

Abstract

Verdi's operas are enduring on the world stage, not only because he writes unparalleled melodies, but also because he perfectly integrates music and drama, and creates countless classic opera characters.

Giuseppe Verdi is not only a successful composer, but also an opera reformer. He has composed more than 30 operas in his whole life, and his music creation clearly reflects the changes of the period and society. From 1840 to 1850, Verdi's early works reflected social movements and national thoughts; from 1850 to 1860, Verdi responded the French romantic thought, shifting his attention from patriotism to human conflict; The time from 1870s to 1890s were Verdi's later years of creation, compared with his earlier works, his works in this period have developed in all aspects and pursued realist expressions.

Before the emergence of Verdi's opera, the baritone and mezzo-soprano were always played as secondary roles or even ignored in the opera, but in Verdi's operas, the inner part began to play an extremely important role, even the leading character of the entire opera, or the character who directly influences the development of the opera story. It is in Verdi's works that the characters of the mezzo-soprano were firstly arranged very critical roles. They began to drive the dramatic development directly or indirectly, given real human personality, and were also very emotional and fascinating roles. The melody of the roles of mezzo-sopranos, sometimes became the ending of the whole opera.

Verdi's Mezzo-soprano has this special title on the world stage, not only because the mezzo-soprano capable of singing Verdi's works needs a strong voice and wide range of pitch, and it has a very high grasp of performance. The requirement of performance level is to control the development of the plot and to control the sound extremely sensibly while singing excitedly.

Verdi has created many great mezzo-soprano characters. My favorites are Egyptian princess Amneris of *Aida* and the Gypsy old woman Azucena in *Il Trovatore*. Fortunately, I have participated in many performances of these two operas and played these two roles on various stages of the world many times. However, each performance has brought a new experience and new research. There would be differences in emotion and management. These two characters are very representative mezzo-soprano

characters, and the roles of these two characters in Verdi's opera are also with the greatest difference — one is a princess with a high position in the world, and the other is on the lowest level of society, an old gypsy woman in prison; one of them is a princess who has changed from deep love to hatred, while the other is a mother who killed her son and raised the enemy's son; both roles have psychological struggles and performances throughout the opera. There is a strong dramatic conflict; there was a short time of joy, jealousy, hatred and both the good and bad nature of human is reflected in the drama at the same time... This is the greatness of Verdi, using melody to explain human nature, showing us personality in his way. He tells the audience through music that there is no absolute good and evil in human nature, and he does not make any comments. He uses music to show the people in different positions of the society fully and lively, which is understood by the audience. It is also my original intention to do this research, i.e., to show the two roles of Amneris and Azucena.

Key words: Verdi, opera, Italian, theater performance, mezzosoprano, stage singing, Amneris, *Aida*, Azucena, *Trubadur*