



2025-26 SEASON

Classical series | Terrace Theater

1/31/26

## TCHAIKOVSKY & STRAUSS

Eckart Preu, conductor

Tai Murray, violin

Andrew Duckles, viola

Cécilia Tsan, cello

Generously sponsored by  
Roger Goulette & Suzanne Lefebvre

Pops series | Long Beach Arena

2/14/26

## A VALENTINE'S CONCERT!

Herb Smith, conductor

Shayna Steele and Chester Gregory, vocals

Pops Series Sponsor

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**LongBeachSymphony.org | (562) 436-3203**



## Music Director Eckart Preu

Eckart Preu (Eck-art Proy) began his tenure as Music Director of Long Beach Symphony in 2017. Critics, the orchestra, and audiences alike have celebrated his ability to combine well-loved masterworks with rare or newer works in programs offering dimension, sophistication, and spirit.

Preu also currently serves as Music Director of the Cincinnati Chamber Orchestra (OH) and Portland Symphony Orchestra (ME). Previously, he held the positions of Music Director of the Spokane Symphony (2004-2019) and Stamford Symphony (2005-2017), Associate Conductor of the Richmond Symphony (2001- 2004), Resident Conductor of the American Symphony Orchestra

(1997-2004) and of the American Russian Young Artists Orchestra (1999-2004). Other former posts include Music Director of the Norwalk (CT) Youth Symphony and Principal Conductor of the New Amsterdam Symphony (NY). He was associated with the Bard Music Festival from 1997 to 2004 as both Assistant and Guest Conductor. In Europe, Maestro Preu served as Music Director of the Orchestre International de Paris (1993-1995).

As a guest conductor, he has appeared with the Jerusalem Symphony (Israel), Symphony Orchestra of Chile, Auckland Philharmonia (New Zealand), Radio Philharmonic of Slovenia, Pecs Philharmonic (Hungary), Philharmonic Orchestra in Jalisco (Mexico), and in Germany with the Jena Philharmonic Orchestra and the Philharmonic Orchestra in Baden-Baden. Guest conducting engagements include the Memphis Symphony Orchestra, the Delaware Symphony, the Duluth Superior Symphony, the Fairfax Symphony Orchestra, and the Wichita Symphony. Recent international appearances include the National Symphony Orchestra of Columbia, National Philharmonic of Armenia, and Orquesta Sinfónica Sinaloa de las Artes in Mexico.

Career highlights include performances at Carnegie Hall, the Sorbonne in Paris, a live broadcast with the Jerusalem Symphony, commercial recordings with the Portland Symphony, Spokane Symphony, and New Zealand Philharmonia. His concerts have been aired from coast to coast and on Jerusalem Radio.



### Visit "The 3rd Space," your new place for connection, conversation, and community.

At Long Beach Symphony, we believe a concert should be more than a performance—it's an experience filled with discovery, warmth, and shared moments. That's why we've created "The 3rd Space": A gathering spot to meet new people.

Whether you are arriving solo or with friends, look for "The 3rd Space" sign in the lobby before the concert or at intermission and make it one of the highlights of your evening!

**Saturday, January 31, 2026 | 7:30PM**

**Terrace Theater**



# **TCHAIKOVSKY & STRAUSS**

**Eckart Preu**, conductor

**Tai Murray**, violin

**Andrew Duckles**, viola | **Cécilia Tsan**, cello

**Tchaikovsky** Violin Concerto in D Major, Op. 35  
(1840-1893) (Approximately 33 minutes)

\*\*\*\*\* 20 min. Intermission \*\*\*\*\*

**R. Strauss** *Don Quixote*  
(1864-1949) (Approximately 38 minutes)

*Please take a moment  
to silence your cell phone.*

*Please refrain from  
photography while musicians  
are performing. Recordings  
are not allowed.*

*By attending this concert,  
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event photography.*

*Program and artists are  
subject to change.*

Tonight's concert is generously sponsored by  
**Roger Goulette & Suzanne Lefebvre**



**Tai Murray**  
violin

Described as "superb" by *The New York Times*, violinist Tai Murray has established herself a musical voice of a generation. "Technically flawless... vivacious and scintillating... It is without doubt that Murray's style of playing is more mature than that of many seasoned players..." -*Muso Magazine*

Winner of an Avery Fisher Career Grant in 2004, Tai Murray was named a BBC New Generation Artist (2008 through 2010). As a chamber musician, she was a member of Lincoln Center's Chamber Music Society II (2004-2006).

She has performed worldwide as guest soloist with leading ensembles such as the Indianapolis

Symphony Orchestra, Royal Liverpool Symphony Orchestra, and all of the BBC Symphony Orchestras. She is also a dedicated advocate of contemporary works (written for the violin). Among others, she performed the world premiere of Malcolm Hayes' violin concerto at the BBC PROMS, in the Royal Albert Hall. As a recitalist, Tai Murray has appeared in Berlin, Chicago, Hamburg, London, Madrid, New York's Carnegie Hall, Paris and Washington D.C..

Tai Murray's critically acclaimed debut recording for harmonia mundi of Ysaye's six sonatas for solo violin was released in February 2012. Her second recording with works by American Composers of the 20th Century was released by the Berlin-based label eaSonus and her third disc with the Bernstein Serenade on the French label Mirare.

Tai Murray plays a violin by Tomaso Balestrieri fecit Mantua ca. 1765, on generous loan from a private collection. She is an Associate Professor, Adjunct, of violin at the Yale School of Music, where she teaches applied violin and coaches chamber music. She earned artist diplomas from Indiana University's Jacobs School of Music and the Juilliard School.

Canadian-born violist Andrew Duckles leads a diverse musical life as a recording artist, soloist, chamber musician, and teacher. From a very tall family of musicians, Andrew is the "runt" of the Duckles family, standing at mere 6'4". Formerly principal viola of the Houston Grand Opera and Houston Ballet orchestras, Duckles now makes his home in Southern California and is the principal violist of the Long Beach Symphony. Duckles began his orchestral career with the Los Angeles Philharmonic and has made appearances as principal viola of



**Andrew Duckles**  
viola

the Los Angeles Chamber Orchestra, the Hollywood Bowl Orchestra, the Hollywood Chamber Orchestra, among others. An enthusiastic chamber musician, Duckles appears regularly as a guest artist on a number of chamber music series throughout the United States and Europe, frequently sharing the stage with the Alexander String Quartet and the Los Angeles-based Debussy Trio. Mr. Duckles has been in high demand as a recording artist for a multitude of studio recording projects for television and motion picture soundtracks, including the recent *Star Wars* films.

# Dedicate a Love Song to your special someone!

***Love Notes:*** Get a shout-out from the stage, a personalized slide on the Jumbo Screens, a box of chocolates delivered to your seats, along with your favorite song, for \$1000.

Contact [MHilmar@LongBeachSymphony.org](mailto:MHilmar@LongBeachSymphony.org) to reserve.

## Choose from the following songs\*:

*TOUCH ME IN THE MORNING*

*ENDLESS LOVE*

*COULD IT BE I'M FALLING IN LOVE*

*SIGNED, SEALED, DELIVERED (I'M YOURS)*

*DON'T LEAVE ME THIS WAY*

*WHAT'S LOVE GOT TO DO WITH IT*

*AIN'T NO MOUNTAIN*

*MY GUY*

*MY GIRL*

*STAND BY ME*

*LET'S GET IT ON*

*YOUR LOVE KEEPS LIFTING ME HIGHER*

*YOU REALLY GOT A HOLD ON ME*

*LOVE'S THEME*

*LOVE TRAIN*

*AT LAST*

*THE BEST*

*I WANNA DANCE WITH SOMEBODY*

*I NEVER LOVED A MAN THE WAY I LOVED YOU*

*NATURAL WOMAN*

*WHEN I FALL IN LOVE*

*UNFORGETTABLE*

*HURT SO BAD*

\*Programming subject to change

## Upcoming Concert

**2/14/26**

Long Beach Arena | 7:30PM

# A Valentine's Concert!

Herb Smith, conductor | Shayna Steele and Chester Gregory, vocals

This concert is graciously sponsored by **The Wavell Family Trust**

Reserve your tickets at [LongBeachSymphony.org/calendar](http://LongBeachSymphony.org/calendar)



*"Uncompromising musical character and a towering technique... In the breadth of her virtuosity and the charisma of her musical personality, Tsan made this work her own." (Daniel Cariaga/LA Times, Haydn D Major Concerto).*

Born in France, Cécilia Tsan began playing the cello with the same teacher as her childhood friend Yo-Yo Ma. After majoring in Philosophy and Chinese, she was accepted at the Conservatoire National Supérieur de Musique de Paris under André Navarra and was awarded the 1st Prize for Cello summa cumlaude and the 1st Prize for Chamber Music. She is a prizewinner at the Barcelona, the Florence and the Paris International Competitions.

Ms. Tsan toured throughout the world as a soloist and also as an avid chamber musician with Rudolf Firkusny, Jean-Yves Thibaudet, Bruno Rigo, Pascal Rogé, Pierre Amoyal, Augustin Dumay, Martin Chalifour, Hatto Beyerle, Gérard Caussé, Bruno Pasquier, Paul Neubauer, Heiichiro Ohyama...

Since she moved to Los Angeles, she has been recording hundreds of movie soundtracks with many composers such as John Williams, James



Horner, Randy Newman, Hans Zimmer, Danny Elfman, David Newman, Jerry Goldsmith, Alan Silvestri, Alexandre Desplat, James Newton-Howard, John Debney to name a few. She recorded a CD (Eleven pieces for Cello and Piano)

(Cybelia) and two CDs of chamber music by Weber and Ropartz (Timpani). More recently the double album she recorded with Sara Andon (flute) and Simone Pedroni (piano), "John Williams Reimagined", was released by Warners Classics to critical acclaim.

She currently plays as Principal Cellist with the Long Beach Symphony Orchestra and the Los Angeles Master Chorale. She also served in that position at the *Academy Awards*, the *Emmys*, *American Idol* and *America's Got Talent*.

Besides many chamber music performances, her recent concerts include "Memoirs of a Geisha" by John Williams, the Elgar and Dvorak Cello Concerti as well as Brahms Double Concerto.

Since 2017, she has been the Artistic Director of the music series, "Sunday Afternoon Concerts in the Dome" at Mount Wilson Observatory; those concerts have been sold out for the past two years.

## Tonight's Classical Concert Prelude Ensemble

The Bob Cole Conservatory of Music Cello Ensemble from CSULB includes students of David Garrett who pursue their artistry for lifelong musical engagement. Former students have earned competition honors and teaching and performance positions nationwide. With Chamber music being central to their training, they've appeared with leading ensembles including LA Phil, L.A. Chamber Orchestra, and Pacific Symphony.

Members (L-R): Top row:  
Adrien Sandoval, Cameron Johnson,  
Natalie Avila, Katrina Hawley,  
Gaia Clark, Zane Martinez.

Bottom row:  
Ethan Dwinell and Theodore Hom.





## Tchaikovsky – Violin Concerto in D major, Op. 35

The Tchaikovsky Violin Concerto is today one of the most highly-regarded works for solo violin and orchestra in the classical canon. Performing or recording it represent a pinnacle of virtuosity for aspiring and seasoned violinists alike. Perhaps surprising then, that the concerto traveled a rocky path when written, was not a premiering success, and was the cause of a swath of conflicts between the composer and some important members of his elite musical circle.

The Violin Concerto was composed in March and April 1878 during a period of high creativity but tortuous emotional distress for the composer. Tchaikovsky had abandoned Moscow in late 1877 to escape his impulsive and [disastrous eleven-week marriage](#) to Antonina Milyukova, his besotted and naïve young student. The futile marriage was intended mostly to impart respectability, camouflaging the composer's homosexuality; but the newlyweds were painfully incompatible. Tchaikovsky almost immediately realized his irredeemable mistake and, while suffering great despair at his situation, left his wife and traveled to the resort town of Clarens, Switzerland where he took up residence in a property owned by his generous sponsor and patron, [Nadezhda von Meck](#).

Once installed in Clarens, Tchaikovsky was joined by his composing pupil and friend (and speculated lover), the young violinist [Josef Kotek](#), who brought with him a sheaf of sheet music for the musicians to play together. Among these was the *Symphonie Espagnole* by Eduard Lalo – a masterful violin concerto in all but name – which so inspired the composer that he became impassioned with the idea of composing his own violin concerto that Kotek would play. Not a violinist, Tchikovsky enlisted Kotek for ideas and technical advice. The concerto rapidly grew from sketches to full orchestration in only three weeks' time.

However, now let the strife begin. Tchaikovsky had enthusiastically planned to dedicate the concerto to Kotek who would then perform it, but late-breaking prudence held him back, fearing such a public declaration of affection could bring questions about the men's relationship. Kotek, deeply wounded, then refused to perform the work, ended the friendship, and departed Switzerland. Tchaikovsky then selected as dedicatee the distinguished violinist Leopold Auer, who upon receiving the piece was unkind and deemed passages "almost impossible to play" and took it upon himself to rewrite large portions to his liking. Tchaikovsky rejected these changes, leading Auer to withdraw as soloist and causing the planned concert premiere in St. Petersburg to be cancelled. Even Nadezhda von Meck, with whom he shared the score, was uncomplimentary. Finally, three years later in 1881, the work received its premiere in Vienna with violinist Adolph Brodsky and conducted by Hans Richter; but reaction was mixed and reviews were unflattering. One particularly was pointed and damning: Eduard Hanslick, then the most prestigious critic in Vienna, deemed the work "long and pretentious... stinking to the ear."

Nevertheless, the concerto ultimately made its way to popularity thanks in large part to the Czech violinist Karel Halíř who appreciated its romanticism and high emotions. Tchaikovsky was present at a performance in Leipzig in 1888 calling it "a memorable day." By the time the composer died in 1893, he had the satisfaction of seeing his violin concerto outlive and conquer the early critics.

Interesting snippet: [Antonina Milyukova](#) remained "Mrs. Tchaikovsky" throughout her life. The composer submitted many requests for a divorce, but the lady steadfastly refused. He eventually gave up trying and even set up a modest monthly stipend for her upkeep. When he died in 1893, his will included a pension for his wife of 100 rubles every month which continued until her death in 1917.

## Strauss - *Don Quixote*, Op. 35

Richard Strauss is renowned as one of the most accomplished, creative, and innovative composers of the Romantic period, with a special talent for crafting gorgeous, picturesque [Symphonic Poems](#). Also referred to as a Tone Poems, these highly evocative works epitomize what is known as "[Program Music](#)" - in other words, orchestral story telling - as opposed to "Absolute Music" (think Bach or Chopin) which does not attempt to tell a story. While credit for inventing this new approach to music-making goes to Strauss' Romantic era predecessor Franz Liszt, Strauss became a master of this musical art form, powerfully adept at painting elaborate musical pictures that precisely capture the actions, emotions, and landscapes described in his source materials.

The Symphonic Poem *Don Quixote* - subtitled "Fantastic Variations on a Theme of Knightly Character" - was composed in 1897 when Strauss was 33. He had already honed his talent and achieved great acclaim with his previous symphonic poems *Don Juan* (1889) and *Till Eulenspiegel's Merry Pranks* (1895), making a name for himself as a master of characterization and boldly inventive musical creativity.

With *Don Quixote*, Strauss brings to bear the full power of his brilliant compositional paintbrush. His source and inspiration is the celebrated classic novel by Miguel de Cervantes Saavedra, [The Ingenious Gentleman Don Quixote de la Mancha](#). It tells the story of Alonso Quixano, an aging minor noble, who becomes obsessed with leading a life of chivalry from voraciously reading heraldic romances and irrationally decides to become a knight errant. Altering his name, he strikes out seeking deeds of derring-do, riding his trusty steed Rocinante (a tired nag), accompanied by his faithful squire [Pancho Sanza](#) (a village peasant) and searching for his (imaginary) lady love, Dulcinea.

Strauss' composition relates the various manic adventures and scrappy scrapes that befall our brave duo, however it is performed as one continuous piece without breaks to distinguish between chapters. Here are some clues to listen for:

*Intro and themes* – Don Quixote, "the knight of the sorrowful countenance" (solo cello) loses his grip on reality after reading too many stories of ancient chivalry and decides to become a knight errant himself, accompanied by his squire Sancho Panza (bass clarinet, tenor tuba, and solo viola) and daydreaming of Dulcinea (oboe).

Var. I – The pair ride out and, encountering a giant (actually a windmill), attack and fall (harp and solo cello).

Var. II – They run into the hostile army of the great emperor Alifanfaron (actually a herd of sheep – listen for their fluttery bleating in the winds and brass).

Var. III – The knight and squire have a contentious conversation (viola and cello).

Var. IV – The Don tries to rescue a maiden from kidnappers (actually religious pilgrims carrying a statue of the Virgin Mary) and is knocked out (long, low strings passage).

Var. V – Night falls (violins, harp, woodwinds) and Don Quixote thinks about his life, again dreaming lovingly (cello) of Dulcinea.

Var. VI – Sancho deceives his master into believing a peasant girl is his beloved Dulcinea (oboe) under an enchantment.

Var. VII – They meet a Duke and Duchess who convince them they must ride a magical flying horse (blindfolded, they ride hobby horses while bellows are blowing wind on them).

Var. VIII – Then, a boat they are riding suddenly capsizes; they make it to shore and say a prayer (woodwinds).

Var. IX – Don Quixote espies the evil wizards who have enchanted Dulcinea (in fact they are two priests riding on their mules).

Var. X – Don Quixote is defeated in single combat by the Knight of the White Moon (actually a neighbor trying to end the madness and bring him home) and dejectedly returns home (drum beats) while contemplating becoming a shepherd.

Finale – Finally recovering his wits, an exhausted Don Quixote decides to rest and meditate. His exertions catch up with him as he drifts off (solo cello) and he peacefully dies.

**First Fun Fact:** Cervantes' *Don Quixote* holds the distinction of being the first published work of fiction that established the modern novel form in Western literature. Originally published in 1605 in Spanish, within a decade the book had been translated and republished across Europe and England. Cervantes then published a sequel that continued and concluded the Don's adventures in 1615.

**Next Fun Fact:** The adjective "quixotic," meaning foolishly impractical especially in the pursuit of ideals [Merriam-Webster.com] – descends directly from "Quixote." Its earliest appearance in English, as noted in the Oxford English Dictionary, occurred in 1718.

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Susan Swinburne has been a lover and student of music since demanding piano lessons at age six. Her work in orchestra management has enriched her life personally and professionally for the past three decades. A habitué of concert halls throughout southern California, she lives, listens, writes, and researches in the South Bay.

# SAVE THE DATE

2026

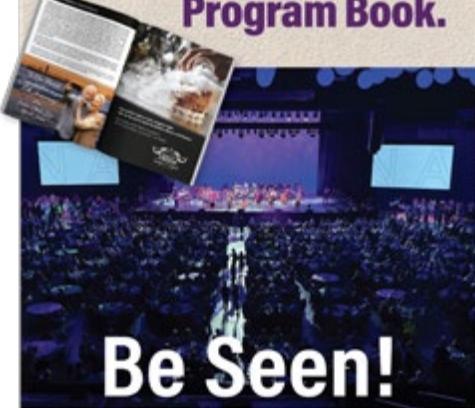
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For more information,  
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[MHilmar@longbeachsymphony.org](mailto:MHilmar@longbeachsymphony.org)



**Saturday, February 14, 2026 | 7:30PM**

**Long Beach Arena**



# **A VALENTINE'S CONCERT!**

*Pops* Series Sponsor

**Herb Smith**, conductor

**Shayna Steele** and **Chester Gregory**, vocals

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# Featured Artists

Conductor Herb Smith is widely known in both the classical and jazz worlds as an exciting performer who inspires musicians and audiences wherever he goes. Whether he is performing, conducting, teaching, or composing, Herb's expression of music draws from his multifaceted and dynamic musical experiences from around the world.

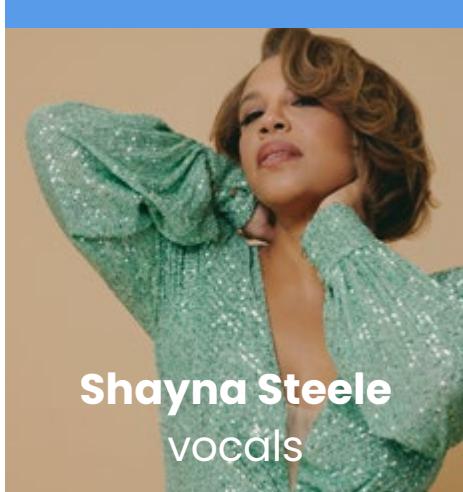
Herb has recent and upcoming appearances as a guest conductor with orchestras around the country, including the Indianapolis Symphony, North Carolina Symphony, Rochester Philharmonic, Syracuse Symphony, Buffalo Philharmonic, No Name Pops at the Kimmel Center in Philadelphia, Hawaii Symphony, Jacksonville Symphony, Sarasota Orchestra, Springfield Symphony, Arkansas Symphony, Stockton Symphony, and the Fort Wayne Philharmonic.

A graduate of the Eastman School of Music in Trumpet Performance, Smith's versatility as a musician has allowed him to play with notable artists such as Jeff Beck, Aretha Franklin, and Doc



**Herb Smith**  
conductor

Severinsen. He is also a composer, having written for brass ensembles, high school choirs, jazz ensembles, and trumpet ensembles. His "Freedom Trio," a jazz trio, has performed at the Rochester International Jazz Festival and continues to release new music that blends various musical styles.



**Shayna Steele**  
vocals

This dynamic vocalist puts new meaning to diversity and grass-roots talent. Shayna's effortless execution of both soul and jazz has grabbed the attention of audiences globally, be it the Monterey

Jazz Festival, North Sea Jazz Festival with Snarky Puppy or the hundreds of Symphony Orchestras throughout North America. Her mature song-writing abilities are dynamically evident as heard through her infusion of soul, jazz and blues.

In 2023 Shayna debuted her solo symphony show American Diva with the prestigious Rochester Philharmonic Symphony, featuring Grammy-winning conductor and composer Mr. Jeff Tyzik featuring arrangements of her music and favorite covers. She has performed as the guest soloist with over 100 North American symphony orchestras, including The Dallas Symphony, Rochester Philharmonic, and Detroit Symphony Orchestra where she debuted her solo Blues program "Nothin' But the Blues" with Grammy Award-winning composer and conductor, Jeff Tyzik.

Throughout her career, Shayna has lent her talent to leading artists such as Grammy-winning trumpeter, Chris Botti; Moby, whose tracks *Raining Again*, *Disco Lies*, and *Extreme Ways*, featured Shayna's blockbuster vocals. Snarky Puppy's, Michael League, handpicked Shayna's original track, *Gone Under*, for inclusion in their huge hit, *Family Dinner*, Volume 1 album (Ropeadope Records) which has become a viral sensation with over 2 million views and countless covers from musicians globally. Shayna has sung on the *Wicked*, *Hairspray*, the *Bourne Identity*, and *Sex and the City 2* soundtracks, as well as making a guest appearance on *The Sopranos*! She recently made an appearance on two episodes of the Marvel series *Penguin*, starring Colin Ferrell on MAX.

Shayna has appeared in the smash hit musical, *RENT*, *Jesus Christ Superstar*, and her original roll in the massive Tony Award-winning musical, *Hairspray*!

She has provided background vocals for artists such as Bette Midler, Rihanna, and Kelly Clarkson, along with other countless A list stars. Shayna has released 4 studio albums with her second album *Rise*, reaching #2 on the U.S. iTunes jazz charts and #1 on the international jazz charts.

Shayna holds a music degree from the prestigious Berklee School of Music in Interdisciplinary Music Studies and teaches private vocalists virtually; Shayna has been a guest for many college master-classes and workshops globally as well.

Visit <http://www.shaynasteele.com> for more info.



**Chester Gregory**  
vocals

Chester Gregory is an award-winning singer and actor. He was last seen starring in *Motown The Musical* as the iconic Berry Gordy. Broadway credits include *Motown the Musical*, *Hairspray*, *Tarzan*, *Cry-Baby* and *Sister Act*. Other credits include August Wilson's *Fences* and *Two Trains Running*. He has toured nationally with *Dreamgirls*, *Sister Act*, as well as his one-man show *The Eve of Jackie Wilson*. Chester has received many awards, including the Jeff Award and a NAACP Theatre Award, and has been presented the key to the city of his hometown of Gary, Indiana and in East Chicago. He has also been chosen as an Honorary State Representative of Indiana and has received an Honorary Doctorate from his alma mater Columbia College Chicago. He is currently producing several projects and recordings.

Add him on social media @ChesterGregory, or visit <https://www.chestergregory.com>



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Agnes Gottschewski,  
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Chyi-Yau Lee

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Dynell Weber

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Linda Stone

Mei Chang

Yaeri Choi

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(Karen & Wayne Freeman Chair  
in Memory of Katia Popov)

Carolyn Osborn,  
assistant principal

\*

Ellen Jung

Jacqueline Suzuki

Cynthia Moussas

Sakura Tsai

Haesol Lee

\*

Ann Brenton

\*

Richard Clark

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Andrew Duckles, principal

Jonah Sirota, assistant principal

\*

Colleen Sugata

+Carole Kleister-Castillo

Hyeree Yu

Alexander Knecht

Craig Gibson

Alexander Granger

Kira Blumberg

## CELLO

Cécilia Tsan, principal

Allan Hon, assistant principal

Trevor Handy

Andrew Honea

Jonathan Flaksman

\*

\*

Youna Choi

\*

Ji Sun Jung

## BASS

Geoffrey Osika, principal

Sam Miller, assistant principal

Thomas Peters

Zach Hislop

\*

Sukyung Chun

Thomas Harte

\*

## FLUTE

Heather Clark, principal

Jennifer Olson

Diane Alancraig

## PICCOLO

Diane Alancraig

## OBOE

Rong-Huey Liu, principal

Joseph Stone

Lelie Resnick

## ENGLISH HORN

Lelie Resnick

## CLARINET

Sérgio Coelho, principal

\*

\*

## BASS CLARINET

\*

## BASSOON

Anne Ranzani, principal

Leslie Lashinsky

\*

## CONTRABASSOON

Leslie Lashinsky

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Melia Badalian, principal

Stephanie Thomas

Teag Reaves

\*

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Miles McAllister, principal

\* associate principal

\*

## TROMBONE

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Alvin Veeh, associate principal

## BASS TROMBONE

Phillip Keen

## TUBA

Douglas Tornquist, principal

## TIMPANI

Gary Long, principal

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\*

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The Mission of Long Beach Symphony is to engage audiences of all ages and cultures through exceptional orchestral performances, community partnerships, and meaningful educational experiences.

## Our Vision

Our Vision is to inspire and unite ALL people through the transformative power of music.

# Donor Recognition

We gratefully acknowledge the following institutions whose extraordinary annual gifts make our concerts, educational programs, and community engagement thrive. For more information on giving to the Long Beach Symphony, please contact **John Cross at 562-436-3203, ext. 222.**

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