COPYING BEETHOVEN

STARRING:

Ed Harris
Diane Kruger
Matthew Goode
Ralph Riach
Phyllida Law
Joe Anderson
Angus Barnet
Nicholas Jones
Bill Stewart

RT: 104 mins **CERT:** 12A

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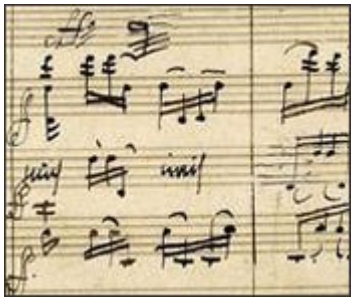
"COPYING BEETHOVEN"



An aspiring composer of humble means, 23-year-old Anna Holtz (Diane Kruger) is seeking inspiration and career advancement in the world's music capital, Vienna.
A student at the music conservatory, she is recommended for a position at a venerated publisher, and, in a fortuitous turn of events, orchestrates an opportunity to work beside the greatest, most mercurial artist alive – Ludwig van Beethoven (Ed Harris).

When the skeptical Beethoven issues an impromptu challenge, Anna demonstrates her competence and musical insight. The maestro accepts Anna as his copyist, beginning a remarkable relationship that will transform both of their lives.

Featuring Harris' remarkable incarnation as the celebrated composer, and a breakthrough performance by Kruger ("Troy," "National Treasure"), "COPYING BEETHOVEN" centers on the last years of Beethoven's life…a turbulent period in which his struggles with deafness, loneliness and family trauma provided profound inspiration for arguably the greatest symphony ever written, his astonishing Ninth.

Directed by Agnieszka Holland ("Secret Garden," "Europa, Europa"), the film is a U.K./Hungary co-production produced by Sidney Kimmel Entertainment and Film & Entertainment VIP Medienfonds 2. Sidney Kimmel and Michael Taylor are producing, with Marina Grasic, Andreas Schmid and Andreas Grosch executive producing. Written and produced by Stephen J. Rivele & Christopher Wikinson ("Ali," "Nixon"), the film co-stars Matthew Goode ("Chasing Liberty,"), Ralph Riach (TV's "The Canterbury Tales"), and Bill Stewart ("Anna and the King"), and was shot on location in Hungary.

Key crew includes line producer Ronaldo Vasconcellos ("Lock, Stock & Two Smoking Barrels"), director of photography Ashley Rowe ("Alfie"), production designer Caroline Amies ("Carrington," "Name of the Father") and costume designer Jany Temime ("Harry Potter" films).

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ABOUT THE STORY

1824. It is the eve of the premiere of Beethoven's Ninth Symphony, and parts are not ready. Music publisher Wenzel Schlemmer (Ralph Riach) urgently needs a copyist to finish the work, and young Anna Holtz offers one advantage: she is available. While knowing that working with a woman is anathema to the ill and cantankerous Beethoven, Schlemmer has no choice but to hire her. Anna sees it as an opportunity sent from God to show the famous composer her work, and accepts eagerly.

"In those times women rarely had careers, so leaving her family and hometown to study composition was a courageous step," says Diane Kruger. "Anna's not afraid to stand up to Beethoven, though she is, naturally, intimidated by his persona."

In one of their first encounters, learning of Anna's career ambitions, Beethoven tries to overawe the eager student, remarking, "A woman composer is like a dog walking on its hind legs: it's never done well, but you're surprised to see it done at all."

Undeterred, Anna boldly enters his mesmerizing realm, assisting his manic efforts to tap the deepest recesses of his talents. The experience will profoundly change her fate and being.

"Beethoven is one of those larger-than-life characters about whom you can say, 'Everything you've heard is true' – or at least most of it," explains director Agnieszka Holland. "He changed the very notion of music, destroying rules, conventions—and the nerves of some who worked with him—along the way."

Bombastic, brilliant, generous, unforgiving, yet kind-hearted, Beethoven ruled over the cultural landscape of Europe in the first quarter of the 19th century. Unlike predecessors such as Mozart, Beethoven's reputation was renowned during his lifetime.

"Beethoven was really the first freelance musical artist," remarks screenwriter Christopher Wilkinson. "He composed on his own terms, and was not dependent, as was precedent, on salaried positions with the church or a royal family. He believed talent should be valued above bloodlines and titles, a rather radical notion for its time."

A well-known quote from musicologist Harold C. Shoenberg in Lives of the Great Composers states that while Mozart moved in the periphery of the aristocracy, "Beethoven kicked open the doors, stormed in and made himself at home."

Says Ed Harris, "He is the greatest musician to ever walk the planet. There was a force flowing through him, and he suffered through unimaginable torments in order to write it down the way he experienced it, openly and honestly."

The audience is allowed inside the silent solitude of Beethoven's life through the eyes of

Anna Holtz, a fictional character based on actual persons in Beethoven's life or the larger musical realm of Europe.

Comments screenwriter/producer Stephen Rivele, “The great challenge in dramatizing the last years of Beethoven’s life is that he really had no one to talk to: his deafness was profound and his relationships were therefore hindered. Anna opens for us the door to his world.”

Rivele indicates that two of the real-life figures that form the composite for Anna’s character were male Austrian music students who worked with Beethoven’s longtime copyist. Christopher Wilkinson mentions two other inspirations: a female composer living in France, Lorenc Ferenz, who was highly influenced by Beethoven’s music, and another woman whose simple act of devotion has become the stuff of lore.

“During my earliest research I was struck by the famous story of a woman who entered the stage to turn Beethoven around to face the tumultuous applause at the conclusion of the Ninth Symphony,” explains Wilkinson. (Some authors claim the woman to be Caroline Unger, one of the singers). “This gave us the thought of approaching the story from the imagined perspective of someone very close to his heart.”

Beethoven’s music draws Anna deeper into the mind of its creator, revealing the whirlwind genius it harbors. Although at heart a gregarious and social being, the composer’s worsening deafness and anxieties drive him into increasing isolation. He is scorned by his nephew, Karl (Joe Anderson), whom he describes as “his whole life,” and beleaguered by unsettled domestic situations. Reflective of his mood, his music from those years is deemed too weighty for the Viennese audiences, who prefer the frivolity of Italian opera.

“At the time he is about to debut the 9th, Beethoven has fallen out of favor in Vienna,” says the film’s music consultant, Piotr Kaminski. “It has been years since his last symphony and audiences are not as interested in instrumental music. Audaciously, he added singers to the symphony, which is both a scandal and a PR magnet. The 9th, which was the first symphony to extend beyond an hour, would mark one of the great comeback stories of all time.”

“The Viennese were sophisticated, educated and knowledgeable about music, a tough crowd to impress,” agrees Christopher Wilkinson. “They were blown away.”

After the success of the premiere, with Vienna again at his feet, Beethoven begins writing the late string quartets, a new and perplexing sound that he describes as a bridge to a new form of music altogether. In one of the most revealing scenes in the film, Beethoven explains to Anna that God lives not in men’s heads or souls, but in their guts.

“His last period is so intense, he went to such deep places, that he damaged his health,” says Holland. “From the throes of his most agonizing period came his most difficult and beautiful music. It needs a more sophisticated approach to make it accessible. We’re attempting to be faithful to his biography with the plotlines, while utilizing necessary artistic license. Both the tragic

and comical resonate in the script, as does his impact on history, the manner in which he changed the notion of genius, and the relationship between composers and society."

Says Ed Harris, "His fortitude was impressive. He was sick, deaf, and terribly lonely, yet he felt he must get this music out of him, and he did until the day he died."

From such abject sorrow such pure beauty. As Beethoven confesses in the film, "Loneliness is my religion."

Exposing new audiences to the composer's late string quartets was one of the driving motivations of Rivele & Wilkinson's screenplay. The duo has been interested in scripting a story of the fabled composer since the early '90s, intent on focusing on his final years. (A previous film about Beethoven, "Immortal Beloved," dealt primarily with his love affair with an unknown woman, earlier in his life.)

Rivele says, "The late works are the most sublime and inaccessible of all his music -- a language he invented to express the spiritual world he was experiencing at that point in his life. We wanted to create a drama that could help bring this remarkable music to audiences in a way they could fully appreciate."

Although initially unable to fully understand this new musical language, Anna's obsession with Beethoven continues to consume her life, threatening the relationship with her eligible, well-to-do suitor, Martin Bauer (Matthew Goode).

Architect, engineer, student of science, Martin is apprehensive of Anna's desire to enter a man's world of composing, and is distrustful of Beethoven.

On the night of its premiere, Martin can't help but appreciate the stirring exhilaration of the 9th, at the same time realizing that its awesome effect on Anna will begin to pull her further into Beethoven's orbit, and away from his.

"Martin sees Anna doing something much different with her life than she does," says Diane Kruger. "Beethoven has intensified her ambitions and desires, and she begins to doubt if she can be with someone who doesn't fully appreciate art and music, not to mention her own desire and talent."

As she begins to turn away from the man she loves, and toward the man she reveres, Anna becomes fully engulfed in Beethoven's aura. She becomes muse and witness to a profound struggle between mortality and an indomitable human will, an epic confrontation whose musical expression has rung in ears, hearts and souls ever since.

"This story is a testament of hope and inspiration rising from turmoil," says Stephen J. Rivele. "Having once mocked her ambitions, Beethoven asks Anna to help him with the last string quartets—his legacy to the future of music. She learns the deepest meaning of music, and finds the strength to become an artist of her own making."

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ABOUT THE PRODUCTION

"I see Beethoven standing there," says writer/producer Christopher Wilkinson on the first day of shooting, "but what have they done with Ed Harris?"

As with other remarkable performances in such films as "Pollock" and "The Hours," four-time Academy Award® nominee Ed Harris immersed himself, physically and mentally, into an artistically arduous role – this time as one of the most iconic figures in history. True to his reputation for meticulous preparation, Harris spent many months practicing the piano and violin, studying musical conducting, and voraciously reading books on the life and work of his character. All for the sake, as Harris states, "of trying to figure out spiritually, intellectually, where Beethoven's musicianship comes from."

Says director Agnieszka Holland, "Ed is one of the very few actors of his generation with the depth, intellect and courage to go through such a difficult journey. His commitment and talent are required in full for the part."

As was that of Diane Kruger. Remarks Wilkinson, "Watching Diane do one scene helped me fully understand for the first time the script Stephen and I wrote."

Like Harris, Kruger studied music and conducting, and was familiar with the composer's works, having grown up in Germany, where his music is instilled in the heads of youngsters from an early age.

She recalls, "Ed, Agnieszka and I met in Los Angeles a full year before we started filming. We spent about a month reading, rehearsing and fine-tuning, so by the time we got to Budapest we had a good idea of what we wanted to do.

"Beethoven had such an interesting and challenging life. I think the script captures him as a real person, not a mythical representation."

Producer/screenwriter Stephen Rivele says, "I didn't research Beethoven so much as I have lived with him for 30 years of my own life. I discovered him at 13 when my mother brought home a record of the Fifth Symphony. I've been devoted to him ever since, and he is as real to me as many people I have known."

Beethoven's Vienna apartment was constructed on soundstages at Mal Film Studios in Budapest. Dark, cluttered, and rich in tone, the sets are where much of the storyline and interaction between Beethoven and Anna occur.

"The structure of the story is somewhat similar to a stage play," remarks director Agnieszka Holland, "with the characters actively moving in and around the apartment."

To provide actors walking space and create an environment that allows different looks

with each camera angle, production designer Caroline Amies designed a “labyrinth structure where we could cheat reality a bit to create an interesting place for the characters to go on small journeys. We don’t want the room, or the film, to look like a museum piece, but are striving to capture a spirit of time and color. We created a very tight palette, rich and muted, utilizing only materials available at that time—no vinyl or plastic—and brought in highly skilled craftsmen who know how to handle them.”

The four-roomed apartment is cluttered with unwashed dishes, scattered papers, instruments, two pianos, and numerous other items that have not been properly stored.

“Beethoven was very messy -- his mind was always on music, not cleaning, and he went through many housekeepers,” says Amies. “I was surprised to learn that he stayed in as many as 50 different apartments during his lifetime in Vienna. Often he moved just to escape from housekeepers, of whom he was very suspicious. He checked all the bills meticulously, always suspecting he was being cheated.”

Amies first drew an outline of Beethoven’s apartment on the back of a card in a hotel in Vienna, where she was doing research, and faxed it to Agnieszka. During her study there she visited archives, museums, looked at original pieces of his music (“His ink on his paper!”), and two of his former flats. She walked a street where he once lived – one of the few from that era that are still intact.

“I began to fall in love with him as I started to find out more about his life,” she says. “He had a very structured routine.”

“He enjoyed a little red wine, and occasionally went out, but his deafness caused him to retreat into himself more and more, which is perhaps why his music was so unique: he was not influenced by what was going on around him.”

One of the most noticeable contraptions inside the maestro’s apartment is a metal configuration seen strapped around his head, which helps funnel sound to his ears. There is no exact record of the many things he experimented with to amplify sound, Amies says, but there are indications of certain instruments he altered to aid his hearing.

The composer’s deafness is evident during scenes filmed at the beautiful Budapest Ethnographic Museum where the rehearsal of Beethoven’s innovative Grosse Fugue leaves the Archduke (Nicholas Jones) wondering if the mighty genius has finally lost it all together. The Museum also serves as the location for a startling confrontation between Beethoven and Martin Bauer, with Anna looking on in shock. Matthew Goode’s most intense scene occurred on his first day of work, in this scene.

“It served the story well, I think,” says Goode, “having to face the intimidating screen persona of Ed Harris for the first time at the same moment my character is also meeting Beethoven. Ed is a generous and considerate man, quite lovely, really, but when he comes

strolling across the room and glares at you in character it's quite easy to forget all that and allow a little nervousness to set in."

After completing scenes at the museum, the company moved to an old castle in the district of Zichy, on the Buda side of the Danube, where interior sets of Schlemmer's print shop and office, along with Kresnski's Tavern (Beethoven's favorite ale house) were constructed.

"The building had become rundown, and was once used as an army barracks," says Caroline Amies. "Schlemmer's private office contains a day bed surrounded by musical instruments, including a replica spinet and an original period table piano, both of which he plays during a scene with Anna."

Adjacent to Schlemmer's office is a print shop, occupied with original or replica book printers and presses. Explains Amies, "In those times, Vienna was inundated with composers and there was a demand for people who could hand copy original scores, which quite often were messy and confusing. These hand drawn copies would be engraved and printed, then stitched together and pressed."

As separate scores would be required for each instrument, an orchestra might need up to 100 scores for a performance.

"I had to learn the entire process of copper plate printing, which employs acids, beeswax varnish, chalk, and heated gratings," says Amies. "The process hasn't changed to this day."

Schlemmer's print shop set is visually linked, by a single panel, to a corridor set. As the film begins, Anna is viewed walking down this corridor on her approach to Schlemmer's office. Heavy paneled and lined with archives, the corridor is actually located in a 300-year-old civic building in the historic town center of Sopron, near the Austrian border. The structure holds countless municipal records of the people and noteworthy events of the region, centuries-old books, and documents. Through the magic of production design, Anna walks the length of this corridor and then is seen entering Schlemmer's office – a seamless transition between two sets 150 miles apart.

Originating as a Roman colony, Sopron features a medieval quarter replete with beautiful spires and cobblestone streets leading to churches and synagogues dating to the 12th century. This area serves as the location for one of the film's biggest scenes, involving hundreds of extras, where Anna is seen wandering the busy streets of Vienna.

"The town doubles nicely for Vienna because of a similar architecture and the proximity to, and influence of, Austria," says Agnieszka Holland. "As dual parts of the Austro-Hungarian Empire, the countries share a history and some common culture."

Other principal sets dressed in Sopron include Martin Bauer's apartment, and the concert hall exterior where a rousing reception greets Beethoven after the premiere of the 9th Symphony. The monumental task of filming portions of the symphony itself, however, occurred in the town of

Kecskemet, Hungary, in the Katona Jozsef Theater.

There, over a four-day period, Ed Harris and Diane Kruger conducted the 55-member Kecskemet Symphony Orchestra and the acclaimed 60-member Chorus of Kecskemet in four different sections of the symphony. They needed to appear exactly on beat, which placed pressure on Harris to maintain the tempo. He did, brilliantly, says music consultant Piotr Kaminski.

"I was impressed--from what I saw, and the comments I heard from the musicians--by Ed's ability to lead the orchestra through all these sections," says Kaminski. "He was tremendous -- utterly convincing, as was Diane, who had to conduct from a difficult position in the floor pit."

Says Ed Harris, "After some initial trepidation the choir and orchestra realized I had some of idea of what I was doing and had done my homework, and the more takes we did the freer and more enjoyable it became. There was one instance, during a segment right before the finale, when Agnieszka yelled 'Cut,' but we couldn't get ourselves to stop. I kept conducting and they kept playing, all the way to the end. The theater broke out into applause and it was a very gratifying moment."

The numerous takes were both grueling and exhilarating for cast and crew. Hundreds of well-dressed extras in period finery filled the auditorium, as did Matthew Goode, whose character Martin Bauer, despite personal animosity for his nemesis Beethoven, is moved to tears by the music. Goode himself was enthralled by the experience.

"I got goose bumps watching Ed conduct," he says. "I felt as if I'd been transported back in time to the actual event. The 50th take was as exciting as the first."

While there are more than 100 different recordings of the 9th Symphony, music editor Andy Glen says the 1996 Decca recording of Bernard Haitink conducting Amsterdam's famed Royal Concertgebouw Orchestra (formed in 1888) struck a chord with the director.

"There are differences in the various recordings of the work, and Agnieszka wanted one with a faster tempo and a lot of guts and oomph," says Glen.

"We listened to and considered about half a dozen recordings before selecting the Haitink version."

Using a special computer program developed by Glen called "Spotting Notes," the soundtrack is able to be played back from 80 exact reference points and bar measurements. There is also an original composition in the soundtrack that serves as "Anna's Theme" (written by Antoni Lazarkiewicz), and some of the music is performed with early 19th century instruments, which had different designs as well as lower standard tunings. Violin and cello bows, for example, had distinct curves, requiring a different playing technique than is used today.

Some of these period instruments are on stage in the Katona Jozsef Theater during the performance of the 9th. Built in 1895-96 by architects Ferdinand Fellner and Hermann Helmer,

the theater is of the eclectic style with neo-Baroque ornamentations. The original audience capacity, 900, was reduced by 300 after a 1986 reconstruction.

The dark wood and red interiors of the theater were replete with 600 candles, requiring eight “candle wranglers” to quickly light and extinguish them between takes.

Standing before the orchestra, Ed Harris’ Beethoven is attired in what costume designer Jany Temime describes as “shabby chic. I wanted him to look like an aging pop star – someone who still has a sense of elegance but doesn’t care anymore.”

Temime made or fitted more than 650 period costumes for the film, finding inspiration in the portraits by the French master, Jean Auguste Dominique Ingres (1780 – 1867). All the costumes and fabrics came from London, including 100 evening dresses.

“The year 1824 was a transition period in women’s clothing,” remarks Temime, “in which the high-waistlines began coming down. I kept the high-waist, however, because it’s more easily identifiable with that period.”

For Anna Holtz, Temime designed simple dresses and coats that “Anna, being hard-working but without means, would have made by hand. She has only two dresses, which we designed from old patterns, and then treated and aged with hot iron and soap.”

Matthew Goode’s wardrobe, she says, “reflects refinement, money and elegance. A person like him would go to a fine tailor and take great care in his appearance.”

Taking equally great care, as “conductor” of the film, director Agnieszka Holland applied both an iron hand and velvet touch on set.

Says Kruger, “Agnieszka is the captain of the ship and she’s very determined. Very prepared. She’s a great visual director and loves actors – even when she’s confronting us about elevating our performances.”

This is the third collaboration between Holland and Ed Harris, who remarks, “Agnieszka is a dear friend whom I’ve known for 20 years. She knows what she’s doing. We have so much to shoot each day, and somehow it’s getting done, and I just look at her and marvel. I’m proud to be working with her.”

For her part, Agnieszka says she tried to remain true to the spirit of the great composer while bringing his extraordinary music to both those who may already love his work, or those perhaps truly hearing it for the first time.

“The music is not an illusion in the film. We’re using it, as he did, to capture a period in history with contemporary popular flair. That’s Beethoven – his music was of his time, yet timeless.”

Reflecting on the many contradictions in Beethoven’s life, Agnieszka pondered how worsening deafness might have effected the composer’s music.

“It’s a paradox that makes one examine the source and notion of genius,” she says. “It

didn't seem to diminish his brilliance. He built a bridge from classical romanticism to modern music, then destroyed it so there would be no going back."

"It might have caused him to escape contemporary influences and exist solely in his own world perhaps," reflects Ed Harris. "He began to break molds and utterly change things."

Concludes Stephen J. Rivele, "I came across a recording which gives one some idea of what Beethoven's hearing loss sounded like. I found listening to it maddening, which makes me wonder why Beethoven himself didn't go mad. Hisses, whines, pops and frustrating muting of sounds got progressively worse. It took great courage and determination to continue working, but he did -- producing, in my view, the most powerful, moving, heroic and spiritual music of our civilization."

"COPYING" BEETHOVEN

Hundreds of pages of musical scores were required on set, and on camera, during the making of the film, both for visual reality and for the actual musical performances by Ed Harris, Diane Kruger and the choir and orchestra. The task of hand copying, sorting, tracking and making available any number of scores at a given moment fell to Londoner Emily Luytens, the "Anna Holtz" of the production. She describes the experience…

The process of "Copying Beethoven" was initially extremely daunting – a script breakdown revealed an intricate and in depth-dissection of the 9th Symphony, Grosse Fugue and various additional pieces for quartets. The whole script was peppered with references to sheet music that either Beethoven or Anna were copying or playing from.

Beethoven's handwriting ranged from extremely abstract sketches to smaller, frenzied, tighter annotations. The notation varies according to his state of mind; anger and frustration is viscerally expressed on some of the manuscripts by severe crossings. I practiced copying directly from original facsimiles of his scores to understand the style of his musical shorthand. Fortunately, Beethoven's handwriting is quite similar to my own – a slightly illegible scrawl that slants forward.

After breaking down the script scene by scene, the music advisers in London, Maggie Rodford and Andy Glen, sent the printed sheet music to me with the relevant bar numbers marked for each scene. The challenge was to make each manuscript look like a beautiful drawing and also be accurate. Quills were shipped from Canada, and these proved to be invaluable; the flexible nib is almost like a paintbrush, allowing me to create notes that have the abstraction of shape closely resembling a Chinese script.

A Hungarian music copyist revealed to me where I could make shortcuts and which parts

could be abstracted most easily. Eventually, with a little more practice, I was able to copy directly from the printed sheet music.

Anna's copying, meanwhile, was a combined effort by me and the same excellent Hungarian copyist who assisted with Beethoven's script. I quickly discovered I was able to do Beethoven's fluid markings much more easily than Anna's neater and controlled notation. So the bulk of Anna's copying, with the exception of a few pieces, was done by a 65-year-old man, while I did all of Beethoven's. An interesting role reversal, I thought.

It is important to mention that Diane Kruger proved to be extraordinarily good at writing out music rather beautifully and for the majority of close up shots her hand was used. Ed Harris was also excellent at writing music in the style of Beethoven and with only a few references was able to scribble the end of the 9th Symphony on camera wonderfully.

THE MUSIC of BEETHOVEN

The age produces the genius. Certainly this holds true for Beethoven, because in no earlier era could he have asserted his creative ego so defiantly, broken so decisively with the past and struck out in new directions with such independence (Cross & Ewan, p. 54). The late 18th and early 19th century was a time of violent political and social upheaval. This was the time of the French and American Revolutions and the Napoleonic Wars. Power, both political and economic, was shifting from the aristocracy and church to the middle class (Kamien, p. 201). This was the time of such writers and philosophers as Voltaire and Diderot, Rousseau and Goethe and their Age of Enlightenment; the time of Mozart and Haydn and the Classical Age of music.

During this Classical Period of music (1750-1820), structure and convention took precedence over the expressive needs of the artist. (Greenberg, lecture 8). This music was hallmarked by clarity, lightness, brevity, correctness of form and emotional restraint (Cross & Ewan, p. 909). Musicians were supported by the patronage of the court and the nobility. Composers were employed by aristocratic families, wore uniforms, and wrote music for specific individuals or events, not for personal satisfaction or artistic fulfillment. All of this – the purpose of music, its intended audience, the employment of musicians – as well as the form of music itself, changed with Beethoven.

Ludwig von Beethoven entered the musical world at the height of this Classical period. Born in Bonn, December 16, 1770, Beethoven was forced to practice the piano for hours under the cruel eye of his alcoholic father, a mediocre court musician who was hoping to mold his son into the next Mozart. Beethoven's talent was recognized and he rose quickly through the ranks to become the Court Organist. In 1787 the Electorate of Cologne financed a trip to Vienna for the 16-year-old Beethoven. Unfortunately, Beethoven was in Vienna just a short time before he was

called back to Bonn due to the death of his mother, but not before he had an opportunity to meet and play for Mozart, whose alleged response was, “Keep your eyes on him; some day he will give the world something to talk about” (Kamien, p. 256).

Returning to Bonn, he was introduced to Joseph Haydn, considered by his contemporaries to be the greatest composer of the age. After hearing Beethoven’s work, Haydn told Beethoven “You have great talent…you must come to Vienna to study with me,” and in 1792 Beethoven returned to Vienna as Haydn’s student (Cross & Ewan, p. 48). By 1796, the young composer had attracted a large public following as well as a substantial patronage (Landon, pp. 64, 66).

Beethoven had many excellent teachers in Vienna besides Haydn: Albrechtsberger, Schuppanzigh (of string quartet fame) and the famous Salieri, but he was a difficult student. He did, however, earn a reputation as a brilliant concert pianist, and he therefore found himself in great demand in the salons of Vienna’s aristocracy. Vienna’s nobility and citizenry was probably the most musical that ever existed. The city’s prosperity and the generosity of its nobility in regard to musicians, both local and foreign, allowed a level of musicianship unparalleled (Landon, p. 51). Out of a population of 120,000, there were 6000 piano students! (Greenberg, lecture 5).

During these early years in Vienna, Beethoven wrote prolifically, with his piano sonatas, string quartets and symphonies in particular showing proof of his genius. After mastering the classical techniques of his teachers, Beethoven went on to compose music in new ways. He explored the registral extremes of the piano and discovered new techniques in the workings of its pedals (Encyclopedia, para. 18). He departed from the traditional classical forms more and more by expanding the range of pitch and dynamics; changing the norms of Classical music by repeating rhythmic ideas over and over in order to create momentum; using syncopation and dissonance in order to create tension and excitement; and using very detailed tempo and dynamic markings (Kamien, p. 259). Beethoven employed techniques which were at the time revolutionary, such as the elaboration of a single theme (most notably in the first movement of the Fifth Symphony), the dramatic use of silence (the Coriolanus Overture), and establishing expectations, but then either delaying or ignoring them altogether (as in the Appassionato) (Encyclopedia, para. 21).

Beethoven also made major changes to both the format and length of the symphony, which up to this point had followed very strict rules. During the Classical Period a symphony typically lasted twenty to forty five minutes with a standard form of four movements: (1) a vigorous, fast movement, (2) a slow, lyrical movement, (3) a dance related movement (minuet), and (4) a fast movement (Kamien, p. 216, 259). Beethoven not only considerably lengthened the movements (his Ninth symphony was 65 minutes), but also changed their typical order. He frequently replaced the third movement, the medium tempo minuet, with a rapid paced scherzo

(Encyclopedia, para. 21). In combination, all of these seemingly small changes created a mood that was heretofore unheard of. In the words of one critic, starting with the Eroica (Symphony No. 3, Op. 55), “Beethoven’s compositions become to a cardinal degree pointed individuals that one meets and reacts to with the same sort of particularity, intimacy, and concern as one does to another human being.”(International Dictionary, para. 5).

It was during this time that Beethoven entered a period of despair, brought on by both his increasingly serious hearing loss and family problems. While Beethoven had noticed the beginnings of hearing loss as early as the later 1790’s (possibly caused by a bout with typhoid fever in 1787), it was not until 1802 that the problem and his accompanying anguish became public (Greenberg, lecture 6). He wrote, in what is known as the Heiligenstadt Testament: “For me there can be no recreation in the society of my fellows…I must live like an exile.” (Cross & Ewan, p. 51).

For Beethoven, it may have been a period of almost unbearable agony, but for the world it was a gift, for this is when the composer created many of his most beautiful masterpieces: The Appassionato and Moonlight sonatas (Opp. 57, 27/2), the Eroica (Symphony #3, Op. 55), and the Kreutzer Sonata (Op. 47). This creative period continued for several years, culminating in the Symphony #5 in C minor, Op. 67 and the Piano Concerto #5, Op. 73 (commonly known as the Emperor concerto). It was not until 1815 that his hearing loss forced Beethoven to give up public performance altogether.

Throughout his time of angst, Beethoven never lost sight of the practical side of his composing. This was the time of the emancipation of the composer. When, in 1808, Beethoven began to receive an annual salary from a group of backers, he became one of the first musicians in history to live as an independent artist, free from employment to any one particular household or court (Encyclopedia, para. 10). His financial interests continued to improve.

In 1813, Beethoven was approached by Maelzel (the creator of the metronome) with the idea of writing victory music to celebrate Wellington’s defeat of Napoleon. The timing could not have been more perfect -- the Austrians, who had been suffering through the occupation of their precious Vienna, were now, finally, able to experience the thrill of victory and the rebirth of patriotism. When Wellington’s Victory, Op 91 (also known as the Battle Victory or Battle at Vittoria) premiered in December 1813--along with his Seventh Symphony--at a charity concert in aid of wounded soldiers the Austrian audience went wild (Landon, pg 173).

Beethoven’s capitalization on this patriotic fervor continued in September 1814, when the Congress of Vienna convened in Austria to restore order after the Napoleonic Wars. There were leaders from Russia, Great Britain, Austria, Prussia, and France as well as Spain, Portugal, Sweden, and Germany. Beethoven was now the object of attention and admiration; men of the

highest station vied with one another to meet and entertain him (Cross & Ewan, p. 52). He was acclaimed as a national patriotic composer and paid homage by Europe's political elite (Solomon, p. 51). He was given several commissions during the Congress, among them the cantata Glorious Moment, Op. 136, marking a very lucrative year that included public performances of his opera Fidelio, Op. 72, and Symphonies 7 and 8, Opp. 92, 93 (Greenberg, lecture 2).

However, Beethoven soon found himself falling from popularity. His final public performance as a pianist was in January 1815. Litigation with publishers, loss of patronage, the waning of patriotic fervor, emerging trends in music which Beethoven ignored, the recognition that some of his earlier music was no longer pertinent due to the changing political climate, plus another steep drop in his hearing all led to Beethoven's decline by 1816 (Greenberg, lecture 3). By 1818 his hearing had digressed to the point that he was forced to communicate through "conversation books," writing pads in which visitors could converse with Beethoven (Encyclopedia, para. 12). However, as is typical with Beethoven, out of his darkest personal hours came some of his most glorious compositions.

In what is considered Beethoven's Third Compositional Period, he wrote the last of his piano sonatas, including the Hammerklavier, Op. 106, the Missa solemnis, Op. 123, his Ninth Symphony, Op. 125, and the final string quartets, including the Grosse Fugue, Op. 133. All of these latter works show a vast expansion of his creativity and complexity, which, while they baffled his contemporaries (and continue to intrigue audiences today), must be viewed as the logical outcome of a lifetime of exploration of tonal structure. Beethoven seemed to sense that his work was well beyond the understanding of his day. It is rumored that his answer to his complex music was that "They are not for you but for a later age" (Encyclopedia, para. 26).

The Ninth Symphony

In May of 1824 Beethoven made his final public concert performance, as conductor of his momentous Symphony No. 9 in D minor "Choral." The Ninth, more than any other piece that Beethoven composed, can be held up as the composition that represents the transition of music from the Classical Age to the Romantic. It is in this symphony that Beethoven expresses his ideal of the brotherhood of man - his humanity, spirituality and exaltation (Cross & Ewan, p. 61). What started as two distinct ideas, one being a symphony in D minor, the other a poem set to music, eventually merged into one seamless composition (Levy, p. 18). That Beethoven was interested in setting Friedrich Schiller's poem "An die Freude" to music was first documented in a 1793 letter to Schiller's wife (Solomon, p. 206).

The poem itself was written in 1785 at the height of the Enlightenment, an era filled with hopes and expectations, as yet untouched by the disappointment and disillusionment of the French Revolution, its Reign of Terror and the Napoleonic Wars (Levy, p. 12). Beethoven used

only a portion of the poem, the part that concentrated on the secular and sacred manifestations of joy – that being a state of moral freedom, an impassioned expression of a Utopian ideal (Levy, pp. 12,13). The tentative idea for the symphony portion had its beginnings in 1815, and was begun in earnest in 1817 in response to the Philharmonic Society of London's request for a premiere of a new symphony (Levy, p. 18, 23). In between the time of beginning and finishing the Ninth, Beethoven managed to write not only the Missa solemnis, the Consecration of the House Overture, Op. 124 and the Diabelli Variations, Op. 120, but also the Bagatelles, Op. 119, and his final three piano sonatas, (Opp. 109, 110, 111) (Levy, pp. 28-29).

The first movement of the Ninth proves immediately that Beethoven's quality of expression is unprecedented, that the immensity of the time scale comes from the cumulative effect of the first movement (Levy, p. 49). From the first measure, Beethoven creates an atmosphere of awe and a sense of expectancy when the violins introduce a fragment of a theme - hovering open fifths with a missing third, at pianissimo- which then grows and swells and is finally fulfilled in the sixteenth bar by the entire orchestra (Cross & Ewan, p. 62).

As the movement continues, it becomes clear that these early measures are not just an introduction, but central to the thematic and tonal trajectory of, not just the first movement, but the entire symphony (Solomon, p. 4). This type of recurrent pattern is found throughout the Ninth, not only in the form of a reminiscence, but also as a forecast, as shown in the finale when the winds play a preview- albeit a short four measure one- of the "Ode to Joy" theme (Solomon, p. 5). Beethoven used this "reintroduction" of a theme to introduce the vocal movement: each movement's thematic material is reintroduced in the finale's opening, but then rejected, only to have the theme of the first stanza of the Ode be the opening to the vocals (Encyclopedia, para. 16).

Beethoven constantly deviated from the norm while writing his Ninth symphony. His combination of orchestra, chorus and soloists in the finale was not only ground-breaking, but also an example of the most superb musical genius. His experimentation of music form did not stop there. He changed the order of the movements once again, this time placing the scherzo in the second movement (not unprecedented, but still considered unusual), creating an uninhibited expression of joy with the Molto vivace The Adagio that follows the scherzo has often been called one of the noblest movements in music. Its humanity, compassion and lofty thought are said to have inspired this quote from Berlioz: "if my prose could only give an approximate idea of them, music would have found a rival in the written speech such as the greatest of poets himself would never succeed in putting against her" (Cross & Ewan, p. 62).

Beethoven's unorthodox ways with music are seen throughout his Ninth: he did not use the expected keys, he used his instruments in unusual ways, from the unorthodox tuning of the timpani to unusual assignment of solos (for example, the fourth horn carries solos that would be

expected to be played by the first or second horn), to the remarkable blending of instruments that reminds one of the Baroque period (two clarinets, a bassoon and horn in the Adagio) (Levy, pp. 69, 83-84). All of these strange changes to the traditional form of the symphony and the conjoining of vocal music to that which had always been purely instrumental crescendos into a most magnificent Chorus Finale, one which has been called “a law unto itself,” whose “full effects will never be experienced” (Levy, pp. 88, 95).

The Ninth Symphony premiered in Vienna on May 7, 1824 at the Karntnertor Theater. Also on the program were the “Consecration of the House” Overture and the Kyrie, Credo and Agnus Dei from the Missa solemnis. But staging the Ninth Symphony was by no means a simple arrangement. Beethoven had already accepted London’s offer of premiering a new symphony, and rumor had it that Beethoven might also open the Ninth in Berlin (Levy, p. 122). In order to prevent this from happening, a group of Vienna’s most influential musicians and patrons wrote to Beethoven, begging him to stay in Vienna. “We know that a new flower grows in the garland of your glorious, unrivaled symphonies,” they wrote,” For years we have waited and hoped to see you distribute new gifts from the abundance of your wealth to the circle of your friends” (Greenberg, lecture 8). Beethoven was deeply moved by this letter, and after much discussion of theaters and orchestras, the date was set.

The chorus and orchestra were made up of the Karntnertor Theater’s orchestra and the Gesellschaft der Musikfreunde and various and sundry professional musicians. There were 24 violins, 10 violas, 12 cellos, and 12 basses (the size of the wind section is unknown, although it was common in Beethoven’s day to double the typical winds), 90 choral members and four vocal soloists: Karoline Unger, Henriette Sontag, and Herren Haitzinger (tenor) and Seipelt (bass). Ignaz Dirzka of the Karntnertor directed the choral rehearsals, Ignaz Schuppanzigh the strings, Ludwig Schwarzbock the boy sopranos and Beethoven and Michael Umlauf the vocal soloists (Levy, 1995, p. 131). Partial rehearsals began on April 28th; there was a combined rehearsal on the 5th, and a dress rehearsal on May 6th (Albrecht, para. 8).

The music was difficult, the choral and orchestra under-rehearsed, and yet the concert was a tremendous success. According to reviews, “The Overture that opened the concert was indeed a real treat, but this masterpiece seems rather ordinary when one recalls the Hymns and the immense Symphony” (Levy, p. 132). Umlauf held the baton, Schuppanzigh directed the orchestra, and Beethoven himself stood near the chorus, beating time with his hand. Umlauf had warned the chorus to NOT look at Beethoven during the performance, fearing he would only confuse them. When the symphony concluded, thunderous applause broke out - none of which Beethoven could hear.

It was, some say, the contralto Unger who turned Beethoven around so that he could see the public response to his magnificent work, the most important, most influential piece of music

composed in the 19th century (Greenberg, lecture 8). When the audience realized that Beethoven had not heard a single note, it was, as described by Sir George Grove, "like an electric shock on all present. A volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end" (Cross & Ewan, p. 53).

The String Quartets

Considered among the greatest music ever composed, Beethoven's string quartets span his entire career. They are unsurpassed in sheer invention, thematic treatment and heart-rending expressiveness (Kamien, p. 260). The last years of Beethoven's life were dedicated to writing his late String Quartets: #12 in E flat Major, Op. 127; #13 in B flat Major, Op. 130; #14 in C sharp Minor, Op. 131; #15 in A Minor, Op. 132; #16 in F Major, Op. 135; and the Grosse Fugue in B flat Major, Op. 133. They are such superb examples of string quartets that they are considered a genre unto themselves (Greenberg, lecture 8). With these quartets, Beethoven throws away once and for all any pretense of traditional thematic development With his emancipation from construction of form comes a poetic expressiveness that is found only in these later quartets, a state of peace and radiance, described by J.W.N. Sullivan as "a state of consciousness surpassing our own, where problems do not exist and to which our highest aspirations…provide no key" (Cross & Ewan, p. 70).

Written in 1824, immediately after the premier of the Ninth, the first of Beethoven's last quartets is the #12 in E flat Major, Op. 127. It is difficult to understand because its structure is more like a suite than a traditional quartet. It is both symphonic and operatic in scope, with a type of lyricism, dramatic conflict and tension that is more commonly found in opera than a simple string quartet (Greenberg, 2001, lecture 8). Beethoven also varied the number of movements of each of his #15, #13, and #14 quartets: they have 5, 6,and 7 movements, respectively.

When Beethoven was writing his String Quartet #13 in B flat Major, Op. 130, he decided that the final movement was too huge, too much of a virtuosic fugue to be just a movement within a quartet, so he removed it from #13 to stand alone as the Grosse Fugue in B flat Major, Op. 133. Beethoven's last completed piece was the new final movement of his String Quartet #13, Op. 130, written in November of 1825. When the quartet is played today, the Grosse Fugue is typically played as the sixth movement, as an encore to the 13th (Greenberg, lecture 8).

Ludwig van Beethoven died in Vienna on March 26, 1827. The impact of his music cannot be underestimated. His command of the piano as a means of expression sets the stage for the Romantic exploitation of the piano, making it second in importance only to the orchestra as a musical means of personal expression (Wold, p. 245). His Ninth Symphony opened the door to the Romantic era of 19th century music. He even changed the role of the conductor and the

importance of rehearsal time.

Prior to the Ninth, the role of conductor was filled by the first violinist, but because the Ninth required so many changes of tempo and meter within the movements, there was a need for a conductor to keep everyone together. The difficulty and scope of the music required rehearsal time, unheard of previously. Beethoven made it clear that the expressive needs of the artist must take precedence over convention, no matter how time-honored or popular that convention may be. Beethoven founded the basic “anything goes” artistic tenet that still applies today. He changed forever the language of western music (Greenberg, lecture 7).

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Notes:
Friedrich Schiller's "An die Freude," written in 1785, published in 1786, was not an ode but a "geselliges Lied," or social song, an 18th century form of poetry meant to be set to music and sung "by a company of friends with glasses in hand." This explains its form (stanzas and choruses) and its "mood of intoxication." Schiller later declared his poem to be "entirely flawed…a bad poem," but he understood its role as a folk poem because it represented what he called "the flawed taste of its time." The title "Ode to Joy" appeared on the title page of the dedication copy of the manuscript of the Ninth Symphony (Levy, pp. 8, 197).

The first electrical recording of the Ninth Symphony was in 1928, for Polydor with Oskar Fried conducting the Berlin State Opera Orchestra and the Bruno Kittel Choir Polydor (Levy, P. 187).

The instruments of Beethoven's day were not the same as the ones we know today, most notably that the horns and trumpets did not have valves and the string instruments used natural gut. A recording on period instruments was made by Christopher Hogwood, conducting the Academy of Ancient Music and the London Symphony Chorus, 1989 (Levy, p. 193).

Beethoven's Ninth has been played at some of the world's most important events: during the Tiananmen Square Massacre of 1989, the "Ode to Joy" was played over loudspeakers (Davies, para. 9) and on December 25, 1989 at the razing of the Berlin Wall, (the symbolic end of the Cold War), Leonard Bernstein led musicians from both East and West Berlin, and changed the word Freude (joy) to freiheit (freedom) (Levy, p. 4).
It is the anthem of Rhodesia and the European Council.

The earliest-known draft of the Ninth symphony sold for a record-breaking £1.3m at auction (Davies, para. 17). The manuscript from the Scherzo movement of the String Quartet #12, Op. 127, sold at Sotheby's for more than $2 million dollars in December 2003 (Barr, para. 2).

It is a common belief that Akio Morita, founder and chairman of Sony, specified a 74-minute playing time so that Beethoven's Ninth could be played without interruption, but there is no proof of this.

ABOUT THE CAST

ED HARRIS (Ludwig van Beethoven) is currently filming *Gone, Baby, Gone* on location in Boston for screenwriter/director Ben Affleck, joining a cast that includes Casey Affleck and Michelle Monaghan. The noir thriller is based on a novel by Dennis Lehane (Mystic River).

This past year, Harris co-starred with Viggo Mortensen in David Cronenberg's critically acclaimed *A History of Violence.* His performance earned him a National Society of Film Critics Award for Best Supporting Actor.

In spring of 2005, Harris premiered opposite Paul Newman in the HBO miniseries *Empire Falls*, based on Richard Russo's Pulitzer Prize-winning novel, and directed by Fred Schepisi. He was nominated for a SAG Award, Golden Globe and Emmy, all as Best Actor, for that performance.

In 2003, Harris earned his fourth Academy Awards nomination, a Golden Globe nomination, a Screen Actors Guild nomination, and a BAFTA nomination as Best Supporting Actor for his performance in Stephen Daldry's *The Hours*. Previously, he earned an Academy Award nomination for Best Actor for *Pollock*, his widely acclaimed directorial debut. The film co-starred Marcia Gay Harden, who won the Academy Award for Best Supporting Actress.

Harris' other film credits include *Winter Passing, Radio*, *The Human Stain*, *Buffalo Soldiers*, *A Beautiful Mind*, *Stepmom*, *The Truman Show* (for which he received an Academy Award nomination and won the Golden Globe for Best Supporting Actor), *Apollo 13* (for which he was nominated for both an Academy Award and a Golden Globe, and for which he won the Screen Actors Guild Award for Best Supporting Actor), *The Right Stuff*, *A Flash of Green*, *Walker*, *The Third Miracle*, *Alamo Bay*, *Places in the Heart, Sweet Dreams*, *Jacknife*, *State of Grace,* and *The Firm*.

His television credits include *The Last Innocent Man*, *Running Mates*, *Paris Trout*, and *Riders of the Purple Sage* (for which he and his wife Amy Madigan, as co-producers and co-stars of the film, were presented with the Western Heritage Wrangler Award for Outstanding Television Feature Film).

Harris made his European stage debut this fall, at the Everyman Palace Theatre in Cork, Ireland, in the world premiere of Neil Labute's new play *Wrecks.* He last starred on stage in the 1996 Broadway premiere of Ronald Harwood's *Taking Sides.* He made his New York stage debut in Sam Shepard's *Fool for Love*, for which he earned an Obie Award as Outstanding Actor. For his performance in the Broadway production of George Furth's "Precious Sons," he won the 1985-86 Drama Desk Award as Outstanding Actor. His other stage credits include *Prairie Avenue*, *Scar*, *A Streetcar Named Desire*, *The Grapes of Wrath*, *Sweet Bird of Youth*, and *Simpatico*, for which he received the Lucille Lortel Award for Best Actor.

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DIANE KRUGER (Anna Holtz) made her international screen debut in 2004 as the legendary 'Helen' in Wolfgang Petersen's highly anticipated epic "Troy." Starring alongside Brad Pitt and Orlando Bloom, Kruger plays the woman whose face launched a thousand ships in the decade-long war between the kingdoms of Greece and Troy. Currently, Kruger is in South Africa filming Billie August's "Goodbye Bafana" with Joseph Fiennes and Dennis Haysbert. The film is based on the true story of a white South African racist whose life is profoundly altered by the black prisoner he guarded for twenty years, Nelson Mandela.

Kruger recently finished filming "Les Brigades du Tigre," a French film that is set in 1912, and is about the exploits of France's first motorized police brigade.

"Frankie," the story of a catwalk model's decline and fall, premiered at the Edinburgh Film Festival on August 20th, 2005. The film, directed by Fabienne Berthaud, stars Kruger as Frankie, the model who is trying to valiantly forestall the inevitable fall of her modeling career. Kruger also served as a co-producer on this French film.

Last fall, Kruger completed filming "Joyeux Noel" ("Merry Christmas") for director Christian Clarion. Filmed in Romania, France and Germany in three different languages, "Joyeux Noel" is set during World War I and is based on a true story about a truce reached on Christmas Eve. Kruger plays one half of a famous German opera duo who is reunited with her husband on Christmas Eve in order to sing for the Crown Prince of Germany. She performed her role in her native German language. "Joyeux Noel" received its world premiere at the 2005 Cannes Film Festival and was released by Sony Pictures Classics in March 2005. The movie was selected by France as the official submission for the "Academy Awards" this year in the category of "Best Foreign Film."

Kruger was last seen starring with Nicolas Cage in the action adventure "National Treasure," directed by Jon Turtletaub for producer Jerry Bruckheimer. "National Treasure" is about an archaeologist (Cage) who enlists the help of a National Archives director (Kruger) to find hidden treasure from the 1700s, as secretly mapped out on the back of the Declaration of Independence. The film was released by Touchstone Pictures in November 2004. In September 2004, Kruger was seen opposite Josh Hartnett in the MGM/Lakeshore Entertainment thriller "Wicker Park," directed by Paul McGuigan.

Born and raised in Germany, Kruger first studied dance in London with the Royal Ballet. She then moved to Paris and became a European cover model. At the suggestion of filmmaker Luc Besson, Kruger began taking classes at the École Fleuron in Paris, eventually winning the school's Classe Libre award for *Best Actor*.

Kruger began her acting career appearing opposite Dennis Hopper and Christopher Lambert in the 2003 independent production "The Piano Player." She followed this with roles in

the highly acclaimed French film “Mon Idole,” which was nominated for a Cesar Award, and “Michel Vaillant.”

Kruger was honored at the 2003 Cannes Film Festival with the Chopard Trophy for *Female Revelation of the Year*. Kruger currently resides in Paris.

MATTHEW GOODE (Martin Bauer) stars opposite Scarlett Johansson and Jonathan Rhys-Meyers in Woody Allen’s “Match Point” which debuted at the Cannes Film Festival. He also stars in the romantic comedy “Click.”

Goode’s previous credits include Warner Bros.’ “Chasing Liberty” opposite Mandy Moore, “Confessions of an Ugly Stepsister” with Stockard Channing, Jonathan Pryce and Trudie Styler, directed by Gavin Millar, and the BBC production “He Knew He Was Right.” For the Spanish feature film “South From Granada,” Goode played the role of Gerrall Brennan, an English writer involved with the Bloomsbury group in Spain in the 1920s. For a month during preproduction, he memorized his lines for more than 58 scenes in Spanish.

Among other performances, Goode held the lead in the BBC’s “Inspector Lynley Mysteries,” and his theater credits include Ariel in “The Tempest,” a role usually played by a woman. He also played Moon in “Blood Wedding,” for the Mercury Theater Co., one of Britain’s few remaining repertoire theaters.

Goode studied drama and theater arts at Birmingham University, where teachers hail from the prestigious Royal Shakespeare Company. He also studied classical theater at London’s Webber Douglas Academy.

RALP RIACH (The Archduke) began his acting career at the age of 45, after having been an architectural draughtsman, a self-employed upholsterer, and a theatrical landlord. In 1984 he enrolled in drama studies in Glasgow, where he was the oldest in his class. He has since appeared in dozens of films and television shows, including the features “One Last Chance,” “House of Mirth,” “The Messenger: The Story of Joan of Arc,” “My Life So Far,” “In Praise of Old Women” and “Braveheart.”

His TV credits include “Quite Ugly One Morning,” “The Canterbury Tales" miniseries, “The Russian Bride” and numerous guest appearances on such British series as “55 Degrees North,” “Monarch of the Glen,” “Peak Practice and Watching.”

JOE ANDERSON (Karl van Beethoven) made his film debut in 2004 playing a model in “Creep.” He stars in the upcoming “Little Box of Sweets,” which was filmed in India, and the romantic thriller “Silence Becomes You,” in which he co-stars with Alicia Silverstone and Sienna Guillory.

Anderson was a photography student at Richmond upon Thames College before studying drama at Webber Douglas Academy London, where his father Miles Anderson is an influential teacher.

BILL STEWART (Rudy) has become a familiar face on film and on British television, with extensive feature credits that include “Richard II,” “Tom & Thomas,” “Bear with Me,” “Anna and the King,” “Fairy Tale: A True Story,” “101 Dalmatians,” “When Saturday Comes” “Black Beauty” and “Splitting Heirs.”

His television credits include “The Government Inspector,” “Henry V at Shakespeare's Globe,” “Blackhearts In Battersea,” "Once Upon a Time in the North," "A Touch of Frost” and the miniseries "The Scarlet Pimpernel,” “The Wimbledon Poisoner,” "The Men's Room,” "Napoleon and Josephine: A Love Story” and "Edge of Darkness.”

ABOUT THE FILMMAKERS

Director AGNIESZKA HOLLAND is best known for her Academy Award® nominated films “Europa, Europa,” a 1990 Best Foreign Language nominee starring Marco Hofschneider and Julie Delpy; and “Angry Harvest,” a 1986 Best Foreign Language nominated film set in WWII Silesia starring Armin Mueller-Stahl. Her recognized American studio features include “The Secret Garden,” “Washington Square” starring Jennifer Jason Leigh and Albert Finney, “Total Eclipse” and “Olivier, Olivier.” She has directed some 20 other projects in Europe, including “Olivier, Olivier,” which won a LAFCA Award for Best Music, and “Gorczka” in her native Poland.

Holland’s noted television work includes "Red Wind," a thriller produced by Sydney Pollack, which was aired as part of the series “Fallen Angels,” the 2004 season of “Veronica Mars,” and episodes of “Cold Case Files” and “The Wire.”

Holland was born in Warsaw but went to Czechoslovakia to study film directing at FAMU in Prague. She began her film career working in Poland with Krzysztof Zanussi as assistant director, and Andrzej Wajda as her mentor. She wrote several scripts with Wajda before directing her own films, which were soon winning awards at festivals (Cannes, 1980; Gdansk, Berlin, 1981; Montreal, 1985,1987; Golden Globe Award, 1991) and gaining notoriety as part of the Polish New Wave.

Veteran producer SIDNEY KIMMEL, Chairman and CEO of Sidney Kimmel Entertainment, has been active in the motion picture industry for more than 20 years. He is responsible for such pictures as *Clan of the Cave Bear*, *Blame It On Rio*, *Town & Country*, *9 ½ Weeks*, and *The Emperor’s Club*. Mr. Kimmel’s passion for pictures has led to a continuous

expansion of his activities in the production of films, developing Sidney Kimmel Entertainment into one of the leading independent film production companies. Producing up to ten feature films per year, the company's most recent films include *Neverwas*, *Alpha Dog*, *Trust the Man,* and *Copying Beethoven*.

In addition to his success in filmed entertainment, Mr. Kimmel founded Jones Apparel Group in 1975, which has since grown into a $4.5 billion diversified fashion industry empire. Still active as the chairman of Jones' board of directors, he has also established the Sidney Kimmel Foundation and its subsidiary, the Sidney Kimmel Foundation for Cancer Research, which is one of the nation's largest individual donors to cancer research. Mr. Kimmel is extremely involved in philanthropic endeavors benefiting his hometown of Philadelphia as well as Jewish education and continuity. He recently oversaw the opening of the Kimmel Center for the Performing Arts in Philadelphia, home of the world-renowned Philadelphia Orchestra. He is also a partner in Cipriani International, the acclaimed international restaurant and catering establishment, and is a part owner of The Miami Heat.

Screenwriter and producer CHRISTOPHER WILKINSON and his writing partner Stephen J. Revile previously collaborated on the Oscar nominated script for "Nixon" and the screenplay for "Ali."

Born and raised in Philadelphia, Wilkinson attended film school at Temple University. He then began making documentaries and industrial videos, including "Engine 2, Ladder 3," which was seen by director Mark Rydell, and led to Wilkinson being hired as a 2nd unit director on "The River."

While running Rydell's development company in the 1980s, Wilkinson met and teamed with novelist Stephen J. Rivele to pen an original script, which was sold to George Harrison's Handmade Films.

Their collaboration next led to being hired by Oliver Stone to write their first produced screenplay for "Nixon," which earned an Academy Award. After that came their script for Columbia Pictures' Will Smith starrer, "Ali." The duo now have several scripts in development -- among them "Houdini" for director Ang Lee, "Sins of the Father" for Jim Sheridan, and "Kleopatra" for Taylor Hackford.

Screenwriter and producer STEPHEN J. RIVELE is the Academy Award nominated screenwriter of Oliver Stone's "Nixon" and of Will Smith's "Ali," both of which he wrote with Christopher Wilkinson. Rivele is also the author of seven books, including the best-selling novel, A Book of Days, about the First Crusade, and the bestseller, The Plumber, a true story about the

Mafia.

Born and raised in Philadelphia, Rivele attended St. Joseph's University, the University of Montpellier (France), and Swarthmore College. He holds a French master's degree in Filmmaking from the Paris Film Conservatory, of which he was the first American graduate. Rivele is the proud father of two sons and a stepdaughter.

Producer MICHAEL TAYLOR has credits that include the John Travolta starrer "Phenomenon," Wes Anderson's acclaimed "Bottle Rocket," "Instinct" and the Genesis Award-winning independent "The Hi-Line" starring Rachel Leigh Cook. His television work includes "Mrs. Munck, which earned Shelley Winters an Emmy nomination for her performance; and "Princess of Thieves," a co-production for ABC and Granada Films, starring Malcolm McDowell, Stuart Wilson, Jonathan Hyde and Keira Knightley.

At Orion Pictures, Precision Films or his own company, he was involved in the finance, production and/or release of such films as "Amadeus," "Gorky Park," "Easy Money, ""Blue Steel," "Carmen," "Women On The Verge," "Last Embrace" and "The Pursuit Of D.B. Cooper." As head of production in United Artists' London office he supervised "The Spy Who Loved Me" and "The Pink Panther Strikes Again."

Taylor attended the University of Miami, earning a bachelor's degree in education. He taught English and drama in Miami before returning to New York to begin his career in film, and currently serves as Chair of the Production Division at the University of Southern California School of Cinema-Television

Line Producer RONALDO VASCONCELLOS recently line produced the upcoming Nicholas Cage starrer, "Lord of War." His other feature credits as line producer include "Shaun of the Dead," "A Room for Romeo Brass," "Morvern Caller," "Lock, Stock & Two Smoking Barrels," "Captain Jack," "Basil" and "Mad Dogs and Englishmen."

Vacsoncellos began his production career in accounting before line producing his first feature, Ken Russell's "The Lair of the White Worm." He worked on six other Russell projects, including four he produced: the features "Whore" and "The Strange Affliction of Anton Buckner" and the television dramas "Prisoner of Honor" and "Alice in Russialand." His other television credits include "Not Only But Always," "Verdi: A Life in Two Parts," as executive producer, and "Sword of Honor."

He served as head of production for Company Pictures and Movie Screen Entertainment, residing in London since age 24, after moving from his native Brazil.

Director of Photography ASHLEY ROWE recently shot the Paramount feature "Alfie"

starring Jude Law, the Warner Bros. comedy “Chasing Liberty” starring Mandy Moore and Mathew Goode, and the sleeper hit “Calendar Girls” starring Helen Mirren and Julie Walters. Along with the upcoming Demi Moore thriller “Half Light,” Rowe’s credits include “The Affair of the Necklace” starring Hilary Swank, “Hope Springs” with Colin Firth, Heather Graham, and Minnie Driver, and the critically acclaimed “Widows’ Peak” starring Mia Farrow and Natasha Richardson.

The Evening Standard Award was bestowed upon Rowe for Artistic Contribution and Technical Achievement for four of his films, all of which were released in 1998 and photographed in distinctly different styles: “The Woodlanders,” based on the novel by Thomas Hardy; Still Crazy” starring British comedian Billy Connolly; “The Governess” starring Minnie Driver, and “Twenty-four/Seven,” for which he was awarded Best Cinematography at the Spanish Film Festival.

He received BAFTA Best Cinematography awards for the feature “One Full Moon” and for the BBC’s “Om Edwards.” His other noted television work includes Showtimes’ “The Roman Spring of Mrs. Stone” and the British series “Friday on My Mind,” for which he was awarded another BAFTA Best Cinematograph Award.

As a teenager, Rowe’s hobby photography blossomed – he sold his stills equipment and bought a Super 8 after seeing “2001: Space Odyssey.” He worked as a cameraman for the BBC, shooting dramas and documentaries before launching into feature films when Academy Award®-winning cinematographer Chris Menges hired him to photograph a film he directed, “Second Best” starring William Hurt.

Production Designer CAROLINE AMIES has designed sets for such films as “Ladies in Lavender,” “The Gathering,” “Last September,” “The Land Girls,” “Secret Agent,” “Carrington,” “In the Name of the Father,” “Getting It Right” and “The Dressmaker.” Her television work includes the highly acclaimed 2002 adaptation of “Goodbye, Mr. Chips,” along with “Station Jim,” “The Hunt,” “Deceit” and “Rebecca.”

Amies was born in Blackheath, London and raised in the city and Buckinghamshire. She studied foundation art at Harrow and the history of art at Warwick University before pursuing theatre design at an ENO design post grad course of Percy Harris, one of the Motleys who revolutionized theatre design in the 40’s/50’s.)

Costume Designer JANY TEMIME has designed wardrobes for such films as “Harry Potter and the Prisoner of Azkaban” and the upcoming “Harry Potter and the Goblet of Fire,” “Bridget Jones Diary: The Edge of Reason,” “A Family Man,” “Moonlight,” “High Heels, Low Lifes,” “The Commissioner,” “Resistance” and two Oscar winning Best Foreign Language films: “Karacter” and “Antonia’s Line.”

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Raised in Paris, where she studied art and design, and now a resident of London, Temime has worked on more than 30 other film and television projects, including “Invincible,” “The Luzhin Defense” and “House of America,” for which she earned the BAFTA Wales Award for Best Costume Design.

A Copying Beethoven Limited (UK)
Eurofilm Studio, KFT (Hungary)
Co-Production

A
VIP Medienfonds 2

And
A Michael Taylor
Production

Presented by
Sidney Kimmel Entertainment

Directed by Agnieszka Holland

Written by Stephen J. Rivele & Christopher Wilkinson

Produced by
Sidney Kimmel

Produced by
Michael Taylor

Produced by
Stephen J. Rivele & Christopher Wilkinson

Co-Producers for Eurofilm Studio KFT:
Gabor Varadi
Peter Miskolczi

Co-Producer for Copying Beethoven Limited:
Alex Lewis

Executive Producer
Ronaldo Vasconcellos

Executive Producers
Ernst Goldschmidt
Marina Grasic
Andreas Grosch
Jan Korbelin
Andreas Schmid

Director Photography
Ashley Rowe, B.S.C.

Production Designer
Caroline Amies

Editor
Alex Mackie, A.C.E.

Costume Designer

Jany Temime

Hair & Make-Up Designer
Trefor Proud

Casting by
Priscilla John

Production Sound Mixers
Simon Hayes Amps

Music Supervisor
Maggie Rodford

Unit Production Manager
Maria Ungor

First Assistant Director
Matthew Penry-Davey

Additional Score and Anna's Theme
Composed by
Antoni Lazarkiewicz

In Vision Orchestra
Kecskeméti Szimfonikus Zenekar

In Vision Chorus
Kecskeméti Pedagogus Enekkar

2nd Unit Director
Kasia Adamik

Cast (in order of appearance)

Anna Holtz	Diane Kruger
Schlemmer	Ralph Riach
Old Woman	Matyelok Gibbs
Ludwig van Beethoven	Ed Harris
Rudy	Bill Stewart
Krenski	Angus Barnett
Magda	Viktoria Dihen
Mother Canisius	Phyllida Law

Martin Bauer	Matthew Goode
Schuppanzigh	Gabor Bohus
Karl van Beethoven	Joe Anderson
Neighbour	David Kennedy
Archduke	Nicholas Jones
Stefan Holtz	Karl Johnson
Judge	Laszlo Aron
Doctor	Gyorgy Mendel
2nd Assistant Director	Alex Oakley
2nd Second Assistant Directors	Bogi Moricz
	Tamas Vass
3rd Assistant Directors	Bryn Lawrence
Assistant to Miss Holland	Eszter Szasz
Script Supervisor	Mary Haddow
Unit Manager	Veronika Megyeri
Production Co-ordinator	Katalin Schulteisz
Assistant Production Co-ordinator	Kinga Baranyai
Location Managers	Gergo Balika
	Andras Toth
Transportation Captain	Laszlo Kiss
Chief Production Accountant	Mark Beaumont
Production Accountant (Hungary)	Kolos Trimmel
Assistant Accountant	Sarah-Jane Wilson
Cashier	Agnes Nagy
Post-Production Accountant	George Marshall
Supervising Art Director	Paul Ghirardani
Art Director	Lorand Javor
Assistant Art Director	Mihaly Molnar
Storyboard Artist	Kasia Adamik
Graphic Artist	Emily Lutyens
Production Buyer	Peter Rutherford
Art Department Co-ordinator	Palma Melis
Art Department Interpreter	Judit Sagi
Propmaster	Ray Perry
Set Decorator	Zoltan Horvath
Leadman	Tamas Simon
Standby Propmen	Attila Kiss
	Janos Czako
Construction Manager	Istvan Galambos
Assistant Construction Manager	Andrea Toth
Scenic Artist	Fred Gray

Scenic Painter	Mick Sotheran
	David Haberfield
Assistant Costume Designers	Yvonne Otzen
	Richard Davies
Wardrobe Master	Laurent Guinci
Wardrobe Supervisor	Zsuzsa Stenger
Miss Kruger's Dresser	Chloe Aubry
Extras Wardrobe Supervisor	Gabriella Hogye
Wardrobe Assistants	Bob van Hellenberg Hubar
	Michelle Gisonda
Dressers	Aniko Fazekas
	Istvan Bagin
Seamstress	Katalin Ujvari
Key Hairdresser	Jonhenry Gordon
Hairdresser	Gabriella Nemeth
Make Up Artist	Kati Jakots
'A' Camera Operator	Ashley Rowe
1st Assistant 'A' Camera	Ian Clark
2nd Assistants 'A' Camera	John Evans
	Andras Szoke
'B' Camera Operator	Tamas Nyerges
1st Assistant 'B' Camera	Tamas Olah
2nd Assistant 'B' Camera	Gyorgy Vesztergombi
'C' Camera Operator	Andras Nagy
'C' Camera Operator	Zoltan Janosa
1st Assistant 'C' Camera	Adam Kliegl
2nd Assistant 'C' Camera	Sandor Domokos
Steadicam Operator	Tamas Nyerges
Video Assist Operator	Gabor Kasza
Post Production Supervisor	Stephen Barker
Editing Consultant	Kasia Adamik
Visual Effects Editor	Guy Ducker
Supervising Sound Editor	Tim Hands
Sound Effects Editor	Adrian Rhodes
Assistant Sound Editors	Phil Jenkins
	Gavin Rose
	Rob Killick

Foley & ADR Recordist (London)	Peter Gleaves
Foley Artists	Jack Stew
	Ruth Sullivan

Digital VFX by Lipsync Post

Senior Producer	Alasdair MacCuish
Associate Producer	Katja Hollmann
VFX Supervisor	Howard Watkins
VFX Artists	Adrian Oostergetel
Colourist	Lee Clappison
D-Lab Supervisor	James Clarke
D-Lab Operator	Will Foxwell
Boom Operator	Arthur Fenn
Playback Operators	Robin Johnson
	Andy Glen
Sound Re-recorded at	De Lane Lea (London)
Re-recording Mixers	Adrian Rhodes
	Sven Taits
Casting Associate	Faith Allbeson
Casting (Hungary)	Mari Mako
Extras Casting	East Center
Voice Casting	Brendan Donnison - MPSE
	Vanessa Baker
Key Grip	Adrian McCarthy
Best Boy Grip	Attila Szucs, Sr.
Grips	Laszlo Egyedi
	Csaba Vasari
	Atilla Szucs, Jr.
Key Gaffer	Campbell McIntosh
Gaffer	Peter Sidlo
Best Boys Electric	Phil Reader
	Sandor “Tucsi” Novak
Electricians	Robert Jasz
	Gabor Laczko
Genny Operator	Laszlo Major
Special Effects Supervisor	Ferenc Ormos
Chief Pyrotechnician	Gyula Krasnyanszky

Stand By Pyrotechnicians	Attila Erczkovi
	Istvan Gittinger
Stunt Co-ordinator	Gyorgy Kives
Still Photographer	David Lukacs
Unit Publicist	Larry Garrison
EPK Photographer	J. R. Hall
Caterer	Bela Devenyi
Craft Service	Zsolt Bajczar
	Gabriella Lovasz
	Krisztina Lovasz
Catering Driver	Sandor Molnar
Stand-ins	Aranka Ronai
	Peter Macaroon

Production Assistants
Kriszta Dorogi
Gergo Fulop
Vera Janisch
Peter Meszaros
Weronivka Migon
Gyula Petenyi
Istvan Pocsai
Reka Szabo
Jozsef Varju

Production Drivers
Zoltan Bai
Istvan Becsagh
Istvan Bognar
Pal Boroznaki
Andras Filo
Zoltan Fohn
Imre Solti
Zsolt Spitzer
Istvan Varga
Sandor Vercz
Zsolt Zaszlo

Music Consultant	Piotr Kaminski
Kecskeméti Orchestra Conductor	Laszlo Gerhat

Kecskeméti Chorus Conductor	Peter Erdei
Pre-recording Music Producer	Jaroslaw Regulski
Pre-recording Pianist	Waldemar Malicki
Pre-recording Violinist	Marek Wronski
Assistant Music Supervisor	Lucy Evans
Music Editor	Andy Glen
Assistant Music Editor	Emily Rogers
Music Forum	www.spottingnotes.com
Additional Music Conductor	Benjamin Wallfisch
Performed by	The London Symphony Orchestra The London Symphony Chorus
Orchestra Leader	Carmine Lauri
Engineered by	Geoff Foster
Assistant Engineers	Jake Jackson Nick Taylor
Recorded at	Air Lyndhurst Studios, London
Mixed at	Air Edel Studios, London
Music Copyist	Bill Silcock

Symphony No.9 in D minor Op.125 “Choral”
Written by: Ludwig Van Beethoven
Performed by: Lucia Popp, Carolyn Watkinson, Peter Schreier, Robert Holl, Netherlands Radio Chorus
and the Royal Concertgebouw Orchestra of Amsterdam conducted by Bernard Haitink
Courtesy of Decca Music Group Limited, part of Universal Music Group International

String Quartet No.9 in C major Op.59 “Rasumovsky”
Written by: Ludwig van Beethoven
Performed by the Takacs Quartet
Courtesy of Decca Music Group Limited, part of Universal Music Group International

String Quartet No.15 in A minor Op.132

String Quartet No.14 in C sharp minor Op.131
Written by: Ludwig Van Beethoven
Performed by the Takacs Quartet
Courtesy of Decca Music Group Limited, part of Universal Music Group International

Grosse Fuge in B flat major Op.133
Written by: Ludwig Van Beethoven
Performed by the Takacs Quartet
Courtesy of Decca Music Group Limited, part of Universal Music Group International

Piano Sonata No 32 in C minor Op. 111
Written by: Ludwig van Beethoven
Performed by: Vladimir Ashkenazy
Courtesy of Decca Music Group Limited, part of Universal Music Group International

Violin Sonata No.7 in C minor Op.30

Written by: Ludwig van Beethoven
Performed by the Takacs Quartet
Courtesy of Decca Music Group Limited, part of Universal Music Group International

String Quartet No.16 in F major Op.135
Written by: Ludwig van Beethoven
Performed by the Takacs Quartet
Courtesy of Decca Music Group Limited, part of Universal Music Group International

Symphony No.7 in A major Op.92
Written by: Ludwig van Beethoven
Performed by the Gewandhausorchester Leipzig conducted by Kurt Masur
Courtesy of Decca Music Group Limited, part of Universal Music Group International

Written by: Ludwig van Beethoven
Performed by David Oistrakh and Lev Oborin
Courtesy of Decca Music Group Limited, part of Universal Music Group International

Piano Sonata No.5 in C minor Op.10
Written by: Ludwig van Beethoven
Performed by Vladimir Ashkenazy
Courtesy of Decca Music Group Limited, part of Universal Music Group International

Piano Sonata No 29 in B flat major Opus 106 "Hammerklavier"
Written by: Ludwig van Beethoven
Performed by Vladimir Ashkenazy
Courtesy of Decca Music Group Limited, part of Universal Music Group International

Colour by	Kodak
Laboratory	Technicolor (London)
Negative Cutting	P.N.C.
Camera Equipment	Arri Media Film Services
Lighting Equipment	Arri Lighting
Grip Equipment	Adrian McCarthy
	Panther Rental Prag
Sound Equipment	Audiosound
Walkie-Talkies	Wavevend Radio Com
Cranes	Prangl Hungaria Kft
Travel Services	The Travel Co.
Script Services	Sapex Scripts
Facilities Vehicles	Filmbusz Kft
	PR Movie Service
Shipping	DHL Logistics
	Film World Freight
	Transport Lays International

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	Arie Bohrer
VIP Production Manager	Kerstin Dyroff
VIP Legal Advisors	Berit Wetzel
	Florian Harms
Tax Advisor	Claudia Sendlbeck-Schickor

Completion Bond	International Film Guarantors
Insurance Services	AON Albert G Ruben
Production Counsel	SJ Berwin LLP
Corporate Consultants	Timothy Nicholas
	Steve Joberns for AGN Shipleys
	Tamas Csutak for Abacus Consult

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The Producers and Cast wish to thank

Russell Allen
Sarah Bing
Philip Cooper
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Craig Funnell
Tony Hester
Georgina Kingdom
Sinead Moran
Tommy Moran
Nora Mullally
Irena Grosfeld
Aleksander Smolar
Anna Smolar
Jerome Butler
Tanya Blumstein
Francie Brown
Marc Florian
Sharon Lavery
Anne Dunne
Alan Steinberger
Louise Lofquist
David Abramovitz
Jim Makiej

Filmed at MAFILM studios in Fot and on location in Budapest, Kecskeméti and Sopron, Hungary
This film was inspired by actual events.

From

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