

**OPERA AND RECITALS / XXXVI OPERA SEASON**

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Teatro Cervantes

friday **7** march 19.30 h  
sunday **9** march 18.00 h

Inicio venta 19/07/2024

Prices A **120€** B **90€** C **66€** D **28€**  
Usual discounts apply

## AIDA

Opera in four acts by Giuseppe Verdi to a libretto by Antonio Ghislanzoni and Camille du Locle, based on Egyptologist Auguste Mariette's drama of the same name.  
Premiered at the Cairo Opera on the 24th of December, 1871.

**Aida** Rocío Ignacio  
**Radamés** Jorge de León  
**Amneris** Olesya Petrova  
**Amonasro** Carlos Álvarez  
**Ramfis** Rubén Amoretti  
**King of Egypt** Luis López  
**Priestess** Laura Orueta  
**Messenger** Francisco Arbós

Orquesta Filarmónica de Málaga  
Coro Titular del Teatro Cervantes de Málaga - Intermezzo

Conductor Oliver Díaz  
Stage direction Vivien Hewitt  
Choir direction Santiago Otero  
Original set design Franco Zeffirelli  
Costume design Anna Anni

photo ©Lidia Leporini

The most lavish of the grand operas takes place in an epic context for what is essentially an intimate and tragic love story. *Aida* is an Ethiopian princess who was captured and taken to Egypt as a slave. Radames is an Egyptian military commander loyal to the Pharaoh, whose daughter Amnesis is in love with Radames. She is opposed to his love for Aida, as is Aida's father Amonasro, King of the defeated Ethiopians, who seeks vengeance. On being discovered, Radames is buried alive, and Aida enters his tomb to die by his side.

In 1869, an opera theatre was inaugurated in Cairo with Verdi's opera *Rigoletto*. The viceroy Ismaíl Bajá, who greatly admired the composer, had thought of commissioning Verdi a new opera on occasion of the coming opening of the Suez Canal. The big day arrived, but the sets and costumes, which had been ordered from the Opera of Paris, had not been shipped because the city was surrounded by the Prussians. Once the Peace Treaty was finally signed, *Aida* was premiered on Christmas Eve 1871. Verdi did not travel to Egypt, and learned of the extraordinary triumph of his opera by telegram. A year later, the maestro did attend *Aida's* remarkable European presentation at the Scala of Milan.

Together with an effusive but also deep and intimate score, *Aida* contains recurring themes of Verdi's repertoire, including the love triangle, the political and social background, the arrogance of dictators, the humiliation of the oppressed, paternal and filial feelings, jealousy, forbidden love, betrayal, loneliness, death, etc. In addition, the full dramatic portrayal of the characters and the ambiguity of situations and internal conflicts provide deep psychological content.