



Contact: Joe Martin
530.754.5428

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For immediate release:

Andrew Manze and the Helsingborg Symphony Orchestra Bring “The Eroica Effort” to the Mondavi Center

March 7, 2008; Davis, California—One of classical music’s greatest masterpieces, **Beethoven’s** powerful and groundbreaking *Eroica* symphony, will come to the **Robert and Margrit Mondavi Center for the Performing Arts at UC Davis** in special presentation by **Andrew Manze and the Helsingborg Symphony Orchestra** entitled “**The Eroica Effect.**” Manze, an acclaimed violinist, conductor, and music educator, will give a **Pre-performance Lecture** on the *Eroica* and its significance, followed by a performance of the work and **Johannes Brahms’** majestic Symphony No. 1 by Manze and the Helsingborg Symphony.

The concert will begin at 8 pm on April 4 in the Mondavi Center’s Jackson Hall on the UC Davis campus. Tickets are available from the Mondavi Center Ticket Office at 530.754.ARTS (2787) or online at MondaviArts.org. The event is presented as part of the Mondavi Center’s **Western Health Advantage Classics Series**. The Pre-performance Lecture featuring Andrew Manze will begin at 7 pm in Jackson Hall.

The Mondavi Center Arts Education Program will also present “The Eroica Effect” as part of the 2007-08 **Wells Fargo School Matinee Series** at the Mondavi Center on April 4 at 11 am in Jackson Hall. The School Matinee Series is made available for teachers and students, including homeschooled students. Performances in this series support the California Department of Education Visual and Performing Arts Content Standards. Teachers, educators, and others interested in purchasing tickets may contact the Ticket Office at 530.754.4689.

Andrew Manze, who will be familiar to local audiences from Mondavi Center performances with the period-instrument orchestra the **English Concert** in 2004 and 2006, has been called “the first modern superstar of the baroque violin” (*San Francisco Examiner*). He is also increasingly well-regarded as a conductor, having led orchestras including the **Deutsches Symphonie-Orchester Berlin**, **Royal Stockholm Philharmonic**, and the **Scottish Chamber Orchestra**, in addition to leading the Helsingborg Symphony on its current, 11-city North American tour.

Founded in 1912, the Helsingborg Symphony Orchestra is one of the oldest orchestras in Sweden. Originally a chamber orchestra, it has grown to include some 58 musicians, and gives roughly 80 concerts per year in Helsingborg and southern Sweden. The HSO came to increasing prominence under the direction of **Hans-Peter Frank** during the 1980s and under **Okko Kamu** during the 1990s, and has recorded frequently for

labels including Naxos and Ondine. Its most recent release, not coincidentally a recording of the *Eroica* under the direction of Andrew Manze released on the Harmonia Mundi label, has drawn outstanding reviews.

“This is a lyrical, elegant performance characterized above all by crisp string playing and clear, well-balanced textures,” wrote *Classics Today*. “The funeral march is grave and gorgeous ... the great fugue is particularly impressive: Manze really grinds it out with grim intensity.”

Manze has long been acclaimed as a violinist for his mastery of a repertoire that spans from baroque music into the early Romantic era, with a specialization in period-instrument performance. His recent recording of Mozart violin sonatas with pianist **Richard Egarr** has been particularly well-received, with *Gramophone* magazine praising “a manner of performance that is at once vigorous and laid back, unforced but forthright. Notable characteristics include seemingly effortless fiddle-playing style...an ingredient that Manze and Egarr display in abundance is imagination.”

Manze is also increasingly acclaimed as a conductor. He was associate director of the period-instrument ensemble the **Academy of Ancient Music** from 1996-2003 and succeeded **Trevor Pinnock** as artistic director of the **English Concert** in 2003, a position he still holds. Beginning with the 2006-07 artistic season, he also has been principal conductor of the Helsingborg Symphony and artist in residence with the **Swedish Chamber Orchestra**. He is also renowned as a music educator, both in an academic setting as a fellow of the **Royal Academy of Music** and a visiting professor at the **Royal College of Music**, and more informally in the onstage remarks and pre-performance talks he offers with enthusiasm to concert audiences.

Manze and the Helsingborg Symphony could hardly have a better subject for such presentations than the Symphony No. 3 in E-flat Major (*Eroica*), Op. 55, of Ludwig van Beethoven (1770-1827). Though Beethoven wrote dozens of indisputable masterpieces, it can be argued that none were more radical in their time or had more impact on the direction of music than the *Eroica*. The work is longer, more ambitious, and displays a greater emotional range than any symphony that had come before it, and it introduces a number of revolutionary musical ideas—jarringly syncopated rhythms, new kinds of dissonance, and a development section far beyond **Haydn** or **Mozart**’s wildest imagination—that were shockingly new to contemporary audiences, yet which profoundly impacted virtually all subsequent composers.

In addition to its purely musical significance, the *Eroica* is often seen to be an extraordinarily important and powerful expression of Beethoven’s response to his often difficult life experiences. The work was written at a time of profound emotional crisis, as the composer slipped into near-suicidal despair upon realizing that there would be no cure for the rapidly worsening hearing problems that would ultimately leave him almost totally deaf. Yet by 1803, Beethoven was swept up in a period of intense creativity that included completion of the *Eroica* and a breakthrough into the “heroic” style that would define his incredibly fertile middle years. In the *Eroica*, many have heard a musical parallel for his personal struggle and creative rebirth.

Also on the program is Johannes Brahms’ Symphony No. 1 in C Minor, Op. 68, a work particularly well-suited to follow the Beethoven masterpiece. Somewhat intimidated by the towering example of Beethoven, Brahms struggled for more than 20 years to complete the work, which contains numerous references to the famous “fate” motif that opens Beethoven’s Symphony No. 5 and a plaintive, folk-like theme that clearly recalls the “Ode to Joy” in its triumphant conclusion.

“With ‘The Eroica Effect,’ we have both a marvelous enrichment opportunity and what promises to be a world-class performance of one of Beethoven’s greatest works by Andrew Manze and the Helsingborg Symphony Orchestra,” said **Don Roth**, the Mondavi Center’s executive director. “We’re very proud to be hosting this event and hope as many patrons as possible take advantage of the opportunity to hear Andrew Manze’s Pre-performance Lecture.”

What: "The Eroica Effect"
Andrew Manze and the Helsingborg Symphony

When: Friday, April 4 ▪ 8 pm

Where: Jackson Hall
Robert and Margrit Mondavi Center for the Performing Arts
University of California, Davis

Admission: \$75/\$65/\$55 Adults • \$37.50/\$32.50/\$27.50 Students, Children

Tickets/Info: 530.754.ARTS (2787)
866.754.ARTS (toll-free)
<http://www.MondaviArts.org>
530.754.5402 [TDD]

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