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MEETING FOR THE FRIENDSHIP AMONGST THE PEOPLES

#meeting15

20<sup>th</sup>-26<sup>th</sup> August Rimini Fiera

The tidings brought to Mary

The compelling reinterpretation of the book with translation and adaptation of  
Fabrizio Sinisi

Rimini, August 24<sup>th</sup> 2015 – The performance of “The tidings brought to Mary” is an event inside the kermesse in Rimini. It will take place tonight at 9.45 p.m. in Arena Frecciarossa 1000 D3. The play was produced by Scena Aperta Altomilanese Teatri-deSidera Teatro&territorio in collaboration with Teatro degli Incamminati and directed by Paolo Bignamini, who guided the team of excellent actors composed by Matteo Bonanni, Alessandro Conte, Federica D’Angelo, Ksenija Martinovic, Paola Romanò, Antonio Rosti.

The crammed hall heard with participation the drama on the play. Adriano Celentano’s song “Si è spento il sole” introduced the theme of love, fil rouge of the opera, and brought back to nowadays the “mystery” of Claudel.

The story is set in France, during Middle Ages. It weaves together the stories of Anna Vercors, the wise and old farmer, the root whence the entire drama flourishes, his daughter Violaine, beautiful and engaged with Jacques, a farmer who is not able to go beyond his idea of justice, as the eldest son in prodigal son’s parable, the story of Mara, the other daughter, who’s less beauty reveals her dark and envious soul and is not clear if her envy originates not for having received love or not having accepted receiving love. Pierre of Craon is the main character, he is a sinner who builds cathedrals, a genius who guards hope, with and for the community.

Set design is essential. On the stage there are four containers with fluorescent lines, like sheaves of wheat moved by summer wind, differently set in various scenes. They delicately stress a drama that essentially is word, with sober actions, almost liturgical. Actor’s voices is the medium that comprehends audience’s heart and allows entering drama’s essence. A scenic action of huge poetic substance, that asks together characters and spectators to face his destiny, to decide, as Virgin Mary with her “fiat”, whence the opera is titled.

Characters face the drama of their liberty. Anna Vercors is aware of his responsibility for his and others happiness and watching the decline of his community decides to leave to Jerusalem. Does his departure indulge his project or Somebody Else’s project? His wife Beth, even if doesn’t understand everything, decides to indulge her project. Violaine, the beautiful daughter engaged to Jaques, in a tenderness impetus and being conscious like her father of family’s situation and the historical moment, kisses Pierre of Craon, who is asked thought his work community’s hope. In this way she contracts leprosy and she doesn’t merry. She is the only character of the drama that doesn’t realize her project. Mara substitutes her on Jacques’ side, realizing her idea of marriage.



Destinies are tight each other, as the conclusion of the opera clarifies. Coming back from the pilgrimage in Jerusalem, Anna understands life's truth: "Holiness is not being lapidated abroad, or kissing a leper, but making God's will, with readiness, si tratti di restare al nostro posto o di salire più in alto". Violaine did it, taking on herself her sister pain. Her sister doesn't love her and Violaine allows the resurrection of Jacques's daughter, her betrothed. Violaine appears as the only one who lives in the very deep of her heart the mystery of mercy, as a quote from Giussani describes: "The mystery of mercy breaks down every human image of tranquility or desperation; also the feeling of forgiveness is inside Christ's mystery. Mystery as mercy is the last word also on all bad possibilities of history".

(A.S.)