



ANAGOOR | VIRGILIO BRUCIA

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with Marco Menegoni, Gayané Mvovsisyan, Massimiliano Briarava, Moreno Callegari, Marta Kolega, Gloria Lindeman, Paola Dallon, Monica Tonietto, Artemio Tosello, Emanuela Guizzon.

with special appearance by Marco Cavacoli

Video

concept: Simone Derai, Moreno Callegari, Giulio Favotto

cinematography: Giulio Favotto / OTIUM

editing: Moreno Callegari, Giulio Favotto

sound design: Mauro Martinuz

direction: Simone Derai

costumes: Serena Bussolaro, Simone Derai

fashion accessory: Silvia Bragagnolo

Octavian August mask: Felice Calchi

scenography Simone Derai, Luisa Fabris, Guerrino Perosin

music: Mauro Martinuz

musical arrangements of traditional songs, original vocal compositions and choir conduction: Paola Dallon, Gloria Lindeman, Marta Kolega, Gayané Mvovsisyan

Byzantine chant and Kliros from 'Funeral Canticle' by John Tavener

beats: Gino Pillon

translation and linguistic advice: Patrizia Vercesi

written by Simone Derai, Patrizia Vercesi

words inspired by Publio Virgilio Marone, Hermann Broch, Emmanuel Carrère, Danilo Kiš, Alessandro Barchiesi, Alessandro Fo, Joyce Carol Oates

direction: Simone Derai

organization: Marco Menegoni per Anagoor, Laura Marinelli e Stefania Santoni per Centrale Fies

communication: Virginia Sommadossi per Centrale Fies

production: Anagoor 2014

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VIRGILIO BRUCIA | PRESENTATION

Poetry and power, beauty and violence, memory and consent: the Anagor Company takes on these themes with Virgilio Brucia in an unsettling prospective, entering the workshop of the intellectual who sung the advent of the Roman Empire. Indeed the figure of Publio Virgilio Marone was marked by the prejudice of having been the poet for Augustus, who cancelled all remaining hope for the re-establishment of a Republic in Ancient Rome. A poet at the service of Imperial Ideology, in which Anagor however sees cracks: the points of attack are two books from the Aeneid, those which Virgil read to Augustus, and which narrate the violence of the destruction of Ilion and the kingdom of Troy, the journey to the afterlife, the definitive caesura with the past, relegated to memory. Thus Virgilio Brucia becomes a chance to leaf through the relationship between art and power, the function of culture and memory, the imperial war, the violence and the rapport that Virgil, son of Mantova farmers, had with nature, an element which often appears both as protagonist and backdrop in the Latin poet's works and the creations of the company. An identification of Virgil with Aeneas, cadenced both by live choral music and ancient European and non-European traditions which embody the magic of the aoidos who first sang the epos of Troy and the Trojans, right up to the contemporary minimalism of John Tavener.

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Aelius Donatus in his *Vita Vergilii* describes Virgil as a shy, modest, gentle man with such a timid and slow manner of speaking, that he seemed ignorant. A striking contrast with the myth of the poet ready to sing of leaders and to sing *for* them, ready to strike the epic note and act as the poet laureate for Octavian. In our antitotalitarian age there is a right and proper suspicion of poets and poetry in the service of an official ideology. However a latent tension seethes underneath between Virgil, the poet of inwardness who imbues his lines with their characteristic melody and melancholy, and Virgil, the official propagandist who must proclaim the triumph of Roman arms and the history of the ruling dynasty. Virgil's work has a settled canonical serenity about it, but under its untroubled surface a quarrel with himself is being conducted, that quarrel with the self which William Butler Yeats thought of as the real and true source of artistic creation.

Our project is not on *Eclogues*, on *Georgics* nor on the *Aeneid*. It is rather a frightened look to the fracture that breaks and wounds one's existence at the base, from which poetic creation flows like a stream that washes everything away.

Pressed by Augustus' commanding invitation, in 22 BC Virgil read part of the promised great poem, which he worked on for eleven years until his death, and still under construction at that time. In three different evenings, the poet sung the verses from three of the twelve books of what would have been the future *Aeneid*. The choice was not random: the Second book, or the burning of Ilius and the collapse of the Trojan kingdom, a narration of unparalleled violence that starts the story of people fleeing towards Italy; the Fourth book, or the abandonment of Carthage and Dido, exemplar renunciation of one's passions, love and happiness, sacrificed in the name of a higher mission; the Sixth book, which tells Aeneas's descent to the underworld to find his father Anchises, a book placed exactly at the center of the poem as a watershed between past and future, between ashes and future foundation.

Our work can be observed through the filter of these three books.

Virgil is Aeneas, a hero who carries an unbearable pain in his name, reluctant yet able to bear the burden of a too big mission, out of proportion for a single man. Virgil like Aeneas takes huge responsibility on his shoulders and with such a huge burden walks through the burning process of creation, consuming his own life, seeking escaping ways from the devouring flames of his feeling things, of his urgencies. To escape from the fire means to rescue oneself, and to rescue a tradition from ashes, singing a funeral canticle for what we have lost, because the new creation will say the final goodbye to the fathers whose DNA is preserved, giving birth to a completely new language.

On the background of this life burning up to sing "Glory to the world" (which is an impossible attempt to describe the world in its entirety), there is the whole world, there are the multitudes, the migrations, the precariousness of existence, the leaders, the shepherds and the farmers, the triumphs and failures of politics, the indifferent yet heartbreakingly mild natural world, the fragility along with the absurd cruelty of men, History that moves on like a machine, not caring about the suffering of individuals of any kind of kingdom they belong, and the experience of pain, paid dearly, the only one among our passions and affections to last forever.

Finally, through the vision of a piece of art embedded inside another piece of art, lays the possibility of seeing ourselves facing the tears of the world .

Against this fire curtain, an inexhaustible confidence in singers stands out - on these figures as on the songs heard on the fields in Mantua, pour Virgil's childhood memories - as if the sound, the verses and the meter that orders the world were able to provide a washing to extinguish the flames. A faith counterbalancing that feeling of distrust on the artistic fact that seems to emerge from Virgil's work. The Irish poet Seamus Heaney (1939 - 2013) says: "Virgil embodies the question that haunts all the poets: what good is song if everything is suffering? What good is art in times of violence?"

A chorus formed by voices from European and non-European countries helps us drawing a geography and a chronology of singing, like an empire with wide borders into which cultured and popular music, Eastern and Western, Armenian and Byzantine influences, but also Balkan and Macedonian tradition (which preserve the mysterious germ of Aoidoi's art and pre-tragic choir) merge together, up to the minimalist compositions by one of the most lyrical musicians among his contemporaries, John Tavener (1944 - 2013), and his touching *Funeral Canticle*, written for the death of his father.

ANAGOOR | BIO

The Anagoor company was founded by Simone Derai and Paola Dallan in Castelfranco Veneto in 2000, established from the very beginning as an experiment in collective work. Today, directors Simone Derai and Marco Menegoni work regularly with Patrizia Vercesi, Mauro Martinuz and Giulio Favotto, while other artists and professionals join them continually, enriching their growth and underscoring their nature as a collective. An ongoing workshop, open to professionals and amateurs, Anagoor is the hub of a creative process open to the city and its diverse generations where, in a strenuous attempt to generate a theatrical art of the *polis*, there is an ideal continuity between educational activities in schools, work within the territory, the call for community involvement, the company's productions. Anagoor's theatre responds to an iconic aesthetic that precipitates into various final formats in which the performing arts, philosophy, literature and hyper-media theatre engage in a dialogue, demanding however, strongly and by virtue of the nature of this art, to remain theatre.

Their productions include: **jeug-* (2008); *Tempesta* (2009), winner of a special mention at the Premio Scenario; *Fortuny* (2011); *L.I. Lingua Imperii* (2012), one of the winning productions at Music Theatre NOW 2015; *Virgilio Brucia* (2014); *Socrate il sopravvissuto / come le foglie* (2016) nominated for the Premio Ubu as Production of the year, *Oresteia / Agamennone Schiavi Conversio* (2018) selected by Fondation d'entreprise Hermès within the framework of the New Settings Program.

In 2012 the company approached musical theatre in the film-concert *Et manchi pietà*, followed by the direction of two operas: in 2013 *Il Palazzo di Atlante* by Luigi Rossi (1642), presented at the Sagra Musicale Malatestiana in Rimini, in 2017 *Faust* by Charles Gounod, a production of the Teatro Comunale di Modena, Teatro Valli di Reggio Emilia and Teatro Municipale di Piacenza and in 2019 *Das Paradies und die Peri* by Robert Schumann, a production of the Teatro Massimo di Palermo.

Anagoor has won many awards, including the "Jurislav Korenić " prize to Simone Derai as Best young director at the 53rd Festival MESS (2012), the Premio Hystrio – Castel dei Mondì (2013), the Premio ANCT for innovative experimentation in theatre, the HYSTRIO prize for direction (2016) and the Premio ReteCritica.

Anagoor, which in just a few years has moved to the centre of attention of Italian and European theatre, has been attributed the Silver Lion for Theatre in 2018 at the Venice Biennale.

Since 2008 Anagoor has based its headquarters in the countryside around Treviso, at La Conigliera, a rabbit farm converted into an atelier and since 2010 it is part of the Fies Factory project at Centrale Fies – art work space.

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