

Festival del film Locarno
Piazza Grande

PUBLIEKSFAVORIET
SÃO PAULO INTERNATIONAL FILMFESTIVAL

van de producers van **THE SECOND MOTHER**

'PRACHTIGE FILM OVER DE HELENDE
KRACHT VAN KLASSEKE MUZIEK'
- VARIETY

'BETROKKEN, VOL EERLIJKE EMOTIES
EN ERG GOED GEMAAKT'
- SCREEN DAILY

THE VIOLIN TEACHER

van regisseur **SÉRGIO MACHADO**

NAAR EEN WAARGEBEURD VERHAAL

THE VIOLIN TEACHER is een productie van de Braziliaanse filmstudio 'Cinearte' in samenwerking met de Nederlandse filmstudio 'Cinearte'. De film is gebaseerd op het boek 'The Violin Teacher' van de Amerikaanse schrijfster 'Liz Rosenberg'. De film is geregisseerd door 'Sergio Machado' en is een productie van 'Cinearte' in samenwerking met 'Cinearte'. De film is gebaseerd op het boek 'The Violin Teacher' van de Amerikaanse schrijfster 'Liz Rosenberg'. De film is geregisseerd door 'Sergio Machado' en is een productie van 'Cinearte' in samenwerking met 'Cinearte'.



www.cinearte.nl



GULLANE in coproduction with FOX INTERNATIONAL PRODUCTIONS presents

THE VIOLIN TEACHER

A film by **Sérgio MACHADO**

with **Lázaro RAMOS, Kaique JESUS, Elzio VIEIRA**

Brazil - 2015 - 100min

FILM DISTRIBUTIE BENELUX

Arti Film VOF
Hilversum - Netherlands
Tel.: +31623885005

Première datum Nederland: 05/01/17

www.artifilm.nl - info@artifilm.nl



SYNOPSIS

Als de violist Laerta door de zenuwen zijn auditie verprutst voor het gerenommeerd symfonieorkest van São Paulo, moet hij gedwongen uitzien naar een andere baan. Het enige wat hij kan vinden is die van muziekleraar aan een school in een grote sloppenwijk ('favela'). Met muziekonderwijs wordt daar geprobeerd kinderen een alternatief te geven voor een leven vol criminaliteit en drugsgebruik.

De leerlingen zijn geen lieverdjes en bovendien is het onmogelijk alle onwillige invloeden buiten de deur te houden. Maar langzaam aan wint Laerte hun vertrouwen. Hij begint zijn klas klaar te stomen voor een belangrijk concert.

De muziek smeedt een hechte band tussen hem en de kinderen, waarvan twee jongens eruit springen door hun uitzonderlijke talent.

Een dramatische gebeurtenis versterkt hun onderlinge band. Bij het enthousiast maken van zijn leerlingen voor klassieke muziek herontdekt Laerte weer zijn eigen passie voor het spelen, die hij in de stress om een baan te vinden was kwijtgeraakt. Gebaseerd op ware gebeurtenissen.

Korte synopsis

Als de jonge violist Laerte zijn kans op een positie in het symfonieorkest van São Paulo verknald heeft, is het enige werk dat hij kan vinden de baan van muziekleraar in een sloppenwijk.

Zijn nauwelijks gemotiveerde leerlingen moeten nog veel leren. Bovendien is het onmogelijk om de criminaliteit die welig tiert in de wijk buiten de deur te houden. Langzaam maar zeker slaagt Laerte er in het vertrouwen te winnen van de kinderen en van de omgeving.

Hij begint zijn klas klaar te stomen voor een belangrijk concert. De muziek smeedt een hechte band tussen hem en de kinderen. Gebaseerd op ware gebeurtenissen.

Tagline

Waargebeurd verhaal over een talentvolle violist die een groepje ongedisciplineerde studenten uit een sloppenwijk transformeert in een getalenteerd symfonieorkest dat inmiddels optreedt over de hele wereld.

Achtergrond

'The Violin Teacher' vertelt het ware verhaal van het ontstaan van een muziekschool in de favela Heliópolis. In de loop der jaren hebben duizenden kinderen en tieners hier al onderricht gehad. Het orkest dat door de beste leerlingen wordt gevormd, het Heliópolis Symfonieorkest, geeft concerten in binnen- en buitenland. De film laat zien dat talent overal geboren kan worden. Maar *kansen* krijgen is een ander verhaal.

De muziekschool uit de film heet tegenwoordig het Baccarelli Instituut. Het werd in 1996 opgericht door de beroemde Braziliaanse dirigent Silvio Baccarelli. Nadat een enorme brand een groot deel van Heliópolis in de as had gelegd, wilde Baccarelli iets doen voor de kinderen uit deze wijk.

Regisseur Sérgio Machado komt uit een muzikale familie: zijn ouders waren allebei musici. Hij groeide dan ook op te midden van klassieke muziek. Met veel plezier koos hij de klassieke stukken uit die in de film te horen zijn. Maar ook het geluid van de favela klinkt door op de soundtrack, o.a. met nummers van de Brazilië bekende rappers Criolo en Rappin' Hood.

De productie is van Gullane, opgericht in 1996 door de broers Caio Gullane en Fabiano Gullane, inmiddels één van de bekendste en meest gewaardeerde productiebedrijven van Brazilië. Het bedrijf is vooral bekend van hun producties *Birdwatchers*, *Tabu* en *The Second Mother* (Publieksfavoriet Berlinale en winnaar Beste Actrice op Sundance 2015).

Festivals en Awards

- Officiële selectie Filmfestival Locarno 2015
- Audience Award - São Paulo International Film Festival
- Festival de Cannes – Nominatie Prix Ecrans 2016

INTERVIEW WITH DIRECTOR SÉRGIO MACHADO

What has compelled you to tell this story? And what connections does it have with your own life experience?

I'm a musicians' child and spent part of my childhood surrounded by an orchestra. My father played the Tube and the Piano, and my mother was bassoonist of the University of Bahia Symphonic Orchestra. They were both students and couldn't afford a nanny, so I grew up between the instruments listening to classical music. I've even studied the Piano and the Violin, but I never took it seriously for my lack of musical talent.

The movie had brought back many memories that were faded and it is, without a doubt, a tribute to my parents.

What has also made it a personal project is how close I feel to the character's dilemma – a violinist that has a nervous crisis at an audition and faces the possibility of not being able to do what he has been preparing for his entire life.

I was able to advance on the script at the moment I realized how much of Laerte was within my own experience. I've decided to be a film director very young and never considered doing anything else. The fear of the main character is also my fear that one day, for some reason, I might not be able to film again.

In the last couple of years, music has reemerged as part of my life when my 10-year-old son, after a visit to THE VIOLIN THEACHER's set, has asked me to learn to play the Violin.

Each day I'm more and more impressed by the improvement of his discipline and self-esteem brought by the practice of an instrument. By learning how to play, Jorge has also grown up and built trust. He has improved fast and is preparing himself to be part of the Symphonic Orchestra of Heliopolis, because it is the Orchestra by which the movie was inspired.

How have you dealt with the fact that the movie was based on a true story?

When we started to work, we tried to learn everything we could about the history of the Baccarelli Institute and to be very near to the universe of the movie. Marta Nehring, scriptwriter and researcher, has even moved into Heliopolis for a period. We've interviewed dozens of musicians and teachers and have spoken with the original members of the first Orchestra, which is portrayed by the film.

Many times, I discussed the script with Edilson and Edimilson Venturelli, who manage the Baccarelli Institute. I've attended classes and even took my chances studying the cello for two months in order to be around the students and to understand their struggles.

It was clear, however, that one movie alone wouldn't be able to show the immensity of a project that has brought music education to millions of teenagers that live in a vulnerable social position. On the final script, the movie ended up being a mixture of the story behind the formation of the Baccarelli Institute, the play "Acorda Brasil", by Antônio Ermírio de Moraes, and my own personal matters.

Do you feel that the movie can collaborate with Cultural and Educational Development in Brazil?

I don't have the illusion that this movie – or any other – is able to change the reality of a country, but I think it can stimulate the dialogue about the role the Arts in the development of our young citizens. In the last decade, Brazil has advanced with a strong income distribution agenda, but in terms of education and access to culture very little has improved.

The cinema has portrayed very well our misfortunes. Violence and the social gap are the key subjects in Brazilian drama. Movies like CITY OF GOD, CARANDIRU and ELITE SQUAD have

revealed our scars to the World. When I was invited to direct THE VIOLIN TEACHER I felt that it was also important to give voice to those people that are searching for new paths to solve these issues.

Brazil is far from finding the solution to our social dilemmas, but new initiatives in the past few years indicate that the best way to deal with violence and inequality is through education and through culture. So it seemed important to me to talk about this. Films may not have the power to change reality, but some important movies have been made upon that wish.

How do you expect the audience will receive the story of your movie?

I don't have a clear notion of how the international audience, or even the Brazilian audience, will perceive our movie. I believe in its potential because it was made with a lot of passion and honesty by all of us. The script brings up very contemporary matters, and the universal language of music is the conducting wire connecting the narrative. I believe this can help THE VIOLIN TEACHER to dialogue with people from various countries.

When I'm writing, filming or editing, I can't think of the reception. I try my best to be coherent with the things I believe in and with the reality I'm portraying. With this movie in particular, I thought a lot about the young actors that played characters so close to their own reality. During the process I imagined what they would feel when seeing the movie for the first time. In a certain way, they were the audience I had in mind when I was shooting.

How did the creative process for the script evolve? Did you do research? Did you work with the orchestra which the film portrays?

In the beginning, THE VIOLIN TEACHER was developed by Maria Adelaide do Amaral and Marta Nehring. They created the structure inspired by the play "Acorda Brasil". I interviewed a lot of people that had seen the foundation of the orchestra, including the founder itself, maestro Silvio Baccarelli.

During research in Heliópolis I was guided by Graziela Teixeira, a violinist from the original formation of the orchestra. She opened the doors to the community and told me many stories that are now in the movie.

After that I wrote alone and, to create the final version, I invited the screenwriter and director Marcelo Gomes (Cinema, Aspirinas e Urubus), one of the filmmakers I admire the most.

Are the teenagers of the movie professional actors? Did they already play the instruments before the movie?

My first job in a film was as assistant director and casting crew of CENTRAL STATION, by Walter Salles. In that movie we worked with a mixture of acclaimed actors, stage actors and nonprofessional actors. Since then I've repeated the same recipe in all of my films. It was during the preproduction of CENTRAL STATION that I've met Fátima Toledo, casting director of THE VIOLIN TEACHER and of most of my movies. Fátima and I have developed a friendship that grew stronger during the rehearsals of LOWER CITY, my first feature, and we ended up directing together O PRINCIPE ENCANTADO.

In THE VIOLIN TEACHER we had experienced actors as Lázaro Ramos and Sandra Corveloni (Best actress winner in Cannes), actors at the beginning of their careers as Kaique de Jesus, and real people from those communities like Elzio Vieira and all other teenagers that played the members of the Orchestra. The film also features special appearances of famous rappers Criolo and Rappin' Hood and maestro Marin Alsop, from the Symphonic Orchestra of São Paulo. A part of the teenagers of the Orchestra was recruited among the musicians of the Orchestra

of Heliopolis, but many others didn't know how to play any instrument. They took classes and when shooting was postponed for a few months, they had the opportunity to build a strong musical basis.

How was the casting of Lázaro Ramos for the leading role?

Lázaro is a great friend. I've known him since the beginning of his career. I directed his audition for MADAME SATÃ, the movie that has established him as one of the most important actors of his generation.

Together we've made the TV series PASTORES DA NOITE, and I invited him to perform in LOWER CITY besides Wagner Moura and Alice Braga. Watching THE VIOLIN TEACHER I have the feeling that no one could play Laerte as well as him. It seems now like a very obvious choice, but it wasn't.

Initially, I feared that by choosing him, the racial discussion would overshadow the rest, and it was something I have thought about while writing the script. I didn't want the movie to be a contemporary version of TO SIR, WITH LOVE, with Sidney Poitier. I sent Lázaro an invitation to do an appearance as Messias, Laerte's friend. After he read the script, he called me and told me he had to play Laerte, because it was his story. Luckily we listened to him. The choice of Lázaro has added a new layer to our story. Besides being a great actor, Lázaro is the co-author. He kept the cast together, spoke as equal to all of the kids and in return they all followed his example.

How do you define Laerte?

I think there is a lot of myself in the leading character. Laerte is a driven man from Bahia, passionate about what he does. His biggest fear is not being able to keep doing what he has prepared himself to do his entire life. At some point during the writing process I've dealt with this feeling, and decided to bring it to the screen.

THE VIOLIN THEACHER tells the story of a musician who has prepared himself for many years for something, but fails at the turning point, like a boxer that trembles in the presence of his opponent, or a striker that staggere during a penalty kick. I tried to build a contradictory character, filled with doubts and second guesses, but coherent to his dream. By getting to know a different reality and the uniqueness of his students, Laerte reconnects to the pleasure of playing he had lost due to the excess of discipline. Lázaro has also lent a lot of himself to Laerte: his discipline, his artistic austerity and his sense of humor.

Tell us a little about the main technical characteristics of the movie: cinematography, production design, costumes...?

I step out of THE VIOLIN TEACHER experience with the feeling that we have extracted the very best the story could offer. I owe this to the perseverance and unlimited support from the producers Fabiano and Caio Gullane who, have never given up on anything that was important to the film.

Marcelo Durst, cinematographer, has dived in this project with a lot of passion. He hadn't filmed in Brazil for a few years and spread the set with his enormous desire for Cinema. Before the shooting I did a sort of visual reference map – using paintings and photos. He studied this material deeply and defended with strength what we achieved. It's someone who I definitely intend to work with again in the future.

What has guided the production of THE VIOLIN TEACHER was the idea, a very abstract one, that the feelings of the characters would be the main core of the aesthetic decisions. From choosing the locations, to the positioning of the camera or the use of light or editing, everything should respect the desires of the characters and their subjectivity.

We worked so that the performances would detach from any stereotypes. As in my previous movies, I've invested in a very intense preparation and a long period of rehearsals in order to be able to leave some spaces to be filled by the actors and the team during the shooting.

Valdy Lopes, production designer, was a partner in building an art design with rigor, where every detail was created not to be noticed. Our concept was that the characters should always be in evidence, and the scenario, the costumes and the makeup should only add layers and give them more density.

Another essential collaborator was the editor Márcio Hashimoto, who not only gave order and rhythm to the shots, but also discussed and deepened the concept of each and every scene.

Music is a key element in the Film. Tell us a little about the musical choices and the mixing of so many different styles?

Because of my parents' influence, I was raised listening almost exclusively to classical music until I was a teenager. So one of the most pleasant jobs I did for this film was to pick the soundtrack. During the year before the shooting I've attended every concert of the Orchestra of São Paulo and even took private classes of Music History.

During the preparation I've also discovered the rich universe of rap in São Paulo, and the poetic value of Mano Brown, Criolo, Rappin' Hood, Sabotage and Emicida. From the beginning it was clear to me that the path of Laerte was both ways. He goes to Heliópolis to give classes of classical music but discovers an abundant musical culture, learning as much or even more than he teaches.

He doesn't go to Heliópolis thinking about saving the students; he goes in order to find himself. For that, it was important that the contemporary musical universe was of the best quality. I wanted the dialogue to be leveled up, with no hierarchies.

A lot of people have contributed to the soundtrack: Alexandre Guerra, Felipe de Souza, Arthur Nestrovsky, maestro Edilson Venturelli, everyone from Coletivo Instituto. The song during the ending credits – a rap composed by the genius Sabotage, arranged by maestro Ruriá Duprat and played by the Orchestra of Heliópolis – synthesizes this search. After we had recorded, we became aware that one of the biggest dreams of Sabotage, murdered in 2003, was to have one of his songs played by an orchestra.

Tell us about the real story behind the movie. How do you perceive the evolution of the Symphonic Orchestra of Heliópolis between 1996 and today?

The film is inspired by the story of the Baccarelli Institute, one of the most successful projects of social inclusion in the country. It began in 1996, after a fire that destroyed part of Heliópolis, the second largest slum of Latin America. Touched by this tragedy, maestro Silvio Baccarelli started to teach classical music to the teenagers of the community.

The Baccarelli Institute now has over 4.000 students each year. The Orchestra has as its maestro no one less than the acclaimed Isaac Karabtschevsky. The kids from Heliópolis have already played in Europe, had the opportunity to be conducted by Zubin Mehta, to play with the violinist Joshua Bell, to perform to Bento XVI, the Pope, and have already brought to tears the Italian composer Ennio Morricone. It's an impressive story and I feel proud to be telling it, even if in an indirect way.

What has touched you the most during this process?

The production process of THE VIOLIN TEACHER was intense and has left me many scars and a lot of nostalgia. I could point out a few, as the immersion in the musical universe, which was a reunion with my parents in a way. But I have no doubt that what has touched me the most

was the day-to-day experience with the kids that played the student's Orchestra. Their dedication has taught me a great deal. I've developed an affectionate and friendly relation with some and left this experience with much more certainty that there is a lot of talented young folks out there, eager to tell their stories and who, just need an opportunity to shine. We started shooting by the scenes of Laerte and the students in the classroom. The high energy and intensity of those kids took over the entire shooting.

I remember especially that when we finished shooting the classes and the kids had a week off. Before they left, the boys – lead by Kaique and Elzio – gathered up around Lázaro to ask him not to let the ball drop in their absence. I watched this little meeting without them knowing of my presence, and was impressed with their boldness and with Lázaro's humility. They were colleagues. They were the soul of our movie, and the story was going to be told from them and to them.

How does the movie dialogue with Brazilian reality?

The political situation in Brazil has changed a lot during the years the film took to be finalized. When we started to think of this project there was an euphoric momentum of change, where the economical indexes and the increasing consumption seemed to finally indicate that Brazil would achieve its potential as an important territory in the global perspective. In the last couple of years, the constant disclosure of corruption has brought back a dangerous mindset from our past, while the last election has exposed how divided our country is.

I pray that this movie, that speaks about solidarity and learning to listen to the other, somehow contributes to a more constructive and polarized debate regarding the future of our country.

INSTITUTO BACCARELLI

Instituto Baccarelli is a nonprofit organization, whose mission is to offer excellent musical and artistic background, providing personal development and creating an opportunity of professional training aimed at children and young people aged between 4 and 25 years old in a socially vulnerable situation. The organization, located in Heliópolis, a poor community in São Paulo, Brazil, manages a variety programs: Musicalization, chorus, Orchestra of Tomorrow and Heliópolis Symphony.

The results achieved during its history with the beneficiary public made Instituto Baccarelli respected by the public and the private sectors. Nowadays, the organization has the support of a Brazilian federal law of cultural incentive (Lei Rouanet) – and the partnership of more than 10 important companies as enterprises.

History :

During his successful career, conductor Silvio Baccarelli has always dreamt of teaching music for people who live in unstable social and economic surroundings. In 1996, while watching TV, he saw a fire that destroyed a building in Heliópolis. Touched by those families trying to save their lives and belongings, Baccarelli went to a public school in that region and suggested the school's director teaching orchestral instruments for children and adolescents.

Some months later, 36 boys and girls began violins, violas, cellos and double basses studies. By this time, the classes used to take place at Baccarelli's Auditorium, which was his own property, supplied by Baccarelli's own resources. In 1998, some professionals who knew the conductor, joined the project and registered it in a Brazilian law that stimulates cultural and social initiatives. The organization chosen to be the bread-winner was Sociedade de Concertos de São Paulo, an institution created to stimulate the diffusion of erudite music in São Paulo. With this support it was possible to look for sponsorships in the private sector and intensify the activities.

The Institute :

Instituto Baccarelli is a nonprofit organization, whose mission is to offer excellent musical and artistic background, providing personal development and creating an opportunity of professional training aimed at children and young people in a socially vulnerable situation. The organization, located in Heliópolis¹, a poor community in São Paulo, Brazil, manages some programs:

Musicalization: music startup with children 4-6 years old with recreational classes;

Our Chorus (Chorus of People): musical initiation through choral singing

Orchestra of Tomorrow: initiation and development of instrumental technique, besides intermediary orchestra practice

Heliópolis Symphony: the main body of the Institute, that emphasizes repertory practice.

The results achieved during its history with the beneficiary public made Instituto Baccarelli respected by the public and the private sectors. Nowadays, the organization has the support of a Brazilian federal law of cultural incentive (Lei Rouanet) – and the partnership of the enterprises: Petrobras, Volkswagen, BNDES, Magazine Luiza, Banco Volkswagen, Bradesco, Instituto Votorantim, Banco do Brasil e Caterpillar. The programs are developed in the organization with children and young people between 4 and 25 years old - they are building agents for creating citizens.

One of the greatest preoccupations of Instituto Baccarelli is composing a high qualified team of educators. Among them, there are some of the best Brazilian children's conductors and musicians, who are masters in the techniques of teaching, as well role models to the children and adolescents. Using art as an instrument, Instituto Baccarelli became an important transformation agent and wishes to expand its activities.

DIRECTOR'S BIOGRAPHY

Sérgio Machado started making films in 1993, with the short **Troca de Cabeças**. In 1995 he started to work with Walter Salles. Assistant director of **Central do Brasil, O Primeiro Dia** and **Abril Despedaçado**, scriptwriter of the latter. Sérgio also co-wrote the script of **Karim Ainouz's Madame Satã**.

In 2001, he directed the documentary **Onde A Terra Acaba**, about the filmmaker Mario Peixoto, which was awarded in 15 Festivals, among which Biarritz, Havana and Rio Film Festival. He has won over 30 awards with his first feature **Cidade Baixa**, including the Youth Award in Cannes.

In 2007, he directed and co-wrote with Karim Ainouz the TV series **Alice** for HBO. In 2009, he adapted and directed Jorge Amado's novel **Quincas Berro D'Água**. He also directed, with Fernando Coimbra, the documentary **Aqui Deste Lugar**.

DIRECTOR'S FILMOGRAPHY

2001 - **Abril Despedaçado/Behind the Sun** (feature) - co-writer with Walter Salles and Karim Ainouz

Competition at Venice Film Festival 2001
Nominated Best Foreign Film at
Golden Globes 2002 Nominated Best
Foreign Film at BAFTA 2002

2001 - **Três Histórias da Bahia** (feature) - co-writer
and co-director 2001 - **Pastores da Noite** (TV Series) -
co-writer

2001 - **Onde A Terra Acaba** (documentary) - writer and director

Best Documentary at Havana
Film Festival 2002 Best
Documentary at Rio Film
Festival 2001

2002 - **Madame Satã** (feature) - co-writer with Karim Ainouz

Best Film at Chicago
International Film Festival
Winner at Havana Film
Festival

2005 - **Cidade Baixa/Lower City** (feature) - co-writer with Karim Ainouz and director

Cannes Film Festival 2005
(Un Certain Regard) Winner
at Havana Film Festival 2005
Winner at Miami Film
Festival 2005 Winner at
Rio Film Festival 2005

2007 - **Alice** (HBO TV Series) - writer and co-director
with Karim Ainouz 2009 - **Alice: A Última Noite** (HBO

TV movie) - co-writer and director

2010 - **Alice: O Primeiro Dia do Resto da Minha Vida** (*HBO TV movie*) - co-writer

2010 - **Quincas Berro D'Água** (*feature*) - writer and director

*Winner Cinema Brazil Grand
Prize 2010 Andorinha Trophy
at Cineport Film Festival 2010*

2012 - **The Invisible Collection** (*feature*) - co-writer

2015 - **Aqui Deste Lugar** (*documentary*) - co-writer and co-director with

Fernando Coimbra 2015 - **Heliopolis/The Violin Teacher** (*feature*) -
writer and director

Closing Film at Locarno Film Festival 2015

PROFILE LÁZARO RAMOS (LAERTE)

Lázaro Ramos is one of the most acclaimed Brazilian artists. Actor, Director and playwright at Olodum's Theater Group. His cinema debut was with *Madame Satã* (Karim Ainouz, 2002), awarded by many Festivals and nominated on the New York Times' non-official list for the 2003 Academy Awards.

During a very successful career, Lázaro has received an Emmy nomination for his role in the TV Series *Cobras & Lagartos* (2007). He has also acted in many renowned Film productions such as *The Man Who Copied* (Jorge Furtado, 2003), *The Man of The Year* (José Henrique Fonseca, 2005) and *O Pai O* (Monique Gadenberg, 2007). Lázaro has also starred in Cannes nominated feature *Carandirú* (Hector Babenco) and Cannes winner *Lower City* (Sérgio Machado).

In 2009 he was nominated as UNICEF ambassador of Brazil.

CAST

Laerte	LázarO RAMOS
Samuel	Kaique JESuS
VR	Elzio VIEIRA
Alzira	Sandra CORVELONI
Bruna	Fernanda DE FREITAS

Special Participation by Brazilian rappers **Criolo** and **Rappin' HOOD**

Special Participation by Maestro **Marin ALSOP**, **Symphonic Orchestra of São Paulo/OSESP** and **Orchestra of Heliopolis**

CREW

Produced by	Caio GuLLANE, Fabiano GuLLANE, Débora IVANOV and Gabriel LACERDA
In association with	Instituto BACCARELLI
Director	Sérgio MACHADO
Script	Maria Adelaide AMARAL, Marcelo GOMES, Sérgio MACHADO and Marta NEHRING Inspired by the play " <i>Acorda Brasil</i> ", by Antonio Ermírio DE MORAES
Cinematography	Marcelo DuRST, ABC
Production Design	Valdy LOPES Jn
Editing	Márcio HASHIMOTO
Cast Coaching	Fátima TOLEDO
Music	Alexandre GuERRA and Felipe DE SOUZA
International Coordinator	Manuela MANDLER
Executive Coordinator	Sonia HAMBURGER
Executive Producer	Rui PIRES, Caio GuLLANE and Fabiano GuLLANE