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BEHIND THE MASKS

Performance DVD and Thesis
Of

Masks, Op. 3 (1969)
for solo flute and glass chimes 'ad lib.'
by Oliver Knussen

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Abstract

BEHIND THE MASKS

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Masks, Op. 3 for solo flute and glass chimes 'ad lib.' was written by British composer Oliver Knussen in 1969. *Masks* confirms itself as the highest art form for the solo flute. *Masks* is a story about an individual going through different stages of emotions, and it describes each state of mind by layering innovative performance techniques such as grimaces and head jerks. The ideas about stage usage, physical gestures, and compositional settings merge delicately yet persuasively into this ten-minute monodrama. A discussion of Oliver Knussen's biography, a thorough study of *Masks*' manuscript, and analysis of the gestural structure and the compositional organization of the work examines the importance of *Masks* as a pivotal work for the development of flute literature. The author's performance project, *Chronicle I. Mask* features *Masks*, Op. 3 as a center piece to celebrate its significance and share a compelling experience with the audience. Performance guidance addresses the practical considerations to achieve an ideal performance for *Masks* in five following aspects: stage preparation, sound, tempo, motions, and memorization. Also, works which have relevance to *Masks* in terms of physical and conceptual theatrical elements are briefly discussed in chronological order. This dissertation includes the DVD of the author's live performance of *Masks* in *Chronicle I. Mask*.

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Chapter I. Introduction

There are two components to this dissertation project: a performance given by the author and this written thesis. The performance was titled *Chronicle I. Mask* and was held in July 2013 in the Seoul Arts Center in Korea at IBK hall, which is considered to be the main concert hall of the nation. The repertoire for this project was anchored by *Masks*, Op. 3 (1969) for solo flute and glass chimes ‘ad lib’ by the British composer Oliver Knussen. Below is the program of *Chronicle I. Mask*.¹

Theodor Blumer (1881–1964)	“ <i>Aus der Tierwelt</i> ”(Animal Kingdom), Op. 57a III. <i>Flug der Vögel nach dem Süden</i> (Birds of Passage) ** Korea Premiere
Georg Philipp Telemann (1681–1767)	<i>Methodische Sonate</i> g-Moll TWV 41:g 3
Robert Beaser (b.1954)	<i>Variations for Flute and Piano</i> (1981)
Oliver Knussen (b.1952)	<i>Masks</i> , Op. 3 for solo flute with glass chimes ad lib. (1969)
Mike Mower (b.1958)	<i>Deviations on The Carnival of Venice</i> (2005)

A number of aims have driven this dissertation project, including honoring the contribution of contemporary compositions, and the contribution of *Masks* in particular. The author hopes that other performers can use this dissertation to discover new compositions and

¹ See Appendix A.

expand their repertoire. Interest in contemporary music is growing in Korea. However, rarely do recitals consist of contemporary music selections. Musicians hesitate to present contemporary works because they believe that it is easier to please the audience with the traditional canon. Although the author agrees with that opinion, the author believes that a solo recital should be personal and adventurous in order to distinguish the performer from many other musicians.

An additional goal of the July 2013 performance was to create a new experience or conversation about new music for the audience. The audience of about 500 people comprised a mixed group of professional musicians and the general public. To collect and document the audience's reactions, I asked them to share their comments on *Masks*. According to the post-concert survey, most of the audience members perceived the piece as a conversation between two people. The choreography was the most memorable part for the audience. Some of them enjoyed their freedom to speculate about what kind of conversation was represented. Others seemed to be haunted or troubled by not knowing what to feel. However, the audience welcomed new experiences and the performance got their attention. *Chronicle I. Mask* entertained the audience in way that was different from what they experienced in regular solo recitals. As a musician with traditional classical music education, the author is aware that it is a challenge to bring the audience's interest back to concert halls, especially when competing with the various multimedia entertainment options of today. The author has valued the opportunity to communicate with an audience directly through a performance of *Masks*.

This written component of my dissertation, which is organized into five chapters, has two main purposes. One is to recognize the significance of *Masks* as a pivotal work in the history of flute repertoire. The first chapter is this introduction. Chapter II, *Masks*, Op. 3,

aims to provide essential information about *Masks* through reviewing Oliver Knussen's biography, discussing the impact of his mentors, studying various articles, analyzing the manuscript of *Masks*, conducting different types of interviews with Knussen's significant colleagues and performers, and consulting other musical works with theatrical elements. Chapter III contains an analysis of specific details regarding the gestural structure, drama in performance, and the compositional organization of the work. Analysis of these three primary elements of *Masks* show how each element contributes to the whole.

The second main purpose is to provide a reference for other artists who would like to perform this piece. Chapter IV offers a study template that addresses the practical considerations of stage preparation, sound, motions, and memorization. The author's preparation process regarding the unusual stage setting is discussed, and the author provides advice on producing various tones, on memorization, and on the execution of the choreography. The appendices regarding *Masks* and *Chronicle I. Mask* are supplemental materials. The author's live performance of *Masks* from *Chronicle I. Mask* is provided on a DVD, which is submitted along with this written thesis as an equal part of this dissertation project.

Chapter II. *Masks*, Op. 3

Historical Background

Of all the instruments, the flute has one of the longest histories; the bone flute dates back to 1500 BC.² However, the history of the flute as a solo concert instrument is not as long. In the baroque era (1600-1750), the flute was very popular for its transparent sound and vivid ornaments. A major modification made to the mechanism of the flute in the mid-nineteenth century meant that the instrument's sound was better projected and its technical facility significantly improved. At this point the flute demonstrated its potential as a solo concert instrument.

In the late nineteenth century and into the early twentieth century, the growing capability of flute as an instrument contributed to profound repertoire written for the instrument. Flutist-composers such as Theobald Boehm, Paul Taffanel, and Phillippe Gaubert wrote new works for the flute, exploiting the new technical capabilities of the instrument. In *Prélude à l'après-midi d'un faune* (1894) and *Syrinx* (1913) by Claude Debussy, the flute's position was distinctively established. In the romantic era (1780-1910), the audience was immediately attracted to the instrument's descriptive expression. The audience also appreciated the flute's association with nature or mythology.

The rest of the twentieth century saw additional changes. The war period (1914-1918) that followed the romantic era, created a confusion of values in art, arousing two opposing

² Nancy Toff, *The Flute Book: A Complete Guide for Students and Performers* (New York: C. Scribner's Sons, 1985), 42.

reactions: neoclassicism and modernism. Modernism strengthened the value of the flute in this new period. Edgar Varese's *Density 21.5* (1936) is a good example. The development of technology and media created an energetic period of growth and change in flute music during the 1960s and 1970s. Boulez explored the electronic medium in *...explosante-fixe...*, a concerto for flute and electronics in 1973. George Crumb's *Vox Balaenae* (1971) for amplified flute, cello, and piano is another example of the use of the flute in an electronic medium. Indeed, electronic music bloomed widely and it influenced various musical aspects, such as sound synthesis, sonic diffusion, and acoustics. Computer-generated music reached immense territory of its own, an effect that remains to this date. Experiments with technology expanded concepts about the flute's timbre and sound capabilities.

Since the turn of the twentieth century, the flute repertoire developed from a technical presentation to a philosophical exhibition. The literature entailed its technical capabilities and intellectual significance expanded in many different styles. A number of works are particularly relevant to *Masks* in terms of physical and conceptual theatrical elements (Figure 1). Brief discussions of each piece show their traits and their relation to *Masks*.

Composer	Composition	Instrumentation	Relevance
Claude Debussy	<i>Syrinx</i> (1913)	Solo Flute	Incidental Music to Theater Piece
Edgar Varese	<i>Density 21.5</i> (1936)	Solo Flute	Extended Performance Technique
Luciano Berio	<i>Opus Number Zoo</i> (1951)	Woodwind Quintet	Extended Performance Technique/Acting
John Cage	<i>4'33''</i> (1952)	Any Instrument or Combination of Instruments	Conceptual Music
Mauricio Kagel	<i>Atem</i> (1969/1970)	Any Combination of Three Instruments	Directions for Stage Setting and Acting
George Crumb	<i>Vox balaenae</i> (1971)	Trio for Electronic Flute, Cello, and Piano	Extended Performance Technique/Stage Setting
Karlheinz Stockhausen	<i>Harlekin</i> (1975)	Solo Clarinet	Directions for Costume, Dance, Mime, and Movement
John Corigliano	<i>Pied Piper Fantasy</i> (1981)	Flute and Orchestra	Stage Setting

Figure 1. Related Works

Debussy's *Syrinx* (1913), the incidental music to Gabriel Mourey's play *Psyché* (1913), shows that the flute shifted from its previous mold as an accompanying instrument.

The scholar Ardal Powell stresses the importance of Debussy's work in this context:

French works drawing on the Pan myth, including Debussy's *Prélude à l'après-midi d'un faune* (1895), *Chansons de Bilitis* (1900), Trio for flute, viola and harp (1915), and *Syrinx* (1913), might well be said to have begun a fundamental revision of the flute's character that combined a late-romantic tonal and dynamic variety with its traditional melodic role.³

³ Ardal Powell, *The Flute* (New Haven: Yale University Press, 2002), 272.

Debussy's descriptive musical language, with a twist of pentatonic or whole-tone scales, accelerated the turn to new expressive possibilities. *Syrinx* allowed the soloist to take on the emotions or dramatic evolution of a character as if it were expressing the drama in a theatrical piece. This greatly expanded the dramatic range of the flute. It is important to note that *Syrinx* laid the groundwork for *Masks*. *Syrinx* is the closest equivalent to *Masks* in that both works use the expressive quality of solo flute to portray a story written in musical language.

Density 21.5 (1936) by Edgar Varèse is probably one of the most revolutionary compositions for solo flute in the first half of the twentieth century.⁴ This work extends the range of the instrument, introduces new performance techniques such as key clicks⁵, and integrates extra-musical ideas and sonic possibilities within the framework of a solo flute piece. The composition is no longer melody-oriented and the harmony is linear rather than vertical. The most relevant components that *Masks* shares with *Density 21.5* are compositional elements and extended performance techniques. *Masks* is a twelve tone composition, enhanced by the use of variations of the twelve tone row. Key clicks in different rhythms are used in the scenes with an agitated mood, and changes in timbre such as *breathy*, *plaintive*, *echo*, and *slow vibrato* are used for dramatic effects. Various twelve-tone writing approaches and experiments with timbre have appeared more often as the compositional language of solo flute works since *Density 21.5*.

The effort to explore the range of the flute's abilities continued in the latter half of the twentieth century, as seen in Berio's *Opus Number Zoo: Children's Play for Woodwind Quintet* (1951), with text written by Rhoda Levine. This is a dance suite of four fable-like

⁴ Julia Ann Larson, "Flute without Accompaniment: Works from Debussy: "Syrinx" (1913) to Varese: "Density 21.5" (1936)" (DMA diss., University of Maryland, 1990), 226.

⁵ A mechanical noise produced by closing a key with force. The effect is called "key click".

vignettes in which all five players alternate between playing and talking.⁶ In the first song, “*Barn dance*” the flutist tells in both music and in spoken words the tale of the fox’s wily manner of procuring his chicken dinner. The performer must alternate very quickly between talking and playing the flute, and the quality of the voice must become increasingly aggressive toward the end of the song. The last song, “*Tomcats*” also requires versatile voices from “squeaky” to “high” to “low” to represent different characters. Through the specification of physical movements such as “stand up” and “sit down” in this work, Berio instructs the performer to go beyond what was at the time traditional mores in performance practice. *Opus Number Zoo* marks itself as one of the first compositions for flute and ensemble to use theatrical elements. *Masks* is the first solo flute composition to use theatrical elements. As discussed further in Chapter III, the flutist portrays the main character of the piece, using facial expressions and physically moving on stage from one place to another, sometimes changing the direction he or she faces.

Berio’s creative power seems to have been unlimited in scope after *Opus Number Zoo*. As the title of *Sequenza I* (1958) indicates, Berio exploits sequences in various combinations of tempo, dynamics, and pitch.⁷ *Sequenza I* represents the most ideal collaborative work between a composer and performer, in this case Berio and the flutist Severino Gazzelloni. In *Sequenza I*, the flutist translated a figment of Berio’s imagination into reality. The use of the spatial notation and extended techniques such as harmonics, multiphonics, and flutter tonguing address the new role of the solo flute.⁸

⁶ Luciano Berio, *Opus Number Zoo: Children's Play for Wind Quintet* (London: Universal Edition, 1951).

⁷ Luciano Berio, *Sequenza Per Flauto Solo* (Milan: Edizioni Suvini Zerboni, 1958).

⁸ Luciano Berio, Rossana Dalmonte, Bálint András Varga, David Osmond-Smith and Luciano Berio, *Two Interviews* (New York: Marion Boyars Publishers, 1985), 107.

The importance of the interactive relationship between performer and composer became strikingly noticeable in the latter half of the twentieth century. As the noted music critic Paul Griffiths emphasizes:

The history of music is a history of performers continuously transcending what were thought to be limits, but rarely as rapidly as in the 1960s and early 1970s. Wind players learned to produce not only multiphonics but also percussive noises and microtones, as well as unusual sounds created by means of more or less severe alterations to the embouchure and mouthpiece.⁹

In 1966, *Time* magazine announced that the world was “now entering the golden age of the flute,” addressing the growth of new compositions and the general level of flutists’ technical ability. The magazine also mentioned names of thirty of the greatest flutists around the world, including Julius Baker, Jean-Pierre Rampal, and Severino Gazzelloni.¹⁰

Severino Gazzelloni was the most influential non-French flutist in terms of the growth of the modern flute repertoire in the latter half of the 20th century. He worked closely with avant-garde composers such as Pierre Boulez, Luigi Nono, and especially Luciano Berio. He premiered a number of new compositions, including Berio’s *Sequenza I*, and performed frequently at the International Summer Courses for New Music in Darmstadt, Germany.¹¹ Gazzelloni was already well known for his full tone and flawless phrasing in his performances of Baroque music. Furthermore, the “Italian new-music star” showed

⁹ Paul Griffiths, *Modern Music and After*, 3rd edition (New York: Oxford University Press, 2010), 210.

¹⁰ Unknown, “Flute Fever,” *Times*, March 11, 1966.

¹¹ Griffiths, *Modern Music*, 115.

impeccable virtuosity in his performances of modern music.¹² Niall O’Loughlin summarizes his artistic achievement as follows: “He enlightened composers in the possibilities of new developments in flute techniques with which some leading composers had been experimenting.”¹³

Just over a decade after Gazzelloni’s collaboration with Berio that resulted in *Sequenza I*, the German-Argentine composer Mauricio Kagel wrote *Atem* (1969/1970). It is a cinematic music theater piece with very specific instructions for the stage setup, yet its music calls for total improvisation. There are two performers on the stage, but only one instrumentalist brings three different instruments of his or her choice to play. Another performer plays the role of a retired musician who is going through the same routine year after year, according to the notes provided to the performers. This action is accompanied by pre-recorded tape. The score itself is quite unusual. It is a rectangular frame filled with signs for breathing, speaking, screaming, exhaling, and whistling in an extreme range of dynamics. Paul Griffith explains that *Atem* is one of many works in which Kagel addressed the pathology of performance and performance as pathology. According to Griffith’s description:

‘A retired wind player devotes himself to the continual repetition of the same thing: maintaining his instruments. At each moment he goes to the cupboard, takes out the instruments and puts them back, oils them, blows into them, wipes the saliva traps, warms the reeds and the mouthpieces, silently does some exercise; often he talks to himself while polishing away all the time. Occasionally he happens to play, properly speaking.’¹⁴

¹² Richard Taruskin, *Music in the late Twentieth Century* (New York: Oxford University Press, 2010), 212.

¹³ Niall O’Loughlin, “Gazzelloni, Severino (1919 - 1992), flautist” *Grove Music Online*, accessed December 5, 2013, *Oxford Music Online*.

¹⁴ Griffiths, *Modern Music*, 198-201.

The experiments for flute's new timbre and sound capabilities was continued by numerous composers during the 1960s and 1970s. In particular, composers such as Boulez and Crumb explored the electronic medium for flute. Electronic music became the most widely used genre in both popular and art music.

Despite the overwhelming trend of using electronic technologies since the 1960s, *Masks*, Op. 3 by Oliver Knussen made a significant contribution to maximize the flute's capability as a solo concert instrument by not using technical devices. Knussen instead draws from the roots of art music, focusing solely on the acoustic power of the flute unassisted by amplifiers, MIDI (Musical Instrument Digital Interface) or other electronic devices. *Masks* features virtuosic flute playing that includes a wide variety of sonorities, tone production skills, and technical facilities of the instrument. *Masks* transmits different stages of emotions of an individual by presenting innovative performance techniques such as facial expressions and physical choreography to tell the story of an individual's emotional journey.

Masks has been followed by several related works. For example, the flutist speaks and whispers traditional Japanese poetry in *Voice* (1971) by Toru Takemitsu. In George Crumb's *Vox Balaenae* for electronic flute, cello, and piano, three masked players mimic the sound of nature using microphones and speakers. Karlheinz Stockhausen transformed a clarinetist into many different characters thorough his directions for costume, dance, mime, and movement in *Harlekin* (1975). John Corigliano, currently a faculty member at the Juilliard School, wrote *Pied Piper Fantasy* for flute and orchestra (1981), which illustrates the story of *Rattenfänger von Hameln* from the first movement, "Sunrise and the Piper's Songs," through the fourth movement, "War Cadenza," to the final movement, "The

Children's March." As each movement's title indicates, this work is almost like a symphonic poem in the form of an opera with a solo flutist and a children's flute choir. The composer carefully considers extra-musical aspects of lighting, costumes, and prescribed motions for the soloist and the children.

In spite of the fact that the style of instrumental theater has been in a state of flux since the early twentieth century to current times, *Masks* has contributed new ideas about content and new ways to display the content in the literature of solo flute music. Knussen achieves the significant art form of virtuosity of the solo flute in this ten-minute monodrama without manipulating the nature of the flute's sound.

Oliver Knussen

No figure in British contemporary music is more respected than Oliver Knussen... every piece makes its point perfectly and shows Knussen's mastery of his musical language and influences.¹⁵

Knussen was born in Great Britain in 1952. He was the son of Stuart Knussen, the principal bass player of the London Symphony Orchestra (LSO) for more than twenty years. Knussen spent his early years observing numerous rehearsals and concerts of the London Symphony Orchestra. Considering his exposure to the orchestral canon as a child, it is not surprising that he naturally developed his compositional skills at a very young age. Additionally, his artistic output is linked directly to his early experiences observing the artists on the LSO's program lists. The premiere lists of the LSO during the mid-1960s and early

¹⁵ Andrew Clements, "Knussen at 50," *The Guardian*, June 14, 2002, <http://www.theguardian.com/music/2002/jun/14/classicalmusicandopera.artsfeatures>, (accessed May 14, 2012).

1970s included works by Aaron Copland, Aram Khachaturian, and Benjamin Britten.¹⁶ Interestingly, in an interview with Paul Griffiths, Knussen described his First Symphony as “a tonal American Symphony written by a Russian who knows his Britten.”¹⁷ Knussen’s debut as a composer was in 1968 when he conducted the London Symphony Orchestra in a performance of his own *First Symphony*. He was only fifteen years old at that time. Knussen absorbed a wide range of music with the LSO and focused his talents towards composition. Oliver Knussen wrote *Masks* in the same year he composed his *First Symphony*. Knussen’s relation to Britten played an important role in the composition of *Masks*, which will be discussed later in this chapter.

Through a vast array of early influences, teachers, and travels, Knussen continued to nurture his individual talent. Between 1963 and 1969, he studied composition at the Royal College of Music with John Lambert. Lambert earned a reputation as one of the most progressive and influential British composition teachers. He taught many students who went on to form the mainstream of the British contemporary music scene. Besides Oliver Knussen, other noted students of Lambert are Julian Anderson, Mark-Anthony Turnage, and Simon Bainbridge. In 1970, Knussen left for the United States to study with Gunther Schuller at the Tanglewood Music Center, and Knussen later continued to study with him privately in Boston.

Each of these influences and experiences prepared Knussen for his career composing, conducting, and recording. Knussen’s compositions cover an extensive array of genres, ranging from large orchestral works to ensemble pieces, operas, and art songs. His most

¹⁶ “Archive,” London Symphony Orchestra, <http://lso.co.uk/about-the-lso-archive>, (accessed May 14, 2012).

¹⁷ Paul Griffiths, *New Sounds, New Personalities: British Composers of the 1980s in Conversation with Paul Griffiths* (London: Faber Music Ltd., 1985), 54.

famous works are two children's operas, *Where The Wild Things Are* (1979-83) and *Higgledy-Piggledy Pop!* (1984-90). Knussen collaborated with Maurice Sendak, an American writer and illustrator of children's literature for both of his operas. As a conductor, Knussen has been praised for his keen insights into 20th-century repertoire as well as contemporary scores. As a conductor, he has released over thirty CDs of contemporary music. Among them, his recordings include Robin Holloway's *Concerto for Orchestra No. 2* and Maxwell Davies' opera *Taverner*, which won the Gramophone Award for Best Contemporary Recording in 1994.¹⁸ The following year, Deutsche Gramophone signed an exclusive recording contract with him, and he recorded works by Benjamin Britten, Igor Stravinsky, Elliot Carter, and other contemporary British composers, including his own pieces. Knussen's extensive achievements as a composer, conductor, and recording artist prove his artistry and his contributions are continuously celebrated in the new music scene.

Knussen has also been an active music director and conductor of numerous festivals and orchestras around the globe for more than 30 years, including the Aldeburgh Festival, Tanglewood Music Center, Chamber Music Society of Lincoln Center in New York, London Sinfonietta, and BBC Symphony Orchestra. Among them, the ties between Knussen and the Aldeburgh Festival seem to be inseparable. Benjamin Britten founded the festival in 1948 in Suffolk in the UK. It was established to support young musicians and to serve as an international center for the new music scene. Knussen is an advocate for Britten and has recorded Britten's works extensively. To honor his contribution, the Aldeburgh Festival

¹⁸ "Oliver Knussen," *NMC Recordings*, <http://www.nmcrec.co.uk/composer/knussen-oliver>, (accessed May 14, 2012).

celebrated Knussen's sixtieth birthday in 2012 by naming him as Artist in Residence through the month of June, his birth month.

Numerous educational institutions and organizations have praised him for being an important role model. Besides receiving two honorary doctorates, one from the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland) and one from Birmingham City University, Knussen also won the Association of British Orchestras Award in 2004 and the Michael Ludwig Nemmers Prize from Northwestern University in 2006. The committee of the Michael Ludwig Nemmers Prize hailed him as "a profoundly influential composer, conductor and educator of today's musical culture."¹⁹ Most recently, Knussen won the 2012 Outstanding Musician Award at the Critics' Circle's annual awards celebration for an artist's outstanding contribution to musical life in the UK. In 2014, Knussen joined the Royal Academy of Music as a visiting professor of composition. He works with the academy's composition students, and rehearses and conducts the Manson Ensemble, the academy's specialist new music group. Due to the recognition he has received for his work, he is likely to remain one of the most influential figures in contemporary music history.

¹⁹ "2006 MICHAEL LUDWIG NEMMERS PRIZE IN MUSIC COMPOSITION", *Nemmers Prize*, <http://www.nemmers.northwestern.edu/prizes/2006knussen.html>, (accessed May 14, 2012).

Inspirations

Masks, Op. 3 was composed when Knussen experienced a dramatic shift in his career. His first symphony debuted in 1968, and he moved to America the following year. During this active period, Knussen had two mentors: Benjamin Britten and John Lambert. Britten inspired Knussen with abstract principles and concepts for creation, whereas Lambert influenced the fundamental aspects of his composing: counterpoint and form.

The author made numerous efforts to communicate with Knussen to further the research for this dissertation project. These efforts included contacting his management company, Harrison Parrott; Faber Music; one of his family members; his significant colleagues; and scholars of his work. Unfortunately, situational constraints precluded direct contact with Knussen. Therefore, the author used other methodologies such as studying various articles and conducting interviews with Knussen's colleagues to learn more about Knussen's life and inspirations.

Fiona Maddocks's 2014 interview with Knussen provided in-depth information about his early period.²⁰ This interview is significant because it is one of the rare documents that sheds light on Knussen's pre-debut period. It focuses on Knussen's relation to Britten, and Britten's influence on Knussen. Another main source is the author's email interview with Julian Anderson (Knussen's close friend and colleague). Anderson's email contains profound information about John Lambert's artistic inclination toward progressive music and how it may have guided Knussen to *Masks*.

²⁰ Fiona Maddocks, "Oliver Knussen: 'Britten pointed me on the right path in the simplest, kindest way,'" *The Guardian*, November 15, 2013, <http://www.theguardian.com/music/2013/nov/15/when-oliver-knussen-benjamin-britten>, (accessed January 14, 2014).

Britten

Knussen met Britten when Knussen was only 6 or 7 years old. Britten was a lifelong artistic mentor, in the sense that Knussen witnessed Britten's presence as a composer and conductor throughout Britten's own early career. Thanks to Oliver Knussen's father, Stewart Knussen (a bass player in the English Opera Group and English Chamber Orchestra), the Knussen family and Britten sustained their musical friendship. Stewart Knussen played in the first performances of Britten's *A Midsummer Night's Dream* and Britten consulted Stewart Knussen on the composition of the bass part of *Curlew River*, which Britten wrote for him. *Curlew River* was one of the most influential works for Oliver Knussen, then a teenaged composer. Oliver Knussen offered his memories of the time when Britten was composing *Curlew River*:²¹

Seeing this person come in with a bit of music and hearing it played, not even hot off the press but hot off the pencil, was an incredible thrill. I must have seen *Curlew River* half a dozen times during that period. It made an enormous impression which has remained with me ever since.²²

Curlew River by Britten seems to have been influential in Knussen's composition of *Masks*. In an effort to draw out the influences of Britten's *Curlew River*, Op. 71 on Knussen's *Masks*, Op. 3 more effectively, seven significant elements from both works are listed below in Figure 2.

²¹ *Curlew River*, Op.71 (1964), which is based on the Japanese *Noh* play *Sumidagawa* (Sumida River) of Juro Motomasa (1395–1431), is the first of Britten's three Church Operas.

²² Maddocks, "Oliver Knussen."

	Curlew River	<i>Masks</i>
Theatrical elements	Opera+ Noh play	Monodrama
Main Character	Madwoman	Individual
Status of Character	Mad→Sane	Sane→ Insane→Sane
Symbolizing Instrument	Flute	Flute
Stage Props	Masks	Not indicated
Climax	Encounter of Madwoman and Apparition of the boy	Encounter of the two split personas
End	Return of sanity	Return of sanity

Figure 2. Britten's *Curlew River*, Op. 71 and Knussen's *Masks*, Op. 3

In *Curlew River*, the masked singers are accompanied by a small group of seven instruments: flute (doubling piccolo), horn, viola, double bass, harp, percussion, and chamber organ. Among the seven instruments, the flute symbolizes the figure of the Madwoman who has lost her son. At the climactic moment, the voice of the boy is heard, and his spirit appears above the tomb to reassure his mother. Finally, the Madwoman is redeemed and her madness lifts.

Oliver Knussen described his musical relationship to Britten as follows:

I always say there are a few composers embedded in one's consciousness that determine the very notes one writes. For me Britten is one. Stravinsky, Berg, Debussy would be the others. Often I find, as I'm writing my music, that there are preferences for types of sound, or chord-voicings, or ways of using tiny cellular ideas to generate much bigger things which spring from something in Britten's music.²³

²³ Maddocks, "Oliver Knussen."

Knussen's work is thus clearly related closely to Britten's. Knussen admits that Britten's musical influence lingers in his own compositions in terms of choosing the color of sound and the construction of ideas. Knussen retains the key elements of using the flute in *Masks*. The flute depicts an emotional journey, and it releases the climax. Knussen reworked these elements into a reduced, yet unique, monodrama.

Lambert

Knussen completed *Masks I* in 1969 when he was studying composition at the Royal College of Music with John Lambert. Lambert influenced *Masks* mainly in regard to its visual aspects and form. Lambert himself was considered "one of the few genuine explorer-composers."²⁴ Lambert brought attention to the connections between the visual aspects and sonic elements of the composition. In 1970, a new group called The Aquarius Players and Singers, founded by Lambert, gave a concert under the title *Sound and Vision* as described by the music critic/historian Dominic Gill, who wrote of:

Sound and Vision's program of works which 'regardless of age or style would express a visual aspect'. Only one piece of the seven in the first half of the Aquarius's concert made any real attempt to relate things seen imaginatively to sounds heard. This piece was *Masks I* for solo flute and glass chimes, by Oliver Knussen. The flautist begins and ends his music off-stage; while . . . marking out the shape of the music, underlining moments of (briefly comic) dialogue. Glass chimes tinkle faintly, invisible. Sweet, simple and quite cunning, nicely played by Robin Chapman.²⁵

²⁴ Stephen Pettitt, "The Music of John Lambert," *Tempo*, no. 164 (1988): 12.

²⁵ Dominic Gill, "Music in London," *The Musical Times*, no. 1529 (1970): 723.

This valuable review plays a central role in tracing Knussen's inspiration for *Masks I*. Knussen was involved in composing a piece that highlights the visual aspects of music for this particular event. Lambert encouraged his students to broaden their artistic palette by adding visual aspects to their works through his *Sound and Vision* concert. Flutists entered/exited from offstage and acted out a drama in the form of a dialogue. As the quotation above indicates, Knussen's *Masks* captured the essence of the *Sound and Vision* concert.

Lambert's other compositional focus was form. He valued using economical means to frame an idea and deliver it in a musically efficient form. His quotation below illustrates how he defined form.

If you like, it's a sculpture. You can imagine a large piece of stone, and you have to find the form already inside it. The stone I am carving has inside it a dramatic movement, a sort of story, or program, all of its own.²⁶

His initial process is to find a connection between the construction of the form and the display of his story. His compositional materials and form interrelate. The way his ideas are displayed defines the form, and form guides the story. Knussen adapted Lambert's style in *Masks*. It has 9 sections: ①, ②, ③, ④ a/④ b, ⑤ a/b/c, and ⑥. Each section introduces new compositional elements that signal the turn of the story. Each section between ② and ⑤ c unfolds new events. For sections ① and ⑥, Knussen used a form of

²⁶ Stephen Pettitt, "The Music of John Lambert," 13.

palindrome, which implies that the story starts and ends in the same mood. This approach will be discussed in Chapter III.

The Manuscript of *Masks*

The manuscript score and a package of other material related to *Masks* is currently held in the music library at Northwestern University in Evanston, Illinois. This package is part of Northwestern University's General Manuscript Collection. The package consists of five files: *Masks*, *Masks* sketches, *Conversation*, *Table for Five*, and *Masks II*. Figure 3 shows the description of Knussen's manuscript package listed on the Northwestern University website.²⁷

<p>Subjects: Knussen, Oliver — Manuscripts ; Flute music ; Musical sketches ; Aleatory music</p> <p>Creation Date: 1968-1970</p> <p>Format: 12 p. of music + [8] p. of music ; 37 x 29 cm.; [17] p. of ms. Music : sketches ; 37 x 28 cm. (13 p.), 37 x 27 cm. (2 p.), 30 x 24 cm. (2 p.); 1 leaf of ms. Music ; 36 x 26 cm.; [4] p. (2 folded sheets) of ms. Music : sketches ; 37 x 28 (folded).</p> <p>Notes: Photocopy of ms. Of 1st work; includes duplicate copies of p. 2, 5, and 6-11. 1st work dedicated to James Galway. At end of 1st work: London-Cholesbury. 26th December 1968-27th January 1969. Includes 13 p. of preliminary sketches of 1st work, in the composer's hand, dated 24th Dec. 1968 and 27th Jan. '69, and [4] p. with 2 additional versions of the beginning of the piece, one marked with the earlier title, "Conversation". Includes (on the verso of a restaurant paper place mat) the score for aleatoric work, <i>Table for five</i>, op. 3, 784, 795.7985768. Also includes [8] p. of preliminary sketches for "Masks II" for solo flute with piano, harpsichord, 3 clarinets and 2 flutes.</p> <p>Other authors: Knussen; Northwestern University (Evanston, Ill.) Music Library General Manuscript Collection.</p>
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Figure 3. A listing of Oliver Knussen's Manuscripts Northwestern University's General Manuscript Collection

²⁷ "Masks: for unaccompanied flute (1969)," Northwestern University, www.library.northwestern.edu, (accessed January 9, 2014).

This chapter describes each file briefly and focuses mainly on the file *Masks*. As a primary source for this dissertation, the file *Masks* provides critical information about the compositional process of *Masks*. The file *Masks* is a musical score. The location and composition date are written at the end of the work: *London-Cholesbury, 26th December 1968-27th January 1969*. The file includes thirteen pages of preliminary sketches of *Masks* in the composer's handwriting, dated "24th Dec. 1968," and "27th January 1969." The *Conversation* file contains the first two pages of the beginning of the piece. *Conversation* is *Masks*'s earlier title. The fourth file includes (on the reverse of a restaurant paper place mat) the score for *aleatoric work, Table for Five*, Op. 3, 784, 795. 7985768. The last file, *Masks II*, includes eight pages of preliminary sketches for *Masks II* for solo flute with piano, harpsichord, 3 clarinets and 2 flutes. The reason why *Masks II* was never completed is unknown at this time.

According to the original envelope, the manuscript package was sent from Alan Stout (b. 1932) to Warren Benfield (1913-2001) as a gift from the composer, and the postal stamp indicates that it was sent in 1971. Stout and Benfield both served as faculty members in the Northwestern University School of Music. Stout joined the Northwestern University School of Music in 1962. Kathryn Gleasman Pisaro defines him as prolific composer with diverse musical interests.²⁸ Among his works, *George Lieder* (1962), *Fourth Symphony* (1970) and *Passion* (1975) were given premières under Sir Georg Solti's baton by the Chicago Symphony Orchestra between 1971 and 1975.²⁹ Benfield was a principal double bass player

²⁸ Kathryn Gleasman Pisaro, "Stout, Alan B." *Grove Music Online, Oxford Music Online*, (accessed January 9, 2014).

²⁹ "Rosenthal Archives - CSO History," *Chicago Symphony Orchestra*, <http://cso.org/>, (accessed January 9, 2014).

of the Chicago Symphony Orchestra from 1949-1951, and he remained in the bass section until he retired in 1987. He also taught at Northwestern University and wrote *The Art of Double Bass Playing* in 1971.³⁰

It is unclear why the manuscript was sent to Stout. However, it is possible to infer indirectly that Knussen visited the Chicago area, which was his maternal family's home, during his U.S. stay from 1969 to 1975. Further indirectly suggesting some connection to Stout, when Knussen was awarded the Michael Ludwig Nemmers Prize in 2006, he referenced his connection to Northwestern University and the Chicago area.³¹

I am thrilled to be named recipient of the second Michael Ludwig Nemmers Prize in Musical Composition. Northwestern University School of Music, which I have visited in the past with pleasure, and to broadening my acquaintance with the extraordinary cultural resources of the Chicago area—a place which was for many years, my maternal family's home.³²

While in the Chicago area, Knussen might have acquainted himself with musicians of the region including Stout, Benfield and Marjorie Shansky, the dedicatee of *Masks I*.

According to the manuscript score in the manuscript package, the dedicatee of the piece is listed as James Galway. However, in the only published edition available issued by Faber in 1990, the dedicatee is listed as Marjorie Shansky. In an email interview with Shansky, a lawyer in the Connecticut area, she stated that the original dedicatee was indeed

³⁰ Warren Benfield and James Seay Dean, *The Art of Double Bass Playing* (Evanston, Ill: Summy-Birchard Co., 1973).

³¹ "Oliver Knussen Wins \$100,000 2006 Nemmers Composition Prize," *Northwestern University*, www.music.northwestern.edu, (accessed January 9, 2014).

³² *Ibid.*

James Galway but then Knussen later changed it to Shansky.³³ She premiered the piece on her junior degree recital at the Northwestern University School of Music in 1969. In the summer of 1969, Shansky had a debut recital at the Cockpit Theatre in London for which Knussen wrote additional parts to *Masks*.³⁴ As Shansky experienced, Knussen’s manuscript confirms itself as the only authentic primary source.

A thorough study of the manuscript plays an important role in understanding *Masks*, leading to the next section, which focuses on the first three files: *Masks*, *Masks sketches*, and *Conversation*. The analysis of Knussen’s comments in the manuscript score is discussed in chronological order. The bold italic font indicates the composer’s annotations on the sketches.

Thoughts on the process of composing *Masks*

The very first page of the “Mask sketches” is dated “Decemeber 24, 1968. (***24th. Dec. 1968***)”³⁵ and has the notation “***for J. Galway, Unaccompanied flute piece.***” The composer lists the five following elements, shown in Figure 4, which capture the essence of the work:

<p><i>Elements: Tone (flute norm)</i> <i>Dynamics</i> <i>Effects fltr. Bartolozzi</i> <i>Gesticulation</i> <i>Movements</i></p>
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Figure 4. “Decemeber 24, 1968. (***24th. Dec. 1968***)”

³³ See Appendix A: Marjorie Shansky, e-mail message to author, February 4, 2013.

³⁴ Ibid.

³⁵ Knussen uses several different styles to indicate the dates. The dates in bold italics in parentheses are his own writing from his manuscript.

Knussen marks the most important ideas in these particular words at the very beginning of the working process. This gesture shows the composer's keen insight into the instrument and his solid plan for this composition. Each element is discussed below.

1. ***Tone (flute norm)***

This piece utilizes the maximum capacity of the flute as a solo instrument. Knussen starts with the “normal” flute sound and then proceeds systematically to explore permutation of these sounds. For example, breathy, percussive and airy (no tone) sound, combined with colorful variations of rhythm, dynamics, effects, gestures, and movements are all considered part of Knussen's tonal palette for the piece.

2. ***Dynamics***

Knussen applies an extremely wide range of dynamics, starting from *niente* and moving to *ffff*. Regardless of the leaps of the intervals or the ranges of octaves, quick changes between the widely varying dynamic expressions are required throughout the piece.

3. ***Effects fltr bartolozzi***

Knussen seeks sonic effects though flutter tonging and ***clack fingers***. The clack fingers effect is an extended technique for wind instruments developed by the Italian composer Bruno Bartolozzi (1911- 1980).³⁶

4. ***Gesticulation***

This is the first piece in the solo flute repertoire to plan the gesticulation. When one sees expression markings like “*Head jerks*,” “*Grimace*,” and “*Stamp foot*,” these

³⁶ Bartolozzi, Bruno, and Reginald Smith Brindle. *New Sounds for Woodwind* (London: Oxford University Press, 1967)

words might sound very unnatural and unsuitable to the art of music. These instructions seem to fit more naturally into a play script or a theater work. These directions on physical movements apply another artistic layer to his work. This second layer of gesticulation enhances the work's color more brilliantly.

5. *Movements*

From the very first page of the manuscript, the music is scored over three staves:

Left (Front/Back), Center (F/B) and Back (F/B) (see Figure 5).

Figure 5. First page of the manuscript from December 24, 1968

In the score, Knussen has the following instructions: “*Walk on stage*” — “*progress from plain notes.*” The physical act of walking is the bridge between the individual notes and the phrase. A variety of different directional arrows (circular, diagonal, and straight arrows) signal the performer to walk in diverse manners.

Under the date “December 26, 1968. (26. 12. 1968),” in “Mask sketches” there exist two versions of the beginning of the piece (section ① and ②), and one is from the *Masks sketches* file. Another version is marked “*CONVERSATION for unaccompanied flute.*” It is

written in extremely neat handwriting, and it is dedicated to James Galway. The notes of these two versions are identical. Knussen adds more detailed markings for the movements in *Conversation*. The final bipolar argument found in the published version does not occur in this draft. The actual conversation ensues in section ⑤①. The word *Conversation* captures the essence of the work. Knussen's choice to title the piece "*Conversation*" cohesively unites the content and the form. The tonal journey is continuously elaborated with various effects. The peak of the tension is reached at section ⑤①. As the bipolar arguments between right and left parts continue, the left part leads the conversation to calmness. The tension releases. Paula Robison, a renowned flutist who worked on *Masks* with the composer closely, mentions in her message to the author that the piece deals with two different people.³⁷ The climax of the story takes the format of conversation between two counterparts. The conversation functions as the climax and the solution at the same time.

The pages from Jan 6, 1969 to Jan 29, 1969 are all from *Masks Sketches*. This single page document, dated Jan 6, 1969, is partly damaged and contains the sketches for Part III of the piece with a great deal of emphasis on gesticulation. Knussen scrawls his directions about the position and movement with great energy.

³⁷ See Appendix A: Paula Robison, Facebook message sent to author, April 11, 2012.

Under the date “January 15, 1969. (15/1/69)” Knussen separates the sections according to their function (Figure 6).

<i>Verse 1 approach</i>
<i>Commentary 1</i>
<i>Verse 2 decoration</i>
<i>Commentary 2</i>
<i>Verse 3 confrontation</i>
<i>Verse 4 assertion and departing</i>

Figure 6. “January 15, 1969. (15/1/69)”

Part III from the January 6 sheet became Verse 2. As implied in the name *Verse 2 decoration*, he developed this section using the complete twelve-tone row with groups of grace notes. The grace notes make up the subsections of the complete row, and therefore “decorate” the section. This categorization for each section is compatible with the storyline and the movement directions. Knussen’s vivid description of each section guides the performer to execute an interpretation of the work.

The pages from “January 17, 1969. (17th. Jan. 69)” reveal a great deal of Knussen’s compositional construction process. He developed section ② and edited section ③. Moreover, he wrote out the right and left parts of section ⑤ and completed section ⑥. As his annotation listed below in Figure 7 shows, the main compositional intervals he used are fourths, fifths, and sevenths, as will be discussed later.

<i>5th, m7th and M7ths</i>
<i>4 inversions</i>
<i>8th notes — walking music (paraphrase)</i>
<i>Section 2 — Decorations becoming ridiculous until confrontation</i>

Figure 7. “January 17, 1969. (17th. Jan. 69)”

He formed the embellishment using these intervals and intensified the drama with the embellishment in various combinations throughout section ②.

As noted above, Knussen's sketches are presented in chronological order. He works from the top of the piece to section ③ continuously. However, the sketches under the date "January 29, 1969. (29th. Jan. 69)" show that Knussen skipped to the end of the piece (Figure 8). Section ④ seems to be completed separately from other sections.

<p><i>Section 4b</i> <i>Furioso</i> <i>Molto rapido — as fast as possible</i> <i>Intervals of the row in augmentation</i></p>

Figure 7. "January 17, 1969. (17th. Jan. 69)"

Chapter Summary

This chapter aimed to provide essential information about *Masks* through studying various articles, analyzing the manuscript of *Masks*, and conducting different types of interviews with Knussen's significant colleagues and performers. By reviewing the works related to *Masks*, the author has reflected on the role of the flute throughout the history of flute repertoire, and has examined the importance of *Masks* in the contemporary solo flute repertoire. The next chapter analyzes specific details of gestural structure, drama in performance, and the compositional organization of the work, showing how each element contributes to the whole.

Chapter III. Analysis

Masks is on the one hand an attempt at exploring differentiated musical characters within a single-line medium, and on the other hand a dramatic miniature enacted by the flautist.³⁸

This chapter analyzes *Masks* in terms of three primary elements: drama in performance, gestural structure, and the compositional organization of the work. This chapter shows a strong link between these three elements, and gives a comprehensive overview of the drama through analysis of the score.

Masks begins with calm and beautiful music, portraying an emotional journey of a character. Suddenly, something happens to the character³⁹ as the music develops with more physical activities. She struggles to control herself, but she fails. She loses her sanity. The music becomes more frantic, nonsensical and stops abruptly. Now she is caught in self-contradiction as her personality splits into two and an argument between personas ensues. Eventually, the calm persona subdues the counterpart, and she is left alone as in the beginning. This might be just one version of many different interpretations of this work.

Drama in Performance

This section introduces the dramatic aspect of the performance through a discussion of tempo and a summary of each section of the piece. The tempo is a prominent element that

³⁸ Oliver Knussen, *Masks* (London: Faber Music Ltd., 1990). All performing directions are taken from the composer's note.

³⁹ In order to make a personalized connection between the author and the character of the piece, the author decided to call the character "she". It is possible to interpret the character as male. How to interpret the gender of the character is up to the performer.

shapes the drama of the piece. The tempo mirrors the mood of each section. This piece does not have any bar lines except the double bar lines between the sections. However, each section has a different tempo marking, as indicated in Figure 9 below.

Section	Tempo
①	♩=60
②	♩=90
③	♩=75 poco accel.
④ a	♩=c.83 poco accel. Tempo I accel. Molto Tempo I accel. Molto Tempo I A tempo nuovo ♩.=120
④ b	♩=120
⑤ a	♩=c.83 (Right) ♩=60 (Left)
⑤ b	None
⑤ c	♩=c.86/90/83/75/60 (Right) ♩=60(Left)
⑥	♩=60

Figure 9. Tempo markings

Sections ① and ⑥ have the same tempo marking of ♩=60; both sections preserve a calm mood. Sections ② and ④ a are the *histrionic* parts of sections ① and ③. In particular, tempo in section ④ a fluctuates between ♩=c.83 and *accelerando*, which illustrates the instability of the character. Toward the end of ④ a, the music reaches a new tempo at ♩.=120. Section ④ b keeps the same tempo. As the note values speed up from

quintuplets to sextuplets, septuplets, and octuplets, it creates a dense *accelerando*. The balance between continuity and variety of the tempo is the most sensitive part in sections ⑤Ⓐ and ⑤Ⓒ. For both sections, Face stage left keeps the same tempo of $\text{♩}=60$. Face stage right starts with a faster tempo of $\text{♩}=\text{c.}86$ in section ⑤Ⓐ. Soon, it slows down to a tempo of $\text{♩}=60$ in section ⑤Ⓒ as two opposing elements reconcile in the storyline.

With the exception of the notes in one section, each note has an absolute value of its own and cannot be freely interpreted. Strikingly, section ⑤Ⓑ is the only section without a tempo marking. Section ⑤Ⓑ presents the prime row, which represents the inner self of the character. The principal purpose for no tempo marking at this point is to draw attention to this crucial moment. Perhaps Oliver Knussen allows the performer to interpret the tempo him- or herself as well at this crucial moment to let the performer's own inner self be apparent in some way. Even though the exact tempo should be followed for most of the piece, the story itself can be and should be freely interpreted by the audience and performer.

In the analysis below, the author renamed each section to clarify its function based on the author's interpretation. The term "Parodies" for sections ② and ④ is derived from the composer's note for performers.⁴⁰

⁴⁰ Oliver Knussen, *Masks* (London: Faber Music Ltd., 1990). Note for performers

Section ① Prologue

The prologue draws a scene of the regular everyday life. Things are calm and peaceful; nothing serious happens. Unlike what one might expect from an atonal piece, the work is strikingly lyrical. Especially in this opening monologue, the lyricism is created by the slow and quiet lyrical lines including the perfect fourth cell that is the main compositional motif of the piece. The tempo marking $\text{♩}=60$ in the beginning gives a certain stability, which helps to draw out the long lyrical lines. On the top of the lyrical phrases based on the strict row system the piece unfolds its various expressions through changes of accents and slurs, rhythmic patterns, and an extremely wide dynamic range as shown in Figure 10 below. The introduction of the glass chimes at the end of the second row, where the flutist finally comes on stage, foreshadows the drama in later sections of the piece.

Accents/ Slurs	▼ , > , staccato and tenuto in combinations with slur
Note Value	1/32, 1/16, dotted 1/16, 1/8, dotted 1/8, 1/4, dotted 1/4, 1/2, and various combinations of each ones such as 1/2 tied to 1/16, 1/8
Dynamic	0 (<i>Niente</i>), <i>pp</i> , <i>p</i> , <i>mf</i> , <i>f</i> , <i>ff</i> in various combinations with crescendo and decrescendo

Figure 10. List of musical markings

Knussen organizes all the musical elements to emphasize his motivic ideas, such as the first accented/slurred subset groups of the fourth and the sweeping gesture created by different dynamic changes in the contour of (10 11 12), the last three pitches of the prime row.

Section ② Parody I

Throughout this section, the character's life starts to change. She is emotionally unsettled. These aspects of the drama are expressed through staging and the music. In section ②, the flutist is in the left back corner of the stage (Position 3), with his or her back turned to the audience. Section ② is musically labeled as a parody by the composer, meaning that this section takes segments from section ① and reworked them in various rhythms. This section does not convey the complete row, but the cell. The cells are displayed in a rhythmically active manner. Therefore, Knussen asks the flutist to perform in a *more histrionic* fashion, that is, a more dramatically exaggerated way which reinforces the character's emotionally unsettled state.

The perfect fourth motif from section ① is used in a rhythmically active manner, and it appears in many different forms: ascending or descending, slurred or staccato, regular sound or key-clicks and piano or forte. Another subset, G A G# (10-11-12), which is made up of the last three notes of the row, adds an important contour to the piece. This contour seems to dominate the entire piece for its distinct aural profile, which is evident in performance. These two motivic cells merge into one new cell by adding the half step interval at the end of the perfect fourth cell. This expanded version of the perfect fourth cell serves as the new motif later in the piece in section ④a. This process of the re-birth of the motives is executed in a similarly organic way throughout the piece.

Section ③ Thematic Sequence

In section ③, the flutist walks around, and then suddenly stops. This section depicts the character clearly losing her mind. The flutist is back at position 1 (front/middle part of the stage) facing the audience. The essence of the compositional materials in section ③ is as simple as section ①. However, the mood of this section is completely different. The most notable elements are the grace notes and the wandering of the flutist. The melodies in this section are excessively embellished with groups of grace notes. Besides having the function of decoration, the grace notes summarize the proceeding subsets of (1 2 3 5 4). Usually these grace notes are played *forte* or over the course of a *crescendo*, which adds a frantic energy that will be dramatized more fully in the continuous sounds of chimes. When the chimes stop playing, the flutist walks freely on the stage to represent the character trying to find herself. Soon, the flutist is back to position 1 and keeps changing positions in a short time. This depicts the character's state of confusion.

Section ④(a) Parody II

The story takes a turn for the worse. The character's downfall is exhibited through extremely interesting techniques. One of them is the *grimace while playing*. This marking has not been shown in any significant flute literature yet. *Masks* might be the only flute piece demanding this facial expression marking. While playing, the lower part of the face is involved in producing sounds most of time. In order to convey a definite grimace, the upper part of the face, especially the eyes and eyebrows, are used to exaggerate the expressions.

The violent *head jerk* offers additional evidence that *Masks* is unique in the flute literature. *Head jerk* is a completely new technique in the flute repertoire. Also, the intensity of the physical movements escalates up to this final violent *head jerk* throughout this musical-dramatic discourse. The drama is enhanced by the use of incomplete twelve tone rows, the diverse combinations of perfect fourth cells and other fragments interrupted by numerous short rests. Considering the tempo fluctuations and the markings in the score indicating how the performer should act, this section clearly deepens the drama that Knussen wants the flutist and the audience to apprehend.

Section ④⑥ Melismatic Transition

This section is an avalanche of the hysterical crisis. The unusual setting reinforces the drama through a frenzied chromatic melisma. Most of the time, the music moves in stepwise motion creating a contour that sounds like a scream becoming a shriek. The composer does not seem to be focusing on specific, individual pitches, but rather on the section's overall dramatic impact. The root of the pitches can be understood as a continuation of the perfect fourth cells from section ① through section ④③. The accumulation of all the pitches in stepwise motion is paralleled with two sets of disjunct, staccato, *sforzando*-accented perfect fourths. Another key element to understanding these sections is the sense of expansion in dynamics, register, and rhythm. The whole section is a big crescendo starting from *pp* to *ffff*. It starts on the low C and goes up to A in the third register, and the note values speed up from quintuplets to sextuplets, septuplets and octuplets. All of these musical

elements are tangled and elaborated on through the continuous sounds of glass chimes, building a sense of hysteria and disorder. Then the music abruptly stops.

Section ⑤② Contrapuntal Development

After an emotional breakdown in section ④, in section ⑤② the character is haunted and her personality is split into two polarized personas--angel and devil, representing good versus evil. The polarity is explored in two parts of the section distinguished by the flutist facing stage left and facing stage right, marked in the score Face stage left and Face stage right. These two parts are separate from each other in terms of tempo, character, and compositional materials.

The persona in the Face stage left part maintains beauty and calmness, and the music supports this mood by displaying the complete twelve tone rows (the prime row and its variations) without any tonal surprises. It strictly stays in Knussen's row system. Even when the row is interrupted by the Face stage right, it goes back to the established system and finishes the row.

In contrast, the persona of the Face stage right part is loud, angry and uneasy. The devil's tempo is fast and the notes are accented. The fragments of the twelve tone rows are scattered and they are interrupting each other, overlapping and repeating. The polarization between the two lines is intensified by the general tempo changes and the differentiated use of note values. The level of tension is elevated by the abrupt emergence of dynamics such as *fff* or *ffff*. The polarity between Face stage right and Face stage left deepens the tension.

Section ⑤(b) Prime Row

Section ⑤(b) is a very interesting and ironic moment of the story. After the emotional rollercoaster of the previous sections, the presentation of the prime row sounds refreshingly pure and resolute. It is placed between two approximately five-second pauses. Each note bears an equal value of a half-note and the dynamic range goes from *pp* to *fff*. It should be played facing the audience. This sudden stillness seems very disconnected to the plot. However, this simple statement of the prime row represents the character's true self in her simplest form.

Section ⑤(c) Retrograde Inversion Development

The conflict between angel and devil resumes in section ⑤(c), but both sides negotiate their values. The Face stage left part is portraying the similar character to the character of the Face stage left part in section ⑤(a). But the material Knussen uses here is the retrograde inversion rows. Also, the aggressive energy of the Face stage right drops gradually and the tension is released by the use of descending scales, lowering the register, a diminution of the dynamics, decreasing numbers of notes, and slowing down the tempo.

Section ⑥ Epilogue

Finally, the character finds the inner peace, dramatized in section ⑥. The beautiful melody returns. The atmosphere is calm. Her life is back to normal as in the beginning. Interestingly, not only are the opening and closing identical in mood, but also in the actual

pitches, explored in more detail in the next section. As this construction shows, after experiencing an emotional rollercoaster, the person finds her true self in the end. Everything is the same as the beginning.

Gestural Structure

The visual performance of *Masks* stimulates the audience's imagination and encourages the audience to complete the story with their own creativity. The performance aspects are integral to the work because they depict a dramatic storyline that unfolds not only through the work's tonal construction, but also through these physical gestures. Knussen writes in the performance notes in the score that

“if there is no adequate offstage position, or at the discretion of the performer, *Masks* may be played without staging of any kind. A fine unstaged performance would be much preferable to a half-baked attempt at the visuals.”⁴¹

In order to present this piece fully, the performer must memorize the work, including the staged aspects. The flutist is required to create a monodrama with wide range of various emotions expressed through the performance. Knussen's note for performers in the score suggests several specific ideas on staging, performance practice, and playing techniques for the flutist and the glass-chimes player, clearly showing that this composition is anything but conventional in many different ways.

⁴¹ Oliver Knussen, *Masks* (London: Faber Music Ltd., 1990).

Staging and Physical Movements

The entire piece is comprised of nine different sections, which Knussen labels using numbers and letters: ①, ②, ③, ④a/④b, ⑤a/⑤b/⑤c, and ⑥. The flutist begins offstage, at a point invisible to the audience, but from which the sound, though distant, can be clearly perceived. Once the piece starts, the flutist walks out onto the stage. There are three stage positions utilized, as shown in Figure 11 below. The author organized the specified the flutist's positions of the score according to each section in Figure 12.

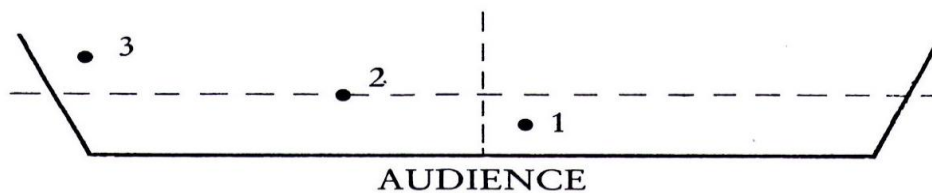


Figure 11. The stage diagram in the Note for Performers⁴²

⁴² Oliver Knussen, *Masks* (London: Faber Music Ltd., 1990). Note for performers.

Section	“Physical Movement” Descriptions
①	Offstage Gradually walk onstage to Position 1. Turn and walk to Position 3; remain with back turned to the audience.
②	Turn and walk to Position 1 while playing.
③	Position 1 Walk freely around the central stage area. Return to Position 1. Turn and slowly walk to Position 3.
④ a	Turn to face the audience. Turn back again. Turn to face the audience. Slowly turn back again. Turn to face the audience; grimace while playing. Maintain a normal facial expression. Give a violent jerk of the head. Jerk.
④ b	Walk, as if impulsively, to Position 2.
⑤ a	Face stage right. Face stage left.
⑤ b	Face the audience.
⑤ c	As in ⑤ a Face stage right. Face stage left.
⑥	Start to walk offstage.

Figure 12. Physical movement markings

The ability to change position on stage provides the performer with a powerful means of exploring the variety of characters she or he embodies in the course of performing the piece and presenting the drama fully. This physical liberty enables the performer to exhibit this particular piece of art in the way the composer conceives his composition. This does not mean, of course, that the conventional performance practice (standing relatively still at one position on stage) does not allow for musical expression, but using the stage as a canvas does add another artistic layer to the performance. The effect on what the composer calls the

“dramatic miniature enacted by the flutist”⁴³ becomes more obvious when the performer enacts the specified physical movements. The differentiated choreography implies the character’s emotion in each section. The acting flutist completes the story of the drama.

Sections ①, ③, and ⑥ should be played with very simple physical movements such as walking slowly. The composer labels sections ② and ④ as parodies of their preceding segments, and he specifies that they should be performed in a “*more histrionic*” fashion, which means in a more exaggerated way⁴⁴. Section ⑤ is divided into two different parts: Face stage right and Face stage left, as shown in Figure 13.

The image shows a musical score for Section 5a. It consists of two staves. The top staff is labeled 'Face stage right' and has a tempo marking of '♩ = c. 86'. The bottom staff is labeled 'Face stage left' and has a tempo marking of '♩ = 60, rubato'. The score includes various dynamic markings: *ffff* for the first part, *mf* for the start of the second part, *f* for a later part, *pp sub. ff* for another part, and *fff* for the final part. There are also slurs and accents throughout the piece.

Figure 13. Section ⑤①

The indication of which direction the flutist should face shows that the two different parts (Face stage right and Face stage left) should be clearly defined visually and musically. Knussen also warns that tiny pauses, like commas, between the bars should serve only to distinguish the two different parts better, and are certainly not to be emphasized.

⁴³ Oliver Knussen, *Masks* (London: Faber Music Ltd., 1990). Note for performers.

⁴⁴ *Ibid.*

Acting/ Extended Techniques

As Figure 14 below shows, section ④ ① is the most elaborate part of the composition in terms of both its musical and dramatic aspects. The new idioms that Knussen uses in this section can be categorized either as extended playing techniques or acting. The actions of turning to face the audience and then turning away again should be performed in one 16th rest between the accelerated *fortissimo* fluttered note and the accented *sforzando* note. To the author's knowledge, the technique for the *grimace while playing* appears for the first time in the solo flute repertoire. *Masks* is the only piece in solo flute repertoire demanding this expression marking. While playing, the lower part of the face is involved in producing sounds most of the time. In order to convey a definite grimace, the upper part of the face, especially the eyes and eyebrows, should be used to exaggerate the expressions, as mentioned earlier.

4a $\text{♩} = \text{c. } 83$

Turn to face the audience

Turn back again

poco accel.

fltr.

Tempo I ord.

p *f* *pp sub.* *mf* *p* *ff* *fffz*

Turn to face the audience

quasi echoi

accel. --- molto

fltr.

pp *ff* *mf* *p* *pp* *f plaintive* *pp* *fff*

Slowly turn back again

Tempo I

quasi echoi

accel. --- molto

fltr.

ff *f* *mf* *p* *pp* *ppp* *p* *fff*

Turn to face the audience; grimace while playing

Normal facial expression

Tempo I

A tempo nuovo $\text{♩} = 120$

ff *dim.* *pp* *p* *mf* *f* *ff*

Violent head jerk

breve

Jerk

fffz *ff* *f* *fffz* *segue*

Figure 14. Section ④ ①

The final *violent head jerk* offers additional evidence that *Masks* stands out in the flute literature. This new technique builds a connection between the performer and the

audience. The story of the emotional journey the performer is portraying becomes easily accessible. Also, the intensity of the physical movements escalates from turning back and forth to this final *violent head jerk* throughout the musical-dramatic discourse. This process builds the tension for the next section, ④⑥, the tipping point of this composition, taking the audience to the dramatic breakdown in the next section. Section ④① is overloaded with tempo fluctuations, rhythmic variations, wide dynamic ranges, and non-musical expression. Although this section appears to be overwhelmingly agitated and chaotic, the pitch study that follows later in this chapter shows its inner logic and construction.

Glass Chimes

The last element that guides a better understanding of this work is the use of the chimes. As the title of the piece--“*Masks*, Op 3 for solo flute and class chimes ‘ad lib’”--indicates, it is not necessary to have the chimes. However, the chimes guide the turn of the events in the story. The chimes stay offstage for the duration of the work and are only heard occasionally throughout the piece. Once the sound of the chimes is heard, it catches the audience's ears. The audience will wonder from where the sounds come and might be confused. The chimes signal the confusion and complement the insanity of the story. Also, it is interesting to note that Knussen did not want the classical chime sound. He mentions in the performance note in the score that,

"High-pitched atmospheric (tinkling) wind-chimes are desirable. Whether these are of glass or metal (e.g. nails) is immaterial. But low-pitched clanking sounds of glass, wood, or anything else for that matter should be avoided at all costs."⁴⁵

⁴⁵ Oliver Knussen, *Masks* (London: Faber Music Ltd., 1990). Note for performers.

The composer expresses the importance of a particular quality of the chimes, and his suggestions emphasize the importance of using an atypical sound. Therefore, the chimes reinforce the climate of the emotional confusion of the story.

Compositional Organization

Masks is a palindromic composition in which the entirety of sections ① and ⑥ form a palindrome. Figure 15 shows that the pitches from the very beginning of section ① match the end of section ⑥ in reverse order.

Beginning of the Piece

B C F Eb C# F# D

End of the Piece

D F# C# Eb F C B

Figure 15. Beginning of the piece in section ① and end of the piece in section ⑥

The music starts off in a strict dodecaphonic manner, which means that the composer has used a strict twelve tone compositional technique. The music starts by laying out the

original twelve tone row, and the prime row stays relatively predictable throughout the piece with the exceptions of sections ② and ④, and the Face stage right part in sections ⑤(a) and ⑤(c). The composer presents the prime row again in section ⑤(b). This placement is important because it is the center of the piece. In other words, Knussen places the restatement of the prime row symmetrically at the center of the piece. This statement of the prime row separates the retrograde inversion section that follows.

The structure and the musical content of the piece are knitted tightly together. Each section is defined by the way Knussen organizes his thematic materials: the prime row and subsets. Sections ①, ③, ⑤(b) and ⑥ apply the complete prime row and its transpositions. Sections ②, ④, the Face stage right part in sections ⑤(a) and ⑤(c) are composed of the variations of subsets that are derived from the prime row. Each section is characterized by a specific motivic approach.

Pitch-The Rows

The prime row is made up of all twelve notes of the chromatic scale. Each note of the row is numbered starting with 1 (in this case B) though 12 (in this case G#), shown in Figure 16 below.



Figure 16. Section ⑤(b): The prime row

The prime row looks, at first glance, like any other such twelve-tone row, but the way Knussen uses it is quite unusual. First, each note of the prime row represents the transpositions that he uses throughout the piece. His first transposed row starts on the pitch B, which is the very first note of the prime row. The second transposed row starts on C, which is the second note of the prime row, and so on. The order of the inversions matches the order of the pitches of the prime row, which are marked with arrows in the following pitch inventory chart (Figure 17). Figure 18 indicates the rows and their first notes in sections ① and ③, which complements Figure 17.

Section	Row ⁴⁶	1st note	Prime Row											
			1	2	3	5	4	6	8	7	9	10	11	12
①	P(0)	B	B	C	F	E_b	D_b	G_b	D	E	B_b	G	A	G_#
	P(0)	B	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P1	C	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P6	F	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
③	P4	E_b	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P2	D_b	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P7	G_b	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P3	D	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P5	E	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P11	B_b	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
⑤(a) Left	P11	B_b	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P8	G	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P10	A	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
	P9	G_#	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖	↖
⑤(b)	Prime		B	C	F	D_b	E_b	G_b	E	D	B_b	G	A	G_#
			1	2	3	4	5	6	7	8	9	10	11	12

Figure 17. Pitch inventory chart

⁴⁶ The transposition of the rows starts at the prime row as P(0).

The image displays a musical score for section ① and ③, organized into rows. Each row is labeled with a row number and a key signature. The first notes of each row are indicated by a checkmark (✓) above the first note.

- Section ①:**
 - P0:B**: First note is B.
 - P1:C**: First note is C.
 - P6:F**: First note is F.
- Section ③:**
 - P4:Eb**: First note is Eb.
 - P2:Db**: First note is Db.
 - P7:Gb**: First note is Gb.
 - P3:D**: First note is D.
 - P5:E**: First note is E.
 - P11:Bb**: First note is Bb.

Additional markings include "slow vibrato" and "segue" at the end of the P6:F row.

Figure 18. Rows and their first notes in section ① and ③

The surprise Knussen adds to this piece is hidden in his prime row. As Figure 19 presents, the pitches of the prime row in section ⑤⑥ and the pitches from the very first row in section ① are identical except that the order of the notes Eb -Db, and D-E are switched. As result, the numbered order of the notes in the modified prime row is no longer simply 1 through 12, but rather 1 2 3 (5 4) 6 (8 7) 9 10 11 12.

Section	Order of the Notes											
①	1	2	3	5	4	6	8	7	9	10	11	12
Modified Prime	B	(C	F)	E _b	(D _b	G _b)	D	E	B _b	G	A	G _#
Prime	B	C	F	D _b	E _b	G _b	E	D	B _b	G	A	G _#
⑤⑥	1	2	3	4	5	6	7	8	9	10	11	12

Figure 19. Switched order of the notes in Section ① and ⑤⑥

Besides the fact that switching the order produces an interesting contour and symmetry, it also produces one additional pair of perfect fourths in the row. The two sets of perfect fourths are C - F and D_b - G_b, which are marked with parentheses in Figure 19 above. The interval of the perfect fourth caused by the switched pitches seems to carry additional weight. To minimize confusion in discussing the pitch cells of the rows, number 1 is used to indicate the first note and number 12 indicates the last note of the row.

Pitch-The Cells

As mentioned above, the interval of a perfect fourth is the key interval especially in the earlier part of the composition. Knussen foreshadows its importance by grouping the notes of that interval in section ① (Figure 20).

Flute

Offstage

① $\text{♩} = 60$

Oliver Knussen (1969)

pp p pp p < f mf

Gradually walk on stage to Position 1

pp < mf p < f pp

Figure 20. Section ①: perfect fourths in the box.

The perfect fourth is used pervasively in rhythmically and structurally varied forms in ② and ④(a), which are the parodies of sections ① and ③. This perfect fourth cell recurs backwards, transposed, expanded, and combined. The transposition starts on C and moves up to C# in section ①. In section ②, the cell is moved up by one semitone from Db (C#) to D. The perfect fourth cells (C-F, Db-Gb, D-G) in section ② are shown in the boxes in Figure 21.

② Tempo giusto ♩ = 90

key-clicks (senza suono)

ord. ϕ

p *f* *p* *p* *mf* *pp*

p *pp* *p* *f* *mf* *pp*

ord. ϕ

Turn and walk to Position 1 while playing

ord. ϕ

pp *p* *f* *pp* *ff* *pp* *ff*

Figure 21. Section ②: Perfect fourth cells are shown in the boxes.

This process continues through the entire 12 semitones until section ④ (a). The perfect fourth cells transposition ends at a higher octave as shown in Figure 22.

Section	Transpositions of Perfect Fourth Cells
①	C-F, C#-F#
②	C-F, Db-Gb, D-G
③	D-G, Eb-Ab, E-A, F-Bb, F#-B
④ (a)	Eb-Ab, G-C, Ab-Db, A-D, B-D, C-F, Db-Gb

Figure 22. List of the transposed perfect fourth cells

The perfect fourth cell serves as a motif and the process of its transformation in section ② gives birth to another motivic cell in section ④① which is the second parody. The new cells are derived from the perfect fourth with the addition of a third note at the interval of a minor second, shown in the diamond boxes in Figure 23.

Figure 23. Section ④①: Perfect fourth cells are shown in the square boxes; variations of those cells are in diamond boxes.

It also combines with another perfect fourth cell or other subsets of the row back to back.

The subset of (1 2 3 5) or (1 2 3 5 4) is another example of the perfect fourth cell transfiguration. It does not seem to have strong emotions or characters associated with it. Instead, this subset functions as an embellishment for the applied row in section ③. Because of the construction materials used in this cell, that is the first, second, third and fourth notes

of the row. This subset, expressed through the use of grace notes, summarizes that particular row and echoes it.

Position 1
♩ = 75

P4:1 1 2 3 5 4 6 (1 2354)

ff *fff radiant* *mf* *pp* *ppp*

ord. *ff* *fff* *pp breathy*

8 7 9 10 11 12

P2:1 2 (1235) 3 5 4

slow vib. *ord.* *breve*

p *f* *ff* *p*

Figure 24. Section ③: The outline shows P4 and P2.
The smaller rectangle box shows the subsets of (1 2 3 5) and (1 2 3 5 4).

The use of this subset in the **Face stage right** part in section ⑤^a is a bit more aggressive than the way in which this subset was used in section ③. Knussen incorporates this subset four times in succession or right after the very first retrograde inversion subset. In addition to the interruption by the **Face stage left** part, the tension within the **Face stage right** part builds up through the cut-off versions of restatements of subsets (1 2 3 5) and (9 10 11 12).

7

Face stage right

Face stage left

$\text{♩} = c. 86$ P11: 9 10 11 12

5a

ffff

$\text{♩} = 60, \textit{rubato}$

P11

mf *f* *pp sub. ff* *fff*

R.

L.

$\text{♩} = c. 86$

P11

P:1 2 3 5

P8

$\text{♩} = 60, \textit{rubato}$

mf *mf*

R.

L.

$\text{♩} = c. 86$

ffff *f* *ffff*

P4: 1 2 3 5

P10

$\text{♩} = 60, \textit{rubato}$

f *mf*

R.

L.

$\text{♩} = c. 86$

fff *ff*

R3

P3:1235

R.

L.

$\text{♩} = c. 80$

P11: 9 10 11 12

ffff *ffff*

$\text{♩} = 60$

f *ff* *sfz* *breathy* *ff* *fff*

c. 5 sec.

Figure 25. Section ⑤a

The subset of (9 10 11 12) conveys a somewhat vulnerable sensibility because of its contour and combinations of the intervals. These four notes are introduced only as the last

part of the row through section ③. In section ④(a), the subset still appears as part of the row P11, but it is placed separately for the first time as shown below and, it soon stands out for its own identity.

The image shows two staves of musical notation for Section 4(a). The top staff begins with a circled '4a' and a tempo marking '♩ = c. 83'. It contains dynamic markings *p*, *f*, *pp sub.*, and *mf*. A box labeled 'Turn to face the audience' points to a measure where the music changes. Below this, a large inverted triangle contains the label 'P 11'. The music continues with 'poco accel.', 'fltr.', and 'Tempo I ord.' markings, ending with *ff* and *sfz*. A second box labeled 'Turn back again' points to the end of this section. The bottom staff starts with 'quasi ehoi' and dynamic markings *pp*, *ff*, *mf*, *p*, and *pp*. A box labeled 'Turn to face the audience' points to measures 9, 10, 11, and 12, which are marked with *f plaintive*. The section concludes with 'accel. ... molto' and *pp* and *fff* markings.

Figure 26. Section ④(a)

This subset takes charge as the main motive in section ⑤(a) along with the other subsets such as (1 2 3 5) as shown above in Figure 26.

Chapter Summary

This chapter discussed the drama of *Masks* and its construction. The drama enacted by the performer is organized by section. The character's emotional journey is enhanced by the gestural structure in terms of staging, physical movements, acting and glass chimes. The theoretical discussion of the pitch organization aimed to help readers to understand the musical context and the compositional layout. The next chapter will provide practical tools in order to help other flutists make appropriate artistic choices in their interpretations of the composition.

Chapter IV. Performance Guidance

This chapter serves as a study template to address practical considerations for flutists who wish to perform *Masks*. Learning the notes of the piece is not much different than learning other works of the flute repertoire. Presenting the notes accurately in conjunction with the choreography in a distinct mood, however, requires a defined plan of execution, a staging coach, and many rehearsals. Sorting out the information of each section is a fundamental step for a good plan. A staging coach can guide the efficient delivery of the facial expressions and physical motions. The performer's demonstration needs to be reviewed by another person live or through a video recording so that the choreographed drama can be evaluated. Careful repetitions of this process improve the flow of the theatrical staging of the piece, which advances the quality of the performance. The practical considerations of the following four aspects are addressed: stage preparation, sound, motions, and memorization.

Stage Preparation

There are three assigned positions on the stage for the flutist, and the flutist moves around these three positions. Since the stage surface at the IBK hall is unusually deep, the author designed and utilized a mask wall. The mask wall was decorated with masks that portrayed no emotion for the purpose of transporting the audience to a different mental place from which to enjoy the work. The wall was set up in front of the piano, so that only the front part of the stage was used. The mask wall was used to preclude logistical problems and to enhance the mood of the piece, since there was not enough time to remove

the piano from the stage for the performance of *Masks*. This strategy enabled the audience to watch more articulated physical movements. The black clothing worn by the performer was used to enhance anonymity and objectivity. Also, dim lights at the beginning and at the end of the piece complemented the symmetrical structure of the piece as a musical palindrome.

Sound

Each section contains different emotions of the character portrayed. Depending on the scene, the flutist needs to find a different quality of sound through dynamics, articulation, and timbre. The range of the dynamics is 0 (*Niente*), *pp*, *p*, *mf*, *f*, *ff*, *fff*, *ffff* in various combinations with *crescendo*, *decrescendo*, *tenuto*, accents, and slurs. All of these dynamic markings depict various scenes of the piece. A controlled *niente* is very powerful, but often neglected. *Niente* establishes the mood and makes the audience pay attention. A convincing *ffff* is not just a matter of volume but also matter of a feeling. Either it has to be built up or a total surprise. Flexibility in embouchure and body is a fundamental condition to execute the differentiated dynamics.

Since the difference in loudness between *niente* and *ffff* is relative, it is more important to match the timbre to the mood. For example, section ① starts in a quiet mood. A fluid and carefree sound is recommended for the notes with longer values, such as quarter or half notes. The last notes of each slur tend to be short, and they have accents or staccato markings. Those notes could be more clearly articulated. Especially when the glass chimes start to play and the flutist is on the stage, the flutist could surprise the audience in the “*rapido*” section with high-spirited energy.

Section ② requires that meticulous care be taken regarding the lower sound and the rhythm. The register of this section is very low. The staccato sixteenth notes in the low register are not easily executed. These sixteenth notes represent the perfect fourth cell, which is the most important compositional motif of the piece, as discussed in the previous chapter. If this motif is to be delivered clearly, the notes should not be forced by a stiff tongue. Instead, using imagination to leave more room between the notes would help to achieve the staccato, which will make the sound ring forth and project. Also, using single tonguing would be more suitable. The key-clicks appear for the first time in this section. While clicking the keys, the musician should keep the mouth open toward the embouchure hole, resulting in a resonating effect.

Section ③ incorporates a colorful palette of sound. The wandering motif of slurred eighth notes should be played in a simple legato. Many grace notes, which are the subsets of the prime row, are requested by the composer in the score to sound “*radiant*”⁴⁷ The new sonic element in this section is the slow vibrato for long notes. To maximize the effect of the slow vibrato, the embouchure should be rolled in and out to make the vibrato more audible. Through the slow vibrato, the intonation of the pitches of the long notes fluctuates to a wider degree. There are two “breathy” notes. To produce echoes for these “breathy” sounds, the author suggests pronouncing “Schu” or “Tschu” while playing the notes.

Section ④^a contains the most abrupt changes in nuance. The sixteenth notes with staccato from section ② come back. The difference is in the rhythm and the dynamic.

⁴⁷ Oliver Knussen, *Masks* (London: Faber Music Ltd., 1990). Section ③.

The sixteenth rest interrupts the pattern. The group of four sixteenth notes is broken into a group of two sixteenth notes. This smaller note group repeats itself in *diminuendo*, while the longer notes go from *ff* to *pp*. The performer should keep the intonation stable to make a satisfying echo. The wandering eighth note motif from section ③ recurs with flutter tonguing in *crescendo* in this section, which escalates the tension. The violent head jerk follows and it leads into section ④ b).

Section ④ b) requires a tenacious air stream. As mentioned in the previous chapter, this section expands in terms of dynamics, register, and rhythm. It starts on the low C in *pp* and goes up to A in the third register in *ffff*. The better air control between the registers facilitates the smoother legato, which results in a dramatic effect. The note values speed up from quintuplets to sextuplets, septuplets, and octuplets. As the notes become denser, the high-pitched, accented *sforzando* notes intensify the emotional avalanche. For those *sforzando* notes, a piercing quality of sound is recommended. The last phrase of this section gives a sense of being cut off by ending abruptly.

The challenge of section ⑤ a)/⑤ c) is the instant change of mood between the Face stage left and Face stage right parts. The character of the piece is divided into two opposing personas. Practicing the two opposing parts separately helps the flutist to find the distinct tone colors for each persona and makes the oscillation between the two personas easier to manage. In ⑤ a), Face stage left contains a steady tempo of MM=60, *rubato*. The tempo and use of *rubato* contribute to the expression of a calm mood. The alluring melody is embellished with wide ranged dynamic changes. The tempo for Face stage right is MM=c. 86 in section ⑤ a), and it slows down to MM=60 in section ⑤ c). The lyrical

energy of Face stage left is continuously maintained in ⑤^a and ⑤^c. In contrast, the aggressive interruptions of Face stage right intensify the polarity between Face stage right and Face stage left. To portray the tension, the author suggests to separate the two parts, and practice only one part at a time. This helps the performer to become familiar with the distinct mood of each part. The stability within each part elevates the abrupt emergence of dynamics in both parts.

Section ⑤^b presents the prime row of the piece. This restatement of the prime row manifests a sense of resoluteness. The directional energy of the sound reinforces the power of this section. Ideally, this section should be played in one breath. However, if you take a breath, the tension can be more easily maintained because you can more strongly support the sound, matching the tone color to the last note before you take another breath.

Section ⑥ returns to a calm mood. As in section ①, the beauty of the piece lingers through a flowing quality of sound with delicate articulation. The last note with *lunga* (long, often applied to a *fermata*) renders the ending memorable.

Motions

In the course of learning *Masks*, the author took time to determine the emotions and rehearse the motions in the context of the drama, because the flutist needs to decide which rendition he or she wants to achieve. Appendix D presents the list of tempo markings along with all the non-musical markings in the score of *Masks*. *Masks* leaves more room for artistic choice than other flute works--not only musically, but also physically.

These are a few questions that the author considered while learning *Masks*:

Where do I stand?

What posture should I take?

How do I walk?

How fast do I turn?

Which way do I turn?

What facial emotions do I express?

Where do I look?

Exploring various body expressions enriches the drama of *Masks*. Even if a flutist decides to perform *Masks* without staging of any kind, the effort made to achieve detailed expression will help him or her to grow as an artist. This is why the author believes *Masks* plays an important role as an art form, empowering an expanded conception of the flute as a solo concert instrument.

Memorization

Memorization is essential in achieving an ideal performance of *Masks*. Memorization allows the performer to act more freely. Also, it secures a clear view for the audience to follow the performer's facial expressions and physical movements. It helps the audience to experience the piece fully, and it intensifies the mutual communication between the performer and the audience. The author suggests two different strategies: (a) interval memorization for the slow phrases and (b) nuance memorization for the fast phrases. As covered in Chapter III, *Masks* is a 12-tone composition, and the interval is the

fundamental unit of the piece. The aesthetic of the piece cannot be discussed without a careful consideration of intervals. To convey the appropriate mood of the slow sections, the performer must deliver accurate intervals. Therefore, the author suggests focusing on intervals and memorizing the slow phrases with precision. In contrast, the fast sections carry a wide range of effects. The full cooperation between virtuosic flute technique and choreography enables the flutist to impart the emotional effects. The fast notes are the harmonic medium for the expression. The notes should not hinder the performer from a freedom of expression. The author realized that as her memorization of the piece improved, she was able to more intensely express mood and emotion. The less the performer worries about the notes, the more attention or energy the performer can give to decisive expression.

(a) Interval Memorization

In sections ①/③/⑤ ④/⑥, slower parts are usually statements of the prime row or a transposition of the prime row. As Figure 16 on page 48 shows, the prime row contains the interval of major or minor seconds that move in stepwise motion. When the prime row is transposed, the intervals of course stay the same. The pattern of intervals may cause confusion. To avoid confusion, circle the phrase according to the row and mark the applied intervals. The author found this method most useful for the palindrome of sections ① and ⑥.

(b) Nuance Memorization

Section ④ ⑥ was the most strenuous task. Even if the notes are solidly memorized, adding the emotions and motions hinders a flawless execution of this section. The notes in this section do not follow the rules of the prime row. Instead, there are four eighth notes that

divide this section into five phrases. The author believes that practicing each phrases slowly is the only way to begin learning this section. Once the notes are lined up nicely, practicing each phrase with the applied dynamics is strongly recommended. Doing so brings out the appropriate intensity of each phrase and allows the feeling of excitement, as if one plays this section in tempo. Repetition of this process will result in the natural execution of this section.

Chapter Summary

This chapter's discussion focused on the practical elements and tools for the performance of *Masks*. The efficiency of the choreographed drama can be enhanced by a careful preparation for stage, sound, motions, and memorization. The efforts to accommodate the assigned stage positions, virtuosic tone techniques, body expressions, and expressive playing through memorization of *Masks* will help the performer to successfully communicate with the audience.

Chapter V. Conclusion

As a 16 year old, the British composer Oliver Knussen set a new milestone with his first instrumental piece *Masks*, Op. 3 in 1969. He did not follow the trend of using electronics. He innovated eclectic approaches in *Masks*, and experimented with a broad array of sonic contrasts, physical gestures, and theatrical elements without externally manipulating the nature of the flute's sound. To share the significance of *Masks* with an audience, the author created the performance project *Chronicle I. Mask* in July 2013. The repertoire for this project was anchored by *Masks* and other contemporary works. The performance of *Masks* from *Chronicle I. Mask* was video recorded for the purpose of this dissertation. The author's artistic experiment with *Masks* transmitted the implicit story of the piece to the audience, and entertained them in most unexpected way. Along with the performance DVD, this thesis provides a reference for research by suggesting essential information about *Masks* and offering some guidance for learning and performing the piece from a flutist's point of view.

The author's *Chronicle Series* is an ongoing project. *Chronicle II. Nature* was held at the same location as *Chronicle I. Mask* in August 2014. The preparation for *Chronicle III. Dance* is in progress. The author's commitment to discovering new flute repertoire will lead her to continue bringing new experiences to audiences as she shares her excitement for new work.

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Appendix A: Chronicle I. *Masks*. Hyunju Juno Lee Flute Recital
DVD of live recorded performance on July. 19. 2013 at IBK Hall
in Seoul Arts Center. (Seoul, Korea)



CHRONICLE I. *Mask*

THEODOR BLUMER
GEORG PHILIPP TELEMANN
ROBERT BEASER
OLIVER KNUSSEN
MIKE MOWER

PIANO 박미정

Hyunju Juno Lee Flute Recital
이현주 플루트 독주회

2013. 7. 19(금) 오후 8:00
예술의전당 IBK 챔버홀

주최  서울예술기악

후원 서울예고, 관현 국립음대, 맨하탄 음악대학, 예일대학교 음악대학 동문회

PROGRAM

T. Blumer (1881-1964)

Aus der Tierwelt(The Animal Kingdom)

한국초연

III. Flug der vögel nack dem suden(Birds of Passage)

G.P. Telemann (1681-1767)

Methodische Sonate g-Moll TWV 41:g 3

Adagio

Vivace

Grave

Allegro

R. Beaser (b.1954)

Variations for Flute and Piano

I. Theme

Variation 1 : Brutale

Variation 2 : Lontano

Variation 3 : Maestoso e rubato

Variation 4 : Vivace con bravura

Variation 5 : Coda, Deliberato

II. Nocturne

Variation 6 : Tenderly, floating

Variation 7 : Ancora piu mosso

Variation 8 : A Tempo

Variation 9 : Cadenza

Variation 10 : Tenderly, floating

III. Variation 11 : Con fuoco

Variation 12 : Slower

Variation 13 : Deliberately, poco meno mosso

Variation 14 : Risoluto

Variation 15 : Coda

INTERMISSION

O. Knussen (b.1952)

Masks for solo flute with glass chimes ad lib, Op.3(1969)

M. Mower (b.1958)

Deviations on the Carnival of Venice

Introduction

Theme

Deviation 1 : Very rhythmic & spiky

Deviation 2 : Relaxed & groovy

Deviation 3 : Light & airy waltz feel

Deviation 4

Deviation 5

Deviation 6 : Rhythmic light rock

Deviation 7 : Salsa feel

Deviation 8 : Slow jazz groove

Deviation 9 : Heavy rock feel

Deviation 10 : Faster-double feel jazz swing

Coda

Appendix B: Correspondences to the Author
Majorie Shansky

Date: Mon, 4 Feb 2013 22:58:31 -0500
Subject: Re: Masks by Oliver Knussen

Hello, Juno Lee,

I am happy to share whatever information I may have about Masks. You may be interested to know that the original dedicatee was James Galway, but that Oliver changed it to me later. I premiered the piece on my junior recital at the Northwestern University School of Music in 1969. Oliver and I became friends that summer and we remain friends though our contact is less frequent than forty years ago. In the summer of 1969, I had a debut recital at the Cockpit Theatre in London for which Oliver wrote additional parts to Masks – that were played from the rafters of the theatre, but I do not believe that version of the piece had any further airings, though I am not sure. Oliver gave me the manuscript of Masks and it a treasured possession.

What would you like to know that I might assist you with? I am also able to reach Ollie if that would be helpful.

All the best,

Marjorie Shansky

Marjorie Shansky
Attorney at Law

Paula Robison

Facebook message on Apr. 11. 2012

Juno Lee! It is difficult to find the right way to play "Masks" because the directions in the score are not always clear. I worked on the piece with the composer and performed it many times. You must be TWO PEOPLE and you must find a way when performing for the two people to face each other! This is a big challenge! Because sometimes you must move very quickly. I can tell you more about it if you would like....

Best,
PR

Facebook message on Jan. 27. 2014

I don't know why he wrote Masks for flute. He was very prolific in his young years, a prodigy. The later he found it difficult to complete anything. I think he just felt like writing a flute piece. He wrote it "Masks" for James Galway....not sure if Galway ever played it, I met Knussen a few years later, and it felt like a perfect piece for me so I played it a lot. I think, like the Prokofiev sonata, it just happened because the composer himself was moved to write it.

Julian Anderson

Date: Thu, 13 Sep 2012 15:34:10 +0100

John L was a student of Nadia Boulanger (in the 50s around the same time as Thea Musgrave, who since emigrated to New York where she now lives). He wrote fairly conventional pieces until his late 40s when he suddenly got strongly interested in Stockhausen, Lutoslawski, Dutilleux and Ligeti - and was good personal friends with the last 3 named. (He conducted the UK premiere of Ligeti's *Lux Aeterna* at the Royal College of Music, where he taught). His teaching focussed on economy of means, clarity of notation, liveliness of ideas, timing (he was an expert at cutting away excess in a student work) and formal continuity achieved through the combination of linear direction with the spontaneous surprise of intuition. For many years he ran a weekly improvisation workshop at the RCM which had a big effect on all the many composers and instrumentalists active in it. He was an expert workshop leader, a fantastically inspiring teacher and a deeply musical person. He always said he learnt as much from his students as they did from him, and this was true. Simon Bainbridge remembers that John L was discovering Ligeti's *Atmospheres* and Berio's *Sinfonia* at exactly the same time as his students and absorbing the results at the same time as they were. This led to very lively exchanges and an exceptionally open and stimulating atmosphere for young and emerging composers. When I worked with him (2 years privately 1985-7, 3 as undergrad at the RCM 1987-90) I was one of the very first composers outside of France to be seriously interested in and influenced by so-called 'spectral music'. John L asked me to lend him scores and recordings of this music, to tell him how it was put together technically and was fascinated with especially 'Partiels' by Gerard Grisey, amongst others. In any case, this all led to JL's chamber piece 'Meditations' which is based upon spectral analyses of Korean temple music. In another instance I lent JL recordings of Gaelic Psalm Singing from the northern Scottish Isles of Lewis and Harris. He was as riveted by these recordings as I had always been, and this influenced his subsequent music too. This made for very exciting exchanges between student and teacher, as JL was always interested in discovering new things with the help of his students, and we meanwhile benefitted from his long and wide experience and many areas of expertise. The range of composers who studied with him is fairly amazing: Oliver Knussen, Simon Bainbridge, Mark Turnage, Jonathan Lloyd, Gary Carpenter, myself - this is only amongst the concert composers. He also taught composers highly active in theatre and ballet (such as Carlos Miranda) and those active in TV, film and even pop music (e.g. Barrington Pheloung (who wrote all the incidental music to 'Inspector Morse' on TV) and David Fanshawe). The main thing John L knew how to do was to encourage and draw out talent and invention from every student, and to stimulate diversity - not conformity. Superficially there's nothing at all linking any of his students to each other. But it might be that his lasting and often expressed devotion to the Boulanger concept of 'La Grande Ligne' is the common thread - I know certainly Simon Bainbridge agrees with me on this. JL emphasised that 'la grande ligne' did not necessarily mean that the whole piece had to be linked by a single musical line - but rather that this expression meant that whatever happened in the piece was a coherent, inevitable and yet surprising part of a larger, continuously evolving whole.

All best wishes,
Julian Anderson

Appendix C: Oliver Knussen's Work List.

The source of this list comes from Faber Music website.

<http://www.fabermusic.com/composers/oliver-knussen/works>

The list is reorganized by author.

Op.	Title	Year	Description	Min
1	<i>Symphony No. 1</i>	1967/68	Orchestra	20
2	<i>Processionals</i>	1968/78	Chamber ensemble of 9 players	10
3	<i>Masks</i>	1969	Solo flute with glass chimes ad lib	8
5	<i>Symphony in One Movement</i>	1969/2002	Orchestra	20
6a	<i>Three Little Fantasies</i>	1970/83	Wind quintet	7
6	<i>Hums and Songs of Winnie the Pooh</i>	1970/83	Soprano and chamber ensemble of 5 players	13
7	<i>Symphony No. 2</i>	1970-1	High soprano and small orchestra	17
8	<i>Choral</i>	1970-72	Wind, percussion and basses	10
9	<i>Rosary Songs</i>	1972	Soprano and 3 players	14
10	<i>Océan de Terre</i>	1972/76	Soprano and chamber ensemble	
11	<i>Music for a Puppet Court</i>	1972/ 1983	Puzzle pieces for 2 chamber orchestras	10
12	<i>Trumpets</i>	1975	Soprano and three clarinets	4
13	<i>Ophelia Dances Book</i>	1975	Chamber ensemble of 9 players	8
14	<i>Autumnal</i>	1976-7	Violin and piano	7
15	<i>Cantata</i>	1977	Oboe and string trio	10
16	<i>Sonya's Lullaby</i>	1977/8	Piano solo	6
17	<i>Coursing</i>	1979	Chamber orchestra of 14 players	6
18	<i>Symphony No. 3</i>	1973-9	Orchestra	15
19a	<i>Frammenti da "Chiara"</i>	1975/86	2 antiphonal choirs of female voices a capella	8
20	<i>Where the Wild Things Are</i>	1979-83	Fantasy opera in 1 act 9 scenes	40
20a	<i>Songs and A Sea Interlude</i>	1979-1981	Soprano and orchestra	17
20b	<i>The Wild Rumpus</i>	1983	Orchestra	4

21	<i>Higglety Pigglety Pop!</i>	1984-1990	Fantasy Opera in 1 act (9 scenes)	60
21a	<i>The Way to Castle Yonder</i>	1988/90	Orchestra	8
22	<i>Flourish with Fireworks</i>	1988	Orchestra	4
23	<i>Four Late Poems and an Epigram of Rainer Maria Rilke</i>	1988	Unaccompanied soprano	10
24	<i>Variations</i>	1989	Piano	7
25	<i>Whitman Settings</i>	1991	Soprano and piano	10
25a	<i>Whitman Settings (orchestral)</i>	1992	Soprano and orchestra	12
26	<i>Songs without Voices</i>	1991/2	Four pieces for 8 players	11
26a	<i>Elegiac Arabesque</i>	1991	Cor anglais and clarinet	4
27	<i>Two Organa</i>	1994	Large chamber ensemble	6
28	<i>Horn Concerto</i>	1994	Horn and orchestra	13
29	<i>Prayer Bell Sketch</i>	1997	Solo piano	5
30	<i>Violin Concerto</i>	2002	Violin and orchestra	17
32	<i>Ophelia's Last Dance</i>	2009-10	Solo piano	8
33	<i>Requiem: Songs for Sue</i>	2006	Soprano and ensemble of 15 players	12

Works without Opus Number

<i>Fanfares for Tanglewood</i>	1986	13 brass and percussion in 3 groups	2
<i>Secret Psalm</i>	1990	Solo violin	5
<i>National Anthem</i>	1990	Orchestra	1
<i>Organum</i>	1994	Large chamber ensemble	4
<i>. . . upon one note</i>	1995	Chamber ensemble of 4 players	3

Appendix D: List of Tempo and Physical Movement Markings.

Section	Tempo	" Physical Movement" Descriptions
①	♩=60	Offstage Gradually walk on stage to position 1 Turn and walk to Position 3; Remain back turned to the audience
②	♩=90	Turn and walk to Position 1 while playing
③	♩=75 poco accel.	Position 1 Walk freely around the central stage area Return to Position 1 Turn and slowly walk to Position 3
④(a)	♩=c.83 poco accel. Tempo I accel. molto Tempo I accel. molto Tempo I A tempo nuovo ♩.=120	Turn to face the audience Turn back again Turn to face the audience Slowly turn back again Turn to face the audience; grimace while playing Normal facial expression Violent head jerk Jerk
④(b)	♩=120	Walk, as if impulsively, to Position 2
⑤(a)	♩=c.83 (Right) ♩=60 (Left)	Face stage right Face stage left
⑤(b)	None	Facing the audience
⑤(c)	♩=c.86/90/83/75/60 (Right) ♩=60(Left)	As in ⑤(a) Face stage right Face stage left
⑥	♩=60	Start to walk offstage

Appendix E: License Permission Letter from Faber Music Ltd.

Dear Juno

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Vita

Flutist **Hyunju Juno Lee** was born in Seoul, Korea and began studying the piano at six and the flute at the age of eleven. While studying at Seoul Arts High School, Ms. Lee moved to Germany and was admitted to the Bachelor Program at the Hochschule Fur Musik in Mannheim at age sixteen. At the Hochschule Fur Musik und Theater München (Munich, Germany), she began her graduate studies with the world renowned Andras Adorjan and graduated with highest honors. After studying in Germany, she received her Master of Music degree at the Manhattan School of Music in New York with New York Philharmonic Principal flutist Robert Langevin and went on to earn an Artist Diploma with Ransom Wilson at Yale University and finished the Doctor of Musical Arts Degree program with Professor Donna Shin at the University of Washington in 2015.

Her performance career began with a successful solo debut at age twelve with the Seoul Philharmonic. She subsequently appeared as soloist with the Janackova Philharmonic Ostrava (the Czech Republic), KBS Symphony Orchestra (Korea), Chuncheon Symphony Orchestra (Korea), and the Euro-Asian Philharmonic Orchestra (Korea). She has also performed as principal flutist in many symphony concerts such as Yehudi Menuhin LIVE MUSIC NOW Munchen Orchestra concert (Germany) conducted by Zubin Mehta.

She has received numerous prizes around the world, including the Most Promising Performer Prize in the 6th Jean-Pierre Rampal International Flute Competition (Paris, France), and was awarded the prize for NEWCOMER OF THE YEAR from The Korea Music Association (Korea) and the second prize in the Alexander and Buono International Flute Competition (New York, USA).

She has been an active chamber music performer in various concerts and has taught courses at Yale University (New Haven, U.S.A) and the University of Washington (Seattle, U.S.A). Additionally, she has taught at Chung Ang University, Chugye Arts University, Gyewon Arts School (Seoul, Korea) and Chungnam National University (Daejun, Korea).

Most recently, she has been invited as a soloist and lecturer by China Conservatory of Music, Shenyang Conservatory of Music, and Shenzhen Grand Theater Orchestra and, she made a successful debut in China.

At the time of this publication, Lee is an active solo flutist performing a wide range of repertoire from ancient Asian music, to classical European music to contemporary music from diverse origins. Currently, she is a member of the Asia Flutists Federation and teaches as a collegiate instructor at Yonsei University, Ewha University, Chung Ang University, Dandong University, and Wonju National University in Korea. She is also regularly invited to perform in festivals and to teach masterclasses in Europe, Asia, and the U.S.