



**EEN ECHTE  
CROWDPLEASER!**  
- SCREEN INTERNATIONAL

TEMPESTA E RAI CINEMA PRESENTANO

# GLORIA!

DIRETTO DA  
**MARGHERITA VICARIO**

UNA PRODUZIONE TEMPESTA con RAI CINEMA. IN COPRODUZIONE CON TELLEFILM. CON IL SUPPORTO DI: DMG, DIREZIONE GENERALE CINEMA E AUDIOVISIVO, CON IL SUPPORTO DI: OFFICIO FEDERALE DELLA CULTURA (DFK), CON IL CONTRIBUTO DELLA REGIONE FRIULI VENEZIA GIULIA - FVG FILM COMMISSION, E DELLA TICINO FILM COMMISSION. CON GALATEA BELLUCCI, CARLOTTA GAMBÀ, E CON VERONICA LUCCHESI. MARIA VITTORIA DALASTA, SARA MAGGIOLAN, PAOLO RUSSI, ELOI, NATALINO BALASSO, ANTON KRANUS, E CON VINCENTO CHIA, JASMIN MATTEI, GISELE PASQUA. PRODUZIONE GENERALE NICOLETTA MAGGI. AUTORESSA ALESSANDRO STELLARI. CASCINO MASSIMO APOLLONI. ATTORI: ANITA, TATIANA LEPORE, COSTUME MARY MONTALDO. REGISTA JEAN COTIER. MONTAGGIO DI SONO DANIELA BASSANO. SONORE PERICOLO XAVIER LAVOIE. SCENEGGIATURA LUCA SEVINO, SUSANNA ARENAVOLI. MONTAGGIO CHRISTIAN MARSGHIA. MUSICA DI MARGHERITA VICARIO. DAVIDE PAVANELLO. EDITORIA DI CHIARA RUCCA, ROCCO PALMA. PRODUZIONE ESECUTIVA ALESSIO LANZARISCHI. COPRODOTTORE DI KATJUN BENZ. PRODOTTORE VALENTA JAMONTE, MANUELA MELISSANO, CARLO CRESTO DIANA, PAOLO DEL BROCCO con RAI CINEMA. SCRITTO DI ANITA RIVAROLI, MARGHERITA VICARIO. DIRETTO DI MARGHERITA VICARIO.

tempesta

Rai Cinema

telfilm

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Het is 2017 en de rechtbank in Napels is op zoek naar een gezin voor het Het is 1800 en het Sant'Ignazio Istituto; weeshuis, nonnenklooster en muziekschool voor meisjes, maakt zich op voor een bezoek van paus Pius VII. De plaatselijke kapelmeester Perlina, een heerszuchtige dirigent staat erop een muziekstuk te componeren maar is creatief geblokkeerd. Vier meisjes uit het orkest en het dienstmeisje Teresa, allen muzikaal zeer getalenteerd, willen helpen en worden door de ontdekking van een Pianoforte in het instituut geprikkeld heimelijk te werken aan eigen, voor die tijd unieke, composities. Perlina wil hier niets van weten en doet verwoede pogingen tot het schrijven van een muziekstuk. De dag van het hoge bezoek komt echter rap naderbij en hij heeft nog niets op papier.

### **Korte synopsis**

Het is 1800 en het Sant'Ignazio Istituto voor meisjes maakt zich op voor een bezoek van paus Pius VII. Kapelmeester Perlina staat erop een muziekstuk te componeren maar is creatief geblokkeerd. Vijf meisjes, muzikaal zeer getalenteerd, willen helpen en worden door de ontdekking van een Pianoforte geprikkeld heimelijk te werken aan eigen composities. Perlina wil hier niets van weten maar de dag van het hoge bezoek komt rap naderbij.

### **Oneliner**

Kostuumdrama nabij Venetië waarin vijf muzikaal getalenteerde meisjes in een weeshuis strijden tegen het patriarchale systeem van de 18e eeuw.

### **Achtergrond**

Gloria! is het regiedebuut van Margherita Vicario (1988). In haar geboorteland Italië is zij een bekend actrice en singer-songwriter. Voor Gloria! heeft ze ook een aantal nummers gecomponeerd en ingezongen.

Met Gloria! weeft Vicario historische elementen in een, mede door haar zelf geschreven, fictief verhaal. Zo bevat het verhaal een context vol historische details; van de pianobouwer Johan Stein, de verkiezing van paus Pius VII, het verval van de Republiek Venetië (Serenissima), de vele instituten waar weesmeisjes muzikaal werd opgeleid tot de composities van Lucia die overeenkomen met het werk van het weesmeisje Maddalena Laura Lombardini Sirmen, wat wèl bewaard is gebleven uit die tijd.

Gloria! is Vicario's eerbetoon aan die talrijke vrouwelijke componisten die in de vergetelheid zijn geraakt. De titel verwijst naar het nummer "Gloria" van componist Antonio Vivaldi.



## **NOTES BY MARGHERITA VICARIO**

### **Historical background**

In my work as a songwriter, I've been confronted with the same question for years: what do you think about the situation of women in music today? And so, in order to find a comprehensive answer, I embarked upon the research that led me to write "Gloria!". As I retraced the history of Italian and European women composers, the discovery that was most interesting to me was the fascinating world of the four Ospedali (Orphanages) of Venice and the Figlie di Choro, the choir girls.

The Orphanages were women's welfare institutions that imparted the highest musical training - suffice it to say that the best known, the Ospedale della Pietà, is famous for having been the school where Vivaldi (the Red Priest) taught... This had the direct consequence that the only people who could afford to study music at the highest level, at the height of the splendor of Baroque Venice in the 1700s, were nobles and orphans! But, despite their excellent training, these artists could not make music a profession. And so, while professional musicians were trained in the corresponding Neapolitan male Conservatories, in the Orphanages of Venice the girls could only aspire to a good marriage, or to play for life for the Glory of God.

I said to myself: it is impossible that there were no creative ambitions in these girls, who were in fact extraordinary authors and composers - why have so few of them gone down in history? Who knows how much talent, how much imagination dwelt in the minds of those girls, noble or orphan, who spent their afternoons studying sitting at the harpsichord... Playing on the fact that anything could have happened in such a place, the idea of Gloria! Was born: the story of Teresa, a girl with a good ear and a free musical perception, who through the discovery of a piano almost manages to travel through time and explore the dimension of the purest creativity outside the canons of her time.

### **Director's note**

My goal was to set a fictional story in a precise historical context full of details. From Johan Stein, a piano maker, to the election of Pope Pius VII in Venice, from the decline of the Serenissima to Lucia's compositions that correspond to those of the only orphaned composer whose work has survived to the present day, Maddalena Laura Lombardini Sirmen.

I took a lot of care, in general, with the verisimilitude of this story even though, truth be told, it is full of fantastic flashes, musical leaps in time. But it also has the ambition to show the actual conditions of these musicians in their time. With costumes, set design and photography we worked in this direction: apparently it is a proper period film with a lot of care in the colors, in the pictorial references and in the details of the scenography. The starting point is therefore philological and only from there could the most "fantastic" aspect start, which is instead delegated to the inner world of the protagonists and their musical creations.

It was a long process to prepare the actresses both to create a close-knit group of sisters, and to step into the shoes of excellent musicians. In fact, they studied for months with a violin and cello coach to try to blend in with the rest of the orchestra which is instead made up of real musicians and choristers of baroque music. Another thing that was central to me was the editing of music and rhythmic research: many sequences were choreographed in space like



theatrical scenes and rehearsed and rehearsed on location. Only the camera operator was given the freedom, shooting mostly with a handheld camera, to experiment and move within scenes whose movements and rhythms had already been predetermined.

## **INTERVIEW WITH DIRECTOR**

### **What made you want to move into directing?**

- I've just always wanted to do this. It was such a big dream. I started out acting, then moved into writing songs. But I have always been working on possible ideas for movies, and this one came to me even before I decided to direct it myself. I was busy with music, there was never enough time, and then I met this producer. I heard: "Do you have a story?" I was already researching this place, so I went: "Actually, I do." I don't consider directing to be such a big change, because ultimately, I want to do it all.

### **You were even on Woody Allen's set [for *To Rome with Love*], so you are not exactly a rookie. In *Gloria!*, you show how much joy music can bring. Do you still feel it yourself?**

- Of course. It's not just the joy; it's the extasy of music. For me, it's such a powerful feeling. Music is joyful when you are alone, but also when you are surrounded by other people. I am a performer, and it feels so good to be able to express all these feelings this way.

### **In the film, someone says: "I am singing my thoughts." It's so simple, but it makes perfect sense.**

- For a songwriter, that's the whole secret. Of course, in pop, you often get a whole team of people working together on the perfect song. But I still like it when you hear something and feel like you understand the person who wrote it.

### **During the screening, two people sitting right next to me kept moving along to the rhythm.**

- Maybe they were my friends? So many of them came to Berlin [laughs]! I don't want it to sound trivial, but I was thinking about rhythm a lot: about Charlie Chaplin in *Modern Times* or old Disney films. But there is a deeper meaning here, too: Teresa leads a very difficult life. Music is her only refuge. I would say that my music is joyful as well, even though the lyrics aren't sometimes. Still, with films, I like it when they just hit you, when it's intense. Even tragic stories need to have at least a little bit of hope, however; otherwise, I get angry. I need that 1% of light because that's how I see the world. It's full of pain, but there is music, poetry. There is cinema.

### **Period films sometimes surprise you with their use of contemporary music – like *Marie Antoinette*, for example. It can be a powerful contrast, but why did you want to do it?**

- I wanted this film to be realistic, even though it's a fable, and I saw these girls' creativity as something very personal, but also internal. Nobody knows anything about them! We don't have many compositions left from these orphans. [Italian composer born in 1745] *Maddalena Laura Sirmen* was one of the few we actually remember. Her works exist because her maestro basically told her: "You are talented, but you have to marry a musician. This is the only way for you to continue." The way I saw it, Teresa could play whatever she wanted – after all, she isn't classically trained. I am a self-taught musician as well. It's about her personal fantasy. It's not accurate, obviously, but it's part of that dream.



**One of her partners in crime, Lucia, wants to share her compositions with their teacher and is immediately rejected. Was this moment, when you are not even given a chance, something you could recognise?**

- Of course. It happened at the very beginning of my career. I was told by someone: "Okay, I guess I can hear your stuff." It's the most painful thing, when others already think they know what you are capable of and you are not given opportunities for no apparent reason. The history of music is full of such cases. In order to create, you had to be someone's daughter or wife. These female composers were eventually able to attain fame, but many looked down on them anyway.

***Gloria!* is about these girls learning to work together. It's rooted in female solidarity, but you are not too starry-eyed about this kind of dynamic. They fight.**

- I have sisters, and sometimes we just hate each other. I think that we are finally getting rid of that idea that women are envious of each other. It can happen, sure, but men also perpetuate this belief. It just feels old-fashioned, and I am not interested in it. When I was younger, I didn't have too many female friends, but the older I get, the more it changes. You grow to appreciate the sisterhood; it's such a powerful bond.

Interview: Marita Balaga – 24/02/24

## **MARGHERITA VICARIO**

**Margherita Vicario** (born in 1988) is an actress and singer-songwriter who graduated from the European Academy of Dramatic Art. During her academic years she wrote the EP 'Esercizi Preparatori' and 'Minimal Musical', her first album as a singer-songwriter. She wrote the B.A. thesis in Performing Arts on the use of popular music in Brecht's political theater and deepened the study of the Dalcroze method, a system of music pedagogy based on learning musical rules through listening and the use of the body. In 2014, she toured her first concert show "LEM LEM - Free Musical Experiments" around clubs and theaters. In the meantime, she worked as an actress in films and television series (Woody Allen, Lamberto Bava, Marco Pontecorvo, Pappi Corsicato). Pursuing careers as both actress and musician, she released her second album "Bingo" with Universal in 2021. She works with artists such as Francesco Guccini, Vinicio Capossela, Vasco Brondi, Lo Stato Sociale, Raphael Gualazzi, Elodie, Rancore, la Rappresentante di Lista and many others. In 2023, she co-wrote with Anita Rivaroli music alongside Dade and directed her first feature film "GLORIA!" produced by tempesta, Rai Cinema and tellfilm.



## **CAST**

### **GALATEA BELLUGI**

Teresa

### **CARLOTTA GAMBA**

Lucia

with **VERONICA LUCCHESI (LRDL)**

Bettina

### **MARIA VITTORIA DALLASTA**

Marietta

### **SARA MAFODDA**

Prudenza

### **PAOLO ROSSI**

Perlina

### **ELIO**

Romeo

### **NATALINO BALASSO**

Governor

### **ANITA KRAVOS**

Donna Lidia

and with **VINCENZO CREA**

Cristiano

### **JASMIN MATTEI**

Fidelia

### **GIOELE PAGURA**

Giacomino



## **CREW**

Directed by  
**MARGHERITA VICARIO**

Screenplay by  
**ANITA RIVAROLI** and **MARGHERITA VICARIO**

Photography  
**GIANLUCA PALMA**

Editing  
**CHRISTIAN MARSIGLIA**

Original music  
**MARGHERITA VICARIO & DADE**

Set design  
**LUCA SERVINO & SUSANNA ABENAVOLI**

Costume design  
**MARY MONTALTO**

Organisation  
**NICOLETTA MAGGI**

Direct sound  
**XAVIER LAVOREL**

Sound editing  
**DANIELA BASSANI**

Sound engineer  
**MAXCENCE CIEKAWY**

Hair  
**MARTA IACOPONI & CARLA INDONI**

Make-up  
**JEAN COTTER**

Casting director  
**MASSIMO APPOLLONI**

Acting coach  
**TATIANA LEPORE**

Director of production  
**ROBERTA ALOISIO**

Administrator  
**EMILIANO ANGELOCORE**



Director's assistant

**ALESSANDRO STELLARI**

Executive producer

**ALESSIO LAZZARESCHI**

produced by

**VALERIA JAMONTE, MANUELA MELISSANO, CARLO CRESTO-DINA**

co-produced by

**KATRIN RENZ a TEMPESTA with RAI CINEMA production in co-production with  
TELLFILM**

supported by

**MIC – Ministero della Cultura, Direzione Generale Cinema e Audiovisivo  
UFFICIO FEDERALE DELLA CULTURA SVIZZERO with contributions by REGIONE FVG,  
FILM COMMISSION FVG TICINO FILM COMMISSION**



**Soundtrack:**

***GLORIA IN EXCELSIS DEO - RV 589***

**ANTONIO VIVALDI**

**ESEGUITO DA ORCHESTRA TIEPOLO BAROCCA, SCIVIAS ENSEMBLE, FLOWING CHORDS**

***STABAT MATER - RV 621***

***EJA MATER, FONS AMORIS***

**ANTONIO VIVALDI**

**ESEGUITO DA ORCHESTRA TIEPOLO BAROCCA, MAURIZIO DI MAIO**

***CONCERTO PER DUE VIOLINI IN LA MINORE***

**ANTONIO VIVALDI**

**ESEGUITO DA ORCHESTRA TIEPOLO BAROCCA**

***PINCIO***

**MARGHERITA VICARIO, DAVIDE PAVANELLO**

**ESEGUITO DA M. VICARIO, D. PAVANELLO**

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***QUESTO CORPO***

**VERONICA LUCCHESI, DARIO MANGIARACINA, FABIO GARGIULO**

**ESEGUITO DA V. LUCCHESI, M. VICARIO, D. PAVANELLO**

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***QUARTETTO N.2 IN SI MAGGIORE***

**MADDALENA LAURA LOMBARDINI SIRMEN**

**ESEGUITO DA ORCHESTRA TIEPOLO BAROCCA**

***TERESA VS LUCIA***

**ISABELLE DE CHARRIERÉ, MARGHERITA VICARIO, DAVIDE PAVANELLO**

**ESEGUITO DA F. CHIOFALO, M. VICARIO, D. PAVANELLO**

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***IO TI VEDO***

**MARGHERITA VICARIO, DAVIDE PAVANELLO**

**ESEGUITO DA M. VICARIO, G. BELLUGI, D. PAVANELLO, ORCHESTRA TIEPOLO BAROCCA**

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