

A PERFORMANCE GUIDE TO DANIEL DORFF'S LITERATURE  
FOR SOLO FLUTE AND PICCOLO

by

RUTH WASHINGTON MAYHEW

DIANE BOYD SCHULTZ, COMMITTEE CHAIR  
MATTHEW BOYLE  
DONALD J. FADER  
PAUL H. HOUGHTALING  
WILLIAM A. MARTIN  
OSIRIS J. MOLINA

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## ABSTRACT

The music for flute and piccolo by Daniel Dorff (born March 7, 1956, New Rochelle, New York) has become part of the standard repertoire and has been widely performed and recorded. As of this writing, Dorff has composed four solo flute pieces (*Nocturne Caprice*, *August Idyll*, *Trees*, *Woodland Reverie*) and one solo piccolo piece (*Tweet*). These compositions are of varying difficulties, and performers should be aware of their technical and harmonic complexities. This document provides harmonic analyses of these works and advice to aid performers' comprehension of the music, facilitating more meaningful interpretation of this repertoire. These suggestions comprise the author's personal experience performing these pieces, input from other flutists, and recommendations from the composer. Consultation with the composer himself proved invaluable in compiling information on performance practice and technique. By clarifying potential misconceptions and offering insights into his compositions, Dorff's advice presented here will aid performers' understanding and presentation of these pieces. Finally, similarities among these works as well as their unique features will be discussed. This document provides a solid foundation upon which flutists can build their own interpretations of these works.

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## INTRODUCTION

Daniel Dorff is an American composer whose music for flute and piccolo has gained popularity and is frequently performed worldwide. Although Dorff's output for flute and clarinet is extensive and includes award-winning compositions, he has not been the subject of in-depth scholarly examination. In an effort to begin filling this void of research, this document will present an in-depth study of each of Daniel Dorff's solo flute and piccolo pieces. To date, Dorff has composed four solo flute pieces: *Nocturne Caprice*, *August Idyll*, *Trees*, and *Woodland Reverie*; and one solo piccolo piece: *Tweet*.

Dorff's solo compositions share the following musical commonalities: minor thirds, grace notes, extreme dynamics, trills, and the pentatonic scale. Performers should look for these common musical traits in Dorff's music, and his music should be performed in a way that highlights these attributes. This document will compare these solo works and discuss them in terms of form, melodic analysis, and interpretation.

## BIOGRAPHY

The music of Daniel Dorff has been described as “accessible, jovial, lighthearted, and beautiful.”<sup>1</sup> As is true with all composers, Dorff’s music reflects his origins, and understanding his history and background will help the reader and performer better understand his music. He began composing in high school when he was a member of a jazz band, and one hears this early jazz influence throughout his music. He studied composition at a time when atonal music was popular, yet he has been able to forge his own path with tonal compositions. He acknowledges the textural and harmonic influence of Debussy and Ravel, but his compositions are more structurally similar to those of Brahms and Beethoven.<sup>2</sup> Recurring musical motives are common in his compositions, and he is especially fond of using the pentatonic scale. Dorff states that his study of Frédéric Chopin’s *Nocturnes* and the way Chopin blurs the sections of his pieces influence his compositional technique.

Daniel Jay Dorff, born in New Rochelle, New York, in 1956, began playing the recorder in second grade. He switched to the saxophone in fourth grade so he could be part of a big band jazz ensemble. In the tenth grade, he added the clarinet and flute to his skill set and now considers the clarinet his main instrument, though he writes compositions for a variety of instruments and in many genres. He fell in love with classical music when, in the tenth grade, he heard a performance of Brahms’ *Symphony No.1*. Shortly thereafter, he attended performances of

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<sup>1</sup> Sean Osborn, “The New Tonality School of Composition in Young American Composers” (MM thesis, Southern Illinois University at Carbondale, 1999), 25.

<sup>2</sup> Ibid.

Paul Creston's *Fantasy for Trombone and Orchestra* and Stravinsky's *Rite of Spring*, and he decided that music composition was his calling.<sup>3</sup> One of Dorff's early musical influences was his high school band director, Harold Gilmore. Mr. Gilmore had a wealth of musical experience and taught Dorff music theory and composition.<sup>4</sup> Dorff's first recognition as a composer came at age 18 when he won First Prize in the 1974 Aspen Music Festival's annual composer's competition for his *Fantasy, Scherzo and Nocturne* for saxophone quartet. This composition was written over one weekend at Aspen, without regard to the "rules" he was learning from his teachers. From this experience, Dorff realized that he preferred to compose music for himself rather than for the approval of his compositional colleagues.<sup>5</sup> In 1978, *Fantasy, Scherzo and Nocturne* became the first piece of his to be published by Shawnee Press, now part of the Music Sales/Schirmer group. During his senior year in high school, Dorff studied composition with Elie Siegmeister privately. Although Siegmeister wrote textbooks on traditional harmony and melody, compositional influences included blues, jazz, and folk melodies.<sup>6</sup> Siegmeister's style still influences Dorff's compositional style today.

Dorff received degrees in music composition from Cornell University and the University of Pennsylvania, and his teachers included George Crumb, George Rochberg, Karel Husa, Henry Brant, Ralph Shapey, Elie Siegmeister, and Richard Wernick. Instead of attending a conservatory, Dorff chose to attend a university where he received a Bachelor of Arts degree followed by a Master of Music degree. This educational path prepared him to work as both

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<sup>3</sup> Cindy Anne Broz, "Meet the Composer: A Conversation with Daniel Dorff," *Flute Talk*, July 2014.

<sup>4</sup> Angela Marie Rich, "A Compact Disc Recording of Three Works for Flute by Daniel Dorff: April Whirlwind, Nocturne Caprice, and 9 Walks Down 7th Avenue" (DMA diss., Arizona State University, 2010), 6.

<sup>5</sup> *Ibid.*, 7.

<sup>6</sup> Angela Marie Rich, "A Compact Disc Recording of Three Works for Flute by Daniel Dorff," 8.

composer and employee at Theodore Presser Company, a large music publishing company. Dorff began as a proof-reader, assisting with graphics and typesetting; eventually, he became the editor.

Presently, Daniel Dorff is Vice President of Publishing for the Theodore Presser Company, one of the premier music publishing companies. He is frequently consulted for his expertise on engraving and notation, has lectured at many colleges and universities, and advises the leading music notation software companies. He serves on the Board of Directors for the Music Publishers' Association of the USA, Charles Ives Society, Vincent Persichetti Society, and the Flute Society of Greater Philadelphia, and he has served on the Board of the National Flute Association (NFA).

Dorff has distinguished himself as a talented composer, and his music is increasingly featured on present-day recitals. At least one of his compositions has been performed at every NFA convention since 2002. In 2018, Dorff was commissioned by the NFA to write a solo piece for flute and orchestra to be premiered by flutist Jasmine Choi at the NFA Convention Gala Concert. Dorff's compositions for flute include four solo pieces, one solo piccolo piece, six flute and piano pieces, two piccolo and piano pieces, two flute and orchestra pieces, one bass flute and piano piece, and numerous chamber works that include the flute.



## CHAPTER 1

### COMPARISON OF THE PIECES

Daniel Dorff's five unaccompanied flute pieces share stylistic traits while featuring sufficient idiosyncrasies to render them distinct. Dorff broadly defines his style as neo-traditional, but "infused with newer flavor on the surface:"

For example, at an overall level, there's usually a basic key center, a hierarchy of remote keys, dissonance vs. consonance, stable rhythm vs. unstable. The "neo-" part is subjective, but the strong influence of American popular music (which in turn is full of Latin American and French influence) mixed with the more German and "common practice era" forms is what leads to the overall style.<sup>7</sup>

The solo works for flute and piccolo fit into his overall oeuvre in that they are tonal, have rhythmic stability, and have a basic key center. Not only does Dorff's use of minor thirds, grace notes, extreme dynamics, trills, and the pentatonic scale link the solo works together, they also are exploited by Dorff to depict and create pastoral scenes, a recurring trope in his works.

Dorff uses musical characteristics that are typically ascribed to a pastoral style. The much-used pentatonic scale often symbolizes a simplicity associated with pastoral scenes and folk music. In addition, a pastoral quality to the music is achieved when Dorff undercuts the resolution of a phrase by ending on the  $\hat{3}$  or  $\hat{6}$ . Dorff uses grace notes in *Trees* and *Tweet* to depict the chirping of birds, another indicator of nature. Pastoral traits are also apparent because

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<sup>7</sup> Daniel Dorff, email message to author, January 20, 2020.

the texture of each of these solo works is relatively transparent, and Dorff favors using and repeating melodic fragments that intensify the simple, bucolic feel for much of his music.<sup>8</sup>

Although the minor third is a common interval, Dorff's use of it is characteristic. In each major key there are four possible diatonic thirds; they are  $\hat{2}$  to  $\hat{4}$ ,  $\hat{3}$  to  $\hat{5}$ ,  $\hat{6}$  to  $\hat{1}$ , and  $\hat{7}$  to  $\hat{2}$ . Dorff often uses the  $\hat{5}$  to  $\hat{3}$  as a back and forth exchange, which sometimes creates a jazz impression. In addition to emphasizing typical diatonic minor thirds; Dorff also prominently employs thirds that result from mode mixture and create chromatic minor thirds; for example, lowered  $\hat{7}$  to  $\hat{5}$  or lowered  $\hat{3}$  to  $\hat{1}$  in major combine with other musical elements to create a jazz feel. *Nocturne Caprice*, Dorff's first solo flute piece, is largely based on the blues scale and these characteristic minor thirds. This reflects Dorff's background; he spent many years playing the saxophone in jazz bands, and the influence is evident in the sultry melodies of *Nocturne Caprice*. Minor thirds are pervasive in his other solo flute/piccolo works as well, as is shown in the following examples.

Example 1.1. *Nocturne Caprice*, mm. 1–2.

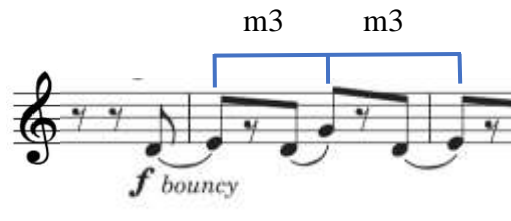


Example 1.2. *August Idyll*, m. 6.

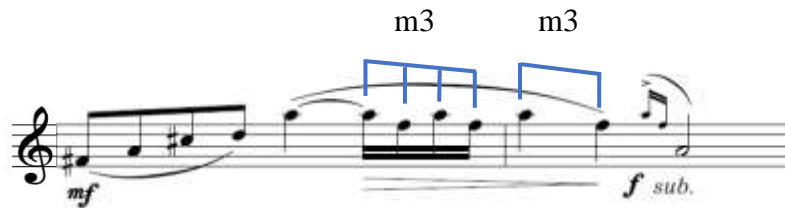


<sup>8</sup> Eric Saylor provides a list of musical characteristics that represent pastoral style in: *English Pastoral Music: from Arcadia to Utopia, 1900-1955*, (Urbana: University of Illinois Press, 2017) p. 19-20.

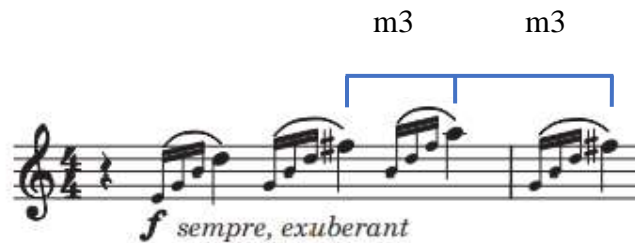
Example 1.3. *Trees*, opening notes.



Example 1.4. *Woodland Reverie*, m. 1.



Example 1.5. *Tweet*, opening notes.



Another common feature in Dorff's music is the use of grace notes, octaves, or both to highlight climactic moments, as is seen in Examples 1.6–1.11. In *Nocturne Caprice*, octave grace notes are used to build tension in anticipation of the recapitulation.

Example 1.6. *Nocturne Caprice*, mm. 178–180.



Similarly, in *August Idyll*, ascending-octave grace notes are used to emphasize the first big climax of the piece.

Example 1.7. *August Idyll*, mm. 34–35.



In *Trees*, a piece that combines a spoken poem with music, there is a three octave G arpeggio played in sixteenth notes at the fortississimo (*fff*) dynamic level. This dramatic moment concludes the section just before the poem's second stanza.

Example 1.8. *Trees*, mm. 133–134.



Grace notes are used in *Woodland Reverie* to emphasize the beginning of the B section, which is harmonically unstable, featuring many key changes and sequences.

Example 1.9. *Woodland Reverie*, m. 21.



Because *Tweet*'s principal motivic material includes grace note arpeggios, their use at points of climactic emphasis is less obvious. There are, however, two climaxes which feature octaves embellished with grace notes. At the end of measure 19, there is a G-sharp grace note attached to a middle A, then another G-sharp grace note attached to a high A. This motive is played softly (*p*) and is followed by a loud (*f*) section. When this material returns at the end of measure 127, it is conversely played fortissimo (*ff*) and followed by a subito *pp* section.

Example 1.10. *Tweet*, mm. 19–20.



Example 1.11. *Tweet*, mm. 127–128.



Dynamics play a central role in Dorff's compositions. Although he writes fortississimo (*fff*) in only two of his solo flute compositions (*Trees* and *Nocturne Caprice*), Dorff often uses contrasting dynamics to bring attention to a motive. He is especially fond of using subito *p* to grab the listener's attention, as is shown in Examples 1.12 – 1.16. Music that uses quiet dynamic levels is often associated with a pastoral theme.<sup>9</sup>

Example 1.12. *Nocturne Caprice*, mm. 97–98.



Example 1.13. *August Idyll*, mm. 93–95.



<sup>9</sup> Eric Saylor, p. 20.

Example 1.14. *Trees*, mm. 231–238.



Example 1.15. *Woodland Reverie*, m. 49.



Example 1.16. *Tweet*, mm. 81–83.



Another prominent feature of Dorff’s music is the trill, which he uses to add color and excitement to a passage. At times, Dorff uses trills to highlight the peak of a phrase, as seen in Example 1.17 of *Nocturne Caprice*:

Example 1.17. *Nocturne Caprice*, mm. 174–177.



Sometimes trills are used to emphasize moments of extreme, uncontrollable excitement, as in Example 1.18 of *August Idyll*.

Example 1.18. *August Idyll*, m. 90.



*Trees* does not employ trills, but does feature flutter-tongued passages, which serve a similar purpose. In Example 1.19, a flutter-tongued ascending chromatic scale depicts birds taking flight:

Example 1.19. *Trees*, m. 231.



Sometimes Dorff uses trills as an embellishment to maintain a sense of forward motion, as is found in *Woodland Reverie*:

Example 1.20. *Woodland Reverie*, m. 31.



Like *Trees*, *Tweet* has no trills; it is, however, filled with grace notes that enhance its melodic lines while maintaining a sense of direction.

Harmonically, Dorff's compositions are tonal, but he often ends phrases on notes other than the tonic; this keeps the melody moving forward in anticipation of a final resolution. Dorff is especially fond of ending phrases on  $\hat{3}$  or  $\hat{6}$ . With careful study and practice, the performer can emphasize these moments to strengthen the tension and release of the drive towards a final tonic.

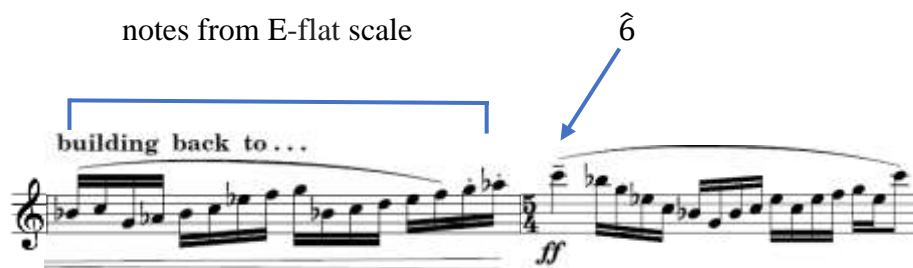
In Example 1.21 of *Nocturne Caprice*, the first section ends on a long A natural,  $\hat{3}$  in F-sharp minor.

Example 1.21. *Nocturne Caprice*, m. 25.



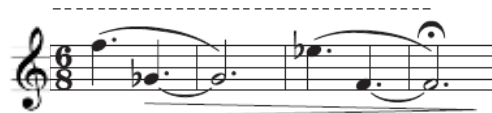
In *August Idyll*, there is an E-flat major scale leading up to the second statement of the opening theme. The theme begins on  $\hat{6}$  in E-flat major, as shown in Example 1.22.

Example 1.22. *August Idyll*, mm. 21–22.



In Example 1.23, one sees that the first fermata in *Trees* is on an F, which is  $\hat{3}$  in D-flat major.

Example 1.23. *Trees*, mm. 27–30.



Every section of *Woodland Reverie* ends on the tonic, but the piece begins on  $\hat{7}$  and features many resting points on non-tonic notes. Example 1.24 shows one of the first of these, the F-sharp ( $\hat{3}$  in D major) at the end of measure 9.



Example 1.24. *Woodland Reverie*, m. 9.



The opening arpeggios of *Tweet* begin with E, G, B, and G; the quarter notes which they grace are D, F-sharp, A, and F-sharp. In both cases, the passage outlines a triad and ends with the third of the chord, as is shown in Example 1.25.

Example 1.25. *Tweet*, mm. 1–2.



Another element common to many of Dorff's works is the pentatonic scale. The use of the pentatonic scale is often associated with a pastoral theme in music. Although he employs the notes of a pentatonic scale for a passage, sometimes a note is altered, or the pentatonic scale is missing a note, but the overall sound remains pentatonic. Example 1.26 is an instance of an altered pentatonic scale as is found in *Nocturne Caprice* beginning at measure 31.

Example 1.26. *Nocturne Caprice*, mm. 31–33.



Example 1.27 is a pure version of the pentatonic scale that can be found later in the piece beginning at measure 105.

Example 1.27. *Nocturne Caprice*, mm. 105–114.

The image shows three staves of musical notation. The top staff is a short excerpt starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a *poco* dynamic and a tempo marking of "(slow) accel. .... al .....". The melody consists of eighth notes with slurs and accents. The middle staff is labeled "108" and "Allegro giusto (♩ = c.80)". It starts with a *f* dynamic and features a long, sweeping melodic line with many slurs and accents. The bottom staff is labeled "113" and continues the melodic line with similar slurs and accents.

Sometimes, Dorff's use of the pentatonic scale is without alteration, as in Example 1.28, the opening of *August Idyll*:

Example 1.28. *August Idyll*, m. 1–3.

The image shows a single staff of musical notation for the first three measures of "August Idyll". The key signature has one sharp (F#) and the time signature is 4/4. The melody is a pentatonic scale (D-E-G-A-B) played with a *f* dynamic and the instruction "resonant". The notes are beamed together and have slurs over them.

The opening of *Trees* also begins with an unaltered pentatonic scale, D–E–G–A–B as is seen in Example 1.29.

Example 1.29. *Trees*, m. 2–6.

The image shows a single staff of musical notation for measures 2–6 of "Trees". The key signature has one sharp (F#) and the time signature is 2/4. The tempo marking is "Allegro (♩ = c. 112-124)". The melody starts with a *f* dynamic and is described as "bouncy". It features a pentatonic scale (D-E-G-A-B) with slurs and accents.

Despite *Woodland Reverie*'s sweet simplicity and innocent atmosphere, there are few pentatonic passages in the piece. Just before the main theme returns, however, there is a

pentatonic-like passage that is missing a note. The impression is still that of a pentatonic scale, as is shown in Example 1.30.

Example 1.30. *Woodland Reverie*, m. 31–32.



In *Tweet*, similar to *Woodland Reverie*, there is a pentatonic-like fragment (C–(D)–E– G– A) at measure 47 which sets off a character change in the piece (see Example 1.31).

Example 1.31. *Tweet*, mm. 47–48.



Except for *August Idyll*, which is in rondo form, the other four compositions discussed herein are ternary (A–B–A). In the ternary pieces, the recapitulations usually feature some degree of alteration: sometimes the original theme is ornamented, sometimes its phrases are shortened, and sometimes the recapitulation introduces new material. *Tweet* is the only piece in question in which there is no alteration, except for dynamics, in the recapitulation; Dorff felt that the piece was so difficult that the performer would prefer an exact repeat of the notes.<sup>10</sup> Although the form is clear in *Woodland Reverie* and *Trees*, the forms of *Nocturne Caprice*, *August Idyll*, and *Tweet* are not as obvious, owing to dovetailing between one section and the next. In this respect, Dorff was inspired by the Chopin *Nocturnes* he studied in school.<sup>11</sup>

<sup>10</sup> Daniel Dorff, conversation with the author, August 11, 2019.

<sup>11</sup> Daniel Dorff, conversation with the author, August 11, 2019.

All of these pieces, except for *Woodland Reverie*, have a short coda at the end. *Nocturne Caprice* has the most dramatic coda, including a change from minor to major. *August Idyll*'s coda includes a challenging *poco stringendo*, which requires performers to pace their tempo carefully to not exceed their technical fluency. The combination of octave leaps, dynamic contrast, and flutter-tonguing in the coda of *Trees* provides technical challenges. Although the coda of *Tweet* appears to be the easiest at first glance, this may be due to the contrast with the extreme difficulty of the rest of the piece.

In addition to the musical similarities, it is interesting to note that all Dorff's solo compositions make references to nature. Dorff designs the covers for his own compositions, and they highlight the abstract programmatic nature of these works. The cover of *Nocturne Caprice*, a photograph of trees, won first prize in the Music Publishers' Association 2003 "Paul Revere Awards," which recognizes the best engraving and publication design in the sheet music category.<sup>12</sup> Dorff states that this picture of gnarly trees without leaves was his vision of the piece as he wrote it.<sup>13</sup> *August Idyll* was composed in August 2005 as Dorff sat in a wooded setting looking out at the forest. *Trees* features the poem "Trees" by Joyce Kilmer, and Dorff confides that this composition is a love song for the maple trees in his own front yard. *Woodland Reverie*, composed in February 2011, encourages thoughts of nature just by the title. *Tweet*, composed in 2010, is less abstractly programmatic; Dorff wanted this commissioned work to sound like the robins in his back yard in the springtime.

Dorff's prominent use of minor thirds, grace notes, extreme dynamics, trills, and pentatonic scales compositionally link these five solo pieces together. Despite these

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<sup>12</sup> Daniel Dorff, "Music for Flute (including Piccolo)," accessed August 21, 2019, <http://www.danieldorf.com/flute.htm>.

<sup>13</sup> Daniel Dorff, conversation with the author, August 27, 2019

commonalities, each work possesses its own unique characteristics that make for memorable melodies that are easy to identify. Performers should recognize these traits and play Dorff's music in a way that highlights these attributes.

## CHAPTER 2

### NOCTURNE CAPRICE

*Nocturne Caprice*, composed in the fall of 2002, is Daniel Dorff's first solo flute piece. Mimi Stillman, at that time a rising star in the flute world, approached him and asked for a solo flute piece to be performed in three weeks. Stillman says of the experience:

I had long admired Daniel Dorff's music and was deeply honored when he wrote *Nocturne Caprice* for me. He was the editor of my book of arrangements of songs by Claude Debussy, *Nuits d'étoiles: 8 Early Songs Arranged for Flute and Piano*, for Theodore Presser Company, which came out in 2002, the same year he wrote *Nocturne Caprice*. I recorded the piece and have enjoyed performing it many times since then!<sup>14</sup>

Dorff was inspired by Stillman's beautiful sound, especially her rich, low register. He had previously heard Stillman play Paganini's *Caprices* and wanted to showcase her fluid technique and brilliant double-tonguing via arpeggios and little explosions of excitement.<sup>15</sup> Stillman premiered the piece in Philadelphia on November 2, 2002. The reviewer, Peter Burwasser, praised both Stillman's performance and the piece itself. Burwasser notes the "bluesy motif" and the contrasting musical elements which are integral to the work:

Daniel Dorff wrote his *Nocturne Caprice* expressly for this event, and an express composition it was, with about three weeks separating the commission and the premiere. It is an admirable addition to the repertoire, structured in a circular manner, as inspired by Chopin *Nocturnes*. Dorff encompasses a number of stylistic gestures, starting with a bluesy motif that morphs into whole-tone rows and flashy arpeggios, before settling back into a sweet repose. The elements are well integrated and are set out with calm pacing. Stillman rendered the music with utter confidence and palpable expressiveness.<sup>16</sup>

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<sup>14</sup> Mimi Stillman, email message to the author, December 6, 2019.

<sup>15</sup> Ibid.

<sup>16</sup> Peter Burwasser, "Concert Review," *Philadelphia City Paper*, November 6, 2002.

Dorff's goal in composing this piece was to explore opposites. He wrote highly contrasting music that took advantage of Stillman's technical fluency to depict an interplay between light and dark. He was fascinated with the way Chopin's *Nocturnes* dovetail from section to section, blurring structural boundaries. This feature, combined with the high technicality of a Paganini *Caprice*, led to *Nocturne Caprice*.

*Nocturne Caprice* is a piece about opposites; a nocturne is a dreamy composition dealing with evening or night, while a caprice implies suddenness, impulsiveness, and playfulness. Dorff compares this antithesis to *chiaroscuro*, the interplay of light and shadow in visual art.<sup>17</sup> Dorff admits that the piece did not flow easily when he sat down to compose.<sup>18</sup> Not wanting to miss an opportunity to work with Mimi Stillman, however, he persisted in writing the composition despite the tight schedule.

*Nocturne Caprice* is written in A–B–A form with coda; each large A section contains a modified rondo (see Table 1).

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<sup>17</sup> Daniel Dorff, telephone interview with author, August 20, 2019.

<sup>18</sup> Daniel Dorff, telephone interview with author, August 11, 2019.

Table 1. *Nocturne Caprice* structural form.

Large Section	Within the section	Measures
A	A	1–11
	B	12–27
	C	28–42
	Development	43–65
	A`	66–72
	Development	73–84
	B	85–105
	B	Introduction
D		116–130
D`		131–137
Transition		138–147
D``		148–151
D````		152–166
Transition		167–180
A		Introduction
	A`	184–189
	B	190–197
	C`	198–208
Coda		209–212

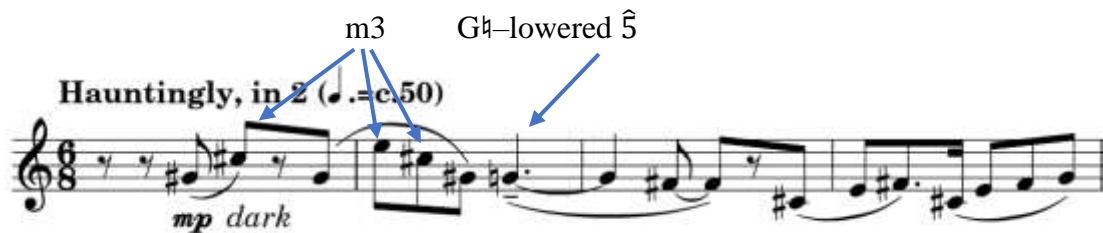


*Nocturne Caprice* is an evocative composition; it begins with a sensual main theme that quickly morphs into brilliant arpeggios. The mood of the piece has been interpreted by performers in various ways. For example, Donald Peck, former principal flutist of the Chicago Symphony Orchestra, wrote Dorff a letter in which he discussed his initial thoughts on *Nocturne Caprice*:

I carefully noted that none of your tempo markings are very fast—84 being the highest. I therefore felt that you were not composing a brilliant, show-off piece, but an expressive work. To me it expressed a sadness—your main theme. You did write ‘hauntingly’. And so later, to me, the faster sections were just to show some distress at the sadness of the situation—whatever that may be, not to make technical displays, but still with feeling. I really loved it that way.<sup>19</sup>

Alternatively, one can think of this music as sultry; imagine a nightclub with the lights turned down low and cigar smoke wafting through the air. This sensual approach to the music is more closely attuned to the jazzy flair Dorff intended. *Nocturne Caprice* begins in the key of C-sharp minor, but its seventh note is a G natural (lowered  $\hat{5}$ ), which immediately imparts a “blues” feel. Descending minor thirds or alternating descending and ascending minor thirds are prominent throughout the piece (see Example 2.1); these contribute to the jazzy feel throughout. The first two lines of the piece fall within the flute’s low register.

Example 2.1. *Nocturne Caprice*, mm. 1–4.



<sup>19</sup> Daniel Dorff, conversation with the author, April 12, 2019.

The beginning of the piece is marked “hauntingly” and “dark.” It is important for the performer to use a dark, breathy, less-focused tone color with minimal vibrato for this opening theme. The performer should emphasize the G natural (indicated in the score with a tenuto mark) since this lowered  $\hat{5}$  is crucial for the creation of the intended jazzy blues mood. When the opening theme repeats in measure 6, a dark sound is still desirable, but instead of being unfocused, it should be louder and have an edge; imagine that the flutist was not heard the first time and needs to repeat the phrase a little louder to grab the listener’s attention. Practically speaking, the flutist can create this effect by firming the lips and blowing at a lower angle into the embouchure hole.

The second theme in F-sharp major arrives on the pick-up to measure 12. The E-sharp in measure 13 is important because it solidifies the new key. Dorff’s next direction is “awakening;” here the performer should use a brighter sound and more variation in vibrato. Visualize fog or smoke lifting at this point in the piece. The time signature is 6/8 and marked “with a waltzing lilt,” which the performer can produce by emphasizing the beginning of each dotted quarter note pulse. Many of the notes are now tongued instead of slurred; the tongued notes should be cleanly articulated in order to effect the change in mood. The fermata in measure 16 is not a resting point, but a starting point; note the breath mark before the fermata. The C-sharp under the fermata acts similarly to the first note of *August Idyll*, which Dorff describes as “hanging at the top of a ski run, and then soaring down on the sixteenths.”<sup>20</sup> The flutist should crescendo slightly on the C-sharp in anticipation of the descending notes that follow.

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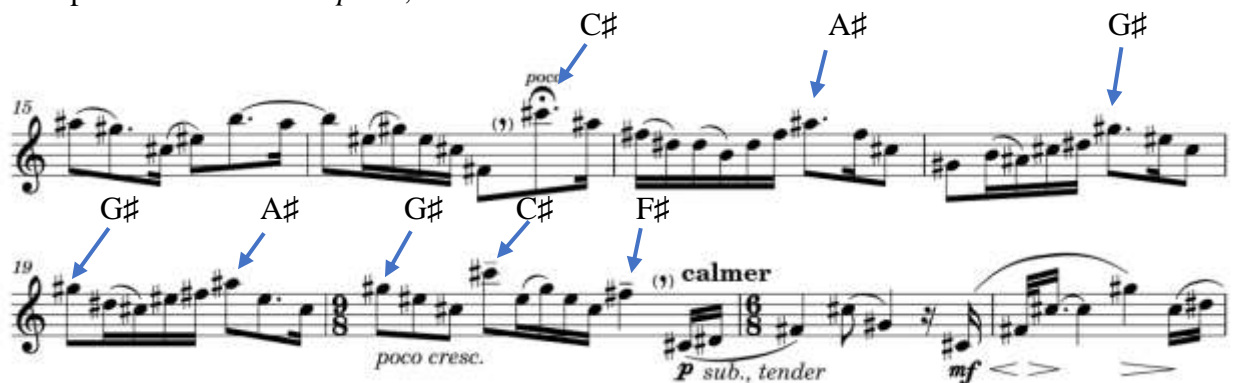
<sup>20</sup> Daniel Dorff, conversation with the author, August 20, 2019.

Example 2.2. *Nocturne Caprice*, m. 16.



Beginning in measure 16, the performer should emphasize the high points of the melodic line: the dotted eighth notes C-sharp, A-sharp, and G-sharp in the descending sequence; then, in almost reverse order, the notes that fall on the beat in measure 19 and 20 (G#, A#, G#, C#), finally pausing on the tonic F-sharp, as is shown in Example 2.3.

Example 2.3. *Nocturne Caprice*, mm. 15–22.



With the subito *p* in measure 21, the mood shifts to a calmer, more tender feeling; notice that the notes are longer and slurred. This passage continues in F-sharp major, peaking at the A natural in measure 23 (see Example 2.4); a brief crescendo leading to and emphasizing the A is effective.

Example 2.4. *Nocturne Caprice*, mm. 23–24.



The A natural effects a shift to F-sharp minor, and two measures later, the section also ends on an A natural, marked *ritenuto*. By ending on  $\hat{3}$ , Dorff leaves the listener waiting for a final

resolution and preserves the forward momentum of the piece. Example 2.5 shows the notes in measures 25–26 (B#-C#-F#-A); they are motivic and will return later.

Example 2.5. *Nocturne Caprice*, mm. 25–26.



Despite the relatively quiet *mp* dynamic and the tenuto markings, the performer can emphasize these important pitches by blowing softly and tonguing clearly, as if using a stage whisper, to attract the audience's attention.

The third theme, beginning with the pickup to measure 28 (see Example 2.6), is in G minor and introduces an Asian feel. The grace notes are stylistically essential and should be played clearly and precisely. The tempo and mood increase, and more energy is needed to play this passage well. This section is one of the many difficult technical segments in the piece; the notes do not lay easily on the flute, so careful practice is necessary. As the tempo increases, it is essential to keep the rhythms accurate by practicing each measure slowly with a metronome. Observing the marked crescendos will aid with the *stringendo*.

Example 2.6. *Nocturne Caprice*, mm. 28–41.

The image shows a musical score for a piece titled "Nocturne Caprice" by Daniel Dorff, measures 28-41. The score is written in treble clef with a key signature of one flat. It begins with a tempo marking "a tempo" and a dynamic marking "mf". The first system (measures 29-33) is marked "poco stringendo". The second system (measures 34-37) is marked "cresc. poco a poco". The third system (measures 38-41) is marked "poco stretto" and "(cresc. poco a poco)". The piece ends with a 7/8 time signature.

To make things even more challenging, the next marking is *poco stretto*—even faster. Use the accents in the *poco stretto* section to keep the fingers in control and support the crescendo to the written-out G/A $\flat$  trill in measure 42. The thirty-second notes at measure 42 are the peak of this section; they are the fastest notes so far, and they are to be played *fff*. The performer should employ a full and energetic sound with pronounced vibrato to accentuate this dynamic. It is interesting to note that although Dorff’s music calls for a wide dynamic range, he indicates *fff* rarely in these works: once in this piece and once in *Trees*. For Dorff, *fff* indicates not only a loud volume, but also a less-refined intensity of playing.<sup>21</sup> This passage is in the flute’s loud upper register, so Dorff’s intent is clearly that these notes be noticed. Feel free to use a loud and gritty sound, without shrieking, to emphasize the musical climax. The cascading

<sup>21</sup> Daniel Dorff, conversation with the author, August 20, 2019.

thirty-second note arpeggio seen in Example 2.7 is not only the peak of the preceding phrase; it also marks the transition into the next section.

Example 2.7. *Nocturne Caprice*, mm. 42–52.

Measure 43 recalls the theme from the beginning of the piece, though transposed to F minor. The performer should use a less focused sound for the *p* motive to emphasize its similarity to the opening of the piece. The B natural in measure 44 is an enharmonically respelled C-flat (lowered  $\hat{5}$  in F minor) and it immediately returns the passage to the blues mode. If this B were placed down an octave, it would be a transposed replica of the opening. Dorff spins out a sequence on this motive in measures 49 and 50 with another *poco stringendo*.

The flutist should be aware of the contrast between minor and major thirds in measures 49–51; their direct juxtaposition creates a jazzy feel. The overall sequence rises by minor thirds and includes prominent minor thirds within each fragment. Measure 51 is reminiscent of Gershwin; the flutist should accent the grace note and back away from the long G, perhaps even bending the note a little to accentuate the jazzy affect.

The *stringendo* seen in Example 2.8 marks the beginning of another sequence on the same material:

Example 2.8. *Nocturne Caprice*, mm. 53–56.

The *ritard* in measure 56 is more important than the staccato articulation; the flutist should tongue the C and F-sharp clearly and crescendo gradually so that the high A does not suddenly stick out. A fermata is marked on the high A in measure 56. While this high A should be played loudly and expressively, the motion of the line drives towards the following G, the local tonic. The short duration of the G prevents an impression of resolution. This exemplifies Dorff’s tendency to maintain a sense of forward motion by resting on notes other than tonic.

Measures 57–61 are written with the flute player in mind.<sup>22</sup> A passage that returns to the same note repeatedly is not difficult for wind players but sounds impressive. Dorff leaves the details of the *accelerando* up to the individual performer; a flutist “can choose to play it however they want to pace it.”<sup>23</sup> This insight gives the performers the flexibility to play within their technical limitations for this section. The “calming” marked in measure 61 indicates a slight slowing down that leads to the mini cadenza beginning in measure 63 as shown in Example 2.9.

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<sup>22</sup> Daniel Dorff, conversation with the author, August 20, 2019.

<sup>23</sup> Ibid.

Example 2.9. *Nocturne Caprice*, mm. 57–69.

The image shows a musical score for Example 2.9, *Nocturne Caprice*, measures 57–69. The score is written in treble clef and consists of three staves. The first staff (measures 57–59) is marked *sim.* and *accel.*. The second staff (measures 60–62) is marked *calming* and *poco cadenza*, with a dynamic marking of *mf*. The third staff (measures 63–69) is marked *calming* and *p dark*, with a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Measures 63–65 are labeled *poco cadenza* and should be played with a flourish. Measure 64 alternates between C-sharp and B-flat, forming an augmented second; this is enharmonically equivalent to a minor third, continuing the observed pattern of minor thirds at the peaks of phrases. These measures begin a transition back into the beginning theme, played softly; the dynamic contract draws the audience’s attention. The image of sultry singing in a dark nightclub quickly dissipates as an *accelerando* and *crescendo* lead into another technical passage at measure 73, marked *f ma delicato* (see Example 2.10). This is a variation on the second theme of the piece and should be clearly tongued with the tongue high and forward in the mouth to produce a “delicate” articulation.



Example 2.10. *Nocturne Caprice*, mm. 70–77.

In Example 2.11, one can see that the performer should place the first note in measure 78 on the beat and the grace note in measure 79 before the beat, as indicated by the difference in notation. The flutist should take a full breath where before the C-sharp in measure 80; if necessary, it is possible to take another breath between the G-sharp and C-sharp in measure 80 in order to have enough air to complete the flutter-tongued high E at the end of measure 83. The phrases in this section aim toward the high notes, then calm down, then rise again, like swirling winds in a storm. Note that the final melodic interval is another minor third from the high E to the C-sharp. The rest with fermata in measure 84 should be kept short to prevent a loss of momentum.

Example 2.11. *Nocturne Caprice*, mm. 78–84.

Measure 85 begins another version of the second theme, this time a fourth lower and in B major. Example 2.12 shows that the music is upbeat and happy, with the markings “sunny” and “cheerful” indicating that the storm is over. A transposed version of the second theme is heard in its entirety. In order to establish a light, lilting feel, the flutist may place a slight emphasis on the first eighth note of each beat and slightly shorten the third.

Example 2.12. *Nocturne Caprice*, mm. 85–92.



The end of this section varies somewhat from the model seen in the original version of the second theme. In measure 94, the octave grace notes seen in Example 2.13 add considerable difficulty to the phrase, and the tempo does not slacken as it did the first time this theme was heard (measure 20). To produce a clean sound here, the flutist should aim for the low grace note and quickly adjust the airstream for the upper note to speak.

Example 2.13. *Nocturne Caprice*, mm. 93–95.



The *meno mosso* in measure 97 is a developed form of a recurring motive (see Examples 2.14–2.16). The same melodic figure was heard, transposed and reversed, in measure 2; the G natural in that passage helped establish the piece’s jazzy feel. In measure 25, the melody is stated

more obviously. In measure 97, it is elaborated with octave grace notes, which makes this occurrence of the motive much more difficult to execute. Additionally, the dynamic markings are counterintuitive: in each case, the grace note is marked *f*, and the note which it graces is marked *mp*. The flutist should use the tongue to attack the upper note, then lessen the airstream and quietly finger the lower notes, taking care not to forcefully depress the keys. The fingering in this passage is also problematic: moving from C5 to C4 is a difficult transition (requiring a shift from only the left-hand first finger and the right-hand pinky to everything except the left-hand pinky, with the right-hand pinky switching keys), and the added dynamic markings mean that this is a measure that requires much practice to execute properly.

Example 2.14. *Nocturne Caprice*, m. 2.



Example 2.15. *Nocturne Caprice*, mm. 25–26.



Example 2.16. *Nocturne Caprice*, mm. 97–98.



Because every A is sharp in the preceding section, the A natural in measure 98 stands out and acts as a pivot to the next section. Originally, Dorff wrote measures 97–98 to be sung while playing, but upon first playing the piece, Stillman “thought that [she] would not be able to generate enough sound with the singing while playing and suggested an alternative which Danny

used.”<sup>24</sup> The next few measures are thankfully void of accidentals and sixteenth notes, so they provide a reprieve for the performer. The notes D–E–G in measures 99–104 foreshadow the main motive of the next section (see Examples 2.17 and 2.18). The A section ends on a tonic G, providing the previously denied resolution and bringing the section to a convincing close.

Example 2.17. *Nocturne Caprice*, mm. 99–100.



Example 2.18. *Nocturne Caprice*, mm. 105–106.



The D–E–G motive connects the A and B sections while accentuating the contrast in mood between them: this time, the motive is bouncy and fun, perhaps suggestive of a puppet dancing on a stage. This section begins with an *accelerando*, and the motive is heard again at full speed in measure 110. The flutist should begin measure 106 at about 60 beats per minute and accelerate to the beginning of measure 110. Although the score suggests 80 beats per minute at measure 108, the performer can take a little longer to arrive at that tempo. Once the tempo is set at measure 110, however, it should remain steady until measure 115 when there is another slight *accelerando*. Measures 103–114 are in G major and use only the major pentatonic scale. It is interesting to note that this middle section is in G; G was the note at the beginning of the piece which gave the opening a “blues” feel.

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<sup>24</sup> Mimi Stillman, email message to author, December 6, 2019.

The galloping rhythms beginning at measure 116 are reminiscent of Copland's "Hoedown" from *Rodeo*. With this motive, Dorff imitates folk fiddle playing,<sup>25</sup> and one can easily imagine a high-stepping, knee-slapping dance upon listening. This section employs the A major pentatonic scale, transposed up a step from the motive at measure 105. The octave grace notes in measure 119 add to the spirited feel of the section and should be cleanly executed. This entire section is marked *f* and the performer should play with a full, rich sound. The performer should also be careful to keep a steady beat so that the sixteenth note rests are exactly in time and not rushed.

The section beginning at measure 116, though difficult, is enjoyable to play. There are a few motives that appear frequently. The first consists of the initial three sixteenth notes of measure 116 and recurs at measures 120 and 152, as shown in Examples 2.19 and 2.20.

Example 2.19. *Nocturne Caprice*, mm. 116–117.



The motive also appears shifted to the upbeat; see measures 123, 124, 131, 148, and 163.

Example 2.20. *Nocturne Caprice*, mm. 122–123.



A third motive, first appearing in measure 134, uses syncopation to establish a ragtime feel (see Example 2.21). It recurs in measures 143 and 159.

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<sup>25</sup> Daniel Dorff, conversation with the author, August 20, 2019.

Example 2.21. *Nocturne Caprice*, m.134.



Each time one of these motives returns, the performer should play it with enthusiasm and clear articulation.

In measure 129–130, as seen in Example 2.22, a descending chromatic sequence on the intervals M3–P4–P4 effects a transition.

Example 2.22. *Nocturne Caprice*, mm. 129–130.



Measures 131–135 repeat the “hoedown” motive, transposed now to A-flat major, which places it between the keys of the two prior statements. The M3–P4–P4 sequence appears again in measures 136–137 (see Example 2.23).

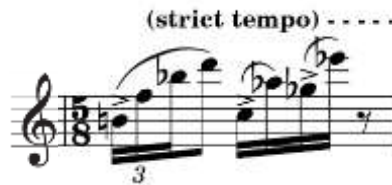
Example 2.23. *Nocturne Caprice*, mm. 136–37.



Measures 141 and 142 have some interesting qualities; the notes on the beats ascend chromatically A–A#–B–C–C#, while the top three notes of each arpeggio are transposed versions of the second-inversion major triad that begins each statement of the sequence in measures 129 and 136.

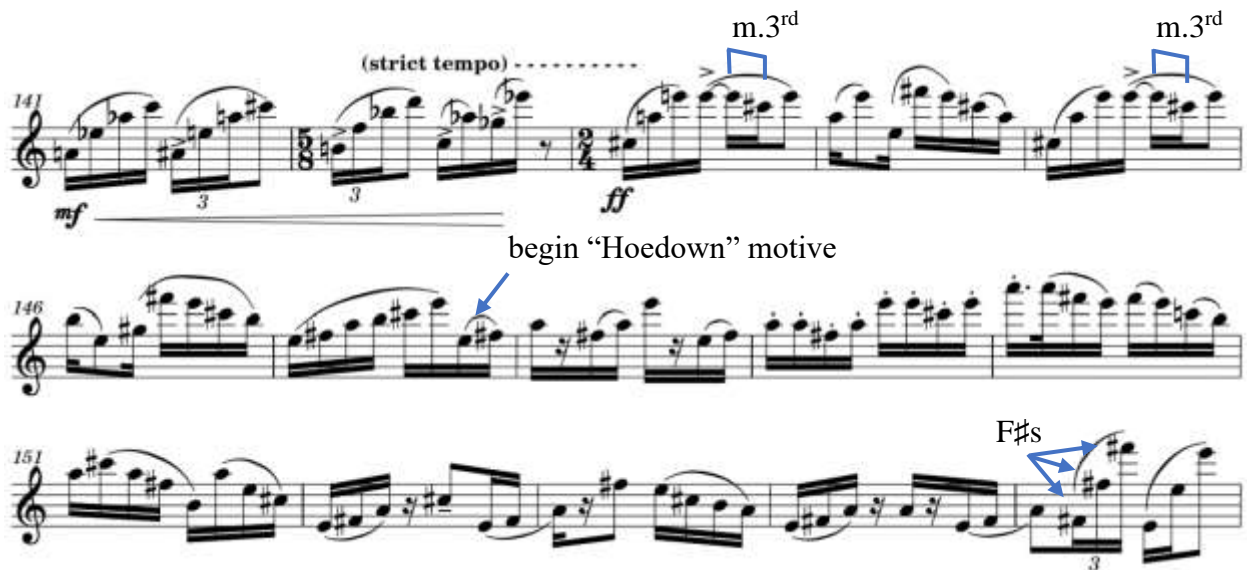
In Example 2.24, the sequence rises chromatically and transitions into measure 142, marked “strict tempo.” Dorff explains that he added this marking because he heard too many performers rushing this section and preferred a “motoric rhythmic feeling.”<sup>26</sup>

Example 2.24. *Nocturne Caprice*, m. 142.



Measure 143 features an accented high E to C-sharp and back; this is an inverted form of the minor third motive which is heard throughout the piece. The rhythms of Scott Joplin’s *Maple Leaf Rag* are heard in this section, but the music quickly morphs into the Copland-like “Hoedown” motive. The performer needs to prepare for the three-octave triplet F-sharps in measure 155 since octave leaps are difficult to play quickly and the F-sharp is a particularly difficult note to play in the top register (see Example 2.25).

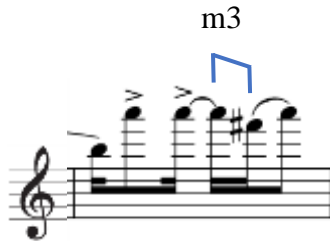
Example 2.25. *Nocturne Caprice*, mm. 141–155.



<sup>26</sup> Daniel Dorff, conversation with the author, August 20, 2019.

The accented and syncopated high As, seen in Example 2.26, add to the jazzy feel of this section, and it is important for the performers to bring out these accents and the minor third motive with a strong tongued attack.

Example 2.26. *Nocturne Caprice*, m. 159.



A fragment of the “Hoedown” melody returns at measure 162, as shown in Example 2.27, but quickly transitions into a sequence and then an ascending octatonic scale leading to the climactic conclusion of the B section. Toward the end of this section, at measure 169, there are a few measures of staccato sixteenth notes reminiscent of a Paganini *Caprice*. In order to make these notes even and clear, the flutist should first practice slurring all the notes, then vary the articulation with both T–K and K–T tonguing,<sup>27</sup> and finally try displacing the beat by a note. These practice strategies will help the flutist to clearly and smoothly articulate this passage.

Example 2.27. *Nocturne Caprice*, mm. 162–173.



<sup>27</sup> T = tip of the tongue, K = back of the tongue



There is a quick “blues” arpeggio with a G natural (lowered  $\hat{5}$  in C-sharp minor) in measure 173. Dorff uses octaves and other large leaps to emphasize the importance of these notes as they lead to the trills that conclude this section. The five trills are played in quick succession, followed by octave grace notes leading to large leaps, and the line finally comes to rest on an F-sharp. The sound at the end of this section is “jazzy” and the sultry feeling returns. While the fermata at the end of page five leaves enough time for the performer to turn the page, it is recommended to make a copy of page six for performance to avoid a conspicuous turn. Measure 181 is built on the C-sharp blues scale with a flat fifth ( $G\flat$ ). It is labeled *a piacere*—as you please—and compared to the technical virtuosity of the previous section, it is relaxed, with a freer tempo. These few measures form the transition between the up-tempo, ragtime-inspired music of the B section and the more sensuous music of the beginning of the piece. This transitional passage seen in Example 2.28 should be played with a crescendo as it leads back into the main theme.

Example 2.28. *Nocturne Caprice*, mm. 181–185.

A condensed version of the opening theme is played at measure 184; once again, it is in C-sharp minor and is labeled “dark.” Dorff intersperses fragments of the opening theme with developmental material to produce a familiar, yet varied, result. As in the beginning of the piece, the E-sharp in measure 189 effects a modulation to F-sharp major. The performance marking of “slightly animating” is different, however, from the analogous marking of “awakening” at the beginning of the piece. Dorff does this deliberately; at the beginning of the piece, the performer

is “awakening” from the dimly lit fog of the blues scale, while at the end of the piece, the performer and listener do not need to be awakened, but they do need to be stimulated. This foreshadows the next passage, which is full of scintillating thirty-second note arpeggios that are technically challenging to play and thrilling to hear. This exciting passage, seen in Example 2.29, ends with a descending F-sharp major scale, landing on the tonic. This passage was originally written in triplets, but Dorff rewrote them as thirty-second notes for a more virtuosic finish. According to Stillman, this presents “a fast flourish of new material before the piece closes with more lyrical music.”<sup>28</sup>

Example 2.29. *Nocturne Caprice*, mm. 195–199.

The last section of the piece begins with a subito piano, “tender” marking, which draws attention through contrast. The music returns to the sultry blues style of the introduction, but this time with the motive in retrograde: the G–G#–C#–E of measures 200–201 are the same notes used in measure 2, but they are presented in reverse. Unlike in measure 25, where this motive was reversed but also transposed to F-sharp, the motive appears here in C-sharp minor,

<sup>28</sup> Mimi Stillman, email message to author, December 6, 2019.

analogous to the second theme in a sonata-form piece being recapitulated in the home key. See Examples 2.30, 2.31, and 2.32 to compare these measures.

Example 2.30. *Nocturne Caprice*, mm. 1–3.



Example 2.31. *Nocturne Caprice*, mm. 200–202.



Example 2.32. *Nocturne Caprice*, mm. 25–26.



In measure 200, the performer should observe the notated accents and articulate each note heavily and clearly to make a strong statement. This motive ends with a heavily accented C-sharp, a minor third below the climactic high E. Note the minor thirds in the measures 203–205; the piece frequently features minor thirds between  $\hat{1}$  and  $\hat{3}$  or between  $\hat{3}$  and lowered  $\hat{5}$ ; here, Dorff brings them together to form a C-sharp diminished triad, as shown in Example 2.33.

Example 2.33. *Nocturne Caprice*, measures 200–205.



The last four measures are of somewhat different character than the rest of the piece. A C-sharp minor arpeggio with a passing tone on  $\hat{2}$  ascends three octaves from the bottom of the flute range, switching to major in measure 210. This creates a large-scale Picardy third. The registral shifts should be noted and performed as clearly as possible. The rhythm is mostly eighth notes, which is more even than the jazzy rhythms that came before. The performer should take a full breath before the G-sharp in measure 209 to ensure an uninterrupted line leading to the high C-sharp (see Example 2.34). With this ending, Dorff attempts to show “the contrast between minor and major, dark and bright, and *nocturne* and *caprice*.”<sup>29</sup>

Example 2.34. *Nocturne Caprice*, measures 209–212.



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<sup>29</sup> Daniel Dorff, conversation with the author, August 20, 2019.

CHAPTER 3  
AUGUST IDYLL

This beautiful piece for solo flute was composed by Daniel Dorff in the late summer of 2005. The main theme was inspired by the forest near a friend’s country home. Dorff had been affected by some “real life challenges” and was having trouble focusing on composition. As he relaxed in the country setting, however, an attractive theme sprang to mind; no staff paper was available, so he notated the piece on blank sheets. It is the only piece he has written in silence, away from any instrument.<sup>30</sup> Dorff explains that all his music “is about the beauty of music itself...everything I write is a celebration of the beauty and my love of music.”<sup>31</sup>

Dorff writes themes as they materialize in his head, not adhering to theoretical or technical constraints.<sup>32</sup> *August Idyll* is a challenging piece full of beautiful melodies and technical flair suitable for a skilled flute player. The form is a modified rondo (see Table 2); the middle sections vary in style—some are calmer and others more energetic—but each section displays melodic and rhythmic contrast. While the opening theme may conjure up different images for different performers, Dorff states likes to think of it as “hanging at the top of a ski run (the long B) and then soaring down a D major arpeggio.”<sup>33</sup>

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<sup>30</sup> Daniel Dorff, email message to author, March 16, 2019.

<sup>31</sup> Ibid.

<sup>32</sup> Daniel Dorff, conversation with the author, February 3, 2020.

<sup>33</sup> Daniel Dorff, email message to author, March 16, 2019.

Table 2. *August Idyll* structural form.

Section	Measures
A	1–11
B	12–21
A`	22–33
C	34–52
D	53–66
Digression within D	58–60
A	67–77
D``	78–83
A``	84–90
Coda	91–95

Example 3.1. *August Idyll*, m. 1.



This initial run is built on a D major pentatonic scale. Example 3.1 shows that the opening B, which has a tenuto mark on it, should be held for its full value or perhaps a little longer. The melody's modal feel enhances its beauty and simplicity, and immediately invokes a pastoral theme. The flutist should crescendo slightly to the low F-sharp and maintain forward momentum throughout the phrase, coming to rest on the high D. Harmonically, the next two measures frequently return to A, the dominant in D major. The performer should emphasize this repetition in order to maintain a sense of forward motion (see Example 3.2).

Example 3.2. *August Idyll*, mm. 4–7.

The image shows a musical score for Example 3.2, *August Idyll*, measures 4 through 7. The top staff contains measures 4, 5, 6, and 7. Annotations include 'vibrato' pointing to the final note of measure 5, 'vi7 arpeggio' pointing to the first two notes of measure 6, and another 'vi7 arpeggio' pointing to the first two notes of measure 7. A blue arrow labeled 'move notes forward' points from the beginning of measure 4 to the start of measure 6. A circled '9' is above the first note of measure 6. The bottom staff shows measure 7 with a different articulation.

The double-dotted eighth notes followed by thirty-second notes in measures 4–5 are reminiscent of a pesky mosquito or gnat swatted out of the way (it is August, after all!). The flutist should add vibrato on the last double-dotted A in measure 5 before breathing and gliding down the next arpeggio. The vi7 (B minor) descending arpeggios provide welcome harmonic relief from the dominant pedal. The sudden appearance of the F natural in measure 7 marks the beginning of a tonal shift.

The character of the piece changes dramatically in measure 8, and the performer must be mentally prepared for the shift. The triplet figure should crescendo to the following eighth notes. This section is in E-flat major, a half step above the original key of D major. In measure 8, the flutist should play shorter and bouncier notes as indicated by the staccato articulation and the composer's direction, "dainty."

Example 3.3. *August Idyll*, mm. 8–9.

The image shows a musical score for Example 3.3, *August Idyll*, measures 8 through 9. The top staff contains measures 8 and 9. Annotations include 'mp dainty' below the first measure and 'f' below the second measure. A circled '9' is above the first note of measure 9. The bottom staff shows measure 9 with a different articulation.

There is a dramatic crescendo to forte indicated in measure 9, and the performer must not only prepare with ample breath, but also take care not to overblow the descending arpeggio at the

end the measure. Extra breath support and a slightly more open lip aperture help keep the sound centered.

The annoying mosquito from measure 4 returns in measure 10, this time in the new key. The same double-dotted eighth- and thirty-second-note rhythm now centers around B-flat. The performer should crescendo slightly through these measures, as before.

The B section begins at measure 12, still in E-flat major. A tempo change indicates “calmer,” and the music is marked “tranquil.” Accordingly, the flutist should use less vibrato and strive for an open tone quality. The slower tempo calls for smoother phrases, while large melodic leaps add to the drama of the section. Measures 12–18 comprise a large single phrase that can be split up into smaller segments; the first two measures and the next two are parallel subphrases. The flutist should express these two-measure subphrases similarly; for example, a gentle crescendo to the E-flat in measure 13 prefigures the crescendo marked in measures 14–15. The large leaps in these bars should be well supported to create a strong sense of arrival at the end of each crescendo.

The greatest dynamic growth leads to the climactic C on the downbeat of measure 17. To execute this minor seventh leap smoothly, the flutist should use extra vibrato on the D that precedes it and practice good air support. The following measure ends with a surprising E natural at the end of a decrescendo with a *poco ritard*; it is reminiscent of the F natural found in measure 15 of the Fauré *Fantasia* (see Examples 3.4 and 3.5). If played loudly the note seems garish, but when played softly has a sweet and tender quality about it.



Example 3.4. *August Idyll*, mm. 10–18.

Example 3.5. Fauré *Fantasia*, mm. 14–15.<sup>34</sup>

Example 3.6 shows that measure 19 begins with a meandering ascent to B-flat, the dominant of E-flat. A full breath should be taken before measure 19 to ensure proper support throughout this section. Although it is marked piano, the flutist should begin this passage even softer so that the crescendo and subsequent arrival at measure 22 is more grandiose. Measure 21 is mostly ascending scales in the key of E-flat and comes to rest on the high C, once again demonstrating Dorff's tendency to withhold resolution to tonic.

<sup>34</sup> Gabriel Fauré, *Fantasia*, *Op. 79*, ed. Pierre Gouin (Montréal: Les Éditions Outremontaises, 2006).

Example 3.6. *August Idyll*, mm. 19–24.

full breath recommended

*poco accel.*  
*p* (*pp*)

building back to ...

Tempo I  
*ff*

*mf* *cresc.*

vibrato

*f* *f*

(*cresc.*)

The rondo theme returns in measure 22, this time transposed up a minor second. The dynamic marking is fortissimo, and this section should be played loudly and with conviction. Be sure to leave a little room to grow on the first note of measure 22 since it, like the opening note of the piece, grows into a cascading arpeggio. The next few measures comprise a compound melody of ascending scale fragments (G–A $\flat$ –B $\flat$ –C) and a drone in E-flat. The sixteenth notes are slurred in pairs; the first sixteenth should be played as if marked tenuto, and the second can be clipped to emphasize the ascending scale. There are two marked crescendos which should be obeyed, and the arrival on the high E-flat should be played at fortissimo with ample vibrato. Before continuing the passage, the flutist must take a good breath in order to make it to the next small pause, in measure 28. This section of the piece is fun and flirtatious, and the performer should express its playful nature by clipping the slurs and stressing the notes of the ascending scale. The next few measures are technically challenging, and the performer should stress the stepwise motion (F–G–A $\flat$ ) that leads to the B-flat on the downbeat of measure 30.

The use of pedal points and frequent return to the dominant keeps the passage firmly in E-flat despite occasional chromaticism; for example, the C-flat that appears in measures 29 and 31 sounds initially like a lowered  $\hat{6}$  but actually prefigures the upcoming transition to A-flat. The harmony changes from A-flat major to A-flat minor as the C-flat comes and goes, as is seen in Example 3.7. A crescendo should be added to the high E-flats in measure 31, 32, and 33; be sure to emphasize each E-flat and use vibrato. Take a full breath before the grace note in measure 33 to ensure a smooth approach to the high G in measure 35. There are two sources of musical intensities that work together to create a climactic moment here: first, the pentatonic scale fragment (B $\flat$ –C–E $\flat$ –F) that leads to the G in measure 35; and second, the preponderance of minor thirds. Its harmonic instability makes this passage problematic to perform, since the harmonic structure is difficult to hear, and the fingerings present a challenge. The performer must concentrate in order to complete the harmonic changes successfully.

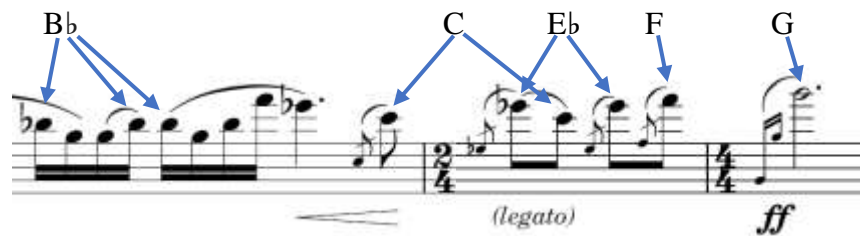
Example 3.7. *August Idyll*, mm. 28–33.

The image shows a musical score for Example 3.7, *August Idyll*, measures 28–33. The score is in 2/4 time and features a pentatonic scale fragment (B $\flat$ –C–E $\flat$ –F) leading to a high G. Annotations include 'm3' (minor third) and 'm3s' (minor third suspension) for intervals, 'Cb' (C-flat) for chromaticism, '1st repeated Eb', '2nd Eb', and '3rd Eb' for specific notes, and 'rit. ...' for a ritardando. A 'breathe' instruction is placed before a grace note in measure 33.

The end of this section provides another example of Dorff dovetailing one section into the next. Measure 34 can be interpreted as either the end of the previous section or the beginning of the next. The tempo indication is “broad;” this wide feeling is easy to produce since the notes are much longer. The slower harmonic progression and softer dynamics are a welcome contrast

for both listener and performer. The octave grace notes on these notes add to the intensity of the music, and each note should be played successively louder and more deliberately so the arrival on the G, with a double grace note lead-in, makes a strong statement (see Example 3.8).

Example 3.8. *August Idyll*, mm. 33–35.



The high G at measure 35, seen in Example 3.9, is the longest note so far in the piece, and should be played in a grandiose manner with a full sound and strong vibrato. This G is the first of three dotted half notes in this section (the longest rhythmic value in the piece). Having just completed the flirtatious sixteenth-note passage, these longer notes should make a strong statement. The octave grace notes on A-flat and F should not disrupt the flow of the phrase. Also note the major seventh leap in measure 36 and the octave leap in measure 38; these large leaps add intensity. At this moment in the piece, one can imagine a sunrise over water, complete with a few scattered clouds (grace notes) across the horizon. The effect is magnificent and captivating, and both performer and listener are likely to be enthralled by its beauty.

Example 3.9. *August Idyll*, mm. 34–52.

Because of the majesty of this phrase, the subito piano in measure 39 is surprising. The flutist must work to keep a shimmery, “tender” vibrato through this section. In addition to the difficulty imposed by the large dynamic contrast, it is challenging to keep the pitch from dropping on the B-flat and subsequent notes. In order to keep the pitch centered, the flutist should lift the chin to raise the air direction. It is important to keep the dynamic level at *piano* during the next few measures, but nevertheless advisable to add a small crescendo to the B-flat in measure 42 to enhance the direction of the phrase.

The two-note groupings at measure 53 represent the beginning of section D and should be played similarly those in measure 24, by lifting the second note of each slur. The performer should also slightly accent the first sixteenth note of every beat (F#–G#–A#–G#–F#) to emphasize the stepwise progression. Although Dorff places tenuto markings on beats one and

three of measure 54, the greatest musical interest is found in the low D and D-sharp; these pitches should be brought out to show the sequence leading to the octave-displaced F-sharp on the downbeat of measure 55.

Example 3.10 shows the beginning of a more technically difficult section, replete with tricky rhythms, large challenging leaps, and awkward fingerings. This section, which suggests fireflies at dusk, is exciting to play. The flutist must place the thirty-second note firmly on the beat, as indicated by Dorff's tenuto marking. In order to keep the finger technique clean, the flutist can use the A-sharp lever key on the right hand. This rarely employed key allows a simpler fingering; the player need only lift the left-hand middle, ring, and pinky fingers to produce the quick change of notes. Harmonically, the piece is now in B major, so the arrival on C-sharp ( $\hat{2}$ ) is a bit unsettling. The music slows down quickly, and the listener is left hanging on a G-sharp ( $\hat{6}$ ).

Example 3.10. *August Idyll*, mm. 50–57.

50 returning to ... Tempo I *f*

54 bring out bring out use B $\flat$  lever 2<sup>nd</sup> scale degree 6<sup>th</sup> scale degree

56 *poco rit.* *poco*

Measures 58–60 are a digression from the D section, and Dorff creates this moment of reprieve specifically as a “calm before the storm;” this is functionally similar to the slow section in the last movement of Tchaikovsky's Symphony No. 4 in F Minor, Op. 36.<sup>35</sup> Each note shown in Example 3.11 should be weighty, with clear articulation and a slight separation between notes. Example 3.11. *August Idyll*, mm. 58–60.



After these three measures of calm, the energy returns with a repeat of the technically demanding passage (measures 55–56), but this time is extended into an exciting fifteen-measure build; the pace becomes more frenetic as the line ascends. The melody in measure 66 ( $\hat{6}$ – $\hat{7}$ ) leads the listener to expect a resolution to tonic; however, instead of landing on the D as expected, the melody returns to  $\hat{6}$ . While this seems unsatisfying at first, it leads directly into the cascading motive that begins the A section, prolonging the feeling of anticipation before the rush of descending arpeggios (see Example 3.12).

Example 3.12. *August Idyll*, mm. 65–67.



Example 3.13 shows the return of the A theme at measure 67; it is nearly identical to the opening but contains additional grace notes and embellishments that add appeal and interest to the music. These extra notes create additional challenges for the performer in keeping the

<sup>35</sup> Daniel Dorff, conversation with author, September 8, 2019.

musical line smooth and flowing. The F natural in measure 73 adds a twist as the harmony changes from D major to D minor and back; a similar shift between F major and F minor leads to the return of the D theme in measure 75. The staccato notes set up a character change nicely so that the music becomes more intense as it leads into measure 78.

Example 3.13. *August Idyll*, mm. 67–77.

The D section at measure 78, as seen in Example 3.14, is the most technically difficult section of the entire work. The combination of octave leaps, awkward fingerings, and quick sequential patterns means that the performer must be in top form to execute this passage with the brilliance it requires. From measures 78 to 83, there is a progression of pitches F $\sharp$ –G–A–B–C $\sharp$ . As in measure 66, the notes imply a resolution to D; as before, Dorff denies this resolution and



lands on B. There is one breath suggested, but if another is needed, it can be taken before each of the sixteenth notes in measure 82, so as not to breathe between measures 83 and 84.

Example 3.14. *August Idyll*, mm. 78–83.

By insisting that the performer not take a breath at this point, Dorff creates a homage to the musical figure in Debussy’s *Syrinx* (see Example 3.15), in which trills lead, without a breath, to a long B-flat.<sup>36</sup>

Example 3.15. *Syrinx*, mm. 23–25.

Example 3.16 shows the final A section, which begins in measure 84, and mirrors the opening embellished only with the addition of two notes. Measure 89 begins mezzo piano with tenuto marks on the A and G-sharp; as before, however, it is also important to stress the low A and G-sharp which set up a crescendo to the upper notes. The only trills in the piece occur in measure 90, and they emphasize the dramatic moment created by the alternation of the A and G-

<sup>36</sup> Daniel Dorff, conversation with author, September 8, 2019.

sharp, the octave leaps, crescendo, and caesura. In order to keep the eighth-note trills even, each one needs only a few alternations.

Example 3.16. *August Idyll*, mm. 84–90.

The image shows a musical score for Example 3.16, *August Idyll*, measures 84–90. The score is written on a single staff in treble clef. Measure 84 is marked with a dynamic of *ff* and the tempo instruction "(a tempo)". The music consists of eighth-note trills with a crescendo leading to a caesura. Measure 87 is marked with a dynamic of *mp*. Measure 90 is marked with a dynamic of *f* and features repeated eighth-note trills. The score ends with a double bar line and repeat dots.

Following this escalation of intensity, the coda begins in measure 91 with new material. The ensuing four bars grow in volume and strength, but the final measure breaks the momentum with a downbeat rest, soft dynamic, and one final surprise; after repeatedly denying a tonic resolution, Dorff finally and emphatically resolves the accumulated tension with a fourth-octave resolution to the high D, as is shown in Example 3.17.

Example 3.17. *August Idyll*, m. 101.

The image shows a musical score for Example 3.17, *August Idyll*, measure 101. The score is written on a single staff in treble clef, 5/4 time signature. The music begins with a dynamic of *p* and a triplet of eighth notes. It then moves to a dynamic of *ff* and ends with a fourth-octave resolution to the high D, marked with a dynamic of *8va<sub>7</sub>*.

## CHAPTER 4

### TREES

Dorff has always been attracted to the natural grace and elegant intricacy of trees. The covers of many of his publications feature trees, even if there is no obvious programmatic reason to do so. In early 2008, he bought a home, partly motivated by the red dwarf and green maple trees in the front yard. Dorff wanted to compose a piece about trees, and he hoped to feature a picture of his maples on the front cover.

At this time, he was planning a solo piece for flutist Tiffany Holmes. He wanted to write something self-interactive and dramatic that would differ from his other solo flute pieces, and the result is a work that deftly incorporates flute and poetry. Joyce Kilmer's poem "Trees" crossed Dorff's mind shortly after his move, and the concept for the piece quickly followed. Holmes describes the piece as "evocative of the outdoors—peaceful, yet full of life and wonder."<sup>37</sup> For her, the piece "is symbolic of relationships, with people as well as with the outdoor, nonhuman world, both of which are extremely important to me."<sup>38</sup>

The form of *Trees* is a A–B–A` with coda (see Table 3).

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<sup>37</sup> Tiffany Holmes, email message to author, November 3, 2019.

<sup>38</sup> *Ibid.*

Table 3. *Trees* structural form.

Large Section	Within the section	Measures
A	Poem – first line	1–3
	A	3–30
	Reintroduction	31–34
	A`	35–49
	Poem – verse one	50–55
B	B	56–76
	Transition	77–84
	C	85–134
	Poem-first line of verse two	135–136
	D	137–145
	Poem – verse two	146–151
A`	Reintroduction	152–155
	A`	156–204
Coda		205–238

*Trees* is the only solo composition of Daniel Dorff's that incorporates a narrated poem. The text of Joyce Kilmer's poem is interspersed throughout the piece, and can be narrated by a second performer, or self-narrated by the flutist. *Trees* can add drama and variety to recitals and other performances due to the automatic interest generated by the close juxtaposition of poetry and programmatic music.

Dorff's first compositional task was to decide how to intersperse the poetry and music for greatest effectiveness.<sup>39</sup> Dorff specifies that the opening words, when spoken, should be delineated as follows: "I think, that I shall never see a poem, lovely as a tree." Kilmer's original spaces the commas differently: "I think that I shall never see, a poem lovely as a tree."<sup>40</sup> Dorff intends that the first line sound like regular, conversational prose—not verse. After the opening section of music, the entire first half of the poem is read theatrically, this time verbatim. For the second verse, Dorff uses the same tactic: beginning with a conversational reading of the first line: "A tree, that may in summer, wear a nest of robins in her hair." After a few lines of bird-like music, the second half of Kilmer's poem is read in its entirety. By making these alterations, Dorff effectively took a binary poem and inserted it into a ternary composition.

After the first conversational opening line, the flutist begins a bouncy, upbeat G-major melody in 6/8 time, with an eighth-note anacrusis slurred into the downbeat, as seen in Example 4.1. The notes in the first phrase are built on a G major pentatonic scale (G–A–B–D–E) that helps establish a pastoral theme for the piece.

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<sup>39</sup> Daniel Dorff, conversation with author, August 11, 2019.

<sup>40</sup> Joyce Kilmer, "Trees," ed. Harriet Monroe, *Poetry: A Magazine of Verse*, August 1913, p. 160.

Example 4.1. *Trees*, mm. 1–16.

(read as prose, not verse style)

I think, that I shall never see a poem, lovely as a tree. **Allegro** (♩. = c. 112-124)

5

11

*f* bouncy

pivot D

Dorff has indicated that the opening is to be played fast, loud, and “bouncy.” These markings suggest that the music should be played with energy, which is easily accomplished with this happy melody. The listener is invited to picture an early spring day; there are buds on the trees and a few light green leaves are sprouting, but the air is still cool and alive with the anticipation of growth. In measure 5, a pseudo-arpeggio begins on a low E, soars over the B natural, and descends. The performer should crescendo not to the highest note, but to the A immediately following it. This keeps the music flowing forward, and the high B incorporates smoothly into the phrase. In measure 9, the opening theme is restated an octave higher, this time somewhat obscured by upper and lower neighbors. The pseudo-arpeggio that follows in measure 11 is much higher and should be phrased similarly to measure 5 to keep its contour smooth.

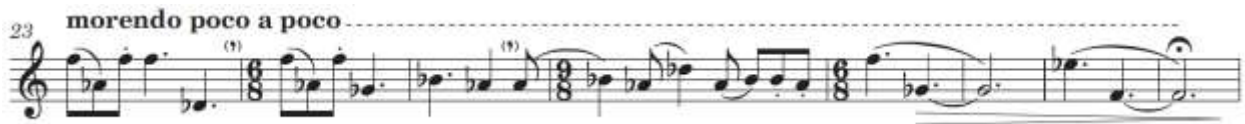
The D on the second beat of measure 12 is both the end of the first phrase and the pivot to a new key, B-flat major. A *pochissimo accelerando* in measure 17 (see Example 4.2) leads to an *a tempo* in measure 19; the *a tempo* is slower than the end of the *accelerando*. The breath suggested in measure 17 helps the performer reset the tempo.

Example 4.2. *Trees*, mm. 17–20.



Measure 21 introduces a new tonal center—D-flat major—this time with no leading tones. The musical movement slows, stopping on a long F with fermata, as shown at the end of Example 4.3. The pause should be kept brief to prevent a loss of momentum, and the performer should remain still to not disrupt the mood that has been created.

Example 4.3. *Trees*, mm. 23–30.



Measures 31 and 32, shown in Example 4.4, are important, as they prefigure a more dramatic moment later in the piece. The tempo is also slightly slower at the beginning of this A` phrase, returning to Tempo I as the opening melody returns. The “bouncy” indication is omitted, and the rhythm is slightly altered: the original eighth note/eighth rest pattern has been replaced by quarter notes, thus creating a calmer version of the opening melody. The melody is back to G major pentatonic. The F-sharp played in measure 42 firmly establishes G major, and the section ends on a high G in measure 49.

Example 4.4. *Trees*, mm. 31–42.

Play as quietly as possible

31 *ppp* *mp* *f* *Tempo I* *F#*

37 *mp sub.* *cresc. molto*

Next, the beginning of the poem is narrated. As these lines are read to the audience, the performer should consider employing the following movements to dramatize the lines:

*I think that I shall never see* (cup hand over eye as if looking out to the distance)  
*A poem lovely as a tree.*  
*A tree whose hungry mouth is pressed* (touch the corner of mouth)  
*Against the sweet earth's flowing breast;* (place hand over heart)  
*A tree that looks at God all day,* (look up to the ceiling)  
*And lifts her leafy arms to pray;* (lift both arms up – one is still holding flute)

The movements are added to further dramatize the poem for the audience. In a footnote, Dorff writes that “the narration may be spoken by the flutist or by another performer. *Trees* may be freely interpreted as a theater piece, with much added expression, impulse, and rubato, rather than as a concert score played literally.”<sup>41</sup> Classically trained flutists are rarely also theatrically trained performers, so it is important to make a conscious effort to present this piece as dramatic art. The physical movements suggested are optional enhancements and can be included if the performer feels comfortable doing them. At a minimum, voice inflections are recommended to bring the words to life.

The B section follows, the text having set the mood for the next section. The flutist plays perfect fifths alternating between C and G, then switches to E and B (see Example 4.5). Dorff

<sup>41</sup> Daniel Dorff, *Trees* (Philadelphia: Tenuto Publications, 2009).



intends this passage to sound like echoes reverberating through a medieval or Renaissance cathedral, and to portray the sacred words of the poem.<sup>42</sup> These measures are marked “slightly haunting, *poco rubato*” and the effect is melancholy. The flutist should play this section reverently with careful observance of crescendos and decrescendos. The notes should be stretched to their fullest, with the tenuto marks at the peaks of phrases providing shape and definition.

Example 4.5. *Trees*, mm. 56–61.

Slightly haunting, *poco rubato* (♩. = c.100)

The mood changes slightly at measure 62; the music begins quietly, then crescendos through the next six measures to a forte in measure 68. The intervals in measures 68–70, shown in Example 4.6, are difficult to play, but practice can be eased by recognizing patterns in the passage. There is a repeating three-note pattern; the A–E–B moves to C–G–D and returns to A–E–B; the F#–C#–G# moves to D#–A#–E# and returns to F#–C#–G#. Tenuto marks at the beginning of each triplet emphasize the importance of A–C–A and F#–D#–F#. The melody formed by these important notes consists entirely of minor thirds, recalling the minor third technique that Dorff uses throughout his works.

<sup>42</sup> Daniel Dorff, conversation with author, August 11, 2019.

Example 4.6. *Trees*, mm. 68–70.

Measures 73–84 transition from the B section to the C section. The chant-like peacefulness is interrupted by a loud, disjointed motive, as seen in Example 4.7. The intervals are wide (octaves, fifths, and sixths) and a bit surprising. Accents on every note make this section seem like the crack of thunder after a lightning bolt strikes nearby. Dorff explains that this is “a theatrical interruption of a nature opposite from what surrounds it.”<sup>43</sup>

As quickly as it arrives, this heavy, accented section transforms into a feather-light, faster melody at measure 77 that foreshadows the birds in measure 137. Although the dynamic marking is forte, these notes should be short and light, like a chirping bird. The key is D major as the music transitions to the small C section. There is a slight *ritard* in measure 84; this helps prepare both performer and listener for the new melody in section C.

Example 4.7. *Trees*, mm. 73–84.

<sup>43</sup> Daniel Dorff, email message to author, March 16, 2019.

The C section, shown in Example 4.8, begins in E major at measure 85 with a beautiful contrapuntal compound line. The upper voice is played *forte sempre*, the lower *piano sempre*. This is the only solo flute piece in which Dorff so clearly separates the parts of a compound line; usually he writes only the melody, or the parts are intertwined. This contrapuntal section is the musical highlight of the piece. To clearly express the melodic line, it helps to think of this section as one beat per measure. Since the melody is in a higher register than the accompaniment, achieving the appropriate dynamic contrast is not difficult, but does require practice. This delightful melody continues until measure 99 through another transition.

Example 4.8. *Trees*, mm. 85–100.

The image shows a musical score for two staves. The top staff is marked with a treble clef and a key signature of one sharp (F#). Above the staff, it says "Presto subito (♩ = c.84-92)". Below the staff, it says "f sempre". The bottom staff is marked with a treble clef and a key signature of one sharp. Below the staff, it says "p sempre". The score consists of two systems of music. The first system starts at measure 85 and ends at measure 99. The second system starts at measure 99 and ends at measure 100. The music is a compound line of eighth notes, with the upper voice being a melody and the lower voice being an accompaniment. The melody is a compound line of eighth notes, and the accompaniment is a series of eighth notes. The score shows measures 85 through 100, with a transition at measure 99.

The compound melody from measure 85 appears again in measure 101, transposed up a tritone in the key of B-flat major (see Examples 4.9 and 4.10). Dynamic contrast is key as the flutist plays the accompaniment part piano and the fragmented melody forte. The two lines become integrated at measure 116 when the dynamic contrast fades to a unified piano. A dramatic moment happens in measures 122 and 126 when suddenly the dynamic marking is fortissimo and every note is accented. These notes are the same as measure 71, but up an octave.

Example 4.9. *Trees*, m. 71.



Example 4.10. *Trees*, m. 122.



The dynamics in this section are extreme. One measure is marked fortissimo, the next few piano subito, then fortissimo again. After the outburst at measure 126, the accented notes continue, followed by subito piano staccato notes leading up to *fff* multi-octave sixteenth note Gs (see Example 4.11). The Gs at the end of this section are reminiscent of the sudden appearance of sunlight streaming through the branches after a summer storm. Each G should be played as long as necessary to achieve full volume.

Example 4.11. *Trees*, mm. 132–134.



As mentioned previously, Dorff uses this extreme dynamic only one other time in the five pieces considered in this document (measure 42 of *Nocturne Caprice*); to Dorff, this extreme dynamic indicates both a loud volume and a less-refined intensity of sound.<sup>44</sup> This insight should inform interpretations of these works.

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<sup>44</sup> Daniel Dorff, conversation with author, August 11, 2019.

Next, the first line of the poem's second stanza is read "calmly, as prose:" "A tree, that may in summer, wear a nest of robins in her hair." As one might expect, the next section is filled with bird-like sounds (see Example 4.12). Dorff marks this passage "tiptoeing," with a strict tempo of 66 beats per minute. "Tiptoeing" is an unusual direction; it is also found in measure 47 *Tweet*, which was composed less than a year later. Dorff uses this instruction to encourage the performer to play lightly and bird-like;<sup>45</sup> however, he allows artistic license. The grace notes should be played very quickly and, especially when there are multiple grace notes, lead smoothly into the note they are gracing. The last grace note in measure 138 leads to a rest, so the performer must take special care in making it sound like it is leading to a note, even though it is not. When played lightly, these grace notes sound like the chirping of a bird. The flutter-tongued notes in measure 140 are to be played softly, like a bird ruffling its feathers rather than bursting into flight. The high A-flat grace notes in measures 141 and 142 are also difficult play convincingly because they end rather than introduce a note. The high A-flat is one of the most difficult notes on the flute; although the forte dynamic helps, the performer must still support the airstream well in order for the note to sound clearly. Again, the flutter-tongued passage in measure 143 conjures the bucolic image of a bird fluttering its feathers before coming to rest at measure 144.

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<sup>45</sup> Ibid.

Example 4.12. *Trees*, mm. 137–145.

The notes at measure 145 are the most theatrical of the piece and performers must imbue them with a sense of drama in order to present the music successfully. The first F–G–F is played quietly and the second with more intensity. This motive is the same as was heard in measures 31–32; when heard previously, it led to the reintroduction and then into a statement of the A` theme. This leads the listener to expect a similar trajectory the second time; however, the music is suddenly interrupted with more text from the poem. If the performer is self-narrating, this transition must be practiced; Dorff’s instructions state clearly (“interrupting,” *attacca*) that it should be immediate. When performing this piece, it is best to begin talking when the lips are still on the flute. The poem interrupts the playing, as if the performer has just thought of something else to announce to the audience that cannot wait.

The second verse is now read in its entirety (theatrical suggestions in parentheses):

*A tree that may in summer wear  
 A nest of robins in her hair; (touch hair)  
 Upon whose bosom snow has lain; (place hand over heart)  
 Who intimately lives with rain. (move fingers as lowering arms to make “rain” gesture)  
 Poems are made by fools like me,  
 But only God can make a tree. (again, lift both arms up)*

The last page should be turned before reading the last line of the poem so that the performer can continue the musical phrase. It is important that there is no interruption of the theatrical presentation at this point in the piece.

Example 4.13 shows the repeated theatrical introduction heard previously in measures 31 and 145, this time *ppp* and slower. Instead of leading into a fragmented reintroduction, the first 26 measures are repeated in their entirety, beginning at the pick-up to measure 156. Each of Dorff's solo flute pieces, with the exception of *Tweet*, have an altered recapitulation (i.e., not repeated verbatim); Dorff feels that this prevents the piece from feeling stagnant.<sup>46</sup> One important alteration should be noted in the recapitulation of *Trees*: the notes on beats one and four (in 6/8 time) are now quarter notes instead of eighth notes with eighth rests, so the melody is not as “bouncy” as in the beginning. This parallels the Tempo I in measure 35.

Example 4.13. *Trees*, mm. 152–165.

After a slight slowdown in measures 179–181, a fanfare theme begins. While the previous few notes were played at *pp*, the new theme arrives with a sudden *ff*; the triplet sixteenth-note upbeat must be played deliberately to contrast with the grace notes leading in to measure 183 (see Example 4.14). The fanfare motive is repeated before calming down. The tonal center is E major, but quickly transitions to G major in measure 186.

<sup>46</sup> Daniel Dorff, conversation with author, August 11, 2019.

Example 4.14. *Trees*, mm. 177–189.

The image shows a musical score for two staves. The first staff starts at measure 177 and ends at measure 182. It is marked 'allargando molto' and 'a tempo'. Dynamics include *pp*, *ff*, and 'forceful'. There is a triplet of eighth notes marked '3'. The second staff starts at measure 183 and ends at measure 189. It features a triplet of eighth notes marked '3' and a 'p echo' marking. Both staves have a treble clef and a key signature of one flat.

The firm resolution to G in measure 205 marks the beginning of the coda, as is shown in Example 4.15. Dorff likes intentional opposites, and this measure provides an opportunity to emphasize contrast by playing even softer than the printed dynamic. This time the melody is played faster, but it is still important to use dynamics to differentiate between melody and accompaniment. Measures 217–226 are like measures 116–125, but with differences in dynamic levels and octave placement. While these dynamic differences contribute to the final dramatic moments of the piece, they also create performance challenges. The flutist must change from piano to forte with no preparation and must have sufficient lip flexibility and breath support for the low, soft notes. Conversely, when the notes are high and loud, as in measure 228, performers must ensure they do not overblow and create a shrill, sharp sound. Because of fatigue (both mental and physical), these wide leaps played back to back at the end of the piece are challenging.



Example 4.15. *Trees*, mm. 205–230.

Presto (♩ = c.86-96, faster than bar 84)

205 *p sub.* *f sub.*

213 *p* *f* *p* *f* *p* *f* *p* *f*

222 *ff* *p sub.* *f*

The piece ends with a reference back to the beginning of the piece: the G major pentatonic scale (see Example 4.16). Widely spaced grace notes lead to high Bs and a D, re-establishing and strongly expressing tonic. Play these last few measures as if racing to the end. The satisfying arrival at the final high G should be played fully and with plentiful vibrato. At this point in the piece the trees are in full bloom and Spring has sprung.

Example 4.16. *Trees*, mm. 231-238.

231 flutter *pp* *ff sempre* *poco string.* *lunga*

## CHAPTER 5

### WOODLAND REVERIE

Dorff composed *Woodland Reverie* on a cold day in February of 2011. He was in the process of composing *Perennials*, a substantial work for flute, clarinet, and piano; it was taking longer than expected. One afternoon as he sat down at the piano, a gentle melody came into his mind, and he allowed it to unfold. This melody would become the opening theme of *Woodland Reverie*. He originally titled it *Schumannesque* because it reminded him of Schumann's quirky little piano pieces; he later changed the name to *Woodland Reverie* to more clearly express the mood of this delightful composition.

*Woodland Reverie* is written in a simple A–B–A` form:

Table 4. *Woodland Reverie* structural form.

Section	Measures
A	1–19
B	20–38
A`	39–57

*Woodland Reverie* is a charming piece that depicts a peaceful forest; the listener might imagine birds chirping, squirrels scampering, and a quiet brook meandering through green vegetation. This work is not technically demanding but presents many opportunities for expressive playing. The first section of this piece states the main theme in D major. Between sections, a half-note rest helps delineate the form. The B section features chromatic sequences and descending diminished-seventh chords that are developed in various ways. The piece closes with a somewhat condensed and ornamented recapitulation.

The opening theme, shown in Example 5.1, begins with a  $\hat{7}-\hat{1}$  motion. It is important that the flutist not only lean on the opening leading tone, but also grow into the tonic to firmly establish the tonal center. A feeling of eagerness follows as the melody ascends, and the quarter-note triplet adds to the dreamy effect by obscuring the pulse. The triplet should maintain a sense of forward motion as it ascends towards the second measure, but without rushing. In measure 2, Dorff first uses a recurring  $\hat{2}-\hat{7}-\hat{1}$  motive that moves the melody forward while emphasizing tonic.

Example 5.1. *Woodland Reverie*, mm. 1–4.

The flutist should begin with a full sound and careful intonation. The arpeggios should be played lightly with a slight crescendo to the D in measure 3 and the E in measure 4. Notice that the emphasized notes thus far form an ascending scale (C#–D–E), which the listener hears as

leading to something unknown. The juxtaposition of a triplet arpeggio and a sixteenth-note arpeggio occurs four times in this opening section.

Example 5.2 illustrates measure 5 developing the opening theme, as it begins a minor third higher and creates greater intensity. The D-sharp in measure 6 is notable because it indicates a tonicization of ii. Again, Dorff uses the  $\hat{2}-\hat{7}-\hat{1}$  motive, this time around E.

Example 5.2. *Woodland Reverie*, mm. 5–8.



The rapid arpeggios in measure 8 conjure images of woodland creatures frolicking across the path. This image continues as the grace notes leading into measure 10 add a lightness to the melody. In measure 10, we once again hear the  $\hat{2}-\hat{7}-\hat{1}$  motive in E Minor. The long A in measure 11, about half-way through the A section, functions as a pinnacle of sorts: it is the longest note heard thus far, and the highest; it is also the goal of a large-scale, gradual ascent to the dominant. The grace notes and staccato notes in measures 13 and 14 should be light and flippant, like the fluttering of butterfly wings (see Example 5.3). Measures 13 and 14 are a sequence; to add interest, measure 14 should be played a little louder and with more intensity. The ensuing sequence of minor 7<sup>th</sup> arpeggios lead to a high D, the peak of the phrase. Just before the high D, another  $\hat{2}-\hat{7}-\hat{1}$  appears around E, but the tonal instability caused by the chromatic alteration quickly disappears from our memory with the arrival of the forte high D. The dotted eighth-note/sixteenth-note rhythm in the second arpeggio and the triplet figure in measure 16 provide rhythmic interest. The section ends peacefully on a low D. The flutist should keep the pitch up and thin the vibrato as the note fades.

Example 5.3. *Woodland Reverie*, mm. 13–20.

The B section begins with a B $\flat$ -major quarter-note arpeggio that should be presented stately and convincingly, as if to indicate an animal, perhaps unwelcome, entering the path from the bushes (see Example 5.4). This arpeggiated  $\flat$ VI chord (the result of simple mixture) lasts two measures before returning to the home key. A decrescendo beginning in measure 20 leads to an unexpected subito *f* at the end of measure 21. The performer should emphasize the contrast between the end of the decrescendo and the subsequent outburst. The flutist is advised to accent the F grace note, use the left-hand B-flat hand key, and hold the D fully, using a vibrant sound. Note the accents on the subito *f* grace notes; be especially careful not to overblow the descending grace notes in measure 23. Again, we find evidence of Dorff's penchant for the minor third (especially between  $\hat{1}$  and  $\flat\hat{3}$ ) in measures 20–23.

Example 5.4. *Woodland Reverie*, mm. 20 – 23.

The next few measures, shown in Example 5.5, are the most harmonically interesting, and the increased tonal complexity requires careful concentration. There are many opportunities

to highlight this section's contrast. The B-flat at measure 24 begins a structural descending chromatic scale that arrives on the low D in measure 29 (see Example 5.5). Measure 28 outlines the tritone Eb–A and the decrescendo and fermata emphasize the importance of the A, similar to when one whispers to draw attention.

Example 5.5. *Woodland Reverie*, mm. 24–28.

Although the A in measure 28 seems to be the end of a section, it is followed by a low D, which is both the goal of the chromatic descent in the prior passage and the beginning of a new chromatic ascent. Each note should be clearly expressed in the arpeggios of measures 31–34. Because notes in the bottom register are difficult to produce with adequate volume, the player should crescendo to the bottom of each arpeggio and decrescendo on the ascent.

Next, the bird image is emphasized by trills and a grace note, as is seen in Example 5.6. The performer should play these last few notes of the B section as peacefully as possible and with minimal vibrato, reinforcing the pastoral theme. The long-held A, followed by rests, acts as a half-cadence, delaying the resolution to tonic.

Example 5.6. *Woodland Reverie*, mm. 29–38.

The final section, beginning at measure 39, is an embellished restatement of the opening theme. A few notable differences are worth mentioning. The flutist should observe the new dynamic markings; they add depth to the melodic line. Measure 51, shown in Example 5.7, is a condensed version of measures 13 and 14. The five-note arpeggio in measure 53 arrives on an A as before, but this time, instead of being a tritone, it functions as  $\hat{5}$  in D major. The piece ends with a whole note D with fermata, solidly reinforcing tonic. This section should be played with a beautiful tone and great attention to the varied dynamics. One can imagine the end of a peaceful walk through the forest, with the sun shining as you bid *adieu* to your woodland friends.

Example 5.7. *Woodland Reverie*, mm. 49–57.

The musical score for Example 5.7, *Woodland Reverie*, mm. 49–57, is presented in two staves. The first staff (measures 49–52) features a treble clef and a key signature of one sharp (F#). It begins with a triplet of eighth notes marked *f* (forte). This is followed by a half note marked *p* (piano), then another triplet of eighth notes marked *f*. The staff concludes with a half note marked *mf* (mezzo-forte) and a final triplet of eighth notes. Blue arrows labeled "dynamic contrast" point to the *f*, *p*, and *f* markings. Two blue arrows labeled "m3" point to the first and last triplets. The second staff (measures 53–57) also has a treble clef and one sharp. It starts with a half note marked *f*, followed by a half note marked *p*, and then a half note marked *f*. A blue arrow labeled "m3" points to the first triplet. The staff continues with a half note marked *mf* and a final triplet of eighth notes. A blue arrow labeled "m3" points to the last triplet. The phrase "morendo al fine" is written above the final measure. A fermata is placed over the final note. A blue arrow labeled "m3" points to the final triplet.



## CHAPTER 6

### TWEET

*Tweet* is Daniel Dorff's only solo piece for piccolo, and his intent in writing this piece was "to create music inherently conceived for piccolo, and not flute music sounding 8va."<sup>47</sup> In 2010, Lois Herbine, a flutist/piccoloist who lives in the Philadelphia suburbs near Dorff, commissioned him to write a new piccolo piece for her to premiere at that summer's International Piccolo Symposium. Dorff's 2009 composition *Flash!* had just won the symposium's biennial composition competition, and Lois wanted a new Dorff piccolo piece to premiere. As she explains, "I always enquire of audience members who approach me after a recital what was their favorite work on the program. Nine times out of ten it's Daniel Dorff's new composition and this concert was no exception. That's impressive when the comparison is to the likes of Bach, Mozart and Schubert."<sup>48</sup>

One May morning at sunrise, many robins in Dorff's trees created a ruckus. The birds and their arpeggio-like song (as well as the rock hit "Rockin' Robin") became the inspiration for *Tweet*. Dorff explains that the commission for *Tweet* was a little unconventional:

In 2009, I began gardening for the first time and quickly developed an eager desire to learn about my new hobby, wishing I could develop my own Giverny. I knew Lois is an avid gardener with a gorgeous array in her backyard—so the commission fee became gardening lessons, and a carload full of transplants.<sup>49</sup>

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<sup>47</sup> Daniel Dorff, email message to the author, March 16, 2019.

<sup>48</sup> Lois Herbine, email message to the author. Sept 11, 2019

<sup>49</sup> Daniel Dorff, email message to author, March 16, 2019.

The musical form of *Tweet* is A–B–A with coda; the second A is a literal repeat of the first (see Table 5).

Table 5. *Tweet* structural form.

Large section	Within the section	Measures
A	A	1–9
	B	10–19
	A`	20–27
	A	28–36
	B	37–46
B	C	47–73
	C`	74–101
	Transition	102–108
A	A	109–117
	B	118–127
	A`	128–135
	A	136–144
	B	145–150
Coda		151–154

*Tweet* is a four-and-a-half-minute joyous romp with repeated thematic material that suggests the flitting and chirping of birds.<sup>50</sup> This challenging work is best suited for advanced piccolo players seeking an energetic tonal piece. Images of birds are ubiquitous, unmistakable from the first arpeggio through the last note.

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<sup>50</sup> Lois Herbine, “Tweet for Solo Piccolo by Daniel Dorff, Commissioned by and Dedicated to Lois Herbine,” *Lois Bliss Herbine*, June 03, 2016, <https://www.piccolois.com/blog/2016/6/3/tweet-for-solo-piccolo-by-daniel-dorff-commissioned-by-and-dedicated-to-lois-herbine>.

*Tweet* begins with a series of arpeggios that set the avian mood. The key is D major, and the arpeggiated seventh chords mimic the robins’ “wall of sound” Dorff was trying to recreate. The piece begins on beat two, and each ensuing phrase also begins on the second beat. By slightly obscuring the downbeat, this metrical displacement ensures the musical line moves forward.<sup>51</sup> The rapid notes and perpetual motion of this composition present continuous technical challenges for the performer.

The opening, seen below in Example 6.1, centers tonally around D but features some chromaticism. The tempo is *volante* (Italian for “flying”), indicating speed and agility. According to Dorff, the “strict” tempo means to maintain the same tempo throughout the various sections of the piece—that is, self-consistency.<sup>52</sup> Herbine suggests practicing this piece on the flute and transferring to the piccolo once the technique is learned. It is important to play each note confidently and cleanly. The initial gesture forms an arch, and there should be a crescendo to its peak—the high C in measure 2. A decrescendo should follow as the phrase descends. Together, these motions lend shape and definition to the line. Here again, Dorff displays his propensity for writing thirds. The opening arpeggios are built on thirds, and the quarter-notes on which the arpeggios land are often a third apart.<sup>53</sup>

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<sup>51</sup> Daniel Dorff, telephone interview with the author, August 11, 2019.

<sup>52</sup> Lois Herbine, “Tweet for Solo Piccolo by Daniel Dorff.”

<sup>53</sup> *Ibid.*

Example 6.1. *Tweet* mm. 1–3.

The image shows a musical score for the first three measures of a piece titled 'Tweet' by Daniel Dorff. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Volante, strict tempo' with a metronome marking of approximately 124. The music consists of a single melodic line with eighth-note figures. Annotations include '3rds' pointing to specific intervals in measures 1, 2, and 3, and 'f sempre exuberant' indicating the dynamic and character. A circled '9' is present above the staff in measure 3.

Measure 10, labeled *p sempre, sotto voce* (see Example 6.2), begins the second small section. It is a departure from the exuberant opening theme, with a softer dynamic, shifting meter, and new motives. This section is reminiscent of a bird flying away; perhaps it is a baby bird who begins tentatively, dropping and repositioning six times before happily tweeting that he has arrived on his branch in measure 14. Upper-neighbor figures add a whimsical feeling to his arrival, and the 7/8 meter presents a lightness and uncertainty to the bird's flight. The performer should carefully accent the first note of each sixteenth-note figure in measures 14 and 15; similarly, the staccato eighth notes should be short and light. This section is built on D-major scale fragments; Dorff uses the entire scale but avoids tonic as a point of arrival. Instead, the highest notes in these scalar runs are C# ( $\hat{7}$ ), F# ( $\hat{3}$ ), A ( $\hat{5}$ ), and E ( $\hat{2}$ ). By withholding tonic as a point of arrival, Dorff pushes the music forward. The section ends in measure 19 with soft high octave As, and the performer must employ ample breath support for these notes to speak.

Example 6.2. *Tweet* mm. 10–19.

Measure 20, as seen in Example 6.3, begins similarly to the opening, with arpeggiated grace notes leading into quarter notes. There are, however, several notable differences. Instead of the entire section at the *f* dynamic, there are subito dynamic contrasts between forte and piano. These dynamics are counterintuitive on the piccolo; the loud section begins in the lower register while the higher notes are marked piano. The subito piano markings followed by crescendos in measures 24–25 and 26–27 add drama to the music. Melodic interest is also increased through embellishments of the introduction's pitch content. For example, the E minor seventh chord of measure 1 is an E-flat major seventh chord in the repeat. The F natural introduced at the end of measure 2 now becomes an F-sharp. These small but noticeable changes add color and variety to the section. Beginning in measure 28, the opening repeats verbatim for sixteen measures, providing relief for the performer because the material is familiar.

Example 6.3. *Tweet* mm. 19–27.

While there is no indication to play quietly at measure 41, the performer should assume that the piano sempre of measure 37 is still in effect. This soft volume is important because of the crescendo to *ff* starting in measure 43. The end of this section is only slightly altered; the rest in measure 44 is shortened from an eighth-rest to a sixteenth-rest. Also, Dorff replaces the high A as in the last two beats with sixteenth notes ending in a D major arpeggio. The last high D is played *ff* to emphasize the long-awaited resolution to tonic.

Section B begins at measure 47 and is marked subito *pp* with the extra direction “secretly tiptoeing.” This unusual marking seen in Example 6.4 is used in only one of Dorff’s other compositions, *Trees*. Dorff hopes the listener will imagine a tiptoeing robin (or piccoloist) touching the ground as gently as possible. This adds color to section and paves the way for contrast in the recapitulation.<sup>54</sup> This section’s playful atmosphere is accentuated by the eighth-note/eighth-rest figure throughout. The motivic material in this section seems new at first glance but is related to the thirds of the opening motive. Lois Herbine suggests that it “should be played

<sup>54</sup> Daniel Dorff, “A Bird’s Eye View of *Tweet*,” *The Flute Examiner* (March 17, 2018), accessed August 20, 2019.

with stealth. As Dorff suggested to me in performance, the notes should be so soft that even if a note or two doesn't sound, the character is maintained.”<sup>55</sup>

Example 6.4. *Tweet* mm. 46-48.



The performer should have fun with this section; the notes are in a comfortable playing range and are not too difficult. In practice, the performer should play the notes legato a few times to get a sense for the melody and phrase structure before adding the crisp articulation. The rhythms should be exact, especially the upbeat eighth notes. It is also important to leave enough space between subsequent notes since it is easy to rush this rhythmic configuration.

The syncopated figures that begin at measure 66 are problematic to execute properly. The performer should practice this section by taking out all the tied notes and subdividing the eighth notes into two sixteenth notes so the rhythms can be correctly learned. Then, play the eighth notes as written, add the ties, and finally add the slurs and accents as indicated by the composer (see Example 6.5). The tempo should remain constant. For added drama, the performer can highlight the extreme dynamic contrasts by making sure the notes preceding a subito piano are extra loud and those preceding a subito forte are extra quiet.

Until the end of the section, Dorff alternates between the “tiptoeing” motive and the syncopated, jazzy melody (see Examples 6.6 and 6.7). The B section ends with fortissimo eighth notes in descending thirds, then repeats the same figure at pianissimo. The same motive is heard again, this time with the difficult syncopated rhythm, then a D minor descending arpeggio followed finally by a D major descending arpeggio.

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<sup>55</sup> Lois Herbine, “Tweet for Solo Piccolo by Daniel Dorff.”

Example 6.5. Author's suggestion, mm. 66–68.

play as all 16th notes

add eighth notes

add tied notes

as written

*mp* 






 *f*

Example 6.6. *Tweet* mm. 71–80.

jazzy

tiptoeing

71

*p sub.*

jazzy

tiptoeing

76

(*p*)

Example 6.7. *Tweet* mm. 100–108.

100

(*ff*)

*pp*

105

(*pp*)

rit.

allargando



The recapitulation follows; it is an exact replica of the opening, except for altered dynamics (see Table 6).

Table 6. *Tweet* dynamic changes from the opening to the recapitulation.

Measure	Original Dynamic	Dynamic Change
109	<i>f</i>	<i>ff</i>
111	<i>f</i>	<i>pp</i>
113	<i>f</i>	<i>pp</i>
122	<i>p</i>	<i>ff</i>
128	<i>f</i>	<i>pp</i>
129	<i>p</i>	<i>ff</i>
130	<i>f</i>	<i>pp</i>
131	<i>f</i>	<i>ff</i>
148		crescendo
149	<i>p</i>	<i>ff</i>

Of the works studied, this is the only composition in which Dorff repeats the opening notes exactly; his other works have some sort of variation in the recapitulation. Because the piece is so difficult, Dorff thought an exact repetition would encourage more piccolo players to perform the piece.<sup>56</sup>

The coda begins a falling-thirds pattern as the melodic line meanders down to a series of repeated low Ds, the piccolo's lowest note (see Example 6.8). A D-major grace-note arpeggio

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<sup>56</sup> Daniel Dorff, phone interview with the author, August 11, 2019.

completes *Tweet* with a flourish. The energy level for the last few notes should match that of the beginning of the piece, with a tempo dictated by the performer's technical limits. With careful attention to the details of the score, the performer can successfully highlight the contrasts between loud and soft, thirds and scales, and staccato and legato.

Example 6.8. *Tweet* mm. 151–154.



## CONCLUSION

When performers recognize the stylistic traits of a composer, they can make informed decisions about both technical and musical aspects of the piece. The information provided in this document can help a performer gain a greater understanding of Daniel Dorff’s music and thus improve the performance of his works. Dorff explains that writing a solo piece for any instrument creates unique challenges due to the absence of accompaniment. When writing for flute and piano, for example, he can give the flutist a rest by composing an eight-bar piano solo—an impossibility in a solo work. In solo works, Dorff instead “gives the players and listeners a reprieve by changing the musical line, or by creating a short rest to distinguish sections.”<sup>57</sup>

A careful examination of the solo works presented here reveals that they share several traits that permeate the music. Dorff uses minor thirds, pentatonic scales, and diminished arpeggios, and his works are often inspired by the melodies and rhythms of jazz. He often delays the resolution to tonic by ending phrases on the mediant or submediant. He repeats passages with different dynamics and articulations, and he develops and embellishes motives to achieve greater contrast between sections. In addition to these musical traits, Dorff’s solo pieces all make programmatic references to nature.

While *Nocturne Caprice*, *August Idyll*, *Trees*, *Woodland Reverie*, and *Tweet* share obvious commonalities, they vary in difficulty and feature unique distinguishing characteristics.

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<sup>57</sup> Daniel Dorff, conversation with the author, August 20, 2019.

Dorff encourages performers to play with great expression and energy, and he enjoys the variety of interpretations he has heard in performances of his music. Mimi Stillman summarizes Dorff's compositional practice eloquently:

Today's music is often approached in a clinical way, looking at the detail but missing the larger phrases and gestures, but with Danny's works it is important to remember that his music emerges from the canon. It is rewarding to approach it simply as music - look for the line, the phrase, the larger architecture, the emotion. It will speak to you.<sup>58</sup>

Daniel Dorff's solo flute and piccolo music is filled with opportunities for the performer to express a variety of emotions. When examined closely, every phrase is written with subtle nuances that can be exploited to create a vibrant performance. Flutists should challenge themselves to perform these solo works with the passion and love of music with which they were created. The five pieces that Daniel Dorff wrote for solo flute and piccolo, *Nocturne Caprice*, *August Idyll*, *Trees*, *Woodland Reverie*, and *Tweet*, are a welcome addition to the repertoire, and flutists should consider including one of these lively solo works on their next recital.

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<sup>58</sup> Mimi Stillman, email message to author, December 6, 2019.

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## APPENDIX A



August 16, 2019

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