

1st FLIGHT *Concorde*
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It is easy enough to explain the continued popularity of Verdi's Operas the world over, but an honest evaluation of his music offers difficulties presented by the work of no other composer. In his country his melodies are known like the words of Shakespeare are known and revered throughout the English speaking world. His art is regarded and rightly so as the climax of the last three centuries of Italian musical development, and the brightest sun in the entire galaxy of Italian Opera.

On the other hand, many musicians especially those where the domination of German music has been the strongest, have derided his work as stuff fit only for the niasses, and not to be mentioned in the same breath with the serious composers of Germany, Russia and France. Those who damn Verdi often know very little of his art, his mastery of vocal writing, his fund of melody, his knowledge of stagecraft and dramatic effect, the steady progress of his craftsmanship, and the growth of his artistic stature over a period of half a century.

Si l'Allemagne de 1870 avait Wagner, l'Italie de la même époque pouvait lui opposer Verdi. Un maître qui absorbait dans son rayonnement des musiciens de second plan, mais non sans talent.

Né en 1813, la personnalité de Verdi se révèle dès 1842 avec Nabucco mais sa renommée ne s'impose qu'avec Rigoletto en 1851, partition qui marque, avec La Traviata et Il Trovatore, sa seconde manière, tandis qu'Aida en inaugure une troisième, celle d'Othello et Falstaff.

Ainsi l'oeuvre tout entier de ce noble ouvrier du son n'aura-t-il été qu'un long effort vers une expression plus profondément musicale et plus authentiquement humaine de la vie: rapports nouveaux entre l'aria et le récital, entre le chant et l'orchestre pareil affranchissement de trop faciles conventions devait alléner à Verdi une partie de sa popularité certains admirateurs allèrent jusqu'à l'accuser d'être avec Rigoletto et Aida, passé à l'ennemi (Wagnerien, allemand)

A la vérité, il n'empruntait à Wagner que ce qui était comptable avec les traditions de sa race, et c'est ainsi qu'il fut le seul à s'opposer aux nefastes empiétements du Wagnerisme.

Giuseppe Verdi mourut à Milan en 1901.

FOR

OPERA **AIDA**

1st PERFORMANCE at

LUXOR TEMPLE



297



VERDI
 OPERA **AIDA**
 1st PERFORMANCE at
 LUXOR TEMPLE

Biography

Verdi was born in le Roncole, a village in the Duchy of Parma, in 1813

His father kept a small grocery store and inn. In the nearby town of Busseto was a wealthy wine dealer named Barezzi from whom Verdi's father bought his goods. This kind man took Verdi into his home, treated him as a son and gave him the beginnings of an education in music.

When Verdi was 18, he went to Milan, tried the conservatory but was turned down. He found excellent private teaching however, and within a few years had a fine grounding in composition. In 1839 his first Opera "Oberto" was produced at La Scala of Milano followed by a comic opera "Un giorno di Regno", which failed.

But his next work Nabucco was an extraordinary success. In the next seven years, the composer turned out no less than twelve operas.

They established him as the leading operatic composer of Italy. In 1851 he produced Rigoletto followed in two years by Il Trovatore and La Traviata, these three famous scores, works which made him an international figure. By the end of 1860s, he finally produced Aida. It was first produced in Cairo in 1871 and was commissioned by the Khedive of Egypt to celebrate the opening of the Suez Canal. It represented a climax in Verdi's career and was easily the brilliant "Grand" opera that had yet come out of Italy. He died in 1901 at the age of 88, rounding out a career replete with romantic contrasts. He had come from the soil to achieve world renown in the arts.

He had lived a life that began with the most anguished human sorrows and ended with the most enviable triumphs.



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