

Aida, an Arabic female name meaning "visitor" or "returning", is an opera in four acts by Giuseppe Verdi to an Italian libretto by Antonio Ghislanzoni, based on a scenario written by French Egyptologist Auguste Mariette. Aida was first performed at the Khedivial Opera House in Cairo on 24 December 1871, conducted by Giovanni Bottesini. Isma'il Pasha, Khedive of Egypt, commissioned Verdi to write the opera for performance in January 1871, paying him 150,000 francs, but the premiere was delayed because of the Franco-Prussian War. Contrary to popular belief, the opera was not written to celebrate the opening of the Suez Canal in 1869, nor that of the Khedivial Opera House (which opened with Verdi's *Rigoletto*) in the same year. (Verdi had been asked to compose an ode for the opening of the Canal, but declined on the grounds that he did not write "occasional pieces".)

Act II: Scene 2: The grand gate of the city of Thebes

Radames returns victorious and the troops march into the city. The Egyptian king decrees that on this day the triumphant Radames may have anything he wishes. The Ethiopian captives are rounded up and Amonasro appears among them. Aida immediately rushes to her father, but their true identities are still unknown to the Egyptians, save for the fact that they are father and daughter. Amonasro declares that the Ethiopian king (he himself) has been slain in battle. Aida, Amonasro and the captured Ethiopians plead with the Egyptian King for mercy, but the Egyptians call for their death.

Dr. Michael Pratt has degrees in music education and music composition from The University of Toledo, The University of Michigan, and Boston University. He studied composition with Pulitzer Prize winning composers Ross Lee Finney and Leslie Bassett at The University of Michigan, and taught music in the public schools for many years in Michigan.

He has sung with The Toledo Choral Society, Toledo Symphony Chorale, Opera!Lenawee, and The University Musical Society Choral Union of The University of Michigan with whom he has performed with The Detroit Symphony Orchestra, The San Francisco Symphony, The Kirov Orchestra, The Russian National Orchestra, The Ann Arbor Symphony, The Lansing Symphony, The Grand Rapids Symphony, The Toledo Symphony, The Birmingham Symphony, The Gabrieli Consort, and The Tallis Scholars.

He has played tuba with The Toledo Symphony, Toledo Concert Band, Toledo Opera, University of Toledo Faculty Brass Quintet, Adrian Chamber Brass, Adrian College Faculty Brass Quintet, The Croswell Opera House, The Adrian Symphony Orchestra and The Adrian City Band.

He has performed with many notable conductors, including, Valery Gergiev, Michael Tilson Thomas, Neeme Jarve, Mikhail Pletnev, Rafael Fruhbeck de Burgos, Leonard Slatkin, John Adams, Gennady Rozhdestvensky, Paul McCreech, Peter Phillips, Catherine Comet, Eric Kunzel, Margaret Hillis, Martin Katz, and John Finley Williamson.

Michael Pratt is a member of ASCAP.

Grand March

Duration 4:00

from *Aida*

Giuseppe Verdi

Arr. Michael Pratt

Allegro maestoso ♩ = 120

Musical score for measures 1-4. The score is for a brass ensemble. The instruments listed are Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Trombone, Euphonium, and Tuba. The key signature is two flats (B♭ major/D minor) and the time signature is common time (C). The tempo is Allegro maestoso with a metronome marking of ♩ = 120. The dynamic is *ff* (fortissimo). The score shows the first four measures. Measures 1 and 2 feature a melody for the trumpets with triplets and accents. Measures 3 and 4 continue the melody with further triplet patterns. The other instruments (Horn, Trombone, Euphonium, Tuba) are marked with a flat line, indicating they are silent in these measures.

Musical score for measures 5-10. The instruments listed are B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Euph., and Tuba. The key signature is two flats and the time signature is common time. The dynamic is *ff*. The score shows the continuation of the melody from the previous section. Measures 5-10 feature a more complex rhythmic pattern with accents and slurs. The brass instruments (Horn, Trombone, Euphonium, Tuba) all play the same melodic line, while the trumpets play a slightly different part. The score ends with a final cadence in measure 10.