



GREENWICH ENTERTAINMENT AND PARTICIPANT PRESENTS  
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## Logline

Superstar conductor Gustavo Dudamel faces the test of a lifetime when social unrest in his Venezuelan homeland challenges his conviction that music has the power to unite, in writer-director Ted Braun's emotional affirmation of the resilience of art in a time of political crisis.

## Short Synopsis

When conductor Gustavo Dudamel's international tours are disrupted by deadly protests across his native Venezuela, one of the world's finest and most beloved musicians faces a daunting set of challenges — to his commitment to the mentor who changed his life, to friends and musicians he's led since his teens, and to his belief in art's transformative capacity. *¡Viva Maestro!*, the uplifting and timely new documentary from acclaimed director Ted Braun, follows Dudamel around the world as he responds to unexpected and imposing obstacles with stirring music-making that celebrates the power of art to renew and unite.

## Long Synopsis

Venezuelan-born conductor Gustavo Dudamel has set the music world afire with his electric and original interpretations of the greatest symphonic works. While leading orchestras around the world, his passion, conducting brilliance and broad embrace of all kinds of music have earned him a global audience and a reputation as the brightest star in the classical universe. In a career that began when he was appointed music director of the Simón Bolívar National Youth Orchestra of Venezuela at the age of 18, he has also been named one of *Time's* "100 Most Influential People," served as the inspiration for Amazon's "Mozart in the Jungle," appeared beside Elmo on "Sesame Street" and, since 2009, served as music and artistic director of the renowned Los Angeles Philharmonic, one of the most innovative and forward-looking orchestras in the world and, according to *The New York Times*, "the most important orchestra in America. Period."

*¡Viva Maestro!* is an intimate yet expansive exploration of Dudamel's creative life and values from critically acclaimed, award-winning filmmaker Ted Braun. His new feature documentary takes audiences on a cinematic and sonic journey inside the imagination of a musical genius and around the globe as Dudamel leads the world's great orchestras and works with and inspires young musicians across the planet - in Los Angeles, Berlin, Mexico City, Hamburg, Vienna and finally Santiago, Chile.

The story begins in February 2017 in Caracas as a celebration of the conductor's art but takes an unexpected turn one month later when deadly protests erupt across Venezuela. Separated from the Venezuelan orchestras and renowned musical education program he leads, Dudamel faces an unexpected and daunting series of challenges — to his duty to his mentor, the great Maestro José Antonio Abreu; to the friends he grew up performing with and the hundreds of thousands of young musicians he's now responsible for; and to the aesthetic and moral values that have guided his life. But Dudamel fights for his belief that music unites people and ultimately channels his relentless passion and creative energy to devise a concert that brings musicians from around the world to celebrate the unstoppable joy of art and the transformative power of music.

*¡Viva Maestro!* is directed and written by Ted Braun (*Betting on Zero*, *Darfur Now*). The film is produced by Steve Tisch (*Forrest Gump*, "Why We Hate"), Dean Schramm (*Darfur Now*, "Secrets of Eden"), Howard Bragman ("Michael Sam," *Becoming Chaz*), Nicolas Paine, and Braun. Executive producers are Jeff Skoll (*American Factory*, *Spotlight*) and Diane Weyermann (*American Factory*, *An Inconvenient Truth*). Cinematography is by Buddy Squires, ASC ("The Civil War," *The Central Park Five*) with Richard Pearce (*Woodstock*, *Food, Inc.*). The editor is Kate Amend, ACE (*Into the Arms of Strangers*, *The Long Way Home*). Re-recording mixer is Ron Bartlett (*Dune*, *Life of Pi*, *Blade Runner 2049*). The film features the music of Beethoven, Tchaikovsky, Mahler, Shostakovich and Mexico's greatest living composer, Arturo Márquez, with performances by the Los Angeles Philharmonic, the Berlin Philharmonic and the Simón Bolívar Symphony Orchestra of Venezuela.



## ABOUT THE PRODUCTION

*My entire life has been devoted to music and art as a way of transforming societies.*  
— Gustavo Dudamel

Born in Venezuela to a trombonist father and voice teacher mother, Gustavo Dudamel was blessed with a singular gift for music and the good fortune to participate in El Sistema, the globally influential music education program that began in his home country. An accomplished violinist before he reached his teens, the boy's extraordinary talent was soon recognized by El Sistema's esteemed founder, Maestro José Antonio Abreu, who took him under his wing. By the time he was 18, Dudamel was appointed musical director of the Venezuelan Youth Orchestra. He made his U.S. conducting debut at the age of 24, leading the renowned Los Angeles Philharmonic at the Hollywood Bowl.

Since then, Dudamel's unique combination of talent, passion, humor and charisma has made him a music world supernova. But it was the conductor's commitment to sharing the excitement and joy he finds in music with young people around the world that convinced *¡Viva Maestro!* director Ted Braun to make a documentary about him.

Braun's goal was to convey the timeless vitality of music, and of the human spirit, as embodied by Dudamel. He says focusing on an uplifting topic was a welcome change from his previous documentary, the award-winning 2016 film *Betting on Zero*. "That was a dark film about fraud and the corrosive effects of money - and the complex, abstract ideas of short selling and multi-level marketing. Making a film about the simple, accessible power of art was a welcome opportunity. It's an extraordinary story I believe will reach people who aren't necessarily classical music lovers."

Braun's earlier films, which also include the acclaimed *Darfur Now*, about the humanitarian crisis in Sudan, examine multiple characters and points of view. So he says he welcomed the challenge of chronicling the life of a single inspirational individual like Dudamel. "There was no question in my mind that he has the complexity, the drive and the charisma to sustain a feature film on his own. His emotional response to life comes out in the music he makes. It contains the full range and variety of human expression."

There was another reason the filmmaker was drawn to Dudamel as a subject. Growing up in a small town in rural Vermont, classical music provided Braun a window into a larger world. "Vermont was a beautiful place to grow up, but I had that feeling kids often have of not quite fitting in," he says. "My life was transformed by classical music when I was about 10 years old and a woman in town started a music program. Everything changed."



The experience provided him with a lifelong understanding of the power of art as well as the value of early music education. “At thirteen I became part of the Vermont Youth Orchestra,” he says. “I learned the importance of practice. I learned about a world outside my small community and that expanded my ambitions.”

Braun first met with Dudamel in the fall of 2016 to discuss his goals for the documentary. “I talked about how I imagined the film looking and how I wanted it to land in the world,” he recalls. “He was intrigued and interested. He told me he would be in Venezuela for rehearsals in February 2017 for a tour of Europe the next month. That was perfect timing.”

Dudamel says because Braun instinctively understood his core values — that music and art are fundamental tools of social transformation and that music is a basic human right — it eased any initial discomfort he may have felt about participating in the project: “Besides his great talent and artistic sensitivity as a filmmaker, Ted is also a musician. He understood in a way that made me feel taken care of. The process of being followed around by people, cameras and microphones is not very comfortable; but eventually, I came to accept it and sometimes not even notice them. We became a great team.”

### **The Partners**

*The art, the music, the culture go beyond something that is only for entertainment.  
It heals the soul of the people.*  
— Gustavo Dudamel

With Dudamel on board, Braun enlisted the support of his longtime creative partner Dean Schramm to help produce the film. Schramm vividly remembers his first experience seeing Dudamel conduct. “It was with the Venezuelan National Youth Orchestra in Los Angeles before his tenure as music director of the L.A. Philharmonic,” he says. “The concert was electric! Exploring the musical genius of Dudamel and the ways he is bringing the life-changing power of music to young people could not be any more exciting or meaningful to me.”

Schramm, who produced *Darfur Now*, recognized that *Viva Maestro!* would be a very different kind of film, but one for which Braun’s unique skill set is perfectly suited. “Both projects required a master storyteller able to weave the complexities of the film’s subjects into a compelling tapestry,” he explains. “Ted is able to connect with his subjects in such a way that they are willing to open a window into their lives. His musical experience enabled him to capture the magic of a great conductor communicating with great musicians. He transports us into the interior of an orchestra in ways I have never seen before.”

Sharing producing duties with Schramm and Braun are philanthropist and Oscar®-winning producer of *Forrest Gump* Steve Tisch, Hollywood veteran Howard Bragman, and Nicolas Paine, who recently partnered with Schramm and Braun to cofound the new production company Center of Gravity.

Bragman says while Dudamel's musicianship and star quality are well-known, he is excited for audiences to learn more about the maestro's deep passion for the role of music and art in society and his work as the leader of a revolutionary music education program. Braun in his opinion is perfectly suited for the job. "The top things I want to see in a great documentary are a compelling character at a precipitous time, captured by a visionary storyteller with unique access," he explains. "Ted is a classically trained musician and the great storyteller we needed. It was a long and winding journey, but I couldn't be more pleased with the result."

According to Paine, Dudamel provided the film crew with unprecedented, unfettered access to his daily activities, including rehearsals. "A big part of Gustavo's philosophy is to bring classical music to a wider, non-elitist audience," he says. "As long as we were quiet and didn't physically get in the way of the musicians, we had free rein."

Then in the spring of 2018 Braun met with Diane Weyermann of Participant, with whom he had worked while making *Darfur Now*, to pitch the project. "They had been filming for a while when they came to us looking for a partner," says Weyermann, Participant's Chief Content Officer and an executive producer on the film. "I am completely in awe of Gustavo Dudamel — not only his incredible conducting prowess, but also all the work he's done over the years with El Sistema. What I didn't know was that music has been a tremendously important part of Ted's life. He was personally and emotionally an amazingly connected storyteller for this particular subject."

Weyermann and Braun went to Spain to meet with the peripatetic conductor and discuss the film. "He spent hours with us," she recalls. "He is incredibly charismatic, and he's also such a warm, genuine human being. You feel both his humility and his brilliance, which is not necessarily a combination you often find."

Based on their past experience, Braun says he and Weyermann quickly developed a strong connection born of a mutually satisfying experience. "Especially with a vérité film, you have to hope the execs see the same thing as you," Braun explains. "It's a leap of faith without a script. But Diane and I saw the same film all the way. She expressed that in the creative latitude she gave us in the editing room. She is a wonderfully strong partner with high standards who allowed us the freedom to make something special."

## The Plan

*We have been talking about this journey, this long journey since the first time  
we played a Beethoven symphony about 15 years ago.*

— Gustavo Dudamel

Braun's original concept for the documentary was to bring viewers into the world of an accomplished artist and experience for themselves what it is like to breathe life into a piece of music. "The focus would be on Dudamel's relationship with the orchestras he conducts and the process of music making," he explains. "Early on I latched onto the movie *Shakespeare in Love* as an inspiration because it does a wonderful job of putting the audience in the shoes of the playwright. I aspired to get inside Gustavo's head and experience not just how he does this but why he chooses and performs specific pieces."

The film opens in Caracas as Dudamel and the Simón Bolívar Symphony Orchestra (often referred to simply as "The Bolívars") prepare for a three-city tour of Europe, during which they will play the entire cycle of Beethoven's nine symphonies. The tour was a long-held dream for Dudamel's mentor and the founder of El Sistema, Maestro José Antonio Abreu. A uniquely revered figure in Venezuela, Abreu was a conductor, pianist, economist, educator, activist and politician — and the most influential figure in Dudamel's life.

"Maestro Abreu was and will continue to be like a father to me," says the conductor. "Along with the core values that my family, my parents and grandparents provided, the hand and guidance of Maestro Abreu molded who I am today. His generosity, love, vision, conviction and strength are gifts he gave me and everyone who had the opportunity to be near him. The most important thing is to continue sharing those values and all the love Maestro Abreu gave us."

The film's title, *¡Viva Maestro!*, refers as much to Abreu as to Dudamel, says the director. "It is in large part about keeping Abreu's dream alive in the face of so many challenges. The joy I hope audiences feel at the end is one way of keeping that spirit alive."

Maestro Abreu's commitment to sharing his own passion for classical music is a legacy that Dudamel continues, working with young people in Venezuela and around the world. "Art leads individuals and society to realize their highest values," Braun observes. "Most of these children will never become professional musicians and Abreu never intended for them to be. He was committed to social transformation. They have become participants in a society that previously seemed out of reach."

Dudamel himself is one of those participants, notes Weyermann. "This man changed his life and Gustavo is continually passing that on," she observes. "As he says, 'I was one of those

kids.’ And that is where his humility, his genuineness and his understanding come from. He understands it because he lived it.”

### The Complications

*I raise my voice against violence. I raise my voice against  
any kind of oppression. Nothing justifies bloodshed.*  
— Gustavo Dudamel

At the start of production hyperinflation had already devastated the Venezuelan economy. The capital, Caracas, had become a very dangerous place. Civil unrest and political conflict consumed the nation.

“I was aware at the outset of the problems of Venezuela,” Braun says. “These were things that we talked about in our first conversations. By the time we went to Caracas, it was close to lawless, with one of the highest rates of violent crime in the world and only two percent of those crimes ever prosecuted.”

After spending the better part of five months in war-torn Sudan for *Darfur Now*, Braun may have felt he was prepared to film in Venezuela, but he found that he and his crew were at significantly greater risk. “Kidnapping was the biggest threat, and foreigners were often the targets,” he says. “We had to be extremely discreet. We didn’t go out at night. In Sudan we traveled with one unarmed security advisor. In Venezuela we had four armed security guards and four armed drivers wherever we went.”

But Braun’s initial plans for the film were abruptly changed by events taking place across Venezuela – six weeks into production the country erupted in massive street protests that lasted 100 days.

As happens with many of the most interesting documentaries, unforeseen occurrences were making *¡Viva Maestro!* a different film than initially anticipated, says Weyermann. “That’s generally a good thing, because it’s following the real-life thread rather than a preconceived notion. I think Ted and the team did an incredible job in the face of all the conflict and the obstacles, and found a story even more enthralling than we ever would have imagined. What’s so gripping about the film and about Gustavo and El Sistema is that they keep going. They embrace life, music and community.”

## A Global Movement

*Historically, Venezuelans have been a fighting people but never a violent one.*  
— Gustavo Dudamel

The filmmakers faced another obstacle when the usually apolitical Dudamel decided he needed to speak out against the policies of the government of Nicolás Maduro. In a *New York Times* op-ed entitled “A Better Way for Venezuela,” he wrote in part:

*My country is living through dark and complicated times, following a dangerous path that may lead us inevitably to the betrayal of our deepest national traditions... Venezuela is a single nation; one country with room for us all, one country where people of all persuasions should be able to participate and express themselves freely, without fear of reprisal, violence in the streets or repression. Seeking victory through force and the imposition of ideas will inevitably result in collective defeat for Venezuela.*

Dudamel went on to urge Maduro and the national government to listen to the voice of the Venezuelan people. Shortly afterwards tours planned for the Bolívars in Asia and the Venezuelan Youth Orchestra in the U.S. were abruptly canceled by the government.

The hurricane of controversy following the op-ed forced the filmmakers to re-evaluate their approach in the face of a new reality confronting Dudamel and the production – he was unable to return to Venezuela, where they had planned to film him three more times. “This was a major shift to deal with,” Paine says, “but the film was always meant to center on Gustavo’s persistence in keeping the children of El Sistema protected and continuing to spread the program’s message around the world. This became our guiding principle as filming continued. Gustavo’s journey took us to other locations with a lot to offer the story: Mexico City, Santiago, Berlin. And every place he went he kept the music foremost as an agent of creative empowerment for generations to come.”

Not only was Dudamel separated from his orchestras, but the musicians he grew up with and led suffered as well. As Dudamel watched from the U.S., his longtime colleagues, members of the Bolívars, fled the country - many looking for ways to support and protect their families.

But as Dudamel notes, although it was born in Venezuela, El Sistema has become a force for change around the world. “It is anchored in the soul of the societies where it exists, the soul of the communities where it lives,” he says. “Regardless of the pandemic, or political, social and economic disagreements, El Sistema is still alive. It is transforming lives by providing beauty, making space for creativity for young people and generations to come. It’s important to create healthy spaces where they can build a path filled with light and hope.”



So when performing and touring with the Venezuelan musicians became impossible, the maestro created a musical event for an international group of El Sistema members from all parts of the world. While visiting Mexico with the Vienna Philharmonic, he and acclaimed composer Arturo Márquez conceived a special concert for young musicians, which Braun captured for the film.

“We created something unusual, an event where children and young people have the opportunity to share,” Dudamel says. “We brought them together to make music, and their lives have been transformed by that. Kids from different parts of the world saw their own reflections in each other and became connected.”

### Capturing the Magic

*El Sistema has brought glory to the country...  
Musicians from Venezuela are recognized around the world  
and I think it is impossible not to support that.*  
— Gustavo Dudamel

Braun knew that recording the sound of the orchestras Dudamel leads in an intimate and immersive way was essential to *Viva Maestro!*, but it also turned out to be more difficult than the filmmaking team anticipated. “We wanted to capture the full visual and aural experience,” says Paine. “Classical music is typically a very ‘presented’ art form, with a group of formally dressed musicians behind a strong fourth wall that keeps an audience at arm’s length. Ted felt very strongly about using the camera to put the audience within the orchestra so they could fully appreciate Dudamel’s incredible energy and commitment.”

His goal, Braun says, was to provide the audience with a close-up look at Dudamel’s artistic genius. “We had to find a way to film an orchestra with our ears and hearts, not just our eyes. Responding emotionally,” he says, “but not being seduced into simply illustrating the melody or what sounds most dramatic.”

Working with Oscar®-nominated director of photography Buddy Squires and sound recordist John Zecca, Braun began experimenting with ways to capture the music from inside the orchestra. “Very often in documentary work we have a mic mounted on the camera in case the sound recordist and camera operator get separated,” he says. “It’s for emergencies and gives a very focused range of audio not ideally suited for dialogue, because it’s hard to hear anything not spoken directly to the mic. But looking at dailies after our first shoot I noticed that as Buddy panned past cellos to violas to violins, there was a very pronounced perspective shift. You felt

you were hearing each group of instruments individually. That enhanced the subjective sense that we're in Gustavo's shoes and became the template for all filming."

Braun and Squires decided to use four cameras in the rehearsals, and sound recordists Zecca and Teresa Radka mounted each with a hyper-cardioid directional mic to isolate the sound captured directly in front of it. "With each camera, and every camera move, we recorded an isolated piece of music, on top of blended stereo recordings from other parts of the hall."

The results are breathtaking, according to Paine. "Buddy employed contortionist ninja techniques to get handheld up-close-and-personal coverage of Gustavo working with world-class musicians," he marvels. "You fully feel the process, the setbacks, the payoffs. We were able to expand upon the normal verité documentary approach, employing up to six additional cameras and a wide range of support equipment such as dollies and jib arms to cinematically embrace these musical experiences."

The filmmakers were equally inventive in their sound recording techniques, Paine continues. "Our production sound recordists used a wide range of microphones for each concert hall, and we were often able to access in-house multi-track recordings for precise coverage of the different instrument clusters around the stage. All this work during filming gave our post sound team the tools to tailor the musical experience to the visuals, creating a cohesive whole that is much more than the sum of its parts."

That cohesive whole - the final soundscape - was tailored by three-time Academy Award nominated mixer Ron Bartlett whose Dolby ATMOS mix is, according to Braun, "a work of art itself." "Like so many of us on the film, Ron grew up a musician, playing percussion in bands and orchestras. So he understood in his bones what this film is about and had the ears and technique to take us someplace no one had been." Using the immersive capacities of ATMOS and Bartlett's talents, for the first time ever, *¡Viva Maestro!* brings audiences inside an orchestra to share the richness and specificity that Dudamel and the musicians experience.

### The Maestro

*We created this orchestra to give hope to these children,  
these young people in the middle of this storm...  
We'll continue to plan. Nothing stops.*  
— Gustavo Dudamel

Much of *¡Viva Maestro!*'s emotional intensity and intimacy is due to its ability to give the audience a close-up view of the great artist's process and what matters to him. "You witness the

way he talks about conducting, what it means to him and how he communicates with an orchestra,” says Weyermann. “And you are experiencing it as it’s happening. Gustavo has a deep understanding of what the music can bring to a young person and to the world — inspiration, beauty and caring about the world we inhabit.”

After seeing the finished film, Dudamel says he feels the process was worthwhile. Although he jokes that his favorite scenes are the ones in which he is off-screen, he believes the film accurately captures the period, with all its ups and downs. “There are many beautiful moments,” he observes. “When we arrive in Hamburg and play the Beethoven symphony with the Simón Bolívar orchestra. The rehearsal process, meeting and speaking with my maestro, feeling his connection and observing his wonderful genius and the generosity that is José Antonio Abreu. The homage we did for him in Chile, meeting with all the maestros who showed up along with all the young people who had the opportunity to join us and honor his life. I think those are my favorite moments.”

According to Braun, the Dudamel that audiences meet in the film is exactly the man he came to know: joyful, open, passionate and able to connect with musicians and fans on a very personal level.

“I’ve never met someone who is so completely musical to his core,” adds the director. “His physical technique, his understanding of scores and his work ethic make him an artistic collaborator who is inspiring and generous and inventive — and he accomplishes all that with a deep pleasure that’s totally contagious. He opens himself as a human being to people in way that seems inexhaustible. But he sees the exchange in different terms. As he told me at the start of our journey together, he’s not giving something away. He’s getting something back: energy and inspiration.”

Schramm says he hopes that audiences who view *¡Viva Maestro!* feel that they have experienced a work of art that moved them and that elicited delight, sadness, tension, relief and hope. “And that the film brings greater understanding that all people, especially children, should experience the magic of making music. Art is for *everyone*. Its role in our societies is central perhaps especially in times of conflict and adversity.”

Dudamel is still unable to return to Venezuela. But he’s deeply engaged with the institution of El Sistema and the orchestras he leads from afar. Though he was unable to visit Abreu when he was dying, Dudamel remains hopeful. As he says in the documentary, “I feel my country is a marvelous airplane passing through some turbulence. El Sistema has brought glory

to the country like the great athletes. Musicians from Venezuela are recognized around the world and I think it is impossible not to support that.”

For Braun, making *¡Viva Maestro!* has deepened his understanding of art as a force to inform, inspire and enlighten even in times of great struggle. “At a moment when so many forces of division and regression are running rampant, the act of bringing art into the world is itself a response to crisis. Making music is an affirmation of our shared humanity. One that brings all people together – it unites us,” he says. “That was Abreu’s message - as well as the message of this film - and Gustavo is a magical messenger.”



## ABOUT THE SUBJECT

**GUSTAVO DUDAMEL (Himself)** is driven by the belief that music has the power to transform lives, to inspire and even to change the world. Through his dynamic presence on the podium and his tireless advocacy for arts education, Dudamel has introduced classical music to new audiences around the world and helped to provide access to the arts for countless young people in underserved communities.

One of the few classical music artists to cross over into mainstream culture, Dudamel has had small-screen cameos in Amazon Studios' award-winning series "Mozart in the Jungle" and the Fox classic "The Simpsons." He also appeared in the Disney film *The Nutcracker and the Four Realms*, conducting the score as well. At John Williams' personal request, Dudamel guest-conducted the opening and closing credits of *Star Wars: The Force Awakens* and performed with the Los Angeles Philharmonic at the 2019 Academy Awards®.

In 2020 Dudamel voiced the role of Trollzart in *Trolls World Tour*. He conducts Leonard Bernstein's iconic score in Steven Spielberg's forthcoming adaptation of *West Side Story*. Dudamel has been featured several times on CBS' "60 Minutes," profiled on PBS and interviewed by Christiane Amanpour on CNN, Conan O'Brien on "Conan," Stephen Colbert on "The Late Show" and Elmo on "Sesame Street." The conductor has also been honored with a star on the Hollywood Walk of Fame.

A lifelong advocate for music education and social development through art, Dudamel himself was shaped by his childhood experience with El Sistema, the extraordinary program and philosophy initiated in 1975 by Maestro José Antonio Abreu. Inspired by El Sistema, in 2007 Dudamel, the LA Phil and its community partners founded YOLA (Youth Orchestra Los Angeles), which now serves over 1,300 musicians providing young people with free instruments, intensive music instruction, academic support and leadership training.

Dudamel is now entering his 12<sup>th</sup> year in the post of music & artistic director of the LA Phil and his 21<sup>st</sup> year as the music director of the Simón Bolívar Symphony Orchestra of Venezuela. He has broadened both the musical landscape and the outreach efforts of these and other great orchestras around the world.

## ABOUT THE FILMMAKERS

**TED BRAUN (Director, Writer, Producer)** works in nonfiction filmmaking across documentary and scripted forms, with a focus on global conflict. Braun's critically acclaimed first feature film, *Darfur Now*, earned him the International Documentary Association Award for Emerging Filmmaker of the Year (2007). The film was nominated for best documentary of 2007 by the National Board of Review and the Broadcast Film Critics Association. It went on to win the NAACP Image Award for Outstanding Documentary. Warner Bros. distributed *Darfur Now* worldwide and financed it along with



Participant, which spearheaded a global social action campaign. The winter 2008 issue of *MovieMaker magazine* named Braun one of 25 filmmakers whose work has changed the world (alongside luminaries such as Errol Morris, Oliver Stone, Michael Moore and Robert Redford).

His most recent feature documentary, *Betting on Zero*, was nominated for a Writers Guild of America Award for best documentary screenplay of 2017. The film chronicles the campaign of controversial hedge fund titan Bill Ackman and Latina activist Julie Contreras to expose Herbalife as a massive international pyramid scheme. *Betting on Zero* premiered in the Documentary Competition at the Tribeca Film Festival in 2016, where it won a special jury mention for investigative work.

Braun teaches screenwriting at USC's School of Cinematic Arts, where he is also the inaugural holder of the Joseph Campbell Endowed Chair in Cinematic Ethics. In its April 2018 report on the best film schools, *Variety* magazine named Braun one of the world's "Top Ten Teachers in Film and TV."

**STEVE TISCH (Producer)** is an Oscar®-winning producer, partner at Escape Artists Productions, co-owner of the NFL's New York Giants and a committed philanthropist. He is the only person with both an Oscar® and a Super Bowl ring, winning Best Picture for *Forrest Gump* in 1994 and receiving two Super Bowl rings for Super Bowls XLII and XLVI.

Tisch's other film credits include *Risky Business*, *Lock, Stock and Two Smoking Barrels*, *American History X*, *Snatch*, *The Pursuit of Happyness*, *The Taking of Pelham 123*, *The Equalizer*, *Southpaw*, *The Equalizer 2*, *Troop Zero* and *The Upside*, and his television credits include the series "Perpetual Grace LTD," "Servant" and "Why We Hate."

Tisch is also active in a variety of philanthropy organizations in arts, health and education, including making a transformative gift to Tel Aviv University to create The Steve Tisch School of Film and Television. Tisch also made a leadership gift to the David Geffen School of Medicine for the UCLA Steve Tisch BrainSPORT Program, which focuses on research, prevention, diagnosis and treatment for concussions and brain injuries, with a particular emphasis on young athletes.

Tisch is currently on the Board of Trustees of the Los Angeles County Museum of Art, is a founding trustee of the Geffen Playhouse in Los Angeles and sits on both the Board of Advisors of the Tisch School of the Arts at New York University and The Preston Robert Tisch Brain Tumor Center at Duke University.

**DEAN SCHRAMM (Producer)** spent the first decade of his professional career as a trial lawyer. Changing course, he became a literary agent representing writers, directors and producers with The Artists Agency and The Jim Preminger Agency. In 2007 Schramm opened The Schramm Group, a management/production company.

Schramm's credits as executive producer include *Darfur Now*, nominated for best documentary by the National Board of Review, the Broadcast Film Critics Association, the International Press Academy

and the Chicago and San Francisco film critics associations, and the winner of the 2008 NAACP Image Award; and the Lifetime telefilm “Secrets of Eden,” starring John Stamos and Anna Gunn, based on Chris Bohjalian’s *New York Times* bestseller.

For the stage, Schramm was a producer on “Re-Animator: The Musical,” adapted from Stuart Gordon’s classic horror film *Re-Animator*. The play won six *LA Weekly* Theater Awards including Best Musical of the Year as well as LA Stage Alliance Ovation and Los Angeles Drama Critics Circle Awards for Best Book and Best Music and Lyrics. He also produced “Taste,” winner of Stage Raw Los Angeles Theater Awards for Best Playwriting, Best Set Design, Best Direction and Best Two-Person Performance.

Schramm and director Ted Braun maintain a longstanding collaboration that began when they played music together at Amherst College (Schramm played violin and Braun the bassoon). With producer Nicolas Paine they have formed the production company Center of Gravity.

**HOWARD BRAGMAN (Producer)** has become one of America’s best-known PR and crisis experts because of his experience, wisdom, calmness and straightforward yet empathetic manner. He has worked with some of the most recognized people in the world and managed some of the highest-profile press moments of this millennium and the last.

Bragman is an experienced filmmaker as well. His past projects include the OWN telefilms “Michael Sam” (2014) and “Becoming Chaz” (2011) as well as the 2003 project “Coming Out Party.”

Bragman was an award-winning adjunct professor at USC’s Annenberg School for Communication and Journalism and is the author of the bestselling book [Where’s My Fifteen Minutes?](#) He has received numerous awards for his work as an activist for those with HIV/AIDS, LGBTQ civil rights and Jewish causes.

**NICOLAS PAINE (Producer)** has worked as producer and screenwriter on a wide range of domestic and international projects including feature films, episodic series, web content and television commercials. His partners include production entities such as Paramount, Fox, Warner Bros., Columbia, Nickelodeon, Voice of America, Image G and Luminary Films. Between 2004 and 2010 he served as executive producer for Christopher Coppola Enterprises, overseeing all production and launching the nonprofit Project Accessible Hollywood festival, which brings digital storytelling tools and methods to underserved communities in the U.S. and around the world.

Recently Paine joined with director Ted Braun and producer Dean Schramm to form the new production company Center of Gravity. Paine is a graduate, with honors, of the USC School of Cinema-Television.

**JEFF SKOLL (Executive Producer)** is an entrepreneur devoted to creating a sustainable world of peace and prosperity.

Inspired by the belief that a story well told can change the world, in 2004 Skoll founded Participant, now the world's leading entertainment company focused on advocacy and social impact. Participant has produced more than 100 full-length narrative and documentary films that on the narrative side include *Spotlight*, *Contagion*, *A Fantastic Woman*, *Lincoln*, *The Help* and *Good Night and Good Luck*. Documentary films include *The Look of Silence*, *Food, Inc.*, *He Named Me Malala*, *CITIZENFOUR*, *Waiting for "Superman"* and *An Inconvenient Truth*. Collectively these films have garnered 73 Academy Award® nominations and 18 wins, including Best Picture for *Spotlight* and *Green Book* and Best Foreign Language Film for *Roma* and *A Fantastic Woman*.

In addition to Participant, Skoll's innovative portfolio of philanthropic and commercial enterprises includes the Skoll Foundation and Capricorn Investment Group, all coordinated under the Jeff Skoll Group umbrella.

**DIANE WEYERMANN (Executive Producer)** is Chief Content Officer at Participant, and is responsible for the company's documentary feature film and TV slate. In addition to the upcoming documentaries *My Name is Pauli Murray* and *Final Account*, Participant's recent documentary projects include *City So Real*, *Collective*, *Sing Me a Song*, *John Lewis: Good Trouble*, *Slay the Dragon*, *Watson*, *Aquarela*, *Foster*, *America to Me*, *The Price of Free*, *Far From the Tree*, *Human Flow*, *An Inconvenient Sequel: Truth to Power*, *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble* and *Zero Days*. Previous releases include Oscar®-winning films, *American Factory*, *CITIZENFOUR* and *An Inconvenient Truth*; Oscar®-nominated *RBG*; Oscar®-nominated *The Look of Silence*; Oscar®-nominated and Emmy®-winning *Food, Inc.*; and Emmy®-nominated *The Great Invisible*.

Prior to joining Participant in 2005, Weyermann was the director of the Sundance Institute's Documentary Film Program. During her tenure at Sundance, she was responsible for the Sundance Documentary Fund and launched two annual documentary film labs focusing on the creative process.

Before her time at Sundance, Weyermann was the director of the Open Society Institute New York's Arts and Culture Program, where she launched the Soros Documentary Fund (which later became the Sundance Documentary Fund).

**KATE AMEND (Editor)** is the editor of two Academy Award®-winning documentary features—*Into the Arms of Strangers* and *The Long Way Home*—as well as a recipient of the International Documentary Association's inaugural award for Outstanding Achievement in Editing. Amend also received the 2001 American Cinema Editors' Eddie Award for *Into the Arms of Strangers* and edited the 2001 Oscar®-nominated short *On Tiptoe: Gentle Steps to Freedom*.

Amend was nominated for an Emmy® for "The Case Against 8," a film that was an award winner at the 2014 Sundance, South by Southwest and RiverRun film festivals. Her recent credits include

the Netflix series “The Keepers” and “Feminists: What Were They Thinking?” as well as HBO’s “Foster” and the Apple+ series “Visible: Out on Television.”

Amend is a member of the Board of Governors of the Academy of Motion Picture Arts and Sciences and has been an advisor at the Sundance Institute Documentary Edit and Story Lab since 2004. She is on the cinema faculty at USC and in 2016 Amend received an honorary doctorate from the Academy of Art University, San Francisco.

**BUDDY SQUIRES (Director of Photography)** is an Oscar®-nominated filmmaker, an Emmy®-winning cinematographer and a member of both the American Society of Cinematographers (ASC) and the Academy of Motion Picture Arts and Sciences. Squires has been the DP for nearly all of Ken Burns’ major works for television including “The Roosevelts,” “The Dust Bowl,” “Prohibition,” “Baseball,” “The National Parks: America’s Best Idea” and “The Civil War.” Squires’ more than 200 screen credits include two Oscar® winners, seven Oscar® nominees and 10 Emmy®-winning productions.

Squires was the DP on two films that premiered at the 2019 New York Film Festival: *Oliver Sacks: His Own Life* and *College Behind Bars*. He also directed and photographed *Beyond the Beach*, which screened at the 2019 Venice Film Festival. Squires is currently working on films about Muhammad Ali, Martin Luther King, conductor Michael Tilson Thomas, Dante and dancer Diana Vishneva.

The cinematographer’s other credits include TV projects “Country Music,” “Vietnam,” “The Vietnam War,” “Jackie Robinson” and “American Masters” as well as films *The Central Park Five*, *Ethel*, *The Donner Party*, *Salinger*, *Betting on Zero*, *Bombshell: The Hedy Lamarr Story*, *The Last Dalai Lama?* and *Rancher, Farmer, Fisherman*.

**RICHARD PEARCE (Director of Photography)** counts among his early credits as a cinematographer four Oscar®-winning documentaries: *Woodstock*, *Marjoe*, *Interviews with My Lai Veterans* and *Hearts and Minds*. He made his theatrical debut as a director with the period drama *Heartland*, which won the Golden Bear at the 1980 Berlin Film Festival and opened the New York Film Festival’s first Showcase of American Independents. His other feature films as a director include *Threshold*, starring Donald Sutherland and Jeff Goldblum; *Country*, for which Jessica Lange received an Academy Award® nomination; *No Mercy*, with Richard Gere and Kim Basinger; *The Long Walk Home*, starring Whoopi Goldberg and Sissy Spacek; *Leap of Faith*, with Steve Martin, Debra Winger and Liam Neeson; and *A Family Thing*, starring Robert Duvall and James Earl Jones.

In recent years, Pearce returned to making documentaries, including “The Road to Memphis,” which he directed and photographed for the PBS series “The Blues”; *The Judge and the General*, which he executive produced; and the Oscar®-nominated feature doc *Food, Inc.*, which he co-produced with Eric Schlosser and also photographed.

**RON BARTLETT (Re-Recording Mixer)** has mixed multiple Oscar® and BAFTA nominated films and been nominated for an Oscar® three times himself, for his work on *Dune*, *Life of Pi* and *Blade Runner 2049*. Bartlett started playing drums at the age of 5. He performed with various groups across an incredibly wide range of music from drum corps, orchestral percussion, big band, combo jazz and world percussion for modern dance to feature film scoring. He then turned his focus to film sound. Starting as an assistant and then sound editor on such films as *Die Hard*, *Star Trek V*, *Beauty and the Beast* and *Total Recall*, Bartlett moved on to become a re-recording mixer. He has since worked with directors Quentin Tarantino on *Reservoir Dogs*, Michael Mann on *Heat*, Denis Villeneuve on *Blade Runner 2049* and the upcoming *Dune*, Ang Lee on *Life of Pi*, and Jordan Peele on *Us*.





WRITTEN AND DIRECTED BY  
THEODORE BRAUN

PRODUCED BY  
STEVE TISCH  
DEAN SCHRAMM, P.G.A

PRODUCED BY  
NICOLAS PAINE, P.G.A  
HOWARD BRAGMAN  
THEODORE BRAUN, P.G.A

EXECUTIVE PRODUCERS  
JEFF SKOLL  
DIANE WEYERMANN

CO-EXECUTIVE PRODUCERS  
JENIFER WESTPHAL  
LAUREN SELIG  
JOHN STOFKO

EDITED BY  
KATE AMEND, ACE

CINEMATOGRAPHY  
BUDDY SQUIRES, ASC  
WITH  
RICHARD PEARCE

SOUND RECORDISTS  
JOHN ZECCA CAS  
THERESA RADKA

MUSIC PERFORMED BY  
LOS ANGELES PHILHARMONIC  
SIMÓN BOLÍVAR SYMPHONY ORCHESTRA OF VENEZUELA  
BERLIN PHILHARMONIC

MUSIC PERFORMED BY  
TERESA CARREÑO YOUTH ORCHESTRA  
VENEZUELAN NATIONAL YOUTH ORCHESTRA  
ORQUESTA GUSTAV MAHLER DEL NÚCLEO LOS CHORROS

MUSIC PERFORMED BY  
ENCOUNTERS / ENCUENTROS ART & CITIZENSHIP ORCHESTRA  
A MI MAESTRO INTERNATIONAL ORCHESTRA

MUSIC CONDUCTED BY AND FEATURING  
GUSTAVO DUDAMEL

with

Alejandro Carreño, violin

Elly Saúll Guerrero, oboe

Arturo Márquez

Mark Newbanks

Nathaly Al Gindi, bass

and with

María Valverde

Daniel Vielma

Verónica Balda, violin

Miranda Carreño

Igor Lavrov

Lennar Acosta

Simón Bolívar National Choir

José Jonás Yajure, baritone

Claudio Hernández, bass and cuatro

European Choir Academy

Laura Calderón

Fabian Zambrano, cello

Luis Murillo, trombone

Elizabeth Liotta, bass

Laura Pérez, violin

Isaías Fernández, violin

Elena Solárzano, viola

Anne Fitzgibbon

Grace Hamilton, trombone

Daniel Graterol, french horn

Pedro Carrero, trombone

Jorge Moreno, bass

Alexis Angulo, flute

Ismel Campos, viola

Aimon Mata, cello

Oscar M. Meza, bass

Sarah Willis, French horn

Andrew Bain, French horn

Johan Stern, cello

Maja Avramović, violin

Simon Bernardini, violin

Denis Bouriakov, flute

Joaquín García, Viola  
Tamás Varga, cello

Re-Recording Mixers    Ron Bartlett  
   Duncan McRae  
Sound Designer        Ed Callahan  
Music Editor          Peter "Oso" Snell

Main Title and Motion Graphics Design    MK12

Caracas Production Maestra    Johanna Thesing

Additional Cinematography    Nick Higgins  
   Joan Churchill

For Participant

CEO    David Linde  
General Counsel    Jeannine Tang  
SVP, Documentary Film    Elise Pearlstein  
VP, Business & Legal Affairs    Stefanie Holmes

Additional Sound Recordists    Percy Urgena  
   Alan Barker  
   Scott Harber  
   Chris Howland  
   Cole Wright

1st Assistant Camera,  
Additional Camera Operator    Jared Ames  
Additional Camera Assistants    Marshall Douglass  
   Jeremy Asuncion  
Key Grip    Team Bashet  
Dolly Grip    Carlton Hudson  
Grips    Jerry White  
   Gyasi Howard

Production Assistant    Gosia Paine  
Translators                Nicolas Pinzon  
                                     Pablo LaTorre  
Still Photographer        Leslie Bernstein

Caracas

Camera Operator    Julio César Castro, "Moñoño"  
Camera Assistant    Abraham Dova  
Digital Imaging Technician    Linda Badrosian  
Sound Recordist    Frank Alexander González  
Sound Assistant    Jacinto Castillo  
Electrician            Moises Nuñez  
Grip                    Héctor Sanoja  
Swing                  Marco Díaz  
Production Drivers    Gerardo Velasquez  
                                     Carlos Pena  
Equipment Security    Esther Saenz  
Still Photographer    Anabel Morey  
Production Assistants    Ana López  
                                     Nicolas "Pinguino" Lopez  
                                     Armando "Pantro" Hernández  
Security Services provided by    Andre Chelini  
                                     Johan López  
                                     Evenseg Soluciones LGSS, C.A.  
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Hamburg

Production Services provided by    Christian Vennefrohne Medienproduktion  
Camera Operator    Florian Kirchler  
Camera Assistants    Gert Seggewiß  
                                     Thomas Stührk  
Production Coordinator    Mihael "MIKI" Matijasevic  
Production Driver    Michael "Goat" Ziegler  
Assistant Production Coordinators    René Hübner  
                                     Eva Morvilius  
Still Photographer    América Méndez

## Vienna

Production Services provided by   Kranzelbinder Gabriele Production  
Production Coordinator   Stephanie Wagner  
Production Driver / Translator   Leyla Abolahrar

Vienna Film Commission   Dr. Marijana Stoitsits, CEO

## Mexico City

Production Coordinator / Translator   Miguel Velasco Lozano  
Camera Operator   Daniela San Vil  
Production Driver   Guillermo Campos Rodríguez

## Santiago

Production Services provided by   Chile Fixer  
Camera Operator   Francisco Urzúa Ipinza  
Production Supervisor   Kyra Gutiérrez  
1st Assistant Camera, Unit 1   Matias Alvarado  
1st Assistant Camera, Unit 2   Carlos Vidal  
Digital Imaging Technician   Mateus Olguin  
Key Grip   Flavio Naranjo  
Best Boy Grip   Cristián Ramírez  
Grip   José Contreras  
Sound Assistant   Felipe Reyes  
Still Photographers   Diego Araya  
  Emilio Jimeno  
Production Assistant   Alonso Leiva  
Translator   Domingo Martínez  
Production Driver   Cristián Cáceres  
Camera Truck Driver   Juan González

## Berlin

Production Coordinator   Alexander Blume  
Production Driver   Thilo Hurtig  
Translator   Fabian Barz



## Post Production

|   |   |
|---|---|
| Lead Assistant Editors                    | Catalina Ausin<br>Ryan Loeffler   |
| Additional Editing                        | Ryan Loeffler   |
| Assistant Editors                         | JT Bowers<br>Bret Cornish   |
| 2nd Assistant Editors                     | Sherezada Caballero<br>Noely Mendoza  |
| Post Production Assistants                | Jessica Hurtado<br>Kaustubh Singh   |
| Post Production Intern                    | Marshall Durston  |
| Translation / Transcription               | Diana Quinones Rivera<br>Nicolas Pinzón<br>Denisse Bento<br>Iris Campion<br>Anna Michelson<br>Anaïs Vignal & Co<br>Edgardo Marmol<br>Fernando Ausin<br>Ismel Eloizo<br>Andrés Arias |
| Transcription                             | Dana Kalmey<br>Ben Botwick  |
| Sizzle Reel Editor                        | Amy Bostrom   |
| Archival Research                         | Studio 34<br>Susan Ricketts<br>Samantha Casey   |
| Color and Mastering by                    | Sim International   |
| Senior Colorist                           | Nelson Mah  |
| Online Editor                             | Jon Pehlke  |
| Vice President, Post Business Development | Michael Levy  |
| Finishing Producer                        | Annalise Kurinsky   |
| Sound Re-Recording Services Provided by   | Formosa Features  |
| Director, Business Development            | Morris Naish  |
| Feature Scheduling Manager                | Kyle Seo  |
| Re-Recording Mix Technician               | Caleb Hollenback  |

Dolby Sound Consultant    Bryan Arenas

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David Isaacs

Fidelio Arts, Ltd.

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Arlette Dávila  
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Sergio Prado  
Daniel Vielma

Los Angeles Philharmonic  
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Elsje Kibler-Vermaas  
Gretchen Nielson  
Taylor Saleeby  
Ebner Sobalvarro  
Daniel Song  
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Willy Villarreal

John Williams

Bjørn Woll

AbelCine

Beethoven 9th Soloists, Hamburg

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Joshua Guerrero, Tenor

Soloman Howard, Bass

Tamara Mumford, Mezzosoprano

Berlin Philharmonic

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Music

"Danzón No.2"

Written by Jesus Arturo Márquez Navarro  
Performed by Los Angeles Philharmonic  
By arrangement with Peer International Music Corporation (BMI)

"Danzón No.2"

Written by Jesus Arturo Márquez Navarro  
Performed by Teresa Carreño Youth Orchestra  
Courtesy of Fundación Musical Simón Bolívar  
By arrangement with Peer International Music Corporation (BMI)

"Danzón No.8"

Written by Jesus Arturo Márquez Navarro  
Performed by Los Angeles Philharmonic  
By arrangement with Peer International Music Corporation (BMI)

"Symphony No. 5 in C minor, Op. 67,  
First Movement: Allegro con brio"

Written by Ludwig van Beethoven  
Performed in rehearsal by Simón Bolívar Symphony Orchestra of Venezuela



"Eine Kleine Nachtmusik  
(Serenade No. 13 for strings in G Major), K. 525,  
First Movement: Allegro"  
Written by Wolfgang Amadeus Mozart  
Performed by National Children's Symphony of Venezuela

"Symphony No. 9 'From the New World'" in E minor,  
Fourth Movement: Allegro con fuoco"  
Written by Antonin Dvorak  
Performed in rehearsal by Orquesta Gustav Mahler del Núcleo Los Chorros

"Symphony No. 9 in D Minor, Op 125,  
Fourth Movement: Finale ('Ode to Joy')"  
Written by Ludwig van Beethoven  
Performed in rehearsal by Simón Bolívar Symphony Orchestra of Venezuela  
with Símon Bolivar National Youth Choir  
José Jonás Yajure, baritone

"Symphony No. 5 in C minor, Op. 67,  
Second Movement: Andante con moto"  
Written by Ludwig van Beethoven  
Performed in concert by Simón Bolívar Symphony Orchestra of Venezuela  
Courtesy of HamburgMusik gGmbH  
und Elbphilharmonie und Laeiszhalle Betriebsgesellschaft mbH

"Symphony No. 5 in C minor, Op. 67,  
First Movement: Allegro con brio"  
Written by Ludwig van Beethoven  
Performed in concert by Simón Bolívar Symphony Orchestra of Venezuela  
Courtesy of HamburgMusik gGmbH  
und Elbphilharmonie und Laeiszhalle Betriebsgesellschaft mbH

"Symphony No. 9 in D Minor, Op. 125,  
Fourth Movement: Finale ('Ode to Joy')"  
Written by Ludwig van Beethoven  
Performed in concert by Simón Bolívar Symphony Orchestra of Venezuela  
with Europa Choir Academy  
Courtesy of HamburgMusik gGmbH  
und Elbphilharmonie und Laeiszhalle Betriebsgesellschaft mbH

"Symphony No. 5 in D minor, Op. 47,

Third Movement: Largo"

Written by Dmitri Shostakovich

Performed in rehearsal by Berlin Philharmonic

Courtesy of Berlin Phil Media GmbH

By arrangement with G. Schirmer, Inc. (ASCAP)

"'Romeo and Juliet' Suite No. 2, Op. 64"

Written by Sergei Prokofiev

Performed in rehearsal by Venezuelan National Youth Orchestra

Courtesy of Fundación Musical Simón Bolívar

By arrangement with G. Schirmer, Inc. (ASCAP)

"Danzón No. 9"

Written by Jesus Arturo Márquez Navarro

Performed in rehearsal and concert by Los Angeles Philharmonic

By arrangement with Peer International Music Corporation (BMI)

"Symphony No. 9 'From the New World' in E minor,

Fourth Movement: Allegro con fuoco"

Written by Antonin Dvorak

Performed in rehearsal and concert by

Encounters / Encuentros Art & Citizenship Orchestra

"Venezuela"

Music and Lyrics by Jose Luis Armenteros Sanchez  
and Pablo Herrero Ibarz

Performed by musicians of the Venezuelan National Youth Orchestra

By arrangement with Universal Music - MGB Songs

on behalf of Universal Music Publishing MGB Spain S.A. (ASCAP)

"Symphony No. 5 in C-sharp minor,

First Movement, Trauermarsch"

Written by Gustav Mahler

Performed in rehearsal by Berlin Philharmonic

Courtesy of Berlin Phil Media GmbH

"Symphony No. 5 in D minor, Op. 47,  
Fourth Movement: Allegro non troppo"  
Written by Dmitri Shostakovich  
Performed in rehearsal by Berlin Philharmonic  
Courtesy of Berlin Phil Media GmbH  
By arrangement with G. Schirmer, Inc. (ASCAP)

"Symphony No. 4 in F minor, Op. 36,  
Second Movement: Andantino  
and Fourth Movement: Finale: Allegro con fuoco"  
Written by Pytor Ilyich Tchaikovsky  
Performed in rehearsal and concert by A Mi Maestro International Orchestra

"Prelude to Act 1 of Lohengrin"  
Written by Richard Wagner  
Performed in concert by A Mi Maestro International Orchestra

"Por Una Cabeza"  
Music by Carlos Gardel  
Lyrics by Alfredo Le Pera  
Performed by musicians of the A Mi Maestro International Orchestra  
and Gustavo Dudamel  
By arrangement with W.B.M. Music Corp. (SESAC) Obo Warner /  
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EL PALACIO DE BELLAS ARTES REPRODUCCIÓN AUTORIZADA  
POR EL INSTITUTO NACIONAL DE BELLAS ARTES Y LITERATURA, 2018



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