



LONG BEACH
SYMPHONY
ECKART PREU, MUSIC DIRECTOR

2025-26 SEASON

Classical series | Terrace Theater

11/1/25

**BEETHOVEN
& BEYOND**

Eckart Preu, conductor

Silver-Garburg Piano Duo | Roger Wilkie, violin

Generously sponsored by

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Pops series | Long Beach Arena

11/15/25

**ICONIC VOICES
OF CHANGE**

Lucas Waldin, conductor

Capathia Jenkins and Ryan Shaw, vocals

Generously sponsored by

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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.



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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!

Tonight's Classical Concert Prelude Ensemble

The University Brass Quintet is comprised of some of the top brass musicians at the Bob Cole Conservatory of Music at CSULB. Under the coaching of Professor Ryan Darke, the quintet prepares and performs a diverse program of music throughout the year. Tonight's performance features *Mitia's Sun* by Jean-Marc Boudet, *White Rose Elegy* by Caleb Hudson, *Brass Quintet No. 1* by Victor Ewald, *A Legend's Tale* by Brooke Stevens, and more!



Quintet members (L-R): **Sam Gonzales** is a fourth year performance and education major. **Jessica Kaplan** is a third year music performance major. **Leonard Zimmerman**, a third-year studying trombone, conducting, and music education. Fernando, a fourth year music education major. **Andrew Fung**, a sophomore French Horn player studying horn performance.

Saturday, November 1, 2025 | 7:30PM

Terrace Theater



BEETHOVEN & BEYOND

Eckart Preu, conductor

Silver-Garburg Piano Duo | Roger Wilkie, violin

Houtaf Khoury *The Journey*

(~ 13 min.)

Featuring Concertmaster Roger Wilkie

Martinů Concerto for Two Pianos

(~ 30 min.)

Featuring Silver-Garburg Piano Duo

- I. Allegro non troppo
- II. Adagio
- III. Allegro

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

Beethoven Symphony No. 6

(~ 39 min.)

- I. Awakening of cheerful feelings on arrival in the countryside (~ 11 min.)
- II. Scene by the brook (~ 12 min.)
- III. Merry gathering of country folk (~ 4 min.)
- IV. Thunderstorm (~ 2 min.)
- V. Shepherd's song. Cheerful and thankful feelings after the storm (~ 10 min.)

Tonight's concert is generously sponsored by

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Silver-Garburg Piano Duo

In the great and often underappreciated art of piano duo playing, Sivan Silver and her partner Gil Garburg are setting a new standard: acclaimed by audiences and critics alike, the duo has been invited time and time again by top orchestras, festivals, and concert organizers. They have performed at Carnegie Hall, Lincoln Center, the Vienna Musikverein, the Salzburg Festspielhaus, the Sydney Opera House and the Berlin Philharmonie; they have concertized in approximately 70 countries on five continents; and they have collaborated with such orchestras as the Vienna Symphony, the Lucerne Symphony, the Melbourne Symphony, the Israel Philharmonic, the St. Petersburg Philharmonic, the Belgian National Orchestra and the Deutsche Kammerphilharmonie.

Their recording of Mendelssohn's concertos for two pianos and orchestra, with the Bavarian Chamber Philharmonic under Christopher Hogwood, has been called "breathtaking" (*Bayerische Rundfunk*), "extremely exciting" (*Süddeutsche Zeitung*), and "brilliant" (*Rondo*). Their Stravinsky ballets CD has been described as "grandiose" (*Pizzicato, Supersonica Award*), "thrilling" (*Fono Forum, CD of the Month*) and "wonderfully enchanting" (*Der Neue Merker*).

Their album "Illumination" was presented in a recital at the Elbphilharmonie Hamburg. "Let there be light!" titles the music magazine *Concerti* its choice as *CD of the week* and praises the "superb tonal sensibility, outstanding ensemble playing and imaginative

rubati and agogic". "The Schumann is played beautifully and is actually better than the very good Argerich and Barenboim recording" commends the *American Record Guide* and concludes "The whole package is truly, as titled, an 'Illumination' of works." "The publication comes close to an enlightening revelation" raves the *Aachener Zeitung*. "A veritable aha effect" enthuses the Piano News reviewer, who describes the recording as "illuminating the complexity of this masterpiece in a way that has never been heard before". *Radio Bremen* describes "The greatest art of two pianos playing. Stunning virtuosity... fantastic interplay... How Sivan Silver and Gil Garburg master this extremely delicate task borders on a miracle" and concludes "With this record, the two have ultimately established themselves at the top of the international piano duo scene."

The Silver-Garburg Piano Duo joined forces with the Vienna Symphony and Maestro Florian Krumpöck to record the world premiere of a new concerto, which was written for and dedicated to them: Richard Dünser's adaptation of Brahms Quartet Op. 25 for piano, four hands and string orchestra, which is based on the two original versions by Brahms, for piano quartet and for piano, four hands. In 2024 the duo presented their latest album, dedicated to Franz Schubert. This double album, released by Berlin Classics, features Schubert's oeuvre from 1828, including the Fantasy in F minor, Lebensstürme, Rondo and Fugue, as well as the Grand Duo and Variations on an Original Theme.

Recent highlights include duo recitals in the Brahms Hall of the Vienna Musikverein, the Rudolfinum in Prague and the Beethoven-Haus Bonn. As soloists with the Luzerne Symphony Orchestra under Michael Sanderling, they performed at the KKL Lucerne and returned to the Golden Hall of the Vienna Musikverein. They toured with the Belgian National Orchestra and Constantin Trinks in Brussel's Bozar and the Grosses Festspielhaus Salzburg.

Since 2014, the Silver-Garburg Duo occupy one of the few extant professorships for piano duo, at the Graz

University for the Arts. They present masterclasses at leading academic institutes in Paris, Melbourne, Vienna, Jerusalem, Wellington, Tallinn, Washington, Beijing, Helsinki, Bratislava and more. Previously, they taught at the Hannover Musikhochschule, at which they themselves completed their studies in 2007 under Prof. Arie Vardi.

Silver and Garburg were well on the way to promising solo careers when they paired up first privately and then at the piano. "We express our own emotions and, at the same time, a combined sensibility. We are one, and yet we're in dialogue with each other -

that's the magic," says Silver. And Garburg adds: "The more we work together, the more we grow together and the freer we become. Like a conductor realizes his or her vision with an orchestra, we can realize all that we envision with four hands."

After 20 years of playing together, Sivan Silver and Gil Garburg are establishing themselves at the top echelon of the music world. "As a piano duo, it's easy to make effects with virtuosity. But that alone is far too little. We want to move our listeners emotionally and bring them to the core of the music."



Roger Wilkie
Concertmaster

A Southern California native, violinist Roger Wilkie has been the beloved concertmaster of the Long Beach Symphony for more than 35 years. He has appeared as soloist throughout his career with the Symphony, performing the concertos of Brahms, Mendelssohn, Bruch, Prokofiev, Tchaikovsky, and more recently Sibelius to critical acclaim. Mr. Wilkie's professional career began at age 21 when he joined the Los Angeles Chamber Orchestra, eventually being appointed Principal Second Violin, a position he held until 1989. He has since returned to the ensemble as Guest Concertmaster. He has also served as Guest Concertmaster with the LA Opera, Los Angeles Master Chorale, and the Real Filharmonia De Galicia, Spain under Music Director, Helmut Rilling.

Mr. Wilkie's career extends to the Hollywood Studios, where he has participated in the soundtracks of over 1000 films as well as television recordings. In 2005 he received the honor of serving as Concertmaster for John Williams' scores for *Star Wars: The Force Awakens*, *Indiana Jones IV*, *Munich*, and *Memoirs of a Geisha*. You may hear his recent solo work on the score of the movie *A Single Man* and a violin solo in *The Adventures of Tintin* score by John Williams. Wilkie has also performed on scores for *Spider-Man: Homecoming*, *Deadpool*, *Avatar*, *Gone Girl*, *The Town* and many more.

Mr. Wilkie is an accomplished and sought-after chamber musician and is the founding member of the Angeles String Quartet, performing and touring with them from 1988-1993. He was solo violinist with Santa Barbara based Camerata Pacifica, on whose series he played hundreds of concerts as recitalist and chamber musician over a ten year period. He has appeared at many chamber music festivals including La Jolla Summerfest, Santa Fe Chamber Music Festival and Martha's Vineyard Chamber Music Festival. Presently, Mr. Wilkie is a member of the Pacific Trio. The Trio has made several tours of Europe and participated in the Silver Lire International Festival of Chamber Music in St. Petersburg.

Houtaf Khoury (b. 1967) – *The Journey*

Born in 1967 and raised in Tripoli, Lebanon, Houtaf Khoury is considered to be among the most relevant composers today hailing from the Levant region of the eastern Mediterranean. From his early studies in piano, harmony, and composition at the Académie de Musique Iqbal in Tripoli, he went on to study at the Tchaikovsky Academy in Kiev, Ukraine, in 1988, where he completed a Ph.D. and remained until 1997 as visiting faculty. Deeply influenced by his time in Ukraine, Khoury's works are known for expressing tragedy and melancholy, while encouraging hope for human connection and the uplift of reconciliation.

The Journey was written during the depths of the pandemic. Characterized by evocative, beautiful melodies and intricate rhythms, it received its premiere in November 2022. Khoury says this about his composition: "*The Journey*, dedicated to my friend Julian Azkoul and the United Strings of Europe, is a work which I started to compose at a time of great turmoil; on the one hand, the stifling restrictions imposed during the COVID-19 pandemic, and on the other, the rapidly deteriorating economic situation in Lebanon. The title was inspired by the work "Unfinished Journey" by the great Franco-Lebanese composer Bechara El Khoury. *The Journey* is a reflection on our inner lives, a yearning for greater freedom, and a wish to see our humanity restored."

Pianist and composer Salam Murtada, the composer's friend and colleague, posted this poignant commentary: "From the darkness and despair that befell our Lebanon and the Arab World, Houtaf Khoury's original music shines a bright light on the hardship the people face. Furthermore, his profound and deeply reflective music transcends the borders to remind us of our common humanity and desperate need for peace and harmony! Houtaf's music inspires us with its immense beauty, intertwining voices, complex harmonies, and rhythmic evocations! It is an original fusion of the two worlds: old and new!"

Interesting 6-degrees coincidence: the Franco-Lebanese composer whose work "Unfinished Journey" inspired this evening's work, bears the same name – Bechara El Khoury – as the first president of independent democratic Lebanon, who served 1943-1952; but they are not related to one another, nor to Houtaf Khoury.

Bohuslav Martinů (1890 – 1959) – Concerto for Two Pianos

When Bohemian composer Bohuslav Martinů (b. 1890 in today's Czech Republic, d. 1959 in Switzerland) was commissioned in 1942 to compose his Concerto for Two Pianos and Orchestra, he had just begun the incredibly fruitful U.S. period of his career. Coming to the United State in January 1941 after almost two decades based in France, the composer and his wife Charlotte had endured a long, difficult, and circuitous escape from Nazi-occupied Paris which took them first to Limoges, then Aix-en-Provence, and through Spain and Portugal over a period of more than six months before they finally succeeded in gaining passage to cross the Atlantic and take up residence in New York. Their circumstances were tenuous; they did not speak English, had little money, and Martinů's reputation as a composer, which was prominent in Paris and Europe, was not yet well-known among U.S. audiences. Fortunately, Martinů's

long friendship with, among others, Boston Symphony Orchestra conductor and artistic director Serge Koussevitzky, helped them get established and make new friends. Soon, opportunities began to emerge.

The "Concerto for Two Pianos" performed on tonight's program by the husband-and-wife Silver-Garburg piano duo was commissioned by another acclaimed husband-and-wife duo, Pierre Luboschutz and Genia Nemenoff. Martinů met the couple at Tanglewood during the summer of 1942 where he was teaching composition at the BSO summer institute (again, help from Koussevitzky). The duo performed its premiere on November 5, 1943, with the Philadelphia Orchestra under the baton of Eugene Ormandy, and continued to perform it on tours internationally.

Several years later, in the 1950s, another superstar husband-and-wife duo, Janine Reding-Piette and Henry Piette, enjoyed great success performing the Concerto on international stages. They were "electrified" by the work and wanted Martinů to compose a new double piano concerto just for them. He was delighted and agreed, but unfortunately, his deteriorating health prevented him from following through on the new commission.

Martinů's extended residence in New York (1941-1953) not only afforded the composer the time and inspiration to compose all six of his symphonies, it also included prestigious academic posts teaching composition, first at the BSO summer institute at Tanglewood, and subsequently at Princeton and at Mannes School of Music at The New School, in addition to composing dozens of musical works (his entire oeuvre numbers almost 400).

Fun Fact: among Martinů's composition students at The New School was a precocious young composer who went on to become an international musical superstar: Burt Bachrach!

Ludwig van Beethoven (baptized December 17, 1770 – March 26, 1827) – Symphony No. 6 in F major, Op. 68, “Pastoral”

Ludwig van Beethoven was a life-long nature lover. In his letters and journals, he shared fond memories of childhood walks with his father along the Rhine River near his home in Bonn. A decade and more later when living, composing, and performing in Vienna, he regularly struck out on hikes exploring the nearby woods, and frequently left the city for days and weeks at a time to enjoy retreats in the countryside which he relied on for inspiration, meditation, and fresh approaches to the music he was writing. “How happy I am to be able to walk among the shrubs, the trees, the woods, the grass, and the rocks!” he wrote. “For the woods, the trees, and the rocks give man the resonance he needs.”

Symphony No.6, the “Pastoral” Symphony, epitomizes Beethoven’s deep connection to nature. While he rarely went so far as to include actual narrative descriptions of inspirations and imagery in his compositions, Symphony No.6 is a decided exception. Not only did he assign it a definitive subtitle, “Pastoral Symphony, or Recollections of Country Life,” he also included a descriptive phrase to introduce each of the work’s five movements. These clearly depict the natural scene being portrayed in the music, and they provide clues as to what to listen for as each movement unfolds:

- I. Allegro ma non troppo – “Happy feelings awake upon arriving in the countryside” expresses the joy of being in nature.
- II. Andante moto mosso – “Scene by the brook” includes bird calls such as nightingale (flute), quail (oboe), and cuckoo (clarinet), and the rhythmic flow of water.
- III. Scherzo. Allegro – “Happy gathering of country folk” portrays a crowd, a country dance, and yodeling.
- IV. Allegro – “Thunderstorm”: depicts a dramatic storm with thunder and lightning.
- V. Allegretto – “Shepherds’ song; cheerful and thankful feelings after the storm” is a joyful finale and thankful hymn that concludes the symphony.

“No one can love the country as much as I do,” he said. “For surely woods, trees, and rocks produce the echo which man desires to hear.”

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.

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Saturday, November 15, 2025 | 7:30PM

Long Beach Arena



ICONIC VOICES OF CHANGE

Pop Series Sponsor

Lucas Waldin, conductor

Capathia Jenkins and Ryan Shaw, vocals

Calla Graver & Rajdulari, background vocals

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Lucas Waldin is a dynamic and versatile conductor whose performances have delighted audiences across North America. He has collaborated with some of today's most exciting artists including Carly Rae Jepsen, The Barenaked Ladies, Crash Test Dummies, Ben Folds, The Canadian Brass, and Buffy Sainte-Marie, in addition to conducting presentations such as Disney in Concert, Blue Planet Live, Cirque de la Symphony, and the groundbreaking symphonic debut of R&B duo Dvsn as part of the global Red Bull Music Festival.

Waldin has been a guest conductor for numerous orchestras in the U.S. and Canada, including the Cleveland Orchestra, the St. Louis Symphony, the Houston Symphony, the Dallas Symphony, the Grant Park Festival Orchestra, the Vancouver Symphony, the Calgary Philharmonic, the Toronto Symphony, and the National Arts Centre Orchestra.

Featured Artists



Lucas Waldin
conductor

A native of Toronto, Ontario, Waldin holds degrees in flute and conducting from the Cleveland Institute of Music.



Capathia Jenkins
vocals

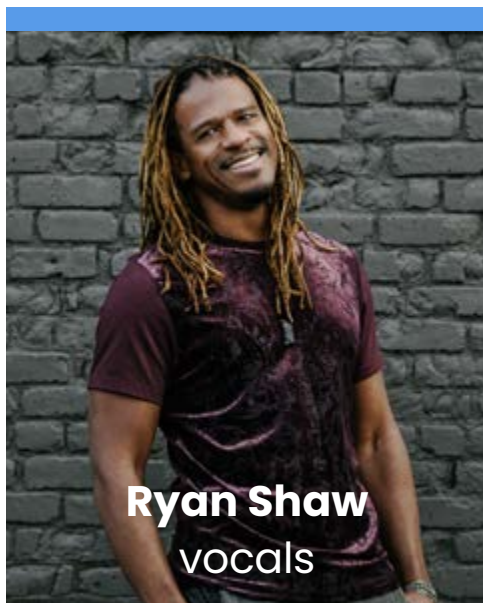
The Brooklyn-born and raised singer/actor, Capathia Jenkins, most recently released her single "I Am Strong" and her critically acclaimed CD *Phenomenal Woman the Maya Angelou Songs* with her collaborator Louis Rosen, sold

out the world-famous Birdland Theatre in NYC for 3 nights. She starred as 'Medda' in the hit Disney production of *Newsies* on Broadway. She made her Broadway debut in *The Civil War*, where she created the role of Harriet Jackson. She then starred in the Off-Broadway 2000 revival of *Godspell*, where she wowed audiences with her stirring rendition of 'Turn Back, O Man' which can still be heard on the original cast recording. She returned to Broadway in *The Look of Love* and was critically acclaimed for her performances of the Bacharach/David hits.

An active concert artist, Ms. Jenkins has appeared with numerous orchestras around the world including the Cleveland Orchestra, Houston Symphony, Pittsburgh Symphony (with Marvin Hamlisch), National Symphony, Cincinnati Pops (with John Morris Russell), Philly Pops, San Francisco Symphony, Seattle Symphony,

Utah Symphony, Minnesota Orchestra, Toronto Symphony, San Diego Symphony, the Hong Kong Philharmonic, and many others. She was also a soloist with the Festival Cesky Krumlov in the Czech Republic multiple times. Capathia had the great honor of performing in the 'Broadway

Ambassadors to Cuba' concert as part of the *Festival De Teatro De La Habana*. She will be returning to Carnegie Hall with the New York Pops for *Get Happy: That Nelson Riddle Sound* and also sang in a Tribute to Marvin Hamlisch at the Library of Congress.



Ryan Shaw
vocals

Ryan Shaw is a three-time GRAMMY® nominated artist for his solo projects, Columbia Records' *This is Ryan Shaw*, his *In Between* and Dynotone's *Real Love*. He has shared the world stage with such artists as Van Halen, Bonnie Raitt, John Legend, B.B. King and Jill Scott. His music has been featured on FOX's *So You Think You Can Dance* and ABC's *Dancing with The Stars*, *Grey's Anatomy*, and *Lincoln Heights*, and the films *My Blueberry Nights* and *Bride Wars* and the *Sex and the City* soundtrack. Ryan has been a featured guest on national TV talk shows and has starred as Judas in the Lyric Opera of Chicago's Olivier Award-winning London production of *Jesus Christ Superstar*, as the original Stevie Wonder in *Motown: The Musical* on Broadway, and

on London's West End as the Soul of Michael Jackson in *Thriller Live*. Ryan's new album, *Imagining Marvin*, showcases Marvin Gaye hits alongside Ryan's original songs and features multi-GRAMMY® Award-winning co-writers and special guests.

As a concert soloist, Ryan made his Radio City Music Hall debut at the Dream Concert benefit to build the Martin Luther King Jr National Monument in Washington DC. His Carnegie Hall appearances include an *Elton John and Bernie Taupin Tribute*, *A Celebration of The African American Cultural Legacy*, and a Nat King Cole 100th concert with the NY Pops. Ryan has also been honored to be the second artist in history to be asked to perform a return engagement at the *Central Park Summer Stage Gala* (second to Stevie Wonder). He has also been a featured artist with the Houston Symphony for their R&B Mixtape concert as well as the soloist for the Houston Symphony's 4th of July Celebration. Ryan's symphonic performances include The Cleveland Orchestra, Philly Pops and the exceptional Seattle, Dallas, Utah, Colorado, North Carolina, Indianapolis, Milwaukee, Vancouver, St. Louis, Arkansas, Harrisburg, Maryland, Anchorage, Helena, Tucson, Des Moines, Omaha, Wheeling, Wilmington, Mississippi, Springfield, and Gulf Coast Symphonies, as well as Florida Orchestra, Evansville, and Calgary Philharmonics among others.

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