

Lois Rosow
Selected Publications

CRITICAL EDITION

Jean-Baptiste Lully, *Armide tragédie en musique*. In *Œuvres complètes*, series 3, vol. 14. Hildesheim: Olms, 2003.

EDITED COLLECTION

"Le Théâtre de sa Gloire: Essays on *Persée*, *Tragédie en Musique* by Quinault and Lully." *Journal of Seventeenth-Century Music* 10, no. 1 (2004), <https://sscm-jscm.org/v10no1.html>.

ARTICLES AND CHAPTERS

"Lallemand and Durand: Two Eighteenth-Century Music Copyists at the Paris Opéra." *Journal of the American Musicological Society* 33, no. 1 (1980): 142–63.

"French Baroque Recitative as an Expression of Tragic Declamation." *Early Music* 11, no. 4 (1983): 468–79.

"Performing a Choral Dialogue by Lully." *Early Music* 15, no. 3 (1987): 325–35.

"From Destouches to Berton: Editorial Responsibility at the Paris Opéra." *Journal of the American Musicological Society* 40, no. 2 (1987): 285–309.

"How Eighteenth-Century Parisians Heard Lully's Operas: The Case of *Armide*'s Fourth Act." In *Jean-Baptiste Lully and the Music of the French Baroque: Essays in Honor of James R. Anthony*, ed. John Hajdu Heyer, pp. 213–37. Cambridge: Cambridge University Press, 1989.

"The Metrical Notation of Lully's Recitative." In *Jean-Baptiste Lully: Actes du colloque/Kongressbericht: Saint-Germain-en-Laye–Heidelberg 1987*, ed. Jérôme de La Gorce and Herbert Schneider, 405–22. Neue Heidelberger Studien zur Musikwissenschaft, 18. Laaber: Laaber-Verlag, 1990.

"Making Connections: Thoughts on Lully's Entr'actes." *Early Music* 21, no. 2 (1993): 231–38.

"French Opera in Transition: *Silvie* (1765) by Trial and Berton." In *Critica musica: Essays in Honor of Paul Brainard*, ed. John Knowles, 333–63. Amsterdam: Gordon & Breach, 1996.

"Paris Opéra Orchestration, 1686–1713: Deciphering the Code in the Orchestral Parts." In *Dance and Music in French Baroque Theatre: Sources and Interpretations*, ed. Sarah McCleave, 33–53. Institute of Advanced Musical Studies Study Text No. 3. London: King's College, 1998.

"Structure and Expression in the scènes of Rameau's *Hippolyte et Aricie*." *Cambridge Opera Journal* 10, no. 3 (1998): 259–73.

"The Principal Sources for Lully's *Armide*." In *Quellenstudien zu Jean-Baptiste Lully / L'œuvre de Lully: Etudes des sources: Hommage à Lionel Sawkins*, ed. Jérôme de La Gorce and Herbert Schneider, 248–63. Musikwissenschaftliche Publikationen, 13. Hildesheim: Olms, 1999.

"The Articulation of Lully's Dramatic Dialogue." In *Lully Studies*, ed. John Hajdu Heyer, 72–99. Cambridge: Cambridge University Press, 2000. Reprinted in *Studies in Seventeenth-Century Opera*, ed. Beth L. Glixon, 305–28. The Ashgate Library of Essays in Opera Studies. Aldershot, UK: Ashgate, 2010.

"Lully's Musical Architecture: Act IV of *Persée*." *Journal of Seventeenth-Century Music* 10, no. 1 (2004), <https://sscm-jscm.org/v10/no1/rosow.html>.

"Power and Display: Music in Court Theatre." In *Cambridge History of Seventeenth-Century Music*, ed. Tim Carter and John Butt, 197–240. Cambridge: Cambridge University Press, 2005.

"*Idomeneo* and *Idoménée*: The French Disconnection." In "L'esprit français" und die Musik Europas—Entstehung, Einfluss und Grenzen einer ästhetischen Doktrin: Festschrift für Herbert Schneider, ed. Michelle Biget and Rainer Schmusch, 434–45. Hildesheim: Olms, 2006.

"Opera in Paris from Campra to Rameau." In *Cambridge History of Eighteenth-Century Music*, ed. Simon Keefe, 272–94. Cambridge: Cambridge University Press, 2009.

"The Descending Minor Tetrachord in France: An Emblem Expanded." In *New Perspectives on Marc-Antoine Charpentier*, ed. Shirley Thompson, 63–87. Aldershot, UK: Ashgate, 2010.

"Le jeu de l'ironie dans *L'Europe galante* de Campra." In *Itinéraires d'André Campra*, ed. Catherine Cessac, 245–52. Wavre, Belgium: Editions Mardaga, 2012.

"Echoes of Allegories Past in Lully's *Phaéton*." In *Musiques en liberté: Entre la cour et les provinces au temps des Bourbons*, ed. Bernard Dompnier, Catherine Massip, and Solveig Serre, 439–50. Paris: Écoles des Chartes, 2018.

"Staging Time and Space in Rameau's *Tragédies en Musique*." In *The Operas of Jean-Philippe Rameau: Genesis, Staging, Reception*, ed. Graham Sadler and Shirley Thompson. London and New York: Routledge, in press.

DICTIONARY ENTRIES

Dictionnaire de la musique classique française, ed. Marcelle Benoit, s.v. "Récitatif." Paris: Fayard, 1992.

The New Grove Dictionary of Opera and Grove Music Online, s.v. "Acis et Galatée," "Alceste," "Amadis," "Armide," "Atys," "Bellérophon," "Cadmus et Hermione," "Les Fêtes de l'Amour et de Bacchus," "Francœur, François [and François Rebel]," "Isis," "Lamotte, Antoine Houdar," "Lully family," "Persée," "Phaéton," "Pirame et Thisbé," "Proserpine," "Psyché," "Quinault, Philippe," "Roland," "Scanderberg," "Thésée." Published in print in 1992, online in 2002.

The New Grove Dictionary of Music and Musicians, 2nd ed., and *Grove Music Online*, s.v. "Lamotte, Antoine Houdar." Published in 2001.

The Classical Tradition, ed. Anthony Grafton et al., s.v. "Phaethon." Cambridge, Mass.: Harvard University Press, 2010.

DISSERTATION

"Lully's *Armide* at the Paris Opéra: A Performance History, 1686–1766." Ph.D. diss., Brandeis University, 1981.