

A large, stylized letter 'M' in a brown color, positioned in front of a white, glossy, egg-shaped object. The 'M' is partially obscured by the egg, creating a layered effect.

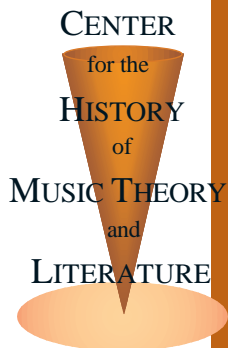
# MUSIC IN THE IRROR

**REFLECTIONS ON THE HISTORY  
OF MUSIC THEORY AND LITERA-  
TURE FOR THE 21ST CENTURY**



**INDIANA UNIVERSITY**  
S C H O O L   O F   M U S I C

11-14 MAY 2000



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## Welcome to the Conference

**C**elebrating its inauguration in the School of Music at Indiana University, the *Center for the History of Music Theory and Literature* (CHMTL) invites you to its first conference, “Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century,” to be held 11–14 May 2000 on the campus of Indiana University–Bloomington.

The conference, consciously recalling Jacques de Liège’s *Speculum musicae*, will explore the concept of music, music theory, and music literature as mirror images of one another—whether real or distorted. A distinguished roster of scholars from European and American universities will be reflecting on various subjects, offering new approaches and articulating new visions for future research. Their papers, spanning historical periods from the Middle Ages to the twentieth century, will discuss issues ranging from theory in sociological and cinematic contexts to the relationship between theory and practice.

The two-day conference will begin with a reception and conclude with a banquet. Since space is limited, we recommend early registration (by means of the form at the end of this brochure). The conference is open to the public, and the CHMTL cordially invites you to attend the conference and visit the campus of Indiana University–Bloomington during one of its most attractive seasons.

# Program

Thursday, 11 May, 5–8 P.M.  
 Indiana Memorial Union, Faculty Club 250  
 Open Reception, hosted by the CHMTL



Friday, 12 May, 9–12 A.M.  
 Session I, Benito V. Rivera, Chair

**Calvin Bower**, *University of Notre Dame*

“‘Adhuc ex parte et in enigmatte cernimus...’: Reflections on the Closing Chapters of *Musica Enchiriadis*”

**Margaret Bent**, *All Souls College, Oxford University*

“Sense and Rhetoric in the Recovery of Medieval Music”

**Anthony Newcomb**, *University of California–Berkeley*

“Theory and the ‘nuova aria’ around 1600”



Friday, 12 May, 2–5 P.M.  
 Session II, George J. Buelow, Chair

**Don Harrán**, *Hebrew University, Jerusalem*

“The Hebrew Exemplum as a Force of Renewal in Eighteenth-Century Musical Thought”

**John Walter Hill**, *University of Illinois–Urbana-Champaign*

“Cognate Music Theory”

**Tim Carter**, *Royal Holloway and Bedford New College, University of London*

“The Composer as Theorist? *Genus* and Genre in Monteverdi’s *Combattimento di Tancredi e Clorinda* (1624)”

Saturday, 13 May, 9–12 A.M.

Session III, Malcolm Hamrick Brown, Chair

**Wye Jamison Allanbrook**, *University of California–Berkeley*

“Theorizing the Comic Surface”

**Philip Gossett**, *The University of Chicago*

“Editorial Theory, Musical Editions, Performance: Nineteenth-Century Faultlines from the Twenty-First Century Perspective”

**Lee A. Rothfarb**, *University of California–Santa Barbara*

“Music and Mirrors: Misconceptions and Misrepresentations”



Saturday, 13 May, 2–5 P.M.

Session IV, J. Peter Burkholder, Chair

**Lewis Rowell**, *Indiana University*

“New Temporal Horizons and the Theory of Music”

**Robert P. Morgan**, *Yale University*

“Schenker and the Twentieth Century: A Modernist Perspective”

**David Neumeyer**, *Indiana University*

“Film Theory and Music Theory: On the Intersection of Two Traditions”



Saturday, 13 May, 5–8:30 P.M.

Indiana Memorial Union, Faculty Club 150

Banquet

(Reservation Required—see Registration Card)

Keynote Address (Following the Banquet):

**Thomas Christensen**, *The University of Chicago*

“Through the Looking Glass: Some Theoretical Peregrinations”