Madness in music

Research exposition

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September 15th, 1691

"My only friend is the lady in the cell opposite me. I think her name is Sarah. All she does is sing, and comb her long black hair. We have never spoken a word."

December 28th, 1691

"Sarah keep asking about her baby. Finally, one of the nurses could not take it anymore. She screamed at her that the baby was dead by her own hand. Sarah had burned him.
I do not belong here."

March 12th 1692

"She keeps staring at me. The only good thing about having Sarah as my opposite, is that she is pretty. The visitors are more interested in her than in me..."

1. Introduction - Madness in music

These diary entries could have been from someone in the mental institution of Bedlam. Or by the journalist Nelly Bly who went undercover in the Women's Lunatic Asylum on Blackwell's Island at the end of the 19th century. The patients Bly met, would not have been very different from the ones one could observe in Bedlam in the 17th century. The three entries above are in fact my own, as I attempted to get in the mind-set of the desperation, loneliness and fear that could have given inspiration for the music and the texts produced around the theme of madness in this time. In the 17th century, madness was a relatively common theme to use in entertainment such as poetry, theatre, music and other forms of entertainment. There was something fascinating about the uncontrollable nature of madness, and there were several writers and composers who dealt with this subject. In this study, I have chosen to highlight two "Mad songs" by Henry Purcell and Thomas d'Urfey. With this I want to see if I, a relatively sane person, can portray madness convincingly. Feelings such as love, hate, envy, sadness and happiness are feelings most of us have felt in our life, but madness is maybe a state that is exclusive to some people. Can I then portray this convincingly?

My motivation for writing this research paper is a personal interest in the area. As a singer there have been times where I have struggled with technique and performance. When I discovered Purcell's music I quickly found the solution to many of the problems I experienced, and I have learned a lot through Purcell's music and d'Urfeys texts. I therefore wanted to go deeper into the theories and thoughts behind the music and text, so that I can better understand the material that have helped me, and that I have learned so much from. This paper will therefore be focused on the road to a better performance. How can one use the text, music and historical context of the time it was written as well as the time I will be performing it in, to inform the performance?

The theoretical part of this research exposition will start with an introduction of the institution of Bedlam, the likely source of inspiration for "From Rosy Bowers" and "Let the Dreadful Engines". Then I will continue with a chapter about how madness and the perception of madness has changed throughout history, before a brief introduction on Purcell and d'Urfey. After this the section of my own research will follow, with an analysis of the text and the music in "From Rosy Bowers" and "Let the Dreadful Engines", before saying something about the general signs of

madness in this music. Lastly, I will show how I made the connection between the historically informed way of performing and the modern way including a recording of "From Rosy Bowers", and the exposition will end with my conclusion.

2. Research question

How can one, convincingly, portray madness in a musical performance without actually being in a state of madness?

To be able to answer my research question in a satisfactory way, I also used some working questions to help me navigate and structure the research. The questions are:

- Where did the composers and writers get their inspiration for the "Mad songs" from?
- What musical and literary tools did Henry Purcell and Thomas d'Urfey use to show madness in their pieces?
- How does one prepare to sing such a song in modern times?

Within the category of "Mad songs", there are several different pieces of Purcell and d'Urfey one can choose from. When I started the research, I chose to compare, analyse and prepare the pieces "From Rosy Bowers" and "Mad Bess/Bess of Bedlam". After writing the analysis of both pieces, I came to the conclusion that they were too similar, and that I would not be able to show different aspects of madness in the music, text and performance. I therefore chose to replace "Mad Bess/Bess of Bedlam" with "Let the Dreadful Engines". Both "From Rosy Bowers" and "Let the Dreadful Engines" are from "The comical History of Don Quixote". By choosing these pieces I was able to compare the differences and similarities in the way madness is presented in the music between the genders. I have, however, only recorded "From rosy Bowers" to demonstrate my findings.

My main sources for this research have been "Henry Purcell and the London Stage" by Curtis A. Price, "Madness in Civilization: A Cultural History of Insanity from the Bible to Freud, from Madhouse to Modern Medicine" by Andrew Scull and "The Baroque Composers - Henry Purcell" by Peter Holman. I have also used secondary sources to support the statements and

theories that you will read about in this research paper. These sources are disclosed in the bibliography.

In this research paper I will discuss various aspects of the 17th century perception of insanity. I therefore wish to shine a critical light on my own analysis of the text and music in the pieces I have chosen. This is because it is likely that the perception of madness in the 17th century was different from how we view madness today. This means that I may have overlooked important descriptions of madness, and on the other hand I could have said that something is madness when in fact it was not perceived as such in the time it was written.

During the analysis, I will be referring to different examples. These are small excerpt from the scores illustrating the musical and textual tools I discuss. These excerpts can be found in appendix part 1, as well as be heard in the recordings disclosed on the research catalogue in chapter 9. The scores in their entirety can be found in appendix part 2.

3. Bedlam

The home of the mad

Bedlam was, in its time, a modern institution that specialized in the treatment of mental illness. When we now look back at the way they treated their patients, it seems like a brutal institution that perhaps did more harm than good. This centre for madness became a source of inspiration for a lot of artists, and Purcell and d'Urfey was no exception. It is not difficult to see why they would choose this particular institution for inspiration, as it was in their own country, and the fact that the institution kept its doors open for the public until 1770 (Scull, 2015).

According to A. Scull in the book "Madness in Civilization: A Cultural History of Insanity from the Bible to Freud, from Madhouse to Modern Medicine", mental illness is now a day generally explained as some sort of chemical imbalance in the body of a patient, or that there is something physically wrong with the way the brain or body works. In the past however, this was not the explanations for the erratic behaviour. Scull also goes on to explain that before they started looking inwards for an explanation, they thought that external factors were the reason for the madness. Before Purcell and d'Urfeys time of composing and writing, the most common reason for madness was believed to be possession by the devil or a punishment from God for bad behaviour. This trend was still going strong in Purcell and d'Urfeys time, but now people also thought that extreme displays of feelings when it came to heartbreak, loss of money or status, and incurable deceases were indicators of madness. Madness was, in the time of Purcell and d'Urfey divided in to two categories; the flamboyant and aggressive madness and the restrained and melancholic madness (Scull, 2015). According to the musicologist Curtis A. Price, Bedlam was the most likely inspiration for Purcell and d'Urfeys "Mad songs" (Price, 1984), and I will now provide some insight into how Bedlam was operated and how those who were admitted there were treated.

Bedlam was a mental hospital established in 1330's and was the first of its kind in Europe. The hospital has been moved three times. In the 1300's it was near Bishopsgate just outside London,

before it in the 1600's was moved to Moorfields, then to St George's Fields in Southwark in the 1800's, before it finally, in 1930, was moved to Monks Orchard in West Wickham. They specialized in mental illness, and experimented in different treatment methods (Scull, 2015). They often used very physical ways of treating the patients, and in the 1900's lobotomy was a normal form of treatment (Trainor, 2012). The numerous and cruel stories from this hospital has been the inspiration for many books, movies, TV-series and music.

The word Bedlam in itself means fuss or confusion (Scull, 2015), which I believe is appropriate for the institution that in the world of psychiatry have one of the perhaps worst history of abuse and terrible treatments in Europe. Based on what we now regard as "madness" it did not take much to end up at Bedlam. Some causes of hospitalization could be extreme heartbreak, modern political thinking, extreme religiosity, but also physical illness that doctors could not find the cause or treatment for (Trainor, 2012).

Patients were allowed to have visits from family and friends, and in the case that the patient was poor it was expected that the family provided food, clothing and other things he or she might need to survive. One of the things Bedlam is known for is allowing visits from people who had no form of connection to the patients to observe them, for an admissions fee. The earliest evidence we can find on this practice, are old papers from 1598 that tells in detail about a Lord who paid 10 shillings to be allowed to walk around the hospital looking at the mentally ill who were admitted there. This was one of the things they did to raise money for the daily operations of the institution. This way of showcasing the mentally ill, is seen by many as the most scandalous in Bedlams history (Chambers, 2009). It was also during this period Bedlam was first used as a backdrop to a story as "The Honest Whore, Part 1" was published in 1604 (Scull, 2015).

In 1770, it was no longer possible for anyone to pay to visit patients. Now you would have to show a letter with the signature from the governor to go to Bedlam, other than that only next of kin was allowed to visit. In retrospect, one can see clear advantages and disadvantages both in the open and the closed Bedlam. P. Chambers (2009) writes about many stories of abuse of patients, conducted by both employees and visitors. However, when it was open there was to some extent openness about the treatment that was used. This meant that the people who visited

could make objections and reactions to treatments. When Bedlam was closed to visitors, there was no longer anyone in the public who looked after those admitted. It became much easier for employees to expose patients to serious assault and experimental treatments. It is during this period one finds the worst examples of patient abuse (Chambers, 2009).

Even though the perception of madness has changed a lot, there are still some things that can be compared to the madhouses of the old days. We still incarcerate people that should have gotten treatment and care, instead of solitary confinement and punishment, because people are misdiagnosed and denied proper treatment (Hoffman & Kiehl, 2014).

4. What is madness?

The Oxford Dictionaries defines madness as "a state of mind which prevents normal perception, behaviour or social interaction" (Oxford Dictionaries, n.d), and in today's society madness is often viewed as some kind of chemical imbalance (Scull, 2015). Through history however, madness has been explained by very different means. If one looks through the sacred books of Judaism and Christianity one can find multiple stories of people going mad from possession by the devil or other divine creatures. For example, the Israelites first king, Saul, who went mad because he could not follow through on the command of killing every woman, child, man and animal of the Amalekite tribe. There is also the story of Nebuchadnezzar who went mad with power after he successfully managed to incarcerate all the Jews in Jerusalem and destroy their Temple. Both Saul and Nebuchadnezzar were made mad by God. These are just two central depictions of madness in the sacred books, but you can also find multiple stories of people with lower social status going mad, often then because of temptations by the devil.

Religious interpretations of madness continued long through history, well in to the 18th century. But this is also the time when medical and physical explanations for madness became the dominating theory in society. The theory was now that the centre for emotions, actions and intellect was located in the brain and not up to higher powers or in the heart, as Aristotle had earlier stated (Scull, 2015). Scull further more states that this theory became very popular, especially in England, and the people that practiced it was referred to as "Mad-doctors". They marketed their madhouses and services to wealthy families that needed to make the disgrace that

was a mad person in the family disappear. These “Mad-doctors” even went as far as to say that they could not only cure the madness, but make people immune to it. The next big step in the history of madness happened during the Industrial Revolution. The technological advances made its way in to the treatments in the form of electroshock therapy and the experimentation of curing madness through simulated drowning. By the end of the 19th century most people in this field of study were convinced that the source for madness was the brain and the nervous system, and not the divine.

Today madness is, in my opinion, viewed differently. It is often an unexplainable event, like a mass shooting in a school, a random killing, attacks on children or the use of chemical weapons. Then you might hear the expression “He/she/they must be crazy!” Madness has also been used to explain bigger events, such as the Nazi movement in Germany, apartheid in South Africa, and more presently, to explain the racist quotes and actions of the president of the USA, Donald Trump. What they have in common is that these are all actions that we as a society categorise as ill meaning or evil. So, are we then saying that madness is the same as evil? This naturally brings up the question, has madness become a term we use because it is convenient?

Just as in the 17th century, madness is today a common theme in entertainment. “The Shining”, “Fight Club”, “Shutter Island”, “A Beautiful mind”, “Black Swan” and “The Silence of the Lambs” are all movies that in various ways deal with different kinds of madness, and this is a very small selection of the movies out there. I feel that the difference between madness shown today and madness of Purcell and d’Urfeys time is that more people can relate to the madness shown on TV today. Madness was, in the 17th century, something you would hide away and be ashamed of. If it was represented on stage or in literature, it was often brief and without an explanation to the reason why the character had become mad. Now a day, with movies such as the once previously mentioned, you get the whole story of a character. You develop sympathy for the mad person, and you want to understand why the character would act the way he or she did. This is also something you can see in the society as a whole. People speak up about mental problems, to shine a light on it and perhaps help someone else at the same time. An example of this are all the celebrities speaking openly about mental health. In 2017 this was such a regular occurrence that the popular website BuzzFeed made a list of all the celebrities that spoke out about mental illness (Borges, 2017). I would not say that madness is something with no shame or

secrecy attached to it even today, but the openness around it has made it easier for people not considered mad or mentally ill to understand, sympathise and relate.

5. Composer and writer

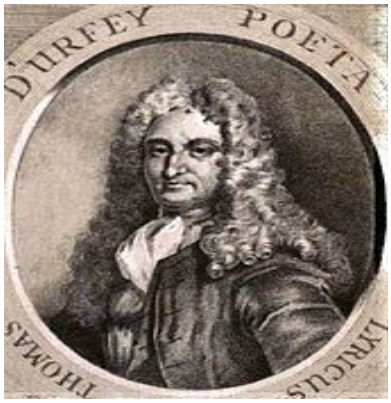
In this chapter I will briefly introduce Henry Purcell and Thomas d'Urfey, before writing about their working relationship. It proved difficult to find sources that say something about their work together, so my focus has been on the music we know they have made together rather than how the relationship between them was.

Henry Purcell

B. 1659, Westminster

D. 1695, Westminster

Purcell's uncle Thomas was the one who introduced him to music through organ playing, choral singing and composing. His first documented work was to King Charles the 2nd's birthday in 1670, when he was 11 years old. He has written many works for choirs, orchestras and string quartets, but also solo pieces with for example singers, piano and violin (Holman, 1995).



Thomas d'Urfey

B. 1653, Devonshire

D. 1723, London

He began his career as a magistrate, but went early on to writing plays, songs, poems and jokes. He was also an important contributor to the ballad opera. In his lifetime he wrote about 500 songs and 32 plays (Britannica, 2016).

Henry Purcell and Thomas d'Urfey collaborated on several works. Besides the comical stories about Don Quixote, Purcell also wrote pieces for d'Urfeys "Virtuous Wife" and "Cinthia and Endimion, or The Loves of Deities". They both had a love for the world the insane lived in. In the stories of Don Quixote, which I will focus on, there are several roles that can be perceived as

insane. As the role description says, both Don Quixote himself, Altisidora and Cardinio are mad characters. As previously mentioned, it is believed that d'Urfey and Purcell found the inspiration for their "Mad Songs" from the institution Bedlam (Price, 1984). D'Urfey have included a whole collection called "Wit and Mirth, or Pills to Purge Melancholy" which is dedicated to what he himself describes as "Mad Songs". Here one finds "From Rosy Bowers," "Mad Bess/Bess of Bedlam" and several other pieces that deal with madness and Bedlam. One can here see that d'Urfey collaborated with several composers, but Purcell is well represented also in this collection.

When one sings Henry Purcell's music, it is not difficult to understand that he had great respect for the texts he worked with. Why Purcell and d'Urfey chose to cooperate, one cannot know with certainty. But, the fact that they became a duo that created exciting art together, can certainly be said. Purcell's melodies and d'Urfeys texts complement each other in a unique way. This is something I will look into through a textual and musical analysis of "From Rosy Bowers" and "Let the Dreadful Engines."

6. "From Rosy Bowers"

From *The Comical History of Don Quixote (1694)*

Written by Thomas d'Urfey

From rosy bow'rs where sleeps the God of Love, Hither, ye little waiting Cupids, fly: Teach me in soft, melodious songs to move, with tender passion, my heart's darling joy. Ah! Let the soul of music tune my voice, to win dear Strephon, who my soul enjoys. Or if more influencing Is to be brisk and airy, With a step and a bound, and a frisk on the ground, I will trip like any fairy. As once on Ida dancing, Were three celestial bodies, With an air and a face, and a shape and a grace, Let me charm like Beauty's goddess. Ah! 'This in vain, death and despair must end the fatal pain, cold despair, disguis'd like snow and rain, Falls on my breast!	Bleak winds in tempests blow, My veins all shiver and my fingers glow, my pulse beats a dead march for lost repose, and to a solid lump of ice, my poor fond heart is froze. Or say, ye Pow'rs, my peace to crown, shall I thaw myself or drown? Amongst the foaming billows, Increasing all with tears I shed, On beds of ooze and crystal pillows, Lay down my lovesick head. Say, say, ye Pow'rs, my peace to crown, shall I thaw myselfe or drown? No, I'll straight run mad, that soon my heart will warm; When once the sense is fled, Love has no pow'r to charm. Wild thro' the woods I'll fly, Robes, locks shall thus be tore; A thousand deaths I'll die ere thus in vain adore.

6.1 Textual analysis

"From Rosy Bowers" is about the love-sick woman Altisidora who is trying to seduce Don Quixote away from his betrothed Dulcinea. When she fails in this, she experiences extreme heartbreak.

“From Rosy Bowers” has a text where you can find multiple references to mythological creatures and places. Already in the first line "From rosy bowers where sleeps the God of Love" who refers to Eros, who according to Greek mythology is the God of love (Store Norske Leksikon, 2011). Eros is, according to the text, in a flowerbed near Altisidora. The fact that Altisidora believes Eros, a full-grown man, is in a flowerbed is the first sign you get that this woman does not see the world quite as others see it. The next sign you get is the introduction of small flying gods of love. She asks if they can teach her how to move and sing to seduce her beloved Don Quixote. In the text, Don Quixote is referred to as Strephon, which was a common name to use on a masculine figure, often a lover or a shepherd (Wordnik, n.d.).

After the introduction in the first part, Altisidora goes on to listing things she believes can help her to seduce Don Quixote.

> "Or if more influencing / Is to be brisk and airy, / With a step and a bound, and a fresh on the ground, / I will trip like any fairy.”

Altisidora continues listing things also in the next verse, and here Ida is mentioned. This is a mountain in Crete who, according to Greek mythology, was the place Zeus was raised by nymphs (Store Norske Leksikon, 2009). Altisidora also sings about "celestial bodies", this is one of the names to use in different forms of the gods (Pantheon, n.d.).

After a lot of joy and positive references to the mythology, the text suddenly shifts to a more dramatic and negative mood. Altisidora sings about an unpleasant wind that storms past her, and she suddenly finds herself very cold. Her fingers are glowing, the pulse beats perishing in a declining pace and her heart freezes into a solid lump of ice. When she does not get her beloved, she might as well lie down to die. Then a new thought is introduced, and she asks the higher powers (“ye Pow'rs") for advice. "Shall I thaw myself or drown?" Should I thaw and come to

life, or let drown in my sorrow? She sings about the foaming waves that grows higher and higher with her falling tears. She is laying in great discomfort on a bed of mud and on a cushion made of crystals.

Suddenly she completely changes pace, and decides to live. In the verse "No, I'll straight run mad" she says that love no longer has power over her fate. In the next verse "Wild thro' the woods I'll fly," she sings that she will break all chains and locks that hold her down, and rather die a thousand times than to love in vain.

This kind of heartbreak and irrational feelings was at the time it was written a sign of madness. She seems to break out of it in the end, but by then it might have been too late (Scull, 2015). One cannot with absolute certainty know whether Purcell and d'Urfey found the inspiration for this particular piece from their visits to Bedlam or not. It is however well documented that both of them repeatedly visited the institution, and maybe they found the inspiration for this role while conducting one of their visits (Chambers, 2009).

6.2 Musical analysis

The vocal music Purcell writes is often in the style of a recitative, as a way of bringing the flow of the spoken language in to the music (Price, 1984). "From Rosy Bowers" is a good example of this. The piece consists of five different sections, each representing a state of mind and a feeling. d'Urfey, according to Edmondstoune Duncan, explained the different feelings and moods in the beginning of the score like this:

> "a Mad Song: by a lady distracted with love… performing in the tune all the degrees of madness"

> "sullenly mad, mirthfully mad (a swift movement), Melancholy madness, Fantastically mad and Stark mad"

Although the different parts of the piece express several emotions such as joy, sorrow, dismay and anger, Purcell has mainly stayed in the key of C Minor. This is traditionally viewed as the key of melancholy and sadness (Holman, 1995). As can be seen by d'Urfeys own comments to

the music and text, all the emotions and parts of the piece are associated with madness. Given this and the traditional meaning of the key, it may be natural to think that Purcell viewed C Minor as a key that represented the madness of Altisidora.

The first part of "From Rosy Bowers" is in the style of a recitative, a style that in this time was very popular in Italy and most likely where he got his inspiration from. The recitative is written and upwards going, which traditionally is the way one would write to bring out a positive mood. The upwards moving and positive figures can be viewed as her shout to God and Amore and the joys they bring to her life. This theory is also supported in the text. The rising E^b Major chord in the second line are helping to increase the tension, which is then dissolved with rapid downwards going sixteen notes ("Hither, ye little waiting Cupids, fly", Example 4).

Although Purcell mostly writes the different parts in C Minor, one can find examples where he wanders in to different keys to either express a particular feeling or to underline the text. An example of this can be found in bar 12, where he changes the key with accidentals rather than a pure key change. With this he achieves a fluent and almost unnoticeable change from a happy mood to a more desperate one. In bar 24 the piece moves quickly in to an aria. This new part he has introduced also uses tempo as a way of changing the mood, as the part is written down as twice as fast as the recitative (Vivace). This aria part is written down in a clear C Minor. The high tessitura, the downwards going intervals and the large upwards going leaps in the melody also contributes to this part having a more desperate, nervous and hysterical feel to it.

In bar 45, the aria suddenly returns to the recitative style again, but this time a more uncertain mood emerges. Purcell has written short lines with small intervals, rapidly interrupted by small or sometimes bigger breaks. The part begins in C Minor, but the chromatically descending lines in the piano creates confusion in the tonality (bar 45-51). It is not until the cadenza in bar 55 we have with certainty arrived in E^b Major. In the next five bars the piano holds the E^b Major chord, but it again starts moving chromatically in bar 60. It is not until bar 69 that we again return to C Minor.

The next part, from bar 69, is again an aria. This time with a lot of repetitions, also with a high tessitura and mostly small intervals. This part shares a lot of similarities with the second part of

the piece, but because of the secure stepwise written base line in the piano, one gets a feeling of calmness. The way it is written also gives a natural feeling of it moving forward. In bar 73 Purcell again presents the recitative style, but this time it only lasts for four bars, and he has now written in C Major. One can get the feeling that Altisidora is more confident and secure in her thoughts and the emotional discussion she has been having with herself. Purcell here manages to strengthen Altisidoras newfound confidence in herself and her thoughts with upwards going intervals, coloratura and longer lines in Major. This piece is characterized by quick changes, and the ending is no different. It ends with the vocal and the piano together, in a clear and firm way.

It is exciting to see how Purcell handles the text when working with a writer and theme like this, and it is easy to see that he has a great amount of respect for the work that d'Urfey did. There is never any doubt as to what mood or feeling he wants to portray, but at the same time, there are not a lot of directions or restrictions on how the piece should be performed. I think this gives a lot of freedom to the performer to make madness into something personal, and this may be one of the reasons why this music is still performed today.

7. “Let the dreadful engines”

From *The Comical History of Don Quixote (1694)*

Written by Thomas d’Urfey.

Let the dreadful engines of eternal will,
The thunder roar of crooked lighting kill,
My rage is hot as theirs, as fatal too,
And dares as horrid execution do.
Or let the frozen North its rancour show,
Within my breast far greater tempests grow;
Despair’s more cold than all the winds can blow.

Can nothing, nothing warm me?
Yes, yes, Lucinda’s eyes.
There Etna, there,
There, there Vesuvio lies,
To furnish Hell with flames
That mounting reach the skies.

Ye powers, I did but use her name,
And see how all the meteors flame;
Blue lightning flashes round the court of Sol,
And now the globe more fiercely burns
Than once at Phaeton’s fall.

Ah, where are now those flow’ry groves
Where Zephyr’s fragrand winds did play?
Where guarded by a troop of Loves,
There sung in the nightingale and lark,
Around us all was sweet and gay;
We ne’er grew sad till it grew dark,
Nor nothing feared but short’ning day.

I glow; I glow but ’tis with hate
Why must I burn for this ingrate?
Cool, cool it then and rail,
Since nothing, nothing will prevail.

When a woman love pretends,
’This butt ill she gains her ends,
And for better or for worse
Is marrow of the purse,
Where she jilts you o’er and o’er,
Proves a slatter or a whore,
This hour will teaze and vex,
And will cuckold ye the next,
They were all contrived in spite,
To torment us, not delight;
But to scold and scratch and bite,
And not one of them proves right,
But all, all are witches by this light.
And so I fairly bid ’em, and the world
Good Night.

7.1 Textual analysis

In the first part of the story of Don Quixote we meet the character Cardinio. He has been seduced by the working girl Lucinda. Cardinio believes that this is true love, but as it turns out, she is only after his money. When he figures this out, he turns mad with love and rage, just like Altisidora in "From Rosy Bowers".

The first verse introduces us to a mad Cardinio. He is asking higher powers to help him punish the woman that has broken his heart. He is singing about how his anger is as hot as lightning, but at the same time as cold as the frozen north and stronger than any wind.

"Can nothing, nothing warm me? / Yes, yes, Lucinda's eyes. / There, Etena there, / There, there Vesuvio lies, / To furnish Hell with flames / That mounting reach the skies."

In this verse he is asking if nothing can ever warm him again, and he reaches the conclusion that only Lucindas eyes are capable of that. In those eyes he can see the volcano Etna and Vesuvio, with their warm flames from hell that reaches all the way up to the heavens.

In the third verse Cardinio calls for higher powers, "ye powers". He says that the moment he said her name the meteorites fell. Ye powers in this verse refers to different Gods from different mythologies. The roman God Sol and the Greek God Helios and his son Phaeton are sung about (Store Norske Leksikon, 2012). Cardinio actually compares his pain with the pain Phaeton felt when he fell down from heaven and to his death. Phaeton was, according to Greek mythology, allowed to ride with his horse and carriage which contained the sun. He lost control over the carriage, and the text "And now the globe more fiercely burns" refers to this incident and that the sun burned a big part of the earth. The only thing that could stop the carriage was a thunderbolt thrown by the God Zeus, which led to Phaeton falling to the earth and his death (National Gallery of Art, n.d.).

In the fourth verse, Cardinio falls even deeper in to his depressed state of mind. He sings about how the flowers have disappeared and that the birds no longer sing – he is wondering where all the pretty and fun things have gone. In this verse it is referred to the God of the west wind, Zephyr, who is responsible for sending the winds and rain that is necessary for the crops to grow (Greek-Gods, n.d.). One can interpret the two last lines of this verse, "We ne'er grew sad till in grew dark, / Nor nothing feard but short'ning day", as a warning that the seasons are moving

towards darker times, and that the sorrow comes with the fall and the darkness.

In the fifth and sixth verses, Cardinios feelings move from sorrow and over to anger and hatred. “I glow; I glow but ‘tis with hate / Why must I burn for this ingrate?” He is singing of how Lucinda has betrayed him, and how she managed to trick him. He feels that all females only pretend to love a man, in order to achieve their goals. He sings about opinions such as that women are whores and witches that first “will teaze and vex” before they “cuckold ye the next”. It is quite clear that Cardinio have given up in women, and he ends the song with saying good night to both them and the world.

One can find a lot of similarities between “From Rosy Bowers” and “Let the Dreadful Engines”. Both characters have become mad with love, and they would both rather die than live with this terrible pain anymore. Another similarity one can find is the need to call on higher powers, which they both do. They hope that the gods can help them out of the situation they find themselves in. They both also compare their feelings with things found and occurring in nature.

There are also some differences in the way the madness is portrayed. One of the differences I found, and feel is important to mention, is that the male madness is more aggressive than the female version. And, because of the hard and aggressive nature of the role, the rhythm is harder, the intervals are in general bigger and the music is more triumphant and self-confident. Cardinio call on the powers of the gods to help him punish the woman he feels betrayed him, while Altisidora calls on gods of love to help her win back the love and affection of man she loves. Cardinio feels it is the woman that must change for his needs, while Altisidora tries to change herself to fit Don Quixotes needs.

7.2 Music analysis

This piece can, like "From rosy bowers", be divided into different sections depending on the feeling or mood that is meant to be portrayed, but one can also divide the different parts of "Let the dreadful Engines" by looking at the different key signatures. From the beginning one can see that Purcell wrote the recitative beginning in F Major, and we are introduced to the man Cardinio who is having a heated conversation with himself. He speaks, as mentioned in the text analysis, about the forces of nature and especially lightning and wind. One can hear lightning strokes and the sharp winds in the quick sixteenth notes. In bar 17 the piece changes to F Minor, which introduces a new thought. He is no longer as sure of himself and one can clearly hear despair, "despair's more cold than all the winds can blow" (Appendix part 1, Example 1). In bar 29, it changes rather abruptly back to F Major again, and a danceable aria in double pace of what has previously been introduced begins. Although this aria is in F Major, there is a pull towards C Major, which prepares the listener for the shift in key signature in bar 70, where it again changes back to a recitative. In this recitative the volcanoes Etna and Vesuvio are mentioned, and one can hear the heat rising in both the text and the music when it once again steers the listener towards the dominant C Major.

"To furnish Hell with flames That mounting reach the skies", is sung on melisma written as dotted eighths and sixteenth notes climbing upwards with the flames Cardinio is singing about. After the C Major part, a melancholic aria in C Minor follows. Also in this aria the listener is pulled towards other keys, as we briefly enter the G Minor. The wandering bassline finally finds peace in F Major in bar 116. F Major is the main key for the rest of the piece, with some exceptions. In bar 130 the piece wanders in to both F Minor, B Major and G Minor, before it once again returns and ends in F major.

Based on this analysis, one can see that "Let the dreadful engines", like "From Rosy Bowers", is quite unpredictable. There are several rapid shifts in emotions and style, usually without any kind of notice. This helps to make the thought process to Cardinio very clear. There is one point I feel is particularly exciting to show; from bar 128 to 133 he sings about how everything is cold and nothing will grow up, and mood of the music is bleak. But then in bar 134 a whole new thought is presented, and Cardinio sings bitterly about how all women tricks and scams you. What is interesting is that the gloomy text from the previous section continues but the tonality is much

easier, happier and uplifting. Personally, I think it sounds like Purcell wrote this part as a way of teasing the character of Cardinio.

Just as in "From Rosy Bowers", leading-notes and suspensions are used as a way of underlining special moments and feelings, often sadness, in the music. Purcell used very specific musical tools to underline and, in a way, explain the text. He uses melisma, distinct rhythm and the use of small and large intervals to highlight the different moods. The way Purcell writes upwards moving melody lines to bring out the joy and ease and downward melody lines to show anger and despair, is also a way of reinforcing the different feelings Cardinio goes through.

8. How is madness presented in the music?

- What makes "Mad Songs" into "Mad Songs"?

When I sing Purcell's music, it is clear that this is an intricate mix where text, notes and action work closely together. The text, in its dramatic context, was what Purcell had to base his music on, and in a way confirm with musical tools. This is the case in both "From Rosy Bowers" and "Let the Dreadful Engine", where Purcell uses music to illustrate d'Urfeys stories. Music is a good way of emphasizing the meaning of the text, where one can express the text in a different way than to recite it. This is one of the reasons why we can find many examples of madness illustrated in song, but it is not always understood that it is madness being portrayed without the dramatic context. Dramatic context here meaning the storyline of the play, the time the music and text is written in and how the composer and writer defines madness. None of the signs of madness that I want to show are tantamount to madness, but together they create an impression of madness that I, and other performers, can easily understand.

When I look for commonalities in songs about madness, I would say that the most obvious aspect is the sense of unpredictability and rapid shifts in the state of mind of the character. In Purcell's music I have fund several pieces, both within the category "Mad Songs" and other categories, where he writes with changing emotions and styles. Unpredictability as a musical tool is therefore not tantamount to madness, but is something that in the right context creates an atmosphere that makes you perceive it as madness. In the pieces "From Rosy Bowers" and "Let the dreadful engines", d'Urfey and Purcell includes a very large range of emotions, which often contradict one another. First, it can be the greatest pleasure in the world before it suddenly goes into a heart-breaking pain and sorrow. The major shifts in style and emotions are reflected in both the melodies and the harmonies that are used. (Appendix part 1, Example 2)

As previously mentioned, the text of these "Mad songs" is characterized by large shifts in emotion and theme. The way Purcell illustrates this is through word painting and rhythm. Examples of these are suspensions that creates a friction on one particular word (Appendix part 1, Example 3 and 4), or that he highlights special parts of the text by, for example, dividing words and phrases with pauses to create tension (Appendix part 1, Examples 5 and 6). The

illustrations of the text are often written in an exaggerated and overly clear way, which also can be said is something that characterizes madness.
The musicologist Curtis A. Price has written about a theory that Purcell used specific keys to highlight certain emotions. Price believes that Purcell used G Minor to portray death and the erotic, F Minor was the key of fear, C Minor to accentuate the feeling of something mysterious, melancholic or serious. E Minor was the key he used in order to bring out the divine and religious beliefs. If he would write a fanfare of trumpets or something that was triumphant he used the C and D Major (Price, 1984). As Price himself writes, one cannot know with certainty whether Purcell wrote in this way deliberately or whether it was coincidence, but it is not hard to find evidence that the specific keys were used to show the same feelings in different pieces (Holman, 1995).

In several places in "From Rosy Bowers" and "Let the dreadful engines" one can find similarities in Prices theory and the way these pieces are written. C and D Major is used to show pleasure and/ or triumph (Appendix part 1, Example 7 and 8), C Minor is used to accentuate melancholy (Appendix part 1, Example 9 and 10). He also uses G Minor, with accidentals and not a key change, to underline Altisidoras thoughts when she sings that she would rather die than live in this terrible grief (Appendix part 1, Example 11). As previously mentioned, one cannot know with certainty whether this was a conscious choice or not, but given that this is something that repeats itself not only in the "From Rosy Bowers" and "Let the dreadful engines" but also in other pieces by Purcell, I believe that it is something he consciously used to define a state of mind in the different parts of the text. When listening to for example these two pieces, it is not difficult to imagine the feelings he wanted to portray, using the specific keys he chose.

9. How I portray madness

As stated in the introduction, my motivation for writing this research is a personal one. When I started singing "From Rosy Bowers" I found a lot of solutions for issues with my technique. For example, my breath lines were more even, intonation was clearer and my vibrato was more stable. I quickly realised that this came from the expression and the feelings I had to portray to sing this piece properly. This is now six years ago, and I think it was the first time I really realised how much of an importance text and knowledge of the piece in general means for a good performance. But, even with the work I put in at that time, I always felt there was something missing in my performance. I believe what was missing was the historical context.

I used the research on the 17th century madness and the 21st century madness to put together a performance of "From Rosy Bowers" that did both the historical way of performing and the modern audience justice. I decided to sing it in a historically informed way, but try to perform it in a way that made it so that the audience of today instantly would understand that this is about madness. In my recording I have tried to make a general portrayal that I think people of today could understand as madness, by using the movies previously mentioned, my training as a baroque style singer and the history of madness.

The first recording (2016) is from before I started to read about the genre of "Mad songs", Purcell and d'Urfey or anything related to this theme. Here I am just singing the piece as it is written on the paper, without being informed about the style. I think it is a nice way of performing it, but that the madness is more or less undetectable in the performance. It is recorded as a nice concert piece with some variations, but not as a mad song. It should be stated that this recording was not intended for this research, but as an audition tape, so this of course plays a part in the way I performed the piece in this particular recording.

As you can see in the new recording (2018) I chose to cut the video for every section of the piece, as described in the analysis of the text and music, sullenly mad, mirthfully mad, melancholy madness, fantastically mad and stark mad. This was something I chose to do both so it is easy to follow the analysis while watching the recording, and so that I managed to properly show the different aspects of the madness in the piece. In a live performance it would of course

be performed as one continuous piece. In the old recording the whole piece is in one take. I will now give examples of the madness for every part in the piece.

Part 1 – Sullenly mad

The introduction of this piece is, as previously mentioned, in the style of a recitative. In my new recording of the piece I tried to keep the madness to come a secret in this part. You can see and hear hints of it in the quick changes and the lack of focus, but it is not necessarily perceived as a mad song for anyone listening. This is something I feel works very well, since it gives the piece even more depth.

Part 2 – Mirthfully mad

A joyous and cheerful part where Altisidora is asking the higher powers how she can charm like beauties goddess. Since she is asking the celestial beings for advice, I decided stand a bit further from the camera to get the feeling of more space and freedom. I also find it worth mentioning that I chose to go against my own analysis of the music and text. In the analysis I wrote: "The high tessitura, the downwards going intervals and the large upwards going leaps in the melody also contributes to this part having a more desperate, nervous and hysterical feel to it." I still believe this might have been the intention behind the piece, but I chose to show Altisidora in a lighter more forward-thinking and positive way so that I could show different aspects of the madness in the piece.

Part 3 – Melancholy madness

This is where the madness is truly introduced. I placed this part of the song on the floor, to accentuate the feeling of resignation, hopelessness and incarceration. Personally I felt it was easier to play the madness in this position then when I was right in front of the camera. Something else I was trying to show was Purcell's use of small and unprepared breaks and intervals. In this recording I interpreted them as something deeply uncomfortable, which I tried to show by not sitting too still in the same place, and not having the same focus point with my eyes for too long.

Part 4 – Fantastically mad

Altisidora has now given up on life. Still on the floor she is asking the Gods how she should die. What I tried to do in this section was to introduce a bit more of a scared feeling, that would lead her to eventually tear lose from the situation she is in. I also feel this made the part more personal and private, at the same time as she is communicating with someone that is not really there. I think I managed to portray the feeling of incarceration both physical and psychological, in a convincing manner in this part. Another advantage with staging this part on the floor is that she is singing of laying in great discomfort on a bed of mud and on a cushion made of crystals. I think it is easier to relate to this while on the floor than if I would have been standing.

Part 5 – Stark mad

This part also starts in the style of a recitative, but quickly turns to a more arioso style. Here Altisidora has finally decided that love has no power over here anymore, and therefor she has also taken a stand against her madness. I chose to do this part standing to make it easier to portray a feeling of victory and freedom. What this does is maybe to tone down the madness a bit. It could have been interesting to record this part in a room that was a bit bigger, so that it would have been possible to move around more. I think it would have shown madness even more convincingly if I could have moved more.

I feel I succeed in showing the madness in this piece. It would of course have been easier had I had the opportunity to make the recording in a bigger room with more freedom to move, but I feel I made the recording work quite well with the space that I had.

10. Conclusion

In the second chapter I stated my research question:
How can one, convincingly, portray madness in a musical performance without actually being in a state of madness?

I also introduced some working questions that would help me navigate through the information that existed and my own findings:

- Where did the composers and writers get their inspiration for the "Mad songs" from?
- What musical and literary tools did Henry Purcell and Thomas d'Urfey use to show madness in their pieces?
- How does one prepare to sing such a song in modern times?

I would like to start by answering the working questions, before concluding on the main research question.

Where did the composers and writers get their inspiration for the "Mad songs" from?
I managed to find the answer to this through historical documents and information gathered from people such as C. A. Price (Price, 1984) and P. Holman (Holman, 1995). As far as I can tell it is very likely that they found their inspiration from the mental institution of Bedlam. This information ended up playing a bigger role in the research than I had expected it to, and it really helped with the analysis of the pieces and recording.

What musical and literary tools did Henry Purcell and Thomas d'Urfey use to show madness in their pieces?
This question was answered through a thorough analysis of the music and text of "From Rosy Bowers" and "Let the Dreadful Engines". The main musical and literary tool I found Purcell and d'Urfey used the most was unpredictability. As I also state in chapter 8 "How is madness presented in the music?", the unpredictability with the context, text and the visual means used in a performance is what makes the listener perceive it as madness. One of the musical or literary tools alone is not necessarily perceived as madness.

How does one prepare to sing such a song in modern times?

I prepared by reading, writing this research and making up my mind on what I believed madness to be. What I discovered early on in the process of making my own recording was the value of making my own choices. I took all the information I have gathered over the duration of writing this research exposition, and I put it together in a recording that I feel I can stand for. It has my musical and staging choices in the forefront and I am happy with the way I prepared and implemented the historical knowledge and my modern life.

Finally, I would like to conclude on my main research question:

How can one, convincingly, portray madness in a musical performance without actually being in a state of madness?

As I have already stated in this research exposition, madness is something that is perceived very differently from person to person. However, I would say it is possible to portray madness in a performance without being in a state of madness if you follow the musical and literary tools I have written about. These tools, with either a 21st century or 17th century societal and historical context, will help greatly in a performance of this music.

After doing this research, I feel I know the "Mad songs", Purcell and d'Urfey, and myself a whole lot better. It has made me realise how much time and work actually goes into knowing a piece and its context fully. This kind of in depth study is not something that, time-wise, can be done for every genre, project or concert I am a part of. But, it is good to know that I can do it if I need or want to, and that the resulting performance will benefit from an in-depth study.

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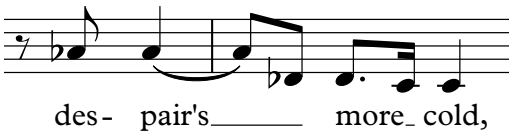
Appendix part 1

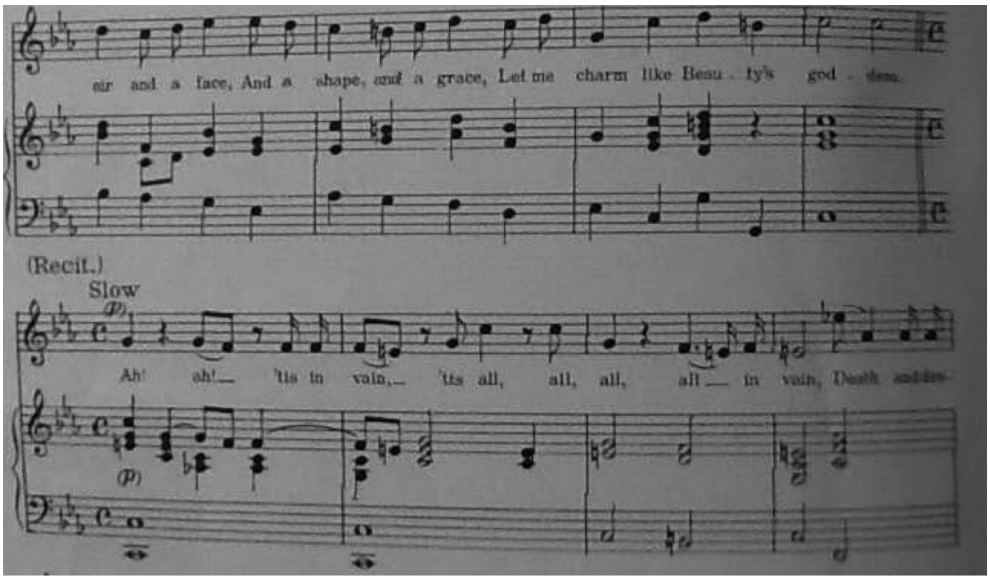
Example 1

"Let the Dreadful Engines" bar 23 – 24



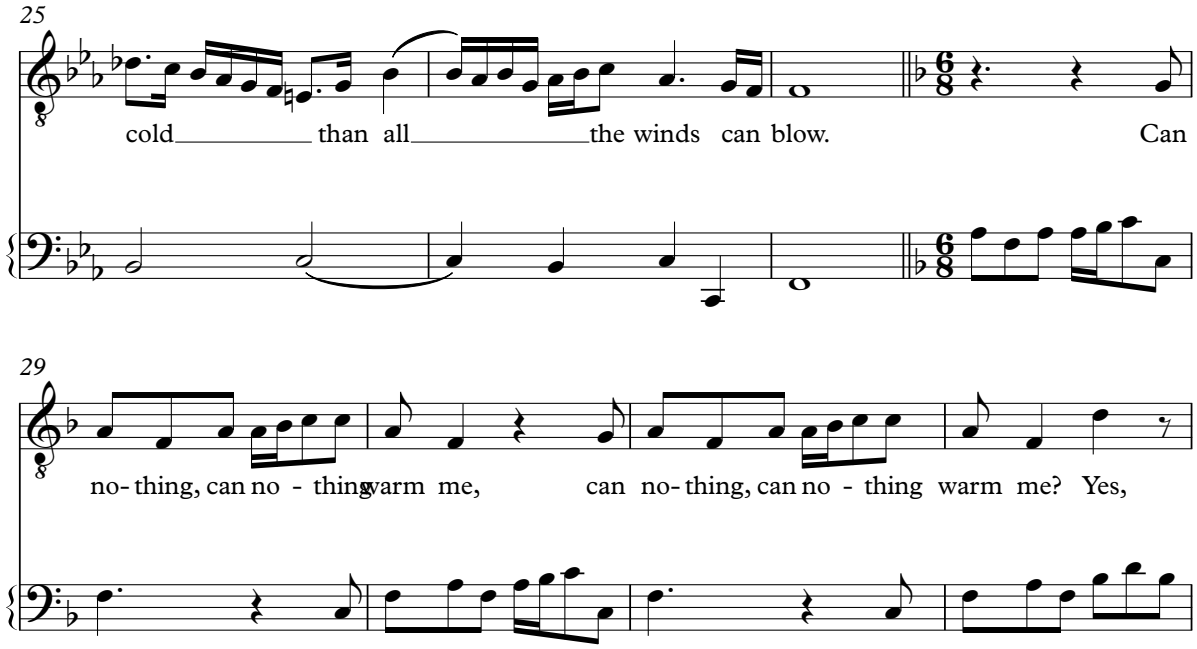
Example 2

"From Rosy Bowers" bar 39 – 46



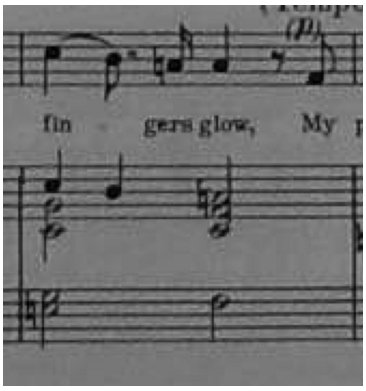
Example 3

“Let the Dreadful Engines” bar 25 – 32



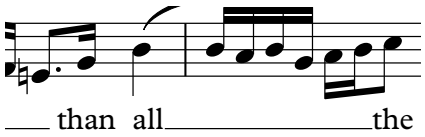
Example 4

“From Rosy Bowers” bar 57



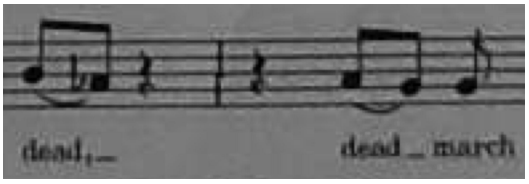
Example 5

"Let the Dreadful Engines" bar 25 – 26



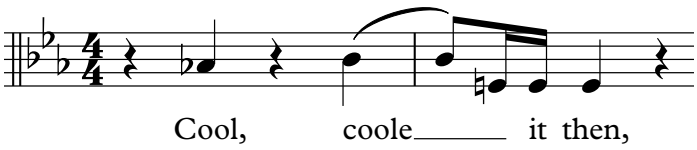
Example 6

"From Rosy Bowers" bar 61 – 62



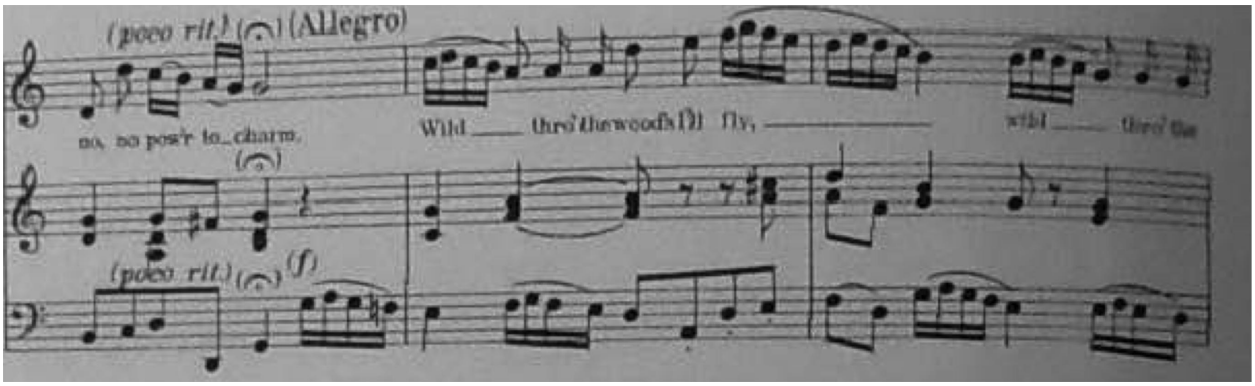
Example 7

"Let the Dreadful Engines" bar 129 – 130



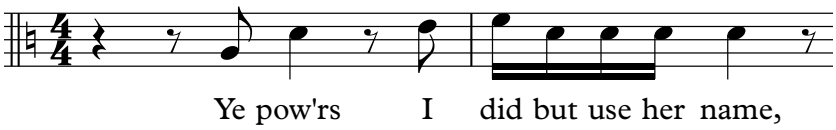
Example 8

"From Rosy Bowers" bar 139



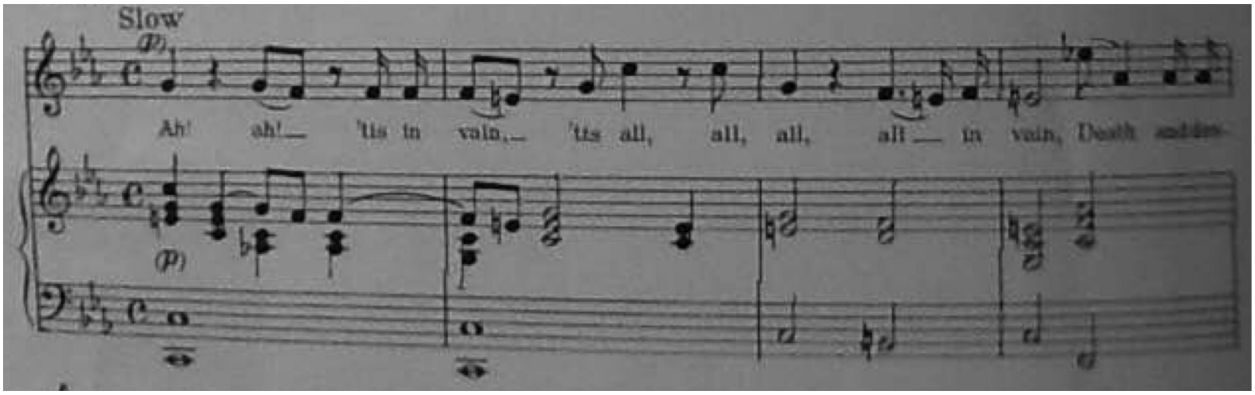
Example 9

"Let the Dreadful Engines" bar 69 – 70



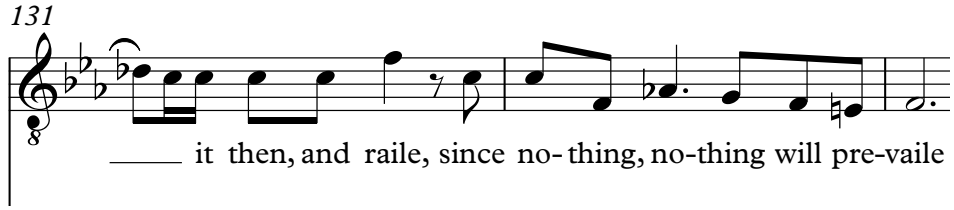
Example 10

"From Rosy Bowers" bar 43 – 46



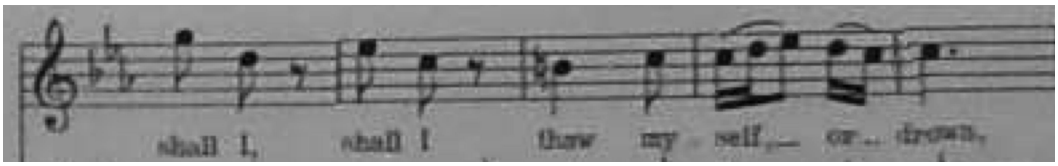
Example 11

"Let the Dreadful Engines" bar 131 – 132

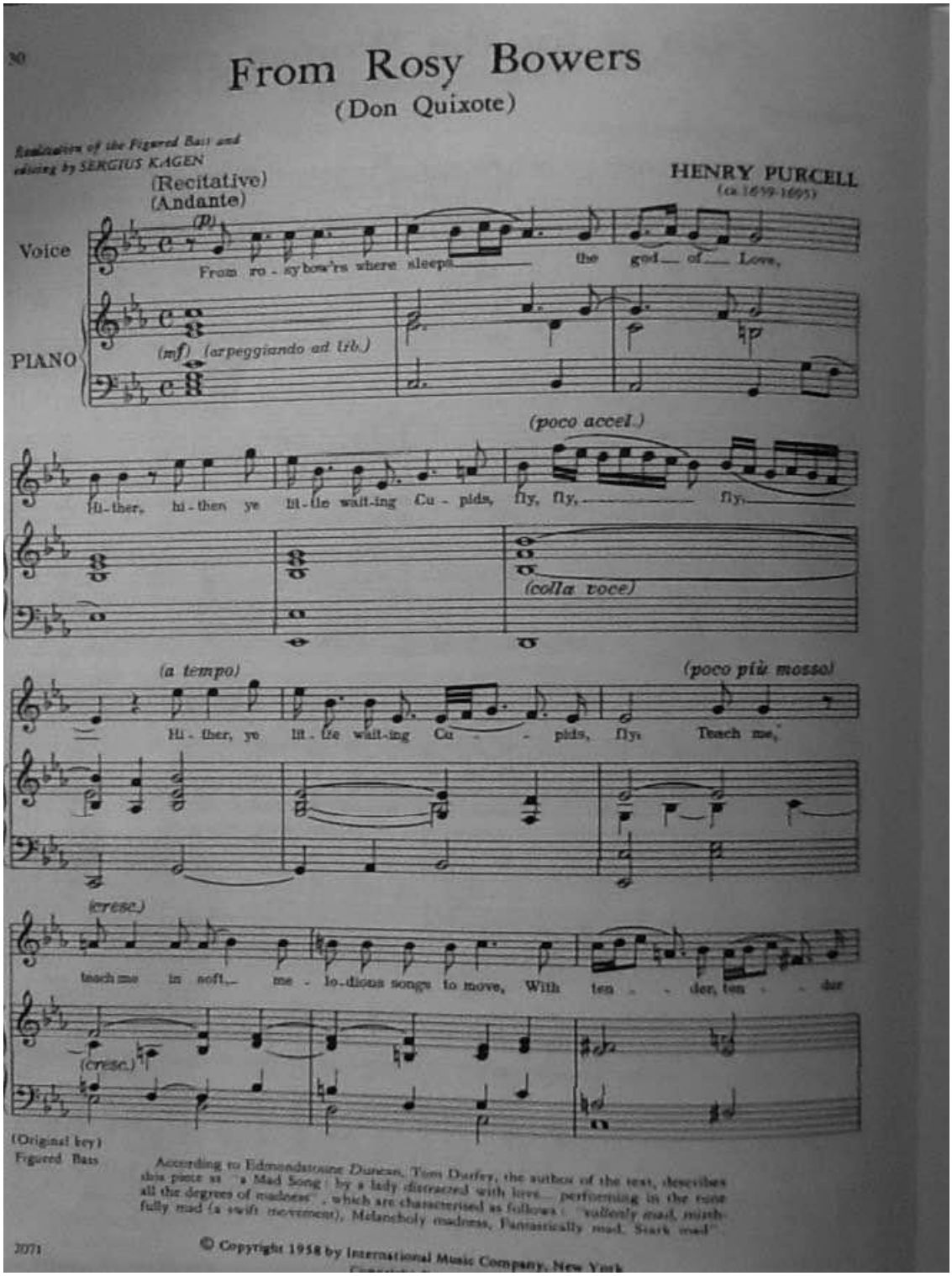


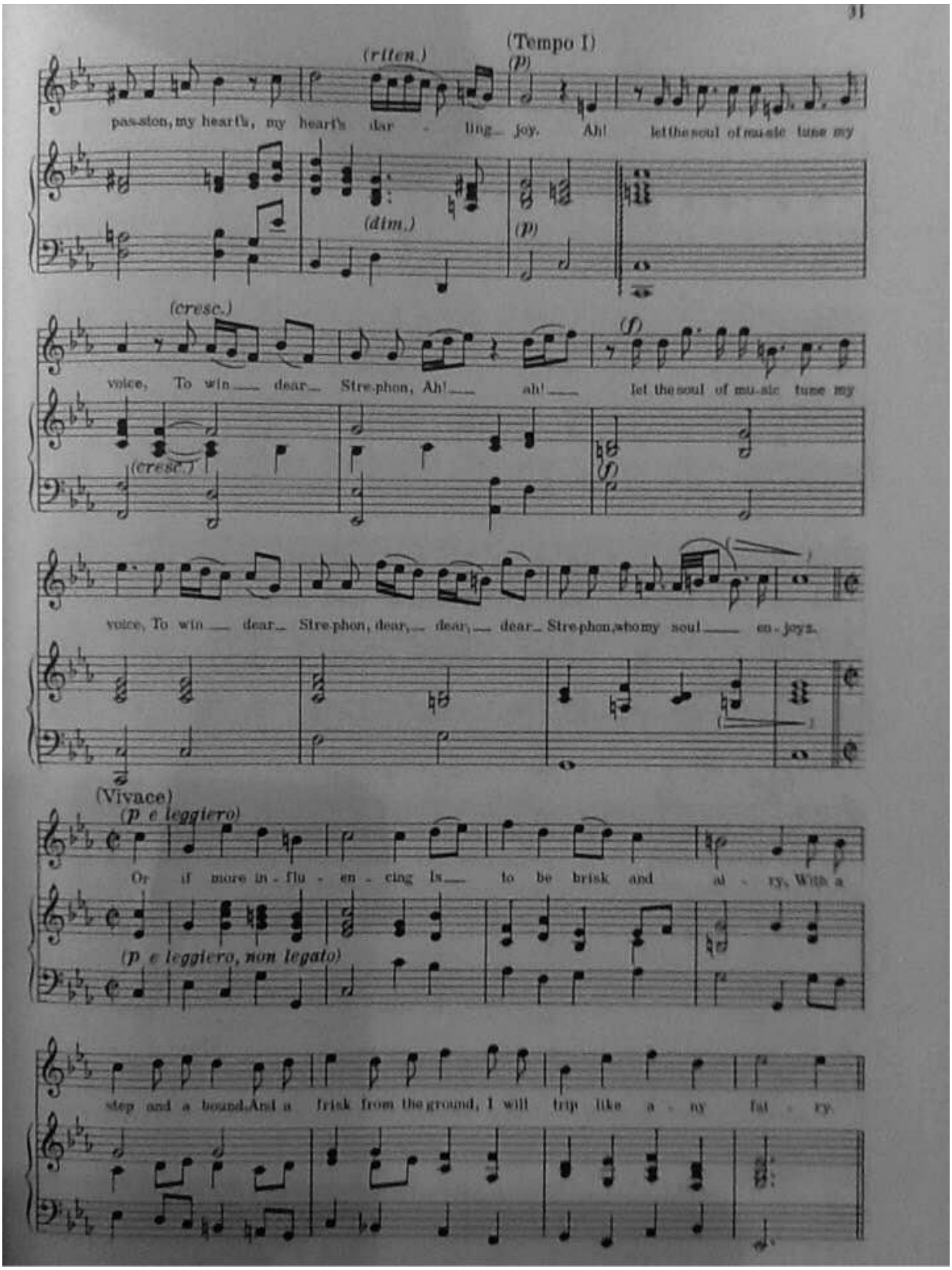
Example 12

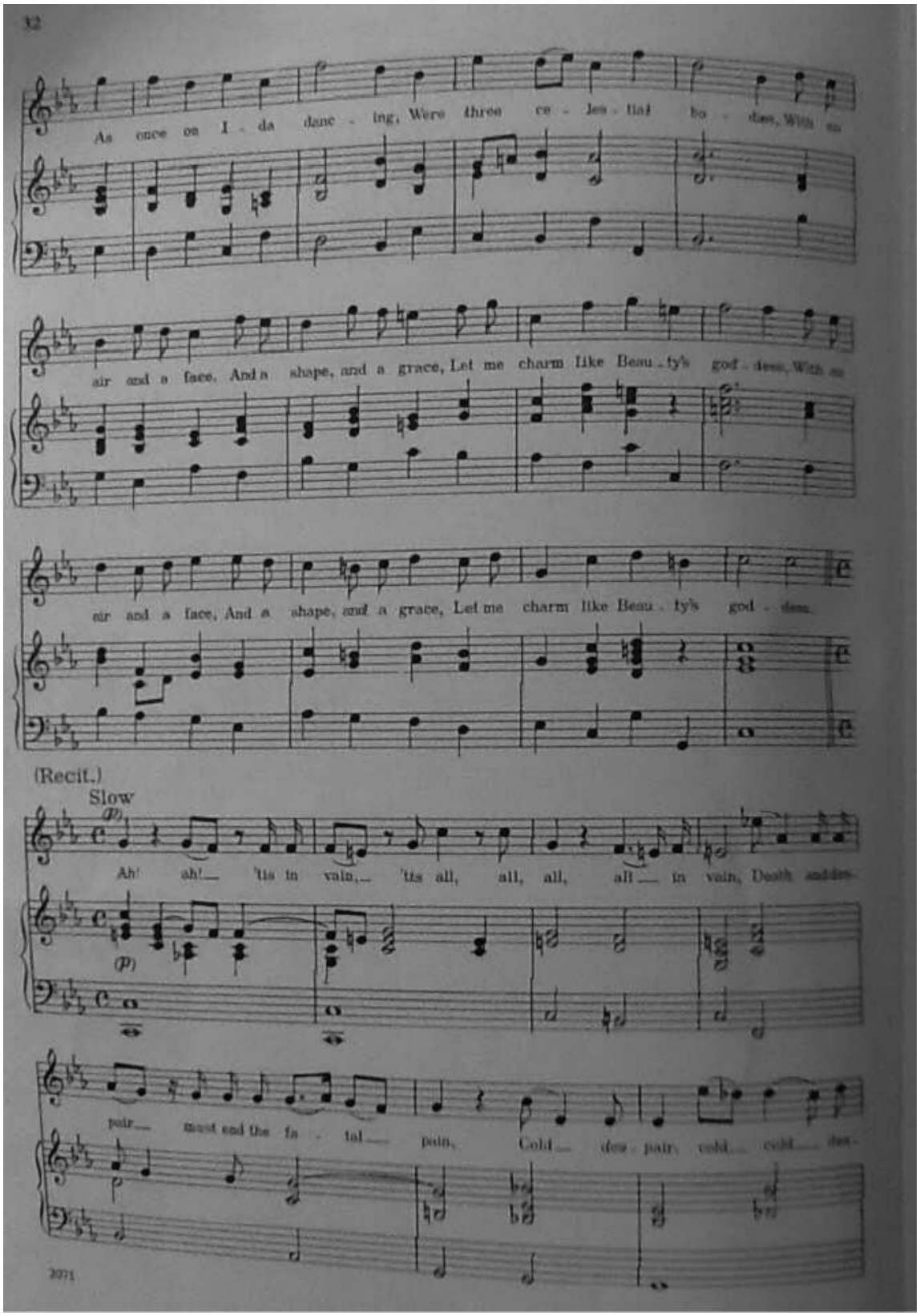
"From Rosy Bowers" bar 83 – 87

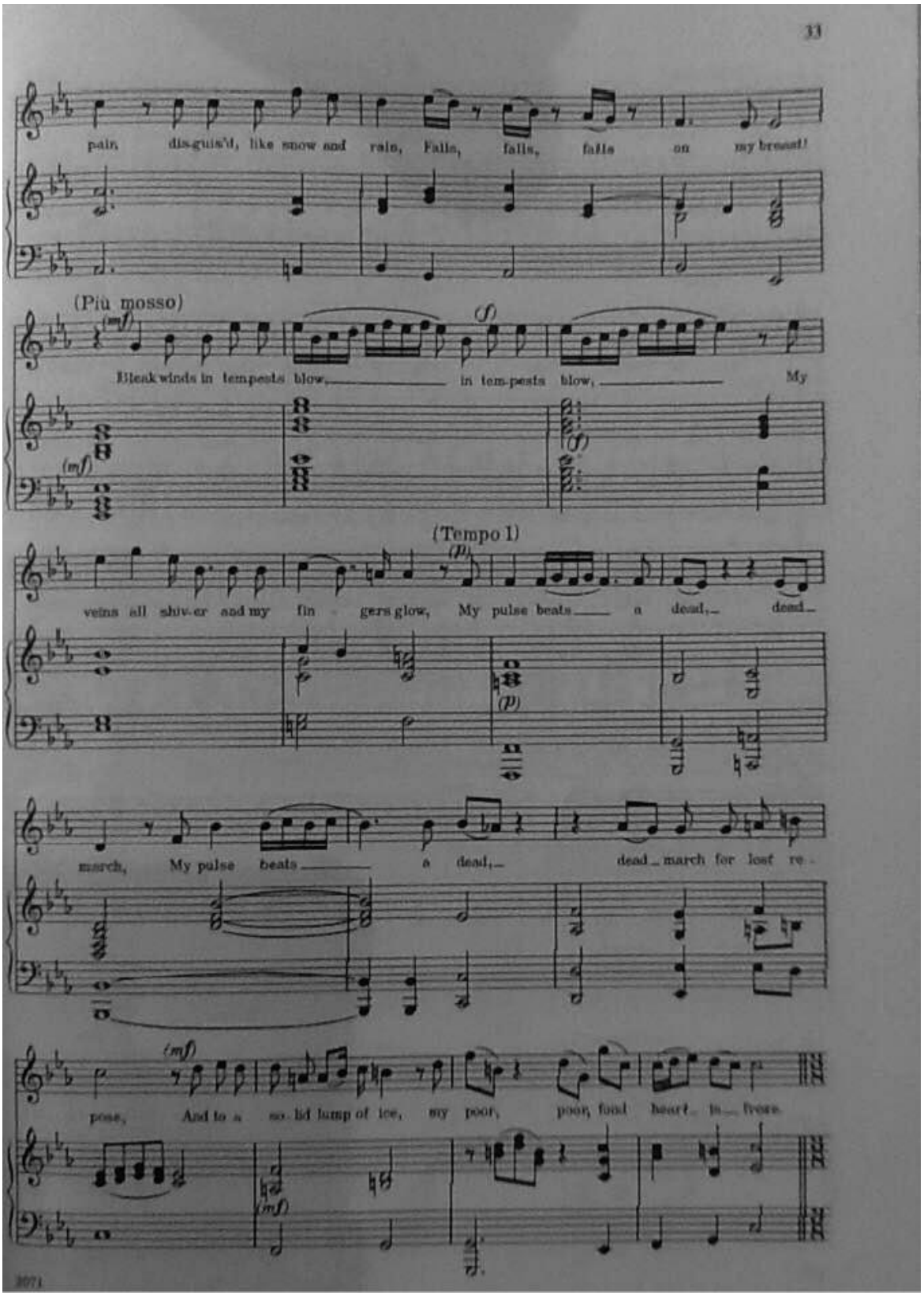


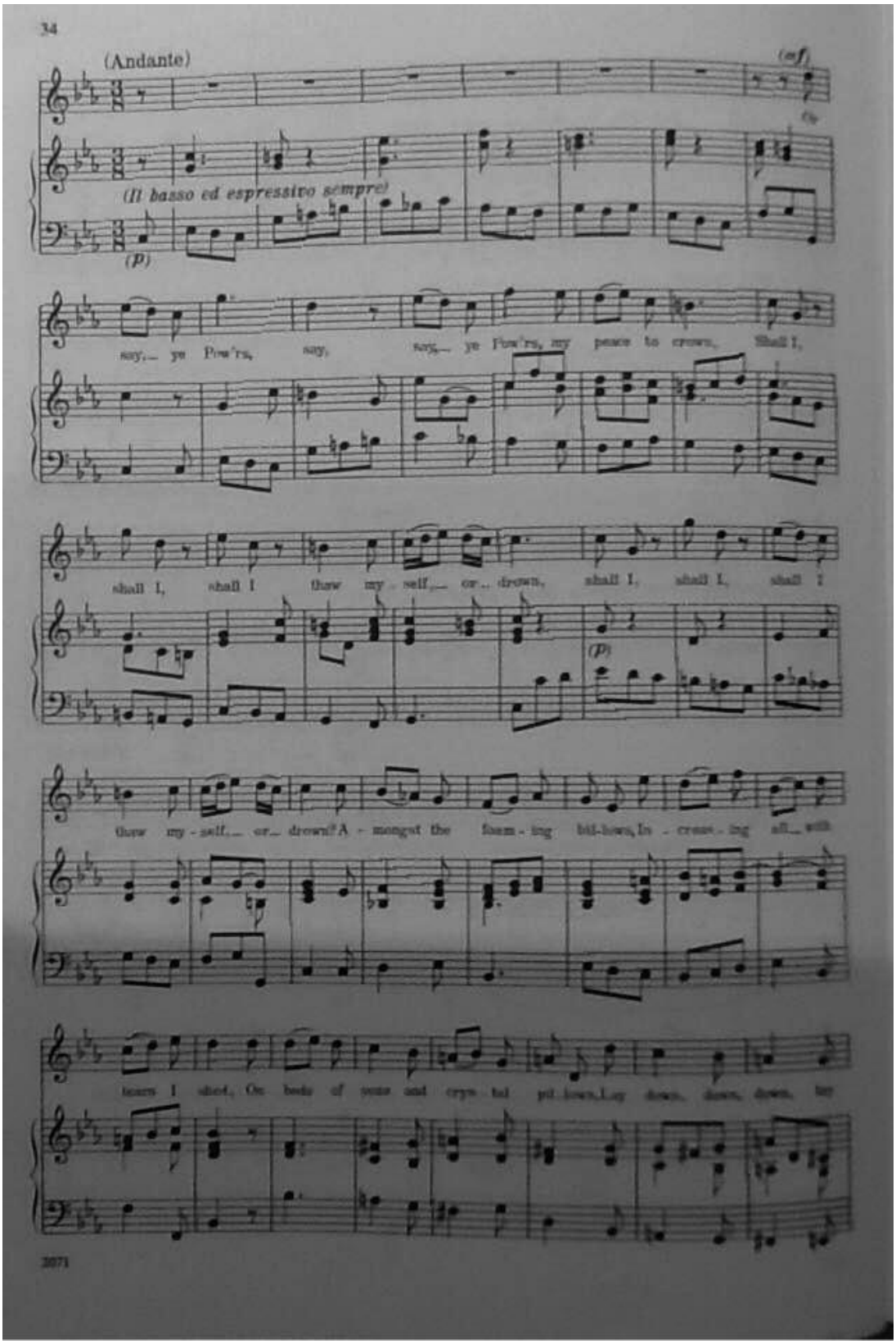
Appendix part 2

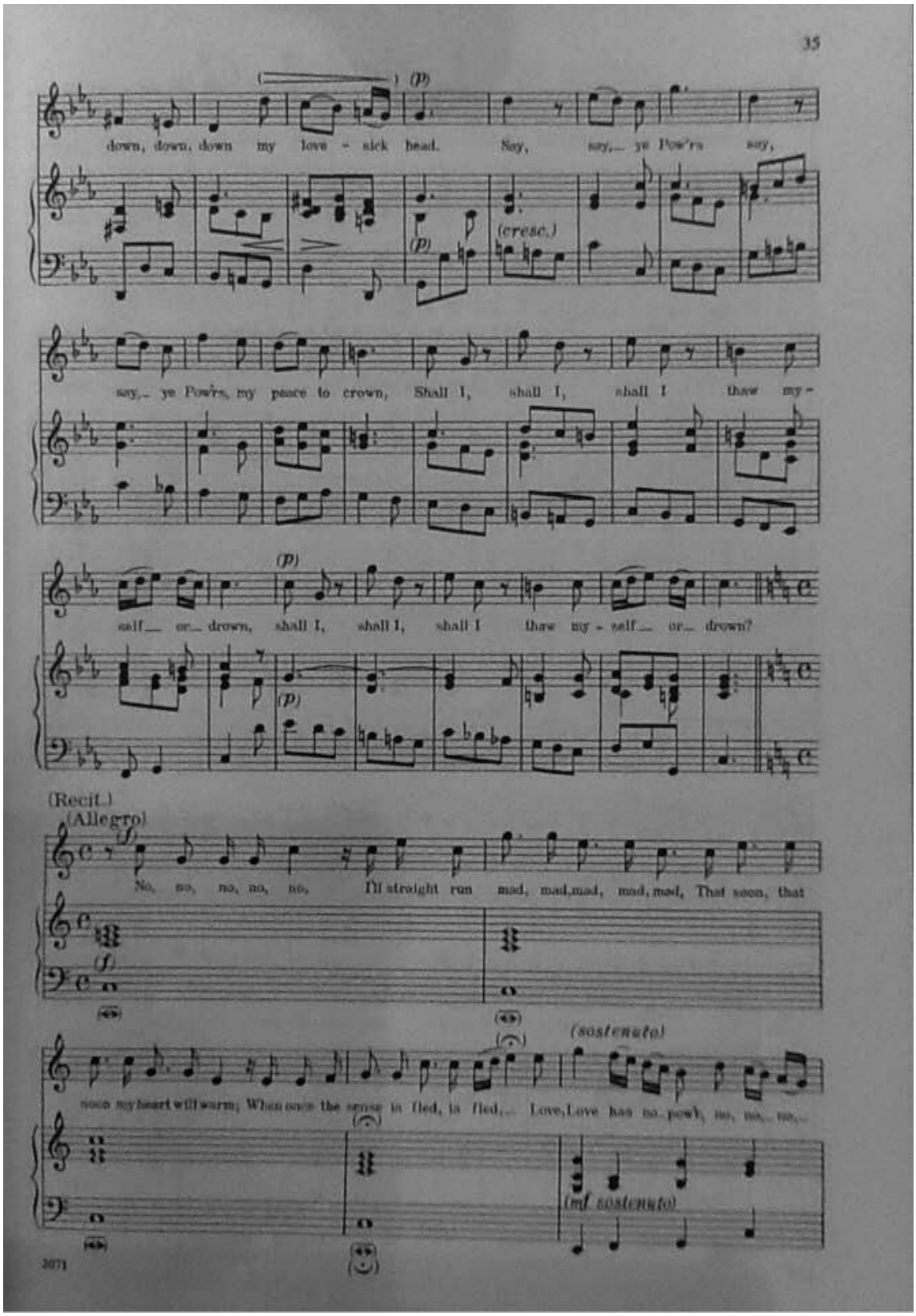


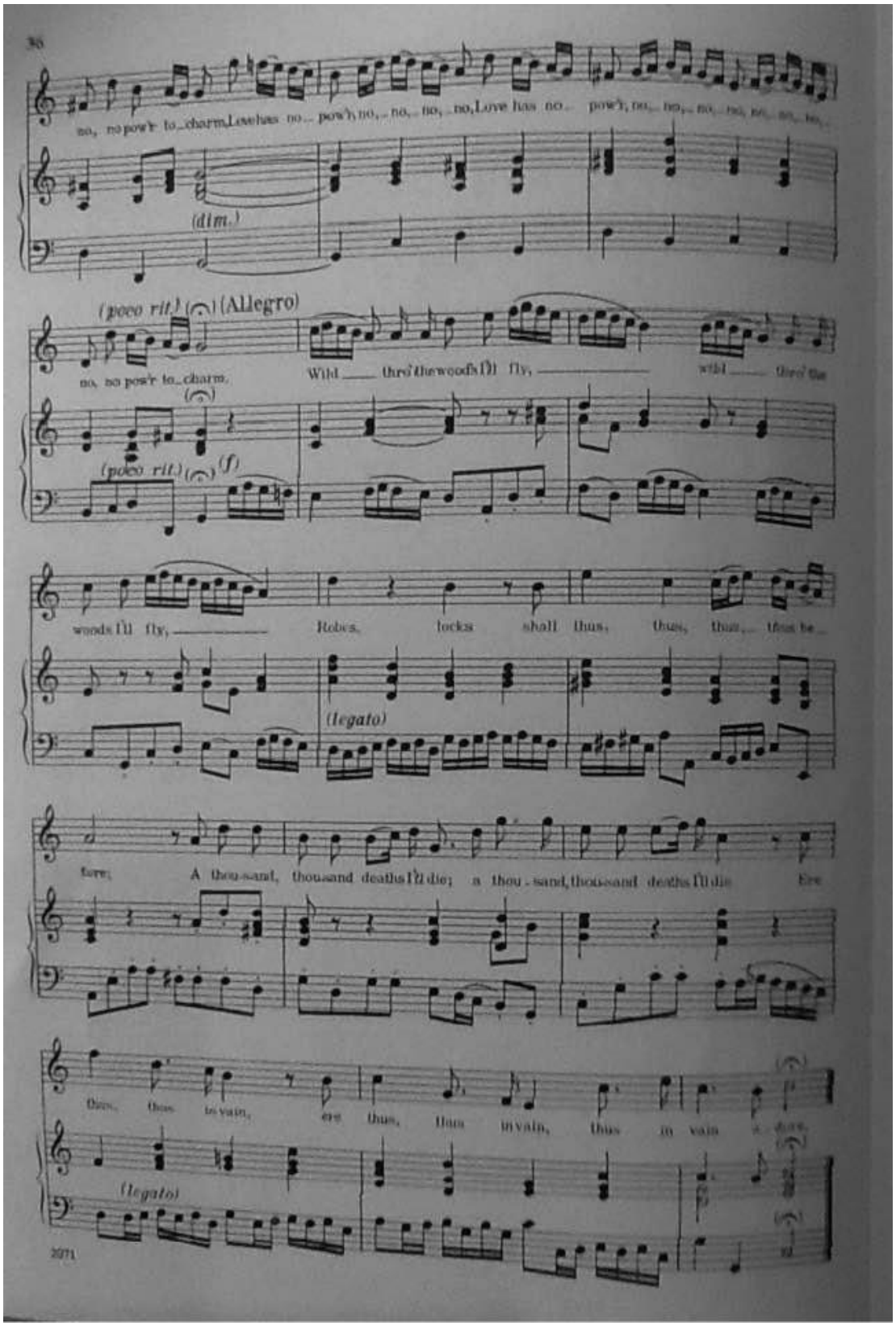

31
(Tempo I)
(ritten.)
(p)
pas-sion, my heart's dar - ling joy. Ah! let the soul of mu-sic tune my
(dim.)
(p)
(cresc.)
(f)
voice, To win dear Stre-phon, Ah! ah! let the soul of mu-sic tune my
(cresc.)
voice, To win dear Stre-phon, dear, dear, dear Stre-phon, whom my soul en-joys.
(Vivace)
(p e leggiero)
Or if more in-flu - en - cing is to be brisk and al - ry, With a
(p e leggiero, non legato)
step and a bound, And a frisk from the ground, I will trip like a - ny fai - ry.


12
As once as I da danc - ing, Were three ce - les - tial bo - dies, With an
air and a face, And a shape, and a grace, Let me charm like Beau - ty's god - desses, With an
air and a face, And a shape, and a grace, Let me charm like Beau - ty's god - desses
(Recit.)
Slow
Ah! ah!— 'tis in vain,— 'tis all, all, all, all— in vain, Death and de-
pair— must end the fa - tal— pain, Cold— des - pair, cold— cold— des-
2071


33
pain, dis-guis'd, like snow and rain, Falls, falls, falls on my breast!
(Più mosso)
Bleak winds in tempests blow, in tempests blow, My
(Tempo 1)
veins all shiv-er and my fin - gers glow, My pulse beats a dead, dead
march, My pulse beats a dead, dead march for lost re -
pose, And to a so-lid lump of ice, my poor, poor, fond heart is frore.

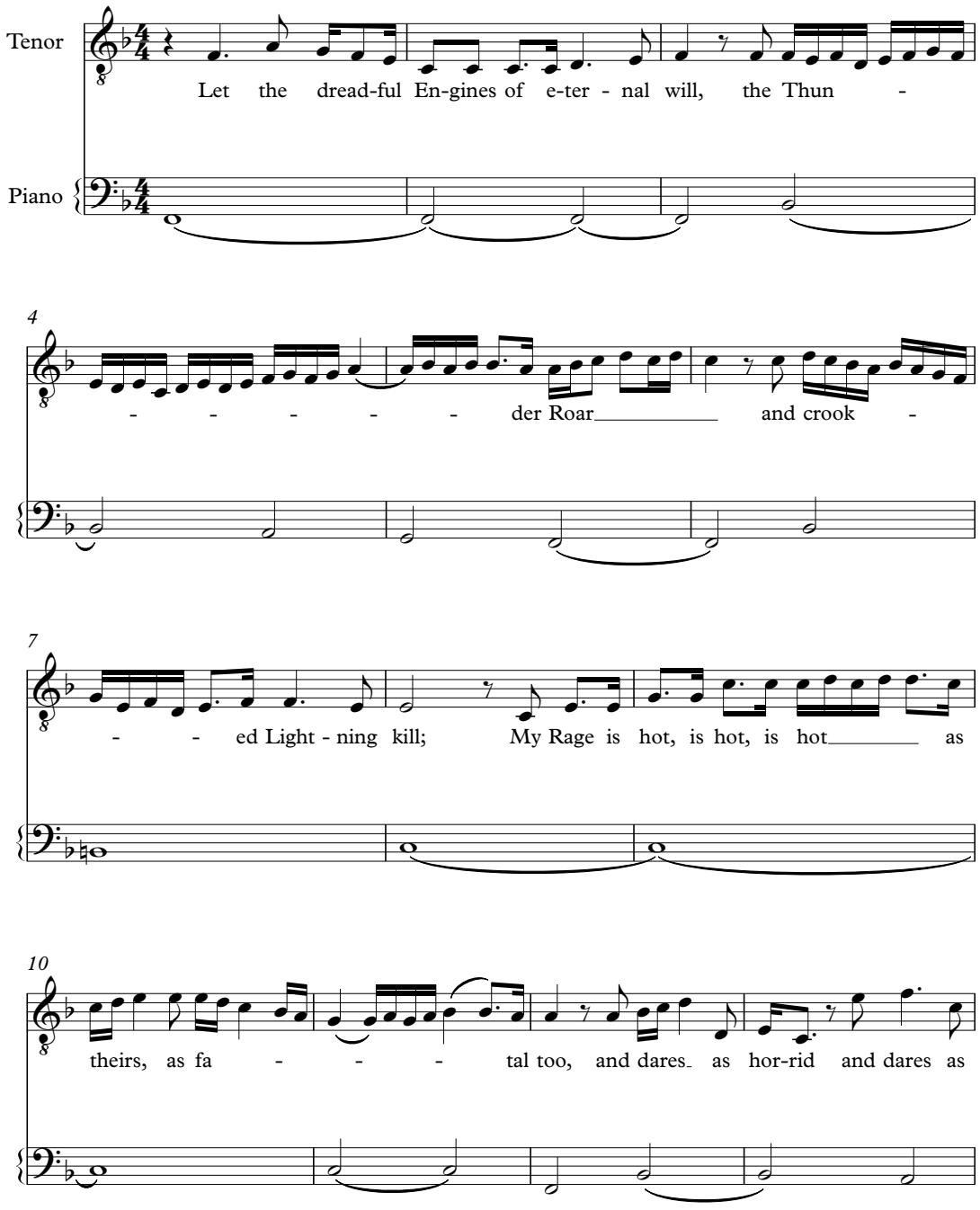

34
(Andante)
(mf)
(Il basso ed espressivo sempre)
(p)
say, ye Pow'rs, say, say, ye Pow'rs, my peace to crown, Shall I,
shall I, shall I thaw my self, or drown, shall I, shall I, shall I
(p)
thaw my self, or drown? A mongst the foam ing bil-lows, In creas ing all with
tears I shed, On beds of snow and cryst tal pil lows, Lay down, down, down, by
2071

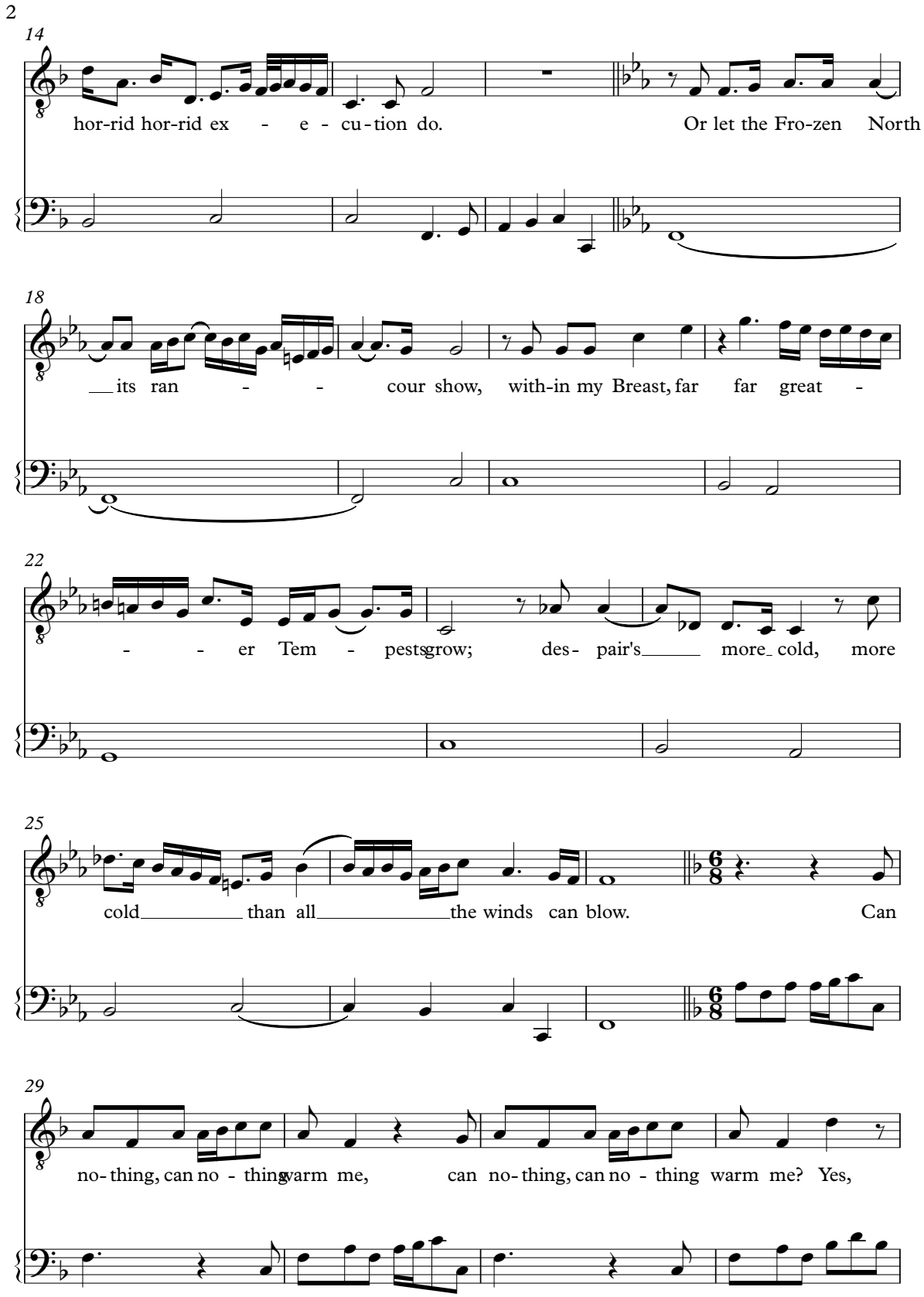

35
down, down, down my love - sick head. Say, say,— ye Pow'rs say,
(cresc.)
say,— ye Pow'rs, my peace to crown, Shall I, shall I, shall I thaw my -
self— or— drown, shall I, shall I, shall I thaw my - self— or— drown?
(Recit.)
(Allegro)
No, no, no, no, no, I'll straight run mad, mad, mad, mad, mad, That soon, that
(sostenuto)
soon my heart will warm; When once the sense is fled, is fled,— Love, Love has no pow'r, no, no, no,—
(mf sostenuto)
2071

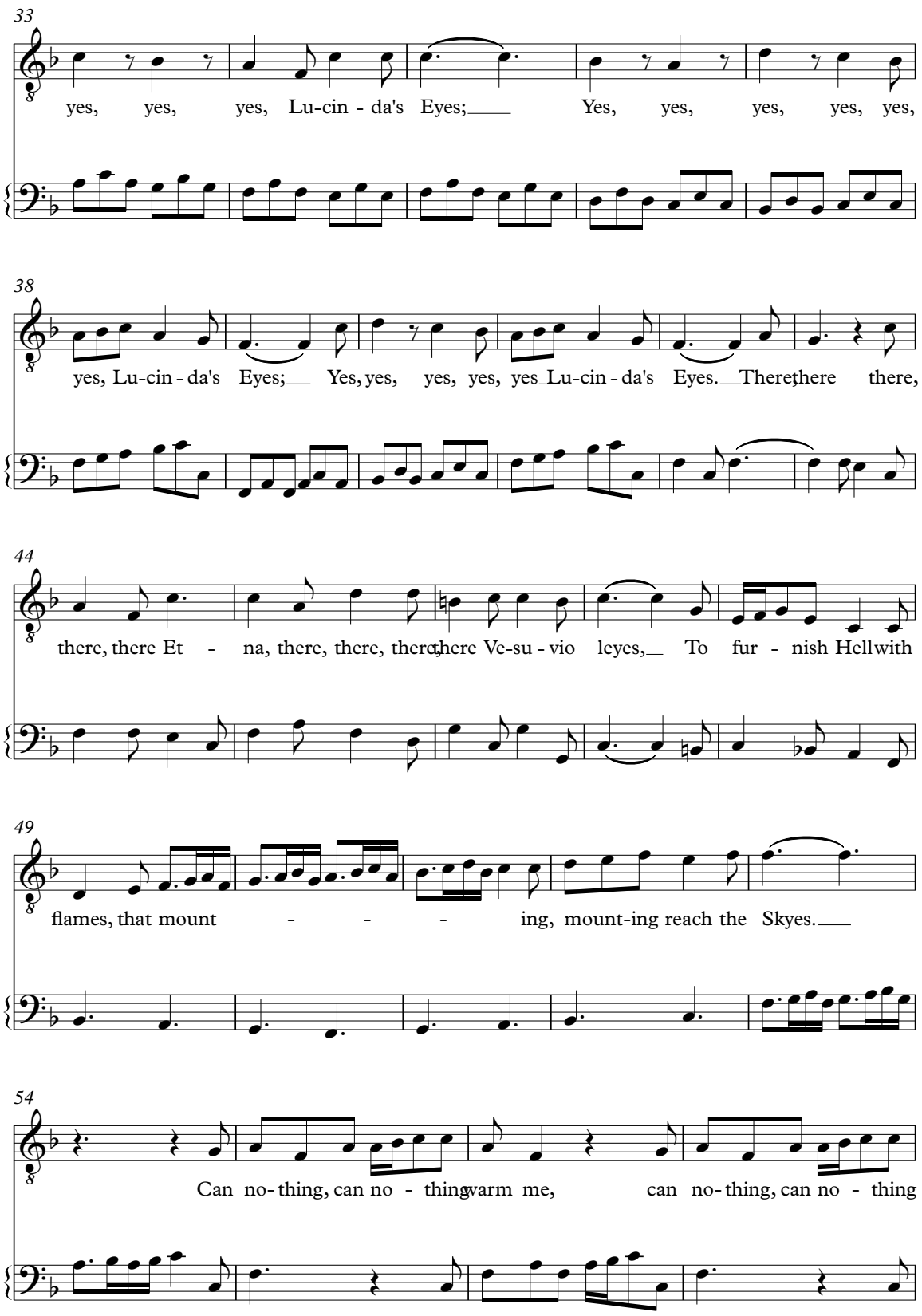

36
no, no pow'r to charm, Love has no pow'r, no, no, no, no, Love has no pow'r, no, no, no, no, no, no, no,
(dim.)
(poco rit.) (Allegro)
no, no pow'r to charm.
Wild thro' the woods I'll fly,
wild thro' the
(poco rit.) (f)
woods I'll fly,
Robes, locks shall thus, thus, thus, thus be
(legato)
fore; A thou-sand, thousand deaths I'll die; a thou-sand, thou-sand deaths I'll die Ere
thus, thus in vain, ere thus, thus in vain, thus in vain
(legato)
2071

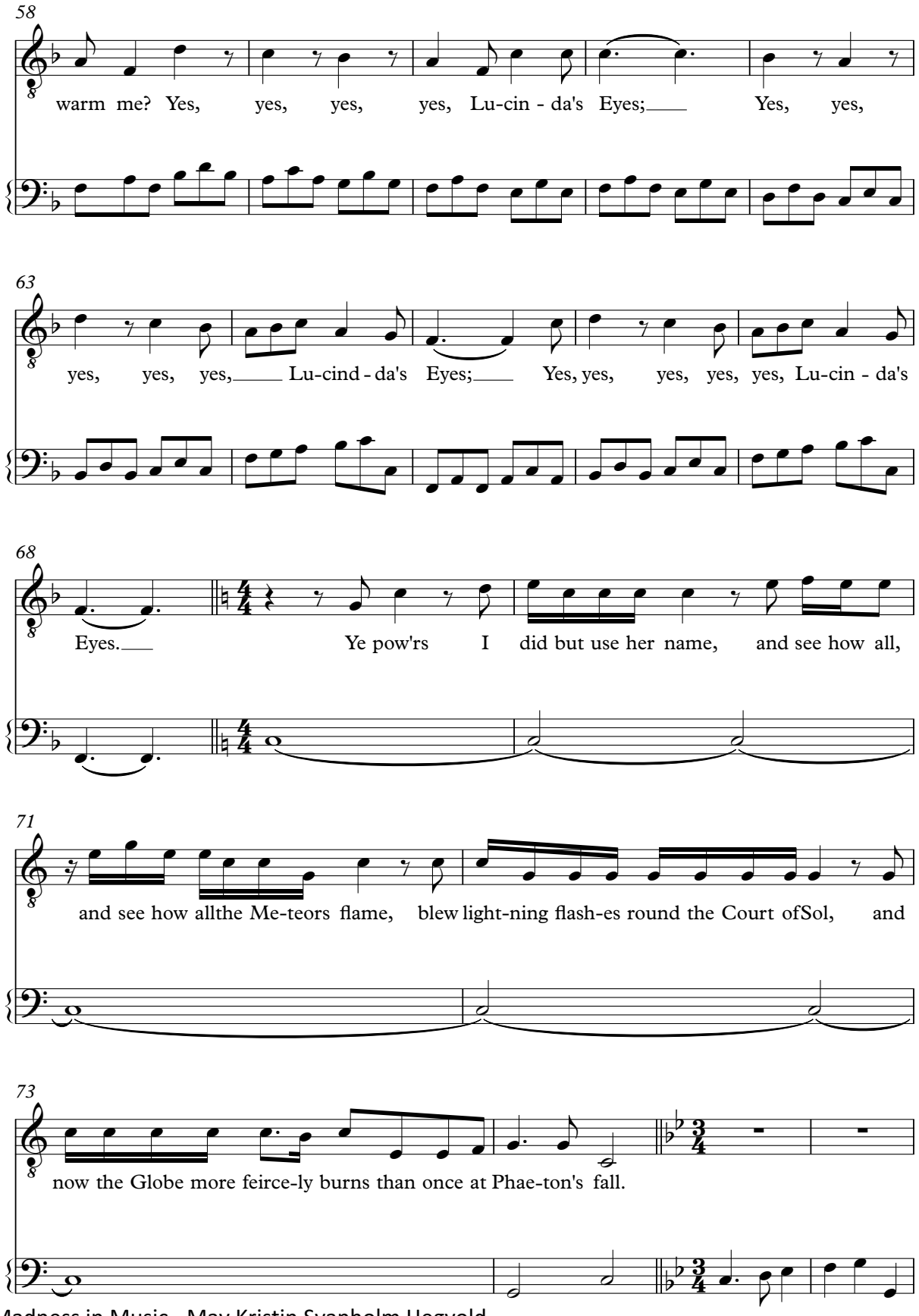
Let the dreadful engines

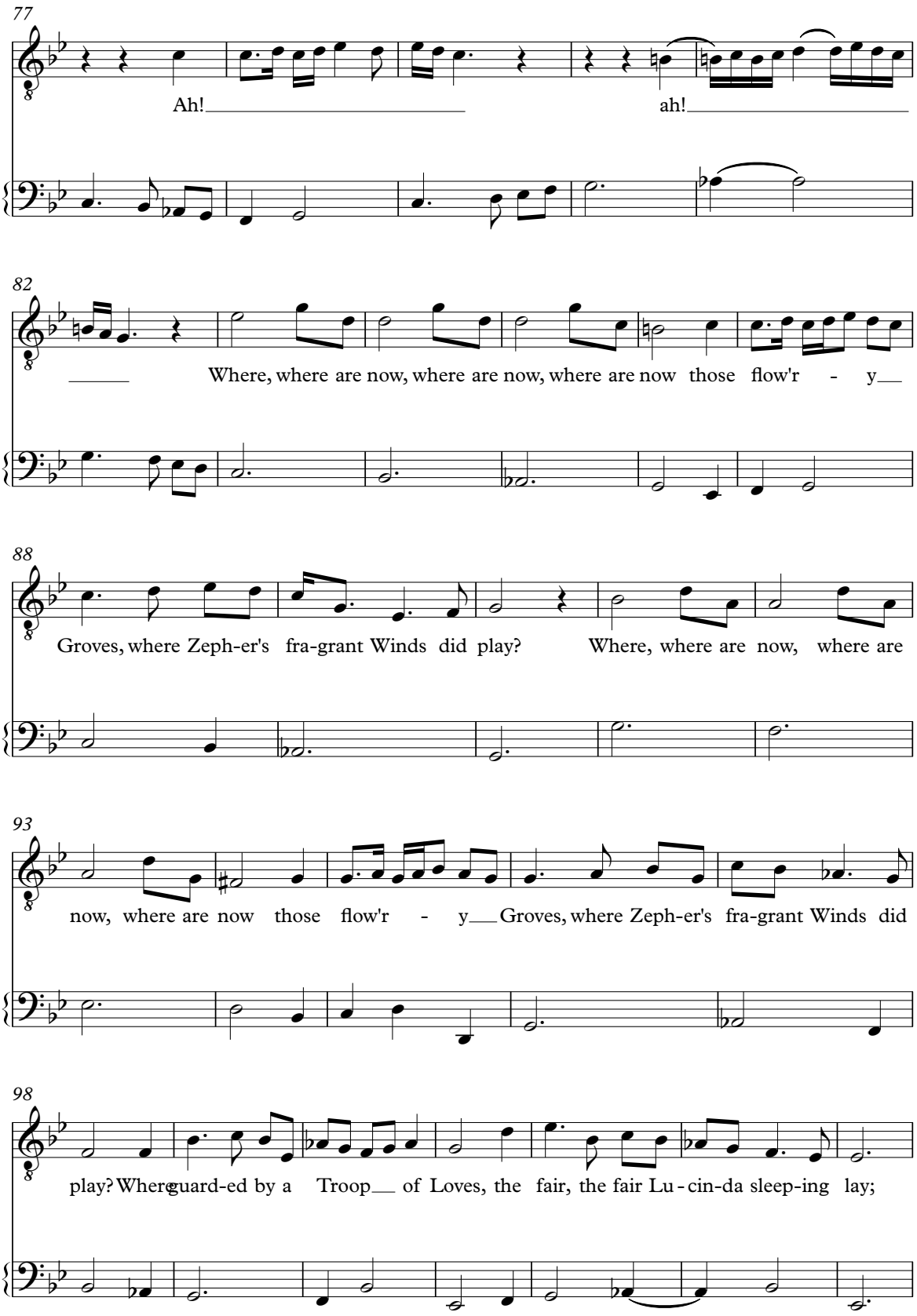
Thomas d'Urfey — Henry Purcell

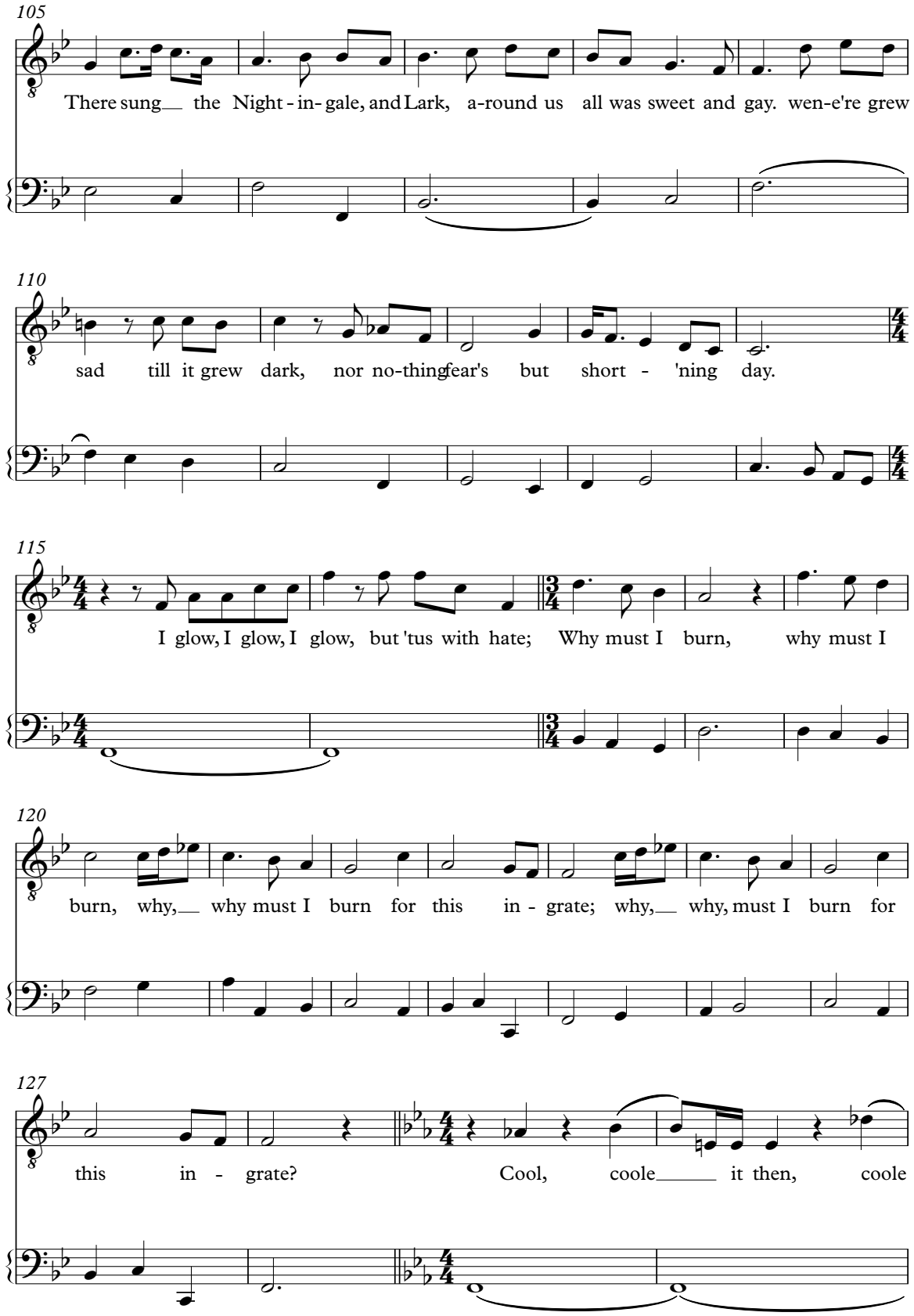


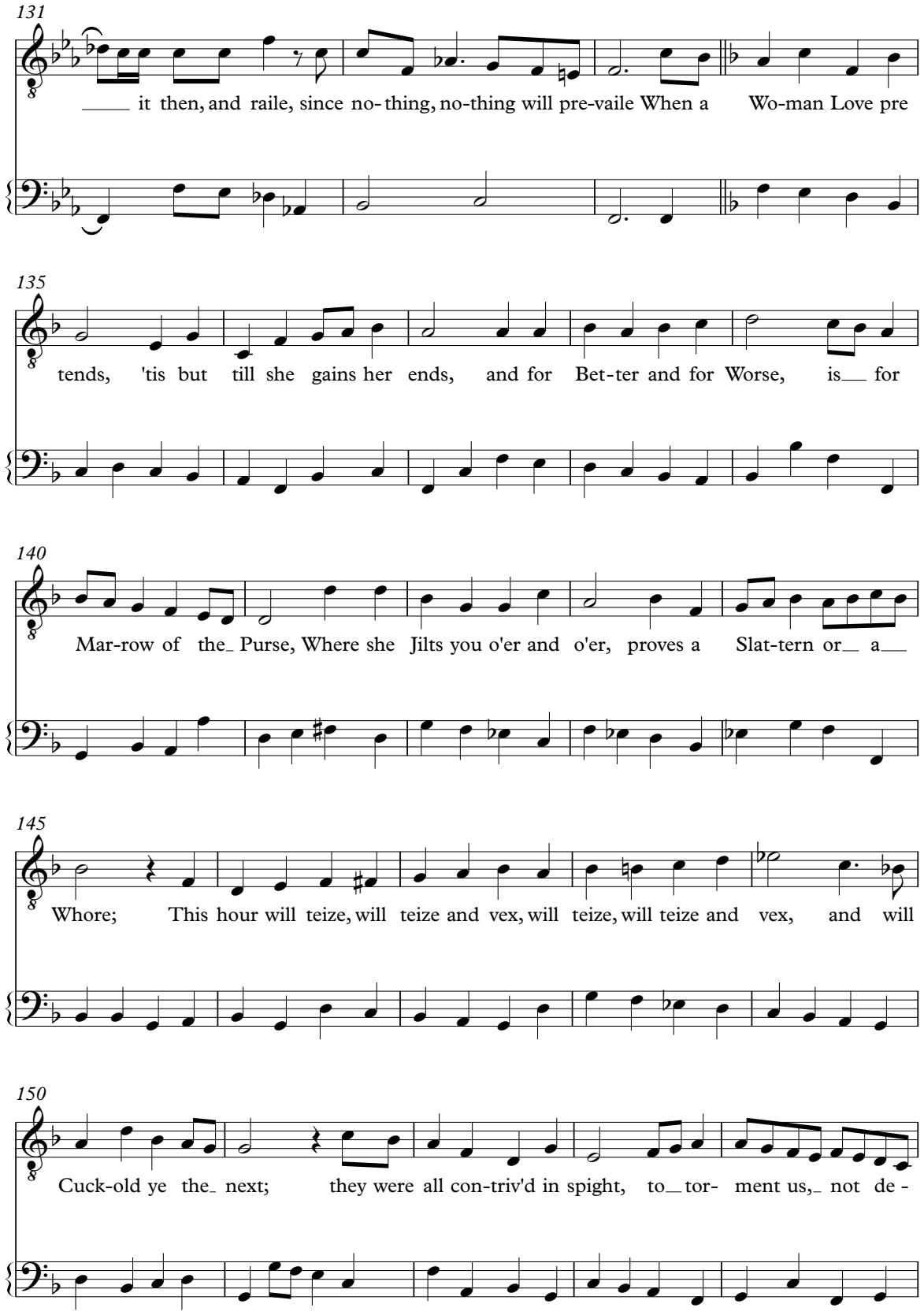

2
14
hor-rid hor-rid ex - e - cu-tion do. Or let the Fro-zen North
18
its ran - - cour show, with-in my Breast, far far great -
22
- - er Tem - pests grow; des- pair's more cold, more
25
cold than all the winds can blow. Can
29
no-thing, can no - thing warm me, can no-thing, can no - thing warm me? Yes,

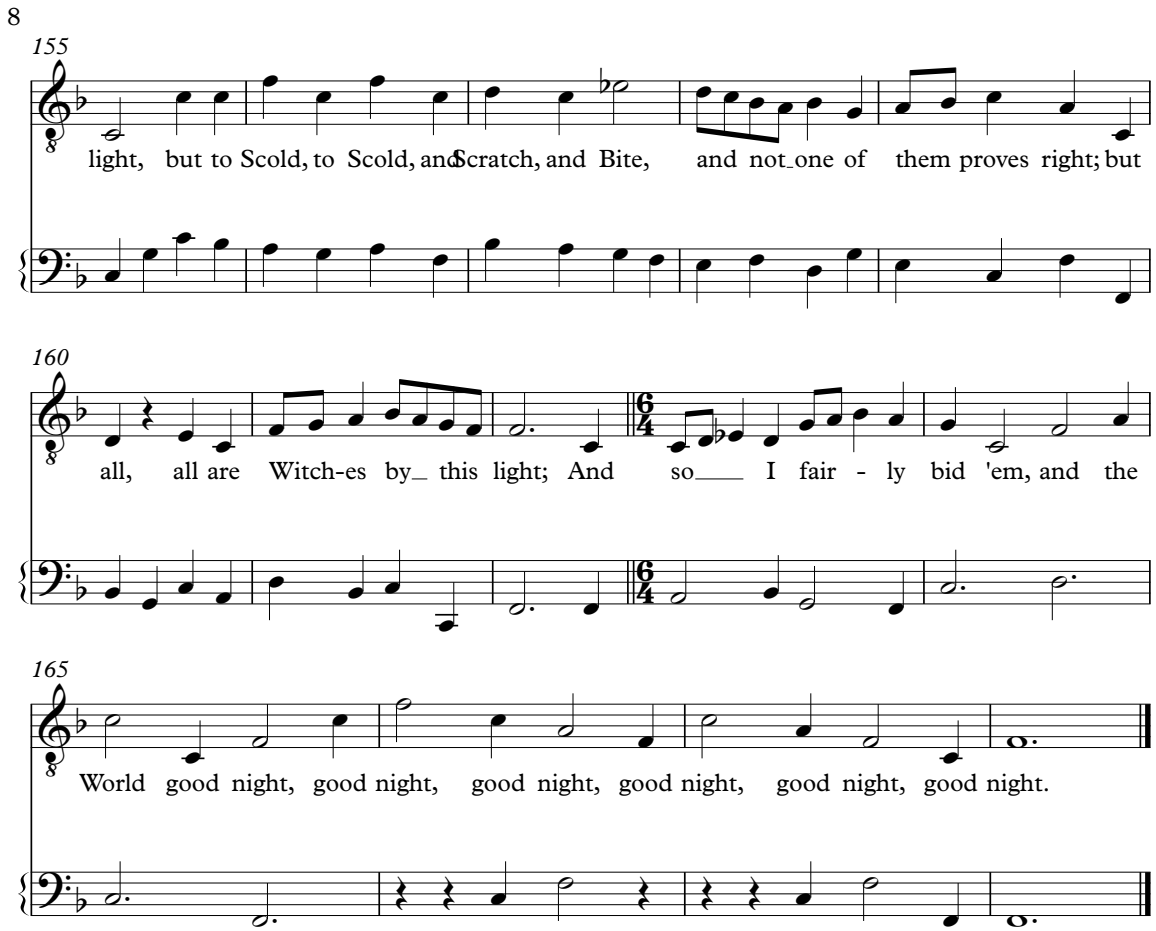

33
yes, yes, yes, Lu-cin - da's Eyes; Yes, yes, yes, yes, yes,
38
yes, Lu-cin - da's Eyes; Yes, yes, yes, yes, yes Lu-cin - da's Eyes. There, there there,
44
there, there Et - na, there, there, there, there Ve-su - vio leyes, To fur - nish Hell with
49
flames, that mount - - - ing, mount-ing reach the Skyes.
54
Can no-thing, can no - thing warm me, can no-thing, can no - thing


58
warm me? Yes, yes, yes, yes, Lu-cin - da's Eyes; Yes, yes,
63
yes, yes, yes, Lu-cind - da's Eyes; Yes, yes, yes, yes, yes, Lu-cin - da's
68
Eyes.
Ye pow'rs I did but use her name, and see how all,
71
and see how allthe Me-teors flame, blew light-ning flash-es round the Court ofSol, and
73
now the Globe more feirce-ly burns than once at Phae-ton's fall.


77
Ah!
ah!
82
Where, where are now, where are now, where are now those flow'r - y
88
Groves, where Zeph-er's fra-grant Winds did play?
Where, where are now, where are
93
now, where are now those flow'r - y
Groves, where Zeph-er's fra-grant Winds did
98
play? Where
guard-ed by a Troop
of Loves, the fair, the fair Lu - cin-da sleep-ing lay;


105
There sung the Night - in- gale, and Lark, a-round us all was sweet and gay. wen-e're grew
110
sad till it grew dark, nor no-thingfear's but short - 'ning day.
115
I glow, I glow, I glow, but 'tus with hate; Why must I burn, why must I
120
burn, why, why must I burn for this in - grate; why, why, must I burn for
127
this in - grate? Cool, coole it then, coole


131
it then, and raile, since no- thing, no-thing will pre-vaile When a Wo-man Love pre
135
tends, 'tis but till she gains her ends, and for Bet-ter and for Worse, is for
140
Mar-row of the Purse, Where she Jilts you o'er and o'er, proves a Slat-tern or a
145
Whore; This hour will teize, will teize and vex, will teize, will teize and vex, and will
150
Cuck-old ye the next; they were all con-triv'd in spight, to tor- ment us, not de -


8
155
light, but to Scold, to Scold, and Scratch, and Bite, and not one of them proves right; but
160
all, all are Witch-es by this light; And so I fair - ly bid 'em, and the
165
World good night, good night, good night, good night, good night, good night.