

## ARTISTIC REALIZATION

The artistic realization of the project has gone through a multi-level process, merging the languages of theater and music in a solution that is as integral as possible, we will say mutually interpenetrating. In fact, the spectator who attends *La Stanza del Pastore* immediately notices how the music does not appear at the usual level of soundtrack, or musical basis of the action expressed by the actor. The research conducted by Maestro Giuliano Di Giuseppe - composer of the original music - aimed at structuring a sound trend that intertwines with the text and the stage action in a now contrapuntal now harmonic key.

All this leads to a significant consequence: the ensemble of musicians is not relegated to a residual area of the scene or marginal to it. The stage is equally inhabited in a proxemic sense by the musicians as well as by the actor, almost as if these are the ghosts of the latter, its extensions in a transitory dimension between the physical place and the metaphysical dimension. Thus the music, which finds space between the different acting sequences, no less than overlapping them, engaging the actor and musicians in the constant search for the right balance.

But here we are finally with the actual protagonist: Francesco Giuliani, an extraordinary figure in the history of Abruzzo, rediscovered and brought to life by the pen of Vincenzo Mambella. A "minor" story of course, written with a small "s" and populated by ordinary figures instead of the high-sounding names of the most highly placed political and military spheres. On the other hand, a shepherd from the deep Abruzzo hinterland, confined - even more than by the roughness of the physical spaces - by the narrowness of a seasonality inscribed within the same natural rhythm of the seasons: transhumance, precisely, a cyclical path of montication and demontication that he led the shepherds to spend up to eight months a year between sheep tracks and pens. An existence therefore sacrificed in its most substantial part to ties and affections.

It is here that Mambella finds the supporting dramaturgical vector, as energetic as it is diaphanous: the extraordinary nature of Francesco Giuliani - the "shepherd-poet" who with stoic determination teaches himself to read and write, who quotes Dante and Ariosto, who writes thoughts and verses valuable - well, the most precious extraordinary feature of a figure so extraordinary in itself lies in the primacy of the imagination. This is what makes Giuliani a timeless character - therefore also very current - and cosmopolitan, although so close, so "ours", even homegrown.

The books that Giuliani loved so much do not represent an achievement in themselves, but the visionary tool through which an individual overwrites reality: he overcomes its limits, often its ugliness, using his gaze not to receive, not to suffer, but to radiate landscapes, presences, universes. An abstraction mechanism that goes beyond the boundaries of Western culture: this is the scope of the passage proposed by Vincenzo Mambella, furrowed on stage by Edoardo Oliva like the invisible path of a diviner.

Other - therefore - than the simplistic praise of a laborer who has become literate, civilized, domesticated (applause that rests, indeed, on the tacit derogatory judgment towards primary workers as an anthropologically inferior race, and therefore normally incapable of reflecting, educating themselves, improving themselves).

It is understandable how in this dimensional leap music fits perfectly in its quality of sensory language par excellence, the main instrument of overcoming.

At the same time the acting allows itself to be pierced, physically and beyond. Edoardo Oliva acts in a confined space, presided over by other presences: the musicians with their instruments and their dense load of sounds and silences. His Francesco Giuliani carves out minimal spaces and collected

gestures, accustomed as he is to transfiguring reality, with books of course, but mainly with what they contain even before words: an alternative perception of time.

This is why the past resurfaces in Giuliani's words. By theatrical convention? Out of calculated sentimentality? No. Vincenzo Mambella's character is a builder of the present. He chisels presences in which the life already lived lives again and coexists with what could have been.

Edoardo Oliva contains the tones of his acting, to materialize a veil of effort and expectation that makes the long time spent in a multiple reality palpable, suspended between the immaterial and tactile certainty: the memories, the pages of books of wisdom, the words simple words unsaid then and saved now from never again, and then the pride of wood, its knots, its more docile sections, the sparing tools associated with work (a large part of the iconographic research has converged in the documentary "La Dolce Vita - Una History of Transhumance" by Francesco Calandra, Maria Grazia

## CREDITS

"The Room of the Shepherd (The Transhumant)"

by Vincenzo Mambella

a project by Angelo De Nicola, Alessandro Di Loreto, Pierluigi Ruggiero

promoted by the Aria Foundation

Directed by Edoardo Oliva

Actor Edoardo Oliva

Original Music by Giuliano Di Giuseppe

Scenography Francesco Vitelli

Marina Taglieri Costumes

Black Service Lights & Sound