



World Premiere: Berlin International Film Festival

GLORIA!

a film directed by MARGHERITA VICARIO

starring

Galatea Bellugi, Carlotta Gamba, Veronica Lucchesi, Maria Vittoria Dallasta,
Sara Mafodda, Paolo Rossi, Elio, Natalino Balasso, Anita Kravos,
Vincenzo Crea, Jasmin Mattei

Italy, Switzerland | 2024 | Italian with English subtitles
1.66:1 | 106 minutes

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SYNOPSIS

Venice, 1800. Inside the dilapidated walls of the Sant'Ignazio Institute, a once-proud music school for young women, Teresa, a servant girl known only as "the Mute," moves silently through her daily chores. The students at the school are preparing for a visit from the newly crowned Pope, and the aging Chapel Master scrambles to finish a composition worthy of performing for the occasion. In the chaos of these preparations, Teresa discovers a strange and beautiful invention in the school storeroom – a pianoforte. With a near supernatural ear for harmony, the servant and a quartet of talented singers use the radical new instrument to compose a piece the Pope – and the world – never saw coming.

"A true crowd-pleaser" (*Screen Daily*), *Gloria!* is the directorial debut of Italian actress and singer-songwriter Margherita Vicario. Made with a modern flare and clever musical anachronism, Vicario turns the historical drama on its head and pays joyous tribute to the imagination and brilliance of countless female composers throughout history whose work was quietly shelved and forgotten.



DIRECTOR'S NOTES – 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 STATEMENT

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.

DIRECTOR BIO

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

Teresa

Lucia

Bettina

Marietta

Prudenza

Perlina

Romeo

Governor

Donna Lidia

Cristiano

Fidelia

Giacomino

GALATEA BELLUGI

CARLOTTA GAMBA

VERONICA LUCCHESI (LRDL)

MARIA VITTORIA DALLASTA

SARA MAFODDA

PAOLO ROSSI

ELIO

NATALINO BALASSO

ANITA KRAVOS

VINCENZO CREA

JASMIN MATTEI

GIOELE PAGURA

CREDITS

Directed by

Screenplay by

Photography

Editing

Original Music

Set Design

Costume Design

Organization

Direct Sound

Sound Editing

Sound Engineer

Hair

Make-up

Casting Director

Acting Coach

Director of Production

Administrator

Director's Assistant

Executive Producer

MARGHERITA VICARIO

ANITA RIVAROLI and MARGHERITA VICARIO

GIANLUCA PALMA

CHRISTIAN MARSIGLIA

MARGHERITA VICARIO & DADE

LUCA SERVINO & SUSANNA ABENAVOLI

MARY MONTALTO

NICOLETTA MAGGI

XAVIER LAVOREL

DANIELA BASSANI

MAXCENCE CIEKAWY

MARTA IACOPONI & CARLA INDONI

JEAN COTTER

MASSIMO APPOLLONI

TATIANA LEPORE

ROBERTA ALOISIO

EMILIANO ANGELOCORE

ALESSANDRO STELLARI

ALESSIO LAZZARESCHI

