

**Power in Madness: A critical investigation into the musical representation of female madness
in the mad scenes of Donizetti's 'Lucia' from *Lucia di Lammermoor* (1835) and Thomas's
'Ophélie' from *Hamlet* (1868)**

Melissa Gerber

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'Ophélie' from *Hamlet* (1868)**

by

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ABSTRACT

The 19th-century fascination with madness led to a theatrical phenomenon most palpably represented in the operatic mad scene, where the insane heroine expresses her madness in an aria of ‘phenomenal difficulty’ (Ashley 2002). This research explores the representation of female madness *as* power in the mad scenes of two famously mad opera characters: Lucia from Gaetano Donizetti’s *Lucia di Lammermoor* (1835) and Ophélie from Ambroise Thomas’s *Hamlet* (1868). The objective is to investigate the representation of female madness in the *libretti*, the musical scores and in visual performances, in order to challenge the notion of female madness as weakness.

The research was conducted using a qualitative research paradigm. The study explored the depiction of female madness in various fields of artistic representation, and the concept of power and female power in literature, resulting in the novel interpretation of these enigmatic mad scenes. This was a hermeneutic study considered within an interpretive paradigm. The research was conducted in three stages: a literature review, a full score analysis and a visual performance analysis.

The results show that the 19th-century gendered paradigm shift of madness to an overtly female disorder, led to various artistic interpretations of the madwoman, most notably in art, literature, theatre and opera. Opera proved to be the ultimate platform for the musical depiction of female madness, particularly due to the virtuosic vocal capacity of the coloratura soprano. In spite of social and political advancement, women were portrayed as weak in operatic plots. It was established that a delicate balance exists between power and powerlessness in the operatic mad scene. Both Lucia and Ophélie are women trapped in a patriarchal environment, and the onset of their madness is traditionally attributed to the weak default of their gender and their inability to process dramatic emotional events. However, the composers’ musical realisation of madness, as well as the embodied performance of both characters by the soloists, accentuates the interplay between madness as weakness and, most importantly, madness *as* empowerment. The study shows that the powerlessness associated with female madness is paradoxically reversed by the very factors that denote female madness in the operatic mad scene, namely gender and vocal virtuosity. Numerous musical and visual performance elements employed by composers and directors, notably depicting the madwoman as feeble, point to the empowerment of the seemingly ‘weak’ soprano. Musical elements used to portray madness include deconstruction, orchestration and high pitch. The study revealed additional musical elements, such as the inclusion of themes from previous acts of the opera, the use of specific instrumentation and *a capella* passages for soprano. The study argues that the characteristics that define female madness in music, namely gender and vocal excess,

specifically contribute to the representation of madness *as* power. Elaborate coloratura vocal passages and scant orchestration are the two musical elements used by Donizetti and Thomas to assist in the depiction of female madness *as* power in the operatic mad scene. Consequently the study establishes that the extravagant vocal virtuosity displayed by the coloratura soprano casts the madwoman as powerful in the operatic mad scene.

‘Opera is madness. We love it because we love watching women fall apart mentally and physically because of the tension between female singers, who must be in total control, and their female characters, who keep losing control.’

(Woolf 2011)

KEYWORDS

- coloratura
- female
- gender
- *Hamlet* (1868)
- *Lucia di Lammermoor* (1835)
- madness
- opera
- soprano
- power
- powerlessness

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CHAPTER 1

INTRODUCTION

1.1 Background to the study

The ubiquitous fascination with madness led to the rise of a theatrical phenomenon. Ashley (2002) states that the most famous musical association with mental instability is the mad scene. He explains that the term 'mad scene' is 'associated with climactic moments in 19th-century opera' where the heroine loses her mind and expresses her mental instability in an aria of 'phenomenal difficulty'. In operas that include themes of mental illness and insanity, the mad scenes featuring mentally disturbed characters, often women, may be referred to as 'the good parts' (McClary 2002: 80). Indeed, the mad scene is one part of an opera to which the audience looks forward most. In certain cases, the mad scene becomes the *finale* and all other 'boring' musical material after this scene is discarded in order to end the performance on a dramatic note. Why is it that, during her most vulnerable and exposed state, the mad character has the power to captivate the audience?

During the course of my research, it has become apparent that the image of the madwoman is one that has, throughout the centuries, captivated numerous poets, playwrights, artists and composers. Focussing on opera, it is significant to note that, in the mad scenes of 19th-century opera's most famous female protagonists, such as Donizetti's Lucia, both the character and the singer, generally a coloratura soprano, are at the height of their physical and psychological power during the mad scene. In addition to showcasing the technical heights of her vocal instrument, the singer transforms her 'weakness' into something so compelling that the rest of the cast, as well as the audience, has no choice but to view her as arresting. This transcendence is evident in McClary's (2002: 92) observation on Lucia's madness: 'Her exuberant singing leaves the mundane world of social convention behind as she performs high-wire, non-verbal acrobatics that challenge the very limits of human ability'.

If one considers the metanarrative surrounding madness, the condition could be regarded as a result of powerlessness. Traditionally, madness is associated with weakness. Mad individuals are viewed as weaklings, out of touch with their reality, unable to articulate their psychological state. When madness is linked to the female sex, this equates with a double powerlessness. In exploring the relationship between gender and power, Hartsock (1990: 157) states that the connection between power and gender has traditionally been associated with 'the male and masculinity'. However, I

believe that, in the case of the operatic mad scene, the female singer's madness may be regarded as an exertion of power. When we read McClary's (2002: 92) statement on an apparently 'weak', mad female character like Lucia, captivating listeners with her technical virtuosity, one must ask why a composer would allot such a display of coloratura to a madwoman. Without these musical aspects the madwoman would surely fit the stereotype of weakness and insignificance. Yet it is owing to this advanced technical ability that the mad condition does not bring derision on the female character but rather empowers her. This leads me to the question of the extent to which female madness *as* power is portrayed in opera. Although the topic of madness is frequently researched in the field of musicology, especially the madness of the title characters in *Lucia di Lammermoor*, and more recently Benjamin Britten's *Peter Grimes* (1945) and Alban Berg's *Wozzeck* (1914–1922), to the best of my knowledge the concept of female madness as a method of exerting power in opera has not yet been investigated.

1.2 Aims of the study

The predominant aim of this study is to explore and understand the concepts of female madness and power from a postmodern perspective by presenting a novel interpretation of the operatic mad scenes featuring two famously mad operatic characters, Donizetti's Lucia in *Lucia di Lammermoor* and Thomas's Ophélie in *Hamlet*. Throughout the study, I will interrogate the relationship madness *as* power rather than madness *versus* power. I intend to look at the phenomenon through various lenses, taking into the account the performer, to arrive at a new understanding of power and madness and hopefully to establish that the terms are the same in this context.

Because gender is intrinsically linked to the representation and diagnosis of madness, the historical discourse of madness as a gendered disorder will be investigated in order to establish how the view of madness evolved from a general illness in the 17th century to a mostly female affliction in the 19th century. In order to determine the context in which the operas were written and the characters created, I will investigate the portrayal of female madness in art, literature, as well as female madness on stage and in music. The literature findings will be triangulated with a critical music score analysis of the two operatic mad scenes featuring Lucia and Ophélie, as well as a visual performance analysis of the mad scenes performed by the opera singers Natalie Dessay, Anna Netrebko and Marlis Petersen, in order to determine how the two-fold portrayal of female madness *as* power is depicted.

1.3 Research questions

The preceding discussion leads to the primary research question of the study:

- How is female madness *as* power represented in the 19th-century operatic mad scene by Donizetti's Lucia and Thomas's Ophélie?

In order to answer the main question of the study, certain sub-questions must be answered:

- How are madness and power represented over time in literature, art, theatre and music? (Chapter 2)
- How were women, as characters and performers, portrayed in opera during the 19th century? (Chapter 2)
- What musical and performance elements are employed in the mad scenes of these operas by Donizetti and Thomas in order to depict madness *as* power? (Chapters 3 and 4)

1.4 Literature overview

The literature consulted for this study encompasses a wide range of research areas and media. Sources include historical, philosophical and psychological hypotheses on madness and power; theses exploring the role of madness on stage and operatic adaptations of Shakespeare's works; studies focused on the role of the operatic *prima donna* in the 19th century; the full scores and vocal scores of the two mad scenes (operas); two DVD recordings, two visual recorded performances accessed from the Metropolitan Opera's '*Met On Demand*' database as well as a YouTube video file.

The full literature review is contained in Chapter Two of the study.

1.5 Theoretical foundations

This study will be conducted using a qualitative research paradigm. Donmoyer (2008: 592) defines a paradigm as a set of assumptions and perceptual orientations shared by members of the research community. Paradigms determine how phenomena are viewed and subsequently which research methods may be implemented to better understand phenomena. Terre Blanche and Durrheim (2006: 6) provide a more detailed definition, stating that paradigms are 'all-encompassing systems of interrelated practice and thinking that define for researchers the nature of their enquiry along three dimensions: ontology, epistemology and methodology'. Ontology refers to the nature of social

reality (Noonan 2008: 579; Terre Blanche & Durrheim 2006: 6), essentially a form of questioning (Noonan 2008: 580). This questioning of reality directly relates to epistemology, defined as the theory or science of the method and ground of knowledge (Stone 2008: 265). Additionally epistemology refers to the relationship between the researcher (or knower) and what can be known, while methodology refers to the manner in which a researcher may attempt to study what they believe can be known (Schensul 2008: 517; Terre Blanche & Durrheim 2006: 6).

This study aims to investigate the role of female madness *as* power in two operatic mad scenes through the paradigmatic framework of interpretivism. This is a hermeneutic study considered within an interpretative paradigm. Although the study is informed by postmodern perceptions of female identity, relating in turn to feminist theory, an in-depth discussion of feminism and feminist theory will not be presented in this study.

1.5.1 Interpretivism

Interpretation is the process whereby a researcher extracts meaning from research findings in order to assist readers in their understanding of these findings (Firmin 2008: 459). Interpretive research as a framework and practice is focused on the methodological and philosophical processes of understanding social reality (Bhattacharya 2008: 465). Regarding social reality, it is important to understand that interpretation begins with the researcher's own assumptions about phenomena and that the researcher's own paradigm and worldview undoubtedly make an impact on research findings (Firmin 2008: 459).

Bhattacharya (2008: 465) states that the concept of *Verstehen* (to understand) is central to the interpretive framework. The concept *Verstehen* arose in the late 19th century as a reaction to empiricist and positivist epistemologies (Schwandt 2007: 315). In light of these epistemologies, the German philosopher Wilhelm Dilthey (1833–1911) aimed to establish a distinctive nature of historical and cultural knowledge. According to Dilthey (Schwandt 2007: 315) the difference between natural sciences (*Naturwissenschaften*) and human (or mental) sciences (*Geisteswissenschaften*) is where the understanding originates. Understanding of the former is the result of external causal explanations through the use of general laws. In contrast, the latter is aimed at understanding meaning from the agent's point of view 'by grasping the subjective consciousness of action from the inside'. This is echoed in Max Weber's use of the concept of *Verstehen*. Weber (1864–1920) developed *Verstehen* as a hermeneutic technique used to understand the social world. The core of Weber's *Verstehen* is the recognition that social reality must be understood from the

perspective of the subject, not the observer, and in totality, not in isolation. According to Fox (2008: 661), if the process of *Verstehen* is to take place, one has to understand the context and intention of social reality for oneself.

Philosophers and social scientists have underlined the connection between understanding and interpretation. Bhattacharya (2008) maintains that all social research is interpretive, as it is guided by the researcher's need to understand and subsequently interpret social reality. Firmin (2008: 460) states that postmodern thought – the notion that absolute truth does not exist and that context determines meaning – has greatly contributed to the role of interpretation in qualitative research.

The study includes an in-depth content analysis. Both Hofstee (2006: 125) and Nieuwenhuis (2007: 72) maintain that content analysis is critical when the in-depth understanding of a text is required.

According to Nieuwenhuis (2007: 99), qualitative data analysis is 'based on an interpretative philosophy that is aimed at examining meaningful and symbolic content of qualitative data'.

Nieuwenhuis (2007: 51) maintains that the emphasis is on the quality and depth of the information rather than on its scope and breadth.

1.5.2 Intertextuality

Shank (2008: 469) states that intertextuality is the basic principle of interpretation. Prior to the postmodernist era, the concept was based on possessing critical knowledge from key texts included in the Western canon of knowledge. These texts include the Bible, Greek literature and philosophy, mythology and the works of Shakespeare. Until the 20th century, it was assumed that Western readers had a thorough knowledge of these texts. Subsequently, in the early 20th century, the grand narratives, or overall interpretations of these works, were questioned. Rather than the interpretation of a text being dependent on the critical knowledge of another text, emphasis was on the way in which a text may be defined *in relation to* other texts.

Julia Kristeva (b. 1941) first formulated the concept of intertextuality in her essay *Word, Dialogue and Novel* (1967). The term has since undergone several meaning modifications (Irwin 2004: 227). Kristeva developed intertextuality as a synthesis of Ferdinand de Saussure's structural linguistics and Mikhail Bakhtin's literary theory. Irwin (2004: 228) explains that Kristeva integrated essential theories from these semioticians, combining Saussure's theory of the sign with Bakhtin's view that language is dialogical. The former refers to Saussure's proposal that language consists of a system of

signs where each sign consists of two parts: a signifier (word or sound pattern) and a signified (concept) (Lechte 2008: 180). Regarding the dialogicality of language, Irwin states that ‘the intentions of speakers and authors expresses a plurality of meanings because of the ‘plurality of voices behind each word’.

When we communicate, we rely on the *parole* (individual speech acts, or acts of language as a process), which forms part of the inescapable realm of the *langue* (individual natural language views as structure or system). The *parole*, or individual speech acts, refers merely to another within the *langue*, or language structure, but never to anything beyond. It is important to understand that, in contrast with Saussure, Kristeva maintains that there is more than one language. In the case of literature, the plot, characters, themes and earlier stories are all represented in the ‘system that creates the language’. Concurrently with these aspects of literature, the social world also plays a significant part in the formation of language.

According to Kristeva, intertextuality points to the post-structuralist notion that there is no ‘transcendental signified’ – no concept beyond the signifier – and that the signifier (word), does not refer to anything beyond the system of signifiers. In light of this, Kristeva believes that we are left with the ‘free play of signifiers’ with no grounded meaning allowing for the ‘signifiers to be relationally combined in infinite ways’. (Irwin 2004: 228.)

Beard and Gloag (2005: 95) regard Kristeva’s use of the term as denoting the shift of interpretation from creator to receiver, something echoed in Roland Barthes’ theory of ‘the death of the author’. Irwin (2004: 230) maintains that Barthes offers more significant speculations on the concept of intertextual interpretation. According to Barthes, texts derive meaning not from the literary inventions of the author, but through their relations to other texts. With the death of the author, the intertextual reader is liberated to explore the relations between texts, as there is no authorial intent.

In light of this, it is evident that the interpretation of a literary or musical work relates directly to reminiscences or reflections of other texts or works. In this sense, Beard and Gloag (2005: 95) maintain that all music that is seen and heard is intertextual, as listeners and audiences are prone to continually comparing the current performances of works to recollections of past performances and traditions.

1.5.3 Hermeneutic theory

Hermeneutics may be defined as the proposal of a theory, or theories, of interpretation (Beard & Gloag 2005: 77). Philosophically, hermeneutics was defined in the work of the German philosopher Friedrich Schleiermacher (1768–1834) as ‘the art of understanding the [...] discourse [...] of another person correctly’. Building on this definition, Hans-Georg Gadamer (1900–2002) developed ontological hermeneutics or philosophical hermeneutics (Schwandt 2007: 227). Gadamer sought to construct interpretation as an activity. Contrasting with Schleiermacher, who emphasised authorial intent, Gadamer focuses instead on the context and traditions within which a specific work is located (Beard & Gloag 2005: 77.)

Surely the aim of hermeneutic theory is to construct a correct understanding; but one must ask what may be defined as a correct understanding. According to Schwandt (2007: 228), philosophical hermeneutics accepts that understanding an object and interpreting the same object are parts of a similar process. This relates to the hermeneutic circle, where we ‘attempt to understand the whole via the parts’ and vice-versa. In light of this statement, according to Beard and Gloag (2005: 78), the different parts of a text depend on the whole for their meaning to become clear. Schwandt (2007: 134) maintains that this interpretation of the hermeneutic circle, as developed by Schleiermacher, is methodological. Together with work by Martin Heidegger (1889–1976), Gadamer’s work led to the interpretation of the hermeneutic circle as an ontological concept. Heidegger and Gadamer’s circularity of interpretation is the core of all knowledge and understanding. Thus, every interpretation relies on other interpretations. Schwandt (2007: 135) states that the hermeneutic circle can rarely be escaped. All efforts to understand take place within a certain context or background that cannot be overlooked.

Kramer (2006: 2) writes: ‘[...] musical hermeneutics [...] seeks meaning in places where meaning is often said not to be found.’ Kramer refers to what he calls the ‘hermeneutic window’. Kramer (2006: 9–10) maintains that there are three types of hermeneutic windows available when the interpretation of music is concerned: textual inclusions, citational inclusions and structural tropes. The textual window includes texts that have been set to music, titles, notes to the score and expression markings. Kramer cautions the interpreter that the setting of the text, particularly in vocal works, does not establish a meaning that the music reiterates. Citational inclusions refer to titles that link a specific musical work with a literary work, artwork, place or a historical moment. In light of this, it is evident that Kramer views structural tropes as the most powerful hermeneutic window. Essentially, the structural trope is a method of interpretation where one interprets a

specific work in light of all other works that have the same general characteristics, in the case of the study, the operatic genre (Kramer 2006: 9–10).

I will employ all three hermeneutic windows in this study.

1.5.4 Method and procedures

The study seeks to understand text and performance in a multi-layered manner by using Kramer's (2006) three hermeneutic windows, and will approach this in three stages: a literature review, a score analysis and a visual performance analysis.

The first stage will involve my personal familiarisation with the literature on the different perspectives of madness and power. The interdisciplinary nature of the study broadly encapsulates the fields of musicology, philosophy, psychology and sociology.

Secondly I will apply an intertextual strategy to music content analysis by studying the libretti and the musical scores of the selected mad scenes to determine the idiomatic representation of female madness *as* power. Knowledge gathered in the first stage of my study will go towards understanding which compositional techniques Donizetti and Thomas employ to portray madness in their respective mad scenes. In using this method, I will attempt to strive towards a postmodern interpretation of text and context.

Lastly, I will attempt to triangulate the findings of the first and second stages of the study by critically assessing two sets of performances of the mad scenes by different opera singers. The singers referred to in the analysis of the embodiment of Lucia and Ophélie will be Natalie Dessay and Anna Netrebko, and Dessay and Marlis Petersen respectively. For the visual performance analysis I shall be using video material of the selected mad scenes from YouTube and from the Metropolitan Opera's '*Met On Demand*' database as my sources. The assessment of the performances will be conducted from a hermeneutic perspective. Multiple viewings of the recordings will be necessary in order to familiarise myself with the particular nuances of each performer and scene. Criteria for observation will include the use of voice, staging, interpretation of text and musical elements and gestures. The aim of the data collection during this stage will be to identify major themes in the realisation of the performance and text. Through these analyses I will aim to understand how the representation of female madness *as* power is realised in the relationship between the libretto, the musical score, the performer, and the performance.

1.6 Delimitations of the study

As the study focuses on the concept of madness, the binary construction of female madness and the portrayal of the exertion of power through the implementation of musical and visual elements, this study will not include an in-depth harmonic analysis of the chosen mad scenes. General compositional techniques will be discussed to aid the discourse surrounding madness *as* power in the selected mad scenes.

1.7 Chapter outline

Chapter One includes the background to and aim of the study, as well as the methodology and theoretical framework used to undertake this study.

Chapter Two provides an overview of the history of the diagnosis of madness from the 16th to 19th centuries, and the representation of madness in the fields of art, literature, theatre and music in the 18th and 19th centuries. This summary provides insight into the shift from madness as an affliction of the general populace to an overtly female disorder by the end of the 19th century. In order to further explore the representation of female madness, I focus on the transformation of Shakespeare's Ophelia and her role in the construction of the 20th-century madwoman. This exploration allows for the construction of the context surrounding the composition and performance of the chosen mad scenes discussed and analysed in Chapters Three and Four. Additionally, Chapter Two focuses on the various philosophies related to the concept of power, specifically female power, as well as politics and the role of sexuality in the empowerment of women in opera during the 19th century.

Chapters Three and Four focus on Donizetti's *Lucia di Lammermoor* and Thomas's *Hamlet* respectively. A brief history of the composition of both operas, and a concise synopsis of the plot are included. In each chapter I analyse the orchestral score of the chosen mad scene in order to investigate the relationship between compositional techniques and instrumentation, and the depiction of female madness or female madness *as* power. I also explore the visual portrayal of the madwoman by providing a visual performance analysis of the mad scenes as sung by two different opera singers.

Chapter Five consists of a discussion of the research findings.

Chapter Six consists of the summary and conclusions. The study concludes with a list of sources.

1.8 Notes to the reader

I would like to inform the reader of certain stylistic decisions that I have made in this dissertation.

- The names of different mad female characters are referred to in the context of the genre within which they are found. Throughout this dissertation the characters from Donizetti's and Thomas's operas will be referred to as Lucia and Ophélie, whereas their literary counterparts will be referred to as Lucy and Ophelia.
- As the study includes a score analysis of scenes from Italian and French opera, the different sections or parts of the mad scenes will be referred to according to the language of the musical work. For example, when referring to recitative in *Lucia di Lammermoor* I shall use the term *recitativo*, and in Thomas's *Hamlet* I will refer to *récitatif*.

Please note that the DVDs, YouTube video file and the visual recordings from the 'Met On Demand' database listed in the sources, are not included with the electronic copy of this dissertation. I would advise the reader to watch these specific interpretations as they inform the visual performance analyses component of this study.

CHAPTER 2

MADNESS, POWER AND THE OPERA

2.1 Introduction

Madness has long been a topic of musicological discussion, and research into the field has focused largely on the nature of mental disorders and their physical manifestation (Jenkins 2010: 3). More recently, though, the musicological study of madness has been informed by feminist literary theory, with writers like Catherine Clément (1988, 2000) and Susan McClary (2002) offering new views on the subject, and re-envisioning the ways in which the theme of madness is portrayed on the operatic stage. Other concepts that are often linked to the study of madness in opera are sexuality and gender, which have been discussed in various dissertations by Smart (1994), Holland (2005), Parr (2009), Yenney (2009) and Jenkins (2010).

In this chapter, I intend on exploring the concept of madness specifically as it relates to gender and power. To allow for a more comprehensive understanding of madness, I will include the history of madness as articulated in the writings of the French social theorist Michel Foucault (1926–1984) (1978, 1989). I will also discuss madness as a gendered disorder by referring to the work of Elaine Showalter (1987, 1997), Jane E. Kromm (1985, 1994), Jane M. Ussher (2011) and Susan McClary (2002). To enhance an inclusive perspective of madness as a gendered disorder, that is, the feminisation of madness, I will highlight my comments by referring to art works by William Hogarth (1697–1764), Sir John Everett Millais (1829–1896) and Tony Robert-Fleury (1837–1912). In the course of investigating the madness that served as an inspiration for the theme of the 19th-century madwoman, I will also discuss Shakespeare's Ophelia. I shall also explore the representation of female madness in other literary works, as well as in 19th-century theatre and opera. Further, I intend discussing the concept of power in relation to madness, referring again to the work of Foucault (1978, 1989, 2006) and to writings by Max Weber (1957, 2012), Robert Dahl (1957), Stuart Clegg (1989), Valeri Ledyayev (1997) and Amy Allen (2009, 2013). In conclusion, I will demonstrate that madness *as* power as a gendered concept is open to critique, and that the image of female madness as embodied by the madwoman on stage is therefore, at the very least, ambiguous.

2.2 The documentation of madness in literature, art and music

In *Folie et déraison: Histoire de la folie à l'âge classique* (Foucault, *Madness and Civilization*, 1989), Foucault provides a detailed analysis of madness in the Classical Age (1650–1800), to which Lechte (2008: 140) refers as the Age of Reason. According to Gutting (2003), Foucault states that in the Classical Age 'madness was not regarded as a mental illness but as a fundamental choice in favour of

unreason (*déraison*), where unreason is any basic rejection of the norms of rationality constituting the boundaries of bourgeois social life'. Amid the other forms of 'unreason', including sexual promiscuity, deviancy, irreligion and idleness, madness was viewed as embracing the animal aspect of human nature at the expense of all the higher instincts. Individuals who were considered 'mad' had stripped themselves of their humanity, choosing instead to live like beasts. According to Lechte (2008: 141), in the 15th century, 'mad' individuals were wanderers, a notion immortalised in Sébastien Brant's (1457–1521) poem *Stultifera Navis* (Ship of Fools) (1497). In *Madness and Civilization* (1989), Foucault offers a history of the manner in which a mad individual who, before 1600, was not confined to an institution, had, by the mid-17th century, become the excluded person *par excellence* (Lechte 2008: 141). As madness was defined during the Enlightenment as the rejection of reason, individuals suffering from madness were naturally rejected by the rational society of the day (Gutting 2003).

The theme of madness, which emerged in literature before and during the Enlightenment, is accredited to the belief that a mad person was a source of truth, wisdom and political criticism. This view was later challenged. Foucault (1965: 27) states that madness does not deal with truth and the world but rather 'with man and whatever truth about himself he is able to perceive'. Foucault suggests that the lives of various artistic individuals who are claimed to have suffered from 'madness', such as Vincent van Gogh (1853–1890), Antonin Artaud (1896–1948) and Friedrich Nietzsche (1844–1900), were expressions of a truth that was inhibited by the mind-set of their time (Gutting 2003; Lechte 2003: 141).

Neither Foucault nor Klaus Doerner (b. 1933), author of *Madmen and the Bourgeoisie: A Social History of Insanity and Psychiatry* (1981), pays particular attention to gender in their investigations into the history of madness, but they focus rather on the public view of madness and the development of psychiatry (McClary 2002: 84). Addressing a gap in the research, Showalter (Cited in McClary 2002: 84) demonstrates how madness in 19th- and 20th-century Europe had been attributed to sexual difference by tracing the development of madness as a 'female disorder'. Madness was thus constructed as a 'female malady' in 19th-century England and France, evidenced by that fact that the female patients treated in asylums greatly outnumbered their male counterparts (Kromm 1994: 507). Showalter (1987: 6) focuses on the development and classification of female madness in England during the course of 150 years, maintaining that insanity and femininity are both culturally constructed terms. McClary (2002: 84) points out that Showalter differentiates between the manner in which the 'science' of psychiatry classified unreason in men (which ranged from guilt or grief to

congenital defectiveness) and the cause (singular) of madness in women. Showalter contends that all women were perceived to be susceptible to mental breakdown because of their sexuality (McClary 2002: 84).

The stereotype of the ‘muscular, semi-nude, raving male lunatic’ is evident in art works until the time when madness was defined as a ‘defect in reasoning’ (Kromm 1994: 508). The English artist William Hogarth (1697–1764) is often credited with ‘inventing the visual image of madness for the modern world’ (Antal cited in Kromm 1985: 238). The final engraving of Hogarth’s series *A Rake’s Progress* (1735), titled ‘*Rake in Bedlam*’, depicts a typical madhouse scene, set in the male ward of Bethlem Hospital (Fig. 1). In *A Rake’s Progress*, Hogarth illustrates the downfall of Tom Rakewell, the son of a wealthy merchant, who, after living a prodigal life filled with luxuries, prostitution and gambling, ends up in a mental ward (Beveridge 2010: 14). In ‘*Rake in Bedlam*’, the last of the set of engravings based on Hogarth’s series of paintings *A Rake’s Progress*, Hogarth’s madman is not a ‘raving male lunatic’, but a weak, antiheroic and pathetic creature. The portrayal of a mentally ill person in this engraving is that of a feeble and defenceless being. In the foreground, a partially clothed Tom is being bound, while the mother of his illegitimate child, Sarah Young, looks on helplessly, lamenting his fate. This image is Hogarth’s most damning indictment of society. Its cast of disturbed, tormented characters depict the many causes of madness. Kromm (1994: 508) points out that apart from Tom, only two other inmates in Hogarth’s series are reminiscent of the semi-nude lunatic stereotype; a religious fanatical man in cell 54, praying in angst while worshiping his cross, and a naked, urinating, delusional King, held in cell 55. Behind Tom and Sarah, science has claimed two victims; one studies the stars, while the other writes mathematical calculations on the wall. To the extreme right is the depiction of a man who believes he is the Pope. Beside him is a musician playing a violin with a stick. The lovelorn man on the steps has carved the initials of his lover on the banister. In this series, Hogarth relentlessly illustrates a morally corrupt society by depicting the young aristocratic ‘hero’ Rakewell as a victim of both British society and himself. Hogarth elevates the status of the average madman by depicting patients whose disorders were viewed as more civilised and intellectual during the 18th century. Hogarth’s madmen are ‘creative “geniuses”, tailors swollen with pride, scheming “projectors” and inventors’.

Figure 1: William Hogarth, 'Rake in Bedlam' (1735) [Engraving on Paper]. Plate 8 from *A Rake's Progress*. The British Museum, London.



The most disturbing section of the scene depicts two aristocratic women who are visiting the ward, observing the insane as a bizarre form of entertainment. The absence of female inmates in Hogarth's portrayal of madness owes largely to the fact that males and females were typically separated in hospital wards. Additionally, Kromm (1994: 510) maintains that the absence of female madwomen in Hogarth's scene derives in part from the lack of a strong visual tradition of depicting madwomen during the early 18th century. Through Hogarth's representation of madness, new stereotypes of artistic madmen demystified the notion of 'raving lunatics' and 'lovelorn and melancholic madmen', reducing the importance of excessive emotion and animality in the definition of masculine madness (Kromm 1994: 510).

During the 18th century, madmen dominated both the visual arts and literature (Kromm 1994: 510). Swift's *A Tale of a Tub* (1704), Johnson's *Rasselas* (1759) and Smollett's *Sir Lancelot Greaves* (1762) draw on the same subject matter – madmen. Madwomen were included in literature, such as in John Fletcher's *The Pilgrim* (1621), but they were overshadowed by their more intelligent and amusing male counterparts (Kromm 1994: 510). These roles were reversed during the late 18th century, when the madwoman became a favourite subject among writers and artists. Kromm (1994: 510–511) maintains that, even though the tradition of the representation of madwoman was lacking, 'the previously overlooked, paradigmatic instance' of William Shakespeare's (1564–1616) Ophelia was evoked in late 18th-century British art and literature. Kromm states that 'young, love-struck, melancholy women' served as 'forlorn, unsalvageable objects designed to vocalise male displays of proper feeling'. Kromm lists three characters in 18th-century literary works known for their madwoman: Sterne's Maria from *A Sentimental Journey* (1768), Cowper's Crazy Kate in *The Task* (1785) and an unnamed madwoman in Mackenzie's *The Man of Feeling* (1771). *The Man of Feeling* is highlighted for its formulation of the 'confined madwoman' with her 'distraught condition and disjointed speech', both of which symptoms are caused by the loss of her lover. Depictions of these mad female characters, including Ophelia, appeared frequently towards the end of the 18th century, and the fascination with female madness continued well into the 19th century. Showalter (1987: 10) maintains that the 'victimized' madwoman became such a popular theme that it achieved cult status among the Romantics. Examples of 19th-century literary madwomen include Bertha Mason, the madwoman in the attic, in Charlotte Brönte's *Jane Eyre* (1847) and Lucy Graham in Mary Elizabeth Braddon's *Lady Audley's Secret* (1862).

It seems that between the 18th and 19th centuries, there was a gender paradigm shift from madness as a male disorder to the condition as a predominantly female disorder (Showalter 1987: 6). Kromm (1994: 507) states that, by the 1850s, 'figures of madwomen, from Victorian love-struck melancholic maidens to the theatrically agitated inmates of the Salpêtrière (one of the foremost mental hospitals in Paris) already dominated the cultural field in the representations of madness'. Kromm (1994: 510) accredits the paradigm shift to the growing trend for men to disassociate themselves from excessively emotional outbursts. Kromm (1994: 523–524) maintains that the gendered paradigm shift of madness was determined by a complex series of events, that took place during the last decades of the 18th century, specifically in the social and political spheres. Kromm (1994: 524) refers to Poovey's (1984) study of 18th century decorum and its constructions of ladylike behaviour. According to Kromm (1994: 524), Poovey highlights the paradoxes in the requirements for feminine

behaviour as articulated in the conduct books – paradoxes considered inherent in the stereotype of the madwoman.

The acceptable social identity of the 18th-century woman had to accommodate the ‘paradoxical relation of sexuality to chastity. Sexuality is a ‘defining quality in women’s nature’ and propriety is based on the premise that this sexuality is hidden. Yet, if it is essential, some traces of sexuality must remain perceptible. Kromm regards this double standard as a shared dilemma of the constructions of femininity and female madness, as both depend on the same contradictory representational facet – the visible nature of sexuality. These constructions require sexuality to be ‘present’ and ‘visible’, but at the same time ‘inaccessible’ or ‘absent’. Kromm (1994: 524) states further that ‘[T]he sharing of this visually and ideologically contradictory dynamic is critical to the high visibility given to female stereotypes of madness [...]’.

The pursuit of women’s rights during the French Revolution (1789–1799) also played a defining role in the shift to a gendered paradigm of madness. Kromm (1994: 524–525) maintains that the radical pursuit of women’s rights by feminists during the late 18th century reinforced the idea among conservative male revolutionaries that disorder and chaos were fundamental to women’s nature, further vindicating women’s confinement to the domestic domain. To further emphasise the views of the conservative male revolutionaries during the French Revolution, Doran’s (2001: 16) reference to Mad Margaret, a character in Gilbert and Sullivan’s opera *Ruggidore* (1887), is applicable: ‘[...] since she is “as mad as any hatter” she will keep her ideas to herself “because her opinion doesn’t matter”’. In England and France, two prominent feminist revolutionaries, Mary Wollstonecraft (1759–1797) and Théroigne de Méricourt (1762–1817), were used as examples of womanly disorder. Their writings, activities, personal conduct and vulnerability to charges of emotional instability were scrutinised, which allowed society to move towards a politically permeated construction of female madness (Kromm 1994: 525). It is interesting to note that, at the time of her death, de Méricourt had been an inmate of the Salpêtrière for 18 years. Prior to that, from 1794 to 1799, she had been admitted to private institutions in Paris. Wollstonecraft, on the other hand, was never institutionalised, but was referred to as a ‘hyena in petticoats’. These female revolutionaries were used as the symbols of what awaited women involved in politics and the women’s rights movement (Kromm 1994: 535).

The painting ‘*Le docteur Philippe Pinel faisant tomber les chaînes des aliénés*’ (1878) by Tony Robert-Fleury (Fig. 2a) offers a unique perspective on the relationship between women, madness and

confinement in the 19th century (Showalter 1987: 1). Philippe Pinel, the doctor in charge of madhouses in France during the French Revolution (1789–1799), obtained permission to unchain the mad confined in two of France's most notorious mental hospitals, the Bicêtre and the Salpêtrière. First Pinel 'freed' the male patients, and several weeks later the female. Showalter (1987: 2) points out that 'insane' women of various ages are represented in Robert-Fleury's painting, each with different symptoms of madness: 'Some are crouched in melancholia, others crying out in hysterical fits, while one gratefully kisses the hand of Pinel.' Hysteria was the most commonly diagnosed female malady during the 18th and 19th centuries (Ussher 2011: 8). Smith-Rosenberg (Cited in Ussher 2011: 9) states that by the late 19th century 'every known human ill' was attributed to hysteria and so the diagnosis was neither uncommon nor frowned upon. It is essential to note that hysteria was considered to be a 'woman's disease' brought on by 'the essence of femininity itself' (Ussher 2011: 9). Fabre (Cited in Ussher 2011: 9), states that 'All women are hysterical and [...] every woman carries with her the seeds of hysteria. [...] Hysteria is a temperament, and what constitutes the temperament of a woman is rudimentary hysteria'. According to Doran (2001: 1), medical professionals were convinced that the female reproductive system predisposed women to fits of hysteria, so women were unfit to engage with society. Women who had been diagnosed as hysterical exhibited symptoms of depression, rage, nervousness and fatigue, and were often perceived as over-emotional.

Fee and Brown (2006: 1743) point out that Robert-Fleury's painting portrays typical figures in the 'tradition of asylum art'. Apart from the madwoman exposing herself and the madwoman in the centre being freed, the authors refer to 'two huddled melancholics, a tense maniac and a woman with a vacant stare chained to the wall' (Fee & Brown 2006: 1743). Unlike the observers in Hogarth's '*Rake in Bedlam*' (1735) more than a decade earlier, those in Robert-Fleury's painting are male. Men as 'the representatives of sanity' (Showalter 1987: 2), scientists and the voices of reason, are in control and represent the 'normal', which McClary (2002: 85) describes as 'the bars of reason that protect the spectator from the monster'.

Figure 2a: Tony Robert-Fleury 'Le docteur Philippe Pinel faisant tomber les chaînes des aliénés', (1878) [Oil on Canvas]. Hôpital de la Salpêtrière, Paris.



Mulvey (1999: 841) suggests that, in art, women are traditionally offered from a male perspective, stating that: '[...] in their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearances coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*'. Robert-Fleury's madwoman (Fig. 2a) is surrounded by a circle of detached male observers. Smart (1992: 121) refers to these observers as a 'chorus that acts as a surrogate for the viewer [...] that forms an internal frame for the central image [...]'. Smart (1992: 121) maintains that this 'frame' creates a power relationship between the viewer and the subject in question, which relates to the 'male gaze', whereby the male spectator is allowed to view and possess the subject as a sexual object. However, there seem to be two levels of 'power' present in Robert-Fleury's painting. The circle of male observers is one 'frame', while the surrounding sets of madwomen form the other. To the far left, Robert-Fleury includes a 'freed' madwoman, with her unbound chains and shackles still attached to her arm, and another sitting by a tree cradling a doll. Pinel and the other male observers are thus framed by the madness they claim to control.

The madwoman central to the painting is silent in submission, waiting for her release on Pinel's orders, while he regards her bosom with 'ambiguous interest' (Showalter 1987: 2). McClary (2002:

85) states that Robert-Fleury's madwoman is fixed in a 'sexual titillating' display and that the only abnormality of the beautiful woman in the painting is her indecency. This sexual 'obscenity' is also articulated by the hysterical 'madwoman' in the background, probably one of the 148 women admitted to the hospital with seizure disorders, lying on the ground exposing her breast (Berlin 2003: 1579). The central madwoman's silence is significant, as McClary (2002: 85) states that silence is a key characteristic in the representation of madwomen in various forms of media. Women are seen, but are not equipped with the power of language. Further, Showalter highlights that the three figures in the centre of the painting (Fig. 2b), Pinel, the madwoman and the man unlocking her chains, suggest that the madwoman's freedom 'exists in a complex tension with male control'. Showalter (1987: 2) is of the opinion that the division between female madness and male rationality is apparent in these three figures.

Figure 2b: Tony Robert-Fleury '*Le docteur Philippe Pinel faisant tomber les chaînes des aliénés*', (1878). [Oil on Canvas]. Central madwoman (detail). Hôpital de la Salpêtrière, Paris.



Like Hogarth's social commentary in '*Rake in Bedlam*', '*Le docteur Philippe Pinel faisant tomber les chaînes des aliénés*' provides insight into social occurrences during the 18th century. Fee and Brown (2006: 1743) maintain that Robert-Fleury's painting is a 'psychiatric' parallel with larger political events that took place during the French Revolution, such as the women's rights movement. The rights of male inmates were extended to the female inmates of a mental asylum. When we view this in light of Kromm's exploration of sexuality relating to women's rights and politics, it seems that the

representation of female madness could be seen as a barometer for social and political change. In Robert-Fleury's painting it becomes evident that madness in the 19th century is clearly a construction of masculine rationality. The dichotomies between Hogarth's (1735) representation of madness and Robert-Fleury's (1878) highlight the paradigm shift from madness as a masculine disease to a feminine affliction. During the 19th century, this altered perspective was dramatically emphasised when female madness became *en vogue*.

2.3 Visual representations of the Ophelia character

Ophelia, in Shakespeare's tragedy *Hamlet* (ca. 1600), is arguably the most famous literary example of the madwoman. Ophelia was one of the first representations of female madness from which artists drew inspiration during the 19th century when the madwoman became the favoured subject in art (Kromm 1994: 511). Showalter (1987: 92) writes that Ophelia has a story, a history of representation that has undergone many critical readings and representations of women in Western literature and art. As the idealisation of the archetypal heroine, Ophelia has been cast in many roles, among others, a model of virtue, sacred and legendary. She is the manifestation of the 19th-century fascination with the dying, self-sacrificial madwoman (Busato Smith 2010: 136).

Frazer (2012: 8) states that, during an entire performance of *Hamlet*, Ophelia appears in only five scenes and is on stage for less than twenty minutes. Taking into account the length of the play (five acts with a running time of two hours), it is notable that one does not become better acquainted with Ophelia, as she is supposedly one of the principal characters. Although the cause of Ophelia's madness is never fully revealed, it reportedly ensues after Hamlet rejects her. The murder of her father, Polonius, in Act IV of the play also plays a part in the onset of this madness. Shakespeare depicts Ophelia's madness with riddles, rhymes and songs about death and virginity. In her final appearance, she sings while handing out flowers, citing their symbolic meanings. Ophelia then climbs a willow tree, falls into the river below and drowns. The drowning scene does not occur on stage. Queen Gertrude, Hamlet's mother, merely describes the scene: 'Ophelia's "clothes spread wide [...] till that her garments, heavy with their drink pulled the poor wretch [...] to muddy death"' (Shakespeare 1843: 95). It is unclear whether Ophelia's death is accidental or planned. O'Toole (Cited in Frazer 2012: 7) states: '[...] Ophelia [...] is shaped and formed and defined by others, in particular by men'. Busato Smith (2010: 139) maintains that Ophelia's suicide may be interpreted as the only instance where she has authority over her life. Like Robert-Fleury's (1878) madwoman, Ophelia's madness ensues in a domain ruled by men, yet Ophelia's madness and suicide are seen in contrast as liberating. Frazer (2012: 8) goes so far as to call Ophelia a heroine for 'breaking [...] her

patriarchal chains through madness [...]. Unlike her counterpart in Robert-Fleury's painting, who merely accepts male control in 'silent submission', Ophelia's madness could be seen as a mechanism of emancipation. In light of this, it must be noted that Ophelia, like Pinel's madwoman, is also depicted as silent in various 19th-century visual representations and is thus unable to articulate her madness. According to Frazer (2012: 8–9), Ophelia's character represents women's plight throughout history and her naïveté captures the patriarchal view of women's temperamental and childish emotions. Relating her considerations to the depiction of female madness, Kromm (1994: 511) maintains that madwomen like Crazy Kate were portrayed as 'general objects of observation', for whom there is little variation in these depictions. In artistic representations of madwomen, the subjects are either seated in the 'traditional posture of melancholia' or depicted as 'wandering waifs'. In contrast with the portrayals of these melancholic madwomen, the portrayals of Ophelia that emerged during the last quarter of the 18th century remain true to Shakespeare's text and the performance tradition of the play. They offer a more sexualised figure, physically and verbally intrusive, often disruptive, in comparison with the 'pliant, lovelorn madwoman of sensibility' (Kromm 1994: 511). This is significant, as Kromm states that:

[t]hese characteristics move the figure of Ophelia, as the least passive, most unruly among the lovelorn madwoman prototypes closer to the gap left by the declining importance of the unruly male lunatic, and this proximity contributes to her introduction into visual culture.

Nineteenth century artists do not present Ophelia as a physically hysterical madwoman but rather as a lovelorn melancholic maiden. In her study of the Ophelia archetype, Frazer (2012: 9) states that at the turn of the 16th century women had no status, madness in women was considered common and women lived life according to the will of the men with whom they were essentially connected. A character like Ophelia would have been viewed as just another young woman who suffered from 'erotomania', which Showalter (1987: 81) defines as a melancholy lovesickness believed to be quite common in young women spurned in love. The paintings of Ophelia by Arthur Hughes (1831–1915) and John Everett Millais (1829–1896) notably capture distinctive facets of the Ophelia archetype. Hughes (1851) depicts a childlike Ophelia in a white dress (Fig. 3), while Millais illustrates a dead Ophelia floating in a river (Fig.4). Hughes' Ophelia sits on a willow tree leaning over a brook 'her gaze distracted as if in anticipation of her imminent death' (Busato Smith 2010: 139).

Figure 3: Arthur Hughes, '*Ophelia*', (1851). [Oil on Canvas]. Manchester Art Gallery, Manchester.



According to Ford (1874: 58), 'Millais Ophelia has a beautiful, wild face, full of sensibility; the eyes are opened but not staring [...] she looks unconscious, and you feel that her senses did not return to her with the shock of the plunge, or in the shudder of the death chill'. Ophelia is almost completely immersed in the water, with her hands raised in a 'gesture of religious acceptance'. Busato Smith (2010: 142) maintains that the red and white flowers floating on the surface of the water refer to the paradoxical combination of 'sexual passion' and 'innocent purity' in Ophelia's character. Millais '*Ophelia*' is also a prime example of the 'cult of the beautiful dead woman'.

Figure 4: John Everett Millais, '*Ophelia*', (1871–1872). [Oil on Canvas]. Tate Britain, London.



In addition to the flowers and other aspects of nature in the representations of Ophelia, the recurring image of the white dress demands attention. In most artistic depictions of Ophelia, she is wearing white; Hughes' second *'Ophelia'* (1863), and renderings by Eugene Delacroix (1798–1863), Jules Joseph Lefebvre (1836–1911) and Marcus Stone (1840–1921) give evidence of this. Other interpretations, such as those by Alexandre Cabanel (1823–1889), John William Waterhouse (1849–1917) and Millais (Fig. 4), incorporate blue into Ophelia's dress, suggesting a more mature woman. Waterhouse's first *'Ophelia'* (Fig. 5) is described by Benton and Butcher (1998: 64) as the 'image [...] of a provocative girl lying in an abandoned attitude in the grass, a seductive Ophelia, whose innocence has been corrupted'. Benton and Butcher maintain that none of Waterhouse's three depictions of Ophelia showcase the character's madness. Like Robert-Fleury's *'Le docteur Philippe Pinel faisant tomber les chaînes des aliénés'* (1878), Waterhouse's sensual Ophelia exists in a frame constructed by the male gaze, an object of desire whose *'to-be-looked-at-ness'* cannot be ignored.

Figure 5: John William Waterhouse, *'Ophelia'*, (1889). [Oil on Canvas]. Private Collection.



To conclude, Shakespeare's Ophelia provided writers, artists and musicians with an iconic theme which was an inspiration for years to come. According to Frazer (2012: 10), artistic representations of Ophelia developed from images of a lovesick maiden in a white dress (Fig. 3) to images embodying sensuality and suggestions that she was a temptress (Fig. 5). The fascination with the Ophelia character and archetype increased during the 19th century, as artists seemed determined to capture

the essence of Ophelia's madness, particularly in the events immediately preceding her drowning, which are not revealed in Shakespeare's tragedy.

2.4 Madness and death in opera

How does death relate to madness? During the 19th century suicide was regarded as a symbolic gesture that, like woman and truth, was a 'preoccupation' and a taboo (Higonnet 1985: 103). Death and suicide were prominent themes in Romanticism, as evidenced in Goethe's *Werther* and Durkheim's *Le Suicide*. Higonnet (1985: 103) states that female suicide became a cultural obsession during the 19th century – a theme which I believe may be connected to madness. The 16th-century image of Ophelia comes to mind – a madwoman overcome by grief or unrequited love (perhaps both), who unwittingly terminates her own life. Smith (2008: 108) points out that, according to Shakespeare, Ophelia's suicide shows no conscious intent (she is mad) nor was her death accidental (she does not attempt to rescue herself). Thus suicide, like madness, may be regarded as a choice in favour of unreason. To take one's own life was not acceptable, according to the standards of 19th-century society. However, there is a paradox here. Death as an escape from the torments of life was a prevalent theme during the 19th century, as evident in Millais' *'Ophelia'* (Fig. 4).

The most iconic madwoman in opera is certainly Donizetti's Lucia. *Lucia di Lammermoor* (1835) remains a favourite of audiences and opera houses alike, as borne out by the 257 performances of 72 different productions in 59 cities around the world since January 2014 (Anonymous 2015c). In my opinion, the image of the mad Lucia in a virginal white gown stained with blood showcasing her vocal capabilities and technical virtuosity embodies the juxtaposition of gender, madness and power in opera. The highly sought-after mad scene given to the lyric coloratura is arguably the most technically challenging in the entire opera, yet the role itself portrays madness as a weak default of femininity. I would argue that the role of madness is, in one sense, a tool of empowerment for the female character, rather than one of weakness.

In *Opera, or the Undoing of Women* Catherine Clément (1988) writes about what are arguably the most famous female deaths in opera, notably Puccini's Cio-Cio San in *Madama Butterfly*, George Bizet's Carmen in *Carmen* and Wagner's Isolde in *Tristan und Isolde*. Clément (1988) points out that the seemingly fickle and weak nature of the female in opera embodies the prevailing male perspective of the weaker sex. Female characters in 19th-century opera typically die from fatal stab wounds, suicide, poison, consumption or the occasional reasons unknown (Clément 1988: 47):

There are those who die disembowelled [...] there are those who die for having embodied too well the false identity of a marionette-woman or having simply affirmed that they are not where the men are looking for them [...] Those who die of nothing, just like that – of fear, or fright, or sadness, or anxiety. Those who are poisoned, gently; those who are choked; those who fold in on themselves peacefully [...]

It is interesting to note Rutherford's (2000: 216) opinion that the lyric coloratura soprano's vocal agility and virtuosity supported the 19th-century perception of women as decorative, naïve creatures. Yet roles written for coloratura sopranos require concentration, absolute accuracy of pitch and attack, and an extraordinary degree of vocal control (Rutherford 2000: 217). Madness and the virtuosity of the soloist seem to be inherently linked, not only in the case of Lucia, but also in many of the mad scenes scored for lyric coloratura sopranos, such as Bernstein's 'Glitter and be Gay' from *Candide*. Taking into account the metanarrative surrounding 'the female' in academia, I find it intriguing that, in the context of the operatic mad scene, there is a dichotomous link between the 'power' of the highly competent performer portraying a seemingly weak, 'mad' character. For this reason, the operatic role of madness is, in a sense, a tool of empowerment for the female character rather than one of weakness.

2.5 Madness in theatre: Melodrama and the operatic stage

Female madness was a popular theme in the 19th-century English theatre, where madwomen were often portrayed as helpless heroines (Doran 2001: ii). Doran maintains that, as women gained more independence in society, 'their fictitious stage representations became more threatening and dangerous'. The elements of women and anxiety were two of the most pervasive in 19th-century Victorian discourse (Doran 2001: 5). Scientific theory was used to vindicate the belief that women's mental and social status was inferior to that of men. Doran (2001: 5) states that:

[...] when woman's mental status was addressed on the stage in popular melodramas, the "mad" or distracted heroine was a powerful symbol of the ambivalent attitude of society towards women [...] one which reflected society's anxiety about her persona both on stage and off.

This reinforces Showalter's (1987: 6) view that both insanity and femininity are culturally constructed terms. The investigation of the role of women in psychological and medicinal spheres, specifically in relation to popular drama, provides insight into the cultural climate in which staged drama was created and how its 'mad heroine' was exploited (Doran 2001: 5). Plays that portray the 'pitiful figure of distressed and distracted womanhood' are many, and include Fitzball's *The Floating Beacon* (1824), Somerset's *Crazy Jane* (1829) and Ainslie's *Clemenza* (1822). The 'pitiful' figure of the madwoman developed into the more irrational and frightening anti-heroine seen in Hazelwood and Sutter's dramatic adaptation of *Lady Audley's Secret* (1863).

Doran (2001: 16) states that female madness is often used to explain or expose the ‘complications of melodrama’, and in turn defines melodrama as a ‘theatrical style which relies heavily on the concept of “sacred emotions”, on unquestioned stereotypes of good and evil, and on predominant myths which society fostered’ (Doran 2001: 26). The melodrama provides audiences with an escape into a world that shifts from order to disorder and then back to the ‘restored and comforting sense of closure and resolution’. The mad heroine provided the disorder in the melodrama. Like the depictions of female madness in art and literature, the stereotype of the ‘mad’ Victorian stage heroine evolved along with the changing views of female madness in psychology, psychiatry and social theory during the 19th century (Doran 2001: 29). Yet, although the representations of the madwoman changed, Doran (2001: 30) underlines the fact that the madwoman’s undoing, which had to be controlled within the framework of the play, is a necessity which provides the ‘thrill of the drama’.

Rutherford (2000: 209) states that 19th-century theatre was essentially a ‘theatre of feeling’. Theatrical performance operated in a sphere that depended on a balance between real and ideal. The arts favoured a more emotionally expressive style (Durà-Vilà & Bentley 2009: 107). Actors portraying certain emotions did so in order to evoke similar feelings within the spectator and, for the greater part of the 19th century, the focus was on the relationship between the actor and the spectator, or the audience. Stirring audiences’ emotions and evoking emotional responses were subject to the display of feelings by the actor in question. This was done physically, through gesture and *mise-en-scène* (staging and set design), as well as orally through the actor’s vocal timbre and speech rhythms. (Rutherford 2000: 209.)

During the first half of the 19th century, the theme of madness as articulated in music seems to have been popular (Frazer 2010: 18). In *bel canto* opera, the operatic madwoman was a much favoured subject, as seen, for instance, in Vincenzo Bellini’s (1801–1835) *La sonnambula* (1831) and *I puritani* (1835), and Gaetano Donizetti’s (1797–1848) *Anna Bolena* (1830) and *Linda di Chamounix* (1842). Operatic madness, whereby women ‘escaped from the bondage of femininity into a violent madness’, was ubiquitous in 19th-century opera (Showalter 1987: 14). Madness proved so sensational that Sir Walter Scott’s *The Bride of Lammermoor* (1819) was adapted into five operatic versions, including Donizetti’s *Lucia di Lammermoor* (1835). Rutherford (2000: 209) states that opera proved to be a very successful advocate for the 19th-century ‘theatre of feeling’ owing to the music. The wide range of vocal sound qualities, such as timbre, pitch, tonality and colour, allowed singers to

illustrate the 'heights and depths of passion' more effectively than could actors, who relied only on speech (Rutherford 2000: 210). Further, the dramatic structure of 19th-century opera placed a strong emphasis on emotion rather than complex narrative. The dramatic plots of the libretti were constructed around a series of 'affective situations', focusing on the experience of the character as it related to the specific event rather than on the event itself. The deconstruction of strict conventions of form, specifically the abandonment of the divisions of self-contained musical numbers in favour of fluidity, further allowed music to articulate dramatic meaning so that it was inaccessible by the spoken word. Rutherford (2000: 210) refers to the words of Italian librettist Arrigo Boito (1842–1918), who stated: '[...] our art lives by elements unknown to spoken tragedy [...] music [is] both freer and more rapid than the logic of spoken thought and much more eloquent'.

In *Mad scenes in early 19th-century opera*, Erfurth and Hoff (2000) investigate the phenomenon of the mad scene from a modernist perspective by trying to establish how *bel canto* composers represented madness musically. In this study, Imogene's scene and aria from Bellini's *Il pirata* (1827) is used as the primary example of operatic madness. Erfurth and Hoff give the reader a background of 'romantic psychiatry' and the development of 19th-century psychiatry, stating that there was an increasing awareness of clinical psychiatry and the emotional causes of illness. Psychiatrists' growing interest in the cause of madness and other mental health issues moved towards a 'positivistic, object-orientated brain psychiatry' and away from romantic 'speculative and subject orientated' psychiatry (Erfurth & Hoff 2000: 310). The fascination with psychosis also grew. According to Erfurth and Hoff (2000: 313), psychosis is a state characterised by imagination, illusion and loss of structure, which develops following a cascade of negative life events. Before psychotic madness ensued, women were otherwise emotionally stable and in good health. The operatic mad scene became the exhibition of a young woman who breaks down and escapes to a 'mysteriously removed refuge', as she cannot process or confront the conflict in her life. Erfurth and Hoff (2000: 312) claim that Imogene's scene from Bellini's *Il pirata* served as the prototype for the *bel canto* mad scene, which included Lucia's mad scene in Donizetti's *Lucia di Lammermoor*. This may be the case, yet, because of the commercialisation of opera in the 19th century, I believe the theatricality of Donizetti's writing, as well as the staging of the scene, made Lucia's madness more popular. As we have established that the societal and political views are mirrored in art and literature, it would be safe to assume that these views would be reflected in music as well. This being the case, it is possible to regard the study by Erfurth and Hoff as lacking, because the article fails to focus on any other contributing factors relating to madness in music other than psychiatry.

Erfurth and Hoff's musical analysis of Imogene's mad scene from Bellini's *Il pirata* is based on Rosen's (1995) analysis of Bellini's *I puritani*. Drawing on Rosen's work, Erfurth and Hoff highlight deconstruction as one of the main elements of madness in music. Elements of deconstruction include prolonged dissonance, suspensions and the integration of the main melody into the vocal and orchestral part (Rosen 1995: 615). Regarding the deconstruction of the musical structure of arias in the 18th century, Rosen (1995: 608) states that Rossini largely enforced the elaborate 'mould' of the *bel canto* aria. This *bel canto* aria by Rossini is in a two-part form comprised of a slow and lyrical first section, referred to as the *cantabile* or *adagio*, and a 'more brilliant' second part, known as the *cabaletta*. Both sections were written in strict verse-form. The *cabaletta* was repeated twice; the second time was marked with virtuoso figuration offering soloists the opportunity of dazzling audiences with their own ornamentation. In addition there were three additional sections added to this two-part form; an opening section (*tempo d'attacco*), which preceded the *cantabile*; a *tempo di mezzo* section, which allowed for more dramatic action, placed between the *cantabile* and the faster *cabaletta*; and the *scena*, which consisted of the recitativos and ariosos that introduced the entire series. The five-part structure for an aria would thus be constructed as follows: *scena*, *tempo d'attacco*, *cantabile*, *tempo di mezzo* and *cabaletta*. Rosen (1995: 609) regards the compartmentalisation of the music as one of the dangers inherent in this structure. Even though critics and composers objected to its constraints, the five-part structure remained popular: '[...] the structural cliché was [...] too effective to renounce: ending a scene with a rousing good tune was essential to the success of the opera, and repetitions of the *cabaletta* form only served to [...] make it memorable'.

The double aria became the norm in 19th-century opera (Greenspan 1986: 50). While Bellini chose to break with Rossinian tradition by abandoning the strict forms of the aria, and eschewing vocal and instrumental floridity for a more lyrical style, Donizetti retained the coloratura style associated with Rossini (Rosen 1995: 610). Bellini's use of syllabic writing or *il canto sillabico*, which consisted of one note per syllable, as opposed to Rossini's many notes per syllable, introduced declamatory singing which in turn decreased the partition between text and music. This declamatory style further stressed the importance of the portrayal of emotion, and, although this convention led to different ideas in the use of the voice, Rutherford (2000: 216) states that it had different implications for male and female singers. Rutherford (2000: 216) maintains that male voices became more declamatory, mostly abandoning excessive vocal floridity with voice types like the tenor and baritone, establishing the importance of the use of the natural voice in territories that were traditionally reserved for *castrati*. Women's voices also adopted a more declamatory style but vocal writing for female singers

retained excessive ornamentation. Rutherford (2000: 216) states that women were more easily imagined to form part of a 'less prosaic and positive' world and that they were to 'reflect the ineffable accents of the intimate nature of man'. This view led to the extension of the female voice into the upper spheres in an attempt to portray an idealised femininity. According to Budden (1989: 171), '[...] floridity [...] was now to enhance the aura of purity and unattainability, even fragility that surrounds Romantic womanhood'.

When we relate this back to the mad scene in *Lucia di Lammermoor*, it is essential to remain cognisant that that composers continued to write for coloratura sopranos during the 19th century, tending to reserve *fioritura* for characters who exhibited emotional excess, as Ambroise Thomas did with Ophélie in *Hamlet* (1868) (Rutherford 2000: 217). Erfurth and Hoff (2000: 312) view the use of high pitch as another characteristic of the mad scene, stating that 'the singer [...] escape(s) the physiological range of expression'. In light of this, Durà-Vilà and Bentley (2009: 107) refer to Donizetti's 'wide range of dissonance, sudden contrast in tonality' and 'wide vocal leaps', stating these compositional devices give the audience/listener a better understanding of Lucia's psychology. It becomes apparent that musical elements such as dissonance, unusual vocal leaps and intervals, as well as orchestration, play a significant role in the musical depiction of madness.

The orchestral accompaniment to the *prima donna* contributes to the portrayal of madness. Erfurth and Hoff (2000: 311–312) state that, along with deconstruction and the addition of illusions (as manifestations of psychosis), the orchestral accompaniment for the singer by instruments that are 'soft' and 'feeble', such as the *cor anglais*, the flute or the glass harmonica (as in Lucia's mad scene) is also a characteristic of musical madness. The virtuosity and 'power' of the soloist seem to be magnified by writing accompaniment for instruments of lighter timbre. In my opinion, this juxtaposition of timbre between soloist and accompaniment demonstrates the dichotomy between the 'power' of the soloist and the madness portrayed.

In her essay *Excess and frame: The musical representation of madwomen*, McClary (2002: 84) examines three madwomen from a musical and cultural perspective: Monteverdi's 'Nymph', Donizetti's 'Lucia' and Strauss's 'Salome'. McClary (2002: 92) writes that, in madness, Lucia does not lose her ability to manipulate her musical discourse. Instead, madness manifests in increasingly extravagant vocal virtuosity. Ashbrook (2013) states that not only does the mad scene allow a soprano to demonstrate her technical abilities, but it is also 'extraordinarily forward-looking' and 'filled with adroit psychological touches'. The theatricality associated with female madness,

specifically with characters such as Lucia, causes a great sense of anticipation for spectators as they anxiously wait to catch the first glimpse of the hysterical murderess during the last act of the opera. McClary (2002: 92) establishes that Donizetti displays subtle hints of madness in structural elements of the orchestral score as the composer moves away from the accepted form of the *bel canto* style in Lucia's mad scene: '[...] it is not the text that makes hers [Lucia's] the quintessential Mad Scene, but the way in which her music is continually far in excess of the meanings of the lyrics and the rigid formal strictures of *bel canto* [...]'. Furthermore, McClary (2002: 92) states that, throughout the opera, Lucia constantly breaks out of the restrictions of form:

Lucia always has far too much energy for these narrow confines. Her excess breaks forth at all the weak moments or seams in the form – in roulades between eight-bar phrases, in *cadenzas* between verses. And when the form of the piece refuses to accommodate her, she spills out into the only direction available: upward into coloratura delirium.

Donizetti's portrayal of Lucia's madness spans many musical elements, ranging from structural elements in the orchestral score to semblances of the character's vocal excess in virtuosic coloratura passages.

Smart (1992: 120) refers to McClary's (2002, first published 1991) interpretation of Lucia's madness as 'an eruption of erotic energy', stating that, in order to prevent Lucia's 'excess' from threatening the audience or the balance of the work, her madness is contained within a 'frame'. This frame subverts Lucia's madness, changing it into a spectacle for the viewers and listeners alike, specifically 'male spectators'. This 'framing' of the madwoman was already present in the painting by Robert-Fleury discussed earlier. However, in a depiction of female madness, Smart (1992: 121) maintains that the power relationship is unbalanced, as viewers, female and male alike, do not want to associate themselves with the character's madness. Smart (1992: 122) perceives Lucia to be framed by two aspects of the opera: the plot and the visual representation.

The cultural frame in which madness and femininity are fundamentally linked was integral to the 19th-century theatre. On stage, dramatic stereotypes were constructed and reinforced, stereotypes that in turn reflected certain social stereotypes and cultural constructs. It is evident that changing social and political situations during the 19th century, which induced the paradigm shift to gendered madness, caused the madwoman to become a prevalent theme not only in art and literature, but also in music and specifically on the operatic stage.

2.6 Madness in relation to power

How is madness related to power? It is apparent that gender has played a defining role in the depiction of madness through the centuries. This gendered approach has also been evident in the study of power during the 20th and 21st centuries, specifically in the work of Hartssock (1990) and Allen (2009). This section presents a development of the discourse of power before focussing on power as a 'gendered discourse'.

2.6.1 The power debate

In order to gain a proper understanding of society and relationships, the study of power is crucial, as power is exercised and experienced daily in every social situation. Haugaard and Clegg (2009: 1) state that, despite the ubiquitous nature of power, it is 'arguably one of the most difficult concepts to make sense of within the social sciences'. Despite this, the study of power has been actively pursued since the dawn of social order and class hierarchy.

The concept of power has arguably developed into a more complex subject than first thought by ancient philosophers. The ancient Athenians were the first to distinguish between different forms of power, namely legitimate power, which was connected to the law (*nomos*), and illegitimate power, which related to the adoration of a specific individual (*hubris*) (Haugaard & Clegg 2009: 1). Aristotle addressed this in his six-fold classification of governments, in which systems of government are categorised according to whose interests are served. According to Aristotle (Cited in Haugaard & Clegg 2009: 1), the difference between legitimate and illegitimate governments is that in illegitimate systems such as tyranny, oligarchy and democracy, either a few select or a majority of individuals cater for their own needs and interests, disregarding those of the whole.

The questions relating to how power is exerted and what it *really* means have been widely debated since the 15th century. Clegg (1989: 21) maintains that the Italian philosopher Niccolò Machiavelli (1469–1527) and the English political theorist Thomas Hobbes (1588–1679) created the foundations for the 'modern' analysis of power, as their stances were analytical and empirically oriented and not religious, as opposed to the views of their forerunners. Machiavelli documented his views on power in *The Prince* (1532), which in turn provided the basis for Hobbes's *Leviathan* (1651). Haugaard and Clegg (2009: 2) state that in Machiavelli's book, 'the [...] Prince manages society through the manipulation [...] of power'. According to Haugaard and Clegg, in the Machiavellian tradition, 'power is exercised *over* others and society is constituted by the domination of the weak by the strong'. Machiavelli provided the basis for the work of Foucault but most of the developments regarding the modern conceptualisation of concept of power are derived from the work of Hobbes, the first

theorist to systematically attempt to define power as a ‘theoretical concept’ (Clegg 1989: 21; Ledyaev 1997: 3). Hobbes defined power as someone’s ‘present means to obtain some future apparent Good’ and believed that ‘power flows from society to the individual’ (Curley 2007: 323; Haugaard & Clegg 2009: 2). Power thus appears to be a product of society even if it is exercised by an individual, yet society consists of individuals (Haugaard & Clegg 2009: 2): ‘[...] society is the sum of individuals who carry and constitute power’. In light of the work of Machiavelli and Hobbes, the earlier discussion on power centred on domination and control.

The idea of *power-over*, where power is understood as the capacity to dominate others, relates to the belief that power in the Classical Age was associated with authority, whereby sovereigns exercised power by claiming the right over life and death. Foucault (1978: 135) states that, by the time theoreticians outlined this sovereign power, the sovereign no longer exercised power in an absolute and unconditional way. Power was also exercised only when the sovereign’s reign was in jeopardy. This was done in one of two ways: either by waging war and indirectly exposing the lives of his subjects, or directly, by ending the life of an offender. Foucault states that the *then* modern form of power is ‘dissymmetrical’. The only way a sovereign exercised his right of life is by killing or refraining from killing, so the sovereign’s power of life is evident only through the required death. Haugaard and Clegg (2009: 2) refer to *power-over* as the Hobbesian view of power, stating that the work on power by notable theoreticians such as Dahl (1957), Bachrach and Baratz (1962) and Lukes (2005) attempts to reformulate Hobbes’ view. Additionally, after World War II, there was a shift away from power as domination to the notion of *power-to* (also *power-with*), which is aimed at individual or collective empowerment, emphasised in the work of Parsons (1964), Arendt (1996) and Barnes (1988). In addition to being influenced by the work of Machiavelli and Hobbes, 20th century theorists also built on the work of two 19th-century German thinkers, the philosopher Friedrich Nietzsche (1844–1900) and the sociologist Max Weber (1864 –1920).

Weber (1947) expresses his influential views relating to power and authority in his book *The Theory of Social and Economic Organization*. Placing strong focus on the foundation of the actor’s power, Weber (1947: 152) states that: ‘Power is the probability that one actor within a social relationship will be able to carry out his own will despite resistance, regardless of the basis on which this probability rests’. Ledyaev (1997) concurs with Weber’s view, as it addresses important features of power, namely: the fact that power is a *relationship* between individuals and not a *property* between them; any outcome of the exercise of power must be understood within the terms of probability; that anything may serve as a basis of power; and that power is ‘despite others’.

Dahl (1957) formulates a completely diverse view of power which resulted, about a decade after Weber, in the development of a different school of thought. Like Weber (1947), Dahl (1957: 203) suggests that power is a 'relation among people' but he maintains that, in order to move towards a more informative and accurate definition of power, one must move away from the simplified notion of 'A has power over B'. It is evident that the dyadic relationship between A and B as articulated by Dahl is more complex than Weber first perceived. According to Dahl (1957: 202–203), when attempting to understand the concept of power, four aspects should be considered: firstly, there should be reference to the source, domain or base of A's power over B; secondly, the means or instruments used by A to exert power over B should be identified; thirdly, the amount or extent of the power of A over B should be established; and, lastly, the range or extent of A's power over B should be addressed. This view results in what may be referred to as Dahl's theory of 'intuitive power', which states that one party (A) intentionally uses skills to assess the extent to which power can be exerted over B, so much so that 'A has power over B to the extent that he can get B to do something that B would not otherwise do'. This view suggests that power contains a cunning, manipulative element, which in turn relates back to Machiavelli's view in *The Prince* (1532), whereby society is controlled through manipulation. Additionally certain requirements are needed if a power relation is to exist; firstly, there must be a lapse of time from the actions of A, who exerts power over B, and, secondly, there must be a connection between A and B. Without a connection, no power relation can exist (Dahl 1957: 204). Relating to this statement, Regoli (1974: 162) states that, without a lapse of time, it is not possible to determine which actor is the most powerful: '[...] one actor (X) can hardly be thought to have power over another actor (Y) unless (X's) specific power attempts precede (Y's) specific responses'.

Regoli (1974: 158) critically reviews various theories of power, including that of Dahl. Regoli (1974: 159) identifies two schools of thought on the concept of power, namely, the individualistic school, which draws on the definition by Parsons (1937) and Weber (1947), and the dyadic school of Dahl, which regards power as a relational variable. According to Regoli (1974: 159), both schools of thought are flawed. Regoli regards the definitions of the individualistic school as 'sociologically limiting' because they do not take into account other actors or the social context (wherein the action takes place). The major limitation of the dyadic school is the fact that they do not refer to goals or the broader social structure. Furthermore, Regoli (1978: 159) states that:

A fundamental distinction between the individualistic school and the dyadic school is that those theorists who hold the latter position perceive power as a forcing or persuading attribute in a person or a relationship [...] whereas those theorists who ascribe to an individualistic orientation imply power to exist in the potential or capacity to act.

Regoli (1974: 159) goes on to provide his own view of power, stating that power is ‘the potential ability of an actor or actors to select, to change, and to attain the goals of the social system within which they operate’. This contrasts greatly with those of other social theorists mentioned in Regoli’s article, starting with the possibility of more than one actor. Regoli is convinced that power cannot be an attribute of a single actor and states that this is not possible, as it would imply that the actor who is the most powerful in one system will be equally powerful in another. According to Regoli, a single actor can be perceived as powerful only when one considers the social structure within which the actor operates. Power cannot be transferred to a second social structure. Additionally, Regoli does not view power as a property between two actors. The social context plays a significant role, as an actor who may have power over another actor would not necessarily be more powerful in a second social structure. In Regoli’s (1974) study various views of power are discussed, yet it becomes apparent that Dahl’s (1957) view is the most comprehensive, as it addresses, to some extent, the complexities of the power relationship (Regoli 1974: 159–160).

The views of Weber (1947) and Dahl (1957) have been scrutinised by various social theorists. After an extensive debate about the mechanisms of power, Lukes (1986: 4–5) writes:

[t]he very search for a definition is a mistake. For the variations in what interests us when we are interested in power run deep [...] and what unites the various views of power is too thin and formal to provide a generally satisfying definition, applicable to all cases [...].

This statement has been critiqued by Ledyae (1997: xi–xii), who states that, even though the concept of power has many understandings and definitions, it remains essential for the explanation of social relationships between individuals and groups and moral evaluations.

Lukes (2005: 15) compares dimensional views of power: first, that of Dahl and the pluralists (one-dimensional); secondly, that of their critics Bachrach and Baratz (1962) (two-dimensional), and third (three-dimensional) which is constructed by Lukes himself. Lukes (2005: 16) begins the investigation of the pluralist view of power as articulated by Dahl (1957: 202–203). Dahl (1957) refers to the ‘intuitive idea of power’ and the ‘intuitive view of the power relation’. Lukes (2005) points out that Dahl’s definition of the intuitive idea of power refers to the capacity of an actor to exert power: ‘A has power over B to the extent that he can get B to do something that B would not otherwise do’. Contrary to this, the definition of the power relation postulates a successful attempt: ‘to involve ‘a successful attempt by A to get B to do something that he would not otherwise do’. In comparing these definitions, Lukes states that the difference between potential power (possession of power)

and actual power (the exercise of power) is evident. Lukes emphasises that the *exercise* of power is central to Dahl's view of power.

In their critique of the pluralists' view of power, Bachrach and Baratz (1962: 948) state that this view is restrictive, as its emphasis falls on the exercise of power rather than on its source. Barach and Baratz point out that, for pluralists like Dahl, power equates the 'participation in decision making' and can only be analysed after the 'careful examination of a series of concrete decisions'. According to Bachrach and Baratz (1962: 948), this view constructs the first of two faces of power, as they state:

Of course power is exercised when A participates in the making of decisions that affect B. But power is also exercised when A devotes his energies to creating or reinforcing social and political values and institutional practices that limit the scope of the political process to public consideration of only those issues which are comparatively innocuous to A. To the extent that A succeeds in doing this, B is prevented, for all practical purposes, from bringing to the fore any issues that might in their resolution be seriously detrimental to A's set of preferences.

Lukes (2005: 21) points out that Bachrach and Baratz (1962) use 'power' in two senses. In the first sense the term power is used as a general way of referring to all the forms of successful control by A over B, or 'A's securing B's compliance'. In the second sense, power is defined as 'securing [...] compliance through the threat of sanctions'. Lukes (2005: 21) simplifies this by referring to the first meaning as 'power' and the second as 'coercion' and concludes that Bachrach and Baratz's (1962) classification of power incorporates coercion, influence, authority, force and manipulation. Lukes (2005: 25) acknowledges the progress of this two-dimensional view over that of the one-dimensional, or pluralist view, yet he still regards it as inadequate. Although Lukes (2005: 30) maintains that it is not possible to formulate a satisfactory definition of power, he states that the three views he considers may be regarded as variations of Dahl's (1957) theory: 'The three views we have been considering can be seen as alternative interpretations and applications of one and the same underlying concept of power, according to which A exercises power over B when A affects B in a manner contrary to B's interests.'

In my opinion, no other theorist or philosopher approached power quite as radically as did Foucault. In comparison with the various definitions listed previously, Foucault's (2006: 4) definition of power is extremely insightful, as he states that:

[...] power is never something that someone possesses, any more than it is something that emanates from someone. Power does not belong to anyone or even to a group; there is only power because there is dispersion, relays, networks, reciprocal supports, differences of potential, discrepancies, etcetera. [...] in this system of differences, which have to be analysed [...] power can begin to function.

Foucault views power as a constantly shifting force of relations that emerge from every social interaction and pervade the social body (Allen 2009: 299). Furthermore, Foucault believes that the most important effect of productive power is the individual subject. This contrasts with the view held by Haugaard and Clegg (2009: 3), who state that the literature of the last thirty years has moved away from the ‘common sense’ view of power towards a more systemic, less agent-specific perception. Foucault’s concept of power thus underwrites the basic definition of power whereby ‘A has power over B’ but the agents constantly shift. This refers back to Regoli’s (1974: 159–160) emphasis on social context relating to the study of power, as an individual who is deemed powerful in one situation might not be so in a different social context.

Allen (2009: 299) explains the ambivalent relationship between the subject and power, referred to by Foucault as *subjection*, stating that, in subjection, individuals are constituted as subjects in and through their subjection to power relationships. When one considers power relationships in society it is often the case that society is structured by the domination over the weak by the strong. If this is true, are the weak then completely powerless? This statement raises the question of powerlessness, or rather, the power of the weak, and whether this power exists. The study of power relates not only to the powerful but also to the powerless. When it comes to powerlessness, Janeway (1975: 104) maintains that studies conducted up to that point were aimed at expanding the meanings of power and were generally written to benefit the powerful. Janeway (1975) refers to the role of the Church and religion through the centuries, maintaining that the Church acted in the interests of the ‘weak’, enforcing their powers. Why would this institution have concerned itself with this if the powers of the weak did not exist? To this Janeway (1975: 105) poses the answer: ‘[...] the powerful are as ambivalent about the weak as the weak are about power and their relation to it. On the one hand the powerful regard the weak with contempt, as a population of suckers [...] easily fooled and manipulated.’ It appears that the Hobbesian view of power as domination is recurrent in the 20th-century power discourse. Only in the late 20th century did theorists begin to focus on empowerment, specifically the empowerment of the female sex.

2.6.2 Power, gender and the Other

Corresponding to the development of the gendered view of madness, gender and sexuality have also been an indispensable inclusion in the power debate. In light of Plato’s words, ‘the measure of a man is what he does with power’, it appears that women were at first excluded from the power equation. Other definitions listed earlier in this chapter make it evident that the genders of the

actors exercising or being subjected to power were not the main focus of the various social theorists. Only in the 20th century did feminist writers explore power as a gendered debate and focus on the power relating to female sexuality and gender.

In her seminal work *The Second Sex* (1984), Simone de Beauvoir refers to the woman as the Other, stating (1984: xxii): 'She is defined and differentiated with reference to a man and not he with reference to her. He is the Subject, he is the Absolute – she is the Other.' Concerning this phenomenon, Bergoffen (2014) concurs with de Beauvoir's statement, stating that, according to the condition of the Hegelian Other, men identify themselves as the absolute human type, or Subject and, by measuring women by this standard, men identify women, or the Other, as inferior. Duffy (1986: 31) maintains that de Beauvoir firmly established the powerlessness of women, and that most subsequent feminist writings focused on the metanarrative 'men have power, women are powerless'. This view has been assumed for centuries. Because women are regarded as inferior to men, they are thought of as the weaker sex. This poses the question: Are women powerless because of their sexuality?

In light of the exploration of the power of the Other, Janeway (1975: 105) states that perhaps a more applicable dichotomy for power relations is that of male and female. Early second wave feminists focused on specific power relations like gender domination and subordination. Even so, Allen (2009: 293) states that, with the exceptions of feminist theorists such as herself and Hartsock, power itself has not been unequivocally discussed in feminist theory. Furthermore, Allen (2009: 293) states that the defining factors of feminist power are complicated owing to the lack of agreement on the concept of power.

Allen (2009: 293–294) elaborates on the two ways in which feminists have perceived power; first there are those who view power in terms of domination or subordination (*power-over*) and secondly there are those who reject the latter in favour of *power-to* (also *power-with*), which is aimed at individual or collective empowerment. The former perception of power as oppressive or unjust concurs with the feminist metanarrative of power being overtly masculine (Allen 2013). The latter shows that there has been a shift in this regard, as Allen (2013) points out: 'In order to avoid such masculinist connotations [...] feminists [...] have argued for a reconceptualisation of power as a capacity or ability, specifically the capacity to empower or transform oneself and others.' I believe this idea of female empowerment relates directly to the domination of the operatic *prima donna* during the 19th century.

During the Romantic era, women pursued operatic careers, viewing this as a chance for individual professional advancement, which was, at the time, uncommon. Schopenhauer (Cited in Rutherford 2000: 59), states that ‘women were incapable of producing a genuine artwork of lasting value’. In light of Janeway’s (1975) exploration, it is assumed that the weak, in this case, women, were dominated and controlled by the more powerful men. However, the professional advancement that could have been regarded as empowerment was one-sided. Even with this rise in status and professional power, women were still portrayed as ‘other’ in operatic plots and they were often depicted as powerless and unable to control the violent events that overtook them. (Parker 2001: 440.) The *prima donna* was subjected not only to *power-to*, but also to *power over*, as her fate on the stage was still subject to male control.

2.7 Conclusions

It is evident that there are very significant yet delicate links between the concepts of madness and power, and opera. The discussion on the representation of madness and power in this chapter has led me to question the role of madness *as* power and the powerlessness in the operatic mad scene.

It becomes clear that sexuality is integral to the classification of madness. This is evident in the paradigm shift from the 16th century to the late 19th century, whereby the archetype of the ‘raving male lunatic’ was replaced by a melancholic Ophelia or, in the case of Lucia, a hysterical murderess.

This gendered shift of madness as articulated in the artworks of Hogarth (1735) and Robert-Fleury (1878) also provides insight into the various societal and political changes, which in turn affected the view of female madness in the 19th century. The framing of the woman, as revealed in Robert-Fleury’s painting, is significant. The madness of the character, which is presented within the frame of male perspective, again connotes the ‘*to-be-looked-at-ness*’ articulated by Mulvey (1999), allowing the madwoman to be both displayed and observed simultaneously. Furthermore, it is also apparent that female madness and the madwoman were favoured themes which permeated other creative genres.

The various manifestations of madness in music are clear. The deconstruction of traditional musical structures, as well as dissonance and the use of high pitch are compositional techniques that contribute to the musical depiction of madness in a mad scene. The alternating aspects of the mad character as well as the vocal capabilities of female singers during the 19th century allowed

composers to indulge in dramatic thematic material. It is apparent why these images, especially that of the mad bride in a bloodstained white gown, would present composers and playwrights with endless theatrical possibilities. The excessive emotional characteristic of female madness, evident in the elaborate coloratura displayed in the mad scene, became the shared characteristic for various embodied physiognomies of the operatic madwoman during the 19th century. In addition to vocal virtuosity, which is showcased through the implementation of *fioritura*, I believe this may also be interpreted as an expressive tool, which relates to the excessive emotions characteristic of female madness. The more elaborate the coloratura, the more insane the woman. Yet, in this vocal excess, the *prima donna* becomes the epitome of power, showcasing her vocal strength by escaping the confines of conventional form and *tessitura*.

When it comes to the concept of power, there are numerous definitions, each with its own prerequisites. The development from the 17th-century Hobbesian view of power as domination to the 21st-century focus on empowerment is evident. Although Lukes (2005) suggests that power cannot be defined, I regard Dahl's (1957) method of addressing certain elements of the power relationship when seeking a definition of power is accurate. Although social theorists like Dahl (1957), Regoli (1974) and Ledyayev (1997) have attempted to simplify the concept of power, it appears that power remains a complex subject. However, the power discourse agrees that A exhibits power over B. In the case of madness *as* power, the base of the actor's power will be gender; the instruments used to exert power will be madness or gender. Dahl's (1957) theory also creates a question: in the case of madness *as* power, what does B do that he would otherwise not do? Would he acknowledge the power of the inferior sex? And does the exertion of power necessarily have to involve the idea of manipulation? When one views this in light of Foucault's concept of modern power, the base of power becomes irrelevant because power constantly shifts according to social situations. Therefore a *prima donna* performing a mad scene may be in control, or exert power through her performance in this specific scene, only to be portrayed as weak during the rest of the opera.

Additionally, I believe the rise of the 19th-century operatic *prima donna* is an example of power/powerlessness in action. Female opera singers, who were initially outshone by male singers during the Baroque and Classical eras, were prominent on the 19th-century stage, paradoxically portraying weak characters with their powerful and virtuosic vocal abilities. These women were also motivated to take charge of their own financial status by following careers as performing artists, something which was unheard of before the Romantic era. In the earlier discussion of madness, it

was established that the female sex was regarded as more susceptible to madness owing to their sexuality. Female gender in the 19th century thus became a characteristic of weakness. Yet, on the operatic stage, the mad *prima donna* stuns audiences with the vocal abilities. It appears that, depending on the context, the weak may too be perceived as powerful. The *prima donna* is therefore not in the same position as the chained female lunatic. Yet, powerful or not, the sexuality of the *prima donna* and the madwoman remains critical, as this 'Otherness' delineates their role in the power relationship.

The 19th-century composers' fascination with the theme of madness juxtaposes sexuality and power in their narratives. It is therefore possible to interpret 19th-century operatic mad scenes from a postmodernist perspective by interrogating the concept of madness, power and the *prima donna* as she is presented in the operatic mad scene. In the next chapter, the musical manifestations of madness revealed by Rosen (1995), Erfurth and Hoff (2000) and McClary (2002), will inform the analyses of the libretti, music and visual realisation of two selected mad scenes: Lucia's '*Il dolce suono...Ardon gli incesi... Spargi d'amaro pianto*' and Ophélie's '*À vos jeux mes amis...Partagez vous mes fleurs... Pâle et blonde*', in order to further explore the interplay of madness *as* power.

CHAPTER 3

DONIZETTI'S *LUCIA DI LAMMERMOOR*

3.1 Introduction

As one of the most famous operatic representations of 19th-century female madness, Donizetti's *Lucia di Lammermoor* is a work that transforms a literary depiction of female madness into operatic brilliance. Since its premiere in 1835, the opera has retained its popularity. Osborne (1994: 245) maintains that the opera is 'as popular now as it was when it first reached the stage'. Although Osborne said this more than a decade ago, the comment remains apposite. Operabase, the online database for opera performances, places *Lucia di Lammermoor* 21st on a list of the 50 most popular operas worldwide. In the 2015/2016 season alone, there are 160 scheduled performances of 32 productions in 30 cities around the globe (Anonymous 2015a). Parker (2010) maintains that the opera's popularity rests largely on the third act of the opera, which contains Lucia's elaborate mad scene. This scene is one of the 'most frequently referenced and analysed mad scenes of the 19th century' (Biringer 2012: 20).

This chapter presents a brief background to *Lucia di Lammermoor* and an analysis of Lucia's mad scene, '*Il dolce suono... Spargi d'amaro pianto*'. The analysis will be conducted in three parts. Part one will comprise relevant information on the origin of the work, the libretto and the composer's realisation of the character, Lucia. Part two will contain a closer scrutiny of the relationship between the character's text and the score, to investigate how the composer realised his conception of madness by means of the musical elements. In this section there will be allusions to specific musical elements in both the text and the instrumentation. Finally, a discussion of the visual effect of the scene will be presented in an analysis of the overall effect (final project) of the mad scene as performed by two acclaimed performers. The last phase of the analysis considers the mad scene from the perspective of a realised embodied performance, taking into account the individual performers' interpretation of the scene and its overall effect on the audience.

3.2 The many faces of Lucy: Donizetti's Lucia and its precursors

Librettist Salvatore Cammarano (1801–1852) based the narrative of *Lucia di Lammermoor* on Sir Walter Scott's novel *The Bride of Lammermoor* (1819). The female protagonist of the novel, Lucy Ashton, served as the inspiration for Donizetti in creating Lucia – the quintessential madwoman of the opera.

Donizetti's opera is not the only operatic adaptation of Scott's novel, but it is surely the most successful, described by Mitchell (1973: 164) as a 'grand and glorious vestige'. According to Mitchell (1973: 145), five operatic adaptations of Scott's novel were written within eight years of one another – a testament to the novel's inexorable power.

Scott's narrative is mostly fictional, but the author also drew inspiration from a folk tale, the Dalrymple legend. Although this folk tale exists in four versions, Scott based his novel on an altered version of the legend, in which a woman was forced to marry a certain man despite her prior engagement to his uncle. Soon after the ceremony, as the tale goes, the door of the bridal chamber is unlocked, the groom is found dead and it is said that the bride 'stabbed her husband and went mad'. (Parsons 1943: 52.)

In Scott's novel Lucy falls in love with Edgar, the Master of Ravenswood, but the betrothal does not last. Lucy's mother, Lady Ashton, stages a series of events, and Lucy is finally forced to marry Francis, the Laird of Bucklaw, whom she does not love. On the wedding night, Lucy brutally attacks her new husband and lapses into insanity. After Bucklaw's seemingly lifeless body is discovered in the doorway of the bridal apartment, in a pool of blood, the hunt for the bride begins. After an extensive search, a beam of light from the search party's torch reveals a white figure in the corner of the great chimney of the bridal apartment (Scott 1819: 104–105.) Scott (1819: 105) describes the scene as follows:

Here they found the unfortunate girl seated, or rather couched like a hare upon its form—her head-gear disheveled, her night-clothes torn and dabbled with blood, her eyes glazed, and her features convulsed into a wild paroxysm of insanity. When she saw herself discovered, she gibbered, made mouths, and pointed at them with her bloody fingers, with the frantic gestures of an exulting demoniac.

When we consider the original plot it is clear that the relationship between Lucy and Edgar is regarded as the novel's 'emotional core'. This love story remains central to Donizetti's opera, yet, in his adaptation, Cammarano does deviate from Scott's original plot. He omits Scott's main villain, Lady Ashton, from his libretto, replacing her with Lucia's brother, Enrico Ashton. Cammarano's character Enrico is a combination of Lucy's father, Sir William Ashton, and her brother Colonel Sholto Ashton. Additionally, in Scott's novel, Lucy does not kill Bucklaw, but merely wounds him. In the opera, Lucia actually kills her husband. In contrast with Scott's novel, in which Lucy's descent into madness is much more gradual, Cammarano gives Lucia's madness a sudden onset (Ashbrook 2013; Mitchell 1973: 164).

The series of events in the opera that lead up to Lucia's mental breakdown must be explored. In Act 1, it is revealed that the Lammermoor fortune is at risk and that marrying Lucia off to a wealthy suitor is the only way to procure financial security. Enrico, anxious to secure his future and furious with Lucia for her secret betrothal to Edgardo, his archenemy, arranges a marriage between Lucia and Arturo. Lucia is indifferent to this arranged marriage but her brother tries to persuade her, saying that it is her duty to her late mother and that she will be rewarded in heaven. Absorbed by his personal vendetta, Enrico succeeds in convincing Lucia that Edgardo has forgotten her by intercepting their correspondence. Lucia is devastated when she receives a forged letter from Edgardo, saying that he loves another woman. The wedding between the reluctant bride and Arturo takes place in Act 2, scene ii. Enrico tells Arturo that he should not be surprised at Lucia's unhappiness, as she is still grieving for her mother. After the newly-wed couple have signed the marriage contract, Edgardo arrives. On seeing that Lucia has married another man, Edgardo is convinced she has betrayed him, as he has also not received any of her letters. In a fit of rage, he tears his ring from Lucia's finger, swears eternal hatred and curses the day he fell in love with her. She falls to her knees and prays for mercy, but Edgardo replies that he has no wish to live. (Ashbrook 2013.). Considering the emotional turmoil of the first two acts, Lucia's mental breakdown in Act 3 is not surprising.

In Act 3, scene ii, Raimondo, the chaplain, interrupts the celebrations for the wedding guests in the great hall of Lammermoor, ordering them to cease their merrymaking. He tells them that he heard a cry from the bridal chamber and upon investigation discovered the dead Arturo on the chamber floor and a smiling Lucia holding a bloodstained dagger. She had gone mad (Ashbrook 2013). Following Raimondo's announcement, Lucia enters the great hall, dressed in a blood-spattered gown, to exhibit her madness in a 20-minute scene devoted to the disaster.

3.3 A mirror breaks: Lucia's madness

Owing to the length of the mad scene, comprising a total of 431 bars, the analysis of Lucia's scene will be divided and discussed in four parts: the *scena* ('*Il dolce suono mi colpi di sua voce*', mm. 1–119¹), the *cantabile* ('*Ardon gl'incensi*', mm. 119²–164), *tempo di mezzo* (mm. 165–256) and the *cabaletta* ('*Spargi d'amaro pianto*', mm. 257–431).

3.3.1 Part 1: *Scena* ('*Il dolce suono mi colpi di sua voce*' / The sound of his sweet voice stirred me) (mm. 1-119¹)

Donizetti's famous representation of mental instability in Lucia's mad scene is realised in his use of the changing tempo indications that create a sense of rhythmic instability that was integral to the scene. In the *scena* alone there are six tempo changes between *Andante* (m. 1), *Allegretto* (m. 41), *Allegro vivace* (m. 50) and *Larghetto* (m. 88), before becoming *Andante* again (m. 98). Measure 112 is marked *Allegro* and the *Larghetto* indicated in m. 121 remains until the end of the *cantabile* in m. 164. Biringer (2012: 23) suggests that this reflects Lucia's 'scattered state of mind with each transformation'. Lucia's mind wanders, recalling musical themes and occurrences from earlier in the opera.

The opening of the mad scene, shown in example 3.1, begins *Andante* with a *fortepiano* written for all the instrumental parts except the flute, whose entry in m. 6 is *piano*. Over the thick orchestral texture, almost immediately after Lucia's stage entrance in m. 1, the chorus comments in horror in the exclamation '*Oh giusto cielo! Par dalla tomba uscita*' (Oh, merciful Heaven! She looks as if she has risen from the grave!). Donizetti portrays this image of '*uscita*' (risen) in m. 5 musically by incorporating rising intervals into both the choral and the orchestral parts. The musical entrance by chorus (m. 2) is accompanied by the orchestra (m. 3) with a theme reminiscent of a funeral march, which is subsequently repeated a semitone higher. Donizetti's incorporation of this funeral march is significant. Not only does it connect with the death of Arturo, but it also points to Lucia's own desire for death. The next motive, presented by the strings (m. 5) evokes an anguished atmosphere. Centered on the dominant of C minor, this new motive ascends a semitone, a third and a fifth respectively, and then returns to the dominant before ascending an octave ('*uscita*'). The orchestral texture changes with the entrance of the first flute in m. 6.

Example 3.1: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, Entrance of chorus and funeral march, mm. 1–6

The musical score is for the entrance of the chorus and funeral march in Donizetti's *Lucia di Lammermoor*. It features a variety of instruments and vocal parts. The tempo is *Andante*. A box highlights the first six measures of the flute and bassoon parts. The vocal parts have lyrics in Italian: '(Lucia è in succinta e bianca veste; ha le chiome scarmigliate ed il volto coperto da uno squallore di morte. È delirante.) Oh giusto cie - lo! Pardalla tomba u - sci - ta!'.

The main manifestations of Lucia's madness revealed in the text are her hallucinations. During the *scena*, Lucia imagines herself reunited with Edgardo, her true love. Throughout the mad scene, Donizetti uses the flute to point to Lucia's deteriorating mental state. Her hallucinations begin with the entrance of the flute (originally an off-stage glass harmonica), seen in example 3.2, accompanied by *pizzicato* strings (example 3.3). Donizetti aligns the flute with the soprano voice during the entire mad scene, incorporating various intertwining melodies and unison passages. This alignment is most audible at the start of the *scena* and during the *cantabile*.

Example 3.2: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, Flute entrance, mm. 6–10



Hearing the flute melody at the start of the *scena*, Lucia responds with her first phrase, '*Il dolce suono mi colpì di sua voce*' (The sound of his sweet voice stirred me). As a contrast with the melody of the chorus (mm. 2–4) (example 3.1), Donizetti also incorporates chromaticism and alternate rhythms into Lucia's vocal line, depicting her mental instability (example 3.3). The sextuplet presented in the second half of Lucia's phrase in m. 10, accompanying '*mi colpì di sua voce*' (I was struck by his voice), disrupts the metre and adds a sense of urgency to Lucia's delivery. Donizetti repeats notes to suggest that Lucia finds herself in a trance-like state, a notion already presented by the flute in m. 6 (example 3.2). In the second part of Lucia's second phrase '*Ah! Quella voce m'è qui nel cor discesa*' (A voice that has entered my heart), Donizetti inserts a repeated D into the vocal line in mm. 13–14 on the words '*voce m'è qui nel cor*', shown in example 3.3. This D is also present in the first syllable of '*discesa*'. To illustrate Lucia's adoration of Edgardo, Donizetti incorporates an ascending perfect fourth interval on the second syllable of '*discesa*', from D–G, subsequently jumping an octave down to G.

Example 3.3: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, Chromaticism, sextuplet and repetition in vocal line, mm. 7–16

The image displays a musical score for Donizetti's *Lucia di Lammermoor*, specifically the *Scena and Aria, 'Il dolce suono...'*. The score is divided into two systems, measures 7-12 and 13-16. The vocal line (Lucia) is highlighted with a box around measures 13-14, showing a sextuplet of notes. The instrumental parts include Flute (Fl.), Clarinet (Cl. in *S*), Cor Anglais (Cor. Do), Violin (Vni), Viola (Vle), and Cello (Ve.). The score is in G minor and 3/4 time. The vocal line in measures 13-14 is: *voce m'è qui nel cor di - see - sal...*. The instrumental parts are marked with *PIZZ.* (Pizzicato) and *pp* (pianissimo).

To emphasise Lucia's mental instability, Donizetti simultaneously doubles the repeated D of Lucia's melody in mm. 13–14 (example 3.3) in octave unison with the flutes. The flute reiterates the trance-like notion, repeating a G in mm. 15, 18 and 20. This repetition emphasises the idea that Lucia is trapped in her own sphere.

Example 3.4: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, Flute melody, mm. 13–22

From mm. 17–26, Lucia reassures Edgardo that she belongs to him, supported musically by arpeggios in the strings. This subsection reaches a climax with Lucia’s ‘*da tuoi nemici*’ (from your enemies), marked *affretto* in mm. 24–25, before moving into the next *a tempo* section. The *affretto* is Lucia’s first display of vocal excess accompanied by the orchestra. Throughout the *scena*, Donizetti uses the orchestra, specifically the strings, to help convey Lucia’s emotions by providing support or commenting on her vocal expressions. In contrast with this, the flute and the clarinet are always complicit in Lucia’s madness, provoking responses or reiterating her vocal utterances.

The *a tempo* section in m. 26 sees the reintroduction of the flute, accompanied by *tremolos* in the violins and violas and *pizzicato* cellos. The uneasiness of the *tremolo* figures contributes to the portrayal of Lucia’s growing angst, expressed in the *recitativo* in mm. 28 to 32². Lucia sings ‘*Un gelo mi serpeggia nel sen! Trema ogni fibra!*’ (An icy shiver creeps in my bosom! Every nerve quivers!). This phrase is intensified by the G repeated by the flute in mm. 30 and 31. Donizetti also adds an *appoggiatura* on ‘*fibra*’ (m. 32), which further adds to the portrayal of the text. With the phrase ‘*Vacilla il piè*’ (My step falters), the tension is amplified with a *fortepiano* written for the orchestral voices and *tremolos* for the violins, viola and cellos in mm. 33 and 35. In her panic, Lucia expresses her wish to have someone join her at the fountain: ‘*Presso la fonte me co t’assidi alquanto*’ (Sit with me a while near the fountain).

Example 3.5: Donizetti, *Lucia di Lammermoor*, Scena and Aria, 'Il dolce suono...', mm. 24–35

24 *col canto* *a tempo* 28

Fl. *p*

Ob. *mf*

Cl. Si \flat *mf*

Fg. *mf*

Cor. Mi \flat III, IV. *mf*

Lucia *affrett.* *Recitativo*
-ci, da' tuoi ne mi ci... Un

Vni *col canto* *a tempo*
mf ARCO *p*

Vle *mf* *p*

Vc. *mf* ARCO *PIZZ.* *p*

Cb. *mf* *p*

29 *col canto* *a tempo* 31 33 35

Fl. *p* *Recitativo*

Cl. Si \flat *p*

Fg. *p*

Cor. Do I, II. *p* *fp* *fp*

Lucia *col canto* *a tempo* *Recitativo*
gelomiserpeggianelsen!... trema ogni fi - fra... vacilla il pie! Presso la fon - te

Vni *col canto* *a tempo* *Recitativo*
fp *fp*

Vle *fp* *fp*

Vc. *PIZZ.* *ARCO* *fp* *fp*

Cb. *PIZZ.* *ARCO* *fp* *fp*

In m. 37, Lucia repeats the phrase ‘*Presso la fonte me co t’assidi alquanto*’ (Sit with me a while near the fountain), displaying her vocal virtuosity for the first time (example 3.6). Throughout the scene, Lucia’s madness manifests in the hallucinations revealed in the text. In order to emphasise the otherworldly nature of Lucia’s visions, Donizetti uses *a capella* phrases in specific sections in Lucia’s vocal line, incorporating various ornamentations, vocal runs and chromaticisms. The composer’s inclusions create a separation between Lucia’s mad reality and the musical reality. In contrast with the first part of the *scena*, where the Lucia is supported by the orchestra, this vocal expression is *a capella*, indicating, perhaps, an introspective mood. In addition, this unaccompanied phrase, allows the performer to break free from the constraints of metre, granting the soloist more artistic freedom to exhibit her vocal abilities.

Example 3.6: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, ‘Il dolce suono...’*, mm. 36–40

The image shows a musical score for measures 36 to 40. The top staff is for Flute (Fg.), followed by Cor. Do. The vocal line for Lucia is the central focus, with lyrics: 'me.cot'as.sidi alquan - to, sì, pres.so la fon.te me - co t'as.si - di...'. The bottom staves are for Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The score is marked 'col canto' at measures 38 and 40.

Following on from Lucia’s first *a capella* coloratura phrase, Donizetti includes a short waltz-like instrumental *Allegretto* interlude from mm. 41–49, shown in example 3.7. In this interlude, Donizetti incorporates the melody of the love duet sung by Lucia and Edgardo in Act I, once again using the flute to draw attention to Lucia’s insanity. Here the composer also employs the darker timbre of the clarinet, presenting the melody in octave unison with the flute (example 3.7) (Biringer 2012: 24).

Example 3.7: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, *Allegretto* interlude, mm. 41–49

The musical score for Example 3.7 is an *Allegretto* interlude from Donizetti's *Lucia di Lammermoor*, measures 41–49. The score is in 3/4 time and B-flat major. It features woodwinds (Flute, Clarinet in B-flat, Bassoon) and strings (Violin, Viola, Violoncello, Contrabasso). The woodwinds play a melodic line marked *p dolce* with first endings. The strings play a rhythmic accompaniment marked *p* and *PIZZ.*

The *Allegretto* interlude (example 3.7) is immediately followed by a contrasting *Allegro vivace* section (mm. 50–88) (example 3.8). The *legato* melody by the woodwinds in m. 50 is interrupted by aggressive *tremolos* in the strings and accented chords by the woodwinds. In this *Allegro vivace* section, Lucia's fears, as first presented in the *recitativo* in mm. 28–32 (example 3.5), are realised. She envisages herself becoming separated from Edgardo with the phrase '*Ohimè! Sorge il tremendo fantasma, e ne separa!*' (Alas! The terrible spectre rises and parts us!). To emphasise the dramatic nature of this realisation, Donizetti employs all the orchestral voices in this section, as seen in m. 52 (example 3.8), reinforcing Lucia's panic with short *forte* bursts followed by accented chords in the woodwinds and brass.

Example 3.8: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, mm. 50–57

50 **Allegro vivace** 52 54 56

Fl. *f*

Ob. *f*

Cl. *f*

Si b *f*

Fg. *f*

Do *f*

Cor. *f*

Mi b *f*

Trb. *f*

Si b *f*

Trbn. *f*

TP. *p*

LUCIA

Ohi mè!... sorge il tremendo fantasma

Allegro vivace ARCO *fp* *fp*

Vni ARCO *fp* *fp*

Vlo ARCO *fp* *fp*

Ve. ARCO *fp* *fp*

Cb. ARCO *f*

Lucia's growing anxiety is emphasised with Donizetti's implementation of sequential repetition and the ascending line scored for her next phrase, shown in example 3.9. Lucia repeats 'Ohi mè!' in mm.

61–64, and ‘Edgaro’ in mm. 66³–69², supported by *forte tremolo* accents in the strings in mm. 62 and 64. In the second part of this phrase, Donizetti incorporates intervals of fifths: the first ‘Edgaro’ (mm.65³–67¹) includes a falling perfect fifth interval, followed by a repetition of this pattern, a diminished fifth higher. The second ‘Edgaro’ includes a falling minor third interval before a jump to a diminished fifth from C–G-flat on ‘Ah!’ The accompanying strings also iterate Lucia’s ascending line. Donizetti includes *tremolo* accents in the strings to contribute to the tense atmosphere, conveying Lucia’s urgency (example 3.9).

Example 3.9: Donizetti, *Lucia di Lammermoor*, *Scena and Aria ‘Il dolce suono...’*, Sequential repetition and fifth intervals, mm. 60–70³

The image displays a musical score for Lucia di Lammermoor, Example 3.9, showing vocal and instrumental parts from measures 60 to 70. The score includes vocal lines for Lucia and instrumental parts for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Two sections are highlighted with boxes: measures 60-66 and measures 68-70. The first section shows the vocal line with lyrics 'para!... Ohi..mè! Ohi..mè! Ed.gar - do!..Ed -' and the instrumental accompaniment. The second section shows the vocal line with lyrics '-gar - do!... ahl' and the instrumental accompaniment. A circled number '20' is present in the second section.

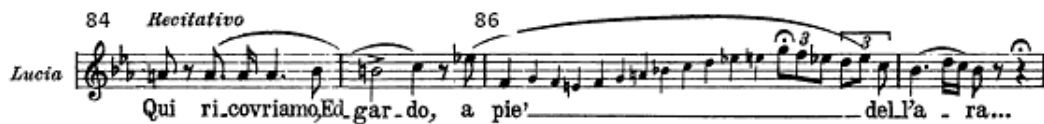
Donizetti augments his representation of Lucia’s angst by including the indication *spaventata* (scared/frightened) in the vocal part in m. 72, preceding the word ‘*il fantasma*’, (example 3.10). Following the G-flat on ‘Ah!’ in m. 70 (example 3.9), Donizetti descends an octave lower for Lucia’s ‘*il fantasma*’, incorporating a minor second motive (G-flat–F), thereby contributing to the tension. This ominous minor second motive is echoed by the first clarinet in mm. 73–74¹. This motive is supported by sustained notes in the bassoons and *tremolos* in the strings. Following Lucia’s repetition of ‘*il fantasma*’ (mm.76), the clarinet motive is repeated an octave lower in mm. 78–79. Once again, Donizetti relies on the power of the orchestra to contribute to the dramatic nature of Lucia’s utterance ‘*ne separa*’ in mm. 80–83. This is achieved with the composer’s indication of *forte* in all the orchestral voices (example 3.10). The bassoon and horn in C play a descending motive, D-flat–C–B–C–A–F, which is simultaneously doubled by the first violins and cellos (indicated *tremolo*) and double basses.

Example 3.10: Donizetti, *Lucia di Lammermoor*, *Scena and Aria ‘Il dolce suono...’*, Minor second motive in vocal part and clarinet, and orchestral doubling, mm. 72–83

The image shows a musical score for Lucia di Lammermoor, Example 3.10, covering measures 72 to 83. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Si b), Bassoon (Fg.), Horn in C (Do), Trumpet in B-flat (Trb. Si b), Trombone in B-flat (Tpb.), and Tuba (Tp.). The vocal part for Lucia is at the bottom, with lyrics: 'il fan - tasma il fan - tasma ne se - pa - ra!...'. The score is annotated with boxes highlighting the minor second motive in the vocal part and clarinet, and the descending motive in the strings. Performance instructions include 'spaventata', 'calando', 'PIZZ.', and 'ARCO'.

To escape this threat, Lucia suggests that she and her imagined Edgardo should hide at the foot of the altar (*'Qui ricovriamo, Edgardo, a piè dell'ara'* / Here let us hide, Edgardo, at the foot of the altar). Like the phrase presented in m. 37, the phrase *'a piè dell'ara'* in m. 87 is also presented *a capella*, and is marked *recitativo* (example 3.11).

Example 3.11: Donizetti, *Lucia di Lammermoor*, *Scena and Aria 'Il dolce suono...'*, mm. 84–87



Throughout the scene, Donizetti uses *a capella* phrases to support the depiction of Lucia's hallucinations, employing the soprano's vocal virtuosity to emphasise Lucia's detachment from reality. This continues with the phrase *'Sparsa è di rose'* (It is strewn with roses) in the following *Larghetto* section, shown in example 3.12. In mm. 89–90, a *staccato* melody on the flute, coupled with sustained chords in the woodwinds and horns, all marked *pianissimo*, creates an ethereal atmosphere supporting Lucia's vision of the altar. The flute melody is transposed a perfect fourth in mm. 93 and 94, creating the 'celestial harmony' (*'un'armonia celeste'*) that Lucia subsequently sings of in mm. 95–96, allowing her to marvel at her surroundings.

Example 3.12: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, Flute melody and sustained chords in woodwinds, mm. 85–97

The image displays a musical score for Donizetti's *Lucia di Lammermoor*, specifically the *Scena and Aria, 'Il dolce suono...'*. The score is divided into two systems. The first system covers measures 85 to 97, and the second system covers measures 94 to 96. The woodwind parts (Flute, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais) are marked *Larghetto* and *pp* (pianissimo). The vocal line for Lucia is also marked *Larghetto*. The lyrics are: "Sparsa è di ro-se!" and "Un'armonia ce-le-ste, di, non a-scol-ti?".

System 1 (Measures 85-97):

- Measures 88-90: Flute (Fl.) and Bassoon (Fg.) play a melodic line starting with a first fingering (I.). Oboe (Ob.), Clarinet (Cl. Si b), and Cor Anglais (Cor. Mi b) play sustained chords.
- Measures 92-97: Flute (Fl.) and Bassoon (Fg.) continue the melodic line. Oboe (Ob.), Clarinet (Cl. Si b), and Cor Anglais (Cor. Mi b) continue with sustained chords. The Cor Anglais part is marked III. IV.

System 2 (Measures 94-96):

- Measures 94-96: The woodwind parts (Fl., Ob., Cl. Si b, Fg., Cor. Mi b) are silent. The vocal line (Lucia) continues with the lyrics "Un'armonia ce-le-ste, di, non a-scol-ti?".

After the ‘celestial harmony’ of the *Larghetto* section (example 3.12), the next tempo indication, *Andante*, presents Lucia and Edgardo’s imagined wedding ceremony, shown in example 3.13. In this section, Donizetti incorporates the wedding hymn from Act II, which was performed at Lucia’s actual wedding to her now murdered husband. This theme is presented by the first violins in m. 98 and is accompanied by sustained notes from the woodwinds and the *pizzicato* bass. With Edgardo safely by her side, Lucia exclaims ‘*Ah! L’innno suona di nozze!*’ (Ah, the strains of our wedding-hymn!).

Example 3.13: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, ‘Il dolce suono...’*, Wedding hymn, mm. 98–100

The musical score for Example 3.13 is a page from a score for Donizetti's *Lucia di Lammermoor*, specifically the *Scena and Aria, 'Il dolce suono...'*. It covers measures 98 to 100. The tempo is marked *Andante*. The score includes parts for Clarinet in B-flat (Cl. Sib.), Bassoon (Fg.), Cor Anglais in B-flat (Cor. Sib.), Lucia (soprano), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The wedding hymn is introduced by the first violins in measure 98. The woodwinds and bass provide accompaniment with sustained notes and *pizzicato* effects. Lucia's vocal line is highlighted with a box, showing her exclamation 'Ah! L'innno suona di nozze!'.

The wedding hymn is interrupted by an exciting melody from the flute in m. 102, inspiring Lucia to repeat her previous exclamation *con forza*, seen in example 3.14.

Example 3.14: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, mm. 101–104²

The image shows a musical score for Example 3.14, covering measures 101 to 104. The score includes staves for Flute (Fl.), Clarinet in B-flat (Cl. Sib), Bassoon (Fg.), Cor Anglais (Cor. Mib), Lucia (soprano), Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.).

- Flute (Fl.):** Measures 101 and 103 are marked with a first ending (I.) and a piano (*p*) dynamic.
- Clarinet (Cl. Sib):** Measures 101 and 103 are marked with a first ending (I.) and a piano (*p*) dynamic.
- Bassoon (Fg.):** Measures 101 and 103 are marked with a first ending (I.).
- Cor Anglais (Cor. Mib):** Measures 101 and 103 are marked with a third ending (III.).
- Lucia:** Measures 101 and 103 are marked with a first ending (I.). The lyrics are "nozze!" and "Ah! Ah! Ah!..." with the instruction "con forza".
- Violin (Vni):** Measures 101 and 103 are marked with a first ending (I.).
- Viola (Vle):** Measures 101 and 103 are marked with a first ending (I.).
- Violoncello (Vc.):** Measures 101 and 103 are marked with a first ending (I.).
- Contrabass (Cb.):** Measures 101 and 103 are marked with a first ending (I.).

To emphasise Lucia's newly-constructed reality, Donizetti repeats the wedding hymn played by the first violins (example 3.13) in the flute in mm. 105 and 106 (example 3.15). In mm. 107 and 108, this theme is also played by the oboe, while the flute repeats the melody an octave higher, as shown in example 3.15. Lucia's exclamation 'Oh, me felice! (Oh, how happy I am!) in m. 107 coincides with this. I agree with Biringer (2012: 29), who states that the instrumental transposition of the wedding hymn elevates the joy Lucia experiences.

Example 3.15: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, Wedding hymn played by flute, oboe and first violins, mm. 105–108

105 106

Fl. I. *n*

Ob. I. *n*

Cl. Si b I.

Fg. I.

Cor. Mi b III.

Lucia
noz - ze!... Il rito pernois'appe - sta!... Oh, me fe. li - ce!... Ed -

Vni ARCO

Donizetti portrays Lucia's ecstatic joy by incorporating *a capella* displays of coloratura in mm. 109–111 (example 3.16).

Example 3.16: Donizetti, *Lucia di Lammermoor*, *Scena and Aria, 'Il dolce suono...'*, mm. 109–111

109 111

Lucia
-gar.do! Edgar.do! Oh me fe -

Cb. *col canto*

These flights of coloratura lead to an *Allegro* section in m. 112. Donizetti uses the key of G major for the *fortissimo* orchestral passage to further support the representation of Lucia's happiness. In mm.

113–115, Lucia showcases her vocal capabilities yet again by repeating the first part of the phrase ‘*Oh gioia che si sente, e non si dice*’ (Oh joy that I feel but cannot express) twice with the added *fioritura* seen in example 3.17. While Lucia sustains a D with a subsequent *fioritura* on ‘dice’, the wedding hymn enters again in mm. 116–117, this time presented by the flute and clarinet, bringing us to the end of the *scena*.

Example 3.17: Donizetti, *Lucia di Lammermoor*, Scene and Aria, ‘*Il dolce suono...*’, *Fioritura* and wedding hymn in flute and clarinet, mm. 115–118

3.3.2 Part 2: *Cantabile* (‘*Ardon gl’incensi...*’ / The incense is burning...) (mm. 119²–164)

A short *Maestoso* passage leads to the *cantabile*, marked *Larghetto*, which extends from mm. 122–164. As a contrast with the legato melody of the wedding hymn in the previous section Donizetti uses a semiquaver–quaver rhythm for the *Maestoso* passage, employing both the brass section and the timpani. Following this majestic interlude Lucia announces ‘*Ardon gl’incensi*’ (The incense is burning). This phrase is presented *a capella*. Lucia’s hallucinations continue. Incense and burning torches form part of the new wedding ceremony (‘*Ardon gl’incensi... Splendon le sacrefaci, splendon intorno*’ / The incense is burning... The sacred torches are glowing all around). Lucia sees the priest approaching and tells Edgardo to give her his hand ‘*Porgimi la destra... Oh, lieto giorno!*’ (Give me your hand... Oh, happy day!). The strings play *pizzicato* while the flutes present the main theme of this section in mm. 123–130, shown in example 3.18.

Example 3.18: Donizetti, *Lucia di Lammermoor*, *Cantabile*, ‘Ardon gl’incensi’, *Maestoso* interlude and *Cantabile*, Main theme flutes, mm. 119–124

The image displays a musical score for the opera *Lucia di Lammermoor*, specifically the *Cantabile* section. The score is divided into two parts: a *Maestoso* interlude (measures 119-121) and a *Larghetto* section (measures 122-124). The *Maestoso* section is marked with a tempo of 30 and a dynamic of *f*. The *Larghetto* section is marked with a tempo of 30 and a dynamic of *p*. The flute and clarinet parts are highlighted with a black box, showing the main theme. The vocal line for Lucia is also shown, with lyrics: "ce! Ardongl'in - cen - si... Splendon le sacre". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Si b), Bassoon (Fg.), Trumpet in D (Trb. Do), Trumpet in B-flat (Trb. Mi b), Trombone (Trbn. Si b), Trombone (Trbn.), and Tuba (Tp.). The string parts (Violin I and II, Viola, and Cello/Double Bass) are also shown, with markings for *ARCO* and *PIZZ.*.

Biringer (2012: 29) describes the transition from *scena* to *cantabile* as ‘ambiguous’, as it deviates from the traditional formal framework. At the beginning of the *cantabile*, contrary to the 19th-century operatic tradition, Lucia does not follow the orchestra, but instead marvels continuously at her surroundings in a *recitativo*-like fashion. Smart (Cited in Biringer 2012: 31), assesses Lucia’s hesitation as a ‘deliberate resistance to musical convention’, in an attempt to move past the restrictions of musical and social conventions. Eventually, in m. 133, Lucia capitulates and presents the theme first played by the flute and clarinet. However, in her madness, she adds *fioritura* in mm. 138–139 (example 3.19).

Example 3.19: Donizetti, *Lucia di Lammermoor*, *Cantabile*, ‘*Ardon gl’incensi*’, Theme as presented by Lucia, mm. 129–139.

129 *a piacere* 131 133

Lucia lie - to gior.noloh! lie - to! Al - fin son tu - a, al - fin sei

135 137 139

mi - o, a me ti do - na, a me ti do - na - un Di - o.

Because the chorus has been silent from the opening of Lucia’s scene, it is interesting to note that Donizetti employs male vocal parts of the chorus as well as other solo male characters in the *cantabile*. Following Lucia’s statement of the theme (example 3.19), the tenors and basses of the chorus enter in the key of E minor in m. 140 (example 3.20). Normanno, attendant to Lucia’s brother, Enrico, sings in unison with the chorus. Raimondo, the chaplain who announced the news of Arturo’s murder and Lucia’s madness, also features here. The men comment on the scene, exclaiming ‘*Ambi in sì crudo stato di lei, Signore, di lei pietà*’ (What a cruel plight! Take pity on her, Lord.). Lucia remains oblivious to their presence and continues to delight in her own heavily ornamented vocal displays in B-flat major (mm. 141–149), singing of the pleasures she and Edgardo will share. By incorporating ornamentation in Lucia’s vocal melody, and using chromaticism and specific accents, Donizetti succeeds in casting Lucia as the outsider in this all-male environment.

Example 3.20: Donizetti, *Lucia di Lammermoor*, *Cantabile*, 'Ardon gl'incensi', Entry of male chorus, mm. 140–148

The musical score for Example 3.20 is divided into two systems. The first system (mm. 140-144) features Lucia's vocal line at the top, followed by the male chorus (CORO) consisting of Normanno, Raimondo, Tenor, and Basses. Lucia's lyrics are: "O - gni pia_cer più gra - to, sì, ognipia." The chorus lyrics are: "Am - bi in sì cru - do sta - to! Di lei, Si -". The second system (mm. 145-147) includes Lucia, Norma, Raimondo, and Soprano. Lucia's lyrics are: "_ce - re mi fia_ con_ te_ di - viso, con te, con_ te_ Del". Norma and Raimondo have lyrics: "-gno - re, di lei pie - tà." The Soprano has lyrics: "Signor pie - tà!".

From mm. 149–153, Lucia continues with the *Larghetto* theme ('*Del ciel clemente un riso la vita a noi sarà!*' / Life for us will be a gentle smile from heaven!), accompanied by *pizzicato* strings. From mm. 154–161, Donizetti includes Lucia's most elaborate vocal display yet, sung in duet with the flute accompaniment in thirds and sixths (example 3.21).

Example 3.21: Donizetti, *Lucia di Lammermoor*, *Cantabile*, ‘*Ardon gl’incensi*’, Soprano and flute unison, mm. 153–160

153 I. 155
Fl. *vi.ta a noi sa - rà, la - vi - ta a - noi, a noi sa - -*

156 157
Fl. *-rà, del - ciel cle - men - te, cle - men - te un ri - so la - vi - ta a - noi - i, a noi sa -*

158 159 160
Fl. *-rà, la - vi - ta a noi sa - rà, a - noi - i*

The *cantabile* ends with Lucia’s famous *cadenza*. Donizetti’s original notation for this *cadenza*, shown in example 3.22, is the outline of a dominant seventh arpeggiation – a mere guide for the singer’s own improvisation (Biringer 2012: 31).

Example 3.22: Donizetti, *Lucia di Lammermoor*, *Cantabile*, Original *cadenza*, mm. 161–163

161 162 163
Lucia *sa - - rà, sa - rà.*

The *cadenza*, as it is known today (example 3.23), was in most likelihood written by Mathilde Marchesi (1821–1913), coloratura Nellie Melba’s teacher, in order to showcase her student’s virtuosic technique (Pugliese 2004: 23). It was this *cadenza* that inevitably projected the mad scene and thus the opera into the halls of fame after Melba’s performance of the role in 1889.

This *cadenza* exists in various versions, presented in Ricci's book *Variazioni-Cadenze Traditioni per Canto Volume 1* (Variations, Cadences, Traditions for Voice) (1994, first published in 1937) for soprano (example 3.23). Various renditions of the *cadenza* have been written, although the final choice of material is at the performer's discretion.

Example 3.23: Donizetti, *Lucia di Lammermoor*, Extended *cadenza*

The musical score is arranged in two systems, each with two staves. The top staff of each system is for the voice, labeled 'LUCIA', and the bottom staff is for the flute, labeled 'FLAUTO'. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various musical markings: 'rall.' (rallentando) above the first system, 'lento' above the second system, and dynamic markings 'pp' (pianissimo) and 'pp' (pianissimo) below the third and fourth systems respectively. The music features intricate melodic lines for the voice and complex rhythmic patterns for the flute, including many sixteenth and thirty-second notes.

3.3.3 Part 3: *Tempo di mezzo* (mm. 165–256)

As the *tempo di mezzo* section starts, Donizetti marks the entrance of Lucia's brother, Enrico, with a sudden change in orchestral texture, as shown in example 3.24. Contrasting with the serene close of the *cantabile*, this *Allegro* starts with an accented *forte* chord in all the orchestral voices, including the brass. The violins and violas present a new theme in m. 165 (example 3.24), which is subsequently doubled by the clarinets and bassoons. In mm. 171–172 an accented descending motive including accents and *staccatos* leads to a repeat of the theme in m. 173. Distressed by a previous encounter with Edgardo, Enrico is furious at Lucia's apparent vindictiveness.

Example 3.24: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, Theme in strings, mm. 165–172

The musical score for Example 3.24 is presented in two systems. The first system covers measures 165 to 167, and the second system covers measures 169 to 171. The score is for four parts: Violini (Vni), Viola (Vle), Violoncello (Vc.), and Contrabbasso (Cb.). The key signature is three flats (B-flat major/D minor) and the time signature is common time (C). The tempo is marked 'Allegro'. In measure 165, there is a boxed-in section for the Violini and Viola parts. The Viola part has the lyrics 'DIV.' and 'UNITE' written above it. Dynamics include forte (f) and piano (p).

In this section, Donizetti once again emphasises Lucia’s emotions and mental state. In m. 180⁴ Lucia’s first phrase, ‘*Che chiedi?*’ (You ask?) is marked *sempre delirande* (always delirious) and is accompanied by a *staccato* motive played by the flute, clarinet and first violins (example 3.25). This phrase includes a descending minor third interval, which is subsequently included in Enrico’s ‘*Gran Dio!*’ in mm. 184. In mm. 183 and 184, Raimondo informs Enrico that Lucia has lost her reason, with the phrase ‘*Ha la ragion smarrita*’ (She has lost her reason), adding that Enrico is to blame (‘*Tu dei sua per la vita*’ /You are responsible for this) in m. 187.

Example 3.25: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, *Staccato* motive, mm. 181–184

181 a 2 183

Fl.

Ob.

Cl. Sib.

Fg.

Reb

Cor.

Mib

Trb. Sib.

Trbn.

Tp.

Lucia

chie - di? Che chie - di?

ENRICO (fissando Lucia)

Oh, qual pal - lor! Gran Di - o!

Raim.

Ha la ragion smar - ri - ta. Tre.

Vni

Vle

Ve.

Cb.

Donizetti writes a descending melody for Lucia’s phrase in mm. 189–190 (*‘Non mi guardar si fiero...’* / Do not look at me so harshly). The direction of this line is, perhaps, indicative of Lucia’s submission in a brief moment of lucidity. It is unclear whether Lucia is talking to the crowd of onlookers or to her imagined Edgardo. Lucia’s melody is simultaneously doubled by the first violins (example 3.26). Donizetti repeats this melody with Lucia’s following phrase *‘segnai quel foglio, è vero’* (It is true, I signed that paper) . The first clarinet doubles the melody in m. 191, followed by the flute and first violins again in m. 193.

Example 3.26: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, Vocal line with orchestral doubling, mm. 189–194

The image shows a page of a musical score for Lucia di Lammermoor, Example 3.26. It covers measures 189 to 194. The vocal line is in Italian: "Non mi guardar si fiero... segnai quel foglio, è vero, sì, sì, sì, è vero." The score is marked "Meno" and "p" (piano). Three boxes highlight the vocal line and its orchestral doublings: the first violin in m. 189, the first clarinet in m. 191, and the flute and first violin in m. 193.

Lucia’s next utterance in m. 195 is marked with the indication *in visione*. As it is a hallucination, this is again presented *a capella*, emphasising Lucia’s fragile state (example 3.27). She recalls Edgardo’s reaction after seeing the signed marriage contract, reliving the situation with the phrase *‘Nell’ira sua terribile calpesta, oh Dio, l’anello! Mi male dice!...’* (In his terrible anger, he took off his ring! He curses me!). As in the beginning of the scene, Donizetti employs repeated notes to reiterate Lucia’s

madness. This is indicated by the repeated F in m. 195 and the repeated B-flat in m. 197. Lucia's phrases are interspersed with short *piano* quavers in the strings.

Example 3.27: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, mm. 195–197

The musical score for Example 3.27 shows Lucia's vocal line and the accompaniment for Violin I, Violin II, Viola, Violoncello, and Contrabasso. Lucia's lyrics are: "-ro... Nel l'i rasuater - ri - bi.le calpesta, oh Dio! a . nel . lo! mi male . di . ce!... Ah!". The score is in 4/4 time and features a change of tempo from *Tempo di mezzo* to *Allegro mosso* starting in m. 199. The accompaniment consists of short *piano* quavers in the strings.

Lucia states that she has been the victim of her brother's cruelty ('*Ah! Vittima fui d'un crudel fratello*' / Ah! Victim of a cruel brother), before desperately confessing her love for Edgardo ('*Ma ognor t'amai ognora Edgardo*' / I swear I have always loved you, Edgar). Donizetti captures this desperation with a change of tempo, beginning an *Allegro mosso* section in m. 199 (example 3.28). From mm. 200–217, the clarinets simultaneously double Lucia's vocal line. The clarinets are joined by the flutes and oboes in this doubling with the repetition of Lucia's phrase in m. 203³.

Example 3.28: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, *Allegro mosso*, Tempo change and doubling of vocal line, mm. 198–206

The musical score for Example 3.28 is divided into two systems. The first system covers measures 198 to 200. It begins with a tempo change to **Allegro mosso** at measure 198, marked with a box containing the number 34. The vocal line for Lucia starts at measure 198 with the lyrics "vit.tima fui d'uncru del fra.tel - lo, ma, o - gnor, o - gnor t'a - ma - i, o -". The score includes staves for Cl. Sib, Fg., Cor. Reb, Lucia, Vni, Vle, Ve., and Cb. The second system covers measures 202 to 206. It begins with a tempo change to **Allegro mosso** at measure 202, also marked with a box containing the number 34. The vocal line for Lucia starts at measure 202 with the lyrics "- gno - ra, Ed - gar - do, si o - gnor, o - gnor t'a - mai, ah! e t'a moan -". The score includes staves for Fl., Ob., Cl. Sib, Fg., Cor. Reb, Lucia, Vni, Vle, Ve., and Cb. The score is in the key of B-flat major and 3/4 time.

In m. 207, a vocal trio including Lucia, Enrico and Raimondo begins. The presence of two male voices, coupled with the thick texture of the orchestra, apparently overpowers Lucia. In m. 212 she

momentarily breaks away from the melodic line she shares with Enrico. Donizetti adds variety to this shared melody by adding *acciaccaturas*, *staccatos* and accents to Lucia's vocal line, as seen in example 3.29.

Example 3.29: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, Variation of melodic line, mm. 212–216

Musical score for Example 3.29, showing vocal lines for Lucia (Luc.) and Enrico (Enr.) from measures 212 to 216. The score is in G minor (three flats) and 3/4 time. Lucia's line features various ornaments including accents and staccato marks. The lyrics are: Luc. -gnor, o-gnor t'a - maj,ah! e t'a-mo an - cor, ah, t'amo, t'amo an. Enr. -tà, di lei pie - tà, ah, Si - gnor, pie - -

Donizetti increases the tension by incorporating triplets into the strings from mm. 215–219 and subsequently *tremolos* in mm. 220 and 221 (example 3.30).

Example 3.30: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, Triplets and *tremolos* in strings, mm. 217–222

Musical score for Example 3.30, showing string parts (Violin I (Vni), Violin II (Vle), Viola (Vc.), and Cello (Cb.)) from measures 217 to 222. The score is in G minor and 3/4 time. Measures 217-219 feature triplets in all string parts. Measures 220-221 feature tremolos in all string parts. A rehearsal mark '35' is present at the beginning of measure 221.

Donizetti points to Lucia's confusion by introducing an ominous theme in the strings from mm. 222–229, shown in example 3.31. This theme interrupts the trio and is coupled with *piano* chords in the clarinet and sustained notes in the bassoon and horns (example 3.31). Confused, Lucia asks her onlookers, 'Chi mi no masti?' (What name did you say?). This is further signified by Donizetti's repetition of the B-flat in the vocal line.

Example 3.31: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, Theme in strings, mm. 223–226

The image displays a musical score for Example 3.31, Donizetti's *Lucia di Lammermoor*, *Tempo di mezzo*, Theme in strings, mm. 223–226. The score is written for vocal and string parts. The vocal parts include Cl. (Clef), Si b, Fg. (Fagotto), Cor. (Corni III, IV), and Luc. (Lucia). The lyrics are "Chi mi no-ma-sti? Ar - -". The string parts include Vni (Violini), Vie (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The string parts are marked with *pizz.* (pizzicato) and *div.* (divisi). The score is divided into measures 223 and 225.

Following the second repeat of the phrase 'Chi mi no masti?' Lucia frantically calls out Arturo's name. The panic associated with Arturo is reflected in the orchestral accompaniment. After mentioning Arturo, Donizetti includes accented *forte* chords in the woodwinds and brass, coupled with *tremolos* in the second violins in m. 231 (example 3.32). To her dismay, Lucia imagines that Edgardo still wants to abandon her. She begs Edgardo not to leave her, asking his forgiveness ('Ah! *Non fuggir... Ah, per pieta!*'). This plea is coupled with a variation on the motive presented at the start of the *tempo di mezzo* (example 3.25), played here by the flute and first violins.

Example 3.32: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, Accented chords and new motive, mm. 231–234

231 a 2 233 a 2

Fl. *f*

Ob. *f*

Cl. *f*
Si b

Fg. *f*

Re b
Cor. *f*
Mi b *p*

Trb. *f*
Si b a 2

Trbn. *f*

Tp. *f*

Luc. *f*
- tu - ro!... Ah! non fug-gir... Ah, per pie.

Vni *f*
ARCO

Vie *f*
UNITE

Ve. *f*

Cb. *f*

Donizetti includes the chorus, Enrico and Raimondo in the climax of the *tempo di mezzo* section, begging for mercy on Lucia's behalf ('*Infelice! Ah, pietà, Signor, pietà!*'). This climax stretches on from mm. 242–250 (example 3.33). The chorus and Raimondo comment, '*Qual notte di terror*' (What a horrible night). Donizetti contributes to the already-tense atmosphere by including *tremolos* in the violins, violas, violoncellos and timpani as accompaniment, gradually moving from *piano* to *fortissimo*. Enrico desperately tries to communicate with his sister in her deranged state ('*Lucia! Lucia!*'), to no avail. With a last 'Ah!' Lucia breaks away from the crowd in m. 246.

Example 3.33: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, Climax, mm. 242–250

The musical score for Example 3.33 shows the climax of the *tempo di mezzo* section from Donizetti's *Lucia di Lammermoor*. The score is arranged in a standard orchestral format with vocal parts. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl. Si b), Bassoon (Fg.), Horn (Re b), Trumpet (Trb. Si b), Trombone (Trbn.), Timpani (Tp.), Violin (Vai), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts are for Lucia (Luc.), Enrico (Enr.), and Raimondo (Raim.). The score begins at measure 242 and ends at measure 250. The key signature is three flats (B-flat major/D minor). The tempo is *Tempo di mezzo*. The score features a crescendo from *piano* (*p*) to *fortissimo* (*ff*), with the instruction *cresc. a poco a poco*. The woodwinds and strings play tremolos. Lucia's part includes the lyrics 'don!... Ah!' and Enrico's part includes 'tà. Lu - ci - a!... Lu - ci - a!... gran Di - o! Ah, Lu - ci - a!'. Raimondo's part includes 'tà. Qual not - te di ter - ror, di ter - ror, di ter - ror!'. The score also includes dynamic markings such as *p*, *ff*, and *col canto*.

The *tempo di mezzo* section closes with Lucia's final plea to Edgardo (example 3.34). Donizetti captures Lucia's desperation by indicating specific stage directions in the score. Her phrase 'Ah! No, non fuggir Edgardo!' (No, don't leave, Edgar!) is marked *a piacere*, with the stage direction 's'inginocchia' (kneeling), seen in m. 250. Donizetti writes a descending melody for this phrase, echoing the stage direction. To emphasise Lucia's physical breakdown, Donizetti doubles the descending vocal melody in *pianissimo* semibreves in the violins and cellos.

Example 3.34: Donizetti, *Lucia di Lammermoor*, *Tempo di mezzo*, Descending phrase in vocal part, doubling in violins and cellos, mm. 248–256

The image shows a musical score for Example 3.34, spanning measures 248 to 256. The vocal part (Lucia) is written in a soprano clef and features a descending melody with the lyrics 'Ah! no, non fuggir, Ed-gar-do!'. The instrumental parts (Violins and Cellos) double the vocal melody in *pianissimo* semibreves. The score includes markings for 'a piacere (s'inginocchia)', 'col canto', and 'pp'.

3.3.4 Part 4: *Cabaletta* ('*Spargi d'amaro pianto...*' / Sprinkle with bitter tears...) (mm. 257–431)

Contrasting with the sombre end of the *tempo di mezzo*, the *cabaletta* begins with a flirtatious *staccato* waltz played by the woodwinds, accompanied by *pizzicato* strings. Donizetti's musical treatment of the text, as well as the orchestration in this section, highlights Lucia's eerie detachment from reality.

The *cabaletta* is written in ternary form. After the initial statement of the theme (A) by the orchestra from mm. 257–270, Lucia takes over the theme with the phrase ‘*Spargi d’amaro pianto il mio terrestre velo*’ (Sprinkle with bitter tears my earthly veil), adding *acciaccaturas* and accents, as shown in example 3.35. According to McClary (2002: 92), this section proves that Lucia has moved into another realm of consciousness and the discrepancy between the morbidity of the text and her ‘ecstatic dance music’ acts as a testimony to how far Lucia has ventured beyond the bounds of sanity. McClary (2002: 93) maintains that the beginning of this section is harmonically conventional, even predictable, and that this ‘musical lucidity’, coupled with Lucia’s carefree vocality makes this section all the more disturbing.

Example 3.35: Donizetti, *Lucia di Lammermoor*, *Cabaletta*, ‘*Spargi d’amaro pianto...*’, Ornamented theme as presented by Lucia mm. 272–286

38 272 a tempo 274 276 278

Cl. Sib

LUCIA

Spar - gi d'a - ma - ro pian - to il mio ter - re - stre ve -

38 a tempo

Vni

Vle

UNITI

Vc. Cb.

279 281 283 285 col canto

Ott.

Fl.

Ob.

Cl. Sib

Fg.

Cor. Mib

Luc.

lo, men - tre las - sù ael cie - lo io pregherò, pregherò per te...

rall. e por - tando la voce

col canto

Vni

Vle

Vc. Cb.

Following the phrase *'mentre lassù nel cielo io pregherò per te...'* (While in heaven above I will pray for you...), Donizetti includes a sudden shift from the key of B flat major to G-flat major in m. 287 (example 3.36). In modulating to G-flat major, Donizetti uses an augmented third relationship, uncommon in its time, as Romantic harmony typically consisted of major and minor third relationships. This modulation further emphasises the fact that Lucia is mentally venturing past the point of return. McClary (2002: 93) states that 'this [...] modulation creates a sudden, dramatic shift into [...] an alien region: a realm of fantasy, illusion, nostalgia, unreason or the sublime [...]'. Following Lucia's phrase *'Al giunger tuo soltanto fia bello il ciel per me!* (Only when you join me will Heaven seem beautiful to me!), Donizetti incorporates a vocal trill on B-flat in m. 292² (example 3.36). This inclusion of vocal ornaments reflects Lucia's happiness.

Example 3.36: Donizetti, *Lucia di Lammermoor*, Cabaletta, *'Spargi d'amaro pianto...'*, Shift to G-flat major, mm. 287–293

Lucia's vocal trill is repeated three times. Donizetti simultaneously doubles this vocal trill in the first violins, adding two demisemiquavers before moving to an E-flat in m. 295. This E-flat is played in unison with the vocal part, as shown in example 3.37. Donizetti includes increasing interval jumps in this phrase (mm. 293–297) to express Lucia's growing elation. Moving from the B-flat, Donizetti incorporates interval jumps of a major third (B-flat–D), a perfect fourth (B-flat–E-flat) and a fifth (B-flat–F), subsequently returning to the B-flat before jumping a major sixth from B-flat–G in mm. 296²–297 (example 3.37). This B-flat trill and the major sixth leap is simultaneously doubled by the

clarinet. Donizetti's choice of dynamic markings also amplifies Lucia's emotion. The vocal trill and interval in mm. 296–297 is marked *piano*, with a crescendo to *forte*. Lucia presents new motivic material with her repetition of the phrase 'Fia bello il ciel per me!' in m. 298, which is simultaneously doubled in the woodwinds.

Example 3.37: Donizetti, *Lucia di Lammermoor*, Cabaletta, 'Spargi d'amaro pianto...', Vocal trills with doubling in first violins and clarinet, mm. 294–300

The image displays a musical score for Example 3.37, spanning measures 294 to 300. The score includes parts for Oboe (Ott.), Flute (Fl.), Clarinet (Cl. Si b), Bassoon (Fg.), Violin (Vni), Viola (Vle), Violoncello (Ve.), Contrabass (Cb.), and Lucia (Luc.). The woodwind parts (Cl. Si b, Fl., Fg.) are highlighted with a black box, showing a trill motif. The string parts (Vni, Vle, Ve., Cb.) are also highlighted with a black box, showing a similar trill motif. The vocal part (Luc.) is highlighted with a black box, showing the lyrics: 'si, ah! si, ah! si, per me Fia bello il ciel, il ciel per...'. The score includes dynamic markings such as *cresc.*, *p*, *f*, and *a tempo*. The woodwind parts are marked with *p* and *f*. The string parts are marked with *cresc.*, *f*, and *p*. The vocal part is marked with *p* and *f*. The score is in 3/4 time and features a key signature of two flats (B-flat major/D minor).

Lucia repeats the trill motive seen in example 3.37 in m. 301² (example 3.38). For this effect, Donizetti repeats the modified trill and interval combination played by the first violins, adding doubling by the clarinet. Donizetti's additional doubling of this motive in the flute an octave higher than Lucia's notes in mm. 303–304 again reminds us of her mental instability. As he did for the intervals included in the previous repeat (example 3.37), Donizetti here incorporates an octave leap into Lucia's vocal melody, from B-flat–B-flat, seen in mm. 304²–306. Excitement builds up in the subsequent *Mosso* section, with triplets in the woodwinds and brass in mm. 305–306 (seen in example 3.38), while Lucia sustains the B-flat for two bars.

Example 3.38: Donizetti, *Lucia di Lammermoor*, *Cabaletta*, ‘*Spargi d’amaro pianto...*’, Trills with doubling in clarinet and flute, mm. 301–306

The image displays a musical score for the *Cabaletta* 'Spargi d'amaro pianto...' from Donizetti's *Lucia di Lammermoor*. The score is divided into two systems. The first system (mm. 301-305) features woodwinds and strings. The second system (mm. 305-306) features the vocal line and strings. The woodwind parts (Flute, Clarinet in B-flat, and Bassoon) play a trill figure that begins in measure 301 and continues through measure 305. The string parts (Violin, Viola, Violoncello, and Contrabasso) play a rhythmic accompaniment that also begins in measure 301 and continues through measure 305. The vocal line (Lucia) begins in measure 305 and continues through measure 306. The tempo is marked *Mosso* starting in measure 305. The key signature is two flats (B-flat major/D minor).

301 string:.. 303..... *Mosso* 305

Ott.

Fl.

Ob.

Cl. Si b

Fg.

Mib

Cor.

Lab

Trb. Si b

Tp.

Luc.

me, ah! si, ah! si, per me, per me,

string:..... *Mosso*

Vni

Vle

Vc.

Cb.

Once the *Mosso* section has started, Lucia embarks on her first display of coloratura in the *cabaletta*, as seen in example 3.39. Donizetti incorporates the triplet rhythm presented by the woodwinds and

brass (mm. 305–306, example 3.38) in a descending and ascending chromatic scale in Lucia’s vocal part in mm. 307–308. This vocal display in mm. 307–308 is supported merely by brief chords in the strings. Subsequently the first flute and clarinet present an ascending triplet motive (m. 309), which Lucia emulates, together with the first violins (m. 310). The second repetition of this ascending triplet motive by the flutes and clarinets in m. 311 is doubled in thirds. Lucia’s second imitation is presented a third higher. The triplet motive leads to a syncopated accented motive in the vocal part with partial doubling by the flute, leading to a descending scale, sung in unison with the flute, clarinet and oboe.

Example 3.39: Donizetti, *Lucia di Lammermoor*, Cabaletta, ‘*Spargi d’amaro pianto...*’, Triplets and syncopation, mm. 307–316

The musical score for Example 3.39 is presented in a standard orchestral format. It includes staves for the following instruments and voice: Flute (Fl.), Clarinet in B-flat (Cl. Si b), Cor Anglais (Cor. Mi b), Lucia (Luc.), Violin (Vnl), Viola (Vle), Voice (Vo.), and Cello/Double Bass (Cb.). The score is divided into two systems. The first system covers measures 307 to 311, and the second system covers measures 312 to 316. The vocal line includes the lyrics: "si, per me, per me, per". The score features several triplet figures and syncopation, with dynamic markings such as *p*, *pp*, and *Opp.* (*Opposto*). Measure numbers 307, 309, 311, 312, 314, and 316 are clearly marked.

To comment on the scene (m. 317) Donizetti again includes the male section of the chorus, with Enrico and Raimondo. It is interesting to note that in m. 321 we see the vocal entrance of the sopranos and altos of the chorus, the first since the beginning of Lucia's mad scene. The women join the rest of the ensemble with the phrase 'Ah! Più raffrenare il pianto no, no possibile non e!' (Ah! It is not possible to restrain tears, no!). The inclusion of the other characters and voices is evident in the sudden change of orchestral texture. In m. 321, shown in example 3.40, it is clear that Donizetti employs the whole orchestra. The woodwinds double the motive sung by Enrico and Raimondo, accompanied by triplets in the strings.

Example 3.40: Donizetti, *Lucia di Lammermoor*, Cabaletta, 'Spargi d'amaro pianto...', Entrance of chorus, mm. 321–324

The musical score for measures 321-324 of Donizetti's *Lucia di Lammermoor* features a full orchestral texture. The woodwinds (Ott., Fl., Ob., Cl. Si b, Fg.) and strings (Mi b, Cor. La b, Trb. Si b, Trbn., Trp.) play a melodic line that is doubled by the vocal parts of Enrico and Raimondo. The strings provide accompaniment with triplets. The vocal parts include the lyrics: ser - bail ri - mor - so a me, pos - si - bi - le non è, Ah! più raf - fre - na - re il pian - to pos - si - bi - le non pian - to pos - si - bi - le non.

Lucia interrupts the ensemble in m. 333 with a descending chromatic *a capella* line marked *rall.* *a piacere*, which leads to the repetition of Lucia's '*Spargi d'amaro pianto...*'. Very like the *cadenza* presented at the end of the cantabile (example 3.23), the second repetition of '*Spargi d'amaro pianto...*' is embellished at the performer's leisure, shown in example 3.41 (Ricci 1994). This embellishment further emphasises Lucia's detachment from reality, allowing her to escape from the restrictions of her set melody and allowing the soprano to showcase her technical virtuosity.

Example 3.41: Donizetti, *Lucia di Lammermoor*, Cabaletta, '*Spargi d'amaro pianto...*', Additional embellishments

The image displays a musical score for the Cabaletta 'Spargi d'amaro pianto...' from Donizetti's *Lucia di Lammermoor*. The score is presented in a multi-system format, showing the vocal line for Lucia and the piano accompaniment (Opp.).

- System 1:** Labeled 'Pag. 246, batt. 1ª' and 'LUCIA'. It shows the beginning of the phrase 'Spargi d'amaro pianto...' with the vocal line and piano accompaniment.
- System 2:** Labeled 'Batt. 7ª' and 'LUCIA'. It continues the phrase 've- lo, men- tre las- rò per te. Al giun-ger'.
- System 3:** Labeled 'Pag. 246, batt. 7ª e seguenti' and 'LUCIA'. It shows a continuation of the phrase 've- lo, men- tre las- rò per te. Al giun-ger'.
- System 4:** Labeled 'Batt. 9ª' and 'LUCIA'. It shows a continuation of the phrase 've- lo, men- tre las- rò per te. Al giun-ger'.
- System 5:** Labeled 'Batt. 14ª e seguenti' and 'LUCIA'. It shows a continuation of the phrase 've- lo, men- tre las- rò per te. Al giun-ger'.
- System 6:** Labeled 'Batt. 14ª' and 'LUCIA'. It shows a continuation of the phrase 've- lo, men- tre las- rò per te. Al giun-ger'.
- System 7:** Labeled 'Pag. 247, batt. 6ª e seguenti' and 'LUCIA'. It shows the phrase 'si, ah!'.

The climax of the *cabaletta* and the mad scene, marked *Più allegro*, begins in m. 381. Raimondo and the chorus repeat the phrase '*Ah! Più raffrenare il pianto no, no possibile non e!*' (Ah! It is not possible to restrain tears, no!). Donizetti marks all the vocal parts except Lucia's *forte* with accents,

accompanied by aggressive triplets in the strings and sustained chords in the woodwinds (example 3.42).

Example 3.42: Donizetti, *Lucia di Lammermoor*, Cabaletta, 'Spargi d'amaro pianto...', Climax, mm. 381–388

381 **4/3** Più allegro

383 385 387

Ott. *f*

Fl. *f*

Ob. *f*

Cl. Si b *f*

Fg. *f*

Cor. La b *f*

Trb. Si b *f*

Trbn. I, II, a 2 *f*

Tp. III. *f*

Luc. *f*
mc. Ah, chio spi - ri ac - can - to a

RAIMONDO *f*
 Ah! vi - ta d' - ma - ro, d'ama - ro pian - to ser - ba il ri - mor - so a

Sopr. *f*
 Ah! più raffre - na - re il pian - to no, no, pos - si - bi - le non

Ten. *f*
 Ah! più raffre - na - re il pian - to no, no, pos - si - bi - le non

Bassi *f*
 Ah! più raffre - na - re il pian - to no, no, pos - si - bi - le non

4/3 Più allegro

Vni. *f*

Vle. *f*

Vc. Cb. *f*

UNITI *f*

In mm. 397–416, Lucia attempts to distinguish herself from the ensemble (example 3.43). This is evident in Donizetti’s inclusion of accents (mm. 400–404), *acciaccaturas* (mm. 405–406) and the rise in *tessitura* (mm. 413–415). The *cabaletta* and mad scene end with Lucia falling to the floor, indicated by the *Cade svenuta* in m. 419.

Example 3.43: Donizetti, Lucia di Lammermoor, Cabaletta, ‘Spargi d’amaro pianto...’, Finale, mm. 397–420

3.4 The ‘framed’ madwoman: a discussion of the visual performance of Lucia’s mad scene

The preceding analysis in sections (3.1, 3.2, 3.3 and 3.4) has provided insight into Donizetti’s musical treatment and portrayal of Lucia’s madness. Because performance and visual representation are indispensable to the interpretation of opera on stage, an analysis of the embodied performance of the mad Lucia presents a more nuanced interpretation of the singer’s portrayal of the role. In this section two visual recordings accessed on the ‘Met On Demand’ database are analysed and compared in order to attempt to gain insight into the different portrayals of Lucia on stage.

The first is the performance of Lucia by the French soprano Natalie Dessay in a 2011 production at the Metropolitan Opera in New York City, USA. The second is the performance by the Russian soprano Anna Netrebko, also at the Metropolitan Opera, in 2009. In comparing the visual and vocal nuances in the singers’ performances I aim to establish whether different stereotypes of the madwoman have been realised.

Mary Zimmerman, the American theatre director and playwright, directed both performances. The stage set for Lucia’s mad scene includes the great hall of Lammermoor, which contains an elaborate spiral staircase. It is interesting to note that, instead of the traditional white night gown,

Zimmerman's version employs a blood spattered wedding dress. In Donizetti's score, librettist Cammarano indicates that Lucia should wear a white robe, her hair should be disheveled, and the pallor of death should be on her face. She should seem delusional (Cammarano 2013; Donizetti 1992: 424). Morris's translation adds more detail to Cammarano's scene (Morris 2012–2013):

Lucia é in succinta e biancaveste; ha le chiome scarmigliate e dil volto coperto da uno squallore di morte. È delirante.

Lucia enters, garbed simply in white, her hair disheveled, a pallor of death on her face, giving her a ghostly appearance. Her stony stare, convulsive movements and bitter smile disclose not only a violent insanity, but also that her death is imminent.

Cammarano, the librettist, indicates that Lucia's entrance must attract the full attention of the chorus and specifies that they must form diagonal lines on stage to watch her (Smart 1992: 125). Zimmerman's production employs the 'chorus frame' as directed by the librettist. At the beginning of both scenes we see the diagonal line of choristers to the left of the stage and a group of choristers to right (Donizetti 2011a: 2'33").

Dessay's Lucia appears hysterical. She enters the stage staggering backwards, with wide eyes, defensively holding up her dagger (Donizetti 2011a: 0'10"). As the chorus comments in their first phrase, we see a confused Lucia who frantically tries to wipe the dagger covered in Arturo's blood with her veil, after which she uses it to wipe the blood from her wedding gown (Donizetti 2011a: 0'24"–0'55"). This ritual is interrupted by the opening flute melody. Marveling at the sound of the flute (Donizetti 2011a: 0'42"–0'56") Lucia throws her veil over the bannister of the staircase and runs down the stairs. The chorus members observe, still shocked. After Lucia sings her opening phrase, Raimondo takes the dagger from her (Donizetti 2011a: 1'33").

In contrast with Dessay's mostly hysterical portrayal, Netrebko appears to be in a dream-like state for the greater part of mad scene. The majority of the *scena* is spent on the upper level of the stage. Netrebko enters and appears desensitised, as if she might be sleepwalking, turning her back to the audience as the flute starts playing. She faces the audience only with her first phrase '*Il dolce suono mi colpi di sua voce*' (The sound of his sweet voice stirred me). With the words '*Trema ogni fibra!*' (Every nerve quivers!), Netrebko holds the dagger she used to murder Arturo to her own throat while sitting on the railing, then looking to the crowd below (Donizetti 2009a: 2'35"). This dangerous behavior ends abruptly at 2'50" (Donizetti 2009a), coinciding with the words '*Vacilla il piè!*' (My step falters) when she loses her balance, almost plummeting to her death. Her demeanor looks uncertain and yet confident as she drops her veil from the upper level as the love-duet enters in the flute at

(Donizetti 2009b: 0'04"). The guests' react when the veil falls to the stage, almost as if they fear that Lucia's madness might be contagious.

In her portrayal of madness, Dessay is very aware of her sexuality, and, in a sense, is erotically charged. Dessay lies on the floor provocatively running her hands over her body at one stage (Donizetti 2011b: 0'03"). She also laughs frantically at 0'03" (Donizetti 2011c), before the beginning of the *cantabile*, '*Ardon gl'incensi*'. The chorus then approaches. She delights in her own vocal ornamentation as the male chorus comments. The chorus frame is again seen at 11'00" at the beginning of Dessay's *cadenza*, performed here without the accompanying flute (Donizetti 2011c: 3'40"). In this *cadenza*, Dessay incorporates reminiscences from the love duet used in the *Allegretto* interlude during the *scena*, while dancing alone, clutching her veil, which I believe may be interpreted as an indication of longing for her now lost innocence and purity. Dessay removes her stained gloves, perhaps to distance herself from the violent crime she has committed (Donizetti 2011c: 1'31"–1'42"). The chorus frame also features in Netrebko's scene (Donizetti 2009c: 3'00", 5'50"; 2009e: 5'24").

The sudden vocal presence of the male chorus ('*Ambi in sì crudo statodi lei, Signore, di lei pietà*' / What a cruel plight! Take pity on her, Lord) is an unpleasant surprise to Netrebko and appears to make her uneasy. With the repetition of the words, Netrebko closes her eyes perhaps to escape in part from the visual reality of the chorus (Donizetti 2009c: 01'51"). She remains kneeling at front centre stage before standing up to sing her *cadenza* (Donizetti 2009c: 3'30"). Netrebko's *cadenza* alternates between a solo coloratura, imitation of the melody by the flute and unison with the flute.

At 01'25" a panicked Dessay clutches Enrico while begging Edgardo not to leave her, perhaps mistaking one for the other (Donizetti 2011d). Netrebko's confusion is obvious at 31'15" when she asks '*Che chiedi?*' (You ask?) (Donizetti 2009d: 0'26"). The sincerity Lucia displays with her plea '*Non mi guarar si fiero...*' (Do not look at me so harshly) (Donizetti 2009d: 0'40") quickly changes as she sees the bloodstained veil, while Enrico stares at his hands, which are by now also covered in Arturo's blood. Netrebko smears the blood over her face with wild eyes (Donizetti 2009d: 01'00"–01'12") as she recalls Edgardo's reaction after her wedding to Arturo ('*Nell'ira sua terribile calpesta, oh Dio, l'anello! Mi male dice!...*' / In his terrible anger, he took off his ring! He curses me!). Lucia's facial expression changes again as she fervently assures Enrico (whom she believes is Edgardo) that she has always loved him (Donizetti 2009d: 1'16"), with the phrase '*Ma ognor t'amai ognora Edgardo*' (I swear I have always loved you Edgar). It is evident that Netrebko's Lucia has lost

complete touch with reality – she attempts to kiss Enrico (Donizetti 2009d: 1’47”). She moves from one extreme to another as she clutches at the dagger, which Raimondo is holding, and attempts to stab Enrico (Donizetti 2009d: 02’20”).

Towards the end of the *tempo di mezzo*, Dessay utters a chilling scream (Donizetti 2011d: 2’24”) and runs away from her brother and the chorus back to the stairs begging Edgardo not to flee. At the beginning of the *cabaletta* Dessay shreds her veil (Donizetti 2011e: 0’14”–0’27”), eventually sitting down and gathering the pieces to create a make-believe baby, which she clutches to her breast. Lucia hands her ‘baby’ to her companion, Alisa (Donizetti 2011e: 01’56”), who has been silently observing the entire enactment. A doctor sedates Dessay at 2’07”. She sings the repetition of the *cabaletta* holding onto her arm, and it is obvious that she is becoming weaker (Donizetti 2011e: 02’54”). After she collapses on centre stage, Alisa and Raimondo help her to her feet so that she can sing her final note before losing consciousness. The shredding of the veil is also enacted in Netrebko’s scene (Donizetti 2009e: 0’22”). This is significant, as it may be interpreted as Lucia’s final rejection of innocence and a symbol of her destroyed marriage.

The set designs of both productions are identical and the staging is similar. Apart from the musical elements that suggest Lucia’s madness, the only way this madness is visually realised is through the nuances attributed to the character by the two singers in question. It is evident that Dessay and Netrebko both bring their own interpretation to Lucia’s deranged state. Dessay opts for a hysterical, highly ‘sexualized’ Lucia, while Netrebko becomes the embodiment of the melancholic ‘erotomaniac’, reserving emotion for specific happenings within the *scena* and the *tempo di mezzo*. Her seemingly effortless coloratura exhibits the main manifestation of Lucia’s madness.

Both Dessay and Netrebko are dressed in bloodied white wedding gowns. In her white gown, reminiscent of Ophelia’s, Lucia is ‘sexualized’ by her clothing and becomes a sexualised object, to be put on display with the gaze of the chorus fixed upon her (Biringer 2012: 20). Biringer (2012: 20–21) lists three possible reasons for this ‘sexualization’: to further link madness and sexual inhibition, to perpetuate stereotypes of the pitiful and/or overtly sexual madwoman, or to add more interest to the scene. In addition to making it more dramatic, the substitution of the nightgown for the wedding dress could also be linked to female empowerment. When Lucia is presented in a nightgown there is the implication that perhaps her marriage to Arturo could already have been consummated. On the other hand, the contrast of Lucia in her wedding dress shows the independent woman who has taken control of her sexuality. Presenting her in a bloody wedding dress allows the viewer to believe

that Lucia rebelled against this arranged marriage, and tradition, before any sexual act could take place. Also, this representation underlines the fierceness of Lucia's character – a deranged woman, who takes control of her destiny, despoiling her husband before he could despoil her.

3.5 Conclusions

This chapter focused on exploring the musical and visual depiction of female madness in Lucia's mad scene from Donizetti's *Lucia di Lammermoor*. The analysis of this mad scene was approached in three parts. Part one presented relevant information about the origin of the work, the libretto and the composer's realisation of the character.

Part two of the analysis involved a closer scrutiny of the relationship between the character's text and score to ascertain how the composer realised his conception of madness through musical elements. From the musical analysis it is evident that Donizetti employs various techniques to convey Lucia's unhinged state. Donizetti's development of Lucia's vocal coloratura displayed during the mad scene is the most palpable indication of this. The role of the orchestra cannot be overlooked. It becomes apparent that Lucia's vocal lines are accompanied by *pizzicato* or *tremolo* strings, depending on the context, and woodwinds, specifically flute and clarinet, in order to emphasise her madness and her separation from reality. The coupling of flute and soprano proves to be most effective in conveying Lucia's hallucinatory world. This world is further created by the inclusion of melodies and themes from the previous acts of the opera. The *a capella* passages and vocal ornamentation throughout the mad scene, as well as the extended *cadenza*, allow the soprano to display her technical range, indicating that she does not need an orchestra to assist her in showcasing her vocal power. The arrival of Enrico and comments by other male characters like Raimondo are marked by a sudden change in orchestral texture. There are various instances when the whole orchestra accompanies ensemble entrances. It is also interesting to observe that the brass, which remains silent throughout most of the mad scene, are notably used in sections where male characters are present.

Finally, the third part of the analysis presented a discussion on the visual effect of the mad scene. The analysis of the portrayal of Lucia on stage reveals that the two performers realised two stereotypes of the 19th-century madwoman, namely the melancholic erotomaniac and the hysteric, in different ways. Both Dessay and Ntsebko rely on their vocal abilities to display Lucia's loss of reason. However, Dessay uses her body much more to present a 'sexualized' Lucia, whereas Ntsebko relies more on her vocal powers and acting ability to portray Lucia's mad state.

Substituting the white nightdress for a bloodstained wedding gown amplifies the dramatic effect of the scene, as well as creating fresh conclusions about Lucia's character – a character that has many facets which are displayed through different musical and visual interpretations.

CHAPTER 4

THOMAS'S *HAMLET* AND THE OPERATIC OPHELIA

4.1 Introduction

During the 19th century, Shakespeare's Ophelia became a source of great inspiration for artists and playwrights as they attempted to capture the different facets of female madness. Thomas's portrayal of Ophelia's madness in his opera *Hamlet* (1868) is the only operatic representation of the character in the 19th century. Even so, there is scant reference to the opera in the literature, except for work by Kantack (1993) and Sen (2010), and it is not often performed. Although *Hamlet* the opera is not generally popular, the spectacular mad scene featuring Ophélie and its place in the operatic repertoire of madness should not be overlooked. Thomas transformed Shakespeare's innocent and melancholic Ophelia into Ophélie – a deranged coloratura soprano with a propensity for vocal excess. This mad scene ensured the opera's popularity throughout the 19th century (Forbes 1992: 611).

This chapter will present an analysis of Ophélie's mad scene, '*À vos jeux mes amis...Partagez vous mes fleurs... Pâle et blonde*'. The analysis will proceed in three parts. Part one will present relevant information on the origin of the work, the libretto and the composer's realisation of the character. Part two will involve a closer scrutiny of the relationship between the character's text and the score to ascertain how the composer realised his conception of madness through musical elements. In this section, there will be reference to specific musical elements in the text and the instrumentation. Finally, a discussion on the visual effect of the scene will be presented in an analysis of the overall effect (final project) of the mad scene in performances by two acclaimed performers. The last phase of the analysis considers the mad scene from the perspective of a realised live performance, taking into account the individual performers' interpretations of the scene and its overall effect on the audience.

4.2 Shakespeare's *Hamlet* and the adaptation of English theatre for the French stage

Between 1733 and 1886, Shakespeare's *Hamlet*, published ca. 1599–1602, was one of the most frequently-discussed and translated of all the Shakespearean tragedies. The play was virtually unknown in France until Voltaire (1694–1778) published the first fragment of *Hamlet* in 1733. After this publication, the play was not performed in France until the publication of Pierre-Antoine de La Place's *Le théâtre anglois* (1745) and the multiple visits to Paris from 1751 to 1765 by the English

actor David Garrick (Sen 2010: 66). These performances were often ill received because of the French disassociation with Shakespeare's play.

French audiences initially struggled to relate to the original English rendition of *Hamlet*. They distanced themselves from the play because of its opposition to the long-standing French dramatic tradition (Bailey 1964: xiv). Because *Hamlet* was categorised as a 'tragedy', the work was subject to rigorous scrutiny against the long-standing rules that had been adapted from antiquity, along with a code of conventions securely entrenched by 200 years of French custom and preference. Political unrest and nationalism in France also peaked after the withdrawal of the British Army of Occupation in 1818. Audiences consisted of either polite intellectuals or youths, who paid more attention to the foreignness of the English language than to the plot (Bailey 1964: 36). Notwithstanding, in spite of the title character's illogical behavior and the general lack of clarity and structure in the play itself, *Hamlet* eventually captivated the French audiences.

The French disassociation with English theatre and the negative cultural relationship between the two nations make the reception of the performance of *Hamlet* in Paris during 1827 particularly noteworthy. Bailey (1964: 36) points out that *Hamlet* was still Shakespeare's least-known work and the 'least likely to be universally appreciated'. This changed in 1827, when the performance by the Irish actress Harriet Smithson elevated the status of the melancholic Ophelia, resulting in the character overshadowing the rest of the cast. The majority of the Parisian audience did not understand the English language, yet they were captivated by Smithson's performance. Smithson was able to transcend the language barrier by emphasising the enactment of madness rather than its verbalisation. Smithson's performance also saturated aspects of French living. It led to the Romantic revival of Ophelia in France, a revival that influenced art, music and even fashion (Sen 2010: 101). For her role, Smithson wore 'the white dress of innocence and the long black veil of mourning', traditionally associated with the character of Ophelia since the Elizabethan and Jacobean periods. Kantack (1993: 19), quoting Pascal, states that the effect of Smithson's performance manifested even in English greetings and Ophelia-style clothing. Maintaining the tradition of Ophelia's 'disheveled hair', Smithson's 'long, loosened hair bore sprigs of straw'. This style, characteristic of Smithson's performance, transformed Parisian fashion. Raby (Cited in Doran 2001: 77) states that fashion-conscious French women adopted a '*coiffure à folle*', inspired by Smithson's Ophelia. The far-reaching effect of her portrayal of Ophelia is of great importance when one considers that Shakespeare might have intended Ophelia to be a minor character in the plot of *Hamlet*.

With the play's complex narrative and its many characters, it is understandable that Ophelia would be overlooked by some critics. Wagner (1963: 94) maintains that Shakespeare uses her 'sparingly and [...] forgetfully throughout the plot'. Despite the length of the play, Ophelia appears in only five of the 20 scenes and she is merely referred to in two other scenes. Wagner (1963: 96) argues that Ophelia holds more significance to the audience of *Hamlet* than she held for the character of Hamlet, or Shakespeare himself, adding that Ophelia has two purposes. First, she provides the necessary drive for some of Hamlet's analytical scenes and secondly she makes an emotional impact on the audience. In light of this, it is interesting to note that in Thomas's operatic adaptation of Shakespeare's play, Ophélie was depicted as a major character.

4.3 Thomas's opera *Hamlet*

Thomas's *Hamlet* (1868) is the only surviving operatic adaptation of the Shakespearean tragedy of the same name (Giroud 2010: 185; Sen 2010: 56). Michel Carré and Jules Barbier wrote the libretto. The same duo wrote the libretti for Thomas's opera *Mignon* and Gounod's *Faust*. The libretto for *Hamlet* was based on the 1847 French version of *Hamlet*, written by Alexandre Dumas and Paul Meurice (1818–1905). (Sen 2010: 56.) This version of the play was still widely staged in France. It was well known among French theatregoers and so it was an obvious choice for the librettists. The five-act structure of the Dumas-Meurice adaptation also mirrored the structure of the French *grand operas*, making it easily transferable to the operatic stage. Even so, Carré and Barbier adapted the play to suit their own needs.

The adaptations by Carré and Barbier related mainly to characters, subplots and scene rearrangements. Carré and Barbier reduced the number of characters in their libretto to only 15 and curtailed the subplots in order to focus on the main drama, thereby abbreviating the total running time of the play. Sections of Ophelia's songs, which were deemed vulgar, were omitted and the order of scenes was occasionally changed to establish a greater understanding of the context (Sen 2010: 77–78).

4.4 Ophelia's mad scene in Shakespeare's play

Chen (2011: 1) explains that Ophelia undergoes a three-phase transformation during the play, from the dutiful daughter, to the seducer and finally to the madwoman who 'liberally expresses her oppressed feelings and sorrow with lyrics and songs'. In the play, a childlike Ophelia is in love with the preoccupied Hamlet. The aftermath of his father's untimely death and his mother's hasty

remarriage to the king's brother, Claudius, as well as the appearance of his father's ghost and Hamlet's vow to avenge his father's murder all weigh heavily on his mind. Hamlet's rejection of Ophelia, her grief for the death of her father, whom Hamlet kills, ultimately leads to Ophelia's mental breakdown in Act IV.

Ophelia's last appearance on stage in the play is in Act IV, scene v. As no stage directions accompany Ophelia's entrance Blackmore (1917) states that the scene had *then* been acted out and described as follows:

Ophelia enters with her hair and whole figure entwined with chains of flowers; and in her thin outer skirt she carries a mass of them. She advances slowly with the strange light of insanity in her eyes, sits down upon the floor, and plays with the flowers in a childish way, as she sings. Then she arises, distributes rosemary, pansies, fennel, columbine and rue, sings her last song, loiters a moment after her parting benediction, and runs out in a burst of mad laughter.

In this scene, the fact that Ophelia sings is of great importance. Ophelia's entrances and speeches are interspersed with five different song texts that may all be regarded as the culmination of Ophelia's mental instability (Kantack 1993: 5–9). The first song is a traditional ballad between a lover who has lost his love and a pilgrim; the second speaks about Valentine's Day; the third is a funeral lament referring to the death of her father, Polonius, and his funeral; the fourth song is a fragment from a Robin Hood ballad; and the final song again refers to Polonius's death. Because singing was an ample indication in the diagnosis of madness, specifically in spoken drama, Ophelia's singing may be regarded as the most poignant symptom of her madness (Rosand 1992: 241). Ophelia's choice of language and the rejection of poetic prose is also an indication of her affliction. The words Ophelia uses in her descriptions reveal her deranged state. In her madness, she is freed from the bounds of patriarchal society and social class. She thus 'readily sees and tells the truth, a truth that is bare, unvarnished by decorum' (Rosand 1992: 242). Chen (2011: 11) explains that Ophelia's 'feminine voice is alienated from patriarchal dominance' and, because it cannot be understood, she is considered mad. In other words, Ophelia's language is seen as irrational because it rejects the patriarchal language system, which is rational and organised. This is where the observation of Ophelia's madness plays an important role. During this mad scene, Queen Gertrude, Laertes and King Claudius observe Ophelia. Without the presence of these characters, there would be no one to witness her insanity and so her behaviour would not be viewed within a patriarchal context. In addition to distributing flowers, Ophelia adorns herself with blooms, asserting her sexuality (Philip Kantack 2010: 7). The three main characteristics of this mad scene, that is, Ophelia's songs, her observers and the fact that she hands out flowers, all feature prominently in Thomas's operatic adaptation of the mad scene.

4.5 Ophélie's mad scene in Thomas's opera

Ophélie's mad scene occurs in Act IV, scene ii, after the ballet *La Fête du printemps*. According to the libretto, a group of young Danish peasants enters at the beginning of Act IV, celebrating the arrival of spring (Carré & Barbier 1887: 47). Although they are often omitted from contemporary staging, these peasants act as Ophélie's observers during her mental collapse.

Thomas creates a tripartite construction for Ophélie's mad scene. Firstly, Ophélie asks the peasants if she can join in their games. She imagines that she is married to Hamlet and fears that he will be unfaithful to her. In the second part, the *valse*, Ophélie distributes flowers before singing the *ballade* (part three). Because Ophélie's mad scene is so extended, the analysis will be divided into three parts and each will be discussed: the *récit et andante* ('*À vos jeux mes amis...*' / In your games my friends) mm.1–57; the *valse* ('*Partagez vous mes fleurs!*' / Share my flowers amongst you!) mm. 57–129; and the *ballade* ('*Pâle et blonde...*' / Pale and fair-haired) mm. 130–274.

4.5.1 Part 1: *Récit et Andante* ('*À vos jeux mes amis...*' / In your games, my friends...) (mm. 1–57)

Following the ballet, Ophélie enters wearing a long, white dress, with flowers and vines oddly intertwined in her loose hair (Carré & Barbier 1887: 84). Sen (2010: 106) describes Ophélie's mad scene as 'typical'. Like other operatic mad heroines, she does not recognise those around her, meandering in a hallucinatory state, and thinking Hamlet is with her. The musical atmosphere evoked by Thomas's orchestration creates the perfect melancholic context for Ophélie's madness. In contrast with her namesake in Shakespeare's play, who mourns her father, Ophélie's father does not die and her madness is attributed solely to Hamlet's rejection. This is significant, as Thomas's musical treatment of Ophélie's madness is rooted in Hamlet's behaviour towards her. Thomas showcases this madness by composing melodies demanding the qualities inherent in the coloratura soprano's voice.

True to the conventions of the operatic mad scene, Thomas includes musical themes from previous acts and significant scenes in the opera to indicate Ophélie's unstable mental state. The most significant material used as reminiscence in the mad scene is Ophélie's theme from her entrance in the love duet sung with Hamlet in Act I (shown in example 4.1). Thomas incorporates this theme throughout part 1 of the mad scene, creating a haunting motive that constantly reminds Ophélie of her love for Hamlet and the reality of his rejection.

In order to accurately explore Thomas’s motivic use of this theme, Ophélie’s theme can be divided into five parts; motives A, B, C, D and E (shown in example 4.1). Motive A begins *pianissimo* with a dotted rhythm followed by *staccato* semiquavers in the first flute and clarinet, supported first by brief and then sustained chords in the brass. Motive B consists of a repeated, mostly descending *staccato* melody (E–E-flat–D–D-flat–C- ascending interval to upper F), before moving to motive C, which consists of a descending diminished seventh interval and subsequent descending *arpeggio*-like patterns, followed by an E–D-flat ostinato pattern, which eventually becomes a trill (motive D). Ophélie’s theme ends with a virtuosic flourish by the first flute (motive E), incorporating runs, chromaticism, triplets and *staccato* articulation.

Example 4.1: Thomas, *Hamlet*, Ophélie’s theme from Love Duet, Act 1, Motives A–E, mm. 22–29

Motive A Motive B

Motive C Motive D

Motive E

The *Andante* introduction in part 1 of Ophélie’s mad scene, the *récitatif* (shown in example 4.2), largely resembles the character’s initial theme from Act I (example 4.1). Here Thomas incorporates Ophélie’s original theme from Act 1 (example 4.1.), altering it in four ways.

Firstly, Thomas introduces an eerie diminished sixth motive in the first flute and clarinet, which is repeated twice (mm. 1–2) (example 4.2) before motive A is introduced, as seen in the original theme (example 4.1).

Example 4.2: Thomas, *Hamlet, Récit et Andante, ‘À vos jeux mes amis...’*, Introduction, dim. sixth motive and motive A, mm. 1–4

Motive A

63 1 Andante. (♩ = 92)

1^{re} Flûte.

2^e Flûte.

Hautbois.

Cor Anglais.

Clarinettes en La.

Bassons.

Cors en Mi♭.

Cors à Pistons.

Secondly, in m. 5, Thomas doubles motive B from the initial theme (seen in example 4.1) in the first violins, adding *tremolos* in the violins, violas and cello parts, as shown in example 4.3. Like the diminished sixth interval incorporated into mm. 1–2 (example 4.2) the *tremolo* figures help create a restless atmosphere.

Thirdly, Thomas incorporates the diminished seventh interval (taken from motive C) (example 4.1) in the first flute in m. 6. Thomas doubles this diminished seventh interval in the first violin part, adding another repetition so that the diminished seventh is heard twice in succession. This is followed by a descending demisemiquaver pattern. Thomas then repeats this combination a semitone higher, adding a *crescendo* indication, as shown in example 4.3. The repetition of the diminished seventh

contributes to the ominous atmosphere of the scene, further supporting the restlessness established by the *tremolos* in m. 5 (example 4.3).

As in the mad scene in Shakespeare's play, Ophélie is observed. Thomas includes the chorus at the beginning of her mad scene. In mm. 4–7 the males of the chorus state '*Mais quelle est cette belle et jeune demoiselle qui vers nous accourt?*' (Who is this beautiful young woman running towards us?) (example 4.3). It is interesting to note that he employs the tenors and basses of the chorus only in this section. The absence of female voices emphasizes the fact that mad Ophélie is observed by men, and so, similar to her counterpart in Fleury's painting (1787), Ophélie's madness is subconsciously introduced as a construction of male rationality.

Example 4.3: Thomas, *Hamlet*, *Récit et Andante*, '*À vos jeux mes amis...*', Alteration of motives B and C, mm. 5–6

The image displays a musical score for Example 4.3, featuring two measures of music (mm. 5 and 6). The score is divided into two sections: Motive B (mm. 5) and Motive C (mm. 6). The instruments listed on the left are: 1^{re} Fl., 2^e Fl., Hb., C. a., Cl., Bssn., Cors en mib., Cor. à pist., Cor. à pist. en La b., 1^{er} et 2^e Trom., 3^e Trom., 1^{re} Vln., 2^e Vln., A., E. Dessus, Ténors, Basse, Velles., and C. B. The Choeur (Chorus) is indicated on the left side of the score. The lyrics for the Choeur are: 'belle Et jeu - ne damoi - sel - le Qui vers nous ac - court?'. The score includes various musical notations such as dynamics (p, cresc.), articulation (acc.), and phrasing slurs. Motive B is marked with a '6' and Motive C is marked with 'cresc.'.

Lastly, in m. 7, Thomas develops the semitone ostinato pattern of motive D by modifying and alternating descending semitones with rising thirds in an ascending sequence. This sequence is supported by a syncopated repeated motive in the lower strings (example 4.4). The score indication *animez un peu* in the first violins in m. 6 and the transposition of the first part of motive C a semitone higher (shown in example 4.3), together with the rising ostinato pattern in the first violins (shown in example 4.4), succeed in adding a sense of urgency to the scene. This urgency culminates in m. 8, where Thomas incorporates a *staccato forte* chord into all the orchestral voices. Thomas subsequently includes the introductory diminished sixth motive in the cellos in mm. 8–9 (seen in example 4.4), reminding us of Ophélie’s unstable state.

Example 4.4: Thomas, *Hamlet, Récit et Andante, ‘À vos jeux mes amis...’*, Alteration of motive D and Introductory dim. sixth motive in cellos, mm. 7–9

The image shows a musical score for measures 7, 8, and 9. The staves are labeled as follows: 1^{re} Fl., Hb., C. a., Cl., Bssn., Corsemit., 1^{re} Vln., 2^e Vln., A., Velles., and C. B. Measure 7 is marked with a box and labeled 'Motive D'. Measure 8 has a box around the 1^{re} Vln. staff. Measure 9 is marked with a box and labeled 'Dim. 6th motive'. An arrow points from the 'Dim. 6th motive' label to the C. B. staff in measure 9. A circled number '64' is in the top right. Performance markings include 'Cresc.' and 'divisés.'.

Following the repetition of the diminished sixth motive in the cellos (example 4.4), the clarinet and violas present a fragment of motive A from Ophélie’s initial theme in m. 10, before she interrupts the orchestra with her first phrase, ‘*À vos jeux, mes amis, permettez-moi, de grâce, de prendre part*’ (In your games, my friends, permit me, please, to take part). Ophélie’s first phrase is presented *a capella*, in a declamatory style (example 4.5). Throughout the first part of the mad scene, Ophélie’s

phrases are for the most part *a capella* or supported by sustained chords in the strings and woodwinds.

Example 4.5: Thomas, *Hamlet*, *Récit et Andante*, 'À vos jeux mes amis...' , Vocal entrance of Ophélie, mm. 10–12

Kantack (1993: 88) describes Ophélie at this point as being 'mysterious about her identity'. Ophélie explains that no one has followed her as she stole away from the palace before dawn ('*Nul na suivi ma trace... J'ai quitté le palais aux premiers feux du jour!*') (example 4.6). Following Ophélie's first phrase, Thomas incorporates a fragment of motive A from Ophélie's theme in the clarinet part in m. 13¹ before presenting a new triplet motive in m. 13³ which includes an *acciaccatura* (shown in example 4.6). The inclusion of this fragment from motive A again emphasises the fact that Ophélie is not of sound mind. In m. 14, the clarinet presents a sustained *forte* note, which leads to a descending *staccato* run. Like the first phrase, shown in example 4.5, Ophélie's phrase in m.15 is *a capella* and is delivered in a declamatory recitative style.

Example 4.6: Thomas, *Hamlet*, *Récit et Andante*, 'À vos jeux mes amis...', Fragment of motive A presented by clarinet, mm. 13–15

The image shows a page of a musical score for the opera *Hamlet* by Thomas. The score is for the 'Récit et Andante' section, specifically the fragment of motive A presented by the clarinet in measures 13-15. The score includes parts for Clarinet (Cl.), Bassoon (Bssn.), Cor Anglais (CORS ANGL.), Violin I (1er Vln.), Violin II (2e Vln.), Viola (A.), Ophélie (OPHÉLIE), Violoncelle (Vclles.), and Contrabasse (C. B.). The clarinet part is highlighted with a black box. The Ophélie part includes the lyrics 'Nul n'a suivi ma trace... J'ai quitté le pa...'. The score is in 3/4 time and features various musical markings such as 'pizz.', 'arco.', and 'cresc.'.

Following Ophélie's phrase 'Nul n'a suivi ma trace... J'ai quitté le palais aux premiers feux du jour!' (example 4.6), the flutes present a series of repeated *pianissimo* triplets in mm. 17–19, shown in example 4.7. The violas and cellos simultaneously present a highly romanticised descending melody. The motive presented by the cellos in m. 20¹ (shown in example 4.7) echoes the motive presented by the flutes in m. 7² (example 4.4). This motive is followed by a descending phrase, leading to the *Andantino* section presented in 4/4 time.

Example 4.7: Thomas, *Hamlet*, *Récit et Andante*, 'À vos jeux mes amis...', Triplets in flutes, mm.

16–18

The image shows a musical score for Example 4.7, spanning measures 16 to 18. The score includes parts for 1^{re} Fl., 2^e Fl., C. a., Cl., 1^{re} Vln., 2^e Vln., A., OPHÉLIE, Velles., and C. B. The flute parts (1^{re} Fl. and 2^e Fl.) are highlighted with a black box, showing a triplet motif starting in measure 17. The OPHÉLIE part has the lyrics: "...lais aux premiers feux du jour." The score is in 3/4 time and features a key signature of one sharp (F#).

The inclusion of the flutes adds an ethereal quality to this section, simulating the 'utopia' in which Ophélie finds herself. This idea is further supported by Thomas's octave transposition of the triplet motive seen in mm. 17–18 (example 4.7) in m. 19. Additionally, this triplet motive might be representative of the lark to which Ophélie refers in mm. 23³–24², seen in example 4.8. In her next phrase, Ophélie describes the scene to her onlookers ('*Des larmes de la nuit la terre était mouillée; et la louette, avant l'aube éveillée, planait dans l'air*' / the earth was damp with tears from the night; and the lark awakened before the dawn, soared in the air'). Contrasting with her first two phrases, which were performed *a capella*, Ophélie's next utterance in mm. 21–30 is supported by sustained notes in the strings (example 4.8). This accompaniment helps create the serene atmosphere she describes.

Example 4.8: Thomas, *Hamlet*, *Récit et Andante*, 'À vos jeux, mes amis...', *Andantino* section, mm.

19–26

The musical score is divided into two systems. The first system covers measures 19 to 21. It begins with a tempo marking of 'Andantino.' and a dynamic of 'pp'. The vocal line for Ophélie starts in measure 21 with the lyrics 'Des lar mes de la nuit la terre était mouil'. The second system covers measures 23 to 25. It features a vocal line for Ophélie with lyrics 'l'air' and 'Et l'alou et te, a vant l'aube éveil lé e, Pla nait dans l'air'. The orchestral accompaniment includes parts for Flutes (1st and 2nd), Clarinet (C.a.), Clarinet (Cl.), Cor à pist., Violins (1st and 2nd), Viola (A.), Ophélie, Cellos (C. B.), and Basses (Velles.).

The tranquil atmosphere is suddenly interrupted as Ophélie presents her first virtuosic vocal display in mm. 25–31 (example 4.9). On the word 'l'air' (the air) in m. 26¹, Thomas scores a dazzling *cadenza*-esque passage. This passage starts with an *acciaccatura* motive on 'planait', similar to that presented by the clarinet in m. 13³ (example 4.6), followed by a descending motive, accompanied by *pianissimo* minims in the woodwinds and sustained chords in the strings. Ophélie's ascending run in

m. 27² is offered *a capella*. This leads to a repeated A, presented first in an accented syncopated rhythm in m. 27³ and then *marcato*, with a crescendo indication in m. 27⁴. A vocal trill follows in m. 28, accompanied by a short *pianissimo* chord in all the orchestral voices. Thomas's use of syncopation and *marcato* implies that Ophélie is experiencing a growing sense of urgency, which becomes almost delirious when the trill arrives. Her excitement dissipates with the subsequent descending chromatic scale in m. 29 (example 4.9).

Example 4.9: Thomas, *Hamlet, Récit et Andante*, 'À vos jeux mes amis...', 'Planait dans l'air' coloratura passage, mm. 25–31

In true mad scene tradition, Thomas incorporates musical material that has already been used. In Ophélie's first *cadenza* (example 4.9), reminiscences of material offered by the clarinet and flutes is presented. The triplet motive with the added *acciaccatura* first presented by the clarinet in m. 13³ (seen in example 4.6) is echoed in Ophélie's 'planait dans l'air' in m. 25³, shown in example 4.10. The material in m. 26³⁻⁴ recalls a fragment of motive A played by the flutes and clarinet in m. 3 (example 4.3). Ophélie's repetition of 'planait dans l'air' (soared in the air) in m. 30 may be regarded as a fusion of both the motives.

After Ophélie's coloratura display, the orchestra follows with a brief *Andante maestoso* section, contributing to the growing tension.

After a *fermata* in m. 32, Ophélie continues her *a capella récitatif*. She addresses the peasants, asking them why they are whispering and she enquires whether they recognise her ('*Mais vous, pourquoi vous parlez bas? Ne me reconnaissez vous pas?*'). As they are reluctant to accept her offer of friendship, she reveals her identity (Kantack 1993: 89). In mm. 34–35 Ophélie declares that Hamlet is her husband and that she is Ophélie ('*Hamlet est mon époux et je suis Ophélie!*'). Following this statement, we know that Ophélie is delusional, because she and Hamlet have never been

married. Thomas mirrors her madness in a new theme presented by the cor anglais in m. 36–37, accompanied by sustained notes in the woodwinds (example 4.10). This new theme leads to the *Andante sostenuto* section in m. 38. This section (mm. 38–57) is written in F major in 3/4 time, contrasting with the 6/8 metre and D major key of the preceding section (mm. 1–37).

The *Andante sostenuto* section starts with a solo violin (marked *expressif*) playing the first part of the theme presented by the cor anglais in m. 36 (shown in example 4.10). The violin presents this theme twice in mm. 38–39. It continues with a lyrical melody, while Ophélie, singing ‘à *demi-voix*’ or ‘softly’, supported by the strings, continues her explanation, saying that she and Hamlet are bound by a sweet oath and that he gave her his heart in exchange for her own (‘*Un doux serment nous lie, Il m’a donné son cœur en échange du mien...*’) (mm. 38–41). Partial doubling also occurs between the violin and the soprano mm. 40–41.

Thomas retains Ophélie’s *recitatif*-like style in this section, using repeated notes and reserving intervals for specific phrases. This is evident in m. 39–40, with the second part of the phrase ‘*Un doux serment nous lie, Il m’a donné son cœur en échange du mien...*’. In the first part of this phrase (‘*Un doux serment nous lie*’) Ophélie repeats an F, breaking away from the tonic only in the second part of the phrase (‘*Il m’a donné son cœur en échange du mien*’). On ‘*son cœur*’ (his heart), Thomas incorporates a rising sixth interval that resolves to a fifth (F–D–C) (example 4.13). This may indicate Ophélie’s adoration of Hamlet. Furthermore, ‘*en échange du mien*’ (in exchange for mine) rises a third from ‘*cœur*’ to E, before resolving to D, then descending by a perfect fifth to G.

Thomas’s inclusion of descending quavers in the cello in m. 41² denotes a shift in character. There is a growing sense of angst as Ophélie tells her audience that she will not believe anyone who says that Hamlet has abandoned and forgotten her (‘*Et si quel qu’un vous dit, Qu’il me fuit et m’oublie, n’en croyez rien!*’ / And if anyone tells you that he is shunning and forgetting me, don’t believe it!).

Thomas portrays this sense of panic in the sequential treatment of the melodic material in the violin and cello in mm. 42–43 (shown in example 4.10). Ophélie’s rising repetitive phrases are also indicative of this growing urgency (Kantack 1993: 89). Ophélie’s reaction to the possibility of Hamlet’s forgetting her, is emphasised by the repetition of the phrase ‘*Qu’il me fuit et m’oublie*’ in m. 44. Contrasting with the ‘à *demi-voix*’ at the beginning of the section (m. 38), this repetition is marked *forte* and incorporates an octave leap and an accent. Ophélie also breaks away from her pattern of repetition, imitating the first violin melody in m. 44–45. In m. 46, following the entrance

of the solo violin on an E-flat in the previous bar, Ophélie sings 'N'en croyez rien' (Don't believe it) an octave lower.

Example 4.10: Thomas, *Hamlet, Récit et Andante, 'À vos jeux mes amis...'*, *Andante sostenuto*, mm.

35–46

The musical score is divided into three systems. The first system (measures 35-68) features a tempo of *Andante.* and a key signature change to one flat at measure 68. The second system (measures 39-46) continues the *Andante.* tempo and includes the vocal line for Ophélie with lyrics: 'li - e - Ham'a donné son cœur en é - chan - ge du mien... Et si quelqu'un vous dit'. The third system (measures 43-46) features a *TUTTI.* marking and includes the vocal line for Ophélie with lyrics: 'Qu'il me fuit et m'oublie, qu'il me fuit et m'oublie, N'en croyez rien!..'. The score includes various performance instructions such as 'Solo.', 'TUTTI.', 'cresc.', and 'p'.

Ophélie again expresses her intention to reject any possibility of Hamlet's abandoning her ('si l'on vous dit qu'il m'oublie, N'en croyez rien'). From mm. 47–49¹ partial doubling occurs again between the violin and the soprano.

Ophélie is clearly delusional. In m. 49²–51¹, saying again that Hamlet is her husband (*'Non Hamlet est mon époux'*). Here she is supported by *tutti* strings that enter with a sustained *decrescendo* chord. Ophélie's adoration of Hamlet is again emphasised by Thomas's inclusion of specific intervals. Here Thomas bases Ophélie's phrase on a perfect fourth interval. This phrase starts on a D with a descending perfect fourth interval to an A. The A is repeated before the pattern recurs (example 4.11). In m. 51–53¹ Ophélie, almost confused, reaffirms her identity for the last time (*'et moi, et moi je suis Ophélie!*), accompanied by the cor anglais and sustained notes in the violins and cello (example 4.14). In m. 53, the entrance of the woodwinds hints at Ophélie's madness. Here the flute plays the theme first presented by the cor anglais in m. 36 (shown in example 4.10). This is the first entrance by the woodwind section in the *Andante sostenuto*.

Example 4.11: Thomas, *Hamlet*, *Récit et Andante*, 'À vos jeux mes amis...', *Andante sostenuto*, Inclusion of perfect fourth interval, mm. 47–57

The image displays a musical score for Example 4.11, spanning measures 47 to 57. The score is arranged in two systems. The first system (measures 47-51) includes staves for C. a., 1^{re} Vln., 2^e Vln., A., Ophélie, Velles., and C. B. The Ophélie staff contains the lyrics: "si l'on vous dit qu'il m'ou bli - e, N'encrevez rien! non, Ham let est mon é - poux et moi - el". A box highlights the interval between the notes D and A in the Ophélie staff. The second system (measures 52-57) includes staves for 1^{re} Fl., Hb., C. a., Bssn., Cors., 1^{re} Vln., 2^e Vln., A., Ophélie, Velles., and C. B. The Ophélie staff contains the lyrics: "moi je suis Ophéli - e! S'il trahissait sa foi, jen perdrais la rai - son!". The score includes various musical markings such as "suivez.", "TUTTI.", "col. canto.", "rit.", "Solo.", "dim.", "Cor anglais TACET.", "tempo.", "Oph. retenu", and "Récit. (avec tristesse.)".

The atmosphere suddenly grows tense with a dominant seventh chord marked *forte*, with a decrescendo to *piano*, in m. 55, shown in example 4.12. All the orchestral voices are active, apart from the flute and the double bass. Ophélie continues her *récitatif*, marked with the indication ‘*avec tristesse*’ (sadly). She states that, if Hamlet were to betray her, she would go out of her mind (‘*S’il trahissait sa foi, j’en perdrais la raison*’/ If he betrayed his faith I would lose my mind). This is ironic, as we know that Ophélie has already gone mad. In m. 57, the first horn repeats the F sung on the second syllable of ‘*raison*’ in m. 57¹, ending part 1 (example 4.12).

Example 4.12: Thomas, *Hamlet*, *Récit et Andante*, ‘*À vos jeux mes amis...*’, *Andante sostenuto*, Dominant seventh chord, mm. 52–57

The image shows a musical score for Example 4.12, spanning measures 52 to 57. The score includes parts for 1^{re} Fl., Hb., C. a., Bssn., Cors., 1^{er} Vln., 2^e Vln., A., OPHÉLIE, Velles., and C. B. A box highlights the dominant seventh chord in measure 55. The score includes various performance markings such as *rit.*, *molto*, *dim.*, *f*, *p*, *col canto.*, *tempo.*, *retenu.*, *Récit. (avec tristesse.)*, and *Cor anglais TACET.* The lyrics for Ophélie are: "moi je suis Ophélie! S'il trahissait sa foi, j'en perdrais la raison!"

4.5.2 Part 2: *Valse* (‘*Partagez vous mes fleurs!*’ / Share my flowers amongst you!) (mm. 58–129)

In contrast with the uncertain and mysterious nature of the first part of the mad scene, Thomas firmly shows that Ophélie has lost touch with reality by incorporating an uplifting *valse*, written in B-flat major, in part 2 of the mad scene. This section, marked with the tempo indication *Allegretto movimente de valse*, begins with a new theme (mm. 58–65) introduced by the first violins and supported by bursts of *pianissimo pizzicato* in the second violins, violas and double bass. The *valse* theme, shown in example 4.16, features a triplet motive. A set of semiquaver triplets is followed by

two *staccato* semiquavers, a crotchet and a quaver (mm. 58–59). This pattern is repeated in mm. 60–61. Two sets of triplets accompanied by a *staccato* and accented quaver respectively follow in m. 62 and 63 before moving to an ascending chromatic scale in a dotted rhythm in mm. 64–65, leading to the repeat of the *valse* theme in m. 66 (example 4.13). In the repeat of the theme (mm. 66–73), the ascending chromatic scale motive is replaced by another set of triplets with a *staccato* and accented quaver, which leads to a descending *staccato* pattern. In mm. 74–81, the *valse* theme is repeated. This repetition, however, sees the entrance of the solo flute, shown in example 4.14. The flute doubles the theme played by the violins an octave higher. The rest of the woodwinds follow the second violins and violas by playing *staccato* quaver chords.

Example 4.13: Thomas, *Hamlet, Valse, 'Partagez vous mes fleurs!'*, *Valse* theme, mm. 58–78

The musical score for Example 4.13 is divided into three systems. The first system covers measures 58 to 64, the second system covers measures 65 to 71, and the third system covers measures 72 to 77. The instruments are: 1^{re} Vln., 2^e Vln., A. (Viola), C. B. (Cello/Double Bass), 1^{re} Fl., Bssn. (Bassoon), Cors. en FA (Cor Anglais), 1^{re} Vln., 2^e Vln., A., and C. B. The tempo is marked 'All.º mou! de valse. (♩ = 58)'. The key signature has two flats. The score includes various articulations such as *pizz.*, *arco.*, *stacc.*, and *div.*. The first system shows the initial theme with triplets and staccato patterns. The second system shows the repeat of the theme with chromatic scales and triplets. The third system shows the theme repeated with the entrance of the solo flute and woodwinds.

During the *valse*, Ophélie gives out flowers to the peasants. In m. 80 she exclaims, '*Partagez-vous mes fleurs!*' (Share my flowers amongst you!). Kantack (1993: 91) maintains that the waltz music 'captivates' Ophélie. She alternates between singing and dancing while distributing the flowers. Thomas mirrors Ophélie's happiness, indicating that she must sing this phrase joyfully ('*gaiment*'). In m. 85 Ophélie shares her flowers with a young woman ('*jeune fille*'). She hands her 'a humble branch of wild rosemary' ('*à toi cette humble branche de romarin sauvage!*'). In contrast with the triplet *staccato* character of the *valse* theme, Ophélie's melody is lyrical. The melody begins two bars before the repetition of the *valse* theme. As the construction of Ophélie's phrases does not accord with that of the *valse* played by the orchestra, this may be interpreted as another indication of her unreason (shown in example 4.14).

Example 4.14: Thomas, *Hamlet*, *Valse*, '*Partagez vous mes fleurs!*', Ophélie's phrase structure, mm. 79–90

In m. 97–129, we see Ophélie's second display of vocal brilliance. Accompanied by *staccato* quavers in the woodwinds, strings and triangle, she presents a modified rendition of the *valse* theme (example 4.15). In the first part of the theme, as presented by the violins in mm. 58–59 (example 4.13), Thomas incorporates a descending perfect fifth interval following the triplet (F–B-flat). The B-

flat is then subsequently raised a semitone before the repetition of the first part of the theme a perfect fourth lower (mm. 60–61).

In this section, Thomas modifies Ophélie's *valse* theme in three ways: dynamically, melodically and rhythmically. Unlike the initial statement of the theme in m. 58, which is marked *pianissimo*, Ophélie's modified theme is marked *forte*. For melodic modifications, Thomas incorporates new intervals. Rather than offering a repetition of the descending fifth interval after the second triplet, Ophélie returns instead to the tonic of G minor, before descending a seventh to A and then returning to G once again (G–A–G) (m. 98). The rhythm in this bar is also offered in retrograde quaver–crotchet, adding a syncopated quality, in contrast with the original rhythm of crotchet–quaver in m. 59. The subsequent repetition of Ophélie's *valse* theme is also transposed to a tone lower, contrasting with the perfect fourth transposition of the original theme in m. 60. The two triplet groups in mm. 101–102, doubled by the first violins, are both transposed in a tone lower respectively, incorporating an ascending major sixth interval. This is in contrast with the perfect fourth and fifth intervals of the initial *valse* theme in mm. 62–63.

Example 4.15: Thomas, *Hamlet*, Valse, 'Partagez vous mes fleurs!', Ophélie's valse theme, mm. 92–104

The musical score is divided into two systems. The first system covers measures 92 to 96, and the second system covers measures 98 to 104. The Ophélie staff is highlighted with a box around the 'Ah!' exclamation in measure 96. The score includes staves for 1^{re} Fl., Bssn., Cors., Trgl., 1^{er} Vln., 2^e Vln., A., OPHÉLIE., and C. B. The Ophélie staff is highlighted with a box around the 'Ah!' exclamation in measure 96. The score also shows the orchestra's accompaniment from mm. 98 to 104, with a 'tempo.' marking in m. 103.

In mm. 105–108, the flute, clarinet, and first violin present the modified *valse* theme sung by Ophélie (example 4.16). Instead of joining them in this repetition, she defies the orchestra and momentarily breaks away from the theme, offering only the first triplet motive in m. 105 before

giving someone another flower ('à toi cette pervenche' / For you this periwinkle) (mm. 106–111) (example 4.16).

Example 4.16: Thomas, *Hamlet*, Valse, 'Partagez vous mes fleurs!', Ophélie's valse theme, mm. 105–111

The image shows a musical score for measures 105 to 111. The instruments listed are 1^{re} Fl., Cl., Bssn., Cors., Trgl., 1^{er} Vln., 2^e Vln., A., OPHÉLIE., and C. B. The vocal line for Ophélie is highlighted with a black box and contains the lyrics: "Ah! à toi cette per-ven-che." The score includes various musical notations such as dynamics (p, f), articulation (accents), and phrasing slurs. Measure numbers 105, 107, 109, and 111 are marked at the top of the score.

The main motive of Ophélie's *valse* theme is repeated for the third time in mm. 113–114 (example 4.17). Ophélie joins the flute, clarinet and violin for this repetition, incorporating an octave leap, seen in m. 114. Thomas further highlights her vocal virtuosity with the passage in m. 115, which Ophélie sings in unison with the flute and clarinet. The chromaticism incorporated into the ascending and subsequently descending scale, which Ophélie sings in mm. 117–121 also indicates that she is not restricted to tonality. This scale echoes the one presented by the first violins in m. 64–65 (example 4.13). The flute, clarinet and first violin also imitate this scale in mm. 121–124, as seen in example 4.17.

Example 4.17: Thomas, *Hamlet*, Valse, 'Partagez vous mes fleurs!', Imitation between vocal part, flute, clarinet and first violins, mm. 112–123

The musical score for Example 4.17 is divided into two systems. The first system covers measures 112 to 116, and the second system covers measures 118 to 122. The instruments listed on the left are 1^{re} Fl., Cl., Bssn., Cors., Trgl., 1^{er} Vln., 2^e Vln., A., OPHÉLIE., and C. B. The vocal part (OPHÉLIE.) includes the lyrics 'Ah!' and 'a tempo.' The instrumental parts include dynamic markings such as *p*, *ppp*, *pppp*, *pppp cresc.*, and *pppp decresc.*, and performance instructions like 'suivez.' and 'a tempo.'

Thomas accurately captures Ophélie's joy by including embellishments and specific intervals. As a last expression of happiness, Ophélie presents an ecstatic trill on F from mm. 122–126¹. Following this trill, she leaps up a major sixth to D, before repeating the descending chromatic scale seen in mm. 119–120 (example 4.17) a perfect fifth higher. Following the end of this scale on B-flat, Ophélie

ends the *valse* on the upper octave, accompanied by a *forte staccato* chord in all the orchestral voices (example 4.18).

Example 4.18: Thomas, *Hamlet*, *Valse*, 'Partagez vous mes fleurs!', Trill and descending chromatic scale, mm. 124–130

4.5.3 Part 3: *Ballade* ('Pâle et blonde...' / Pale and fair-haired) (mm. 130–263)

In this section, Ophélie implores the peasants to listen to her song in a brief *a capella récitatif* ('*Et maintenant écoutez ma chanson*' / And now, listen to my song). In contrast with the *Allegretto* character of the *valse*, the *ballade* is marked *Andante con moto*. The *ballade* is comprised of two verses, written in strophic form and interspersed with flights of coloratura. Ophélie's *récitatif* is preceded by a new motive in the clarinet, bassoons, violins and violas (mm. 130–131²), and is followed by a transposition of the same motive in the flute, oboe and clarinet (mm. 133–136) (shown in example 4.19). This motive forms part of the melodic theme presented by Ophélie in mm. 137–140 (example 4.20). The thinning texture of the orchestra is worth noting. In m. 130, the melody is stated in four voices. In m. 131, we see that all the orchestral voices, except for the flute and double bass, are engaged. In comparison with this rich, harmonic presence, Thomas employs only three orchestral voices in m. 133, only two in m. 135, and only one in m. 136, before Ophélie starts recounting a Scandinavian folk tale (example 4.19).

Example 4.19: Thomas, *Hamlet, Ballade, 'Pâle et blonde...'*, Opening, Thinning of orchestral texture, mm. 130–136

Ophélie sings a song about the Slavonic myth of the Willis. In Slavonic mythology, the Willis are young brides-to-be who die before their wedding day. At night they rise from their graves and any young men who cross their path are forced to dance until they drop dead (Sen 2012: 103). In addition to the chronicle of the Willis, Ophélie also asks God to protect any men who should wander on the shores of the blue lake where the Willis sleep.

Ophélie begins her song in m. 137. The song is presented in E minor, accompanied *pianissimo* strings. Ophélie sings of the Willis, pale and fair-haired, who sleep beneath the deep water ('*Pâle et blonde, dort sous l'eau profonde*'). The first part of the melody is identical to the material played by the clarinet, bassoons, violins and violas in mm. 130–131² (example 4.19). Thomas incorporates an E minor melodic scale into the melody in order to emphasise certain aspects of the imagery. The D-sharp of '*blonde*' (fair-haired) in m. 137³ suggests that there is a sinister aspect to the innocence of the Willis (example 4.20). In m. 138 the depth of the water (and possibly the subsequent submersion of the Willis' victim) is portrayed by the descending minor third interval (G-natural–E), followed by a descending semi-tone to D-natural on '*profonde*' (deep) in m. 138³. The second part of the phrase '*La Willis au regard de feu*' (the Willi with eyes of fire) is based on the tonic triad. Ophélie's next

phrase ‘*Que Dieu garde celui qui s’attarde dans la nuit, au bord du lac bleu!*’ (May God protect anyone who lingers in the night on the shore of the blue lake!) (mm. 141–144) repeats the melody presented in mm. 137–140.

Example 4.20: Thomas, *Hamlet*, *Ballade*, ‘*Pâle et blonde...*’, Ophélie’s first verse, mm. 137–144

The musical score for Example 4.20 consists of two systems of staves. The first system covers measures 137 to 141, and the second system covers measures 142 to 144. The tempo is marked 'And.º (♩ = 52)'. The key signature is one sharp (F#). The parts include 1^{re} Vln., 2^e Vln., A. (Arpeggiated), OPHÉLIE (soprano), and C. B. (Cello/Bass). The lyrics are: 'Pâle et blonde / Dort sous l'eau profonde / La Willis au regard de feu! / Que Dieu garde / Ce lui qui s'attarde / Dans la nuit, au bord / du lac bleu!'.

The ominous atmosphere is suddenly transformed into one of serene bliss with the introduction of G major in m. 145. From mm. 145–149, Ophélie sings ‘*Heureuse l’épouse aux bras de l’époux!*’ (Happy is the wife in the arms of her husband!), continuing with ‘*Mon âme est jalouse d’un bonheur si doux!*’ (My soul is jealous of such sweet bliss!). Slavonic mythology tells us that the Willis died before marriage, which means that they were never wives and could never have experienced such happiness. It is possible that, knowing this, Thomas uses this phrase to indicate that Ophélie is experiencing a brief moment of lucidity. In mm. 34–35, she stated that Hamlet was her husband. Now Ophélie may have realised that this is an illusion – Hamlet has, in fact, forsaken her and this happiness is unobtainable. It is even possible that she is mourning for the Willis. Thomas uses the same melodic material for both phrases in mm. 145–149. In contrast with the accompaniment in

mm. 137–144 (example 4.20), mm. 145–147 sees a thinning of the orchestral texture (example 4.21). In mm. 145 and 147¹⁻² the violas and double bass are silent while the violins accompany the soprano. The first violin also partially doubles the soprano’s melody in this section, contributing to the sense of melancholy.

In m. 150 the key of E minor returns for Ophélie’s phrase ‘*Nymph au regard de feu*’ (Nymph with eyes of fire) (example 4.21). The tonality again suggests the threatening nature of these female creatures. The melody initially used for ‘*regard de feu*’ in m. 140 (example 4.21) is repeated in mm. 150–151¹. Ophélie momentarily breaks away from this familiarity with an octave jump to E (‘*Hélas!*’ / Alas!) marked *forte* and accented, descending a semi-tone to D-sharp. The remainder of the phrase ‘*tu dors sous les eaux du lac bleu*’ (you sleep beneath the waters of the blue lake) (mm. 152–153) ends *pianissimo*, accompanied by sustained notes in the strings.

Example 4.21: Thomas, *Hamlet*, *Ballade*, ‘*Pâle et blonde...*’, Refrain, Introduction of G major, mm. 145–153

The image displays a musical score for Example 4.21, spanning measures 146 to 153. The score is arranged in five staves: 1^{re} Vln., 2^e Vln., A. (Viola), OPHÉLIE (Soprano), and C. B. (Cello/Double Bass). The key signature is G major (one sharp). The time signature is 4/4. The lyrics are in French. Performance markings include *dim.* (diminuendo), *rit.* (ritardando), and *pp* (pianissimo). The score shows a thinning of the orchestral texture in measures 145-147, with the Viola and C.B. staves being silent. In measure 150, the key changes to E minor. The score ends in measure 153 with a *pp* marking.

Suddenly, in m. 154, an *Allegretto* section ensues (example 4.22). A *forte staccato* chord in the strings and *fortepiano* in the woodwinds awaken Ophélie from her trance and she bursts into

laughter, indicated by the '*éclatant de rire à volonté*' (bursting into laughter at will) in m. 154. Ophélie presents her most elaborate coloratura display yet (example 4.22). Thomas originally portrayed this laughter by repeating an F-sharp, grouped into two sets of triplets, ascending a perfect fifth to C-sharp before descending chromatically with two sets of sextuplets.

The extended *cadenza*, shown in example 4.22, incorporates even more embellishments, such as trills, *acciaccaturas*, *staccatos* and elaborate chromaticism, allowing the soprano to give a real display of her vocal ability (Gerhart & Larsen 2002: 248). This *cadenza* begins with a trill on F-sharp, followed by an *acciaccatura*, leading to a descending then ascending *arpeggio*. This pattern is then repeated a minor third higher before incorporating Thomas's original triplet motive, marked *staccato*, on the top C-sharp before chromatically descending to F-sharp. An ascending octave leap to F-sharp accompanied by an accented *piano* trill in the first and second violins ends the *cadenza*.

Example 4.22: Thomas, *Hamlet*, *Ballade, 'Pâle et blonde...'*, *Allegretto*, First Extended *cadenza*, mm. 154–156

The image shows a musical score for Example 4.22, consisting of two systems of staves. The first system covers measures 154 and 155. The top staff is the vocal line, and the bottom staff is the piano accompaniment. In measure 154, the vocal line features a trill on F-sharp, followed by an *acciaccatura* and a descending then ascending *arpeggio*. The piano accompaniment has a similar pattern. The tempo is marked 'Allegretto à volonté'. In measure 155, the vocal line has a triplet of 'Ah!' notes, followed by a sextuplet of 'Ah!' notes. The piano accompaniment has a sextuplet of notes. The tempo is marked 'a tempo'. The score includes various musical notations such as trills, triplets, sextuplets, and dynamic markings.

The trills by the violins continue in m. 157, before Ophélie presents a refrain in B-minor from mm. 158–169, accompanied by the triangle, tambourine and *pizzicato* cellos (example 4.23). The main motive of this refrain consists of a repetitive syncopated pattern, creating an eerie dance rhythm, featuring *staccatos* and accents. In mm. 164–166, the oboe presents the dance motive as sung in mm. 158–160, before Ophélie interrupts with an F-sharp in m. 166, leading to a repetition of the syncopated motive (mm. 167–169).

Example 4.23: Thomas, *Hamlet*, *Ballade, 'Pâle et blonde...'*, B minor refrain, mm. 158–173.

The musical score for Example 4.23, measures 158-173, is presented in two systems. The first system covers measures 158 to 166, and the second system covers measures 167 to 173. The instrumentation includes Horn (Hb.), Trombone (Trgl.), Tambourin, First and Second Violins (1^{re} Vln., 2^e Vln.), Viola (A.), Ophelia (soprano), Cello/Double Bass (C. B.), First Flute (1^{re} Fl.), Clarinet (Cl.), Bassoon (Bssn.), and Tambo. The score features various musical notations such as dynamics (pp, p, f, ppp), articulation (tr, pizz., arco.), and performance instructions (suiuez., rainez un peu., Uai., dim.). Ophelia's vocal line includes the lyrics 'La la la', 'Ah!', 'suiuez.', 'rainez un peu.', and 'Uai.'.

Ophélie repeats the dance motive once more, accompanied by sustained notes in the flute and clarinet, before presenting reminiscences of the extended cadenza shown in example 4.22. An octave leap to B is followed by the *arpeggio* pattern in mm. 177–178. Contrasting to the descending

chromatic passage. This is presented in the *cadenza*. The refrain ends with an ascending chromatic scale from B–B, seen in mm. 180–182 (example 4.24). Here Ophélie is accompanied by sustained notes in the strings. Ophélie’s chromatic scale is followed by a *forte* chord in all orchestral voices (mm. 182²).

Example 4.24: Thomas, *Hamlet*, *Ballade*, ‘*Pâle et blonde...*’, End of refrain, mm. 176–182¹

The musical score for Example 4.24 shows the end of the refrain from mm. 176 to 182. The score includes parts for 1^{re} Fl., Hb., Cl., Bssn., 1^{re} Vln., 2^e Vln., A., OPHÉLIE., Velles., and C. B. The music features a chromatic scale in Ophélie's part and sustained notes in the strings. Performance markings include 'poco rit.', 'rit.', 'dim.', 'pp', 'ppp', 'suivez.', and 'a tempo.'

A short orchestral interlude, from mm. 183–187, leads to the second verse of the *ballade*. Ophélie again warns about the Willis before bidding the sky, the stars and her new friends farewell in this verse (mm. 188–203). The harmonic and melodic construction of the second verse is largely identical to that of the first. To contrast with the first verse (example 4.20), the second verse incorporates the woodwinds. Following the first and second phrases, the flute and clarinet play a *tenuto pianissimo* crotchet (mm. 191 and 195) (example 4.25). This is significant, as the presence of flute and clarinet are representative of Ophélie’s madness. Because these instruments were not used in the first verse, we can assume that their inclusion in the second verse shows that Ophélie is descending even further into madness.

Example 4.25: Thomas, *Hamlet*, *Ballade, 'Pâle et blonde...'*, *Tenuto* crotchet in flute and clarinet, mm. 190–195

The musical score for Example 4.25 consists of eight staves. The top two staves are for the 1^{re} Fl. and Cl. (Clarinet), both marked with *pp* and *ten.* (tenuto). The next two staves are for the 1^{re} Vln. and 2^e Vln. (Violins). The fifth staff is for the A. (Alto). The sixth staff is for OPHÉLIE, with lyrics in French: 'Sous l'azur du lac endormi! L'air se voi...le; Adieu blancheé toi...le! A...dieu ciel, a...dieu doux a mi!'. The seventh staff is for Vclles. (Violas), and the eighth staff is for C. B. (Cello/Double Bass). The score is in 3/4 time and features a key signature of one sharp (F#).

From mm. 196–199, Ophélie repeats the phrase '*Heureuse l'épouse aux bras de l'époux! Mon âme est jalousie d'un bonheur si doux!*' as seen in example 4.21. The second verse ends with a final farewell: '*Ah! Pour toujours, adieu mon doux ami!*' (Ah! Farewell forever, my sweet friend!).

The *Allegretto* in mm. 204–229¹ repeats the material first encountered in examples 4.23 and 4.24, with the exception of the extended *cadenza*. Ophélie breaks into another outburst of maniacal laughter and coloratura brilliance. This second *cadenza* in mm. 204–206 is a variation on Thomas's original *cadenza* first seen in mm. 154–156 (both shown in example 4.26).

Thomas alters the second *cadenza* in three ways (Gerhart & Larsen 2002: 251). First, Thomas adds *staccato* indications to the two groups of triplets, the additional semiquaver and the top C. Then he adds an F-sharp trill, as well as an *acciaccatura* between the trill and the ascending interval of a fifth, preceding the chromatic passage. Thirdly, the original sextuplet rhythm of this passage is also changed to a decuplet rhythm. In addition, Thomas adds an optional *cadenza*, focused specifically on

the descending chromatic passage. This variation, starting on a top E incorporates a further diminution of the rhythm. In comparison with the first *cadenza*, the technical precision expected in the second noticeably highlights the growing technical advancement of the coloratura passages that portray Ophélie’s mental state throughout the mad scene.

Example 4.26: Thomas, *Hamlet*, *Ballade*, ‘*Pâle et blonde...*’, *Allegretto*, *Cadenza variation*, mm. 204–207

Measures 208–229¹ repeat the refrain shown in example 4.21.

The climax of the mad scene is marked *Allegretto moderato* and begins in m. 230. In this section, written in B major, Ophélie’s emotions periodically shift between sadness and joy, slowly spiraling out of control as her death approaches. Thomas includes an extended display of the soprano’s vocal advance. She begins with an accented octave leap on ‘Ah!’ (Ah!), indicated as being sung ‘*pleurant*’ (crying) and marked *forte*, accompanied by sustained chords in the brass, *sforzando* strings and *pizzicato* double bass. Ophélie’s syncopated phrases are interspersed with *staccato* motives by the flute and clarinet, seen in mm. 231 and 233. Her delusional state is revealed clearly in the text. In mm. 231³–234¹, she sings ‘*Ah, cher époux! Ah, cher amant!*’ (Ah, dear husband! Ah, dear lover!). It is interesting to note that Thomas’s Ophélie becomes increasingly daring throughout this *Allegretto moderato* section. The intervals are augmented, melodic material is constantly developed and no phrase is repeated exactly as before. This is evident in the vocal part in mm. 230 and 232 (example 4.27). In her first phrase (m. 230), Ophélie incorporates an octave leap. In the second phrase (m. 232), she incorporates a perfect eleventh leap – the most extreme interval thus far. In m. 232 we also see a diminution of rhythm with added chromaticism, in comparison with the phrase in m. 230. Ophélie’s emotional instability is evident in the composer’s indication of ‘*riant*’ (cheerfully/laughing) in m. 234². The motive presented in this measure (mm. 234¹–235¹) incorporates augmented intervals, further emphasised by accents. Accompanied by *pizzicato* strings and a sustained

pianissimo horn, this vocal motive is transposed a tone higher and repeated in mm. 235²–236¹ (example 4.27 & 4.28).

Example 4.27: Thomas, *Hamlet, Ballade, 'Pâle et blonde...'*, *Allegretto moderato*, mm. 230–235

The musical score for Example 4.27 spans measures 231 to 235. It features the following parts and markings:

- 1^{re} Fl.**: Measures 231-233, marked *pp*.
- Cl.**: Measures 231-233, marked *pp*.
- Bssn.**: Measures 231-233, marked *pp*.
- Cors.**: Measures 231-233, marked *pp*.
- 1^{er} Vln.**: Measures 231-233, marked *pp*; measures 234-235, marked *pizz.* and *pp*.
- 2^e Vln.**: Measures 231-233, marked *pp*; measures 234-235, marked *pizz.* and *pp*.
- A.**: Measures 231-233, marked *pp*; measures 234-235, marked *pp* and *pizz.*
- OPHÉLIE**: Measures 231-235, with lyrics: "Ah! cher é-poux Ah! cher a-quant Ah! ah." Markings include *pp* and *(ritard)*.
- Vclles.**: Measures 231-235, marked *pp*.
- C. B.**: Measures 231-235, marked *pp*.

The sequential treatment of motivic material continues with Ophélie's next phrase, '*doux aveu! Ah!*' (Sweet vow! Ah!) in mm. 236²–238. Thomas incorporates continuous modulations (mm. 234–238) and a *tremolo* violin accompaniment (mm. 236²–237) to indicate that Ophélie is growing more frantic (example 4.28). Her madness reaches a climax when she exclaims, '*Tendre serment! Bonheur suprême!*' (Tender vow! Happiness supreme!)

Example 4.28: Thomas, *Hamlet, Ballade, 'Pâle et blonde...'*, *Allegretto moderato*, Sequential phrases, mm. 236–240

The image shows a page of a musical score for the opera Hamlet, Act 3, Scene 1, 'Ballade, Pâle et blonde...'. The score is for measures 236 to 240. The instruments listed on the left are: 1^{re} Fl., Hb., Cl., Bssn., Cors., 1^{er} et 2^e Trom., 3^e Trom., 1^{er} Vln., 2^e Vln., A., OPHÉLIE., Velles., and C. B. The vocal part for Ophélie is highlighted with a black box. The lyrics are: 'doux à veu! ah! Ten dre ser - ment Bonheur su - prè - me!'. The score includes various performance instructions such as 'cresc.', 'riten.', 'a tempo.', 'dim.', 'suivez.', 'largement.', and 'pizzicato'. The tempo is marked 'Allegretto moderato'.

In m. 240 the flute, oboe, clarinet and first violin present Ophélie's motive from m. 230, as seen in example 4.29. She follows with a variation in chromatic semitones in m. 241, marked '*sanglotant*' (sobbing), accompanied by ascending chromatic scales in the flute and clarinet and sustained chords in the brass. Ophélie sings, '*Ah! Cruel! Je t'aime!*' (Ah! Cruel one! I love you!). The chromaticism of this passage in m. 242 is emphasised by the flute and first violin doubling the vocal part. Another ascending scale follows, this time also played by the first violin, accompanied by *tremolos* in the second violins and violas, leading to a *forte staccato* chord in all the orchestral voices in m. 244¹.

From mm. 244¹–249, Ophélie presents a frenzied display of coloratura. Her fragile mental state is evident in the series of modulations and sequential material she presents. Following the chromatic scale played by the flute and clarinet in m. 241 (example 4.31), Thomas includes two ascending chromatic scales in Ophélie's vocal part in mm. 244²–246¹. The first scale (mm. 244–245¹) starts on an E-flat, ascending semitones to a *staccato* A-flat. This pattern is then transposed a semitone higher for the repetition of the scale in m. 245², starting on E-natural. The *pizzicato* strings accompaniment further emphasises her technical precision. We are once again reminded of Ophélie's madness when

Thomas includes *staccato piano* woodwinds in mm. 246–249, supported by a sustained note played by the first horn. Ophélie continues with an ascending octave leap to an accented A-sharp in m. 246. The alteration of this A-sharp to an A-natural, leads to a new motive, consisting of a diminished seventh interval followed by an ascending major second interval, shown in example 4.31. This motive is first presented *forte*, and then *piano*. It is then followed by a group of two semiquavers (A-natural–B) and a *staccato* quaver, incorporating a descending diminished seventh interval. The subsequent repetition of this group leads to an ascending chromatic scale, consisting of two groups of semiquavers and one group of descending *staccato* quavers.

Example 4.29: Thomas, *Hamlet, Ballade, 'Pâle et blonde...'*, *Allegretto moderato*, Modulations and sequences, mm. 241–249

241 a tempo. 243

1^{re} Fl.
Hb.
Cl.
Bssn.
Cors.
1^{re} Vln.
2^e Vln.
A.
OPHÉLIE.
Vclles.
C. B.

245 247 249

1^{re} Fl.
Hb.
Cl.
Bssn.
Cors.
1^{re} Vln.
2^e Vln.
A.
OPHÉLIE.
Vclles.
C. B.

From mm. 250–268, there is a noticeable thickening of the orchestral texture. As Ophélie’s death approaches, Thomas employs various instruments and orchestral techniques, adding more to the dramatic effect of the scene. The proximity of Ophélie’s death is obviously supported by an abundance of orchestral doubling. As Ophélie sustains and repeats an F-sharp (mm. 250–251), doubling occurs between the bassoons, violas and cellos, with the addition of the double basses in m. 251. Measure 251 also sees the introduction of the timpani. The strings also play with increasing force. The violins present a series of piano semiquavers that develop into *forte tremolo* chords, shown in example 4.35. This tempestuousness continues with the *fortepiano tremolos* played by the second violins and violas in mm. 252–254, with the addition of the first violins and cellos in m. 255.

Delusional, Ophélie addresses the absent Hamlet. She sings ‘*Ah! Cruel, tu vois mes pleurs! Ah!*’ (Ah! Cruel one, you see my tears!) (mm. 251–256²). This phrase is marked with the indication ‘*avec désespoir*’ (with despair) further underlining Ophélie’s intense melancholy. During this phrase, the flute, clarinet and first violin all double the vocal melody. Ophélie’s panic is reinforced with the addition of accents to the vocal melody in m. 254.

Example 4.30: Thomas, *Hamlet*, *Ballade, 'Pâle et blonde...'*, *Allegretto moderato*, *Orchestral doubling*, mm. 250–254

The image displays a page of a musical score for the opera *Hamlet*, specifically the *Ballade, 'Pâle et blonde...'* in *Allegretto moderato*. The score is for an orchestral doubling, covering measures 250 to 254. The instruments listed on the left are: 1^{re} Fl., 2^e Fl., Hb., Cl., Bssn., Cors en SI \flat , Cors, Cor. à pist. en LA \flat , 1^{er} et 2^e Trom., 3^e Trom., Timb., 1^{er} Vln., 2^e Vln., A., OPHÉLIE., Velles., and C. B. The score includes various musical notations such as dynamics (e.g., *f*, *mf*, *pp*, *arco*, *staccato*), articulation (accents), and performance instructions like *(avec désespoir)*. A specific musical passage in measure 256 is highlighted with a box, showing a chromatically ascending line in the vocal part and its doubling in the woodwinds and strings.

In m. 256, the *Allegretto moderato* reaches a climax. Ophélie sings a chromatically ascending passage, consisting of a crotchet, a quaver and four semiquavers. The group of semiquavers is accented, leading to a *forte* C-natural. Ophélie's semiquaver rhythm is doubled by the flutes, clarinets, oboes and violins. It must be noted that Thomas employs the extreme register of the flute for this doubling, further highlighting the severity of Ophélie's mental condition. In m. 256, the orchestra attempts to interrupt Ophélie with *staccato* chords in all orchestral voices. She does not

oblige them. When the orchestra falls silent in m. 256³, she sings '*pour toi, je meurs!*' (for you I die!). A short majestic passage leads to Ophélie's last *cadenza*.

Example 4.31: Thomas, *Hamlet*, *Ballade, 'Pâle et blonde...'*, *Allegretto moderato*, Orchestral doubling, mm. 255–258

The image displays a page of a musical score for the opera *Hamlet*, specifically the *Ballade, 'Pâle et blonde...'* by Thomas. The score covers measures 255 to 258. It features an orchestral doubling section where various instruments play a complex, rhythmic pattern. The instruments listed on the left are: 1^{re} Fl., 2^e Fl., Hb., Cl., Bssn., Cors, Cor. à pist. en LA \flat , 1^{er} et 2^e Trom., 3^e Trom., Timb., 1^{er} Vln., 2^e Vln., A., OPHÉLIE, Velles., and C. B. The vocal line for Ophélie is shown at the bottom, with the lyrics '*Pour toi je meurs!*' and 'Ah!' written below the notes. The score includes dynamic markings such as *sf* and *ff*, and articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegretto moderato*.

Like the coloratura passages in mm. 27 and 29 (example 4.9), mm. 155 (example 4.22) and m. 205 (example 4.26), Ophélie’s last *cadenza* (mm. 258–260) (example 4.32) is *a capella* (Gerhart & Larsen 2002: 256). In comparison with the rhythmic structure of the previous *cadenzas*, the rhythm of the last *cadenzas* is even more extreme. Ophélie’s last *cadenza* begins with an accented double-dotted quaver on F-sharp, followed by a demisemiquaver on G-natural. Following this rhythm, Thomas incorporates two succeeding chromatic passages divided into two decuplets, leading to a top E, as shown in example 4.32. Thomas employs chromaticism to create tension. In addition to the ascending passage in m. 258, this is also evident in m. 259, where Ophélie repeats a *forte* accented minor second quaver motive (F-sharp–G-natural) by augmenting intervals in semitones (F-sharp–G-sharp–G-double-sharp) leading to a *fortissimo* trill on A-sharp in m. 260.

Example 4.32: Thomas, *Hamlet, Ballade, ‘Pâle et blonde...’, Final cadenza, mm. 258–260*

258
Ah!

259
Ah! Ah! je meurs!

*Optional cadenza
Ah!

je meurs!

The tension increases as the clarinet, bassoons, horns and timpani accompany Ophélie’s trill in m. 260, seen in example 4.33. Finally, Ophélie exclaims ‘*Je meurs!*’ (I die) (mm. 260–261²). After a *fortissimo* and a seemingly triumphant orchestral passage, the mad scene ends.

Example 4.33: Thomas, *Hamlet, Ballade, 'Pâle et blonde...'*, End of mad scene, mm. 259–264

The musical score for Example 4.33 is a page from a score for Thomas's *Hamlet*, specifically the 'Ballade, 'Pâle et blonde...'' section, covering measures 259 to 264. The score is arranged for a full orchestra and includes a vocal line for Ophelia. The instruments listed on the left are: 1^{re} Fl., 2^e Fl., Hb., Cl., Bssn., Cors, Cor. à pist. en LA♭, 1^{er} et 2^e Trom., 3^e Trom., Timb., 1^{er} Vln., 2^e Vln., A., OPHÉLIE., Velles., and C. B. The score begins at measure 259 with a boxed 'B2' above the first staff. Measure 261 is marked with a forte (*ff*) dynamic. Measure 263 is marked with a piano (*p*) dynamic. The Ophelia part includes the lyrics 'ah! ah! je meurs!' starting at measure 261. The score concludes at measure 264 with a double bar line and a forte (*ff*) dynamic marking below the Cello/Double Bass staff.

4.6 Ophélie's melancholia represented on stage

Thomas's musical depiction of Ophélie's madness has been explored. In this section, two visual representations, a YouTube video file as well as a performance accessed on the Metropolitan Opera's 'Met on Demand' video database, are analysed and compared in an attempt to gain insight into different portrayals of Ophélie on stage.

The first mad scene is taken from the 2003 production of *Hamlet* at the Gran Teatre del Liceu in Barcelona, featuring Natalie Dessay as Ophélie. The second is from the 2010 production staged at the Metropolitan Opera in New York, featuring soprano Marlis Petersen.

Both productions of the opera were directed by Patrice Caurier and Moshe Leiser, with the addition of director Toni Bergalló for the Barcelona production. The stage set and props for both productions are identical. Ophélie's mad scene takes place in what appears to be a room in the castle. The room contains a lowered chandelier to stage right, a red settee to stage left. A selection of grand vases filled with flowers is placed upstage. At the beginning of the scene we see Ophélie sitting on the settee with her legs pulled up. She wears the white dress, traditional for the character. Contrasting with the original direction stating that flowers must be entwined in her loose hair in this staging Ophélie wears a long veil and a crown of flowers

It must be noted that the chorus of peasants originally included in the libretto at the beginning of Ophélie's mad scene is omitted from this production. Ophélie is alone. This makes her opening line, '*À vos jeux, mes amis, permettez-moi, de grâce, de prendre part*' (In your games, my friends, permit me, please, to take part), even more disturbing, as she addresses a phantom crowd. An addition that must be noted is the pillow strapped to Ophélie's stomach. As Ophélie and Hamlet did not get married and therefore did not consummate the relationship, this addition hints at Ophélie's mental instability and also emphasises her sexuality as a woman. To Ophélie's right, a garment, either a robe or a dress, is strewn across the floor/settee.

According to the libretto, Ophélie falls to the floor after the *ballade*, with her drowning taking place in the next scene (Carré & Barbier 1887: 50). For the purpose of this analysis, Ophélie's drowning scene will not be included in the analysis.

In their separate portrayals, both Dessay and Petersen maintain a trance-like melancholic madness for the greater duration of the scene. Both sopranos seem trapped in their own illusory world as they deliver their respective introductions (Dessay 2009a: 0'30"–1'17"; Thomas 2010a: 3'10"). As the triplet motive in the flute, representative of the lark, begins, Dessay lies on the settee, relishing her first *cadenza* as she describes the lark (Dessay 2009a: 2'03"–2'49"). In both productions the pillow is clearly visible at this stage.

Following the first display of coloratura, Dessay suddenly sits upright when her phantoms do not recognise her (Dessay 2009a: 2'57"). She explains that Hamlet is her husband and that she is Ophélie. We clearly see her nodding her head in agreement, as if trying to convince herself that this is true (Dessay 2009a: 3'11"–3'16"). At 3'17" (Dessay 2009a), Dessay stands up, lovingly caressing her make-believe pregnant stomach as she walks across the stage explaining the bond that she and Hamlet share. We are led to question the validity of this 'bond' when the veil falls off her head at 3'36". At 4'11" she states again that Hamlet is her husband. She caresses her own face, perhaps remembering Hamlet's touch (Dessay 2009a: 4'27"–4'35"). At 4'37", the orchestra briefly reminds Ophélie of the reality of Hamlet's rejection with the inclusion of a dominant seventh chord. She states that if Hamlet were to reject her, she would go mad.

As the *valse* section begins, both Dessay and Petersen, in their productions, turn towards the vases, frantically picking out flowers to distribute to the imaginary onlookers (Dessay 2009a: 4'56"–6'09"). Dessay attempts to hand flowers to two different individuals. As there is no one else on stage, these imaginary onlookers do not take the flowers from her and she drops them on the floor. The *valse* section ends with Dessay centre stage, still distributing flowers. Following her last *cadenza*-like passage she throws the remaining flowers on the stage, shielding her face with her hands (Dessay 2009a: 6'22"–6'25"). She turns her back to the audience, facing them when she sings her phrase '*Et maintenant écoutez ma chanson*' (And now, listen to my song) (Dessay 2009b: 0'00"–0'10"). There is a noticeable shift in Dessay's body language. Following her phrase, Dessay seems to retreat into her own sphere for the start of the *ballade* (Dessay 2009b: 0'25"). She lightly sways back and forth, clasping her hands to her chest and singing her first phrase while staring into space (Dessay 2009b: 0'22"–0'54"). With the phrase '*Heureuse l'épouse aux bras de l'époux!*' (Happy is the wife in the arms of her husband!) (0'56") Dessay briefly awakens from her trance and lovingly caresses her pregnant stomach. Continuing with '*Mon âme est jalouse d'un bonheur si doux!*' (My soul is jealous of happiness so sweet!), Dessay proceeds to remove the pillow (1'06"). Her despair is clearly visible while she does this (Dessay 2009b: 1'06"–1'17").

The sudden *staccato forte* chord from the orchestra announces the *Allegretto* section (Dessay 2009b: 1'38"). This is where Dessay presents her first extended *cadenza*. At the start, we see a visibly distraught Dessay removing a dagger hidden in the bodice of her dress (1'41"). Following the end of her first *cadenza*, she uses the dagger to cut herself (Dessay 2009b: 1'56"–2'22"). She makes deep incisions above her breasts, with the blood running down her white gown. She sees the blood at 2'30", but does not appear to understand what she has done. Singing an ascending coloratura

flourish, she hastily retreats, before walking diagonally across the stage (Dessay 2009b: 2'46"–2'54"). Amid this confusion, she begins singing the second verse of the *ballade*. During this verse, the dagger is clearly visible in her left hand (2'56"–4'17"). After bidding her final farewell, Dessay sings her second *cadenza*. She continues mutilating herself, cutting her wrists with the dagger (Dessay 2009b: 4'42"–5'10"). The extended *cadenza* variation Dessay sings seems to allow her time to work up the courage to commit suicide (4'21"–4'32"). It is interesting to note that she sings a top E while making the first fatal incision (4'33"). In addition to the extreme emotionality of this scene, Dessay also portrays the intense physical pain associated with this self-mutilation (Dessay 2009b: 4'38"–5'00").

Dessay throws the dagger to the floor as the climax of the mad scene begins (Dessay 2009b: 5'35"). In this section, we see the first indication of sexually-charged behaviour. Suddenly Dessay approaches the imaginary Hamlet (5'38") before suggestively running her hands down her torso (Dessay 2009b: 5'46"–5'50"). She continues with this promiscuous behaviour, lifting up her dress, while still running her hands over her body (5'51"–6'04").

At 6'10, Ophélie appears to realise that Hamlet has actually abandoned her. She exclaims, '*Ah! Cruel! Je t'aime!*' (Ah! Cruel one! I love you!). Following this exclamation, Dessay paces up and down the stage in confusion before sobbing and falling to her knees (6'13"–6'30"). The mad scene ends with Dessay lying on stage in the foetal position, rocking back and forth (Dessay 2009b: 6'52"–7'16").

In contrast with Dessay's reserved portrayal of the lark, Petersen's portrayal is more active, with a touch of hysteria (Thomas 2010a: 1'42"–2'32"). Before the start of her first *cadenza*-esque passage on '*l'air*', Petersen sits upright and adds several hand gestures to accompany this vocal display, returning immediately to her trance-like state when this is finished.

Rather than approaching distinct placements on the stage, Petersen also randomly distributes her flowers in the *valse*, throwing them to the floor before tossing the entire bouquet aside (Thomas 2010a: 1'42"–2'32"). In contrast with the multi-coloured bouquets in Dessay's scene, the flowers in Petersen's mad scene are white. This inclusion of white blooms could conceivably contribute to the depiction of a virginal Ophélie.

Following the phrase '*Et maintenant écoutez ma chanson*' (And now, listen to my song), Petersen walks to the settee and picks up a dagger before singing her first verse (Thomas 2010b: 0'10"–0'22"). While delivering this verse, Petersen stares into space, resting one hand on her pregnant stomach

and clutching the dagger in the other. She removes the pillow from her stomach (Thomas 2010b: 1'02"–1'18"). Like Dessay, she proceeds to cut her left breast. The blood from this self-inflicted wound streams down her white gown, while she continues singing and staring into oblivion, before staggering across the stage. (Thomas 2010b: 1'56"–2'50"). She comes to a standstill for the second verse of the *ballade* (Thomas 2010b: 2'50"). The character's anguish is clearly visible in Petersen's facial expressions accompanying the repetition of the phrase '*Heureuse l'épouse aux bras de l'époux! Mon âme est jalouse d'un bonheur si doux!*' (Happy is the wife in the arms of her husband! My soul is jealous of such a sweet happiness!) (Thomas 2010b: 4'44"–5'03"). Following a panicked intake of breath after her *cadenza*, Ophélie cuts her wrists. The pain of this action is mirrored in Petersen's facial expressions. Interestingly enough, the pain quickly subsides as she returns to a trance-like state at 5'04".

As the climax (*Allegretto moderato*) begins, Petersen casts the dagger aside (Thomas 2010b: 5'32") and, like Dessay, she displays sexually-charged behaviour, provocatively running her hands over her body (Thomas 2010b: 5'37"). The mad scene ends with Petersen lying on stage, apparently lifeless (Thomas 2010b: 7'45").

As stated, the staging of both scenes is almost identical and the stage directions also seem to correspond. Both Dessay and Petersen succeed in portraying Ophélie's melancholia by means of facial expressions and gestures. One noticeable difference is the severity of Petersen's breathing in specific sections of the mad scene. This, coupled with her acting, assists her in effectively portraying the Ophelia archetype. Petersen's acting often outshines her vocal performance, as the physicality of her performance leads to a wavering quality of the vocal pitch. Although this is not desirable in an operatic performance, this contributes to a more realistic depiction of a mentally unstable and emotionally distraught woman. Petersen's interpretation of the stage directions leads to a slightly more reserved display of sexual awareness.

In both scenes, Ophélie appears virginal in her white gown. We know that she and Hamlet never married. It is therefore interesting that Ophélie believes herself to be pregnant in this scene. This depiction places great emphasis on Ophélie's sexuality. During the mad scene, she seems to want to rid herself of the qualities that make her female, namely the pregnancy (by removing the pillow) and her breasts (by cutting herself). Furthermore, the addition of a dagger and Ophélie's self-mutilation help make the scene more dramatic. This also points to Ophélie's desire for death and the possibility that her 'drowning' is, in fact, her suicide.

The omission of the peasant chorus from this scene in both productions must be noted. According to the libretto, Ophélie obviously interacts with these characters during her scene, specifically during the *récitatif* and the *valse*. The directors' decision to omit the chorus adds a hallucinatory quality to the scene, as Ophélie addresses non-existent individuals on stage so the audience can come to no conclusion other than that she must be losing her mind.

4.7 Conclusions

This chapter focused on exploring the musical and visual depiction of female madness in Ophélie's mad scene from Thomas's *Hamlet*. The analysis of this mad scene was approached in three parts. Part one presented relevant information about the origin of the work, the libretto and the composer's realisation of the character. It is evident that Shakespeare's original character of Ophelia had made a significant impact on the reception of Shakespeare's works in France and that Smithson's performance had affected various aspects of French culture.

Part two of the analysis involved a closer scrutiny of the relationship between the character's text and the musical score to ascertain how the composer realised his conception of madness through musical elements. From the musical analysis, it is clear that Thomas incorporates various compositional techniques in an attempt to capture the essence of Ophélie's madness. Her increasingly virtuosic vocal displays are one of the main indicators of her madness. In addition to the incorporation and modification of motives from previous acts of the opera, Thomas's choice of orchestration in the mad scene is another significant indicator of Ophélie's mental state. The woodwinds feature prominently, offering musical material from earlier scenes, reminding Ophélie of her reality and accompanying her in her madness. In contrast with this, Thomas reserves his use of the brass for dramatic moments that require the full force of the orchestra when Ophélie's illusory landscape is threatened, for example, in the dominant seventh chord preceding the start of the *valse*.

Finally, the third part of the analysis presented a discussion of the visual effect of the mad scene as performed by two different operatic performers. This visual analysis revealed that numerous effects were added for the purpose of creating a more frightening embodiment of the melancholic Ophélie on stage. The addition of the dagger and the white dress that becomes more bloodstained as the scene progresses adds to the theatricality of the mad scene. The absence of the peasant chorus also implies that Ophélie finds herself in a hallucinatory world, where she addresses non-

existent characters during her scene. The visual embodiment of Thomas's Ophélie corresponds well to the 19th-century stereotype of the erotomaniac – a young woman spurned by her lover, plagued by delusions and displaying suicidal tendencies. Even so it becomes apparent that the contemporary staging, combined with Thomas's musical realisation of Ophélie's madness, perfectly displays an apparently weak woman's vocal capabilities.

CHAPTER 5

DISCUSSION

5.1 Introduction

Female madness became a theatrical phenomenon, evident in the representation of female madness in art, literature and theatre throughout the 18th and 19th centuries. Female madness became *en vogue* specifically in 19th-century opera. This research aimed to explore the musical representation of madness *as* power in two 19th-century operatic mad scenes, one featuring Donizetti's Lucia from *Lucia di Lammermoor* (1835) and the other Thomas's Ophélie from *Hamlet* (1868), in order to investigate whether female madness in the operatic mad scene may be interpreted as female empowerment.

This chapter includes a discussion of the literature, score and visual performance analyses. The findings of the study will be discussed in the context of the literature consulted in the following order: the development of madness as an overtly female disorder; the representation of the madwoman in art, literature and theatre; the representation of the madwoman in opera; madness, power/powerlessness and empowerment as revealed in the libretti; the musical depiction of madness and its visual performance.

5.2 The development of madness as an overtly female disorder

Literature by authors such as Foucault (1965), Gutting (2003) and Lechte (2008) does not focus on either madness as a gendered disorder, or the role played by gender in the diagnosis of madness. The writers illustrate that, between the 17th and mid-18th centuries, madness was defined as a choice in favour of 'unreason' – the rejection of rationality. The work by Foucault (1965) and Lechte (2008) points specifically to the development of the confinement of the mad individual. Before 1600, mad individuals were not institutionalised. During the Enlightenment, madness was rejected by rational society and people were then confined to institutions for madness.

Showalter (1987) focuses on the development of madness as a female disorder in 18th and 19th-century Europe. She argues that madness was attributed specifically to sexual difference or gender. Showalter (1987) maintains that female sexuality became the main characteristic associated with the classification of female madness at that time, and that all women were perceived as being susceptible to mental breakdown because of their sexuality (Showalter, in McClary 2002: 84).

Gender and sexuality became the defining factor in the classification of madness as evidenced in the studies by Kromm (1994), Poovey (1984) and Ussher (2011). The development of madness as a gendered disorder is further evidenced in depictions of the subject in art, literature and theatre during the 17th, 18th and 19th centuries and after.

5.3 The representation of the madwoman in art, literature and theatre

The notion of gendered madness is supported by Kromm's (1994) extensive study on the 'feminization' of madness in visual representation. Kromm discusses the transformation of the 'mad stereotype in art, from the 'muscular, semi-nude, raving male lunatic' during the 17th century, to the 'love-struck melancholic maidens' and 'theatrically agitated inmates' of insane asylums during the 19th century.

A paradigm shift from the understanding of madness as a general disorder to that of a mainly female disorder is notably represented in the artworks of Hogarth (1735) and Robert-Fleury (1878). Kromm (1985; 1994) refers to Hogarth's last engraving from his series *A Rake's Progress* to display the tradition of artists depicting the insane in art. The stereotype of the 'semi-nude, raving male lunatic' (Kromm 1994: 508) is aptly represented in Hogarth's *'In The Madhouse'* (Beveridge 2010). In his depiction, Hogarth portrays his madmen as feeble and weak. Although wards in insane asylums separated men and women, according to Kromm (1994: 510) no madwomen are included in this scene, because traditionally madwomen are not abundantly represented in 18th-century art. It is, however, important to consider the significance of the two aristocratic women included in Hogarth's artwork. When we consider the way the madmen are portrayed in this artwork (one semi-nude religious fanatic, a urinating King and other more artistically inclined madmen), the inclusion of two aristocratic women may be interpreted as women in a superior social position, and therefore in a position of power. Hogarth's engraving was responsible for new stereotypes associated with madness. In a sense, he excludes excessive emotion from the concept of male madness. The over-emotionality previously associated with female sexuality was one of the main factors that contributed to the diagnosis of female madness.

After Hogarth's (1735) engravings of madmen, literature revealed that madwomen indeed became a favoured subject among artists and writers during the late 18th century, saturating the formerly male-dominated art spheres, as evidenced in the studies by Doran (2001), Kromm (1987; 1994) and McClary (2002). Shakespeare's Ophelia became a figure of great importance and, in time, different stereotypes of the madwoman were represented in art and literature. It eventually became

apparent that two main stereotypes were associated with the 19th-century madwoman – the lovesick erotomaniac (Showalter 1987: 81), and the hysteric (Ussher 2011: 8).

At this point, the impact of the Ophelia character of the 16th century must be noted. Research by Kromm (1987) and Busato Smith (2010) highlights Ophelia's popularity as the epitome of the 19th-century madwoman. Studies by Kantack (1993) and specifically Sen (2010: 101) show that Ophelia's madness could transcend language barriers, leading to a Romantic revival of the character – a character who influenced various aspects of culture in France, most notably fashion.

During the late 18th and 19th centuries, the stereotype of the 'love struck, melancholic erotomaniac', together with the sexually promiscuous and over-emotional hysteric, dominated the fields of artistic representation. Regarding the erotomaniac, research showed that various depictions of the Ophelia character, notably by Hughes (1851), Millais (1871-1872) and Waterhouse (1889), draw on her beauty and sexuality. The white dress is a recurring image in the artistic representation of the madwoman – an image also represented in the visual performances of the operatic mad scenes.

The different literary stereotypes of the madwoman pointed to by Showalter (1987: 81) and Ussher (2011: 81) are seen in Robert-Fleury's *Le docteur Philippe Pinel faisant tomber les chaînes des aliénés* (1878). He paints his madwomen as chained, silent, hysteric and sexually promiscuous, surrounded by a crowd of male intellectuals. Robert-Fleury's painting notably displays the relationship between gender and madness in the 19th century, as discussed by Showalter (1987) and McClary (2002). In a comparison with Hogarth's engraving, it becomes clear that female madness inevitably became a construct of male rationality.

Literature further revealed that a direct relationship exists between artistic representation and socio-political occurrences during the 18th and 19th centuries, specifically the avocation of women's rights (Fee & Brown 2006: 173). Kromm (1994) maintains that the radicalism of the pursuit of women's rights reinforced the opinions of conservative males that chaos and disorder were fundamental to women's nature, further consolidating the confinement of women to the domestic sphere. The incarceration of female revolutionaries like Théroigne de Méricourt served as a warning to all women who wished to get involved in politics.

In her study of the representation of madness in theatre, Doran (2001) maintains that the rise of the independent woman in social and political spheres was ill-met on stage. Science was used to support

the notion that women were both socially and mentally inferior to men and in order maintain the stigma associated with adamant revolutionaries, the on-stage personae of women became more threatening. Parker (2001: 440) also supports this view, stating that, although women achieved professional advancement, they were still depicted on stage as powerless.

5.4 Madness, power/powerlessness and empowerment in the libretti

Following the analyses of the libretti it becomes apparent that Ophélie and Lucia, as well as their respective literary equivalents, Ophelia and Lucy, each embody one of the stereotypes of the madwoman – Ophelia as the melancholic lovelorn maiden and Lucy as the over-emotional hysteric.

The analyses of the libretti showed that there is one predominant factor indispensable to the literary depiction of female madness – the presence in the plot of a powerful or authoritative male or males. The female protagonist in Donizetti's *Lucia di Lammermoor* and her literary equivalent, Lucy, as well as Shakespeare's Ophelia and Thomas's Ophélie, exist in a patriarchal society. Regarding Ophelia, O'Toole (Cited in Frazer 2012: 7), states that the character Ophelia is shaped and ruled by others, particularly by men'. Furthermore, her madness also ensues in a 'domain ruled by men'. The same may be said for Lucia. The predisposition of women living in a patriarchal society leads to female characters that are by default forced to submit to male control.

As women, Lucia and Ophélie are both deemed inferior. In the opera, Lucia's actions are, to some extent, controlled by the dominant male in her life, her brother, Enrico. Enrico forces Lucia into an advantageous marriage in order to save the family name and procure wealth (Ashbrook 2006). According to feminist theory, this occurrence may be depicting Lucia as property, further supporting the fact that, as a woman, she is weak and must rely on men to make decisions for her.

When we consider the metanarrative associated with the female sex, namely that women are 'weak', women are predominantly portrayed as powerless. I argue, however, that this narrative of the weak madwoman may be paradoxically reversed by the very factors that add to the stereotype – madness and gender. With reference to Allen's (2009: 293–294) theories of power, it is clear that *power-over* (domination) and *power-to* (individual empowerment) are both present in the libretti.

The power in madness, or as Allen would put it, *power-to*, may rest in the very emancipation of the female heroine by virtue of her own madness. Frazer (2012: 8) labelled Ophelia as a heroine for 'breaking [...] her patriarchal chains through madness [...]'. Again, this is also applicable to Lucy and

Lucia. In the respective narratives and libretti, female liberation also manifests in the form of violence. Both women resort to violence to escape their powerlessness – Lucia murders her husband and Ophelia, deliberately or accidentally, kills herself. It is interesting that, in order to take control of their lives (assume power), both women resort to destructive behaviour.

5.5 The representation of the madwoman on stage and in opera

The literature revealed that female madness was an ideal subject for the 19th-century stage, as the mad heroine provides the ‘disorder’ in the melodrama, as Doran (2012) explains. This is further supported by the popularity of the subject, judging by the numerous stage plays written at this time. Furthermore, the research by Rutherford (2000: 209) and Durà-Vilà and Bentley (2009: 107) maintains that the emotionality of the madwoman was compatible with the emotional expressivity of the arts during the 19th century.

As the focus shifted to the relationship between the actor and the spectator, evoking an emotional response from the spectators (audience) became crucial, as Rutherford (2000: 209) pointed out. When compared to the stage and the limited range of speech effects used by actors, it is obvious that opera became a favoured genre for the depiction of madness. Literature showed that the wide range of vocal qualities available to singers made opera the ideal genre for portraying madness, specifically female madness.

5.6 The musical depiction of madness

The literature review and analyses of the mad scenes revealed that the composers used various musical elements to depict female madness in mad scenes. The analytical study by Erfurth and Hoff (2000) focusing on *bel canto* composers such as Bellini, provided a valuable source of guidance on how to approach the musical analysis and musical representation of madness in this study.

Musical elements, including deconstruction, declamatory singing, high pitch and orchestral accompaniment, are some of the resources composers use. Of these elements, the use of orchestral accompaniment, the inclusion of delusions and hallucinations, and high pitch in the vocal parts, were the most notable among the musical elements of the mad scenes in Erfurth and Hoff’s study. For example, Erfurth and Hoff (2000: 311–312) explain that instruments like the flute and *cor anglais* used to accompany singers, seemed feeble and weak, which reinforces the feeble musical depiction of madness.

The results of the analysis in this study show that both Donizetti and Thomas incorporate the woodwinds, specifically the flute and clarinet, to add to the portrayal of their heroine's madness (see, for example, 3.12). Not only does the strategic inclusion of these instruments act as an extension of the characters' femininity (Hadlock cited in Biringer 2012: 21), but the timbre and texture of the scoring of these instruments adds an ethereal or other-worldly quality to the mad scene (in examples 3.12 and 4.7 specifically), further assisting in the representation of the hallucinations experienced by both Lucia and Ophélie.

Literature suggests an additional interpretation for the use of specific orchestral instruments. Considering the powerlessness and inferior status of women in the 19th century, the role of the woodwinds must specifically be noted. Biringer's (2012) interpretation of the relationship between instruments in the mad scene and the socio-political view of women is worth noting. Biringer's theory relates to the glass harmonica originally scored for Lucia's mad scene. As discussed in Chapter Two, Biringer highlights Donizetti's inclusion of the glass harmonica. Hadlock (Cited in Biringer 2012: 21) states that the instrument's 'light, resonant, otherworldly sound was [...] associated with femininity and the female voice' and that the instrument was 'often seen as an extension of the player', who was usually a woman. Playing the instrument is not physically exhausting or overly passionate, so it was the perfect instrument for female musicians, who were regarded as susceptible to the passion and power of music (Hadlock cited in Biringer 2012: 21.) Biringer concludes that the incorporation of the glass harmonica as Lucia's partner in the mad scene emphasises her vulnerability as a woman and her mental state.

The clarinet features strongly in both mad scenes. In Lucia's mad scene, Donizetti uses the timbre of the clarinet to add to the eerie atmosphere following Lucia's sighting of the phantom, with a descending minor second motive (example 3.10). In the *tempo di mezzo* and the *cabaletta* sections, imitation occurs between the flute and the clarinet parts, as seen in examples 3.32 and 3.36, and doubling often occurs between the vocal and clarinet parts, as shown in example 3.38. In Ophélie's mad scene, the clarinet presents a fragment of motive A in example 4.6. As motive A consists of musical material from the love duet between Ophélie and Hamlet, this inclusion alludes to Ophélie's insanity. During the *ballade* Thomas incorporates the flute and clarinet with a *tenuto* crotchet in example 4.25, acting as a distinct reminder of Ophélie's madness. This is also achieved by the doubling of the vocal melody in the clarinet and flute parts in the *Allegretto moderato* section of the *ballade* (example 4.28, 4.29 and 4.30). It appears that not only the flute but also the clarinet are complicit in female operatic madness.

Specifically In Lucia's mad scene, the flute and the soprano are interconnected during the entire scene. When we interpret the flute (or glass harmonica) as the voice of Lucia's envisioned Edgardo, his character is, in turn, emasculated, cast as weak and ethereal in contrast with Lucia's increasing power, which manifests in her virtuosity. Even more significant is the fact that both the flute and the soprano parts contain intertwining melodies and unison passages, seen in examples 3.3, 3.12, 3.21 and 3.23. This connection is most audible at the beginning of the *scena* and during the *cantabile*. The vocal virtuosity, and, inadvertently, the 'power' of the soloist, seems to be magnified by the accompaniment of instruments of lighter timbre. In my opinion, therefore, this juxtaposition of light 'feminine' timbre and open texture between soloist and accompaniment creates a platform for virtuosic expression. This demonstrates the reversal effect of madness as weakness and illustrates the dichotomous relationship between the 'power' of the soloist and the madness portrayed.

In the score, Donizetti and Thomas portray the delusions and hallucinations alluded to in the libretti, by employing specific instrumentation and including written indications in the score itself. Once again, the audible presence of the flute must be noted. The majority of Lucia's mad scene is a hallucination. At the beginning of the *scena* she hears Edgardo's voice, represented by the flute (example 3.2). In the *cantabile*, Lucia envisages her and Edgardo's wedding ceremony (example 3.18). In this example the flutes present the ethereal theme of the *Larghetto* section, a theme later repeated by Lucia, as seen in example 3.19. Again, Donizetti emphasises Lucia's 'weak' mentality with the inclusion of the flute. Furthermore, the flute is used to accentuate the 'other-worldly' quality of the visions that both Lucia and Ophélie experience, as highlighted by Hadlock (Cited in Biringer 2012: 21). These different visions act as Lucia's and Ophélie's respective realities but, as spectators, we know that these visions are mere delusions. For the audience, the audible presence of the flute thus becomes synonymous with mental instability. In addition, Donizetti uses specific textual indications in the score to indicate Lucia's fragile mental state. In the *tempo di mezzo* section, the composer indicates '*in visione*', preceding Lucia's phrase where she relives Edgardo's rejection prior to Arturo's murder (example 3.27). Contrasting with Donizetti's inclusion of the flute, Thomas portrays Ophélie's madness, mainly through the repetition of certain vocal phrases. In Ophélie's mad scene, the character imagines herself married to Hamlet. She is adamant about this, constantly reaffirming this belief by reminding other characters, like the chorus present in her mad scene, that Hamlet is her husband, as shown in examples 4.10–4.12. When we regard the staging of Ophélie's mad scene, the director's treatment of her hallucinations visibly leads to a more disturbed madness. This will be discussed in the conclusions of the visual performance analyses of the mad scenes, later in the chapter.

The findings of the score analysis (Chapters Three and Four) revealed that the madness of the female character does not diminish her vocal capability (McClary 2002: 92). Both Lucia and Ophélie might appear mentally incapacitated, yet, throughout their mad scenes, both display their virtuosic vocal abilities with increasingly extravagant coloratura. This is seen in both Donizetti's and Thomas's vocal writing. As the mad scene progresses the inclusion of coloratura passages becomes more frequent and technically more advanced. The *cadenza*-esque passages incorporated throughout the mad scenes, and specifically the *cadenzas* themselves, are the most palpable indication of this, and will be discussed separately. Regarding the use of high pitch in the mad scene, the *tessitura* of the vocal part of both mad scenes is to be noted. It is interesting that both sopranos' vocal ranges span more than two octaves – Lucia's part ranges from D4 (example 3.34) to E6 (example 3.23) and Ophélie's from D4 (seen in example 4.9) to E6 (seen in example 4.32). The intricacy of the vocal passages, (specifically examples 3.20–3.23, 4.9, 4.22, 4.26, and 4.29) demonstrate the degree of vocal control and accuracy of pitch required by the soloist (Rutherford (2000: 216– 217). It becomes apparent that female madness in the operatic mad scene is characterised by the display of vocal virtuosity. Once again, this magnifies the dichotomy between the virtuoso vocal capabilities inherent to the soloist and the seemingly 'weak' portrayal of the mad female character. In the light of this, I argue that the technical virtuosity displayed in the operatic mad scenes of Donizetti and Thomas are, in fact, not characteristic of female weakness but rather attest to the empowerment of the madwoman.

The findings of the score analysis revealed that the mad scenes by Donizetti and Thomas contain the following musical inclusions: the incorporation of musical material from previous acts; constantly changing tempi; the use of specific instrumentation, such as reserved use of the brass; *a capella* passages for the coloratura soprano; the inclusion of specific character indications in the score; and the use of specific articulation, such as *staccato* and *tremolo*. These additional musical characteristics, as well as visual performance elements will now be discussed in relation to the analyses.

The incorporation of musical material from previous acts

Donizetti's repetition and strategic use of musical material from earlier acts of the opera such as Lucia's wedding hymn, highlights the character's unstable psyche and state of mind (Biringer 2012: 41). Thomas also includes musical material from earlier acts, notably Ophélie's entrance theme from her love-duet with Hamlet in Act II of the opera. It is interesting to note, however, that Thomas makes use of motivic development throughout Ophélie's mad scene, as shown in examples 4.1–4.5, whereas Donizetti constantly introduces new motives. The restatement of melodic material from

earlier acts in *Lucia di Lammermoor*, like Lucia's wedding to Arturo, could be interpreted as Lucia's preoccupation with the past. She is consciously aware that this melody is reserved for weddings and so it is a welcome addition to her imaginary wedding to her true love, Edgardo. Thomas's recollection of the theme from the love-duet between Ophélie and Hamlet also reminds Ophélie of her new reality – Hamlet has deserted her. The recurrence of motivic material from this theme constantly reaffirms Hamlet's abandonment, pushing Ophélie closer to the edge of complete mental breakdown. The inclusion of musical reminiscences alludes to the characters' psyche. Coupled with the hallucinations mentioned in the libretti, the inclusion of significant earlier themes by Donizetti and Thomas aids in musically portraying the mental instability of their madwomen.

Constantly changing tempi

Throughout both mad scenes, the frequent tempo and musical character changes incorporated by Donizetti and Thomas significantly point to the scattered mindset of the madwoman. This is most notable in Lucia's mad scene in which the extended form structure of the scene allows the composer to include numerous tempo changes, which aid in portraying Lucia's mental unpredictability. As discussed in Chapter Three, in Donizetti's mad scene the *scena* contains six tempo changes, moving between *Andante* (m. 1), *Allegretto* (m. 41), *Allegro vivace* (m. 50), *Larghetto* (m. 88) and *Andante* (m. 98). The differences in musical character between these sections must be noted. Following a tranquil introduction by the flute, Lucia hears Edgardo's voice and delights in her new reality (example 3.3). The only indication that everything is not what it seems is the *fortepiano* chord in m. 33 (example 3.5). Lucia continues to revel in her madness with *a capella* displays of coloratura in example 3.6. Donizetti subsequently incorporates the theme from the love duet sung in Act I in an *Allegretto* interlude (example 3.7), but this happy memory is short lived. Aggressive *tremolos* in the strings abruptly announce the start of the *Allegro vivace* section (example 3.8), where Lucia's state of panic is clearly exacerbated by short *forte* bursts and accented chords in all the orchestral voices. This sudden change of tempo and character points to Lucia's scattered mindset as described by Biringer (2012: 21). Although not as intermittent as Donizetti's tempo changes, Thomas's tempo changes are incorporated to display Ophélie's mental instability. Ophélie's mad scene consists of only three parts but the sudden character shift between the end of the sombre *récitatif* (example 4.12) and the flirtatious *valse* (example 4.13) and again between the end of the *ballade* and the *Allegretto moderato* finale definitely contributes to the representation of the wandering mind of the madwoman. In my opinion, the tempo and character changes employed by Donizetti and Thomas further display the emotional and mental irrationality associated with female madness.

The use of specific instrumentation

The findings of the score analysis established that a unique relationship exists between the woodwinds, specifically the flute and clarinet, and the vocal line of the soprano. Furthermore, the analysis revealed that the brass section is reserved for dramatic moments and for sections in the mad scene that include male characters. This is most evident at the beginning of Lucia's mad scene (example 3.1) where the brass section contributes to the ominous atmosphere with a funeral-like theme following the first sighting of Lucia in her blood-spattered wedding dress. Also, in example 3.8, we see the brass assisting with the portrayal of Lucia's angst following her vision of the illusionary phantom that threatens to separate her and her beloved Edgardo. In this example, Donizetti employs all the orchestral voices, particularly the brass, in short *forte* bursts. In Lucia's mad scene especially, the brass is mostly connected to the presence of authoritative male figures. This is most obvious in the *tempo di mezzo* section, where Donizetti supports the entrance of Lucia's brother, Enrico, the main villain of the opera, with a sudden change in orchestral texture. The role of the brass in the accompaniment of male characters further supports Biringer's (2012: 21) argument relating to the accompaniment of the soprano. When we compare the timbre of the brass to that of the woodwinds, it becomes apparent that the 'weakness' of the operatic madwoman is emphasised because she is constantly accompanied by 'weak' instruments that highlight her fragility and femininity. Yet, this 'weakness' that is reaffirmed by accompanying orchestration, is subverted by the increasing virtuosity of the mad character in question – virtuosity which manifests in *a capella* displays of vocal brilliance.

A *capella* passages for coloratura soprano

Following the score analysis of this study, it became apparent that, during the mad scene, Donizetti incorporates sparse string accompaniment to support the soprano. This light accompaniment, particularly in Lucia's *scena* (example 3.3–3.6) and the *cabaletta* (examples 3.35 and 3.36) and also in Ophélie's *ballade* (example 4.20, 4.21, 4.24 and 4.25) shows an open transparent texture. Contrasting with the inclusion of the brass and the presence of male authority, this open texture might be representative of the silence characteristic of the visual depiction of the madwoman, as discussed in Chapter Two. The light texture of these sections supports the portrayal of a powerless mad female character. The composers' use of this orchestral technique might be perceived as portraying a feeble character yet *a capella* passages presented by the soprano have a reversal effect. In the mad scenes by both Donizetti and Thomas, large sections of the soprano vocal part are presented *a capella* in a recitative-like fashion. As previously discussed, these *a capella* phrases incorporate coloratura passages. We have established that the frequency and increasing difficulty of

the *fioritura* phrases in the mad scene relate directly to the depiction of female madness. However, *a capella* passages enable the madwoman to display her superior vocal technique, without any support from the orchestra, thereby invalidating the connotation of vocal excess with weakness. This solo display of vocal virtuosity is perhaps the most prominent indicator of female madness *as power* in the operatic mad scene.

The *cadenza* is perhaps the most important musical inclusion that assists in depicting female madness *as power* in the operatic mad scene. *Cadenza*-like passages that consist of melismas, vocal runs and roulades appear frequently throughout the mad scenes. In addition to displaying vocal brilliance, the abundance of coloratura displayed in these passages also relates to the deconstruction of musical form (McClary 2002: 92). McClary explains that, during Lucia's mad scene, the madwoman constantly breaks free of the restrictions of musical form and, indirectly, reason. Bars and time signatures inhibit the characters' musical language and the only way to escape these bounds is by incorporating extravagant and intricate coloratura passages that display vocal excess. This is evident in both Lucia's and Ophélie's mad scenes. Donizetti and Thomas include irregular note groups and fast vocal runs, often employing high pitch, allowing their mad characters to resist the limitations of musical form. Throughout the mad scenes scales and roulades that consist of demi-semi quavers (as in example 4.32) and, in some extreme cases, as seen in example 3.21 and 3.23, hemi-demi-semi quavers are incorporated. Irregular note groupings like septuplets and decuplets are also included, distorting the rhythm and further representing the madwoman's rejection of musical reason.

Further, *fioritura* is also used to depict the mad female character as the 'Other' in the mad scene. Donizetti displays Lucia's 'Otherness' by incorporating flights of coloratura. Lucia's vocal display distinguishes her from the vocal presence of the male characters and chorus, seen in example 3.20. When we look at this in the light of madness and power, it becomes clear that both female madness and empowerment are represented in this section. Lucia's ornamentation and the fact that she sings in B-flat major contrasts with the E minor of the male chorus, and casts her as the 'Other'. Yet, the vocal ornamentation again displays her vocal superiority, placing her in a dominant vocal position and empowering her.

It has been established that florid vocal writing in opera was reserved for characters who exhibited emotional excess (Rutherford 2000: 217). Both Donizetti's Lucia and Thomas's Ophélie are prime examples of this.

The findings of the analysis show that a relationship exists between female madness and coloratura vocal writing. In the operatic mad scene female madness is clearly displayed with the inclusion of coloratura. However, the coloratura soprano's gender and sexuality, both aspects that contribute to the diagnosis of her mental weakness, inherently relate to her vocal capabilities, casting her as an insane *yet* powerful female character. However, there is an additional power relationship present here. Although the soprano lends her virtuosic vocal abilities to the mad scene the composer is still in control of the composition of her vocal part. The power in the mad scene thus constantly shifts, which concurs with Foucault's view of power as a 'constantly shifting force of relations' (Allen 2009: 299). For example, in Lucia's mad scene, the outline of the original *cadenza* as written by Donizetti allows one to believe that the male composer is in control. However, this power relationship between composer and performer is questioned when the inclusion of the extended *cadenza* and additional embellishments, either as composed or improvised by the performer, is considered. As discussed in Chapter Three, Donizetti's original outline for Lucia's famous *cadenza* is merely an outline of a dominant seventh arpeggiation, as shown in example 3.22. The extended *cadenza* included in Ricci (1994) did not form part of Donizetti's original composition, and was written specifically to display the technical virtuosity of coloratura Nellie Melba (Pugliese 2004: 23). Although this raises concerns of authenticity and intent in the performance of the mad scene, it is the interpretation of this extended *cadenza* that informs the madness of the character (Biringer 2012: 32). In Lucia's and Ophélie's respective mad scenes, the purpose of the extended *cadenzas* and alternate vocal ornamentation shown by Ricci (1994) (examples 3.21 and 3.23) and Gerhart and Larson (2002) (examples 4.22, 4.26 and 4.32) is to showcase the virtuosic technique of the soloist. In the case of Lucia's extended *cadenza*, the doubling of the vocal part by the flute holds dual representation, shown in examples 3.21 and 3.23. As discussed, the inclusion of the flute amplifies the weakness of the female character. In some versions of the extended *cadenza* in Lucia's mad scene, the theme from the love duet in Act 2 of *Lucia di Lammermoor* (example 3.7), is incorporated, once again highlighting Lucia's detachment from reality. In addition it has been argued that the flute may be interpreted as a 'hallucinated voice' representative of Edgardo (Smart 1992: 129). This combination of soprano and flute may be interpreted as a duet between Lucia and her imagined Edgardo, further emphasising her fragile mental state. However, the execution of this intricate unison passage between soprano and flute may act as an indication of the advanced technical precision required of the soprano soloist. Once again, the delicate relationship between female madness and power is apparent.

The fact that the *cadenzas* and *cadenza*-like passages in the mad scenes of Lucia and Ophélie showcase operatic coloratura virtuosity is undeniable. The *tessitura* of the *cadenzas*, as well as articulation indications, such as *staccatos*, accents and trills presented in unison with the flute (as in Lucia's case), or through imitation, allow the soprano soloists to truly revel in operatic madness and vocal excess to display a secure and advanced vocal technique. The ornate technicality of these coloratura passages undeniably shows the virtuosity of the performer and the power of the madwoman. It is in this *fioritura* that the essence of the madwoman's weakness resides but also where her power is most significantly displayed.

The inclusion of specific character indications in the score

Written character indications in the score contribute to the depiction of female madness in the operatic mad scene. These written indications assist the performer in interpreting specific phrases, while contributing to the portrayal of the emotional instability of the madwoman. This is seen in indications such as *spaventata* (scared/frightened) in Lucia's vocal part, preceding the word '*Il fantasma*', (example 3.10). The direction '*avec tristesse*' (sadly) is added to Ophélie's vocal part preceding her *récitatif*, where she tells her onlookers how distraught she would be if Hamlet were to betray her (example 4.12). Contrasting with this melancholy emotion, Thomas's written indication of laughter ('*à volonté éclatant de rire*' / bursting into laughter at will) precedes Ophélie's coloratura phrase in example 4.22. When compared, these contrasting character notes highlight Ophélie's emotional instability. Further, detailed staging notes in the score also point to the fact that the character has lost touch with reality. Thomas includes specific instructions for Ophélie to hand out flowers to peasants during the *valse*, sharing her flowers with a young girl '*jeune fille*' as well as another bystander. When we view this in the context of the visual performance analysis, Ophélie is depicted as even more insane. The chorus is omitted from both performances of Ophélie's mad scene, so she appears to be handing out flowers to imaginary bystanders. Depending on the interpretation these indications in the score aid in creating the mad reality of the female character in question.

The use of specific articulation

Donizetti and Thomas both incorporate accents, *staccatos* and tremolos to contribute to the atmosphere of the mad scene. The score analysis revealed that accents and tremolos are reserved for sections that denote angst, panic or ominousness, example 3.8 and 4.33, while *staccatos* are reserved for more joyous sections like the celestial harmony represented by the flute (example 3.12) the *Mosso* section in Lucia's *cabaletta* (example 3.38) and the *valse* in Ophélie's mad scene

(examples 4.13 and 4.15).

5.7 The visual depiction of female madness in the mad scene of Lucia and Ophélie

The results of the visual performance analysis supported the theatricality associated with female madness. The exploration of the stage presentations of Lucia's and Ophélie's mad scenes showed that numerous changes were incorporated by the directors in order to create a more threatening madwoman. In Lucia's mad scene (Donizetti 2009a; 2009b; 2009c; 2009d; 2009e; 2011a; 2011b; 2011c; 2011d; 2011e), the traditional nightdress was replaced with a blood-spattered wedding dress. This creates a more 'sexualized' character. As discussed in Chapter Three, Lucia's wedding dress may be linked to female empowerment. This bloodstained wedding dress leads to the belief that Lucia murdered her husband before the marriage could be consummated. Lucia thus rebels against tradition and the premise of an arranged loveless marriage, owning her independence by murdering Arturo. The tearing of the bridal veil also supports this. Furthermore, it is interesting to note that the staging of Lucia's mad scene in the *cantabile* section mirrors Robert-Fleury's composition of his painting '*Le docteur Philippe Pinel faisant tomber les chaînes des aliénés*' (1878), discussed in Chapter Two, where the central madwoman is 'framed' by male rationality. Men as the voice of reason are notably depicted in this performance of the mad scene. This is seen at the beginning of the mad scene where Raimondo takes the dagger from Lucia, to keep her from harming herself and the other wedding guests. During the *tempo di mezzo* section, we see Lucia's brother, Enrico, trying to forcefully bring Lucia to her senses. A male doctor is also called in during the *cabaletta* to sedate Lucia, in order to save her from her own madness.

For the staging of Thomas's *Hamlet* (2009a; 2009b; 2010a; 2010b) numerous elements were added to assist with the visual representation of the mad Ophélie. Ophélie is clothed in a nightdress, and, similar to Lucia's mad scene, Ophélie is also wearing a bridal veil. As we know that she and Hamlet never married, this already indicates to the audience that Ophélie has lost her mind. In addition, the chorus, traditionally included in her mad scene (as shown in example 4.3), has been omitted. Throughout her scene, Ophélie addresses non-existent hallucinatory individuals and this emphasises the fact that she has lost touch with reality. In my opinion the omission of the chorus from this staging is a major factor contributing to the successful visual portrayal of female operatic madness. Ophélie's gender and sexuality are further emphasised by the addition of a pillow strapped to her abdomen, representing a pregnancy. This addition alters the traditional representation of the 'virginal' Ophelia, specifically when it is coupled with the white gown. Regarding the theatricality of the operatic mad scene, in Ophélie's mad scene this is heightened with the inclusion of a dagger.

During the scene Ophélie slits her wrists and cuts her chest, perhaps in an attempt to rid herself of her sexuality, staining her white dress with her own blood. The more elaborate Ophélie's coloratura becomes, the more blood we see. Ophélie's self-mutilation and apparent 'suicide' might be regarded as liberating, as previously discussed. Ophélie escapes male domination in her madness and ultimate death.

The 'abundance of sexuality' characteristic of female madness, discussed in Chapter Two, is also represented in the scenes performed by Dessay (Donizetti 2011a; 2011b; 2011c; 2011d; 2011e) and Petersen (Thomas 2011a; 2011b). Both Dessay and Petersen seem very aware of their bodies in their respective performances, overtly displaying their sexuality by provocatively running their hands over their bodies. In my opinion, this relates to the 'sexual obscenity' observed in Robert-Fleury's painting (1878), discussed by Berlin (2003: 1579).

I argue that both the stereotypes of the 19th-century madwoman, the erotomaniac and the hysteric, are portrayed in the visual performances of the mad scenes, but it is interesting to note that national character also informs the soprano's performance. This is most noticeable in the performances of the Lucia mad scene. Although Netrebko's performance is reminiscent of the 'melancholic erotomaniac', her performance might be more subdued owing to her own Russian temperament.

It has been established that the mad scene is one of the highlights of an opera, as argued by Ashbrook (2013) and McClary (2002: 80). The various elements included in the staging of the mad scene support this statement.

5.8 Summary

This study has confirmed that female madness may be regarded as a characteristic of empowerment and not merely one of weakness. The role played by gender and sexuality in the classification of madness is paradoxical. Gender and sexuality directly relate to the classification of voice type. Although vocal excess is classified as an indication of madness in music, it is in this vocal excess that the power of the soloist is amplified.

CHAPTER 6

SUMMARY AND CONCLUSIONS

6.1 Introduction

The study set out to explore the concepts of female madness and power by presenting a novel interpretation of the operatic mad scenes of two famously mad operatic heroines, Donizetti's Lucia from *Lucia di Lammermoor* (1835) and Thomas's Ophélie from *Hamlet* (1868). In an attempt to achieve this, I viewed the phenomena from various perspectives in order to construct a thorough understanding of madness and power before embarking on a musical and performance analysis of both scenes in order to explore whether, and if so, how the composers, the directors of the performances, and the performers, showcased the interplay of female madness *as* power in the selected scenes. The study aimed to examine: 1) the representation of madness and power in literature, art and music over time; 2) the portrayal of women in 19th-century opera; and 3) the musical and performance elements used to depict female madness in the mad scenes and how this may be interpreted as a tool of empowerment.

Chapter One provided an introduction to the research, and introduced the background, main aims of the study, the research questions, and the theoretical framework and methodology of the study. Chapter Two provided a thorough overview of the literature relating to the documentation of madness in art, literature and theatre, the development of madness as a gendered disorder, the visual representation of female madness during the 19th century and the concept of power in relation to gender. Chapter Three presented a score analysis of Lucia's mad scene from Donizetti's *Lucia di Lammermoor*, as well as a visual performance analysis of two stagings of the mad scene in order to investigate the representation of operatic madness on stage. The same protocol was followed in Chapter Four to analyse Ophélie's mad scene from Thomas's *Hamlet*. Chapter Five discussed the findings of the study in relation to the literature. Chapter Six summarises and presents the conclusions of the research. The main research question and three sub-questions are systematically addressed in this chapter.

The study was qualitative and was conducted using an interpretivist paradigm. The paradigmatic framework of interpretivism proved essential to the theoretical framework of the study. By using Kramer's (2006) theory of the hermeneutic window, the study aimed to move towards a postmodern interpretation of music and text.

The research was conducted in three stages. The first stage involved a literary view focused on the representation of madness, specifically female madness in art, literature and theatre from the 16th to the 19th centuries, the representation of women in opera as well as the different definitions of power and the powerlessness of women.

During the second stage of the study, an intertextual approach to music content analysis by studying the libretti and the scores of the respective mad scenes was followed to explore the idiomatic representation of female madness *as power*. Knowledge gleaned in the first stage of my study was applied to understanding and interpreting the compositional techniques employed by Donizetti and Thomas to portray madness in their respective mad scenes.

The third and last stage of the study consisted of a visual performance analysis of two performances of the mad scenes performed by three opera singers. The data collection during the third stage resulted in the identification of themes in the realisation of the performance and text. The analyses conducted during the second and third stages were then triangulated with knowledge gained from the literature review in order to establish how the musical and visual representation of female madness *as power* is realised in the relationship between the score, the performer and the performance.

6.2 Addressing the Research Questions

The main research of the study was on **how madness *as power* is represented in the 19th-century operatic mad scene, by Donizetti's Lucia and Thomas's Ophélie**. Before answering this main research question, the three sub questions will be discussed.

The first sub-question examined **how madness and power are represented in the fields of art, literature, theatre and music over time**. Answers to this sub-question were arrived at during the first stage of the study. According to the literature, gender was originally not included in the classification of madness. However, after the Enlightenment, madness was classified as a predominantly female disorder. Females were regarded as more susceptible to mental breakdown owing to their sexuality. The paradigm shift to madness as a gendered disorder is well documented in the representation of the madwoman in art, literature and theatre from the 17th to the 19th centuries. The silent and beautiful madwoman revealed in the artwork of Robert Fleury (1878) replaced the stereotype of the raving nude male lunatics depicted by Hogarth (1735). Research

found that, in artistic representation, two main stereotypes are associated with female madness – the first is the ‘love struck, melancholic erotomaniac’ and the second, the over-emotional hysteric.

Delving into literature about power revealed that it is a complex concept and that gender was initially also excluded from the early definition of power. Women were traditionally perceived as powerless, and it was this notion that initiated the search for female power (Duffy 1986: 31). After considering numerous theories of power, the views by Foucault (Allen 2009: 299) and Allen (2009: 293–294; 2013) proved most insightful. According to Foucault (Allen 2009: 299), power cannot be possessed, as it is a constant shifting force of relations. Allen’s feminist reconceptualisation of the concept relates to power as a capacity to transform or empower oneself or others. Therefore, it is possible for the female to be considered powerful or empowered in one situation and powerless in the next. It is evident that the representation of power and madness revealed in the art works of Hogarth (1735) and Robert-Fleury (1878), as well as the powerlessness of women in theatre and opera shows differing dimensions of the concept.

Research showed that female madness was a favourite subject among composers. This is evident in works by Bellini, such as *La sonnambula* (1831) and *I puritani* (1835), as well as Donizetti’s *Anna Bolena* (1830) and *Linda di Chamounix* (1842) and, of course, *Lucia di Lammermoor* (1835). Clément (1988) highlights the fact that the powerless representation of women in opera supports the male perspective that women are the weaker sex. This, however, is paradoxical when we consider the voice of the coloratura soprano. Yes, the agility and vocal quality of this voice type further supports the notion of women as weak and feeble creatures during the 19th century. Consequently composers’ exploitation of the technical virtuosity of the soprano vocal part in the mad scene reverses the representation of the seemingly ‘weak’ madwoman on the operatic stage – transforming the soprano into a powerful yet mentally unstable diva.

The second sub-question addressed the question of **how women, as characters and performers, were portrayed in opera during the 19th century**. The literature revealed that a direct relationship exists between the representation of women in different artistic spheres, and the rise of feminism and the pursuit of women’s rights. During the 19th century, women gradually moved beyond the domestic sphere and pursued careers as professional musicians. Even in the light of this advancement, women were still portrayed as the ‘Other’ on stage and in operatic plots (Clément 1988: 47; Parker 2001: 440). The depiction of women on stage became more ‘threatening’ in order to concur with their revolutionary counterparts. Women who fought against the oppression of

females were viewed as insane by society. Madness was regarded as a weak default of female gender. Although more ‘threatening’, women were still perceived as powerless on stage. The madwoman became the favoured subject of playwrights and composers alike. This is largely because the mad heroine proved useful as a dramatic plot device in melodrama.

The final sub-question, **which asks what musical and performance elements are employed in the mad scenes of these operas by Donizetti and Thomas in order to portray madness as power**, was addressed during the second and third stages of the study. The analyses undertaken during the second stage of the study revealed that numerous musical elements are employed by Donizetti and Thomas that contribute to the musical depiction of madness in opera. Several musical elements aid in the portrayal of female madness as weakness. The strongest of these are *a capella* soprano coloratura passages and coloratura passages with scant orchestration. This study concurs with previous studies arguing that certain timbre combinations of instruments are used to support the representation of the ‘weak’ madwoman in opera. Both Donizetti and Thomas use the woodwinds idiomatically, specifically the flute, which features strongly. The timbre of the flute became synonymous with female madness acting as the madwoman’s orchestral counterpart throughout the mad scene. The combination of the vulnerable quality of the soprano voice and the gentle timbre of the flute further support the notion of women as meek and feeble, and therefore powerless. However, when we compare this musical element with the technical virtuosity of the coloratura vocal part written by the composer, it presents a dichotomy. The technical intricacy of the soprano vocal part is characteristic of female madness in opera, yet the duality of female weakness associated with the high *tessitura* of both the voice and the flute and the vocal virtuosity, both inherent to the soprano soloist and attributed to the soprano by the composer, underscores the dichotomy: feeble timbre/virtuoso, thin orchestration/platform for display of vocal power. This contradiction further contributes to the visual potency of the performance of the mad scene, where all eyes are fixed upon the madwoman displaying her vocal talent. In my analysis of the performances, it became apparent that the directors’ and the performers’ interpretation of the mad scenes further realised the composers’ intentions. The composers’ score indications alluding to character portrayal, for example the *spaventata* (scared/frightened) in Lucia’s vocal part, (example 3.10), the *avec tristesse* (sadly) added to Ophélie’s vocal part (example 4.12) and Thomas’s written indication of laughter (*‘à volonté éclatant de rire’* / bursting into laughter at will) (example 4.22) was either amplified and extended in the visual performances by the soloist and/or the producer, or omitted entirely from the staging. One notable example of the latter is the omission of the chorus in Ophélie’s mad scene in *Hamlet*. Novel interpretations and the addition of props emphasise the

emotional instability of the characters. In Lucia's mad scene, both soloists add hysterical laughter to the scene, which is not indicated in Donizetti's score. In Ophélie's mad scene, the character has a pillow strapped to her abdomen, simulating pregnancy – a further interpretation of her insanity and the fragility of her femininity. Furthermore, both scenes include a dagger. Lucia carries the dagger used to murder Arturo, whereas Ophélie uses her dagger to mutilate herself. These inclusions add to the theatricality associated with madness, creating a visual spectacle. The hallucinations alluded to in the libretti are open to interpretation and amplified in the visual performances of the mad scene. In Lucia's mad scene the performers notably use specific mannerisms and body language to simulate the imaginary world in which they find themselves.

Other musical elements composers use to realise madness include constantly changing tempi, which highlight the soprano's emotional and mental instability. Furthermore, the incorporation and restatement of previously momentous musical themes from earlier scenes in the opera point to the characters' preoccupation with significant occurrences.

The knowledge gained from the preceding sub questions allowed me to answer the main research question of the study, namely, **how is madness as power represented in the 19th-century operatic mad scene, by Donizetti's Lucia and Thomas' Ophélie?** It is evident that gender, specifically the aspect of female sexuality, became a characteristic of weakness. This is paradoxical as gender and sexuality directly relate to voice classification. Coloratura sopranos were used to portray an idealised femininity and fragility and madwomen were still perceived as weak in operatic plots. However, following the analyses and the investigation into the musical representation of madness, it becomes clear that florid coloratura vocal writing and orchestration are the two main elements that aid in the portrayal of female madness as power. The findings of this study have established that power in the operatic mad scene is twofold. First, power lies with the soprano, who attributes specific vocal capability to her character, as seen in the varying *cadenzas*. Secondly, power lies with the composer, who grants the vocalist certain vocal attributes in the context of the score. In the visual performance, the power of the soloist is notable in the different virtuosic performances of the same scene by different vocalists. It also becomes clear that the two different stereotypes of the 19th-century madwoman, namely the erotomaniac and the hysteric, are represented visually, as seen in the different vocalists' demeanour and body language. This study has established that the successful depiction of the powerful madwoman is the result of various musical and visual inclusions.

6.3 Limitations of the study

Several limitations were encountered during the research process. The limited availability of sources proved problematic. Contrasting with Donizetti's *Lucia di Lammermoor*, Thomas's *Hamlet* is not well-known and so access to the original full score could not be gained. The score for Donizetti's opera was easily accessible via the International Music Score Library Project (IMSLP). The full score used for the score analysis of Ophélie's mad scene is a transcription of the mad scene as arranged for chamber ensemble, provided by the publishing house Alphonse Leduc in Paris.

Access to video material also remained a challenge. At the beginning of this study most of the video footage was available on YouTube. However, due to copyright violations, the material was removed and exclusively made available through the Metropolitan Opera's '*Met On Demand*' database, which is a subscription service. Due to copyright law, the material from this database could not be included in the electronic copy of this study.

Due to the delimitations of the study and the broad range of subjects already included, different fields of study that might have proved insightful such as psychoanalysis could not be incorporated.

6.4 Recommendations for further research

This study focused on two 19th-century operatic mad scenes. Further research could include 20th-century operatic mad scenes, thereby tracing the development of madness as a gendered disorder over the four centuries. A comparison between madness as power in female madness and male madness in opera could also be conducted, in order to establish how male madness is musically represented.

A further important dimension worth exploring is to approach the topic from a performance as research perspective. This could include interviews with coloratura sopranos performing the roles in order to glean their experiences of interpreting and performing these roles, and to ascertain their views on female madness *as* power.

6.5 Concluding statement

This study provides a novel perspective on the concept of madness, power and gender in the operatic mad scenes of Donizetti and Thomas. In conclusion, the investigation into madness *as* power in the operatic mad scene has revealed that there are numerous factors that contribute to the depiction of madness *as* power in the operatic mad scene. The study revealed that florid coloratura vocal writing and orchestration are the two main elements used by Donizetti and Thomas

to assist in the depiction of female madness as a characteristic of female power in the operatic mad scene. Both Donizetti and Thomas make their madwomen follow all the conventions, but the very nature of the operatic roles subverts these conventions by demanding great power and vocal control from the interpreter. The study argues that there *is* power in madness in the coloratura soprano's operatic mad scene.

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