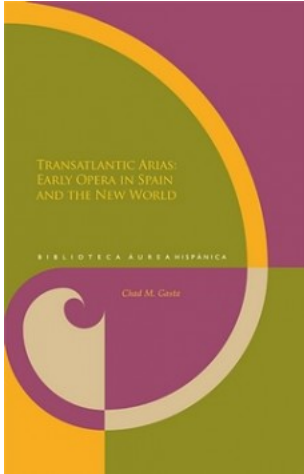


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**Sinopsis**

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Through current theories of ideology, propaganda and musical reception, examines the development and impact of early opera in Spain and the Americas through close examination of the New World's first three extant operas: Tomás de Torrejón's Lima production of "La púrpura de la rosa" (1701), Domenico Zipoli's Jesuit opera, "San Ignacio de Loyola" (ca. 1720), and a recently-discovered indigenous opera from the Jesuit missions, the anonymous "San Francisco Xavier" (ca. 1720-1740).

Employing current theories of ideology, propaganda and musical reception, Transatlantic Arias examines the development and impact of early opera in Spain and the Americas through close examination of the New World's first three extant operas. What emerges is an amazing history of extraordinarily complex lyrical and musical works for their time and place, which are also critical for illuminating inimitable perspectives on the cohabitation and collaboration of indigenous groups and Europeans.