

The Cambridge Companion to Seventeenth-Century Opera

REDACCIÓN

La editorial [Cambridge University Press](#) ha publicado [The Cambridge Companion to Seventeenth-Century Opera](#), editado por Jacqueline Waeber, profesora de música en la Duke University, North Carolina. Su investigación musicológica se centra en la cultura musical francesa, desde la época barroca hasta principios del siglo XX. Es editora de *Musique et Geste en France de Lully à la Révolution* (Peter Lang, 2009) y autora de *En musique dans le texte: Le mélodrame, de Rousseau à Schoenberg* (Van Dieren Éditeur, 2006).

*The Cambridge Companion to Seventeenth-Century Opera** forma parte de la prestigiosa colección de monografías [Cambridge Companions to Music](#). La monografía ha sido redactada por doce autoras y dos autores.

El capítulo dedicado a la Ópera en los territorios de la corona española ha sido encargado a Louise K. Stein, profesora de la Universidad de Michigan, autora de *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain* (Oxford University Press, 1993) y editora de las óperas *Celos aun del aire matan* de Juan Hidalgo (Reichenberger, 2014) y *La púrpura de la Rosa* de Tomás de Torrejón y Velasco y J. Hidalgo (ICCMu, 1999).

Esta es la descripción del volumen proporcionada por la editorial:

The Cambridge Companion to Seventeenth-Century Opera is a much-needed introduction to one of the most defining areas of Western music history - the birth of opera and its developments during the first century of its existence.

From opera's Italian foundations to its growth through Europe and the Americas, the volume charts the changing landscape – on stage and beyond – which shaped the way opera was produced and received.

With a range from opera's sixteenth-century antecedents to the threshold of the eighteenth century,



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this path breaking book is broad enough to function as a comprehensive introduction, yet sufficiently detailed to offer valuable insights into most of early opera's many facets; it guides the reader towards authoritative written and musical sources appropriate for further study. It will be of interest to a wide audience, including undergraduate and graduate students in universities and equivalent institutions, and amateur and professional musicians.

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Jacqueline Waeber (ed.), «The Cambridge Companion to Seventeenth-Century Opera», New York: Cambridge University Press, 2022, 320 pages. ISBN 9780521530460 Hardback €61,09 Paperback €27,86 Ebook €26,46