ABSTRACT

Title of Thesis:	MADWOMEN IN THE KILLING JAR: MADNESS, ADAPTATION, AND PERFORMANCE IN KATE SOPER'S *VOICES FROM THE KILLING JAR*
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U.S.-American composer, writer, and performer Kate Soper describes a killing jar as "a tool used by entomologists to kill butterflies and other insects without damaging their bodies: a hermetically sealable glass container, lined with poison, in which the specimen will quickly suffocate." This premise provides the central motif for her 2012 monodrama for soprano and chamber ensemble, *Voices from the Killing Jar*. In the piece, she adapts narrative elements from the stories of eight heroines—originating from a wide range of literary and historical sources—who she believes are trapped in their own metaphorical killing jars. This thesis examines Soper's adaptation of these eight heroines' texts through the lens of madness and madwomen. I analyze the musical and textual contents of three movements: "My Last Duchess: Isabel Archer," "Mad Scene: Emma Bovary," and "Her Voice is Full of Money: Daisy Buchanan." Drawing on scholarship on performance-based madness and historical psychiatric practices in the United States, England, and France, I analyze *Voices* in the context of madness in music, history, and literature. Finally, I address the entire monodrama, engaging with the theme of spectatorship to

demonstrate how the piece generates empathy for its “mad” heroines. By interpreting *Voices from the Killing Jar* in the context of madness, adaptation, and performance, this thesis contributes to a growing body of scholarship on transmedia adaptation and expands the study of madness in musical performance beyond the nineteenth century.

MADWOMEN IN THE KILLING JAR: MADNESS, ADAPTATION, AND PERFORMANCE IN KATE SOPER'S *VOICES FROM THE KILLING JAR*

by

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Introduction: Uncovering the Killing Jar

On August 14, 2021, the Long Beach Opera performed Kate Soper's 2012 *Voices from the Killing Jar* paired with Arnold Schoenberg's groundbreaking 1912 *Pierrot Lunaire*. According to the program notes, the pairing allowed women to "reframe their own operatic portrayal" away from the traditional roles afforded to them, a reworking attributed to the two directors—Zoe Aja Moore for *Voices* and Danielle Agami for *Pierrot*.[1] Soper is similarly credited, as her monodrama reimagines texts either created or mediated by men.[2] Apart from this similarity, the two monodramas possess another link: madness. Soper's *Voices from the Killing Jar* draws from and interrogates the tradition of performance-based madness, a lineage which includes Schoenberg's moondrunk Pierrot.

Voices from the Killing Jar is a multi-movement monodrama that retells the stories of eight women in literature and history.[3] In her 2011 dissertation accompanying the work, Soper defines a killing jar as "a tool used by entomologists to kill butterflies and other insects without damaging their bodies: a hermetically sealable glass container, lined with poison, in which the

[1] "Pierrot Lunaire / Voices from the Killing Jar," program notes for *Pierrot Lunaire* and *Voices from the Killing Jar*, Long Beach Opera, performed August 14 and 15 2021, https://static1.squarespace.com/static/62da2cb6a16dcf1cbdfbaa4d/t/63c83c2aa1590235372f356f/1674067002115/Pierrot+Lunaire%3AVoices+from+the+Killing+Jar+%282022%29+%5Bprogram%5D.pdf.

[2] Almost all of Soper's literary sources are written by men. The only exception is Lucile Desmoulins's diary, which serves as the source text for the fourth movement, "Midnight's Tolling: Lucile Duplessis." Still, Soper cites an edition that was edited by Philippe Lejeune. More information on each heroine will be provided later in this chapter.

[3] In her dissertation, Soper expresses the difficulty in describing *Voices* under a specific genre designation. She does not provide her preferred label, instead focusing on what the piece is not: "It is not a song-cycle, opera, or melodrama, though it shares characteristics with all of these." I use the term monodrama because of each movement's focus on a singular heroine, the monodrama's combination of speech and music, and its inclusion under the "Stage/Monodrama" section on the composer's website. Still, I acknowledge that it does not fully capture the contents of the work. Kate Soper, "Voices from the Killing Jar" (PhD diss., Columbia University, 2011), 76.

specimen will quickly suffocate."[4] The work enacts this concept by depicting the women trapped in their own metaphorical killing jars—what she describes as "hopeless situations, inescapable fates, impossible fantasies, and other unlucky circumstances."[5]

In recent years, Soper has become a well-known voice in contemporary composition, receiving several notable fellowships and awards as well as commissions by major orchestras. In 2017, she was a Pulitzer Prize finalist for her "philosophy opera" *IPSA DIXIT*, and, most recently, she was awarded the 2024 Kravis Emerging Composer Prize by the New York Philharmonic.[6] While the Long Beach Opera's staging of the monodrama garnered the most critical attention, Soper originally wrote the piece for the Wet Ink Ensemble while completing her DMA in composition at Columbia.

The ensemble for whom the work was written accounts for its obscure instrumentation. As Soper reveals, the piece was "written not for instruments, but for individual players with individual skill sets, from the typical (saxophonist plays the clarinet) to the more peculiar (the soprano also plays the clarinet)."[7] Thus, the piece is inseparable from Wet Ink, an ensemble which Soper has co-directed since 2006. Still, Wet Ink's recent programs rarely feature *Voices*, instead favoring premieres, or popular works such as *IPSA DIXIT*.[8] More recently, several other

[4] Soper's dissertation and the score have the same title. For subsequent citations, I put the dissertation's title in quotation marks and italicize the title of the composition. Soper, "Voices from the Killing Jar," 1.

[5] Soper, "Voices from the Killing Jar," 1.

[6] Alex Ross, "Kate Soper's Philosophy-Opera," *The New Yorker*, February 19, 2017, https://www.newyorker.com/magazine/2017/02/27/kate-sopers-philosophy-opera.

[7] Soper, "Voices from the Killing Jar," 1-2.

[8] According to captures of Wet Ink's website, the ensemble has programmed *Voices* (either in fragments or the whole piece) four times since 2010: November 3, 2010; December 8, 2012; December 15, 2013; and October 5, 2014. This appears to be consistent with other works of hers, apart from *IPSA DIXIT*, which the ensemble continues to program. The 2012 performance is marked as the official premiere on the publisher's website. "Past Seasons," *Wet Ink*, April 18, 2018 Capture, https://web.archive.org/web/20180418070941/http://wetink.org/eventsPast.html;

contemporary music ensembles have performed it, such as Ensemble Dal Niente (2015) and Musiqa (2018).[9]

The heroines of *Voices* come from a wide range of literary and historical sources. Movement One, "Prelude: May Kasahara," features the morbidly zany sixteen-year-old girl from Haruki Murakami's *The Wind-Up Bird Chronicle* (1994). Movement Two, "My Last Duchess: Isabel Archer," stars the eponymous protagonist from Henry James's *The Portrait of a Lady* (1881). This movement is unique in that, in addition to the text from James's novel, Soper also incorporates quotations from Robert Browning's dramatic monologue "My Last Duchess" (1842). The third movement, "Palilalia: Iphigenia," focuses on Clytemnestra as depicted by Ancient Greek dramatist Aeschylus in his *Agamemnon*.[10] Movement Four, "Midnight's Tolling: Lucile Duplessis," centers on the work's only non-literary character: Soper sets diary entries of Lucile Duplessis (1770-1794), a French revolutionary and wife of Camille Desmoulins. The fifth movement, "Mad Scene: Emma Bovary," features the protagonist of Gustave Flaubert's risqué novel *Madame Bovary* (1857). Movement Six, "Interlude: Asta Sollilja," pulls a character from Halldór Laxness's Icelandic epic *Independent People* (1934). Movement Seven, "The Owl and the Wren: Lady Macduff," adapts a brief scene from Shakespeare's *Macbeth* (1623), the murder of Lady Macduff and her children. Finally, the eighth movement, "Her Voice is Full of Money:

"Events," *Wet Ink*, https://www.wetink.org/events/; "Voices from the Killing Jar," *PSNY*, https://www.eamdc.com/psny/composers/kate-soper/works/voices-from-the-killing-jar-with-sax-cl/.

[9] Kate Soper performed the monodrama with Musica. Michael Lewansky, "Fragmentary Thoughts on Kate Soper's 'Voices from the Killing Jar,' at NUNC," *Ensemble Dal Niente*, November 8, 2015, https://www.dalniente.com/news/2015/11/8/fragmentary-thoughts-on-kate-sopers-voices-from-the-killing-jar-at-nunc; Eric Skelly, "Review: Trapped in the Experience of Kate Soper's 'Killing Jar,'" *Houston Chronicle*, April 14, 2018, https://www.houstonchronicle.com/entertainment/music/article/Review-Trapped-in-the-experience-of-Kate-12834566.php.

[10] Soper, "Voices from the Killing Jar," 22.

Daisy Buchanan," stars the charming flapper from F. Scott Fitzgerald's *The Great Gatsby* (1925).

Each heroine in *Voices* expresses her madness in a unique way, thanks to Soper's various approaches to adapting the monodrama's source texts. Yet the origins of their madness can be traced to two root causes: grief and patriarchal oppression. May Kasahara, Clytemnestra, and Lady Macduff all descend into madness as a result of a loss of someone close to them. Specifically, May Kasahara feels disconnected from the outside world due to the death of her friend in a motorcycle accident that she caused. Clytemnestra and Lady Macduff both mourn their children. In *Women and Madness: The Incarceration of Women in Nineteenth Century France*, Yannick Ripa points out the prominence of the archetype of a mother who goes mad after the death of a child.[11] In Clytemnestra's case, this death is at the hands of her husband Agamemnon. In Lady Macduff's, the murder has not yet occurred, but it is imminent.

The remaining five characters' madness stems from the expectation for them to perform their gender correctly.[12] For example, prior to her marriage to Gilbert Osmond, Isabel Archer was an independent, outspoken young woman, traits that contradicted the idealized image of nineteenth-century femininity with its cult of domesticity.[13] As a revolutionary, Lucille Duplessis's political activism would have been equated to madness due to her gender.[14]

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[11] Yannick Ripa, *Women and Madness: The Incarceration of Women in Nineteenth Century France*, trans. Catherine de Pelous Menagé (Minneapolis: University of Minnesota Press, 1991), 64-65.

[12] The relevant scholarship will be discussed below in the Literature Review. Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," *Theatre Journal* 40, no. 4 (1988).

[13] Angelique Richardson and Chris Willis, "Introduction," in *The New Woman in Fiction and in Fact: Fin-de-Siècle Feminisms*, ed. Angelique Richardson and Chris Willis (New York: Palgrave Macmillan, 2001), 9.

[14] Although Ripa's study covers nineteenth-century madness, her section of "Political Madness" includes French revolutionary Theroigne de Mericourt. This is to say, had Duplessis survived the revolution, the "madwoman" label would have likely been attached to her. Ripa, *Women and Madness*, 22-23.

Additionally, according to the diary entry translated by Soper, Duplessis makes the connection herself with an explicit statement, "I think I'm losing it," as she feels detached from the outside world.[15] Emma Bovary and Asta Sollilja escape gendered expectations into their dreamworlds. Emma becomes bored and frustrated with her marriage, seeking to reside in Romantic fiction instead. Laxness's character is disowned by her adoptive father for defying her gender expectations of virginity and purity, resulting in a hallucinatory journey in frigid temperatures.[16] Daisy Buchanan's madness stems not only from her objectification by Fitzgerald and the men in the novel, but also from the conflict between the power of being the focus of the male gaze and the debasement of being a material, and thus discardable, object of it.

In a presentation given for the Young Women's Composers Camp in April 2020, Soper asserts that what draws her to the texts she adapts is a feeling that "[music] could reveal some dimension [of the text] that's kind of hard to put into words."[17] Notably, while her dissertation on *Voices* addresses several important aspects of her score, such as compositional techniques and performance intentions, it spends little time discussing her rationale for and approach to adapting source texts.[18] I choose to treat this conspicuous non-disclosure as an opening that allows me to expand upon Soper's analysis and interpretation of her own work. While I make use of Soper's dissertation throughout, I am less concerned with the composer's authorial intent. Instead, I am interested in how the resultant piece reshapes and reimagines its textual sources. For this reason,

[15] Soper, *Voices from the Killing Jar* (New York: Project Schott New York, 2012), xi.

[16] Halldór Laxness, *Independent People*, trans J. A. Thompson (New York: Vintage Books, 1946), 367.

[17] Kate Soper, "Kate Soper: Why What Where When Why Write Opera? (2020)," *YouTube*, July 21, 2020, https://www.youtube.com/watch?v=DMDWldjSE9w&t=2325s.

[18] Furthermore, she wrote her dissertation before making revisions to *Voices*, which included the addition of the movement that features Asta Sollilja.

I chose not to interview Soper for this project. In this way, this thesis by its very nature acts as an "adaptation" of the monodrama. In what follows, I survey existing scholarship that forms the basis for my work toward this objective and outline the structure and contents of my thesis.

Literature Review

Madness and madwomen are common tropes in Western literature and the performing arts. While multiple sources cite Donizetti's Lucia as a quintessential example of a madwoman, the archetype has only grown and expanded since her blood-filled wedding night, resulting in a wide array of portrayals and interpretations, both historical and contemporary.[19] Indeed, as scholars have noted, several of today's composers and artists have engaged with the familiar madwoman trope to critique broader issues in contemporary society. Thus, while the majority of scholarship on madness in musical performance continues to interrogate nineteenth-century examples, some recent writings have attempted to expand the focus to include newer works.

This literature review features two areas of scholarly literature that contextualize my reading of *Voices from the Killing Jar*. The first group of studies concerns adaptation, the theoretical framework that I will employ to analyze the work; their summary includes an overview of relevant terminology. The second includes scholarship on madness (both historical and performative), which offers the archetypal models for Soper's characters.

Adaptation

The fundamental premise of adaptation theory, as it initially arose in film studies and literary criticism, was an overwhelming concern with an adaptation's faithfulness to its source, with individual adaptations evaluated and critiqued based on the level of their adherence to that

[19] Susan McClary, *Feminine Endings* (Minneapolis: University of Minnesota Press, 1991), 92; Elaine Showalter, *The Female Malady*, 10; Stephen A. Willer, "Mad Scene," *Grove Music Online*, 2002.

premise.[20] More recent scholarship, however, aims to depart from the strictures of the so-called "fidelity criticism," engaging instead with the artwork's potential for reimagining the original text to address new contexts and speak to new audiences. In his seminal study on film adaptation, for instance, Robert Stam questions the tendency to judge adaptations on their fidelity to the source text, pointing out the fallacy of assuming that there is a singular "correct" way that text must be interpreted.[21] He further argues that for adaptations in certain mediums, such as theater, "change is presumed to be the point," wondering why cinematic adaptations are not afforded the same liberties.[22] Moreover, as Julie Sanders asserts in *Adaptation and Appropriation*, value judgment should not be the goal of adaptation studies; rather than concerning themselves with identifying "good" or "bad" adaptations, the field should be "about analysing [the] process, ideology, and methodology" involved in adapting a work of literature.[23]

This shift of focus in adaptation studies has paralleled and was partially influenced by a similar change of direction in a related field of translation studies. Neither linguistic translation nor artistic adaptation of a text can ever be literal and exact, as our understanding of the original is inevitably impacted by the process of its transmutation. As translator Peter Cole puts it, "in

[20] J. Dudley Andrew, "The Well-Worn Muse: Adaptation in Film Theory," in *Narrative Strategies: Original Essays in Film and Prose Fiction*, ed. Syndy M. Conger and Janice R. Welsch (Macomb: Western Illinois University, 1980); Geoffrey Wagner, *The Novel and the Cinema* (Rutherford: Fairleigh Dickinson University Press, 1975); Michael Klein and Gillian Parker, ed., *The English Novel and the Movies* (New York: Frederick Ungar, 1981).

[21] Robert Stam, "Introduction: The Theory and Practice of Adaptation," in *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*, ed. Robert Stam and Alessandra Raengo (Malden: Blackwell Publishing, 2005), 15.

[22] Stam, "Introduction," 16.

[23] Julie Sanders, *Adaptation and Appropriation* (London: Routledge, 2006), 21.

giving the original new life, translation sheds new light on it as well."[24] Similarly, Sanders posits that adaptation "is frequently involved in offering commentary on a source text."[25]

The principal theoretical reference source for applying adaptation theory to staged music is *A Theory of Adaptation* by literary theorist Linda Hutcheon. Describing adaptation as a "repetition without replication," Hutcheon defines a transmedia adaptation of literature as both a process and a product that results from a shift in a narrative mode of engagement.[26] She outlines three such modes of engagement: the telling mode (e.g. a novel), the showing mode (e.g. theater or film), and the participatory mode (e.g. video games), each offering unique challenges for its adaptors. Similar to Cole's definition of language translation, then, the process of adaptation to Hutcheon is "an act of appropriating or salvaging, and this is always a double process of interpreting and then creating something new."[27]

This "newness" Hutcheon points out can arise from what Alexander Burry in his discussion of Dostoevsky adaptations refers to as transpositional openings—material "that had already been reworded by Dostoevsky in his creation of the source text, and because of the resulting instability, is especially inviting of further transposition."[28] In other words, a transpositional opening is derived from a narrative ambiguity or an unresolved question posed by the source text, which may then be further explored in its adaptation. Through a series of case

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[24] Peter Cole "Making Sense in Translation: Toward an Ethics of the Art," in *In Translation: Translators on Their Work and What It Means*, ed. Esther Allen and Susan Bernofsky (New York: Columbia University Press, 2013), 14.

[25] Sanders, *Adaptation and Appropriation*, 18.

[26] Linda Hutcheon, *A Theory of Adaptation*, 2nd ed. (New York: Routledge, 2013), 7-9.

[27] Hutcheon, *A Theory of Adaptation*, 20.

[28] Literary criticism uses the term "transposition" to describe the same process that film and performance studies call "adaptation." Alexander Burry, *Multi-Mediated Dostoevsky: Transposing Novels into Opera, Film, and Drama* (Evanston: Northwestern University Press, 2011), 34.

studies, including operatic adaptations, Burry shows how by identifying and exploiting such transpositional openings, an adaptation can shed new light on its source texts by offering "critical interpretations" of it.[29]

Hutcheon also considers how a change of geographical location, newly arising political issues, and other shifts of context may affect both the process and product of adaptation. Jozefina Komporaly's 2017 monograph *Radical Revival as Adaptation: Theatre, Politics, Society* engages with these questions further as she interrogates the potential of radical stage direction to speak to modern issues, enabling conversation between the past and the present. While Komporaly is specifically concerned with the restaging of spoken plays, her work shows how such restaging can explore transpositional openings in its source plays to redefine them and unearth new meanings that resonate with contemporary audiences. She describes the process as "[situating] the newly created work in a position whereby it intervenes on its precursor(s) with an explicit aim to revisit, deconstruct and actualize," a definition that speaks to how all types of adaptation may provide commentary both on its contemporary society and its source text.[30] As I examine Soper's engagement with her source texts and presentations of "mad" characters, my analysis explores the same process. I am interested less in Soper's fidelity to her sources, but instead in probing how she makes use of their transpositional openings and generates new layers of meaning.

Madness

Soper's *Voices* does not just adapt its source texts but also reflects historic representations of madness. A foundational work on the study of madness in Western thought,

[29] Burry, *Multi-Mediated Dostoevsky*, 36.

[30] Jozefina Komporaly, *Radical Revival as Adaptation* (London: Palgrave Macmillan, 2017), 4.

history, and culture, Michel Foucault's 1961 *Madness and Civilization: A History of Insanity in the Age of Reason* needs little introduction. Foucault's survey of representations of madness in literature, philosophy, legislation, and other aspects of Western civilization has served as the basis for numerous further studies of madness in society and culture.[31] Elaine Showalter notes, however, that Foucault's argument does not sufficiently account for gender differences in representations of madness.[32] Feminist psychologist Phyllis Chesler aims to address this gap in her 1972 monograph *Women and Madness*.[33] Encompassing literary criticism, historical case studies, and interviews with her contemporaries, Chesler's book interrogates male dominance in the study of madness, and argues that the diagnosis has historically been used to control and condemn women. Similarly, Elaine Showalter aims her monograph *The Female Malady: Women, Madness, and English Culture, 1830-1980* at addressing gender difference in history of psychiatry. Drawing from psychiatric studies, newspapers, and various types of writings created by women—such as inmate narratives, diaries, memoirs, and novels—she engages with sexual difference in three different time periods of British psychiatry, noting that madness was perceived as a "female malady" because it was historically "experienced by more women than men."[34]

While Showalter's monograph primarily covers madness in British society, she notes an "active exchange of ideas between English, American, French and German psychiatrists," but

[31] Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason*, trans. Richard Howard (New York: Vintage Books, 1988), ix.

[32] Elaine Showalter, *The Female Malady: Women, Madness, and English Culture, 1830-1980* (New York: Penguin Books, 1985), 211.

[33] Phyllis Chesler, *Women and Madness* (New York: Palgrave Macmillan, 1972, rev. 2005), 9.

[34] Showalter, *The Female Malady,* 3.

also argues that cultural context informs a society's understanding of femininity.[35] Yannick Ripa's *Women and Madness: The Incarceration of Women in Nineteenth-Century France* addresses the reception and treatment of madness in France in a time period similar to that covered by Showalter. Ripa aims to "examine the background of the 'moral treatment' undertaken in asylums," probing how French society's perception of madness simultaneously influenced psychiatric systems and was influenced by them. She establishes that asylums not only attempted to treat madwomen but also to protect society, serving as "social regulators" to dispose of those who resisted "normal" behavior.[36]

Judith Butler's influential 1988 article "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," the only non-literary source Soper cites in her dissertation, establishes the idea of "gendered acts," which informed the distinction between behaviors that were considered normal and deviant.[37] Butler proposes that gender is a system of behaviors that society considers either "correct" or "incorrect." Performing the correct behavior is rewarded whereas incorrect behaviors result in punishment. In addition to Ripa, in the context of madness, Foucault, Showalter, and Chesler all point out that resistance to these prescribed acts (such as sexual excess for women) was often punished by labeling the person "mad," resulting in institutionalization.[38]

Even though Soper's monodrama is not an opera, it both incorporates an element of theatricality in its performance and contains multiple allusions and references to operatic

[35] Showalter, *The Female Malady,* 6.

[36] Ripa, *Women and Madness*, 3 and 29.

[37] Judith Butler, "Performative Acts and Gender Constitution," 520.

[38] Michel Foucault, *Madness and Civilization,* 85; Showalter, *The Female Malady*, 211; Phyllis Chesler, *Women and* Madness, 99.

repertories, conventions, and individual characters—including the "mad" ones. Studies of operatic representations of hysteria and madness, therefore, are particularly relevant to my analysis of *Voices.* Although madness is only minimally addressed in Catherine Clément's cultural critique, *Opera, or the Undoing of Women*, her work is one of the earliest attempts to engage with the concept of madness in an operatic context, discussing the characters such as Lucia from Donizetti's *Lucia di Lammermoor* and Elvira from Bellini's *I puritani*. Clément describes the voices of operatic madwomen as "[scaling] the walls of reason, reaching higher than what is sensible, far higher than reality."[39] In so doing, these women characters are able to escape into madness to provide a sense of reprieve from their lives.

Building on Clément's work in her essay titled "Excess and Frame: The Musical Representation of Madwomen," Susan McClary connects scholarship on historical madness—such as Showalter's monograph—with musical madness and performance, selecting the nymph from Monteverdi's *Lamento della Ninfa*, Donizetti's Lucia and Strauss's Salome as the representative madwomen for her study.[40] McClary also addresses how modern composers and artists such as Diamanda Galas are "reappropriating the image of the madwomen for political purposes."[41] Both Clément and McClary consider the liberatory potential of madness—a discourse that remains central to my analysis of *Voices from the Killing Jar*.[42]

In response to Clément and McClary, Mary Ann Smart's "The Silencing of Lucia" pushes back against the notion of operatic madness as a liberatory experience. In the article, she

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[39] Catherine Clément, *Opera, or the Undoing of Women*, trans. Betsy Wing (Minneapolis: University of Minnesota Press, 1988), 88.

[40] McClary, *Feminine Endings*, 84.

[41] McClary, *Feminine Endings*, 110.

[42] Catherine Clément, *Opera, or the Undoing of Women*, 90; McClary, *Feminine Endings*, 101-2.

critiques previous analyses of Donizetti's Lucia and her madwomen brethren, arguing that while they can be seen as "a feminist victory," these interpretations "assume there is a space for Lucia to leap into, that her musical excesses exist in a void."[43] Smart points out that even though Lucia's music appears to have a sense of freedom, it is still confined by musical parameters set by the composer.[44] Smart is not the only scholar to describe an operatic character's madness as disciplined. Carolyn Abbate's "Opera; or, the Envoicing of Women," another response to Clément, evaluates the control that performers put on a character's madness through their own creative decisions. Abbate argues that "the central point about [performed genres] is that the work does not exist except as it is given phenomenal reality—by performers." In this sense, performers take part in controlling and molding the portrayal of the madwoman.[45]

One limitation of all the above-mentioned studies of operatic madness is their temporal constraints: their representative examples tend to be located in pre-twentieth century repertoire (with 1905 *Salome* a chronological, albeit hardly a stylistic, exception). Several more recent studies of representations of madness in staged music aim to fill this gap by turning their focus towards post-1900 repertoires. For instance, Megan Jenkin's 2010 dissertation "Madness, Sexuality, and Gender in Early Twentieth Century Music Theater Works: Four Interpretive Essays" surveys madness across different mediums of staged music to interrogate its links to queerness in musical performance. Drawing from opera, monodrama, and "ballet chanté" (sung ballet), she argues that staged musical productions connect a character's gender and sexuality to

[43] Mary Ann Smart, "The Silencing of Lucia," *Cambridge Opera Journal* 4, no. 2 (1992): 124.

[44] Smart, "The Silencing of Lucia," 137.

[45] Carolyn Abbate, "Opera; or, the Envoicing of Women," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie (Berkeley: University of California Press, 1993), 234.

their madness, either by identifying a character as mad due to their queerness or punishing them with madness for being so.[46]

In her 2022 dissertation "The Ghosts of Madwomen Past: Historical and Psychiatric Madness on the Late Twentieth-Century Opera Stage," Diana Wu defines madness as "a lay understanding of non-normative mental states that is heavily gendered, historically flexible, stigmatized, and independent of medically understood mental illness."[47] She analyzes nine operatic works from the second half of the twentieth century to evaluate the changes in representations and performance of the madwoman trope, finding that a developing understanding of madness in the late twentieth century shifted its operatic representations away from a traditional nineteenth-century "mad scene," exemplified by Donizetti's Lucia, toward a more comprehensive portrayal.[48]

In *Seriously Mad: Mental Distress and the Broadway Musical,* Aleksei Grinenko further expands a scholarly study of staged madness to encompass musical theatre. Defining madness as "an aesthetic quality of an art form given to reproducing reality hyperbolically," he addresses its treatment in the musical's narrative and the effect of this approach on the medium's subject choices.[49] He observes that the Broadway musical integrated representations of madness in order to be taken more seriously.

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[46] Megan B. Jenkins, "Madness, Sexuality, and Gender in Early Twentieth-Century Music Theater Works: Four Interpretive Essays," (PhD diss., The City University of New York, 2010), 1.

[47] Diana Wu, "The Ghosts of Madwomen Past: Historical and Psychiatric Madness on the Late Twentieth-Century Opera Stage," (PhD diss., The University of Western Ontario, 2022), 3.

[48] Diana Wu, "The Ghosts of Madwomen Past," 17.

[49] Aleksei Grinenko, *Seriously Mad: Mental Distress and the Broadway Musical* (Ann Arbor: University of Michigan Press, 2023), 10.

Even with Jenkin's, Wu's, and Grinenko's work expanding scholarship on madness in performance beyond the nineteenth century, their case studies focus on works written primarily by men. This thesis builds on their work by addressing a madwoman trope mediated through a woman's creative and singing voice in twenty-first century musical staged performance.

Structure of the Thesis

In this thesis, I examine how Soper treats the works of literature she adapts in *Voices*, shedding new light on the monodrama through its recurring themes of madness and audience spectatorship. From quoting her sources directly to rewriting them, Soper adapts and appropriates representations of women, including the madwoman trope, "letting them speak for a moment, and then return[ing] them to history and myth."[50] This thesis not only contributes to previous scholars work in examining madness beyond the nineteenth century, but also allows us to, as Elaine Showalter writes, "understand exactly what is left out when the mad woman's story is mediated through the male voice."[51] That is, in examining madwomen created by a woman composer, one can reveal new aspects of the madwoman trope. Ultimately, I argue that Soper's adaptations draw attention to the audience's role as observers in the musical performance of mad scenes, disrupting representations of madness historically created by men.

The main portion of my argument relies on in-depth analysis of three out of eight movements from the monodrama: movement two, "My Last Duchess: Isabel Archer"; movement five, "Mad Scene: Emma Bovary"; and movement eight, "Her Voice is Full of Money: Daisy Buchanan." These movements were chosen due to their reliance on literary, rather than historical sources; Soper's use of direct quotations from her source texts; the accessibility of these texts;

[50] Soper, "Voices from the Killing Jar," 1.

[51] Showalter, *The Female Malady*, 79.

and their length. Conversely, the movements "Prelude: May Kasahara," "Palilalia: Iphigenia," and "The Owl and the Wren: Lady Macduff" all feature Soper's own original writing inspired by her sources, rather than direct quotations. "Midnight's Tolling: Lucile Duplessis" incorporates direct quotations from Duplessis's diary; however, it is a historical rather than a literary source, and it is currently only available in French. Finally, "Interlude: Asta Sollilja" is the shortest of the eight movements, lasting only thirty measures; the next shortest movement is twice its length. In addition to the above reasons, Isabel, Emma, and Daisy all fall under the "madness as a result of patriarchal oppression" category, allowing their representations to be compared. For my analysis, I rely primarily on three formats of the piece: the current printed score, the 2014 album released by Carrier Records, and a two-part live recording posted to the composer's YouTube channel. Both recordings were made with the Wet Ink Ensemble.

This thesis is organized into four chapters. Chapter One, "House of Suffocation: Isabel Archer," explores historical psychiatric institutions and their history of abuse committed against women by husbands and patriarchs. With this historical context, I examine how *Voices*'s second movement, "My Last Duchess: Isabel Archer," presents a portrait of Isabel after her madness has been "domesticated" by her husband Osmond, defining her killing jar as an asylum.[52]

Chapter Two, "Longing for Freedom: Emma Bovary," analyzes the fifth movement of *Voices*, "Mad Scene: Emma Bovary," in the context of its performance of a traditional nineteenth-century operatic madwoman trope. In this movement, Soper draws on a scene from the novel, in which Emma attends a performance of Donizetti's *Lucia di Lammermoor*. I consider how Soper adapts this opera scene, defining Emma's killing jar through Soper's compositional techniques and operatic allusions.

[52] Showalter, *The Female Malady*, 29.

Chapter Three, “Deathless Song/Siren Song: Daisy Buchanan,” diverges from the presentations of madwomen found in Chapters 1 and 2 to investigate how Soper adapts the image of a mythological siren—a creature that brings about madness in others. I demonstrate how the music and text within “Her Voice is Full of Money: Daisy Buchanan” enact sirenic power and highlight the ways in which the movement adapts Daisy’s voice as a source of that power. At the same time, my analysis addresses how Daisy’s staging limits her to a packaged commodity for display in her killing jar.

Chapter Four, “Descent into the Killing Jar,” engages with the entire monodrama, focusing on themes of spectatorship and empathy in the mad scenes. Using “Prelude: May Kasahara” as a starting point, I connect the killing jar metaphor to the “well” motif found in Haruki Murakami’s fiction—a symbol used to represent a character’s subconscious. I find that by its placement as the work’s opening, “Prelude: May Kasahara” inserts the audience into the well of the madwoman, allowing them to examine her subconscious through the progression of the monodrama. Their involvement with the work ultimately provides an opportunity for audiences to experience and connect with the madwomen of Soper’s monodrama on a deeper level than they could in a traditional operatic mad scene.

Chapter 1. A House of Suffocation: Isabel Archer

Toward the end of Henry James's 1881 novel *The Portrait of the Lady*, Isabel Archer travels to England to visit her cousin Ralph Touchett against her husband Gilbert Osmond's wishes. Describing her demeanor during the passage, the narrator comments that Isabel "had moments…which were almost as good as being dead. She sat in her corner, so motionless, so passive, simply with the sense of being carried, so detached from hope and regret, that she recalled to herself one of those Etruscan figures couched upon the receptacle of their ashes."[1] This description differs drastically from the young lady introduced at the beginning of the novel. Even more puzzling, and a source of debate among literary critics, is the ending where Isabel decides to return to her wicked husband, a choice that contradicts her prior characterization of having a fondness for "personal independence."[2] Isabel's marriage has changed her from a bright and clever woman to a shell of a person—a butterfly on display.

Portrait traces Isabel's transformation from a typical "American Girl" to a burdened wife. The novel begins with her arrival at Gardencourt, the residence of her expatriate relatives Mr. and Mrs. Touchett. With the help of this family, Isabel enters British society, attracting the attention of two men in the process. The first is the wealthy Lord Warburton, a neighbor to the Touchetts and a close friend of Ralph; the second is Caspar Goodwood, an American businessman. Isabel rejects both men's proposals, wishing to preserve her independence. Following her uncle's death, however, Isabel inherits a considerable sum of money, drawing eyes to her for more sinister reasons. One of these people is Madame Merle, who pulls Isabel into a friendship with the sole intention of pairing her up with the widower, Gilbert Osmond.

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[1] Henry James, *The Portrait of a Lady* (New York: Penguin Books, 1986), 607.

[2] James, *The Portrait of a Lady*, 212.

Once the match is made, Isabel realizes that Osmond is an immoral and cruel man. She also discovers the true nature of his relationship with Madame Merle, and that his daughter is the fruit of their liaison, rather than the child of Osmond's deceased wife. The novel ends with Isabel returning to Gardencourt to see Ralph on his deathbed. While there, she is again approached by Goodwood, who attempts to convince her to leave her husband for him. Isabel rejects him once more and returns to the tight grip of her vile husband Osmond.

This chapter addresses Soper's adaptation of *Portrait* in the second movement of *Voices from the Killing Jar*, "My Last Duchess: Isabel Archer." Employing scholarship on nineteenth-century madness and psychiatric practice by Elaine Showalter, Yannick Ripa, and Phyllis Chesler, I interpret Isabel's killing jar as an asylum: a place where Osmond can restrict, control, and mold her into his ideal wife. I begin by providing a brief overview of the "New Woman" movement and the "American Girl" literary archetype. Next, I address how nineteenth-century psychiatric practices were used to control and reshape women. Finally, I turn towards Isabel's movement in *Voices*, considering the ways in which Soper deploys both the music and the text to create an asylum-like atmosphere of confinement and being observed.

Domesticating Isabel Archer

A period that scholar Gail Cunningham marks as one "in which everything could be challenged, a time of enthusiastic extremism and gleeful revolt," the *fin de siècle* saw increased attention to political and social issues concerning women.[3] In late Victorian England, women were increasingly entering the workforce, acquiring an education, and questioning the restrictions placed on them by society and marriage. These trends combined in an emerging

[3] Gail Cunningham, *The New Woman and the Victorian Novel* (London: Macmillan, 1978), 1.

movement for women's rights known as the "New Woman." The New Woman was characterized by a refusal to conform to ideals of gentility and submission as well as a skepticism toward her subservient position in society.[4] As such, she was quickly placed in opposition to the earlier image of the ideal Victorian femininity embodied by the "angel in the house" archetype.[5]

The early novels of Henry James, such as *Portrait*, were published prior to the proliferation of the term. Several of his characters, however, display the New Woman's disregard for gender norms, behaving as outspoken and independent women. In her article "The American Girl and the New Woman," Kate Flint links James's earlier heroines to a similar "American Girl" archetype, tracing its origins in his writings to a 1878 novella *Daisy Miller*.[6] For Flint, the social defiance exhibited by the characters of the "American Girl" type are used to critique "British parochialism and excessive moral caution."[7] However, she also argues that, generally, "American Girl" novels are "much less openly confrontational" in their societal criticism "than those works which have come to be classified under the label of 'new woman writing.'"[8]

The social critique in James's novels has generated much discourse in literary criticism. As Donatella Izzo notes in her monograph *Portraying the Lady: Technologies of Gender in the Short Stories of Henry James*, scholarship on James tends to depict him in one of two ways: as a supporter or a critic of patriarchal society.[9] The diverging interpretations arise from James's

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[4] Cunningham, *The New Woman and the Victorian Novel*, 3.

[5] Ann Ardis, *New Women, New Novels: Feminism and Early Modernism* (New Brunswick: Rutgers University Press, 1990), 13.

[6] Kate Flint, "The American Girl and the New Woman," *Women's Writing* 3, no. 3 (1996): 217.

[7] Flint, "The American Girl and the New Woman," 226.

[8] Flint, "The American Girl and the New Woman," 217.

[9] Donatella Izzo, *Portraying the Lady: Technologies of Gender in the Short Stories of Henry James* (Lincoln: University of Nebraska Press, 2002), 7

simultaneous use of characters that fit the "American Girl" archetype, while also featuring plots that center the mistreatment of women.[10] Nigel Bell posit this conflict exists because nineteenth-century male novelists were "aware of what was then called the 'Woman Question'" but were not "ideologically committed to the feminist cause."[11] Carolyn Porter contextualizes James's victimization of his heroines as a reflection of a cultural reality in his novels.[12]

The narrator in *Portrait* describes Isabel as being different from the women who embody ideal femininity in Victorian English society: "Most women did with themselves nothing at all; they waited, in attitudes more or less gracefully passive, for a man to come that way and furnish them with a destiny. Isabel's originality was that she gave one an impression of having intentions of her own."[13] Isabel is portrayed as a voracious learner, at times engaging in debates and political conversations with the men of the novel. On top of that, she demonstrates her agency over her own life when she rejects the proposals of both Lord Warburton *and* Caspar Goodwood. In the end, it is her decision to marry, a choice that shocks the characters around her, including her cousin, who says: "You were the last person I expected to see caught."[14]

Following her marriage, the rest of the novel chronicles a series of discoveries Isabel makes regarding her ill-fated pairing with Osmond, including her cousin's role in her acquisition of her uncle's fortune, as well as Osmond's and Madame Merle's plot to poach it. While

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[10] Izzo, *Portraying the Lady*, 9.

[11] Nigel Bell, "The 'Woman Question', the 'New Woman', and Some Late Victorian Fiction," *English Academy Review* 30, no. 2 (2013): 80.

[12] Carolyn Porter, "Gender and Value in *The American*," in *New Essays on the American*, ed. Martha Banta (Cambridge: Cambridge University Press, 1987), 124.

[13] James, *The Portrait of a Lady*, 116.

[14] James, *The Portrait of a Lady*, 392.

occasionally defying her husband, such as when she visits her dying cousin at Gardencourt, Isabel withers away through the rest of the novel, gradually losing the traits of her individualistic former self. In a conversation between Osmond and Madame Merle, he boasts that he and his wife are "as united [...] as the candlestick and the snuffers."[15] He does not clarify who is who, but the metaphor is clear: the snuffer extinguishes the light. Even Madame Merle, his partner in crime, accuses him of making his wife afraid of him.[16]

Isabel's situation was quite common for the real-life women represented by the American Girl or New Woman archetypes. While Isabel is dampened by her husband in the confines of her Roman residence, Palazzo Roccanera—which she "has grown to think of [...] as the place where people have suffered"—many women in the nineteenth century underwent a similar experience while imprisoned in an asylum. Elaine Showalter defines these institutions as "part of a paternalistic tradition in which 'humanitarianism was inextricably linked to the practice of domination.'"[17] She maintains that a chief development of psychiatric Victorianism was their "domestication of insanity," as asylums became sites of "moral management" and attempted to alter patient behavior to reflect societal norms.[18] Under this system, values that aligned with the Victorian image of the "angel in the house" such as "silence, decorum, taste, service, piety, and gratitude" were prioritized in patients.[19]

[15] James, *The Portrait of a Lady*, 552.

[16] James, *The Portrait of a Lady*, 570.

[17] Showalter, *The Female Malady*, 50.

[18] Showalter, *The Female Malady*, 28-29.

[19] Showalter, *The Female Malady*, 28-29.

This lasted until the 1870s when Darwinian psychiatry took over. Still, "mental hygiene as a model of social discipline" was dominant.[20] Along with this change came an increasingly ambiguous definition of madness. The vagueness that defined madness allowed dominant forces to "narrow the parameters of 'normal behavior,'" a definition that varied between the genders.[21] Furthermore, as Michel Foucault notes, "Madness is responsible only for that part of itself which is visible…Madness no longer exists except as *seen*."[22] Phyllis Chesler argues, "since women are more strictly confined to their role-sphere than men are, women, more than men, will commit more behaviors that are seen as ill or unacceptable."[23] She finds that mad behaviors in men are not seen as mad, allowing them to avoid suffering at the hands of the psychiatric system. In contrast, women who do not conform to the ideal "angel in the house" trope are defined as mad and committed. Ripa highlights that there was often confusion as to the boundary between nonconformity and genuine madness.[24] Consequently, husbands or fathers would commit their wives or daughters for disobeying, causing the asylum to become a method of controlling them.

In *Portrait,* Osmond tells Madame Merle that Isabel has "only one fault [...] too many ideas."[25] Isabel later remembers Osmond's command for her to "get rid of them" before their marriage: "The words had been nothing superficially; but when in the light of deepening experience she had looked into them they had then appeared portentous. He had really meant it—

[20] Showalter, *The Female Malady*, 29.

[21] Ripa, *Women and Madness*, 4.

[22] Foucault, *Madness and Civilization*, 250.

[23] Chesler, *Women and Madness*, 99.

[24] Ripa, *Women and Madness*, 15.

[25] James, *The Portrait of a Lady*, 335.

he would have liked her to have nothing of her own but her pretty appearance."[26] Like a nineteenth-century asylum, Palazzo Roccanera became a place for Osmond to dominate Isabel, to make her fit within his ideal image of "normal behavior."

Asylums also served as spaces to protect society from madness.[27] This did not mean that outside observers were not permitted, however, as members of the public often visited asylums for a variety of reasons. Nevertheless, for the women confined there, being accessible did not equate to being heard. Instead, Foucault describes what they encounter as "only the nearness of observation that watches, that spies, that comes closer in order to see better but moves ever farther away since it accepts and acknowledges only the value of the Stranger."[28] The experience of "madwomen" in these asylums was thus one of entrapment at the hands of the patriarchy, observation, and silence. All these traits are notable features in Soper's adaptation of *Portrait*.

Constructing the Portrait

"My Last Duchess: Isabel Archer" opens with a "prelude," in which three pre-recorded quotations from *Portrait*, read by Soper, are projected through the speakers in a sequence of layered audio tracks:

> She had had the best of everything, and had never known anything particularly unpleasant. She had a fixed determination to see the world as a place of brightness, of free expansion, of irresistible action. She had an infinite hope that she would never do anything wrong.
>
> She had done her best to be just and temperate, to see only the truth. She had taken all the first steps in the purest confidence, and then, she had suddenly found life to be a dark, narrow alley, with a dead wall at the end. A sense of darkness and suffocation took possession of her.

[26] James, *The Portrait of a Lady*, 477.

[27] Ripa, *Women and Madness*, 4.

[28] Foucault, *Madness and Civilization*, 250.

> The shadows had begun to gather. With incredulous terror she had taken the measure of her dwelling. It was the house of darkness, the house of dimness, the house of suffocation. Between these four walls she had lived ever since. They were to surround her for the rest of her life.[29]

Each track begins before the conclusion of the former, with each subsequent track increasing in distortion and vocal processing effects to correspond with the tone of the quotations (Figure 1.1).[30]

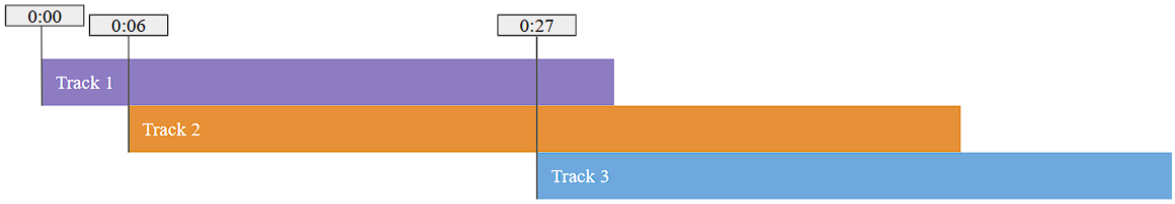

Figure 1.1. Kate Soper, "II. My Last Duchess: Isabel Archer," Track Layers in Tape Intro

The first one features little distortion, allowing the words to be clearly heard. On the other hand, the last track is full of distortion, clipping, and static. The words can still be perceived but are "almost beyond intelligibility."[31] In addition, Soper's range is lowered with each quotation, from high in the first one to low in the last. As she explains, "With the entrance of each successive section of text, the prelude moves from bright to dark and high to low, in terms of both mood and of timbre and vocal range."[32] With the start of each new track, the words

[29] Soper, *Voices from the Killing Jar*, ix. It should be noted that the quotes spoken in *Voices* are a composite of several sections of the novel. For example, the first quotation includes lines from chapters 4 and 6. Appendix B includes a comparison between James's novel and Soper's text to highlight where she draws the quotations.

[30] Soper, "Voices from the Killing Jar," 14.

[31] Soper, "Voices from the Killing Jar," 15.

[32] Soper, "Voices from the Killing Jar," 14. A more detailed account of the effects used can be found in Soper's dissertation.

of the previous track begin to become increasingly muffled and fade into the background, causing the final track to overpower the first two.

The texts Soper utilizes in the prelude originate from vastly different moments in the novel's narrative: Track 1 reflects the feelings of a naïve American girl upon her arrival at Gardencourt, while Tracks 2 and 3 portray the muzzled wife she gradually becomes after her marriage to Osmond. Thus, the sequence of the taped quotations mirrors her character's trajectory, while their acoustical presentation indicates that only the last "portrait"—one that shows Isabel suffocating in the asylum of Palazzo Roccanera—is the one that the audience will observe in Soper's adaptation of the novel. In the remainder of the movement, we indeed only encounter a domesticated "madwoman," conquered by her tyrannical husband.

Isabel's Silence: The Music

Other than a single exchange at the movement's conclusion, the text for "My Last Duchess: Isabel Archer" is delivered via the electronics.[33] The soprano picks up a clarinet instead of speaking and singing. Assuming the role of an instrumentalist, her part blends in with the ensemble, rather than standing out as a soloist—her position in the other seven movements of *Voices*. Soper clearly specifies that the soprano "is to be identified with the protagonist here—with Isabel—as directly and literally as she is with any of the other movements in which she sings or speaks the protagonist's words." Yet this identification would not be accomplished here through the soprano's voice, only through her "physical stage presence, as she waits for her cue to begin playing."[34]

[33] Soper, "Voices from the Killing Jar," 16.

[34] Soper, "Voices from the Killing Jar," 16.

The soprano performs a series of repetitive *bisbigliando* on the clarinet: the first figure for eight measures, the second for nine measures, the third for three measures, the fourth for five measures, the fifth for four measures, the sixth for five measures, and the seventh for nine measures. In Figure 1.2 below, the performer progresses through the sequence, with the distance gradually shrinking between the lowest note and the highest.[35] Specifically, the figures' range narrows down from minor seventh (A♭ to G♭) to minor sixth (B♭ to G♭**)**, augmented fifth (C to G♯), minor sixth (C to A♭), perfect fourth (E to A), major third (F to A), and finally to major second (G to A).

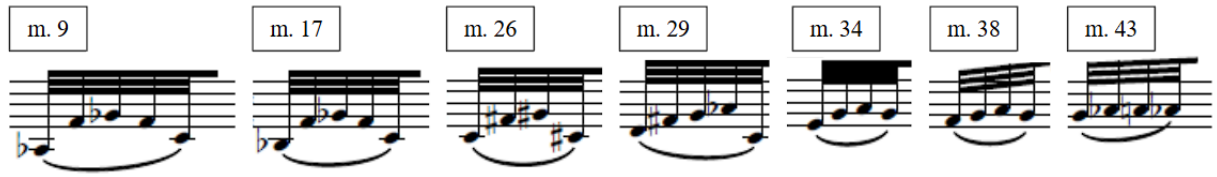

Figure 1.2. Kate Soper, "II. My Last Duchess: Isabel Archer," clarinet *bisbigliando*.[36]

Pitch material in the piano, bass flute, saxophone, and violin accompany the soprano/clarinet. The piano sustains pitch clusters that change once Isabel's next repetitive figure begins. In the remaining instrumental parts, the clarinet figures are "matched in character by the rapid, detached or fluttering melodic fragments, trills, or staccato sounds."[37] Although the agitated nature is similar, their musical material is rhythmically unpredictable, contrasting with Isabel's robotic repetition, and features several extended techniques such as pitched air sound,

[35] Soper, "Voices from the Killing Jar," 17.

[36] This figure is adapted from the one that Soper provides in her dissertation. I have updated it to reflect the measure numbers found in the current published score.

[37] Soper, "Voices from the Killing Jar," 18.

simultaneous singing and playing, and tongue pizzicato in the wind instruments, as well as jeté, sul ponticello, and sul tasto in the violin (Figure 1.3).

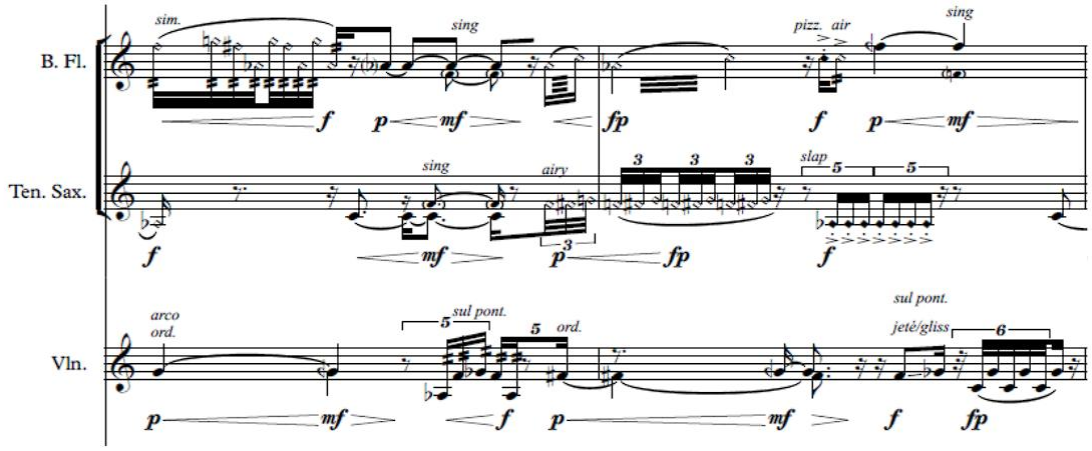

Figure 1.3. Kate Soper, "II. My Last Duchess: Isabel Archer," Ensemble Texture, mm.14-15.

The mix of techniques among these players creates a timbral flurry that periodically swells in dynamics, then decreases in volume. Moreover, the bass flute, saxophone, and violin occasionally play sustained pitches that match those of the piano, before returning to their own frantic material; Soper describes the effect as a "gradual inundation of the initially turbulent material with static lines" (Figure 1.4).[38]

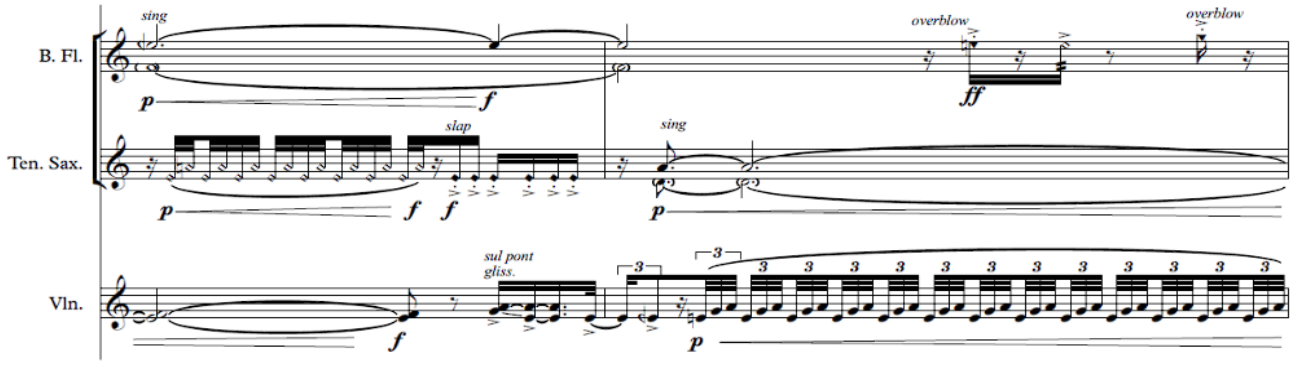

Figure 1.4. Kate Soper, "II. My Last Duchess: Isabel Archer," Ensemble Texture, mm. 36-37.

[38] Soper, "Voices from the Killing Jar," 15-16 and 18.

The overwhelming amount and variety of sounds that surrounds Isabel's clarinet part causes it to become buried in the texture of the other instruments. Together with the increasingly shrinking range of her *bisbigliando*, this disappearance paints a portrait of Isabel's subjugation to her husband.

Commenting on Isabel's character in James's novel, Soper states that her "tragedy is that she orchestrates her own undoing," describing her marriage to Osmond as a "self-made prison."[39] In "The Portrait of Isabel Archer," Juliet McMaster describes Isabel's acquisition of a fortune as a "moral embarrassment," asserting that "her money had been a burden" and that she "was filled with the desire to transfer the weight of it to some other conscience, to some more prepared receptacle."[40] In order to rid herself of it, she marries, as Soper puts it, a "penniless man."[41] McMaster insists, however, that Isabel is "a victim of circumstances and of unscrupulous manipulators" even though, "it lies within herself that she is such easy prey to them."[42] Soper does acknowledge that Isabel was misled, but I argue that her interpretation diminishes the pivotal roles played by James's other characters in constructing Isabel's prison. Isabel would not be in England to meet Osmond were it not for her aunt Mrs. Touchett's influence. Similarly, she only becomes a target for the "villains" of the novel, Osmond and Madame Merle, after Mr. Touchett leaves her a fortune following his passing—which he is convinced to do by his son, Isabel's cousin Ralph. While she certainly contributes to her own fate, I argue that Isabel is not the sole architect of her prison.

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[39] Soper, "Voices from the Killing Jar," 16.

[40] Juliet McMaster, "The Portrait of Isabel Archer," *American Literature* 45, no. 1 (1973): 55.

[41] Soper, "Voices from the Killing Jar," 16.

[42] McMaster, "The Portrait of Isabel Archer," 57.

Soper posits that the pitch material for the instruments accompanying Isabel (i.e., bass flute, saxophone, violin, and piano) derives from her clarinet's *bisbigliando,* representing Isabel's exclusive construction of the prison.[43] However, I interpret Isabel's prison to be co-constructed by her pitches from the *bisbigliando* and the pitch material of the ensemble: they do not derive from each other, but rather exist simultaneously. In contributing to the killing jar that confines Isabel, the ensemble functions as the other characters in *Portrait,* emphasizing Isabel's function as *part* of the ensemble. Yet blending in with the group strips off her identity as an individual; she rids herself of "ideas," of her unique voice, just as Osmond demanded.

Osmond and his Duchess: The Text

While Soper is clear in her title and accompanying discussion that *Portrait*'s Isabel Archer is the heroine of the movement, after the quotes from the prologue, almost none of the movements text comes from James's novel. Instead, she adapts the text of Robert Browning's 1842 dramatic monologue "My Last Duchess."[44] Browning's protagonist is an unnamed widowed Duke, who is giving a tour around his house to a representative of his future wife's family. Displaying a painting of his late wife, the duke sets out his expectations for his prospective bride, while hinting that he murdered his "last duchess" for not living up to these standards. Soper's choice in text, by her own account, is predicated on the fact that "the tone, subject, and personality of the speaker are an uncanny match for the aristocratic, morally corrupt, Osmond."[45] Their intertextual connection identifies Osmond with the duke, showcasing the portrait of his former wife.

[43] Soper, "Voices from the Killing Jar," 17.

[44] For clarity, I will always use "My Last Duchess: Isabel Archer" when referring to the movement and "My Last Duchess" when referring to the Browning poem.

[45] Soper, "Voices from the Killing Jar," 20.

Between the end of the prelude and the entry of Isabel's clarinet line, the percussion and piano parts play accented hits (Figure 1.5).

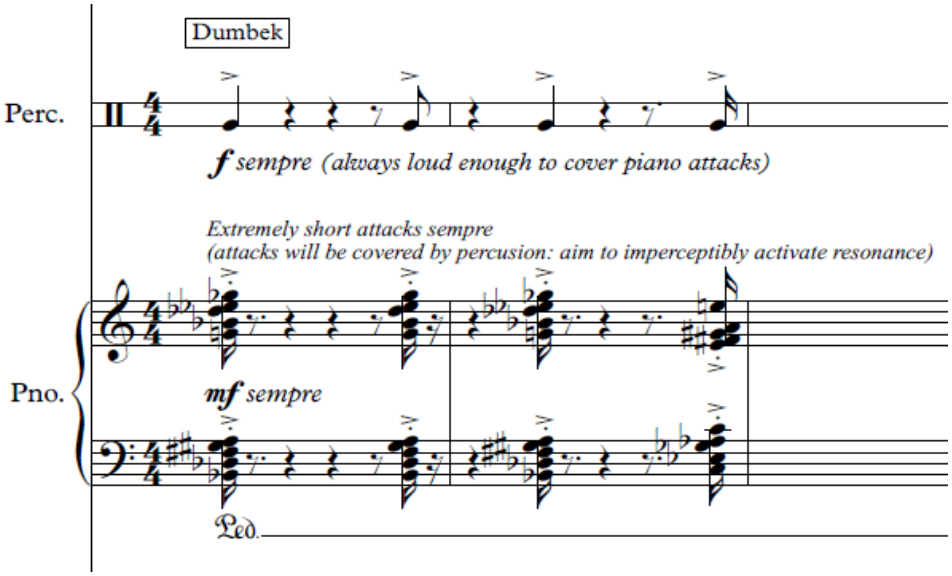

Figure 1.5. Kate Soper, "II. My Last Duchess: Isabel Archer," Percussion and Piano, mm.2-3.

Following the third attack, Osmond/Duke speaks for the first time, drawing his interlocutor's attention to the soprano on stage: "That's my last Duchess painted on the wall, / Looking as if she were alive." Isabel does not begin her *bisbigliando* until Osmond commands the imaginary guest to "sit and look at her."

Throughout the movement, Osmond/Duke is the character reciting the majority of the text—delivered through a pre-recorded audio track featuring Soper's voice—while Isabel, as discussed above, remains silent and blends in with the ensemble. Although the composer ties Osmond to the voice reciting Browning's monologue emanating from the speakers on stage, the question we must ask is where his character is located in relation to Isabel's killing jar. Some contemporary musical representations of madness associate bodiless voices with auditory hallucinations, such as Benjamin Britten's chamber opera *The Turn of the Screw*, based on Henry James's 1898 novella of the same name. I argue, however, that it is not the case in this

movement.[46] Rather than hallucinations, Osmond's disembodied voice evokes the image of an ultimate power or divine entity. He is positioned above both Isabel and his interlocutor, perpetuating his power over them. Isabel is the portrait described in Browning's poem and James's novel, and the representative from his bride-to-be's family must obey Osmond's commands to "look at her." I believe that Isabel and Osmond's relative positions exemplify Patricia Johnson's contention, in the wake of Foucault, that, "the person who gazes is empowered over the person who is the object of the gaze."[47] Specifically, I place Osmond outside the killing jar, as an observer looking at his wife through the glass.[48]

In the second half of *Portrait*, Osmond asks Madame Merle for information about Isabel, phrasing his inquiry as follows: "Is she beautiful, clever, rich, splendid, universally intelligent and unprecedentedly virtuous?" Madame Merle responds, "She fills all your requirements."[49] Annette Niemtzow describes Osmond's words as "those of a connoisseur in quest of a precious object," characterizing him as a collector.[50] It is as if Osmond were looking for a particularly rare specimen rather than a woman he wanted to marry.

In her classic essay "Visual Pleasure and Narrative Cinema," Laura Mulvey argues that "traditionally, the woman displayed had functioned on two levels: as erotic object for the

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[46] Wu, "The Ghosts of Madwomen Past," 78.

[47] Patricia E. Johnson, "The Gendered Politics of the Gaze: Henry James and George Eliot," *Mosaic: An Interdisciplinary Critical Journal* 30, no. 1 (1997): 39.

[48] This technique of utilizing a pre-recorded sample of a text by a character other than the heroine appears in another movement in *Voices*: "The Owl and the Wren: Lady Macbeth" (Lady Macbeth and the witches). I would describe these characters as similarly positioned outside the killing jar.

[49] James, *The Portrait of a Lady*, 291.

[50] Annette Niemtzow, "Marriage and the New Woman in *The Portrait of a Lady*," *American Literature* 47, no. 3 (1975): 390.

characters within the […] story, and as erotic object for the spectator within the auditorium."[51] Applying this idea to James's novel, Johnson claims that the "possession of Isabel as an art object is the ultimate desire of the gaze," thus broadening the gaze beyond Osmond alone to encompass the novel's narrator, its other male characters, and the reader as perpetrators against Isabel.[52] Soper's adaptation adds the audience to this list. In employing Browning's monologue as the text for Isabel's movement, the audience is integrated into the performance. They embody both the interlocutor within monologue—ushered around by the Osmond/Duke—and the spectator in the auditorium.

Just as the duke and Osmond are conflated, so too are Isabel and the "last duchess." Physically gagged by the mouthpiece of her clarinet, the monodrama puts Isabel on display only after Osmond successfully refashions her into the ideal image of a Victorian wife: silent and obedient.[53] The duke's drastic retaliation over a "perceived slight" parallels the system of "moral management" present in Victorian psychiatric practice.[54] As noted earlier, Isabel's one fault in Osmond's eyes was that she had "too many ideas."[55] Comparable to the outspoken women sentenced to the asylum by the men in their families, both Isabel and the duke's "last duchess" are threatened and punished for falling outside of the code of behavior outlined by their spouses.

Osmond's ability to display Isabel for the audience would not be possible without his suppression of her "mad" qualities: her independence and intelligence. Unlike historic operatic

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[51] Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Film Theory and Criticism: Introductory Readings*, eds. Leo Braudy and Marshal Cohen (New York: Oxford University Press, 1999), 838.

[52] Johnson, "The Gendered Politics of the Gaze," 45.

[53] Chesler, *Women and Madness*, 100.

[54] Showalter, *The Female Malady*, 29.

[55] James, *The Portrait of a Lady*, 335.

madwomen, the audience never bears witness to her madness. By the time the tape prelude concludes, Isabel's madness is already constrained and suppressed by her tyrannical husband. The audience are purely spectators, obeying the command of the autocratic Osmond, as he takes them on a tour of his wares.

Soper stresses how physically exhausting Isabel's performance is, going so far as to describe the soprano's breaths as "gasping," emphasizing Isabel's capacity as the erotic object for the audience's gaze.[56] When she no longer has to play, the composer claims that the soprano will be "visibly out of breath from the strenuousness of continuous playing, providing an affecting visual for the final words of the tape," which includes the phrase "There she stands, as if alive."[57]

At the end of the movement, the soprano finally speaks, exchanging words with the violinist who plays Ralph.[58] Their dialogue comes from a moment in the narrative just before Isabel's marriage. Ralph, worried about Osmond's intentions in marrying his cousin, warns her about her potential fate:

Ralph: "You're going to be put in a cage."

Isabel: "If I like my cage, that needn't trouble you."[59]

Although Soper does not designate it as such, I would argue that this scene functions as a flashback. It offers us a glimpse of the idealistic "American-Girl" Isabel, before she is subsumed

[56] Soper, "Voices from the Killing Jar," 17.

[57] Soper, "Voices from the Killing Jar," 21.

[58] Her recitation at the end of the movement does not disqualify her from being part of the collective. Soper frequently uses members of the ensemble to speak lines of text. This occurs across her compositional catalog in pieces other than *Voices*. See, for example: *IPSA DIXIT* (2010-2016), *Nadja* (2015), and *Hex* (2022).

[59] James, *The Portrait of a Lady*, 392.

into the grim reality the audience has just witnessed. In the score, the conversation is placed after the lines “Will’t please you rise?” from the Browning text. In the monologue, this is the line with which the duke invites his interlocutor to stand up so they may go downstairs to meet “the company below.” Following it, then, the duke leaves the room, and the portrait of his last duchess is no longer subjected to his gaze. In the context of “My Last Duchess: Isabel Archer,” the placement of Isabel’s lines suggest that she is only able to speak once Osmond is no longer observing her. Without his scrutiny, the scene showcases the Isabel that Osmond so detested: a woman with ideas, pushing back against the male authority.

In sum, I interpret Soper’s adaptation of *Portrait*’s Isabel Archer as reflective of the oppression of moral management. The women who did not fit behavioral standards of the time were categorized under the broad label of “moral insanity” and thrown into the asylums to protect society. The audience observes her performance for pure entertainment, while being indoctrinated by her proprietorial husband and protected from her madness by the glass of the killing jar.

Chapter 2. Longing for Freedom: Emma Bovary

Gustave Flaubert's 1856 novel *Madame Bovary* centers on the whims and affairs of the eponymous character, Emma Bovary. During the novel, Emma grows tired of her marriage to her husband Charles and seeks pleasure in two other men: Léon Dupuis and Rodolphe Boulanger. *Voices from the Killing Jar*'s fifth movement, "Mad Scene: Emma Bovary," draws inspiration from a scene in the second half of the novel in which Emma and her husband Charles attend a production of *Lucia di Lammermoor*. In the scene, Flaubert's narration makes it clear that Emma is misinterpreting the action on stage to feed her craving for romance, formed by the novels of her youth. During the performance, the opera's plot bores and confuses Charles, who asks his wife: "Now, why… is that lord persecuting her so?"[1] Emma, caught up in the romance her imagination has conjured up, replies: "But he isn't…he's her lover."[2] Giving in, Charles admits he cannot "follow the story, because of the music—which interfere[s] greatly with the words."[3] While the couple remains through the conclusion of the performance, Emma pays less and less attention to the events unfolding on stage, feeling that they "all took place at a distance, as if the instruments had become less resonant and the characters more remote."[4] The opera scene becomes a climactic moment for a leading thread in the novel: Emma's desire to replicate the romance from the novels she reads into her own life.

In *Madness and Civilization,* Foucault reminds us that "imagination is not madness":

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[1] Gustave Flaubert, *Madame Bovary,* trans. Lydia Davis (London: Penguin Books, 2011), 196.

[2] Flaubert, *Madame Bovary*, 197.

[3] Flaubert, *Madame Bovary*, 197.

[4] Flaubert, *Madame Bovary*, 199.

rather, madness begins when a person believes their imagination to have some value of truth.[5] The opera scene from *Madame Bovary* illustrates his assertion well. During the performance, Emma is increasingly enthralled with the tenor singing the role of Edgardo. She begins to picture living a romantic life with him, joining him on his tours around Europe and attending his performances at prestigious opera houses. Slowly, she starts to believe that he is actually looking at and singing to her, increasingly certain that her fantasies and desires are becoming reality: "But a kind of madness came over her: he was looking at her now, she was sure of it."[6] Throughout the rest of the novel, Emma continues to shape the events of her life into scenes from romantic literature, even arranging her own death—a suicide by arsenic—in line with her obsessive desire to imagine herself a romantic heroine. This endless longing to escape life into art forms the basis for Soper's adaptation of Emma Bovary in *Voices*.

In this chapter, I argue that in her adaptation of *Madame Bovary*, Soper modernizes the historical trope of the operatic mad scene to critique gendered representations of madness. She splits Emma's movement into two roughly equal sections. The first section, consisting of the first fifty-five measures, is constructed from short, repetitive musical loops. The second, from measure 56 and through the end of the movement, is built around embedded musical and textual quotations from Mozart's *Le nozze di Figaro* and Verdi's *La traviata*. Through my analysis, I examine and interpret Soper's musical and textual representation of madness, connecting her adaptation of Flaubert's novel to the traditional operatic mad scene.

Repetitive Prison

The first section of Emma's movement contains three types of musical material. The first

[5] Foucault, *Madness and Civilization*, 93.

[6] Flaubert, *Madame Bovary*, 198.

is a group of short musical cells that Soper instructs the performers to repeat a designated number of times. The second are fragments of those repeated cells. The third is what I identify as "non-cell" material, or in other words, music that is not repeated or related to the repeated cells. In Figure 2.1 below, the repeated cells are marked in pink, cell fragments are marked in green, and non-cell material is marked in blue; the same color key is used to mark other score examples in this chapter (for more details, see Appendix A).

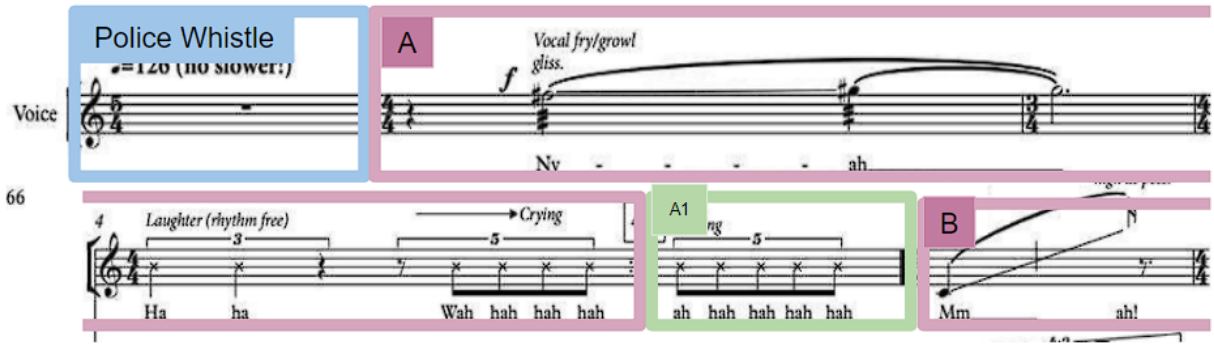

Figure 2.1 Kate Soper, "V. Mad Scene: Emma Bovary," in *Voices from the Killing Jar*, mm. 1-6.

While the movement's frenzied repetition may give the impression that it lacks structural coherence, Rebecca Leydon's 2002 article "Toward a Typology of Minimalist Tropes" offers some assistance in decoding the chaotic fabric of the music. In the article, she adapts Richard Middleton's concepts of *musematic* and *discursive* repetition to construct a typology of minimalist music, *musematic* referring to repetition of small cells and *discursive* to large-scale structural repetition, such as the exposition repeat in a sonata form. Through this model, she outlines six forms of repetition in minimalism including maternal, mantric, kinetic, totalitarian, motoric, and aphasic.[7] Her totalitarian trope may be applied to understand the use of short-cell repetition in the first section of Emma's movement. Leydon describes the trope as a type of

[7] Rebecca Leydon, "Towards a Typology of Minimalist Tropes," *Music Theory Online* 8, no. 4 (2002): 16.

musematic repetition that "suggests a kind of 'prison house' effect, an inability for the musical subject to break free of an obstinate musematic strategy."[8] Leydon further posits that a change in the contents of the musical cells being repeated may indicate that the musical material is "overcoming the obstinate musematic strategy."[9]

Through the lens of the totalitarian trope, then, Soper's use of repetitive cycles of musical cells in the opening 55 measures of "Mad Scene: Emma Bovary" may be interpreted as the composer's construction of Emma's own prison—her killing jar. In "Mad Scene," after the completion of each cell's designated amount of repetition, Soper introduces new musical material, suggesting that Emma is succeeding in escaping her prison.[10] Thus, her repetition, unlike Isabel's, appears to lead to freedom. The composer fractures this illusion in measure 10, as the vocal fry cell (labeled Cell A in Figure 1.1), which originally appeared in measures 2 through 4, returns (Figure 1.2). At this moment, the progress toward a conclusion reveals itself instead as a circular motion, leading back toward the initial repeated cell's material, and in so doing, resetting Emma's position in the killing jar.

[8] Leydon, "Towards a Typology of Minimalist Tropes," 17.

[9] Leydon, "Towards a Typology of Minimalist Tropes," 17.

[10] Leydon, "Towards a Typology of Minimalist Tropes," 17.

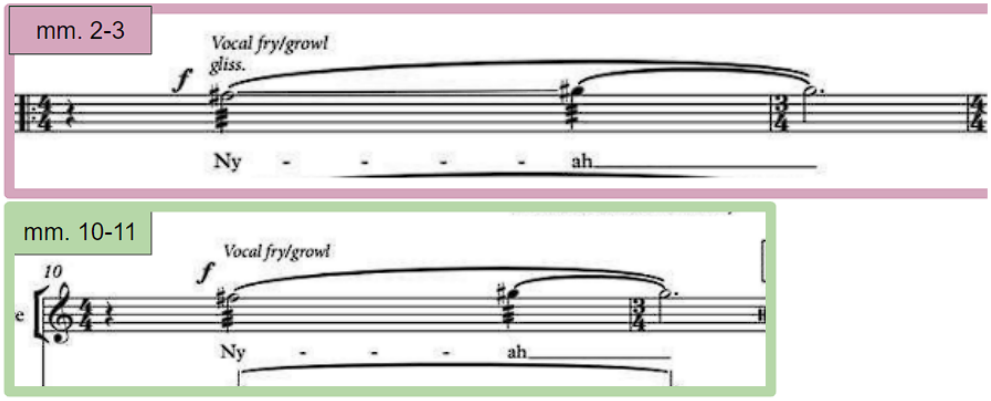

Figure 2.2. "V. Mad Scene: Emma Bovary," mm. 2-3 and 10-11.

Following the reappearance and repetition of the vocal fry cell, the soprano speaks two phrases in French: "J'aime bien les soleil couchant" (I think nothing is as wonderful as a sunset) and "Que m'importe, qu'il me trompe" (What do I care if he's deceiving).[11] Spoken consecutively, the two lines are incongruous: they do not belong together. While both phrases are related to Emma's relationship with her lover Léon, they are extracted from separate, contrasting scenes in Flaubert's novel. The first line is taken from the conversation during the couple's introduction and the second from the moment when their relationship collapses, as Emma assumes Léon has betrayed her. Set side by side, the two lines are essentially meaningless gibberish, signaling Emma's madness no less overtly than the unintelligible "nyeah" and "mmah" syllables she sings earlier in the section.[12] In addition, the performer is instructed to give a sharply contrasting emotional charge to each line ("coquettishly" vs "furiously"). This difference contributes to the trope of Emma's "operatic" madness, as rapid emotional shifts have historically been used as a sign of madness in operatic characters.[13]

[11] Flaubert, *Madame Bovary*, 71 and 251.

[12] Soper, *Voices from the Killing Jar*, 66.

[13] Ellen Rosand, "Operatic Madness: A Challenge to Convention," in *Music and Text: Critical Inquiries*, ed. Steven Paul Scher (Cambridge: Cambridge University Press, 1992), 264.

While unintelligible sounds are a more general indicator of Emma's madness, Soper's choice to assign her character linguistically comprehensible but incongruous text linked to specific moments in the novel carries additional meaning. In doing so, the composer incorporates Emma's own emotional life and romantic relationships into the construction of her killing jar, driving the repetitive music. Flaubert's heroine starts all her love affairs longing to experience the romance found in her novels (as illustrated in her flirtatious tone of "I think nothing is as wonderful as a sunset") but concludes them furious and bored, when they inevitably fail to meet her expectations (demonstrated in screaming "If he's deceiving me, what do I care"), before the cycle begins again.[14] Similarly, Soper's Emma continues to repeat her already-used melodic cells, as she remains imprisoned in a killing jar, her only hope of escape being her fantasies.

Escaping the Killing Jar(?)

Throughout *Madame Bovary*, Emma demonstrates an obsessive desire to become a fictional heroine. She "[daydreams] of her youth, by seeing herself as [the] type of amorous woman she had envied" in literature, and during the scene at the opera, imagines herself growing wings "to escape from life and fly off in an embrace."[15] These dreams never become reality, and she remains dissatisfied in her life and marriage. In her essay "Minima Romantica," Susan McClary uses film music such as Philip Glass's score to *The Hours* to argue that musical repetition can be interpreted as a symbol of unfulfilled obsessive desire, with the desire itself represented through repetition, while a lack of clear climax or resolution reveals it to be unfulfilled.[16] Soper employs this compositional strategy in her 2021 opera *The Romance of the*

[14] Soper, *Voices from the Killing Jar*, 67.

[15] Flaubert, *Madame Bovary*, 71, 251.

[16] Susan McClary, "Minima Romantica," in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley: University of California Press, 2007), 59.

Rose, where a repetitive motif that does not fully resolve until the end, not dissimilar to Wagner's Tristan chord, represents the protagonist's love for a rose.[17]

In the same way, I argue that in "Mad Scene: Emma Bovary" Soper's use of repetition represents Emma's obsessive desire to escape, while the lack of clear motion toward a conclusion or climax implies her desire is unfulfilled. At measure 40, the first glimpse of a potential resolution appears. The repeated cells halt after Emma's "vocal warm-ups" become "increasingly out of control," and the music begins to radiate a dreamlike stillness that is unlike any of the previous material heard in the movement, suggesting Emma has finally entered her imaginary literary world.[18] Her escape yet again proves illusory, though: as with the reprise of the vocal fry cell at measure 10, Soper shatters the atmosphere of calm by reintroducing the police whistle and a pattern of quarter notes in the percussion from measure 1, as Emma re-enters her killing jar and the repetitive material returns (Figure 2.3).

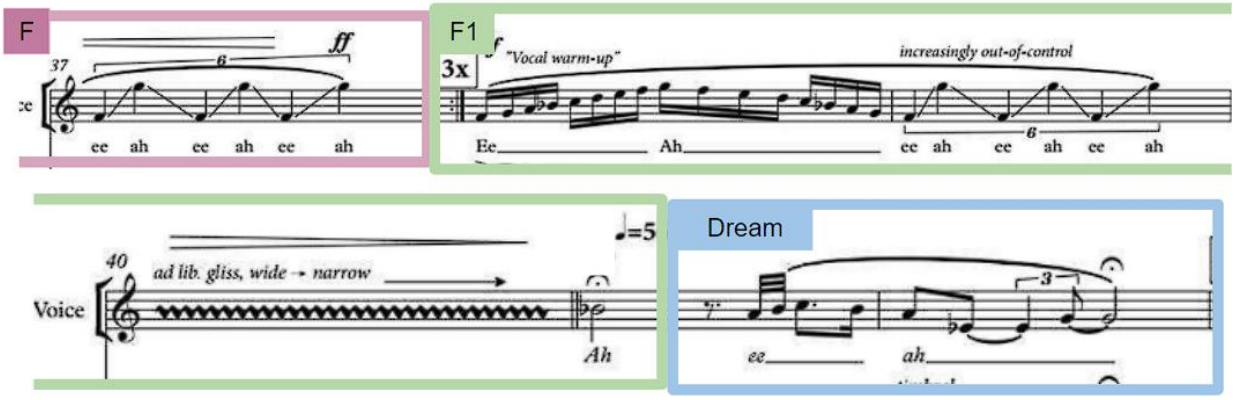

Figure 2.3. "V. Mad Scene: Emma Bovary," mm. 37-42

At measure 56, a similar gesture away from repetition occurs once again. This time,

[17] Her dissertation mentions that she was working on a piece based on *Roman de la Rose* while she was completing *Voices*. Soper, "Voices from the Killing Jar," 83.

[18] Soper, *Voices from the Killing Jar*, 70.

however, Soper no longer leads us on by implying progress, then circling back to the reprise of repetitive cells. Rather, the audience remains in the world of Emma's fantasies.

The piano enters with the opening chords of Count Almaviva's recitative and aria "Hai già vinta la causa" (You've already won the case) from Act 3 of Mozart's *Le nozze di Figaro*. Throughout the opera, Almaviva tries to seduce his wife's lady's maid, Susanna. In Act 3, the Count is made aware of Susana and Figaro's plot against him, and, upon hearing this, he becomes enraged and swears his revenge. Soper's inclusion of Mozart's music marks the beginning of the second section of the movement, where Soper introduces a second singer, a baritone, who stands up in the middle of the audience, moves toward the stage, and is instructed in the score to "pay no attention to the soprano."[19]

By introducing the baritone, Soper creates a clear counterpart to the opera scene from *Madame Bovary*, in which Emma is enchanted with the tenor from the Donizetti production. Notably, however, the composer replaces *Lucia*'s Edgardo with Count Almaviva from *Figaro*. She explains her choice by suggesting that the Count makes a perfect parallel for Emma: "He is arrogant yet resentful, privileged yet entitled, and suffers from persecution fantasies and insatiable desire for new romantic adventures despite a devoted spouse."[20] In addition, I argue that Soper's choice of this recitative and aria parallels Flaubert's description of Emma's disregard of an opera's plot in favor of her own fantasy. Here, her tendency toward misinterpretation prompts her to imagine Count Almaviva as a lover calling her to a late-night garden rendezvous, rather than a devious antagonist threatening revenge, "a lord persecuting" her.

[19] Soper, *Voices from the Killing Jar*, 73-74.

[20] Soper, "Voices from the Killing Jar," 43.

Soper's treatment of Mozart's music similarly leans into Emma's romantic fantasy, as Soper's Count sings his aria at a much slower tempo than the original. At measure 65 in *Voices*, the baritone begins to sing "Ah, no! I won't leave this happiness in peace."[21] Mozart's Count sings this section at *Allegro Assai* with rapid changes in dynamics and loud orchestral tutti, punctuating the endings of each phrase.[22] On the other hand, Soper marks a moderate tempo and lacks the accented endings. This lends a gentler and less confrontational tone to her Count.[23] I assert that Soper's changes to Mozart's score allow the audience to hear the Count through Emma's ears, drawing us into her romantic fantasy, despite the "reality" of Mozart's plot and his character's actual message.

The text that Soper's Count sings is also worth noting, as he performs excerpts from the recitative and aria.[24] At measure 57, the baritone stands up and sings the opening of the recitative from *Figaro*: "'Now we've won the case.' What's this? *Have I fallen into a trap?*"[25] In the context of *Voices*, the Count is no longer discovering the other characters' scheme to deceive him, as was the case in *Figaro*. Rather, the text signals the literal trap that he is in; he is imprisoned in the killing jar with Emma. Held against his will, his threats of revenge become targeted at the person imprisoning him.[26]

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[21] "Ah, no! lasciarti in pace…" Soper, *Voices from the Killing Jar*, x. Translation provided by Soper.

[22] On the recordings of *Le nozze di Figaro* I have listened to, the aria's tempo ranges from ♩ = 170-190. Wolfgang Amadeus Mozart, *Le nozze di Figaro*, ed. Ludwig Finscher (Kassel: Bärenreiter, 1973).

[23] Soper marks the section as ♩ = 112 in the score.

[24] Appendix D compares the full text of the recitative and aria to the text that Soper uses in *Voices*.

[25] "'Ha gia vinta la causa.' Cosa sento? In qual laccio cadea?" Soper, *Voices from the Killing Jar*, x. (emphasis added).

[26] "Già la speranza sola della vendette mie quest'anima consola, e giubilar mi fa." (Now the hope of revenge alone Consoles my soul and makes me rejoice). Soper, *Voices from the Killing Jar*, x.

As Emma notices the count, she sings "folie, folie!" —the opening to "Follie! Delirio vano è questo!" ("It's madness! It's empty delirium!"), a *tempo di mezzo* of Violetta's aria from Act 1 of Verdi's *La Traviata*.[27] By quoting Verdi's aria, Soper's Emma invites the audience to perceive her as an operatic heroine, but unlike Violetta, who tries to sing herself out of the madness, Emma embraces hers. Specifically, in *La traviata*, "Follie! Delirio vano è questo!" is Violetta's reminder to herself that Alfredo's love is an illusion, and her desire for it is madness: "Free and aimless I must flutter from pleasure to pleasure," she tells us (and herself) in her *cabaletta*.[28] Yet, while Emma in *Voices* imitates Violetta's cry, for her it is not a call to sanity; instead she immediately shifts her attention to the Count/baritone, singing: "He is looking at me."[29] Soper's Emma does not define freedom as a love-free zone, the way Violetta does in her aria. Instead, in the same manner as Flaubert's Emma at the performance of *Lucia*, she imagines that "the Count" is looking at her and begs him to embrace her as a lover.[30]

While Emma has achieved her desire to escape into her fictional world, it is a false freedom. Soper creates several obstacles between Emma and the fantasy of being embraced by the baritone that she longs to inhabit, reinforcing the distance between them. The first obstacle is the fact that the two singers speak different languages: Emma sings Flaubert's text in French, while the baritone sings da Ponte's in Italian. As a result, no matter how much Emma desires a romantic connection, the language barrier will always separate them. Secondly, there is a conflict of musical styles, as the baritone performs excerpts from Mozart's tonal, high-Classical D-major

[27] Soper, *Voices from the Killing Jar,* 74.

[28] "Sempre libera degg'io folleggiar di gioia in gioia."

[29] "Il me regard." Soper, *Voices from the Killing Jar,* x.

[30] Soper, *Voices from the Killing Jar,* x.

aria to piano accompaniment. Emma remains in her world of atonality, supported by the other members of the ensemble.

Finally, I must consider Soper's use of performative space. The baritone, placed in the auditorium since the beginning of the monodrama, startles the rest of the audience by standing up suddenly in the middle of the fifth movement, thus revealing himself as a performer. This results in a deliberate redirection of the audience's gaze, and a shift of position between the performer and the spectator. Soper describes this effect as intentionally "recalibrating the stage": "The audience itself is now 'onstage' with the baritone, and the soprano is the spectator."[31] This action not only complicates the audience's role in the mad scene but also the direction and power of the gaze.[32] Soprano/Emma is no longer the object being observed by the audience; instead, their gaze is split between Emma and the baritone. Moreover, replicating her position in Flaubert's opera scene, Emma *becomes* the audience, watching the "stage" (populated by the actual audience and the Count/baritone) from her newly recalibrated place in the "auditorium" (Figure 2.4).

[31] Soper, "Voices from the Killing Jar," 43.

[32] Johnson, "The Gendered Politics of the Gaze," 39.

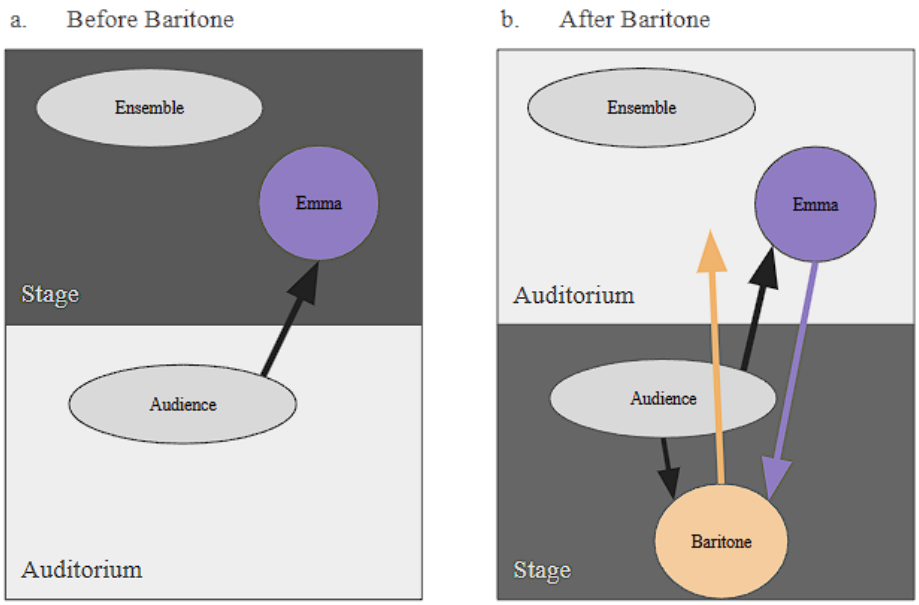

Figure 2.4. "Mad Scene: Emma Bovary," Redirection of the gaze.

Even though the baritone eventually repositions himself to the stage, the original recalibration of the performance space cannot be ignored.[33] The adjustment in the gaze may also explain why the baritone "pays no attention to the soprano." In a real-life operatic performance, the brightness of stage lights usually prevents a singer from being able to single out individual audience members. Perhaps, he simply cannot see her.

These three misalignments of language, music, and performance space highlight the fact that, while Emma believes she has entered her desired fictional world, the scene into which she imagines herself is pure fantasy. Her desires will never be truly fulfilled: indeed, the man with whom she is enamored does not even register her presence in the killing jar. The movement ends with the Count swearing revenge on his captor, while Emma succumbs to her imagined lover, declaring: "To you, to you! All my longings and all my dreams." The rest of the ensemble slowly

[33] In a 2014 recording of the production posted to YouTube, Soper distances herself from the baritone on stage by standing at the back of the stage behind the piano. There is no indication to do this in the current printed score. Still, this demonstrates the distance between the two characters. Kate Soper, "Kate Soper: Voices from the Killing Jar (2/2)," *YouTube*, September 7, 2014, https://www.youtube.com/watch?v=26cwFlO1BDI&ab_channel=KateSoper.

drops out, leaving the two trapped in Emma's artificial fictional world, the madness of her killing jar.[34]

Framing the Killing Jar

Nineteenth-century operatic madwomen are often characterized via musical material that is both excessively virtuosic as well as structurally and stylistically unpredictable. However, while these madwomen appear uncontrollable, some scholars argue that both composers and performers direct their madness.[35] In *Feminine Endings,* McClary illustrates composer control by describing the madwomen as "doubly framed." She argues that, historically, composers had two objectives when creating their operatic madwomen: the audience must bear witness to the character's madness, yet also be protected from openly identifying with her.[36] To accomplish the latter goal, McClary suggests a "musical voice of reason" must always be present: a "rational" character for the audience to latch onto to prevent them from falling into madness themselves.

For example, in her discussion of Lucia's mad scene, McClary identifies the signs of madness in the character's musical excess: "[Lucia] performs high-wire, nonverbal acrobatics that challenge the very limits of human ability."[37] Additionally, madness in *Lucia* illustrates a departure from cultural and societal expectations, as her music transgresses behavioral restrictions by singing in a major mode in her *cabaletta* when "the situation and the lyrics suggest that morose music might be more suitable."[38] As Lucia falls deeper into madness, the

[34] "Toutes mes ardeurs, et tous mes rêves!" *Voices from the Killing Jar,* x.

[35] See, for example: Smart "The Silencing of Lucia"; Abbate, "Opera; or, the Envoicing of Women."

[36] McClary, *Feminine Endings,* 85-6.

[37] McClary, *Feminine Endings,* 92.

[38] McClary, *Feminine Endings,* 92.

composer protects the audience through the other characters on stage: Raimondo, Enrico, Alice, and the chorus of the wedding guests, who all sing in a more "appropriate" minor mode.

In Soper's movement, the first section forms the image of Emma's madness: she transgresses traditional tonality and experiences rapid emotional change. The Mozart aria in the second section of the movement forms the outer frame: the voice of reason, as the baritone and piano wall off Emma's atonality by maintaining a functional tonality and classical form. While there appears to be a clear distinction between Emma's atonal "madness" and the baritone's tonal "reason," their musical worlds are not as permanently divided as they appear to be. To the contrary, as the movement progresses, Soper begins mixing and fusing the two types of material, and in so doing, I argue, the composer offers a musical critique of the traditional operatic mad scene.

Throughout the second section, the instrumentalists occasionally cross over to the opposing stylistic sphere before returning to their original pitch material.[39] For example, beginning in measure 65 the piano accompanies the baritone by performing a simplified reduction of the Mozart aria, complete with its High-Classical tonal and stylistic vocabulary. However, at measure 68 the soprano's madness appears to lead it astray, as the pianist's right hand shifts toward atonality while the left hand retains the Mozart accompaniment (Figure 2.5).

[39] Soper, "Voices from the Killing Jar," 45-6.

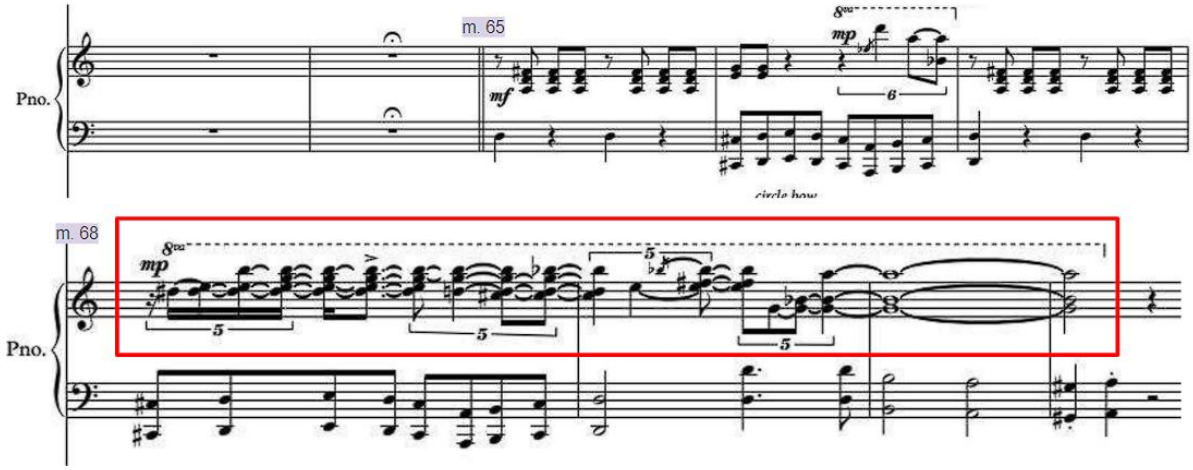

Figure 2.5. “V. Mad Scene: Emma Bovary,” mm. 65-70.

The protective frame to Emma’s musical insanity continues to prove itself fraudulent as it gradually falls apart. Soper describes the end of the movement as the two stylistic spheres merging to perform similar harmonic and rhythmic content, thus negating the difference between reason and madness. A prime example of this fusion is the soprano and the baritone aligning and singing a musical passage in triplets with minimal instrumental accompaniment—a texture reminiscent of a *cadenza* in a nineteenth-century operatic duet (Figure 2.6).

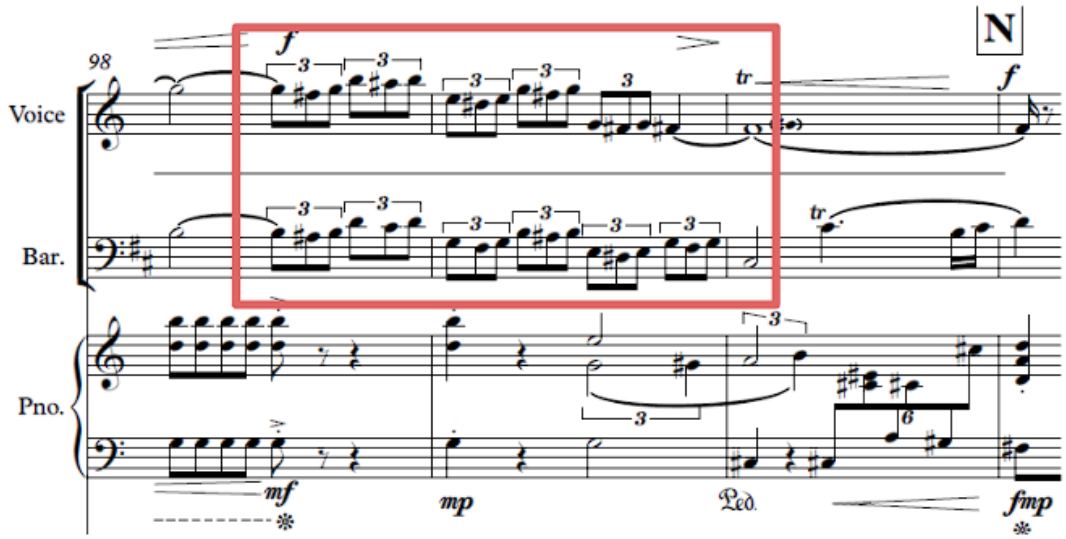

Figure 2.6. “V. Mad Scene: Emma Bovary,” mm. 98-100. Soprano, Baritone, and Piano

While representative of Emma’s desire for the baritone, I posit that this moment also reveals that

the baritone's frame is not protecting the audience; rather, he is unveiled as part of the soprano's madness. I also contend that this frame of protection never truly existed to begin with. Instead, as Soper "recalibrates" the stage with the surprise of the baritone singing Mozart, she expands the walls of the killing jar to include—and thus contain—the audience. Trapped between Emma and the baritone, the audience is not being protected: they are being confined and forced to bear witness to Emma's full, unrelenting madness.

McClary argues that contemporary women composers and artists may choose to complicate the frame model of the mad scene and re-construct the "madwoman" trope for their own purposes. "Mad Scene: Emma Bovary," I argue, does just that. Soper's dismantling of the protective frames forces her audience to hear and empathize with Emma's voice, a positioning not available in traditional gendered representations of madness. The composer cannot free Emma from her killing jar: her fate is sealed. However, by placing the audience within the frame, she invites us to connect with Emma's experience, rather than simply viewing it for our entertainment.

Elaine Showalter claims that "the suffocation of family life, boredom, and patriarchy protectionism gradually destroys women's capacity to dream, to work, to act."[40] Soper's Emma *does* dream. Her repeated cells in the first half of the movement reveal her desire for romance unavailable in her marriage with Charles and are followed in the second half by her full integration into her dreamworld with an imaginary lover, the baritone. While the dreams of Flaubert's Emma are destroyed through her death at the end of the novel, Soper's Emma cannot escape. She can only continue dreaming and wishing for her desires to become reality, an endless task that confines her to her killing jar.

[40] Showalter, 64.

Chapter 3. Deathless Song / Siren Song: Daisy Buchanan

F. Scott Fitzgerald's 1925 novel *The Great Gatsby* recounts Nick Carraway's experience in Long Island, New York during the summer of 1922. While there, he visits his cousin Daisy Buchanan and her husband Tom, an affluent man from old money. Nick resides across the water from his cousin, in a neighborhood of newly wealthy citizens. One night, he receives an invitation to a party at the mansion next door, the home of the elusive Jay Gatsby. Eventually, Nick discovers that Daisy and Gatsby were in a relationship before Gatsby acquired his wealth, separating when he enlisted in World War I. Following this revelation, Fitzgerald's novel details the pair's brief affair after reuniting during the summer. In the novel's opening chapter, Nick describes his cousin's voice as a voice that draws the listener's attention, mentioning that it contains "an excitement [...] that men who cared for her found difficult to forget: a singing compulsion."[1] As the novel progresses, Nick increasingly observes Daisy's voice having power over Gatsby.

Although Fitzgerald never compares Daisy's voice to that of a siren, several literary critics have used this metaphor to speak to the alleged power Daisy holds over the men in the novel. For example, in her critical study of *The Great Gatsby*, Kathleen Parkinson suggests that Nick's language referring to the "compulsive power of [Daisy's] voice […] attributes to her the powerful enchantment of the siren on the rocks who drew passing sailors to their doom."[2] Similarly, literary critic Leslie Fielder describes Daisy as "the girl who lures her loves on…with 'a voice…full of money,'" a famous epithet that Gatsby uses for Daisy's voice.[3] In "Fitzgerald's

[1] Fitzgerald, F. Scott, *The Great Gatsby* (New York: Scribner, 2004), 9.

[2] Kathleen Parkinson, *F. Scott Fitzgerald: The Great Gatsby* (New York: Penguin, 1988), 82.

[3] Leslie Fielder, *Love and Death in the American Novel* (Funks Grove: Dalkey Archive Press, 1998), 300.

Daisy: The Siren Voice," Glenn Settle further argues that Daisy's characterization as a *femme fatale* and her connection to floral and sea imagery justifies reading her character as a siren.[4]

While sirens come in many forms, engendering madness and obsession in the men who hear their song throughout a range of cultures, this critical commentary place Daisy in a lineage of Ancient Greek sirens, such as those depicted in Homer's *Odyssey*. Readers can imagine Gatsby as Odysseus, looking out across the water to the rocks that are home to the sirens—or in this case, the mansion that is home to Daisy Buchanan. Kate Soper also uses the comparison, albeit briefly, describing a portion of Daisy's movement in *Voices from the Killing Jar* as "Daisy's true siren's song."[5]

In this chapter, I use Soper's description as a starting point, as I examine how her adaptation of Daisy in "Her Voice is Full of Money: Daisy Buchanan" employs the image of a Homeric siren. In addition, I continue to explore the subject of madness, albeit approaching it differently than in the cases of Emma and Isabel. Specifically, while I address Daisy's own madness at the end of the chapter, my argument primarily centers on demonstrating her connections to creatures that induce madness in others. I begin by analyzing the movement's score to determine the ways in which Soper's musical characterization of Daisy links her to Homer's sirens, contextualizing my findings by drawing on scholarship on siren mythology. I then direct my attention toward the interaction between Daisy and the audience of the monodrama. Finally, I highlight how Daisy's desire to be observed presents her as a madwoman, linking her to the two heroines from *Voices* discussed earlier in this thesis.

[4] Glenn Settle, "Fitzgerald's Daisy: The Siren Voice," *American Literature* 57, no. 1 (1985): 118-119.

[5] Soper, "Voices from the Killing Jar," 69.

Daisy's Siren Song

Before I address Daisy's representation as a siren, I must first outline the musical contents of "Her Voice is Full of Money." In the movements from *Voices* I have discussed so far, Soper adapts selected plot elements from her heroines' source texts, such as Isabel's marriage to Osmond in *The Portrait of a Lady* and the opera scene in *Madame Bovary*. Daisy's movement deviates from this approach, as the composer uses Daisy's voice as its foundation. Soper writes: "The sound of [Daisy's] voice communicates emotion and personality entirely separate from the content of her chatty and often trite remarks. Indeed, it is unclear which is to be trusted, which is the 'real' Daisy: her voice or herself."[6]

To accomplish an "adaptation of the voice," Soper draws on a passage from the novel, which describes an encounter between Gatsby and Daisy at Nick's house on a rainy day. Before they leave, Nick wonders whether his cousin could ever live up to the idealized version of herself that Gatsby has created in his mind. However, he next observes an interaction between the two, which reveals the depth of Gatsby's infatuation with Daisy, described as follows:

> As I watched him, he adjusted himself a little, visibly. His hand took hold of hers, and as she said something low in his ear, he turned toward her with a rush of emotion. I think that voice held him most, with its fluctuating, feverish warmth, because it couldn't be over-dreamed—that voice was *a deathless song*.[7]

In "Her Voice is Full of Money," Soper offers a musical perspective on the power of Daisy's voice by composing a genuine "deathless song" for her: "a tonal melody with an emphasis on

[6] Soper, "Voices from the Killing Jar," 60.

[7] Fitzgerald, *The Great Gatsby*, 96. Italics mine.

modal mixture and on 'melodic sighs' of small descending intervals" (Figure 3.1).[8]

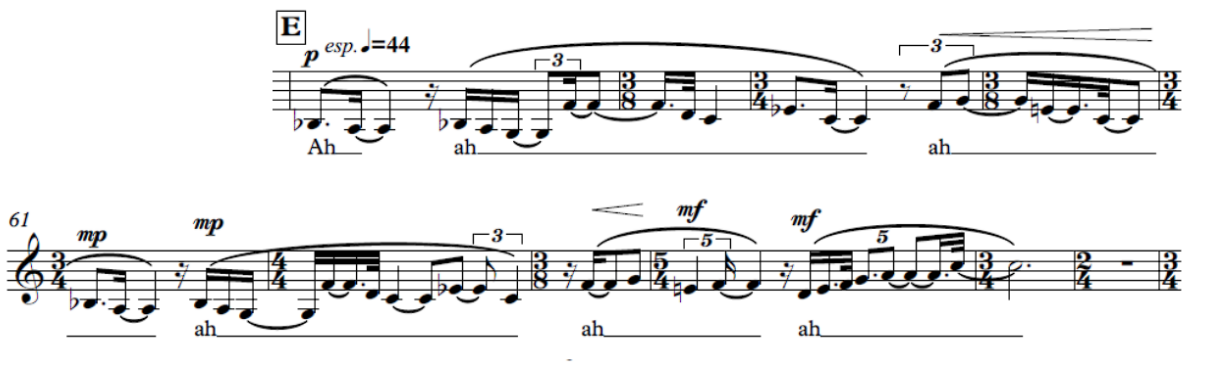

Figure 3.1. The "Deathless Song." Kate Soper, "VIII. Her Voice is Full of Money: Daisy Buchanan," in *Voices from the Killing Jar*, mm. 57-66.

In addition to representing the captivating quality of Daisy's voice, the melody serves a structural function, dividing the movement into three sections: Sections 1 (mm. 1-34) and 3 (mm. 57-98) feature the deathless song, while Section 2 (mm. 34-56) features different musical material. Although Soper ties only the deathless song to Daisy's voice, I assert that there are additional elements that demonstrate her allure. In what follows, I place Soper's Daisy in a lineage of Homeric sirens by highlighting two features of her movement: the layering of the soprano's voice with the accompanying instruments as well as Soper's treatment of musical time.

Musical Layering

The use of multiple voices "sounding" a singular character in staged music typically indicates that character's nature as being more than merely human or even lying beyond human form. Examples of this can be found throughout Western music. For instance, in Act 2, Tableau 3 of Glinka's opera *Ruslan and Ludmila* (1842), a giant's head is voiced by a male chorus. The multiplication of the giant's singing voice demonstrates apart from his sheer size, the fantastical, beyond-human nature of the creature. Act 3 of Verdi's *Rigoletto* (1851) also contains a male

[8] Soper, "Voices from the Killing Jar," 61-63.

chorus representing a non-human entity: forces of nature. In "Ah, più non ragiono!" (Ah, my reason has left me!), Verdi incorporates a humming off-stage chorus that imitates the sound of the wind. To reference a more recent and specifically Greek-mythological example, the power of Anaïs Mitchell's Orpheus in *Hadestown* (2019), just as with the original mythological figure, lies in his voice. In several songs, such as "Come Home with Me," Orpheus's voice is represented by both the principal actor playing the role and the supporting ensemble. Likewise, the "song" that Orpheus writes to bring back spring, first heard in "Wedding Song," is introduced to the audience through a sequence of multiple voices singing the melody, causing a flower to appear in winter at the climax.

In the above examples, a multiplication of the vocal line projects the non-human quality of characters' voices to the audience. Soper takes a similar approach in creating Daisy's "siren voice." In "Her Voice is Full of Money," the soprano representing Daisy is constantly doubled by the instruments across the ensemble. Section 1 contains the first instance of this approach. The soprano and bass flute speak excerpts from Daisy's lines in unison. The violin supports their words with fragments of the deathless song. In this way, Daisy's voice is doubled by two instrumental parts: the bass flute and the violin.

The violin part supporting the soprano-bass flute pair is mostly aligned with the spoken text, beginning every statement of the deathless song melody in time with the words (Figure 3.2).

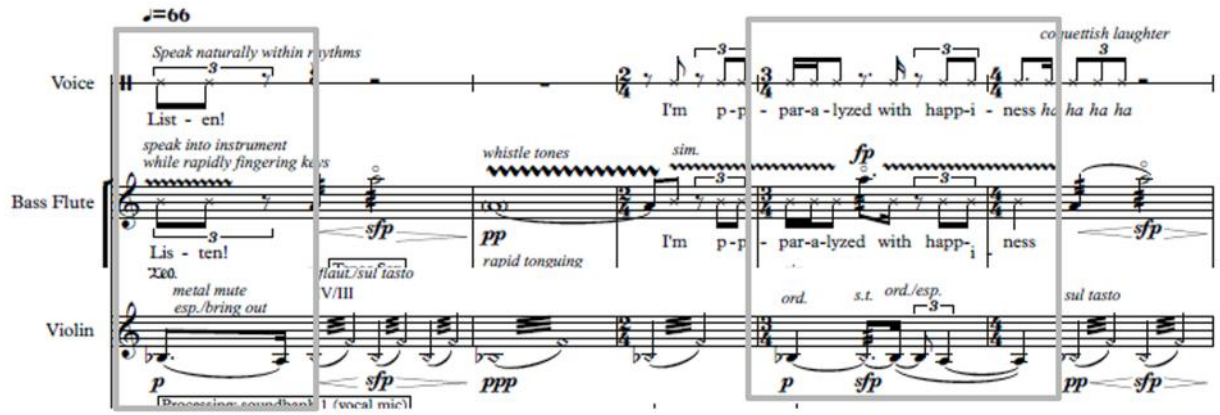

Figure 3.2. Kate Soper, "VIII. Her Voice is Full of Money: Daisy Buchanan," mm. 1-5. Soprano, Bass Flute, Violin.

Their alignment is not precise beyond phrase openings, though. Thus, I interpret the first segment of Section 1 (mm. 1-23) as establishing the initial connection between Daisy's voice and the melody Soper has composed. The literary source supports this interpretation, as the text for this section comes from the first chapter of the novel, where Nick is visiting Daisy, slowly reacquainting himself with her. Soper describes the words in this passage as trivial and maintains that "what will be grasped is not the semantic meaning of Daisy's remarks but the song which plays beneath them, triggered by her every careless word."[9]

Soper's comment does account for the first 24 measures of the movement, where Daisy muses about how "it's very romantic outdoors" and mentions a "bird on the lawn." Yet, the relationship between the vocalized text and the instrumental "song" deepens in the latter segment of Section 1 (mm. 24-34), as the spoken words and the violin's melody begin to align more closely. Specifically, when the soprano and bass flute recite the next quotes from Daisy, the rhythms of the deathless song now precisely mimic the rhythm of their speech (Figure 3.3).

[9] Soper, "Voices from the Killing Jar," 64.

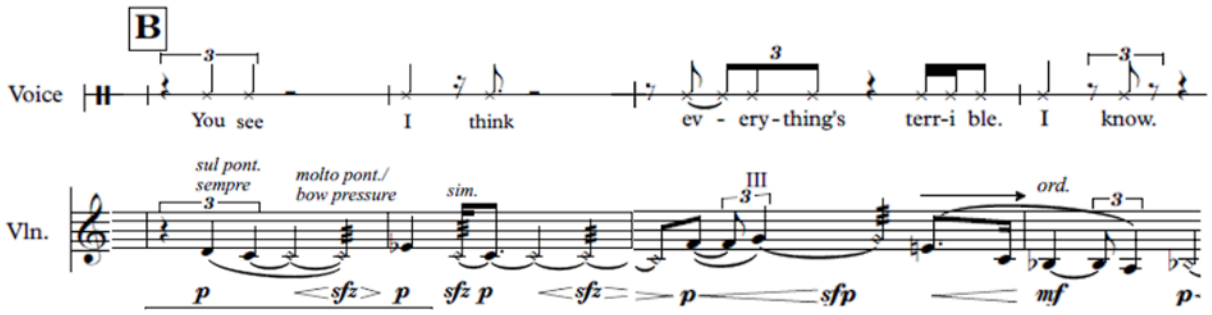

Figure 3.3. Kate Soper, "VIII. Her Voice is Full of Money: Daisy Buchanan," mm. 24-27. Soprano and Violin.

Their synchronicity reflects the growing connection between Daisy's words and the deathless song, the audible representation of her siren-like power. This moment suggests that Daisy's voice may compel more than just Gatsby. By deepening the connection between Daisy's words and the deathless song as her interaction with Nick continues, the music appears to represent her relationship to him. As Nick becomes more familiar with Daisy, her voice holds more power over him, suggesting that Nick's role as narrator is adopted by the music rather than the text.

The deepening link between her spoken text and the accompanying musical texture lends a persuasive quality to Daisy's voice, as the music now appears to reflect her internal feelings. At measure 24, an emotional shift occurs in Soper's score, as the soft stillness is replaced with aggressive multiphonics and scraping sounds. The composer explains the change as "the mercurial Daisy [switching] from cheerfully inane social niceties to bitter exclamations of gloom."[10] And indeed, Daisy now declares that she "[thinks] everything is terrible." Yet the newly raucous timbres surrounding her words lend an air of authenticity to her text in this segment, not allowing it to be dismissed as merely "mercurial." As the deathless song becomes further entwined with Daisy's words, her believability and power over the hearer grows.

[10] Soper, "Voices from the Killing Jar," 64.

In the novel, however, Nick realizes the true nature of her words, calling their credibility into question: "The instant her voice broke off, ceasing to compel my attention, my belief, I felt the basic insincerity of what she had said. It made me uneasy, as though the whole evening had been a trick of some sort to exact a contributory emotion from me."[11] Scholars Linda Austern and Inna Naroditskaya observe that, traditionally, "hearing and vocality have been linked to women's interiority and invitation to comfort and seduction."[12] Through her siren song, Daisy's seductive invitation tricks the audience, compelling them to believe her every word, just as Nick was fooled by Fitzgerald's Daisy.

Section 2 continues the doubling of the soprano's voice by the ensemble, although without the presence of the deathless song. Instead, at measure 35 the soprano foregoes speaking and begins to sing a new melody inspired by two passages from Fitzgerald's novel:

> [Daisy's voice] was the kind of voice the ear follows up and down as if each speech is an arrangement of notes that will never be played again.[13]

> The exhilarating ripple of her voice was a wild tonic in the rain. I had to follow the sound of it for a moment, up and down, with my ear alone before any words came through.[14]

To imitate Nick's description of Daisy's voice, Soper constructs the soprano's new melody from brief phrases that ascend and descend (Figure 3.4).

[11] Fitzgerald, *The Great Gatsby*, 17.

[12] Linda Phyllis Austern and Inna Naroditskaya, "Introduction: Singing Each to Each," in *Music of the Sirens*, eds. Linda Phyllis Austern and Inna Narodiskaya (Bloomington: Indiana University Press, 2006), 5.

[13] Soper, "Voices from the Killing Jar," 66; Fitzgerald, *The Great Gatsby*, 9.

[14] Fitzgerald, *The Great Gatsby*, 85.

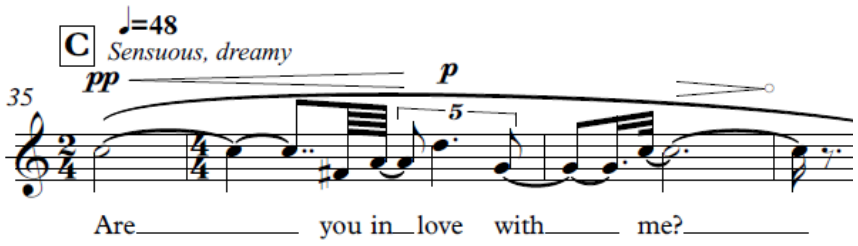

Figure 3.4. Kate Soper, "VIII. Her Voice is Full of Money: Daisy Buchanan," mm. 35-38. Soprano.

Along with this melodic shape, the composer indicates that the vocal melody is "doubled by pedaled piano and interwoven with similarly undulating lines from the flute, clarinet, and violin."[15] As a result, Daisy's singing voice is never without a member of the ensemble doubling it, sustaining the supernatural quality introduced in Section 1 (Figure 3.5).

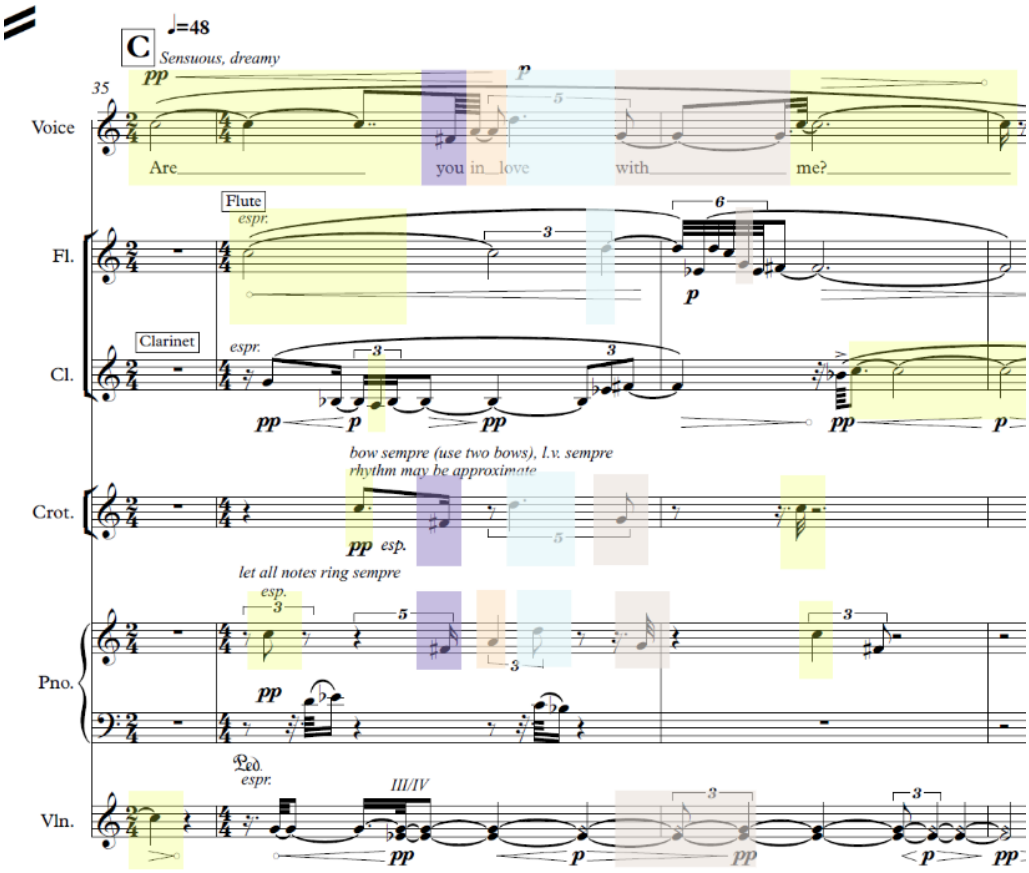

Figure 3.5. Kate Soper, "VIII. Her Voice is Full of Money: Daisy Buchanan," mm. 35-38. Similar notes are highlighted for visual clarity.

[15] Soper, "Voices from the Killing Jar," 67.

The deathless song reenters the movement in Section 3. However, instead of being presented as fragmented accompaniment to Daisy's spoken text, like it was in Section 1, here the melody is repositioned to center stage, sung in its entirety by the soprano. This is the moment Soper describes as Daisy's "true siren song."[16] Her melody is untexted; she sings a vocalise on the neutral syllable "Ah," drastically different contents from the purely spoken text found in Section 1. With audience attention focused on the deathless song, the removal of the text from the melody in Section 3 confirms Soper's idea that Daisy's words are insignificant. The trumpet doubles her melody, continuing the heroine's mythological multivoicedness evident in the previous two sections of the movement.[17] In a duet with the trumpet, the soprano sings the final notes of her deathless song, the highest pitch in the movement (C6). She repeats her triumphant ascent (G5 to C6) three more times before singing just C6.

While the soprano and trumpet "voice" the deathless song, the percussionist recites a fragment of Nick's description of the night when Daisy and Gatsby met for the first time: "One night five years before / They turned towards each other. / He knew that when he kissed this girl / His mind never again would be the mind of God. His heart beat faster—faster / He waited…so he waited / Listened a moment longer—he waited / Then he kissed her."[18] As with Section 1, the text is aligned rhythmically with the deathless song. At measure 75, the climax of the song is sung in conjunction with the moment that Gatsby and Daisy kiss in Nick's narration, positioning

[16] Soper, "Voices from the Killing Jar," 69.

[17] I would like to highlight the instrumentation here. In Wet Ink Ensemble, the violin player also plays trumpet. Soper used this unique instrumentation when writing *Voices*, as she has the performer perform both parts. As a result, this performer could be interpreted as representing the deathless song. Soper, "Voices from the Killing Jar," 78.

[18] Soper, *Voices from the Killing Jar*, xiii.

"kissed" with B5 and "her" with C6, reminiscent of Schubert's "Gretchen am Spinnrade." (Figure 3.6). Illustrating the songs power over Gatsby, this alignment of music and text reinforces Daisy's siren image.

Figure 3.6. Kate Soper, "VIII. Her Voice is Full of Money: Daisy Buchanan," m. 75. Soprano and Percussion.

According to Judith Peraino, the music of the sirens "exposes the porous nature of mind, body, and humanly determined boundaries, calling into question the desire to remain bound by these." Sirens' songs form a "threat of destruction to the self."[19] This idea reflects a key element of Fitzgerald's novel, as Gatsby abandons his entire identity to construct a new one, hoping to please the woman he became obsessed with through a kiss: his siren, Daisy Buchanan.[20]

Nick's text in Section 3 of "Her Voice is Full of Money" carries the same message; as he points out, Gatsby's "mind never again would be the mind of God" once he gave himself over to Daisy. Notably, the quotation is altered somewhat, compared to the novel, which is a unique occurrence for this movement. While Fitzgerald describes Gatsby's mind as being *like* a God, Soper's text describes Gatsby as having "the mind of God."[21] The change may be slight, but I argue it awards more power to Soper's Daisy, as her song overcomes an even greater force than

[19] Nicole Bracker, "The Signifier as Siren – Kafka, Brecht, Joyce and the Seduction of the Text," *Intertexts* 4, no. 2 (2000): 166.

[20] Judith Peraino, *Listening to the Sirens* (Berkeley: University of California Press, 2005), 18.

[21] Fitzgerald, *The Great Gatsby*, 110. Appendix F provides a comparison between Fitzgerald's text and Soper's.

in the novel. This moment of victory, of Daisy's domination over Gatsby is also represented musically in the climax of the movement. There, the soprano's voice at the top of her range overpowers the percussionist's spoken text, making it barely perceptible to the audience. This deliberate dynamic imbalance that Soper creates asserts the dominance of Daisy's siren song over the voice of the male narrator who attempts to define her and frames her actions.

While Nick's words in Section 3 are spoken in sync with the deathless song, they are not supported by it, as Daisy's text was in Section 1; instead, the text now supports—and is subordinate to—the song. As a result, the relationship between text and music shifts from Section 1 to Section 3. Nick's spoken words do not hold the same mythological power Daisy's did; instead, they only emphasize the dominance of her voice over Gatsby as well as Nick himself.

Manipulation of Time

In scholarly studies of siren mythologies, an often-highlighted element of the siren song's power is its capacity to manipulate the hearer's perception of time. As Judith Peraino states, the melody "implicates the audience in their own desires to suspend time with the bardic songs."[22] Austern and Naroditskaya further argue that the siren's song "belongs to the threshold between time and eternity, the plane of reference for the metaphors of myth."[23] My interpretation of Daisy as a siren is supported by a similar phenomenon evident in her movement: that is, at several points in the score, her voice appears to be pushing and pulling musical time.

The movement opens with the verbal command from the soprano and bass flute to "Listen," supported by the first two notes of the deathless song in the violin. Following this

[22] Peraino, *Listening to the Sirens*, 15

[23] Austern and Naroditskaya, "Introduction," 3.

gesture, the ensemble creates an atmosphere of quiet stillness and stasis, using extended techniques: whistle tones (bass flute), air sounds (saxophone), rattling metal along the piano bolts "on high strings for a delicate, tinkly sound," and harmonics (violin) (Figure 3.7). In addition, Section 1 features an irregular length of pauses between spoken phrases, typically lasting over a measure, which creates a sense of uncertainty for the audience: compelled to listen, but unsure when they will hear Daisy speak (and the deathless song play) again.

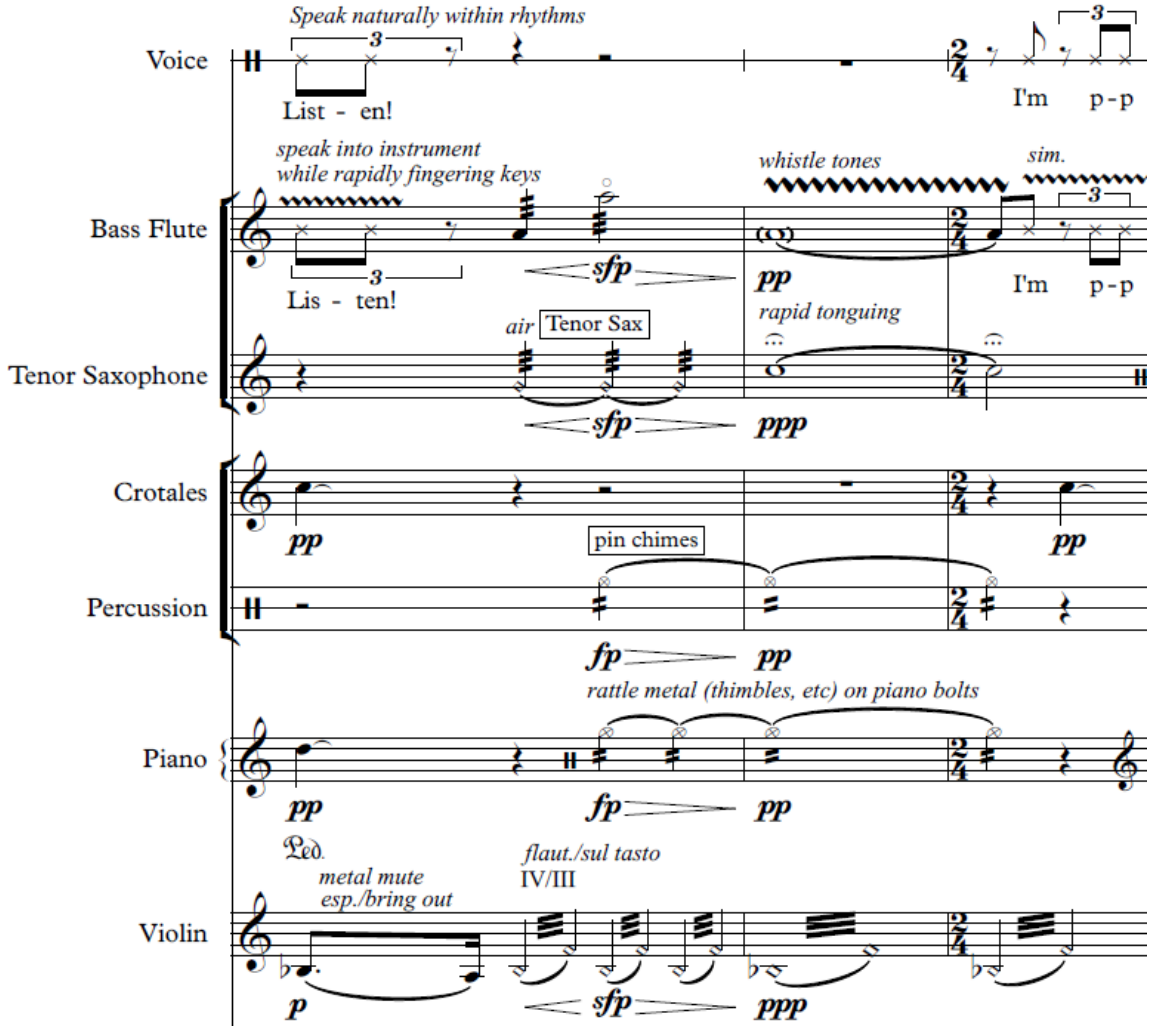

Figure 3.7. Kate Soper, "VIII. Her Voice is Full of Money: Daisy Buchanan," mm. 1-3.

Since Daisy's speech and the deathless song are the only active textural layers in the section, the instances between the fragments of her text produce moments of stasis that cease

once the soprano begins her next utterance. Nicole Bracker claims that the siren's song "is supposed to be hypnotic…the listener will be intoxicated, transported, touched, dazzled."[24] Daisy's voice fits this description as well. Its command over musical time flow is part of its spellbinding quality: the listener cannot resist obeying a directive to "listen" to her siren song.

This oscillation between stillness and motion concludes at measure 24—the moment of emotional shift within Section 1. The length of pauses between Daisy's text becomes more consistent and shortens to no more than half a measure (Figure 3.8). This creates a forceful energy that propels the music forward, contrasting the pauses at the beginning of the movement.

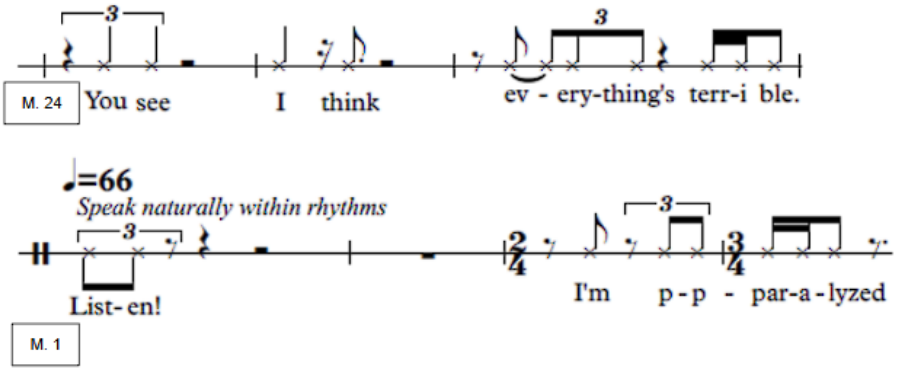

Figure 3.8. Kate Soper, "VIII. Her Voice is Full of Money: Daisy Buchanan," mm.1-4 and mm. 24-26. Soprano.

Daisy's control over musical time continues through the rest of the movement, as she replicates the temporal strategies of Section 1 on a larger scale: Section 2 mimics the approach in the first half of Section 1 and Section 3 recreates that of its second half. Specifically, in Section 2, the music returns to the stillness and serenity of the movement's opening, with each phrase of the soprano's melody ending on a sustained pitch, followed by the faint sounds from the ensemble. The pauses between her phrases also become longer and irregular again. This return to the push and pull of time is accompanied by a slower tempo, accentuating the long pockets of

[24] Bracker, "The Signifier as Siren," 170.

stillness between Daisy's utterances. Section 3 reduces the tempo even further. However, the intervals between the phrases of the soprano's melody become short and regular once more, restoring the feeling of the listener being pulled forward by the music, propelling them toward the climax of her siren song.

In sum, Soper's choice of tempo, the length and timing of pauses between phrases of both the spoken and sung text, and the texture and extended techniques of the instrumental ensemble all emphasize Daisy's control over the listener's perception of time, akin to that attributed to a siren. In listening to her deathless song, the audience partakes in their desire to suspend time, as they become enamored with Daisy's voice. In adopting this characteristic, along with Daisy's performance of her hypnotic song, Soper adapts the imagery of the Homeric sirens in much more depth than the brief reference in her dissertation might suggest.

Enchanting the Sailors

Now that the sirenic power of Soper's Daisy has been established, the question arises as to the direction of that power. When she utters her compelling opening "Listen" in measure 1, to whom is it addressed? Who are the sailors this siren is trying to enchant? As discussed in my chapter on "My Last Duchess: Isabel Archer," a member of the instrumental ensemble serves as Isabel's interlocutor at the end of the movement, and in "Mad Scene: Emma Bovary," Soper places another singer in the auditorium to become the focus for her obsession. Conversely, no specific recipient is identified to receive Daisy's command in "Her Voice is Full of Money." As such, the only party to hear and thus be enthralled by her command is Soper's audience. It is the audience who are "the sailors," instructed and compelled to lend their ears to Daisy's tantalizing song.

The source of Daisy's opening command is one of the observations Nick makes about his cousin's voice in the novel. He remarks that her voice contains "a whispered 'Listen,' a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour."[25] By voicing that "whispered Listen," Soper is able to acoustically represent this quality in the heroine's voice. "Listen" also clearly links Daisy to the lineage of the Homeric sirens, whose voices had a similar "power to force men to listen, to abandon themselves against rational judgment to the insubstantial pleasures of things heard."[26] Yet it does more than that: her "Listen" establishes the connection between Daisy and the audience, absorbing them into her movement as sailors to her siren. Moreover, the audiences' inclusion also appoints them to the role of the "sailors" in Fitzgerald's novel: the men in Daisy's life, such as Nick, Tom, and Gatsby. In doing so, the audience is compelled to view Daisy the way these men do: by adopting their roles, they adopt their male gaze.[27]

Daisy's text in Section 2 of the movement deepens the interaction between her and the audience and positions her even more centrally within the frame of the male gaze. Beginning at measure 35, the soprano sings: "Are you in love with me?" followed by: "If you want to kiss me, let me know…" Both lines of text feature second-person pronouns. Like in her opening "Listen," with no clear recipient among the ensemble, Daisy's only potential interlocutor is the audience. Notably, it is Soper who creates this ambiguity as to the recipient of Daisy's words. In Fitzgerald's novel, no such ambiguity exists: Daisy is talking to Nick. Soper takes the first

[25] Fitzgerald, *The Great Gatsby*, 9.

[26] Linda Phyllis Austern, "Teach Me to Heare Mermaides Singing," in *Music of the Sirens*, eds. Linda Phyllis Austern and Inna Narodiskaya (Bloomington: Indiana University Press, 2006), 53.

[27] Austern and Naroditskaya, "Introduction," 5.

phrase from the scene in which Daisy arrives at Nick's house for tea. Unaware of Gatsby's presence and assuming she is dining with her cousin alone, she asks, "Are you in love with me…or why did I have to come alone?"[28] The second phrase is extracted from a scene taking place at a party the following Saturday night, where Daisy tells Nick: "If you want to kiss me any time during the evening, Nick, just let me know, and I'll be glad to arrange it for you. Just mention my name. Or present a green card."[29] Both moments in the novel are examples of playful banter between the two cousins and carry little significance to either. Yet in her setting of Daisy's lines, Soper decontextualizes them by omitting any mention of Nick. I contend that in doing so, the composer causes Daisy's words to be heard through the distorted perception of the male gaze—or in this case, hearing—that turns a lighthearted quip into a seductive song.

In his 2003 index of siren imagery in British traditional songs, Vic Gammon outlines five elements of the siren myth found in this repertoire: "irresistible power," "potentially evil nature," "sensual and sexual nature," "loss of self-control," and an appearance in animal form.[30] Soper entirely alters the texts emotional charge by adding a performance indication of "sensuous and dreamy," thus distorting the listener's perception of Daisy's actions, turning playful remarks into coquettish ones.[31] Like the portrait of Isabel and the "last duchess," Daisy is thus positioned as

[28] Fitzgerald, *The Great Gatsby*, 85.

[29] Fitzgerald, *The Great Gatsby*, 104.

[30] Vic Gammon, "Music, Charm, and Seduction in British Traditional Songs and Ballads," in *The Flowering Thorn*, ed. Thomas A. McKean (Denver: University Press of Colorado, 2003), 35. Several of these themes appear in other scholarship about sirens. See, for example: Austern and Naroditskaya, "Introduction," 4; Austern, "Teach Me to Heare Mermaides Singing," 94; Peraino, *Listening to the Sirens*, 13; Renihan, "Of Sense and Sirens," 178; Schur, "The Silence of Homer's Sirens," 1; Settle, "Fitzgerald's Daisy," 119.

[31] Soper, *Voices from the Killing Jar*, 94.

an "erotic object" for the male gaze.[32] Soper's recontextualization of Daisy's lines from jesting to seductive reinforces the "sensual and sexual nature," of her siren persona.[33]

The audience's interaction with Daisy is most clear at the end of Section 3 during the climax of the soprano's final ascent to C6. After the final repetition of her highest pitch, she is ripped back down from the heights of her deathless song, as she speaks the line of Fitzgerald's Gatsby: "Her voice is full of money." As Soper explains, "Daisy's voice, after having been raised to an almost supernatural level of otherworldliness, is revealed to hold a precise commercial value."[34] Notably, this utterance constitutes the final words, not only of Daisy's movement, but in the entire piece. Thus, *Voices* ends not with the power of a woman's siren song but with its objectification by a man.

In an earlier version of the movement, Soper intended for electronic speakers to produce the utterance from a pre-recorded track, suggesting an observer outside the killing jar, replicating the approach of Osmond's lines in "My Last Duchess: Isabel Archer" discussed in Chapter 1.[35] However, the current printed score, commercial recording, and online videos of the work's performance by Wet Ink Ensemble all feature the soprano repeating these lines: Daisy is reciting her own objectification. Expanding on Soper's commentary on the last line, I interpret it as representative of what Daisy hears as she is being observed from outside the killing jar, like a butterfly caught by an entomologist. By repeatedly vocalizing the text, the soprano illustrates that she, as Daisy, has absorbed this message of objectification and believes it herself.

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[32] Mulvey, "Visual Pleasure," 838.

[33] Vic Gammon, "Music, Charm, and Seduction in British Traditional Songs and Ballads," 35.

[34] Soper, "Voices from the Killing Jar," 69.

[35] Soper, "Voices from the Killing Jar," 73.

Daisy's reduction to a commodity by the power of the male gaze is further underscored by the evolution of the text-music balance in the soprano's part. In Section 1, she recites Daisy's words in a speaking tone; in Section 2 she sings the text, thus reducing its intelligibility; and finally, in Section 3, Daisy's words are completely absent, as the soprano's line is untexted. This progression illustrates the stripping of Daisy's individuality down to the one feature that defines her in the eyes of Nick, Gatsby, Fitzgerald, and now the audience: her voice.

In Soper's 2013 opera *Here Be Sirens*, a similar transformation occurs.[36] The opera features three sirens who are each at a different stage of their sirenic development. Peitho is the least developed of the sirens: driven entirely by her emotions, she is "in love with every sailor who washes up."[37] Phaino, as the most developed, embodies the siren as such creatures are generally understood: a mythological songstress who tempts men to their death without feeling any desire for them. Polyxo is at a stage of development between those of her sisters: she is self-aware and capable of forming memories. The plot of the opera follows Polyxo's efforts to get the trio off the island, which includes reenacting moments from their past as an "analysis of [their] traumatic origin" in order to "release [themselves] from the resultant dysfunction."[38] By the end of the opera, however, Polyxo abandons her desire to escape and instead joins her sister Phaino in mindlessly singing textless music. At this point, Polyxo has completed her evolution: stripped of her unique identity, she has become the archetypal siren.

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[36] She mentions in her dissertation that she is "writing/compiling the libretto" for "*SIREN*" which has the same instrumentation as *Here Be Sirens*, which leads me to believe that she was developing *Here Be Sirens* while finishing *Voices*. Soper, "Voices from the Killing Jar," 83.

[37] Kate Soper, *Here Be Sirens* (New York: Project Schott New York, 2013), ii.

[38] Soper, *Here Be Sirens*, 46.

While Soper's Daisy does not experience a hyperaware, philosophical middle phase of her sirenic development, her evolution from spoken text to textless music does mirror Polyxo's sirenic maturation. Both characters are gradually stripped of their individual thoughts, memories, and desires, until they are only capable of wordless singing. Notably, in *Voices*, Soper directs the soprano to repeat her final line, "her voice is full of money," "exactly as before (inflection, rhythm, etc.)," turning the powerful siren Daisy Buchanan with her commanding song into the stilted mechanical, obedient object of male attraction.[39]

In enacting the role of Fitzgerald's male characters, the audience becomes complicit in this act of objectification. After all, the movement does not adapt Daisy's character but only her voice. Despite all the power and control that her siren persona appears to wield, the men—and therefore the audience—only engage with her through this single aspect of that persona, and one that Gatsby reduces down to its "precise commercial value."[40] In this way, Soper replicates Daisy's objectification by the men in the novel by placing the monodrama's audience in a position of not only reframing Daisy into a seductive siren, but also implicitly contributing to dehumanizing her.

Gammon describes the portrayal of the sirens in British traditional songs as beings that are animal-like or animalistic in nature: that is, as unlike "earthbound humans."[41] *Here Be Sirens* echoes this description; its siren characters are dressed as bird-women, and at one point they discuss how they lost their wings. Both depictions dehumanize the sirens. Similarly, at the climax of the deathless song in Section 3 of her movement, Daisy appears to be an otherworldly

[39] Soper, *Voices from the Killing Jar*, 104.

[40] Soper, "Voices from the Killing Jar," 69.

[41] Gammon, "Music, Charm, and Seduction," 35.

being, stronger and more powerful than the human men that interact with her. Yet, her objectification through the power of the male gaze and her connection to siren mythology tell a different story: while she may appear to be "more," she is actually made to be "less."

I now return to the question Soper poses in her dissertation: "Which is the 'real' Daisy: her voice or herself?" Despite Austern and Naroditskaya's claim that vocality is connected to interiority, I doubt such a link could be claimed in Daisy's case.[42] However much the audience may wish to hear the heroine's interiority through her movement, it remains an impossible task, as the only access audiences (Fitzgerald's and Soper's) have to Daisy is already filtered through the male gaze. And not just figuratively, but literally: we receive Daisy's image already shaped by Nick's narration, itself in turn created by Fitzgerald's writing. In his article "The Silence of Homer's Sirens," David Schuer mentions that the sirens' song that Odysseus retells in the *Odyssey* is their pledge that he would hear their "true song" if he comes closer and listens. Thus, the sirens' song appears to have two parts: their actual text (the overture) and the "'unsung' or 'promised' song" (the recital).[43] In a way, the potential for glimpsing her interiority may be seen as Daisy's "promised song," as the audience only gazes at the projected ideal male image (her voice) rather than experiencing her actual inner self. From frivolous words in Section 1 to flirtation in Section 2 and submission in Section 3, Daisy's escape from her killing jar through the power of her vocal ascent is thwarted, forcing her return to the embodiment of Gatsby's male fantasy of her.

[42] Austern and Naroditskaya, "Introduction," 5.

[43] David Schur, "The Silence of Homer's Sirens," *Arethusa* 47, no. 1 (2014): 2.

The Mad Songstress

Daisy's dehumanization by the "male gaze" of the audience, standing in for the men from Fitzgerald's novel, ultimately brings attention to the fact of her own madness. In the final section of this chapter, I argue that along with channeling a siren's ability to inspire madness in the men unfortunate enough to hear her song, Daisy, along with Emma and Isabel, is yet another madwoman inhabiting the killing jar.

Daisy's madness shares certain characteristics with the above-mentioned heroines discussed in previous chapters. First, her vocal range illustrates Clément's description of operatic madwomen "[scaling] the walls of reason, reaching higher than what is sensible, far higher than reality."[44] The clearest example of this is the final statement of the deathless song in Section 3. At measure 57, the soprano begins the melody on B♭3 before descending to G3—her lowest pitch in the movement—just a few notes later. What follows is a drawn-out ascent spanning 32 measures, finally hitting its apotheosis at C6 in measure 76. Soper intended the full ascent of G3 to C6 to "emphasize particular ranges of the female voice," but the large-scale sweep cannot help but conjure up images of Donizetti's Lucia or Soper's own Emma Bovary.[45] Second, Daisy's part, like Emma's, features rapidly fluctuating emotional states, traditionally featured in theatrical representations of madwomen. Albeit not as fast paced as Emma's, Daisy's sudden mood changes, ranging from indifference to coquetry, signal to the audience her state of madness, as she continues her attempt at scaling the walls of the killing jar, desperate for an escape.

[44] Clément, *Opera, or the Undoing of Women*, 88.

[45] Soper, "Voices from the Killing Jar," 63.

Daisy's link to Isabel's madness lies in her similar roles as both the object of the gaze and "domesticated" woman, achieved via the untexted singing and her repetition of Gatsby's objectifying assessment of her at the end of the movement. Unlike Isabel, Daisy's representation as a madwoman originates from her desire for attention; being observed and heard is what she believes gives her power over the novel's men. Showalter notes that in certain cases of madness, doctors observed that their women patients "exercised an unusual degree of control over their families."[46] In these cases, the suggested treatment was "observant neglect," to "stop paying attention—to empty the theater and take away the audience."[47] As Abbate points out, some operatic madwomen possess this desire to be observed, specifically Salome, maintaining that for her "the consequences of being looked upon are fatal."[48] While Daisy does not die in *Voices*, or in Fitzgerald's novel for that matter, her yearning for voyeurs diminishes her to a commodity.

Before reaching the waters of the sirens, Odysseus declares: "My friends, the revelations Circe shared / with me should not be kept a secret / […] She said we must avoid / the voices of the otherworldly Sirens; / steer past their flowering meadow. And she says / that I alone should hear their singing."[49] Strapped to the mast of his ship, his crew with wax in their ears, Odysseus survives the encounter, able to relate his experience to all who would listen. Through his confinement, Odysseus indulges in his fantasy and attends to the siren's song; as Peraino writes, his "bondage allows, or even constitutes freedom."[50] But what of the sirens? They remain

[46] Showalter, *The Female Malady*, 137.

[47] Showalter, *The Female Malady*, 138.

[48] Abbate, "Opera; or, the Envoicing of Women, 227.

[49] Homer, *The Odyssey*, trans. Emily Wilson (New York: W. W. Norton & Company, 2017), 306.

[50] Peraino, *Listening to the Sirens*, 18.

trapped on their rocks, waiting for the next boat of foolish sailors to come by and feed them their next meal. Odysseus repeats the voices of creatures never able to represent themselves. Like Daisy's, their message is mediated through the male perspective; that is, the reader only encounters them through Odysseus's words.

Literary critics have asserted that the voice of Fitzgerald's Daisy possesses an "enchantment," a "compulsive power" over the men of the novel.[51] Yet, who is truly in control? While Gatsby does not survive his encounter with Daisy, the conclusion of Soper's movement—the final moments of the entire monodrama—addresses this question. "Her Voice is Full of Money" transforms Daisy into a mythological siren, offering a musical commentary on the power dynamics between Daisy, the men in Fitzgerald's novel, and Soper's own audience. Although Daisy resembles a siren in her ability to transcend the human voice and manipulate time, the audience, like Odysseus, hears her song through the protection of their chains: their role as the observer in the safety of the auditorium. Daisy's efforts to transcend the idealized image of herself constructed by men are futile. Soper's Daisy will only ever be perceived through her voice, the singular trait that defines her throughout the novel. As a result, the real Daisy is never able to make herself heard. In the end, she is confined to the rocks—a voice trapped in a jar—at the mercy of those who possess the power, authority, and safeguard to listen to her deathless song.

[51] Parkinson, *F. Scott Fitzgerald: The Great Gatsby*, 82.

Chapter 4. Descending Into the Killing Jar

This thesis has examined Kate Soper's adaptation of multiple source texts to represent three of eight heroines from her monodrama *Voices from the Killing Jar*. In my analysis, I have approached these heroines as madwomen and connected Soper's representations of them to the intertwined clinical, social, and cultural understandings of madness in women during the nineteenth and twentieth centuries. This lens reveals new layers to engage not just with *Voices,* but Soper's source texts. In Chapter 1, I connected Isabel's music and Osmond's speech in "My Last Duchess: Isabel Archer" to the historic use of asylums by husbands and fathers to control women. Chapter 2 addressed the ways in which Soper recreates and critiques the operatic "mad scene" with repetition and operatic allusions in "Mad Scene Emma Bovary." In Chapter 3, I engaged with Daisy's sirenic persona in "Her Voice is Full of Money: Daisy Buchanan," finding that the movement offers a musical commentary on the power dynamics found in literary criticism surrounding Fitzgerald's original novel.

Although I have joined several others in filling the scholarly gap regarding representations of musical madness beyond the nineteenth century, more work must be done. The first potential direction for further research is an increased attention to madness in musical works written by women. Even though my thesis aims to address this gap, studies beyond Soper and this specific piece would provide a more comprehensive picture of representations mediated through the compositional voices of women. Another possible avenue to explore is how race affects presentations of madness in theatrical Western art music. Admittedly, Soper's piece focuses primarily on white heroines, with Murakami's May Kasahara constituting the only non-white character in the monodrama. Further studies could consider how certain types of madness are privileged for white characters compared to non-white characters.

While madness is the principal theme I have examined in this thesis, it is not, however, the only one in the monodrama. In the remainder of this closing chapter, I would like to address another, related motive I believe is prominent in the piece: spectatorship. Both Isabel and Daisy represent different aspects of a traditional mad-scene experience, as outlined by McClary, in which a frame of (male) reason protects the audience from (female) madness. Observed from a safe distance, these women become objects—pretty spectacles to entertain audiences with their beauty (Isabel) and voice (Daisy). Emma's movement traps the audience in her killing jar, forcing them to witness her "mad scene" unmediated. In the following discussion, I demonstrate how Soper's score considers the audience, modes of spectatorship, and their relationship to madness throughout the monodrama, starting in the first movement, "Prelude: May Kasahara."

Murakami's 1994 novel *The Wind-Up Bird Chronicle* is a complicated tome. What starts out as a simple story of a man looking for a lost cat evolves into a surrealistic tale about violence and parallel worlds, which raises the themes of trauma, reality, and agency. In his initial quest to locate his cat, Toru Okada stumbles upon a sixteen-year-old May Kasahara sunbathing in her yard. As she agrees to help him look for the cat, the two begin to establish a bond that develops over the course of the novel.

During their initial meeting, May informs Toru of a dried-up well, asking if he would like to see it.[1] Toru descends into the well midway through the book, and, after some time discovers that the ladder is missing, trapping him inside.

[1] This site becomes a space for Toru to enter his unconscious mind, a common use of the well symbol in Murakami's novels. See, for example: *Kafka on the Shore* (2002), *1Q84* (2009), *Killing Commendatore* (2017). Murakami also uses the more general imagery of the underground as a link to parallel words in *Hard-Boiled Wonderland and the End of the World* (1985).

Eventually, May reveals that she trapped Toru in the well. As she taunts him with how vulnerable he is, she muses: "I bet it's a lot easier to kill somebody than people think [...] It'd be so easy! I'd just have to leave you there. I wouldn't have to do a thing. Think about it, Mr. Wind-Up Bird [Toru]. Just imagine how much you'd suffer, dying little by little, of hunger and thirst, down in the darkness."[2]

Here the reader is introduced to May's obsession with death, eventually learning that her murderous musings are the result of a split consciousness due to previous traumatic experiences, a trait she shares with the other characters in the novel. She explains that "everybody's born with some different thing at the core of their existence. [...] I have one too, of course. Like everybody else. But sometimes it gets out of hand."[3] For May, the world does not feel real: the only reality is "that gooshy thing inside [her]," what Soper interprets as "a terrifying sense of impersonal otherness."[4] May desires to "find a way to communicate that feeling to another person."[5] However, as her interlocutors fail to understand the nature of what she describes, she states that she resorts to putting them in deadly situations, such as covering her friend's eyes while they are on a motorcycle, or trapping Toru in the well. While the well does not initially foster an understanding of the "gooshy thing" for Toru, it does initiate his enlightenment.

As May's imprisoning of Toru in the well leads to his spiritual awakening in the novel, her character serves a similar function in *Voices*. "Prelude: May Kasahara" opens with a ten-second triangle roll, followed by the soprano (as May) singing about the tiny "gooshy thing" that

[2] Murakami, *The Wind-Up Bird Chronicle*, trans. Jay Rubin (New York: Vintage Books, 1997), 255.

[3] Murakami, *The Wind-Up Bird Chronicle*, 322.

[4] Murakami, *The Wind-Up Bird Chronicle*, 323. Soper, "Voices from the Killing Jar," 6.

[5] Murakami, *The Wind-Up Bird Chronicle*, 322.

is inside of her. Soper's text, inspired by but not quoted from Murakami's novel, is made of fragmentary statements, which I interpret as alluding to the two halves of the heroine's consciousness. Her sentences are deliberately incomplete, requiring the audience to fill in the blanks to discern any meaning in their messages. She sings:

> Way down inside there's a—
> tiny and hard as—
> inside of each living—
> all the way down into—[6]

After opening the movement with the description of the "gooshy thing" inside of her, May then closes it by alluding to a dangerous situation, created for the purpose of having her undefinable feelings made manifest in someone else. At measure 89, the soprano's text references May's soliloquy to Toru at the well. She utters:

> believe me capable of—
> push you all the way down—
> if just to show a living—
> your life in the palm of my—[7]

Just like Daisy's "Are you in love with me?", May's text here uses second-person pronouns without a defined interlocutor in the ensemble to receive her message. As a result, I posit that her last statement is in fact addressed to the audience: it is *their* life that is in the palm of *her* hand. Within the context of Murakami's well scene, this moment defines the rest of the monodrama as "the well," in which the audience is trapped in order to witness the subconscious of the madwomen that would appear in the subsequent movements of *Voices*.

As the work's prelude, the primary function of May's movement is implied to be introductory: it introduces the piece of music to the audience. Yet I suggest that May's character

[6] Soper, *Voices from the Killing Jar*, vii

[7] Soper, *Voices from the Killing Jar*, vii

also sets up a narrative frame for the audience, placing it inside the well to experience the stories of Soper's (other) mad heroines.

The audience's journey begins with Isabel, who is censored and dominated by her husband; they do not engage with her inner thoughts or feelings, as they only see the portrait of her that Osmond has crafted for display. Following this, they meet Clytemnestra who cries out her grief to the gods, her deceased daughter, and her vile husband in a private moment. While this expression of maternal anguish allows the audience to witness the character on a deeper level than Isabel, her sorrow is mediated through spoken words. The same can be said for Lucille Duplessis; this time, however, the mediation takes the form of her written diary entries, in which she expresses her frustration with her life and a feeling that she is "nothing but a machine."[8] Emma and Asta Sollilja represent the internal core of the madwoman, as the audience is allowed access to their subconscious by witnessing Emma's dreaming with her baritone and Asta's hallucinations of her "prince." Lady Macduff's movement begins to reestablish the separation of the audience from the interior world of a madwoman. As she sings a lullaby to her children about their impending death, she cloaks the horrors to come in euphemism and metaphor, her poetic language distancing and thus insulating the audience from the madness of the experience. Despite her sirenic persona, by the time the audience finally meets Daisy Buchanan, they only perceive a voice rather than a person; they observe her as a commodity akin to Isabel's portrait.

This narrative frame of "the well" in *Voices* calls into question the firm boundaries of Linda Hutcheon's defined modes of engagement involved in the process and product of adaptation. For example, in the second half of "Mad Scene: Emma Bovary," the audience hears

[8] Soper, *Voices from the Killing Jar*, xi.

Emma's thoughts ("il me regard"), a trait that Hutcheon links to the telling mode, while also listening the diegetic music from Mozart's opera, aligned with the showing mode.[9] Additionally, as I have demonstrated, the audience is intentionally made a part of the mad scene, consistent with the participatory mode. While characteristics of some modes are more present than others—the audience might not register their own participation in the work and the score controls their involvement—elements of all three appear to varying degrees throughout the monodrama. As a result, I suggest that Soper's piece exists on a spectrum of Hutcheon's modes of engagement, impossible to neatly categorize into a singular classification.

In her dissertation, Soper describes the end of *Voices* as follows: "[Gatsby's] voice makes its announcement once more, this time ending abruptly in mid-sentence… The instruments cut off with these last words ["her voice is full of money"]. Four beats later the piano and percussion dampen any remaining resonance, and the piece is over."[10] Yet, I question whether this is true; is the piece over? After the conclusion of the final vocal line, the percussion continues with a triangle roll, the same sound used to open May Kasahara's movement. As a result, the structure of the monodrama is revealed to be a circle, as if the audience has been tracing the circumference of the killing jar throughout its performance. As Daisy Buchanan's movement ends, May Kasahara's movement begins once again, as Soper's heroines maintain the cycle of madness, taking new audiences on a journey down into the well. Isabel will always be silenced by her husband, Emma will always desire to escape into fiction, and Daisy's voice will always reach the heights of sirenic ecstasy, only to be pulled back down to the view of men who desire an imagined version of her.

[9] Hutcheon, *A Theory of Adaptation*, 25.

[10] Soper, "Voices from the Killing Jar," 74.

In her study of operatic madness, Diana Wu writes:

> Operatic stages have long been a space in which mad subjectivities are prioritized, and mad voices are heard and treated as important, moving, and beautiful. Claims made that mad scenes can provoke only a voyeuristic response from their audience ignore the myriad ways in which operatic writing often encourages audiences to root for, sympathize with, or even identify with mad characters.[11]

The audience's engagement in *Voices* invites them to recognize and question their role as observers in this "voyeuristic response" to mad scenes. Some may find resonance in the experience, while others will remain unaware of their own positionality. As Hutcheon claims, "contemporary events or dominant images condition our perception [of adaptations] as well as interpretation, as they do the adaptor."[12] In placing the audience within the well of the killing jar, *Voices*'s May Kasahara could be aiming to elicit empathy from the audience, making them feel the same "gooshy thing" that is inside of her.

For Soper, who confessed to selecting the heroines for *Voices* "out of a feeling of recognition," this initial sense of identification led to a desire to give voice to them both as a composer and as a performer.[13] And in giving voice to them, give voice to herself, her own subjectivity: "free reign to perform the brazenness, girlishness, vindictiveness, sentimentality, sensuality, vulnerability, and coquettishness that are incompatible with [her] persona" in the male-dominated field of composition. For some of its critics, the "avant-garde" sounds of *Voices* reflect the influence of recent social movements such as #MeToo and #NeverAgain, forcing the

[11] Wu, "The Ghosts of Madwomen Past," 213.

[12] Hutcheon, *A Theory of Adaptation*, 149.

[13] Soper, "Voices from the Killing Jar," 86.

audience to "feel unsettled and disturbed for the work's hour-long running time."[14] I would argue instead in support of Zoe Aja Moore's and the Long Beach Opera's interpretation of the work as both engaging and tampering with traditional representations of madness and madwomen. As Mark Swed notes in his review of "eight songs for mad women, or more accurately women driven to distraction by abusive men" for the *Los Angeles Times*, "nothing can be more traditionally operatic than that."[15] Each audience member's relationship to the piece will differ, informed by their own experience as they descend into the well of the killing jar. Given the current political climate in the United States and its developing culture of surveillance, determined to strip women of their autonomy, the voices of Kate Soper's killing jar sound especially timely.

[14] Skelly, "Trapped in the Experience of Kate Soper's 'Killing Jar'"; Craig Byrd, "Kate Soper Revisits "Voices from the Killing Jar," *Cultural Attaché,* August 11, 2021, https://culturalattache.co/2021/08/11/kate-soper-revisits-voices-from-the-killing-jar/.

[15] Mark Swed, "An Astounding Singer Lifts Long Beach Opera's 'Killing Jar' at the Ford," *Los Angeles Times,* August 16, 2021, https://www.latimes.com/entertainment-arts/story/2021-08-16/long-beach-opera-schoenberg-voices-killing-jar.

Appendices

Appendix A: Musical Cell Divisions for Part 1 of "Mad Scene: Emma Bovary," mm. 1-55

Cell	Police Whistle	A (vocal fry)	A1	B (Mmah!)	C (Ee-yah)
Measures	m. 1	mm. 2-4	m. 5	mm. 6-7	mm. 8-9
Repetitions	-	4	-	2	3

Cell	A1	D (French)	D1	C	E (ha ha)
Measures	mm. 10-11	mm. 12-15	mm. 16-18	mm. 19-20	mm. 21-22
Repetition	-	3	-	-	3

Cell	E1	B	C	A	F (warm-up)
Measures	m. 23	mm. 24-25	mm. 26-27	mm. 28-31	mm. 32-33
Repetitions	-	2	-	-	3

Cell	B	F	F1	Dream	Police Whistle
Measures	mm. 34-35	mm. 36-37	mm. 38-40	mm. 41-42	m. 43
Repetitions	-	3	-	-	-

Cell	C	F	E1	D	A1
Measures	mm. 44-45	mm. 46-47	mm. 48-49	mm. 50-53	mm. 54-55
Repetitions	-	-	-	3	-

Key:
Non-Cell Material
Musical Cells
Fragmented Cells

Appendices B–F

The following appendices compare the original source text to that which Soper includes in *Voices*. With all the following appendices, the source will be on the left and Soper's text on the right. For the originals, I have highlighted the text that appears directly in *Voices* or connects to the text the composer employs. I give substantial portions of the source to provide context for the quotes. I also provide translations for the sources not in English.

Appendix B: Text from "Tape Intro" to "My Last Duchess: Isabel Archer"

Henry James, The Portrait of a Lady, Chapter IV	Kate Soper, "My Last Duchess: Isabel Archer," Track 1
She [Isabel] had had the best of everything, and in a world in which the circumstances of so many people made them unenviable it was an advantage never to have known anything particularly unpleasant. It appeared to Isabel that the unpleasant had been even too absent from her knowledge, for she had gathered from her acquaintance with literature that it was often a source of interest and even of instruction. Her father had kept it away from her – her handsome, much loved father, who always had such an aversion to it. [p. 87]	She had had the best of everything, and had never known anything particularly unpleasant. She had a fixed determination to see the world as a place of brightness, of free expansion, of irresistible action. She had an infinite hope that she would never do anything wrong.
Henry James, The Portrait of a Lady, Chapter VI	
The girl had a certain nobleness of imagination which rendered her a good many services and played her a great many tricks. She spent half her time in thinking of beauty and bravery and magnanimity; she had a fixed determination to regard the world as a place of brightness, of free expansion, of irresistible action: she held it must be detestable to be afraid or ashamed. She had an infinite hope that she should never do anything wrong. [p. 104]	

Henry James, The Portrait of a Lady, Chapter XLII	Kate Soper, "My Last Duchess: Isabel Archer," Track 2
She had taken all the first steps in the purest confidence, and then she had suddenly found the infinite vista of a multiplied life to be a dark, narrow alley with a dead wall at the end. Instead	She had done her best to be just and temperate, to see only the truth. She had taken all the first steps in the purest confidence, and then, she had suddenly

of leading to the high places of happiness, from which the world would seem to lie below one, so that one could look down with a sense of exaltation and advantage, and judge and choose and pity, it led rather downward and earthward, into realms of restriction and depression where the sound of other lives, easier and freer, was heard as from above, and where it served to deepen the feeling of failure. [p. 474] The dusk at first was vague and thin, and she could still see her way in it. But it steadily deepened, and if now and again it had occasionally lifted there were certain corners of her prospect that were impenetrably black. These shadows were not an emanation from her own mind: she was very sure of that; she had done her best to be just and temperate, to see only the truth. [p. 475] There were certain things they must do, a certain posture they must take, certain people they must know and not know. When she saw this rigid system close about her, draped though it was in pictured tapestries, that sense of darkness and suffocation of which I have spoken took possession of her; she seemed shut up with an odour of mould and decay. She had resisted of course; at first very humorously, ironically, tenderly; then, as the situation grew more serious, eagerly, passionately, pleadingly. She had pleaded the cause of freedom, of doing as they chose, of not caring for the aspect and denomination of their life – the cause of other instincts and longings, of quite another ideal. [p. 480]	found life to be a dark, narrow alley, with a dead wall at the end. A sense of darkness and suffocation took possession of her.

Henry James, The Portrait of a Lady, Chapter XLII	Kate Soper, “My Last Duchess: Isabel Archer,” Track 3
She flattered herself that she had kept her failing faith to herself, however, – that no one suspected it but Osmond. Oh, he knew it, and there were times when she thought he enjoyed it. It had	The shadows had begun to gather. With incredulous terror she had taken the measure of her dwelling. It was the house of darkness, the house of dimness, the

come gradually – it was not till the first year of their life together, so admirably intimate at first, had closed that she had taken the alarm. Then the shadows had begun to gather; it was as if Osmond deliberately, almost malignantly, had put the lights out one by one. The dusk at first was vague and thin, and she could still see her way in it. But it steadily deepened, and if now and again it had occasionally lifted there were certain corners of her prospect that were impenetrably black. These shadows were not an emanation from her own mind: she was very sure of that; she had done her best to be just and temperate, to see only the truth. [p. 474] She could live it over again, the incredulous terror with which she had taken the measure of her dwelling. Between those four walls she had lived ever since; they were to surround her for the rest of her life. It was the house of darkness, the house of dumbness, the house of suffocation. Osmond's beautiful mind gave it neither light nor air; Osmond's beautiful mind indeed seemed to peep down from a small high window and mock at her. [p.478]	house of suffocation. Between these four walls she had lived ever since. They were to surround her for the rest of her life.

Appendix C: Text from “My Last Duchess: Isabel Archer,” mm. 4-60

Robert Browning, “My Last Duchess”	Kate Soper, “My Last Duchess: Isabel Archer”
FERRARA That’s my last Duchess painted on the wall, Looking as if she were alive. I call That piece a wonder, now; Fra Pandolf’s hands Worked busily a day, and there she stands. Will’t please you sit and look at her? I said “Fra Pandolf” by design, for never read Strangers like you that pictured countenance, The depth and passion of its earnest glance, But to myself they turned (since none puts by The curtain I have drawn for you, but I) And seemed as they would ask me, if they durst, How such a glance came there; so, not the first Are you to turn and ask thus. Sir, ’twas not Her husband’s presence only, called that spot Of joy into the Duchess’ cheek; perhaps Fra Pandolf chanced to say, “Her mantle laps Over my lady’s wrist too much,” or “Paint Must never hope to reproduce the faint Half-flush that dies along her throat.” Such stuff Was courtesy, she thought, and cause enough For calling up that spot of joy. She had A heart – how shall I say? –too soon made glad, Too easily impressed; she liked whate’er She looked on, and her looks went everywhere. Sir, ’twas all one! My favour at her breast, The dropping of the daylight in the West, The bough of cherries some officious fool Broke in the orchard for her, the white mule She rode with round the terrace – all and each Would draw from her alike the approving speech, Or blush, at least. She thanked men – good! but thanked Somehow – I know not how – as if she ranked My gift of a nine-hundred-years-old name	That's my last Duchess painted on the wall, Looking as if she were alive. Will it please you sit and look at her? 'twas not Her husband's presence only, called that spot Of joy into the Duchess' cheek. She had a heart....too soon made glad. She liked whatever she looked on, And her looks went everywhere. Who'd stoop to blame this sort of trifling? Even had you skill In speech...to make your will Quite clear to such a one, and say, "Just this Or that in you disgusts me;" Even then would be some stooping; and I choose Never to stoop. ....She smiled, no doubt, Whenever I passed her; but who passed without Much the same smile? This grew; I gave commands; Then all smiles stopped. ...There she stands As if alive. Will't please you rise?

With anybody's gift. Who'd stoop to blame This sort of trifling? Even had you skill In speech – which I have not – to make your will Quite clear to such an one, and say, "Just this Or that in you disgusts me; here you miss, Or there exceed the mark" – and if she let Herself be lessoned so, nor plainly set Her wits to yours, forsooth, and made excuse – E'en then would be some stooping; and I choose Never to stoop. Oh, sir, she smiled, no doubt, Whene'er I passed her; but who passed without Much the same smile? This grew; I gave commands; Then all smiles stopped together. There she stands As if alive. Will't please you rise? We'll meet The company below, then. I repeat, The Count your master's known munificence Is ample warrant that no just pretense Of mine for dowry will be disallowed; Though his fair daughter's self, as I avowed At starting, is my object. Nay, we'll go Together down, sir. Notice Neptune, though, Taming a sea-horse, thought a rarity, Which Claus of Innsbruck cast in bronze for me!	

Appendix D: Text from “Vedrò, mentr'io sospiro” from Act 3 of *Le nozze di Figaro*

Lorenzo Da Ponte: “Vedrò, mentr'io sospiro”	Kate Soper, “Mad Scene: Emma Bovary,” mm. 59-112, Baritone Text
Hai già vinta la causa! Cosa sento! In qual laccio cadea! Perfidi! Io voglio di tal modo punirvi... A piacer mio la sentenza sarà... Ma s'ei pagasse la vecchia pretendente? Pagarla! In qual maniera?... E poi v'è Antonio che a un incognito Figaro ricusa di dare una nipote in matrimonio. Coltivando l'orgoglio di questo mentecatto... tutto giova a un raggiro... il colpo è fatto! Vedrò, mentr'io sospiro, felice un servo mio? E un ben che invan desio ei posseder dovrà? Vedrò per man d'amore unita a un vile oggetto chi in me destò un affetto che per me poi non ha? Ah, no! Lasciarti in pace non vo' questo contento! Tu non nascesti, audace! per dare a me tormento, e forse ancor per ridere di mia infelicità. Già la speranza sola delle vendette mie quest'anima consola e giubilar mi fa.	“Ha gia vinta la causa.” Cosa sento? In qual laccio cadea? Ah no! lasciar in pace non vo' questo contento, Tu non nascesti, audace, per dare a me tormento, E forse ancor per ridere di mia infelicità! Già la speranza sola delle vendette mie Quest'anima consola, e giubilar mi fa.
Lorenzo Da Ponte “Vedrò, mentr'io sospiro” (translated to English by Jane Bishop)	Kate Soper, “Mad Scene: Emma Bovary” (English translation from score)
"You've won the case already"! What do I hear? What trap have I fallen into? Scoundrels! I'll punish you in this way, The decision will be how I want it. But if he pays off the old plaintiff? Pay her! How?	“Now we’ve won the case.” What’s this? Have I fallen into a trap? Ah no! I won't leave this happiness in peace, You weren't born, rash one, to torment me, And to laugh at my unhappiness!

And then there's Antonio, Who won't give his niece in marriage to the nobody Figaro. To nurture that lamebrain's pride… Everything's useful for the plot… The die is cast. Shall I, while I'm sighing, See one of my servants happy? And the good thing I want in vain, Shall he have it? Shall I see the woman who woke in me A feeling she doesn't have for me United to a vile object By the hand of love? Ah no! I won't leave This happiness in peace, You weren't born, rash person, To torture me, And maybe to laugh At my unhappiness. Now only the hope Of the revenges I'll have Consoles this soul And makes me rejoice.	Now the hope of revenge alone Consoles my soul and makes me rejoice.

Appendix E: Soprano's Text from "Mad Scene Emma Bovary," mm. 59-112.

Gustave Flaubert, Madame Bovary, Part II, Chapter 15	Kate Soper, "Mad Scene: Emma Bovary," Soprano text
Avec lui, par tous les royaumes de l'Europe, elle aurait voyagé de capitale en capitale, partageant ses fatigues et son orgueil, ramassant les fleurs qu'on lui jetait, brodant elle-même ses costumes; puis, chaque soir, au fond d'une loge, derrière la grille à treillis d'or, elle eût recueilli, béante, les expansions de cette âme qui n'aurait chanté que pour elle seule; de la scène, tout en jouant, il l'aurait regardée. Mais une folie la saisit: il la regardait, c'est sûr! Elle eut envie de courir dans ses bras pour se réfugier en sa force, comme dans l'incarnation de l'amour même, et de lui dire, de s'écrier: «Enlève-moi, emmène-moi, partons! À toi, à toi! toutes mes ardeurs et tous mes rêves!» [p. 244-45]	Folie – il me regarde! Je veux me réfugier dans tes bras, comme dans l'incarnation de l'amour...! Enlève-moi, emmène-moi!A toi, à toi! Toutes mes ardeurs, et tous mes rêves!
Gustave Flaubert, Madame Bovary, Part II, Chapter 15 (translated by Lydia Davis)	**Kate Soper, "Mad Scene: Emma Bovary" (translation provided in the score)**
With him [the opera singer], she would have traveled through all the kingdoms of Europe, from capital to capital, sharing his troubles and his triumphs, gathering flowers people threw to him, embroidering his costumes herself; then every evening, sitting far back in her box, behind the gilt lattice, she would absorb with all her being the effusions of that soul which sang for her alone; from the stage, even while he was acting, he would be looking at her. But a kind of madness came over her: he was looking at her now, she was sure of it! She wanted to run into his arms, take refuge in his strength, as in the incarnation of love itself, and say to him, cry out to him: "Lift me up, take me away, let us go away! All my passion and all my dreams are yours, yours alone!" [p. 198]	Madness – he's looking at me! I want to take refuge in your arms, as in the incarnation of love itself! Lift me up, take me away! To you, to you! All my longings and all my dreams!

Appendix F: Text from "Her Voice is Full of Money: Daisy Buchanan"

F. Scott Fitzgerald, *The Great Gatsby*, Chapter 1	Kate Soper, "Her Voice is Full of Money: Daisy Buchanan," mm. 1-34, Soprano Text
The other girl, Daisy, made an attempt to rise—she leaned slightly forward with a conscientious expression—then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room. "I'm p-paralysed with happiness." She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face, promising that there was no one in the world she so much wanted to see. [p. 8-9] She sat down, glanced searchingly at Miss Baker and then at me, and continued: "I looked outdoors for a minute, and it's very romantic outdoors. There's a bird on the lawn that I think must be a nightingale come over on the Cunard or White Star Line. He's singing away—" Her voice sang: "It's romantic, isn't it, Tom?" "Very romantic," he said, and then miserably to me: "If it's light enough after dinner, I want to take you down to the stables." [p. 15] "You see I think everything's terrible anyhow," she went on in a convinced way. "Everybody thinks so—the most advanced people. And I *know*. I've been everywhere and seen everything and done everything." Her eyes flashed around her in a defiant way, rather like Tom's, and she laughed with thrilling scorn. "Sophisticated—God, I'm sophisticated!" The instant her voice broke off, ceasing to compel my attention, my belief, I felt the basic insincerity of what she had said. It made me uneasy, as though the whole evening had been a trick of some sort to exact a contributory emotion from me. I waited, and sure enough, in a moment she looked at me with an absolute smirk on her lovely face, as if she had asserted her membership in a rather distinguished secret society to which she and Tom belonged. [p. 17]	I'm p-paralyzed with happiness! I looked outdoors...it's very romantic outdoors. There's a bird on the lawn—a nightingale— It's romantic, isn't it Tom You see I think everything's terrible I know—I've been everywhere and seen everything and done everything. Sophisticated—God.

F. Scott Fitzgerald, *The Great Gatsby*, Chapter 5	Kate Soper, "Her Voice is Full of Money: Daisy Buchanan," mm. 35-56, Soprano Text
The exhilarating ripple of her voice was a wild tonic in the rain. I had to follow the sound of it for a moment, up and down, with my ear alone, before any words came through. A damp streak of hair lay like a dash of blue paint across her cheek, and her hand was wet with glistening drops as I took it to help her from the car. "Are you in love with me," she said low in my ear, "or why did I have to come alone?" "That's the secret of Castle Rackrent. Tell your chauffeur to go far away and spend an hour." [p. 85] When he realized what I was talking about, that there were twinkle-bells of sunshine in the room, he smiled like a weather man, like an ecstatic patron of recurrent light, and repeated the news to Daisy. "What do you think of that? It's stopped raining." "I'm glad, Jay." Her throat, full of aching, grieving beauty, told only of her unexpected joy. [p. 89]	Are you in love with me? (Chapter V) These things excite me so… (Chapter VI) If you want to kiss me…let me know. Mention my name… I'm giving out cards I'm having a marvelous time. I'm glad, Jay. (Chapter V) I'm glad…
F. Scott Fitzgerald, *The Great Gatsby*, Chapter 6	
They arrived at twilight, and, as we strolled out among the sparkling hundreds, Daisy's voice was playing murmurous tricks in her throat. "These things excite me *so*," she whispered. "If you want to kiss me any time during the evening, Nick, just let me know and I'll be glad to arrange it for you. Just mention my name. Or present a green card. I'm giving out green—" "Look around," suggested Gatsby. "I'm looking around. I'm having a marvellous—" "You must see the faces of many people you've heard about." Tom's arrogant eyes roamed the crowd.	

"We don't go around very much," he said; "in fact, I was just thinking I don't know a soul here." [p. 104]	

F. Scott Fitzgerald, *The Great Gatsby*, Chapter 6	Kate Soper, "Her Voice is Full of Money: Daisy Buchanan," mm. 57-98, Percussionist Text
He talked a lot about the past, and I gathered that he wanted to recover something, some idea of himself perhaps, that had gone into loving Daisy. His life had been confused and disordered since then, but if he could once return to a certain starting place and go over it all slowly, he could find out what that thing was… … One autumn night, five years before, they had been walking down the street when the leaves were falling, and they came to a place where there were no trees and the sidewalk was white with moonlight. They stopped here and turned toward each other. Now it was a cool night with that mysterious excitement in it which comes at the two changes of the year. The quiet lights in the houses were humming out into the darkness and there was a stir and bustle among the stars. Out of the corner of his eye Gatsby saw that the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees—he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder. His heart beat faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God. So he waited, listening for a moment longer to the tuning-fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete. [p. 110-11]	One night One night five years before They turned towards each other. He knew that when he kissed this girl His mind never again would be the mind of God. His heart beat faster – faster He waited...so he waited Listened a moment longer – he waited Then he kissed her.

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