

AIDA (2)



performance with recorded music

Music Giuseppe Verdi

Staging CONTROLUCE Teatro d'Ombre
(new version curated by Alberto Jona and Jenaro Meléndrez Chas)

Movements and choreography

Paola Bianchi and Raphael Bianco with the collaboration of Enrica Brizzi

Original silhouettes Cora De Maria

With Paola Bianchi, Raphael Bianco (dance), Bruno Pochettino (light technician) Alberto Jona, Jenaro Meléndrez Chas (shadows)

After experiences of using shadow theatre in staging opera and live music pieces such as *Dido and Aeneas* by Henry Purcell (1999 and 2007), *Genevieve de Brabant* by Satie (1996), *Pierrot Lunaire* by Schoenberg (2008) *Concerto for bassoon and low strings* by Sophia Gubajdulina (2001), Controluce Shadow Theatre worked on Verdi's Aida in 2008 for the inauguration of INCANTI, the International Festival of Figure Theatre of Turin, at its XV edition devoted to the theme "Theatre Figure & Opera". In 2011 a new version of Aida was presented at the International Figure Theatre Festival of Smyrna (Turkey), in collaboration with the Italian Institute of Culture in Smyrna, during the celebrations for the 150th anniversary of the Unification of Italy.

Giuseppe Verdi is among the voices that more intensely marked the Italian Risorgimento and the second half of the nineteenth century. His music, not only the most overtly Risorgimento as *Nabucco*, *I Lombardi*, *Attila* or *La Battaglia di Legnano*, talked about the tensions, doubts and anxieties, but also about the utopian expressions of an era. *Aida* bears the mark of time, of an Italy that has just formed, of the tensions with the ecclesiastical power, the uncertainties between public and private, the relationship with its own roots.

Like almost all the characters in the works of Verdi, *Aida* ones are overwhelmed by doubt, split between love and duty, between affections and moral law. This division is the spiracle through which CONTROLUCE introduces the opera in the shadow world.

In the new version *Aida* is read through the crevices of the psychology of Radames, torn between love and duty, undecided between the Ethiopian slave and the daughter of Pharaoh. It is an interpretation in an intimist key, showing the structural tensions of the opera wanted by Verdi, in which the Egyptian world is a sort of background, now evocation, now tale or representation of power.

Dance and light are the expressive tools of the show, two dancers and their shadows, sometimes broken, distorted, partial, to tell the story through the eyes of Radames.

