

Capital Chapter of the American Musicological Society

Fall 2021 Virtual Meeting Saturday, October 23, 2021

PROGRAM

- 9–9:55 am **Remo Social Time**

- 10–11 am **Session I** (Gretchen Carlson, chair)
 - **Sean Wood**: “Henri Duparc’s Potential Multiple Sclerosis and Its Implications”
 - **David Cosper**: “Through Susy’s Eyes: Sight, Sound, and Subjectivity in Henry Mancini’s *Wait Until Dark*”

- 11am–12pm **Lunch** (together in Remo if desired)

- 12–1 pm **Session II** (Paul Allen Sommerfeld, chair)
 - **Barbara Haggh-Huglo**: “*Requiescant in musica*: An Organ Façade in a Diagram of Rests of ca. 1280, Part II”
 - **Angela Mace Christian**: “Monuments at War: Wagner v. Mendelssohn”

- 1:15–2:15 pm **Business Meeting**
Roundtable/Open Discussion of Happenings around the Chapter

SESSION I, PAPER 1 (10 am)

Henri Duparc's Potential Multiple Sclerosis and Its Implications

Sean Wood

After a brief but well-remembered output, *mélodie* composer Henri Duparc's career was cut short in his mid-30s by a mysterious psychological and physiological condition. Though several have tried their hand at a retrospective diagnosis, there is no real consensus on the matter. In this paper, I advance a new hypothesis about Duparc's illness, which is that he had multiple sclerosis. After reviewing the historical records of Duparc's symptoms—primarily severe depression, crippling perfectionism, chronic pain, and progressive blindness—and their many intersections with the clinical definition of MS, I go on to outline some of the implications that this would have for both our understanding of Duparc's career and for larger questions about music and disability. One important issue is that skepticism about the pathological nature of Duparc's suffering is in fact surprisingly easy to find in his reception history, with some critics going so far as to lay the blame for it directly at his feet. Lawrence Davies wrote, for instance, that his ability to shape his work was “badly flawed,” that he had a “reversion to impotence,” and that “he had himself to blame for what happened to him” (1970, 1969). While my MS diagnosis is merely a theory, I do believe that the evidence I present can challenge simplistic and ableist readings of his life and work.

SESSION I, PAPER 2 (10:30 am)

“Through Susy's Eyes: Sight, Sound, and Subjectivity in Henry Mancini's *Wait Until Dark*”

David Cosper

Critical thought about issues of subjectivity in narrative media—whether in music, in literature, or in film—tends to be expressed in visual terms. Overdependence on terms such as perspective, focalization, and point of view sometimes marginalizes discussions of sound and obscures the role of sound in the shaping of subjective character-viewer identification. This is especially problematic in the case of characters whose vision is limited not only in the metaphorical sense of having limited access to narrative information, but also literally.

In this presentation, I explore the role of Henry Mancini's haunting, microtonal underscore as a “focalizing” factor in Audrey Hepburn's performance of the lead role of Susy Hendricks in 1967's *Wait Until Dark*. Using close musical analysis with recourse to both narrative theory and disability studies, I suggest a narrative reading of this film based not on emplotment but rather on an evolving relationship between character, narrator, and viewer subjectivities that can be described in three chapters, each with its own musical identity. More specifically, I will argue that it is through musical sound that we (as viewers) are led to experience the “perspective” of a character who is herself unable to see.

SESSION II, PAPER 1 (12 pm)

“*Requiescant in musica: An Organ Façade in a Diagram of Rests of ca. 1280, Part II*”

Barbara Haggh-Huglo

At MedRen Lisbon 2021, I introduced an astonishing diagram in the *Ars musica* attributed either to a Magister Lambertus or Aristoteles, that is unique in medieval music theory, which represents rests or pauses, but disposed on the page like the façade of pipes of an organ, the loudest instrument of the time other than bells. In this paper, I first discuss the diagrams of rests in other thirteenth-century treatises, which are similar, but might only be associated with portative organs, not, like the Lambertus/Aristoteles diagram, with gallery organs such as that in the cathedral of Notre-Dame of Valère in Sion, Switzerland, dated between ca. 1380 and 1435. I then present the evidence we have from thirteenth-century Paris about pipe organs, which Craig Wright explained were not at Notre-Dame yet. That evidence includes a compilation manuscript from the abbey of St. Germain-des-Près with an organ pipe treatise. Finally, I argue that the *Ars musica* diagram has a place in a little-known history of the use of the words “pause” or “silence” to indicate instrumental performances during the interludes of secular events, such as plays. This scattered evidence suggests that the instincts of musicians to fill the emptiness of time—and of space—with sound had results that are not otherwise documented.

SESSION II, PAPER 2 (12:30 pm)

“Monuments at War: Wagner v. Mendelssohn”

Angela Mace Christian

In 1934, Adolf Hitler laid the cornerstone for the newly commissioned “Richard-Wagner-Nationaldenkmal des Deutsches Volkes” (The Richard Wagner National Monument of the German Folk) in a lavish public ceremony celebrated with Handel’s “Hallelujah” chorus performed by 1,600 singers. The timing—just as Hitler was on the verge of consolidating power for himself as “Führer”—was no accident. The monument was intended as a powerful symbol of the state and National Socialist ideologies, as well as Hitler’s legitimacy as a leader. Just two years later, the nearby statue of Mendelssohn in front of the Leipzig Gewandhaus was quietly torn down as the Nazis sought to eradicate Jewish people and heritage from the world.

Now, the Wagner monument is planned for a 2022 exhibition at the Stadtgeschichtliches Museum zu Leipzig (City Historical Museum of Leipzig). While the exhibit is intended as a sober examination of this troubling history, the contested legacy of state-sponsored public monuments in our own time forms an unavoidable backdrop to this moment. This paper explores the design, placement, and post-war resurrection of Wagner and Mendelssohn monuments in the city of Leipzig; the noisy, celebrated genesis of the Wagner monument from the stage of the institution Mendelssohn himself nurtured into fame (the Leipzig Gewandhaus); and the ricocheting echoes of this past that now trigger community protest. Conclusions will include considerations for how public-facing scholarship can balance responsibility to the historical record with concern for the Zeitgeist of the 2020s.