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THE COMPOSER



Daniel Dorff (b. 1956)

Daniel Dorff's music has been commissioned 6 times by the Philadelphia Orchestra's education department resulting in more than 20 performances, and twice by the Minnesota Orchestra's Kinder Konzert series, which has performed his music more than 250 times.

Dorff's works have been performed by the Atlanta Opera, Baltimore Symphony, Pittsburgh Symphony, Louisville Orchestra, Indianapolis Symphony, Detroit Symphony, Aspen Music Festival, Spoleto Festival,

and Eastman Wind Ensemble; chamber concerts of the St. Louis Symphony and Oregon Symphony, by clarinetists John Bruce Yeh and Larry Combs of the Chicago Symphony, pianist Marc-André Hamelin, flutists Jean-Pierre Rampal, Walfrid Kujala, and Denis Bouriakov; and conducted by Alan Gilbert and Wolfgang Sawallisch. Dorff has created arrangements for Sir James Galway and pop musicians Keith Emerson and Lisa Loeb.

Daniel Dorff was born in New Rochelle, New York in 1956; acclaim came early with First Prize in the Aspen Music Festival's annual composers' competition at age 18. Dorff received degrees in composition from Cornell and University of Pennsylvania; teachers included George Crumb, George Rochberg, Karel Husa, Henry Brant, Ralph Shapey, and Elie Siegmeister. He studied saxophone with Sigurd Rascher and clarinet with Ronald Reuben. In 1996, Alan Gilbert named Dorff composer-in-residence for Symphony in C, where he played bass clarinet from 1980 through 2002.

THE MUSIC

Perennials (2011)

Legendary Chicago Symphony Orchestra piccoloist Walfrid Kujala and Sherry Kujala commissioned this work for flute, clarinet, and piano, to celebrate the retirement of Helen Ann Shanley and Richard Shanley, flute and clarinet professors at Baylor University, where Sherry had studied with Helen Ann.

I have always felt that composing is about building repertoire that endures, as do perennial plants, rather than popping out annual crops. Relationships between people, and between people and employers, are no different, and in celebrating the Shanleys teaching together at Baylor for many decades, the parallels between all these "perennial vs. annual" metaphors became striking. I had to call the trio *Perennials* to tie everything together—celebrating the Shanleys' lives and careers together, and everything else perennial about ideals in music and life. There is some perennial music planted within, most notably a recurring phrase from Machaut's *Messe de Notre Dame*, composed in 1377 and still on the cutting edge today.

Three Romances (2007)

Throughout the summer of 2006, I was mainly focused on writing a lengthy piano concerto. One day a frisky-sounding duet for flute and clarinet just popped out. It was a complete movement, but too short to be a stand-alone composition, so I started a few more companion movements. In January 2007, with the piano concerto done, I came back to these sketches. One turned into a steamy tango, influenced by the style of Antônio Carlos Jobim, so I called it "Sultry." The other was very lyrical, and full of a sighing motive, so I called it "Languid." Given those subtitles, the original movement became "Frisky," which is an understatement. The title *Three Romances* was an afterthought, inspired by Robert Schumann's *Three Romances* op. 94 for oboe, simply because they are lyrical with a lot of expressive potential.

Johann Sebastian Bach, Two-Part Inventions (arranged by Daniel Dorff)

Two-Part Invention No. 1 in C Major, BWV 772, transposed to G Major Two-Part Invention No. 4 in D Minor, BWV 775, transposed to G Minor Two-Part Invention No. 6 in E Major, BWV 777, transposed to B-Flat Major Two-Part Invention No. 8 in F Major, BWV 779, original key

Johann Sebastian Bach (1685-1750) wrote the fifteen *Two-Part Inventions* in 1720 and revised them in 1723, intending them for use in teaching young students. His preface states goals including producing clear two-voice playing and developing a *cantabile* style. The original ordering is by key, starting with C major, followed by C minor, then D major

and so forth. These arrangements have been transposed to best fit the instruments. The performers have added discreet ornamentation for these recordings.

Andante con Variazioni (1975)

Andante con Variazioni was composed as a birthday present for flutist Sharon Ostow Rousmaniere. Eager to compose a theme and variations for the first time at age nineteen, after becoming familiar with the genre from Beethoven to Ginastera, I developed a theme with an easily trackable melody and harmonic profile, so I could explore special textures in each of the five variations and keep the theme feeling present regardless of how far the actual surface varied.

Three Little Waltzes (2010)

Three Little Waltzes is a quirky set of surprises composed for flutist Cindy Anne Broz. The first and third movements frequently tease between a waltz-like accompaniment and various ways of contradicting any sense of regularity, thereby providing a happy sense of arrival whenever the rhythms get back in sync. The second movement is a backwards-constructed set of variations, in which fragments are built together and tease at congealing throughout the movement, climaxing in a grand finale that finally reveals the full theme.

Two Cats (2007)

In December 2006, the wonderful experience of playing at a fundraiser for the Dutchess County (New York) Society for the Prevention of Cruelty to Animals turned into a very heart-warming and moving way to help out the invaluable work of this organization. I was invited to return to play for the December 2007 fundraiser and received a special request to create a new piece to be premiered as the headline attraction.

I chose this opportunity to make musical portraits of Hootie, a handsome and elegant twenty-pound tuxedo cat, and Tiki, a petite Bengal princess. Hootie's music is generally in a slow pulse with lyrical flowing phrases, just as Hootie is pensive and outwardly still, while clearly being very busy inside. The final measures of the "Hootie" movement are identical to the beginning of the "Tiki" movement, just as in reality one cat's end is sometimes notably close to the other's beginning. Tiki's remarkable showcat grace and playful lightness are set as an effervescent scherzo, with a regally strutted circus march in the middle.

Two Cats was premiered on December 2, 2007 at the Dutchess County SPCA's annual fundraiser. Sitting in front of the stage was a recently rescued German Shepherd, barely able to walk due to a horrible past. Halfway through the "Tiki" movement, the German Shepherd stood up and walked away, demonstrating either the profound healing power of music or the worst review I have ever gotten.

Dances and Canons (1976)

Dances and Canons was assembled in 1976 as a collection of short flute and clarinet duets from movements originally for piano or other chamber combinations, homework assignments for college counterpoint classes, and movements newly composed for this suite. Decades later, it is fascinating to see what has remained part of my musical world and how much has changed. In 1977 I had an ongoing Sunday brunch gig playing duets with flutist Sharon Ostow Rousmaniere at the Cabbagetown Café in Ithaca, New York. One morning during a Cabbagetown performance of Dances and Canons an elegant gentleman walked up to us after finishing his meal, asked to borrow Sharon's flute, and performed the next few movements with me, playing with a tone and resonance I had never heard. He got a standing ovation as he left the restaurant, and eventually I realized that Jean-Pierre Rampal had performed on campus the night before, and with me that morning.

Pastorale (Souvenirs du Frög) (1994)

From 1973 to 1987, Center City Philadelphia had a restaurant named Frög, with a piano bar known for its roster of classically-trained pianists, primarily my University of Pennsylvania classmates who intermixed Scriabin and Stravinsky with the classics by Kern, Rodgers, and "real book" jazz charts. In 1994, one of my Frög-going friends got engaged and she asked for a clarinet and piano duo to premiere at her wedding ceremony. It seemed only natural to make this commission a "Souvenirs du Frög," always straddling the line between concert music and a Gershwin flavor. Although premiered as a party novelty, Pastorale (Souvenirs du Frög) has been heard in many concert halls and the famous Kilbryde Castle in Scotland

-Daniel Dorff, Shannon Scott

THE PERFORMERS



The Scott/Garrison Duo, featuring clarinetist Shannon Scott and flutist Leonard Garrison, has performed together since 1988, with a long commitment to contemporary American music. They have been featured at many national conferences of the National Flute Association, College Music Society, and National Association of College Wind and Percussion Instructors, have been awarded grants from the Brannen-Cooper

Fund and the Oklahoma State Arts Council, and are members of the Flute-Clarinet Consortium, which commissions new compositions from major composers for flute and clarinet. Their first CD, *Barn Dances* (Albany Records TROY1234), released in 2010, has received wide critical acclaim.

Shannon Scott is Instructor of Clarinet and History of Music and clarinetist for Solstice Woodwind Quintet at Washington State University School of Music. In the summers she teaches and performs as Principal Clarinet of the Eastern Music Festival in North Carolina. She played in the Marlboro Music Festival, where she participated in Music from Marlboro tours and recorded for the Marlboro Recording Society. She holds degrees from Juilliard, École Normale de Musique de Paris, Conservatoire Marcel Dupré, Yale University, and Northwestern University.

Leonard Garrison is Associate Professor of Flute and Aural Skills at the University of Idaho, flutist in the Northwest Wind Quintet, and Principal Flute of the Walla Walla Symphony. In summers, he teaches and performs at Blue Lake Fine Arts Camp in Michigan and the Red Lodge Music Festival in Montana. Leonard has been flutist in the Chicago Symphony and the Tulsa Philharmonic and soloist on National Public Radio's *Performance Today* and has served as Chair of The National Flute Association. He holds degrees from Northwestern University, The State University of New York at Stony Brook, and the Oberlin Conservatory of Music.

Rajung Yang, pianist, was born in Seoul, Korea and received her BM and MM in Piano from Seoul National University. In 2003, she moved to the United States to continue studies at the University of Michigan. Rajung received her second MM and a DMA in Piano Performance under the tutelage of Arthur Greene and Logan Skelton. She has won several top prizes in national and international competitions including the Ibla Grand Prize and Bartók-Kabalevsky-Prokofiev Competitions in Italy in 2005. Subsequent performances included her debut recital at Carnegie Hall, Kennedy Center, and other major venues in Italy and France. Rajung Yang has been an Assistant Professor of Piano at the University of Idaho since 2010.



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Powell Flute, Buffet Tosca clarinets (Greg Smith mouthpiece), and Steinway piano.

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THE SCOTT/GARRISON DUO

Daniel Dorff

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	Perennials for flute, clarinet,
	& piano (2011) [19:19]
	I. Joyous Overture [2:04]
2	II. Romanza [3:33]
3	III. Scherzo [5:50]
4	IV. Winter Prayer [3:38]
5	V. Spring Awakening [4:18]
	Rajung Yang, piano
	Three Romances for flute
	& clarinet (2007) [8:16]
6	1. Languid [3:28]
7	2. Sultry [2:30]
8	3. Frisky [2:10]
9	J.S. Bach/arr. Dorff
	Invention No. 1, BWV 772
	for flute & clarinet [1:12]
	4 1 17 17 17 16

Three Romances for flute	
& clarinet (2007) [8:16]	
1. Languid [3:28]	
2. Sultry [2:30]	
3. Frisky [2:10]	
J.S. Bach/arr. Dorff	
Invention No. 1, BWV 772	
for flute & clarinet [1:12]	
Andante con Variazioni for	
flute & clarinet (1975) [4:14]	

11	J.S. Bach/arr. Dorff <i>Invention No. 4</i> , BWV 775 for flute & clarinet [0:52]
	Three Little Waltzes for flute
	& clarinet (2010) [6:15]
12	Little Waltz No. 1 [1:04]
13	Little Waltz No. 2 [3:56]
14	Little Waltz No. 3 [1:16]
15	J.S. Bach/arr. Dorff <i>Invention No. 6</i> , BWV 777 for flute & clarinet [3:38]
	<i>Two Cats</i> for flute & clarinet (2007) [8:24]
16	1. Hootie [3:34]
17	2. Tiki [4:51]
18	J.S. Bach/arr. Dorff Invention No. 8, BWV 779

Three Little Waltzes for flute & clarinet (2010) [6:15] Little Waltz No. 1 [1:04] Little Waltz No. 2 [3:56] Little Waltz No. 3 [1:16]
J.S. Bach/arr. Dorff <i>Invention No. 6</i> , BWV 777 for flute & clarinet [3:38]
Two Cats for flute & clarinet (2007) [8:24] 1. Hootie [3:34] 2. Tiki [4:51]
J.S. Bach/arr. Dorff Invention No. 8, BWV 779 for flute & clarinet [1:03]

Dances and Canons
for flute & clarinet
(1976) [6:36]

- 1. Waltz [0:45]
- 2. Canon [0:25]
- 3. Ballade [1:03]
- 4. Canon [0:27]
- 5. Invention [1:03]
 - 6. Dance [0:21]
- 7. Nocturne [1:05]
- 8. Canon [0:53]
- 9. Dance [0:37]
- Pastorale (Souvenirs du Frög) for clarinet & piano (1994) [6:36] Rajung Yang, piano

Total Time = 66:23



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