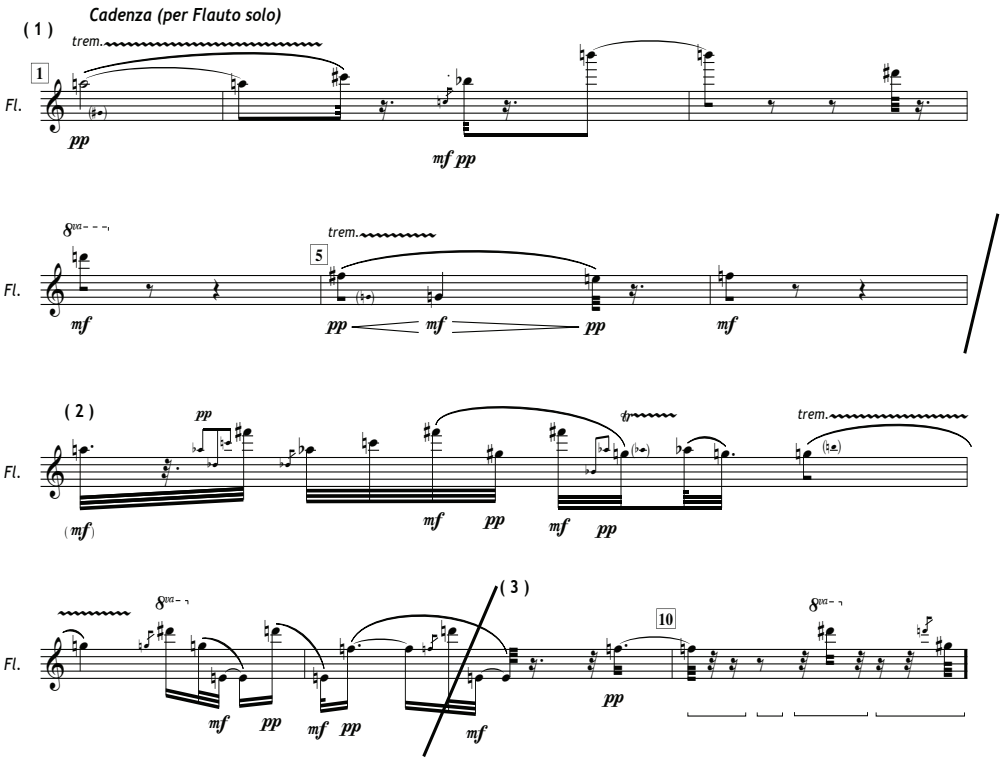

Fl.
I
Vni.
II
Vle.
Vc.
Cb.
(5)
[2]
[1]
mf
I solo
[1]
p
[1]
pizz.
p
[5]
mf

EXAMPLE 4. **Camillo Togni, *Fantasia concertante*, bb. 226–238, annotated © 1958, by Sugarmusic S. p. A. – Edizioni Suvini Zerboni, Milan, S. 6367 Z.**

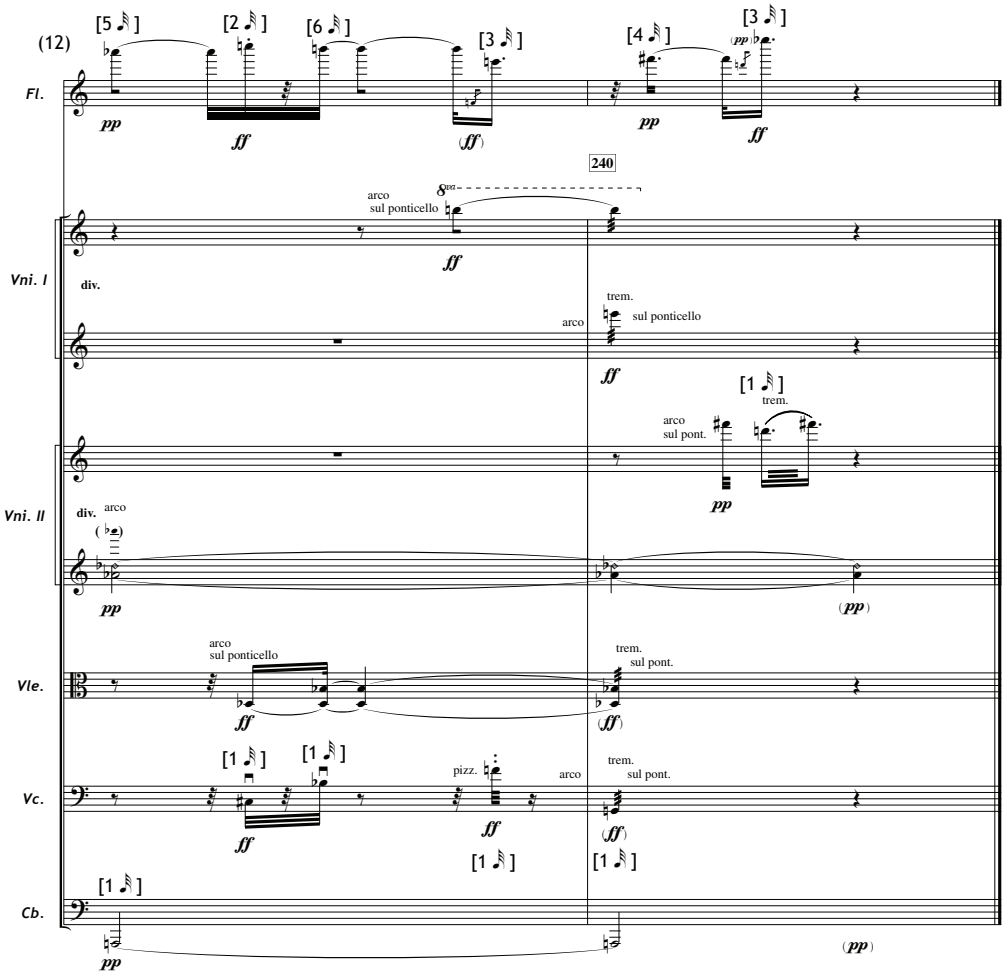



[B]
(11)
Fl.
mp
[2]
[6]
[3]
[1]
col legno battuto
mf
[6]
pp
[1]
mp
[1]
pp
[1]
I
Vni.
II
Vle.
Vc.
Cb.
[4]
mp
pp
[1]
pizz.
mp
[1]
arco
pp
[6]
sul ponticello
pp
[1]
col legno battuto
mp
[2]
arco
pp
[5]
mp
[1]
(pp)
235
[1]
arco
mp
[6]
mp
[1]
[3]
normale
(opp:)
(pp)
(pp)
[4]
pp

EXAMPLE 5. Camillo Togni, *Fantasia concertante*, Cadenza, bb. 1–10, with series boundaries marked © 1958, by Sugarmusic S. p. A. – Edizioni Suvini Zerboni, Milan, S. 6367 Z.



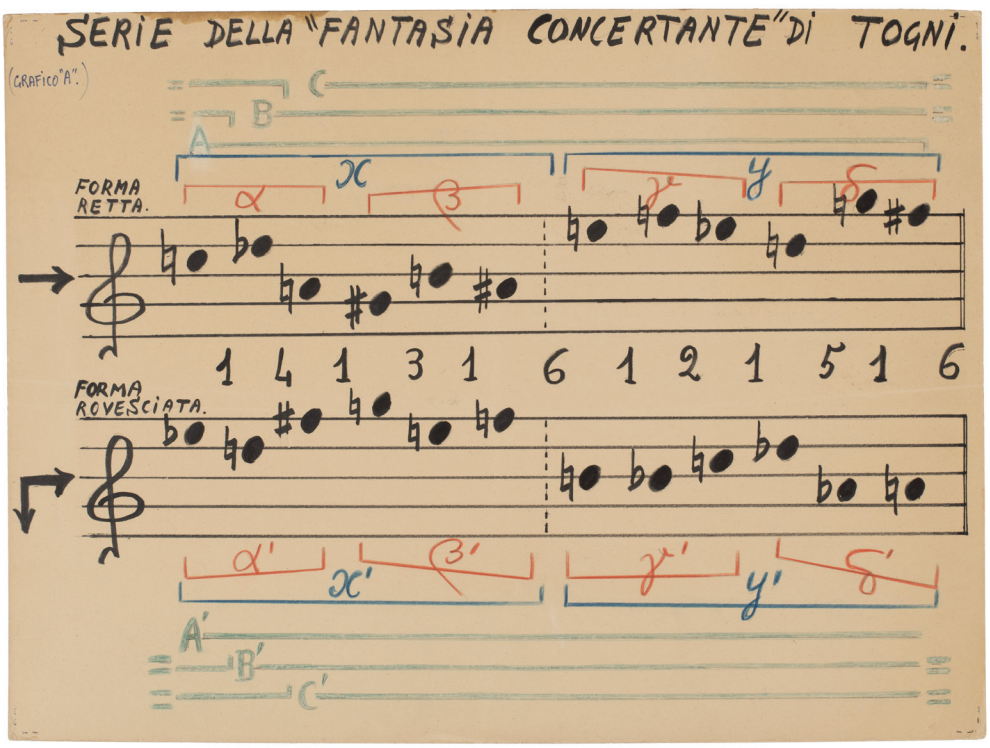
EXAMPLE 6. End of *Fantasia concertante*, bb. 239–240, annotated © 1958, by Sugarmusic S. p. A. – Edizioni Suvini Zerboni, Milan, S. 6367 Z.



Togni crafted the overall narrative, form and individual characters of *Fantasia concertante* using integral serial techniques. This means that he compelled himself to negotiate every musical idea with the serial machinery he himself created. Its mechanisms, as we will see, are not abstract, rigid procedures, however. Rather, Togni continually fine-tuned them such that any compositional decision – not only local choices of pitch class (pc), register, duration, articulation and so forth, but also the choices of texture type and form – could be taken serially within his broader ideas for the work.

In a programme note for *Fantasia concertante* Togni explains that the 'piece is constructed from a single twelve-tone series' whose particular intervallic make-up also regulates the durations, dynamics and registers, as well as the proportions of the work's twelve sections and their metronome markings.[2] FIGURE 3 shows a large panel preserved in the FCT on which the composer illustrates the twelve-tone series and its inversion.[3] As indicated by the number sequence in the centre, the interval succession of the series alternates interval class (ic) 1, which occurs six times, with each of ics 2 through 6, whereby ics 2 to 5 occur once each and ic 6 (tritone) twice – the latter in the middle of the series and between the last and first pc.[4] The interval profile of the row thus gravitates towards the most 'dissonant' interval types, ics 1 and 6, while employing every non-zero ic at least once. Togni uses the series and its inversion in three distinct rotations, as marked by the green brackets above and below. B and B' are the rotations that start on the second note and end via a wraparound on the first. Rotations C and C' start on the third note and wrap around to end on the second.

FIGURE 3. Camillo Togni, *Fantasia concertante*: panel showing main series and its inversion. Fondazione Giorgio Cini (Venezia), Fondo Camillo Togni



Each of the twelve sections of *Fantasia concertante* uses a different form of this main series or a derived series, as summarised in FIGURE 4. Most of this information is taken from the draft of an analysis that Togni put together in 1959 at the request of W. Thomas Marrocco (1909–1999), musicologist, violinist and professor at the University of California at Los Angeles.[5] For our purposes, I have replaced Togni's symbols for the different series by explanations in the last column and have added explicatory brackets to some of the series. (FIGURE 4 roughly follows the format of Example 6 in Togni's analysis.) Following present-day labelling conventions, I call the series at the top of FIGURE 3 P_0 (prime form starting on pc 0 = C) and the inversion below I_3 (starting on pc 3 = E♭). FIGURE 4 refers to this main series and its inversion by the same labels. As illustrated, in sections III, V, IX and XI Togni employs derived series, each developed from a particular trichord of P_0 or I_3. For instance, the series used in the third section is derived entirely from the first trichord of P_0, C–C♯(or D♭)–A, retrograded. Togni classifies this trichord as type III, following the set-class identification documented in the facsimile of FIGURE 5. At the top of this sketch he analyses the trichord types in the series as follows: the most compact kind of trichord, found between the seventh to ninth note E–F–E♭ – a member of set class (012), as we would call it today – is numbered I. The trichord fitting within the next larger interval of a minor third, G♯–B–B♭ (a member of set class (013)), is labelled II, and so forth for types III, IV and V. Each of the derived series in the third, fifth, ninth and eleventh section (FIGURE 4) thus intensifies a particular trichordal flavour.

Throughout *Fantasia concertante* Togni never sounds more than one series at a time, except for brief overlaps between the end of one series and the beginning of the next. The numbers in the second column of FIGURE 4 indicate how many times in a row a series is used. Odd-numbered sections all have only two consecutive statements of a series while even-numbered sections feature between four and twelve. These values, 2–8–2–6–2–12–2–4–2–10–2–12, form the same proportions as the values of interval classes in the main series, via a doubling of the ic numbers 1–4–1–3–1–6–1–2–1–5–1–6 shown in the third column. In this way the interval structure of the main series determines the formal proportions of the work. In terms of actual timing, however, the proportions are ultimately different because, as shown in the first column, Togni assigns faster metronomic tempi to the longer sections. (The tempo of the longest sections VI and XII, ♪ = 160, is twice that of the shortest sections at ♪ = 80.) Other factors play into the actual lengths of sections as well, such as the choice of note values and the compression of pitch segments into simultaneities, as we will see. Thus, the serial parameters laid out in FIGURE 4 still say little about the actual character and form of the piece, but they give a general idea of what the overall trajectory is.

FIGURE 4. Overview of series and form

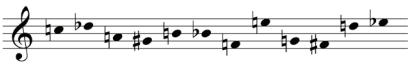
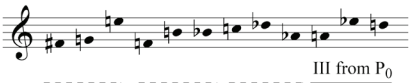
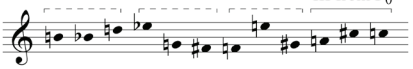
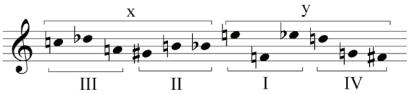
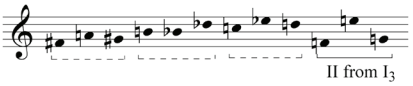
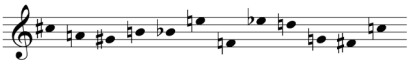
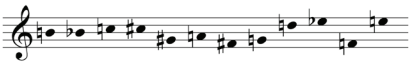
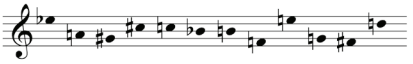
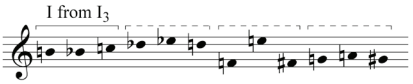
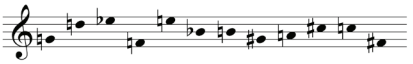
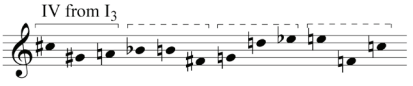
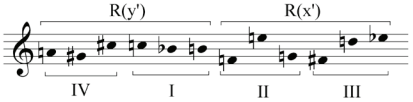
section/ (bars)/ MM	number of consecutive aggregates:	ics from P_0/I_3:	series:	derivation of series:
I (bars 1-3) ♪ = 80	2	1		x + R(x')
II (bars 3-33) ♪ = 128	8	4		rotation C' of I_3
III (bars 34-40) ♪ = 80	2	1		series derived from trichord III (retrograded) from P_0
IV (bars 40-70) ♪ = 112	6	3		P_0
V (bars 70-78) ♪ = 80	2	1		series derived from trichord II (retrograded) from I_3
VI (bars 78-113) ♪ = 160	12	6		rotation B of P_0
VII (bars 114-126) ♪ = 80	2	1		y' + R(y)
VIII (bars 126-136) ♪ = 96	4	2		R of rotation B' of I_3
IX (bars 136-142) ♪ = 80	2	1		series derived from trichord I from I_3
X (bars 142-185) ♪ = 144	10	5		R of rotation L (starting on G) of P_0
XI (bars 185-192) ♪ = 80	2	1		series derived from trichord IV from I_3
XII (bars 192-240) ♪ = 160	12	6		R(I_3)

FIGURE 5. Camillo Togni, *Gesang zur Nacht*: sketch. Fondazione Giorgio Cini (Venezia), Fondo Camillo Togni

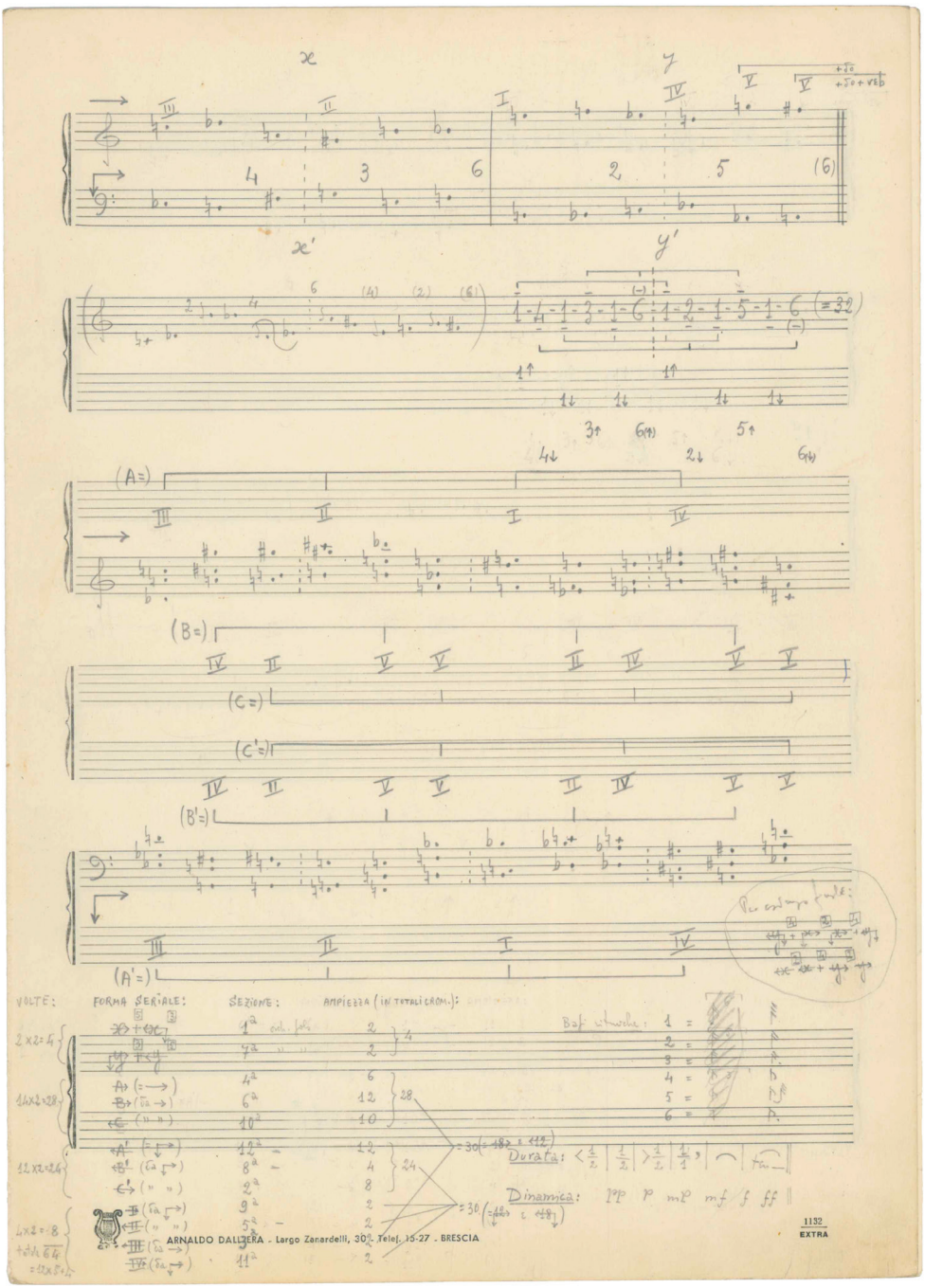


FIGURE 6. Camillo Togni, *Gesang zur Nacht*: sketch. Fondazione Giorgio Cini (Venezia), Fondo Camillo Togni

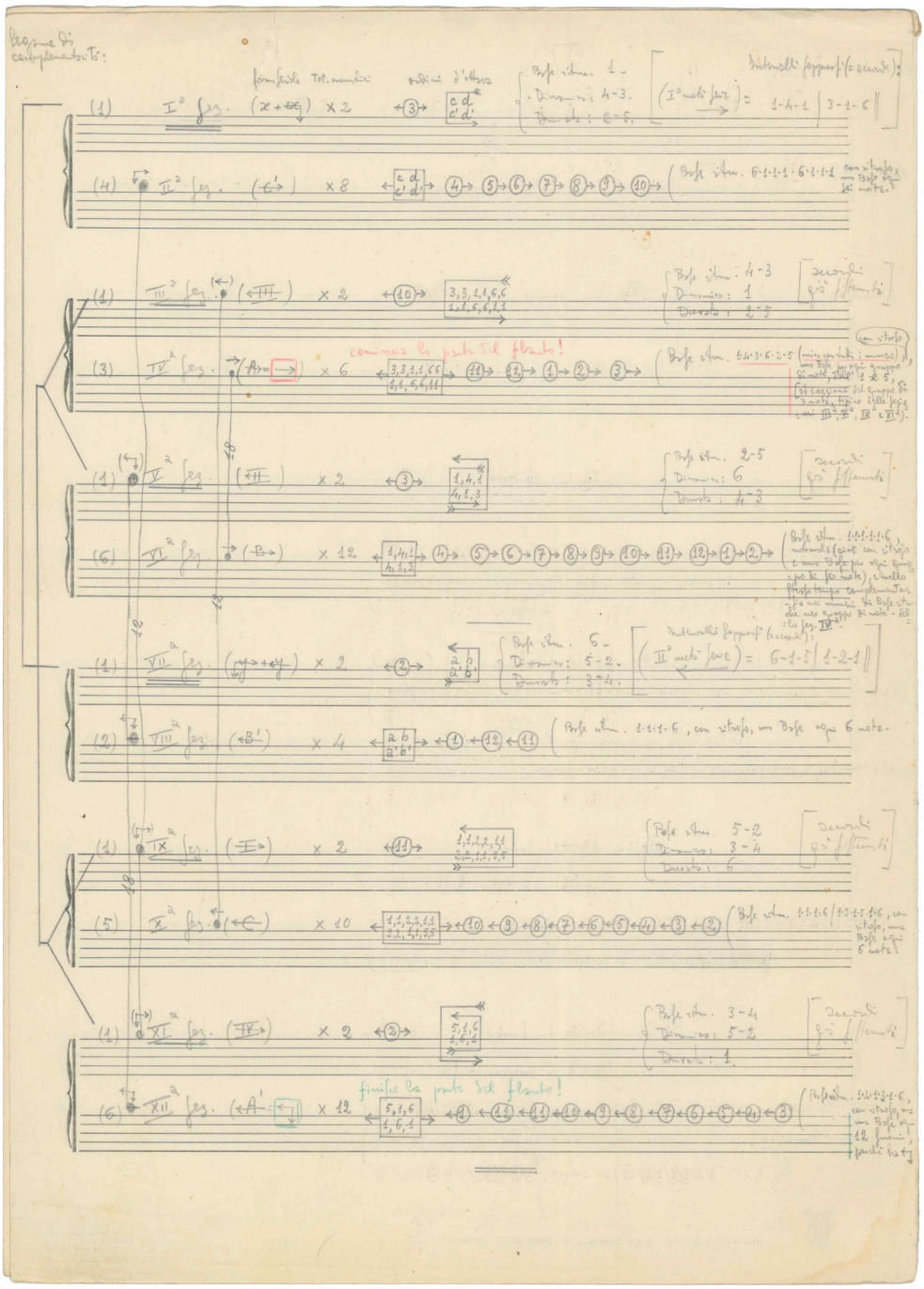


FIGURE 6 reproduces Togni's more detailed form plan, which, in conjunction with FIGURE 5 and other sketches allows us to track the entire serial construction of the work (save for the Cadenza).[6] Togni's heading in the top left-hand corner of FIGURE 6, 'legame di complementarità [relationship of complementarity]', points to the principle behind the distribution of parameter values, all of which are derived from the ic succession of the main series. The first four columns of this sketch contain information familiar from FIGURE 4. The first column, read from the top down, shows in parentheses the ic values from the main series. The second column gives the section numbers, the third indicates the series used ('forma seriale') – here shown in Togni's shorthand labels – and the fourth lists how many times each series occurs ('tot[ali] cromatici'). Following this, Togni indicates the assignment of pitch register ('ordini d'ottava'), to be explained shortly, and, after a curly bracket, the rhythmic base value(s) ('base ritm[ica]'), the value(s) for the dynamics ('dinamica') and the relative duration of pitches ('durata'). The key to the latter three parameters is found in the bottom right-hand corner of FIGURE 5: Togni defines six rhythmic base values ranging from one to six 𝅘𝅥𝅯 ('Basi ritmiche' 1 = 𝅘𝅥𝅯, 2 = 𝅘𝅥𝅰 etc. to 6 = ♪.), six dynamic values ('Dinamica' 1 = *pp*, 2 = *p* etc. to 6 = *ff*) and six levels of relative duration ('Durata'). The latter two, in combination, constitute what we would call 'articulation', which – in the mind of an accomplished pianist like Togni – can be broken down into how a note is attacked (on a piano largely a matter of the force of impact, i.e. dynamics) and how long it is held. Togni defines the latter as relative duration ('durata') 1 = <1/2 (less than half the full duration of a note), 2 = 1/2 (half the duration), 3 = >1/2 (more than half the full duration), 4 = 1/1' (full duration followed by caesura), 5 = ⌒ (*legato*) and 6 = ⌒ *ten*. Moreover, in the top right-hand corner of FIGURE 6 he also lists for the first section how he created pitch simultaneities by way of 'suppressing' certain linear intervals – 'intervalli soppressi (= accordi)' – to be explained shortly.

Let us now see how this all works at the beginning of *Fantasia concertante* by considering FIGURES 7–10 below alongside the score in EXAMPLE 1 above. In the latter I have indicated in square brackets the duration assigned to each pitch (measured as distance between attacks), whereby one readily recognises how the factor for a duration corresponds to the ic formed by the particular pitch and the one following in the series. (At the beginning these factors are thus 1–4–1–3 etc.) The rhythmic base values match those that Togni indicates in FIGURE 6 ('base ritm.' 1 = 𝅘𝅥𝅯 for section I, and 6 = ♪. and 1 = 𝅘𝅥𝅯 for section II). These and the parameter values for dynamics and relative duration are summarised in FIGURE 7.

Each of the twelve sections of *Fantasia concertante* is preceded by a 'caesura' (Togni's term) of length x×𝄽, whereby x follows the ic values in the main series (third column of FIGURE 4). Thus, the work opens with a caesura (rest) of 𝄽, section

II is preceded by a caesura of 4𝅗𝅥 = 𝄽, and so on.[7]

FIGURE 8 illustrates how Togni partitioned the pitch space into six registers between E1 and D♯7 – with the lowest register starting on the lowest pitch available in the orchestra, the open E-string of the double bass – ordering them in six different ways as shown at α through ζ.[8] The sketch in FIGURE 9 documents the register assignments. Let's first consider the second series (on the third and fourth staves), which is mapped onto register plan α via the numbers from the chart in FIGURE 10, following the path d (backwards) – c (backwards) – c' (forward) – d' (forward). These numbers are 6–1–5–1–2–1–2–1–5–1–6–1. In FIGURE 9 the first pc of the second series, C, thus appears in register 6 of α (FIGURE 8), the second pc, C♯, in register 1, the third pc, A, in register 5, etc. Since the number table in FIGURE 10 is built from the ic values from the main series – 1–4–1–3–1–6 etc. on the first line is rotated one position to the left on the second line, and so forth – the register assignment is regulated directly, if in a fairly abstract way, by that series. For the sake of variety, Togni reads a different path through FIGURE 10 for each series, as noted in the left margin of FIGURE 9 (this information is also listed in the central column of FIGURE 6). Assigning register is largely a mechanical process here, yet rooted in a clear musical idea: one register, i.e. register 1, is represented most often because ic 1 occurs most often in the main series. By numbering the registers in six different ways (α–ζ in FIGURE 8), Togni varies the allocation of pitch space over the course of the work, but at any given moment one register dominates, the one assigned number 1.

Since each section of *Fantasia concertante* reiterates the particular series assigned to it, every pc is automatically maximally removed from its repetition (all other eleven pcs appear in between) and hence no immediately audible octave relationships will occur. When the series changes, however, as when we move from section I to II (FIGURE 9, going on to 'II SEZ[IONE]'), a pc might recur quite soon, for which reason Togni simply keeps all pcs at the beginning of section II in the same register as at the end of section I.[9]

The sketch in FIGURE 9 also documents Togni's choices of simultaneities ('accordi: 1/4/1'): at the very beginning he collapses the first three pitches into a simultaneity, thereby 'suppressing' ic 1 and ic 4 as melodic intervals, as marked by the first two brackets spanning C7–C♯3 (= ic 1) and C♯3–A1 (= ic 4) (compare with EXAMPLE 1, bar 1). The third bracket indicates the next simultaneity, G2–F♯6 (= ic 1), and so forth on the next system ('accordi: 3/1/6'). These ic values, 1–4–1–3–1–6, are taken from the first half of the main series (FIGURE 3), as explained in the top right-hand corner of FIGURE 6. Since the series used in section I is not this main series but a derived one (FIGURE 4), which has no ic 6 available as adjacency, Togni chooses the earliest opportunity for an ic 6 between non-adjacent pcs instead, that is, between B♭3 and E3.[10]

FIGURE 7. Serial parameters other than pitch in bb. 1–15

section / (metronome mark)	series / bars	rhythmic base values	dynamics	relative durations
I (♪= 80)	(1) bars 1-2	all 𝅘𝅥𝅯 1 ----------	alternation of *mf* and *mp* throughout 4 – 3 (etc.)	alternation of 1/2 and ⌒ throughout 2 – 5 (etc.)
	(2) bars 2-3	ditto	alternation of *mp* and *mf* throughout 3 – 4 (etc.)	alternation of ⌒ and 1/2 throughout 5 – 2 (etc.)
II (♪= 128)	(1) bars 3-8	6 × 𝅘𝅥𝅮. | 6 × 𝅘𝅥𝅯 6 – 1	3×*ff*, 3×*pp*, 6×*ff* 6 – 1 – 6 – 6	all ⌒, except 3rd note is 1/2 5 (+2)
	(2) bars 8-9	all 𝅘𝅥𝅯 1 – 1	all *pp* 1 ----------	6×1/1', 2×1/2, 2×⌒, 2×1/2 4 – 2 – 5 – 2
	(3) bars 9-15	6 × 𝅘𝅥𝅮. | 6 × 𝅘𝅥𝅯 6 – 1	3×*pp*, 3×*ff*, 6×*pp* 1 – 6 – 1 – 1	4×⌒, 3×1/2, 2×1/1', 2×>1/2, 1/1' 5 – 2 – 4 – 3 – 4

FIGURE 8. Camillo Togni, *Gesang zur Nacht*: registers, excerpt from sketch (transcription). Fondazione Giorgio Cini (Venezia), Fondo Camillo Togni

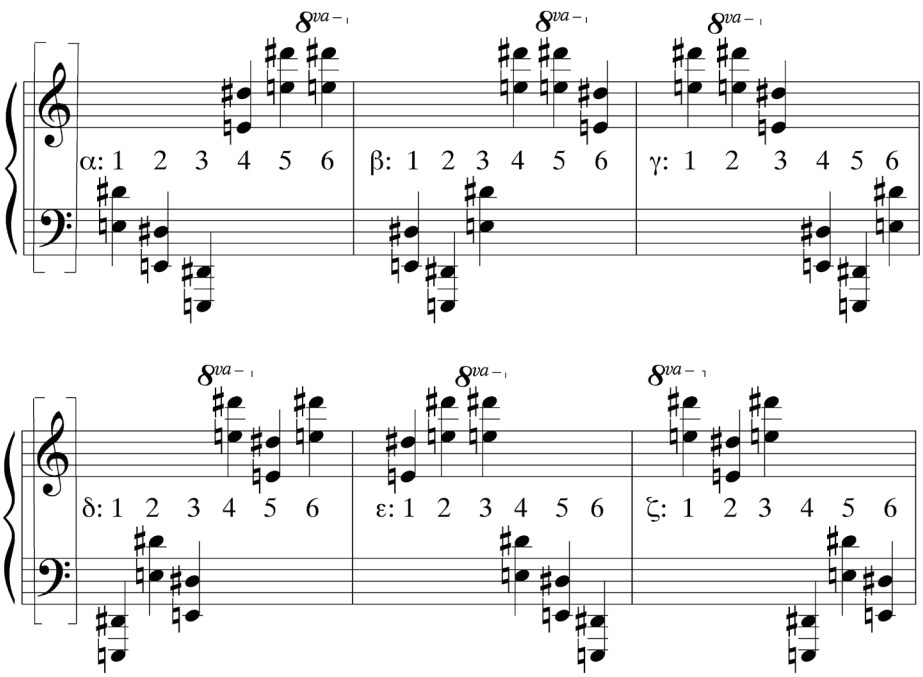


FIGURE 9. **Camillo Togni, *Gesang zur Nacht*: sketch. Assignment of registers. Fondazione Giorgio Cini (Venezia), Fondo Camillo Togni**

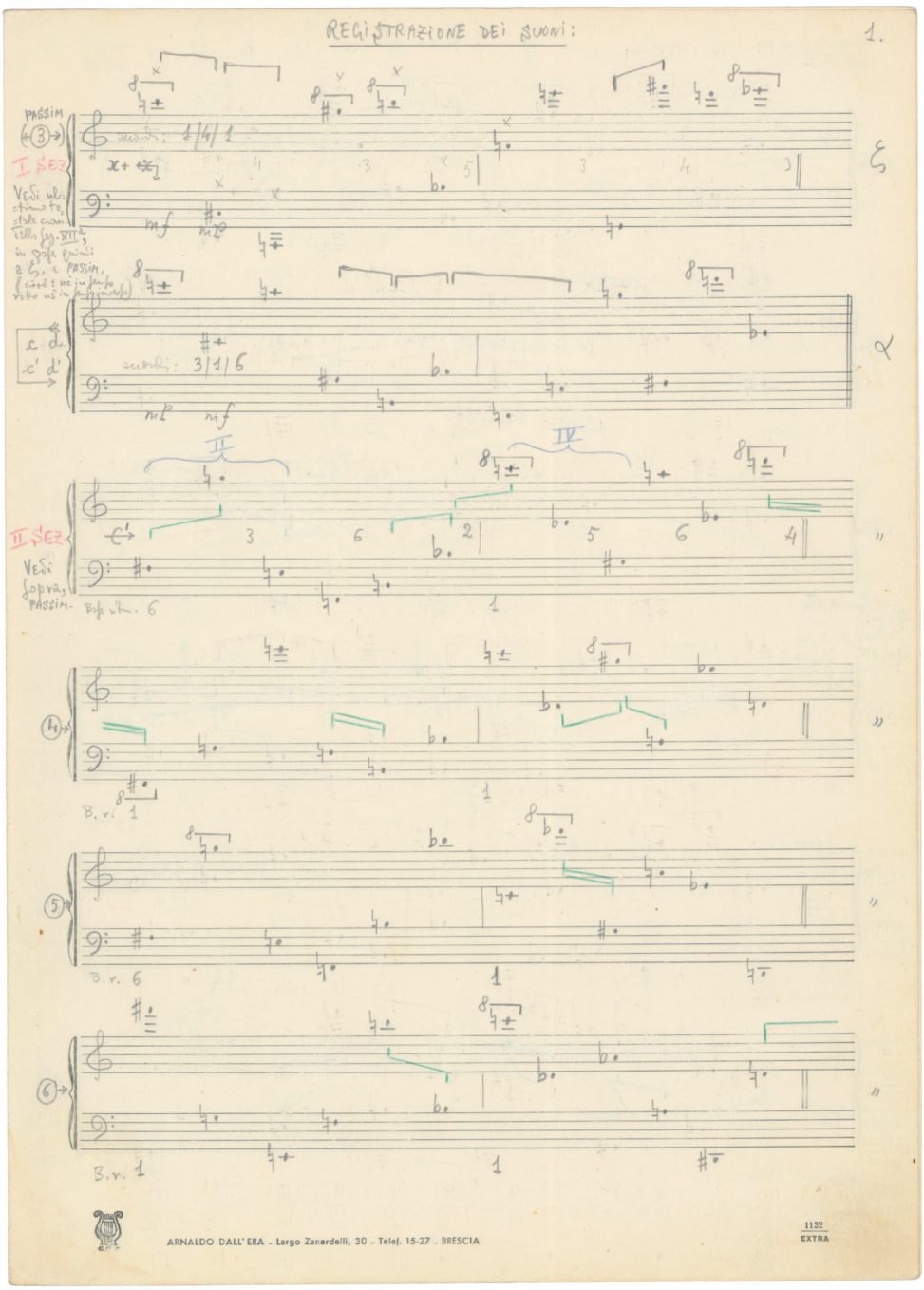


FIGURE 10. Permutation table for registers (information taken from sketch)

1→	1	4	1	3	1	6	1	2	1	5	1	6	←1
		a			b			c			d		
2→	4	1	3	1	6	1	2	1	5	1	6	1	←2
		a’			b’			c’			d’		
3→	1	3	1	6	1	2	1	5	1	6	1	4	←3
4→	3	1	6	1	2	1	5	1	6	1	4	1	←4
5→	1	6	1	2	1	5	1	6	1	4	1	3	←5
6→	6	1	2	1	5	1	6	1	4	1	3	1	←6
7→	1	2	1	5	1	6	1	4	1	3	1	6	←7
8→	2	1	5	1	6	1	4	1	3	1	6	1	←8
9→	1	5	1	6	1	4	1	3	1	6	1	2	←9
10→	5	1	6	1	4	1	3	1	6	1	2	1	←10
11→	1	6	1	4	1	3	1	6	1	2	1	5	←11
12→	6	1	4	1	3	1	6	1	2	1	5	1	←12

FIGURES 11–13 summarise the parameter values for the three score excerpts in EXAMPLES 2–4 and 6 above. As abstract as this information might seem, we can actually make out musical characters from these charts. Bars 34–40 (FIGURE 11), for example, are in the slowest tempo (♪ = 80), are entirely *pp* and use medium-size rhythmic base values, with half the notes held only half their allocated duration. All this accounts for the calm atmosphere at the end of the orchestra introduction just prior to the entry of the soloist (EXAMPLE 2). Clearly, Togni chose local parameter values with concrete musical characters in mind while making sure everything added up to a meaningful overall serial combinatorial scheme for the entire work as per FIGURE 6 and other sketches.[11] He points to this aspect of the compositional process when he states at the end of his analytical notes:

> I invite [the reader] to judge the “rational structures” that emerged from this analysis *not* as the result of an abstract, absolute and aprioristic wilfulness (that is: rationally elaborated in advance and *then* brusquely imposed, complete and “from the outside”, on an alleged, extraneous and a-rational “musical material”).
> This misconception vanishes if we take into account that such a QUANTITY of rational structures […] is but the result, laboriously and slowly achieved, of the various and gradual experiences I have made with the compositions written in these last five or six years.[12]

I would like to conclude with an example of how this process involving musical

intuition and serial planning plays out in a different kind of texture in the Cadenza. FIGURE 14 reproduces an excerpt from Togni's sketch. The serial parameters are laid out in the upper half. In the lower half Togni works out the succession of pitches in register, determines the simultaneities ('accordi') and indicates the rhythmic base values and values for the relative durations with color-coded numbers in red and green respectively. Given the flute's range, Togni places all pitches in registers 1, 2 and 3 of γ shown in the upper right-hand corner. He accomplishes this by moving any note that would fall into registers 4, 5 or 6 up to register x-3, emphasised – as noted shortly – with a louder dynamic.[13] The other parameter values are chosen as follows: taking the ic values from the first half of the main series, followed by the retrograde of the ic values from the second half (resulting in 1–4–1–3–1–6 | 6–1–5–1–2–1), Togni chooses the first four values larger than 1 for the rhythmic base values (4–3–6–6), the first four values of 1 for the dynamics (1–1–1–1) and the remaining values for the relative durations (5–1–2–1). From this choice – use of larger values for the durations and the smallest value for the dynamics (*pp*), which leaves him with a mix of longer and shorter relative duration – we can already intuit to some extent the resulting musical character (compare with final version in EXAMPLE 5, bb. 1–6). FIGURE 15 illustrates the parametric structure for the first and second statement of the series.[14] In the final version (EXAMPLE 5), simultaneities in the first six bars (first series) are represented either by *tremoli* or a grace-note gesture. In the following three bars (second series) simultaneities are realised as *tremoli*, grace-note figures and nervous arpeggiations. Any note that was forced into a higher register is played louder (*mf*) against the general *pp* dynamics. It is in this way, as illustrated by the breakdown in FIGURE 15 , that every parameter value contributes to the overall character of this passage.

In assigning the entire pitch material to a single instrument, Togni resorts here to more traditional virtuoso gestures of tremolo, trill and arpeggiation because, fully notated, they can readily accommodate the multi-layered complex serial structure. Because of their more improvisatory character these gestures might be suggestive of a looser structural organisation, however, even though the passage remains strictly serial. A (sympathetic) reviewer of the work's premiere in Cologne may be forgiven for misunderstanding precisely this supple relationship between character and serial structure when he stated that

> Camillo Togni's *Fantasia concertante* for flute and string orchestra (1957), which received its world premiere, likewise smuggles in a principle of the old sound world as soon as the flute is released from adherence to a strict structure (in which case alone the instrument is able to "concertise", as for example in the solo cadenza), which causes a rupture in the otherwise so spirited piece.[15]

True, 'concertising' and features of an older sound world characterise such passages, but this constitutes neither a move away from strict serialism, as the sketches document, nor, from the perspective of the Italian (as opposed perhaps to the German) musical avant-garde, a stylistic inconsistency.

FIGURE 11. Serial parameters other than pitch in bb. 34–44

section / (metronome mark)	series / bars	rhythmic base values	dynamics	relative durations
III (♪= 80)	(1) bars 34-36	3×𝅘𝅥𝅯, 3×𝅘𝅥𝅰, 3×𝅘𝅥𝅯., 3×𝅘𝅥𝅯 4 – 3 – 4 – 3	*pp* ---------- 1 ----------	3×1/2, 3×⌒, 3×1/2, 3×⌒ 2 – 5 – 2 – 5
	(2) bars 36-40	3×𝅘𝅥𝅰, 3×𝅘𝅥𝅯, 3×𝅘𝅥𝅯., 3×𝅘𝅥𝅯 3 – 4 – 3 – 4	*pp* ---------- 1 ----------	3×⌒, 3×1/2, 3×⌒, 3×1/2 5 – 2 – 5 – 2
IV (♪= 112)	(1) bars 40-44	𝅘𝅥𝅱 𝅘𝅥𝅯.𝅘𝅥𝅰, 𝅘𝅥𝅯.𝅘𝅥𝅰, 𝅘𝅥𝅯‿𝅘𝅥𝅱| 𝅘𝅥𝅱 𝅘𝅥𝅰.𝅘𝅥𝅯., 𝅘𝅥𝅯.𝅘𝅥𝅰, 𝅘𝅥𝅱𝅘𝅥𝅰 1-4-3-6-2-5|1-1-3-3-1-3	all *pp*, except for 9th note (*p*) 1 ----------	8×>1/2, 4×⌒ 3 – 5

FIGURE 12. Serial parameters in bb. 150–163

section / (metronome mark)	series / bars	rhythmic base values	dynamics	relative durations
X (♪= 144)	(3) bars 150-152	6 × 𝅘𝅥𝅰| 6 × 𝅘𝅥𝅯 1 – 2	3×*ff*, 3×*f*, 6×*ff* 6 – 5 – 6 – 6	3×⌒, 9×>1/2 5 – 3 – 3 – 3
	(4) bars 152-158	6 × 𝅘𝅥𝅰| 6 × 𝅘𝅥𝅯‿𝅘𝅥𝅰 1 – 5	3×*p*, 3×*ff*, 6×*p* 2 – 6 – 2 – 2	3×<1/2, 9×⌒ten. 1 – 6 – 6 – 6
	(5) bars 158-163	6 × 𝅘𝅥𝅰| 6 × 𝅘𝅥𝅯. 1 – 6	3×*mf*, 3×*p*, 6×*f* 4 – 2 – 5 – 5	3×1/1', 6×<1/2, 3×1/1'(*) 4 – 1 – 1 – 4

(*) 9th and 10th values switched

FIGURE 13. Serial parameters in bb. 226–240 (without Cadenza)

section / (metronome mark)	series / bars	rhythmic base values	dynamics	relative durations
XII (♪= 160)	(9) bars 226-231	all ♪ 3 ----------	3×*ff*, 7×*pp*, 2×*ff* (incl. *ff*>*pp*) 6 – 1 – 6	3×<1/2, 9×⌒ten. 1 – 6
	(10) bars 231-233	all ♪ 1 ----------	2×*pp*, *mf*, 6×*mp*, 2×*pp*, *mf* 1 – 4 – 3 – 1 – 4	3×⌒, 6×1/2, 3×⌒ 5 – 2 – 5
	(11) bars 233-238	all ♪ 4 ----------	*pp*, 2×*mp*, 7×*pp*, 2×*mp* 1 – 3 – 1 – 3	5×<1/2, ⌒, 2×<1/2, ⌒, 3×<1/2 1 – 5 – 1 – 5 – 1
	Flute Cadenza			
	(12) bars 239-240	all ♪ 1 ----------	2×*pp*, 7×*ff*, 2×*pp*, *ff* 1 – 6 – 1 – 6	mostly ⌒ten. (according to sketch) 6 ----------

FIGURE 14. Camillo Togni, *Fantasia concertante*: excerpt from sketch for beginning of Cadenza. Fondazione Giorgio Cini (Venezia), Fondo Camillo Togni

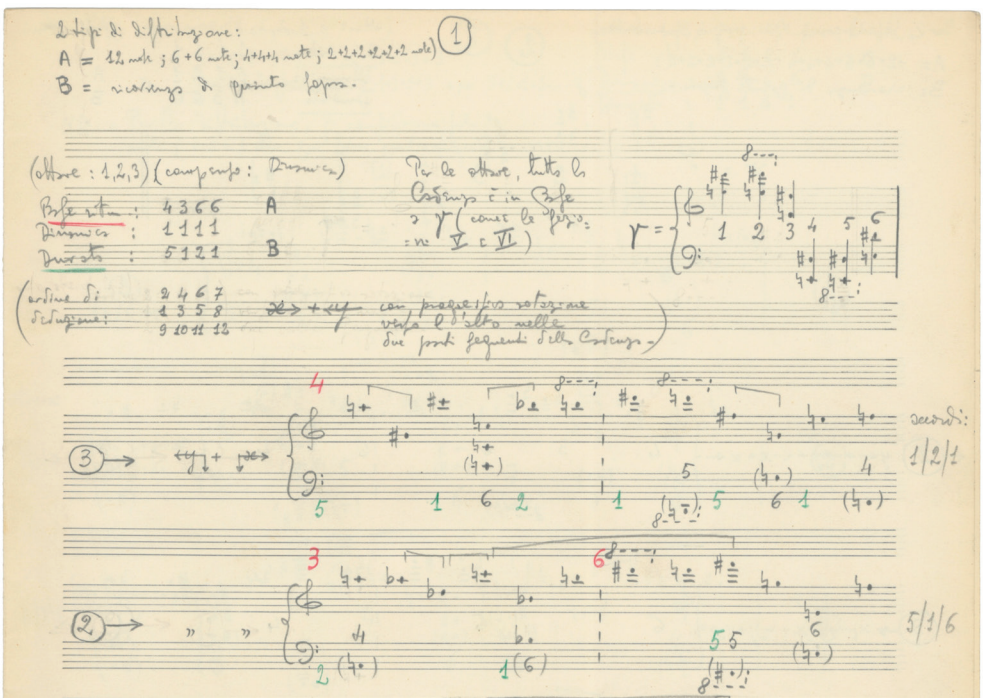
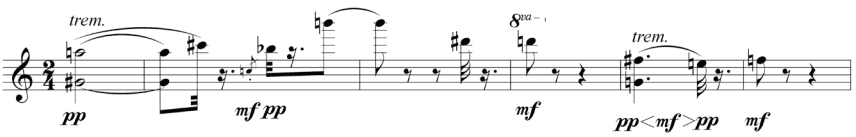
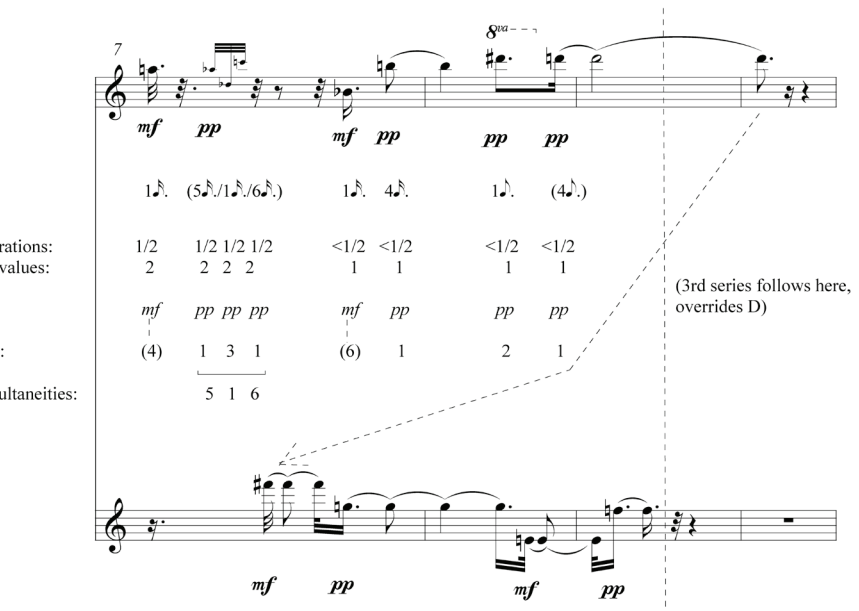


FIGURE 15. Serial structure of Cadenza, bb. 1–6 and 7–9



durations:	(1𝅘𝅥𝅯) 5𝅘𝅥𝅯		1𝅘𝅥𝅯	(2𝅘𝅥𝅯) 1𝅘𝅥𝅯		4𝅘𝅥𝅯		1𝅘𝅥𝅯	4𝅘𝅥𝅯	(1𝅘𝅥𝅯) 3𝅘𝅥𝅯		1𝅘𝅥𝅯	4𝅘𝅥𝅯	
relative durations:			<1/2	<1/2	1/2	1/2		<1/2	<1/2			<1/2	<1/2	
parameter values:	5	5	1	1	2	2		1	1	5	5	1	1	
dynamics:	*pp*	*pp*	*pp*	*mf*	*pp*	*pp*		*pp*	*mf*	*pp*	*mf*	*pp*	*mf*	
register (γ):	1	3	1	(6)	1	2		1	(5)	1	(6)	1	(4)	
ics for simultaneities:	1			2						1				

* applied in reverse order



durations:	1𝅘𝅥𝅯.	(5𝅘𝅥𝅯./1𝅘𝅥𝅯./6𝅘𝅥𝅯.)				1𝅘𝅥𝅯.	4𝅘𝅥𝅯.			1𝅘𝅥𝅯.	(4𝅘𝅥𝅯.)			
relative durations:	1/2	1/2	1/2	1/2		<1/2	<1/2			<1/2	<1/2			
parameter values:	2	2	2	2		1	1			1	1			
dynamics:	*mf*	*pp*	*pp*	*pp*		*mf*	*pp*			*pp*	*pp*			
register (γ):	(4)	1	3	1		(6)	1			2	1			
ics for simultaneities:		5	1	6										

(3rd series follows here, overrides D)

durations:			1𝅘𝅥𝅯.		3𝅘𝅥𝅯.				1𝅘𝅥𝅯.		1𝅘𝅥𝅯.			
relative durations:														
parameter values:			5		5				5		5			
dynamics:			*mf*		*pp*				*mf*		*pp*			
register (γ):			(5)		1				(6)		1			

Notes

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* An earlier version of this analysis was presented at the 2017 Annual Meeting of the Society for Music Theory in Arlington, VA. I wish to thank the staff of the Fondazione Giorgio Cini (Venezia) for their support during my visits to the foundation and especially Angela Carone for generously helping me accessing Togni's materials and deciphering some of his handwriting. Research for this project was supported by a grant from the Social Sciences and Humanities Research Council of Canada. I am grateful to Togni's heirs and Edizioni Suvini Zerboni for their permission to reproduce excerpts from Togni's score and sketches. My thanks also go to the anonymous reviewers for their suggestions and to Danniel Ribeiro for his expert engraving of the musical examples in EXAMPLES 1–6.

1 Readers are referred to the 1983 recording of the work, produced with the composer in attendance, on Camillo Togni, *Works for Flute*, Roberto Fabbriciani, I Cameristi Lombardi, Mario Conter (CD), NAXOS, 8.573731, 2017.

2 'Il pezzo è costruito con un'unica serie di dodici suoni'. 'CAMILLO TOGNI "FANTASIA CONCERTANTE" per flauto e orchestra d'archi / NOTA ILLUSTRATIVA', typed and undated text, FCT, fasc. *Fantasia concertante*. This text mentions the work's premiere in the past tense and hence clearly postdates it. Togni composed the work for flutist Severino Gazzelloni who premiered it with the Kölner Rundfunk-Sinfonie-Orchester conducted by Bruno Maderna. See FCT, programme 'WESTDEUTSCHER RUNDFUNK KÖLN / musik der zeit / 4. KONZERT / DIENSTAG, den 25. März 1958, 20 Uhr'. Concerning the commission and first performance see Daniela Cima, *Camillo Togni. Le opere*, Milano: Suvini Zerboni, 2004, pp. 94–96.

3 The cardboard panel is approx. 49.5cm high and 67cm wide, and on the back has the series for Schoenberg's *Klavierstück* op. 33a. Togni used this panel in the lectures he gave at the Università per stranieri in Florence in 1960, in which he discussed Beethoven's Sonata op. 31, no. 2, Schoenberg's op. 33a, and, in the third and final lecture, Maderna's *Quartetto*, Nono's *Il canto sospeso* and his own *Fantasia concertante*. The FCT holds a folder Togni labelled 'ARTICOLO PER LA VOCE: A. SCHOENBERG PER L'ENCICLOPEDIA DI TUTTE LE ARTI "LE MUSE" – OTT[OBRE] 1967 E LEZIONI ALL'UNIVERSITÀ PER STRANIERI DI FIRENZE (1960) SU BEETHOVEN (Sonata op. 31 N. 2) E SCHOENBERG (Klavierstück op. 33 A) MUSICA SERIALE IN ITALIA E MUSICA ELETTRONICA IN ITALIA' and that contains a set of handwritten lecture notes (4 pp.) titled 'Appunti per la mia "Fantasia concertante"'. I wish to thank Angela Carone for discovering these notes for me. Togni's notes on Schoenberg op. 33a are published in: *Carteggi e scritti di Camillo Togni sul novecento internazionale*, a cura di Cecilia Gibellini, Firenze: Leo S. Olschki (Fondazione Giorgio Cini, Venezia – Studi di musica veneta, Archivio Camillo Togni, III), 2006, pp. 220–225.

4 For an analysis of this series and its general role in the integral serial structure of the work see Cima, *Camillo Togni*, pp. 96–97.

5 'TRACCIA DI ANALISI DELLA / "FANTASIA CONCERTANTE"', undated handwritten draft (FCT, fasc. *Fantasia concertante*). In a letter to Marrocco dated 30 August 1959 Togni promises to send a fair copy of his analysis soon after his return from Darmstadt. See *Carteggi e scritti*, pp. 161–162.

6 I located the sketches in FIGURES 5, 6, 8 and 9, and information for FIGURE 10, in the extensive manuscript sources for *Gesang zur Nacht* (1962), in which, as Daniela Cima has shown, Togni reuses the series from *Fantasia concertante*. See Cima, *Camillo Togni*, p. 125.

7 The caesura of 3𝅗𝅥 = 𝅗𝅥. assigned before section IV (bar 40 in EXAMPLE 2) lends its duration to the last pitch of section III because that pitch would otherwise have a duration of 0. The same situation occurs before section V. The caesuras before sections IX and XI are elided with the last pitch of the previous section.

8 The principle behind the six different orderings in α through ζ is documented elsewhere in the sketch: Togni first numbers the six registers from lowest to highest I through VI (these Roman numerals, not shown here, are not to be confused with trichord types or section numbers). In α, number 1 is assigned to register III (third register from the bottom), 'value' III (= 3) corresponding to the (absolute) difference between the first two ic values in the series (4–1=3). The remaining registers are numbered outwards from this, i.e. 2 and 3 downwards and 4 to 6 upwards. In β, number 1 is assigned to register II (second lowest register), 'value' II (= 2) corresponding to the (absolute) difference between the third and fourth ic values in the series (3–1=2). This leads to an order rotation within the three lower registers and the same kind of rotation within the three upper registers. In γ, number 1 is assigned to register V (second highest register), because the (absolute) difference between the fifth and sixth ic values in the series is 6–1=5. Numbers 2 and 3 are assigned in an 'upward' direction within the upper three registers (with highest register being followed by third highest) and numbers 4–6 to the mirror image of this in the three lower registers. And so forth.

9 Togni's solution is very elegant in that, as he emphasises in his analytical notes, it allows him to 'sintetizzare e realizzare due "progetti" fondamentali della tradizione Schönberghiana [synthesise and realise two fundamental "projects" of the Schoenbergian tradition]', namely the exclusion of octave relationships and – within each section – the non-repetition of a pc before all the other eleven have sounded. By way of a wraparound, the first series in FIGURE 9 keeps all pcs in the same registers as at the very end of the work (compare with EXAMPLE 6).

10 This is why in EXAMPLE 1 E3 in the viola at the end of bar 2 sounds before F2 in the cello in bar 3. Togni creates all 'harmonies' in the work by compressing selected pitches from a single series into simultaneities, or via brief overlaps between successive series, which explains why the four texture types defined in FIGURE 1 are related in the way pointed out earlier.

11 A telling example is Togni's choice of metronome marks, which he associates with traditional tempo characters. As is documented in the sketches, he thought of the slowest tempo (♪ = 80) as *Larghetto* and of the fastest (♪ = 160) as *Presto*, with an even distribution of the remaining tempi in between as *Adagio* (♪ = 80+16 = 96), *Andante* (♪ = 80+2×16 = 112), *Allegro* (♪ = 80+3×16 = 128) and *Molto allegro* (♪ = 80+4×16 = 144). This resonates with his remark in his analytical notes that the work is 'articolato in 12 sezioni, che sostituiscono i tradizionali "tempi" o "movimenti" di una composizione [divided into 12 sections, which stand in for the traditional "tempi" or "movements" of a composition]'. It is doubtful, however, that listeners would be able to make out the twelve sections of the work in this way because the perceived tempo depends on the density of events and other factors, and not on metronomic tempo alone.

12 'Invito a giudicare le "strutture razionali" emerse da questa analisi non come il frutto di una premeditazione astratta, assoluta e a-prioristica (cioè: razionalmente elaborata in precedenza e poi bruscamente imposta, completa e "dal di fuori", ad un preteso "materiale musicale" estraneo ed a-razionale). / Questo pregiudizio va corretto tenendo presente che tale CORPUS di strutture razionali […] non è che il risultato, laboriosamente e lentamente conseguito, delle varie e graduali esperienze da me compiute con le composizioni scritte in questi ultimi cinque o sei anni'. 'TRACCIA DI ANALISI', p. 14. See also Cima, *Camillo Togni*, p. 97.

13 For instance, the registers assigned to the first series of the Cadenza are determined via row 3 of **FIGURE 10**, 1–3–1–6–1–2 etc. The fourth value in this number sequence, 6, is reduced to 6–3=3. Hence, the fourth note C of the first series (**FIGURE 14**) is placed in register 3, not 6 (i.e. as C5).

14 The simultaneities (see 'accordi' in FIGURE 14) verticalise ics according to segments c (1–2–1) and d (5–1–6), and then the retrogrades of segments b and a, in **FIGURE 10**. Ic 6 is not available between adjacent pcs in the second series (**FIGURE 14**), for which reason Togni leaps from C directly to F♯ (see longer bracket). This in turn leads him to superimpose the two segments of the series as laid out in **FIGURE 15**, bb. 7–9.

15 'Auch Camillo Tognis uraufgeführte "Fantasia concertante" für Flöte und Streichorchester (1957) schmuggelt, sobald sie die Flöte aus der strengen Strukturgebundenheit entläßt (in welchem Fall sie einzig "konzertieren" kann, also etwa mit der Solokadenz), ein Prinzip der alten Klangwelt ein, wodurch in dem sonst so geistvollen Stück ein Bruch entsteht'. Friedrich Berger, 'Ausbruch in die Freiheit: "musik der zeit" im WDR – Zweiter Tag', *Kölner Stadt-Anzeiger*, 27 March 1958 (FCT, fasc. *Fantasia concertante*).