



Eckart Preu, Music Director

2025-26 SEASON



6/6/26

MAGNIFICENT MOZART & MAHLER

Eckart Preu, conductor

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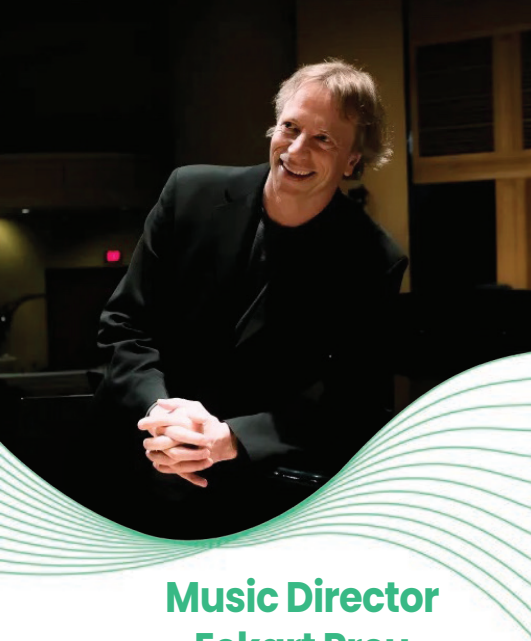
Terrace Theater

Classical series



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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.

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Long Beach Symphony has a new look!



Celebrate with us as we launch the
new **SoundWaves** Series,
present the extraordinary 2026-27 Season,
and prepare to celebrate
Eckart's 10th Anniversary Season
with Long Beach Symphony.

Tonight's Classical Concert Prelude Ensemble

The University Reed Quintet (URQ) is one of the top chamber ensembles at the Bob Cole Conservatory of Music (BCCM), with the musicians being placed through an audition at the start of the school year. They are



coached by Helen Goode-Castro and perform multiple times throughout the year. They have even had the privilege to work with some of the composers of the pieces they performed, including Jenni Brandon and Alexa Olmos. Tonight they will be showcasing pieces by Gershwin, Marquez, Mozart, and more.

Group members include **Christopher Basham**, **Elian Kleparek**, **Garrett Walker**, **Carson Conley**, and **Isaac Guadalupe**.

TOMORROW at the Terrace Theater

 **RuMBA** FOUNDATION
Family Concerts

Moving Children through the Arts

Peter and the Wolf

Sunday, June 7, 2026

Terrace Theater | 1-5PM

From 1 to 3PM and 4 to 5PM, this festival-style event will be filled with activities, live music, interactive booths, and kid-friendly food. Children will enjoy the Instrument Petting Zoo, Conducting 101, Meet the Musicians, arts and crafts, lawn games, and more!

At 3PM, children and their families will enjoy the beloved presentation of Prokofiev's "Peter and the Wolf". Bursting to life with bold melodies, playful characters, and thrilling adventures, orchestra instruments become heroes in a timeless tale of courage, and imagination. A beautiful composition for children of all ages.

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or go to the Terrace Theater Box Office.**



Saturday, June 6, 2026 | 7:30PM

Terrace Theater



MAGNIFICENT MOZART & MAHLER

Eckart Preu, conductor

Mozart Eine kleine Nachtmusik
(1756-1791) (Approximately 16 minutes)
I. Allegro
II. Romance: Andate
III. Menuetto: Allegretto
IV. Rondo: Allegro

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

Mahler Symphony No. 5 in C-sharp minor
(1860-1911) (Approximately 68 minutes)
PART I (27')
I. Trauermarsch *Funeral March*
II. Stürmisch bewegt *Moving Stormily*
PART II (17')
III. Scherzo: Kräftig, nicht zu schnell
Strong, and not too fast
PART III (24')
IV. Adagietto
V. Rondo-Finale

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to silence your cell phone.

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

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event photography.

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Program Notes by Susan Swinburne

Wolfgang Amadeus Mozart – Serenade No. 13 in G Major, K. 525, *Eine kleine Nachtmusik*

The Serenade No.13 in G Major – *Eine kleine Nachtmusik* – is widely considered to be the most popular and well-known of the more than 600 works composed by Wolfgang Amadeus Mozart during his wildly prolific but much-too-short life. Given how beloved it is, the history of the work is odd, possibly even mysterious, and many questions remain unsolved.

Mozart composed thirteen serenades between 1769 and 1787, more or less one every year up until 1782, and then, there was a 5-year gap between No.12 and the final No.13. Serenades were a highly popular form of light entertainment in 18th century Austria, typically offering background music for ambiance to accompany summertime evening outdoor social gatherings. In some cases, ensembles would set-up in Vienna's parks and gardens to play for the public. Other times, hosts would welcome guests to private affairs in their own garden or courtyard for an evening of entertainment and celebration, often by candlelight. Mozart received commissions for the majority of his serenades, as was the case with his Serenade No.4, commissioned by Hieronymus von Colloredo, Prince-Archbishop of Salzburg, who then employed the composer as a court musician. Mozart would have wedged in these commissions, important sources of income, among all his other composing and performing activities. One a year was likely all he could manage.

Here's the mystery: no evidence exists to indicate that Serenade No.13 was commissioned or paid for. By 1787, the Mozart family was facing some financial setbacks and would soon have to move house to economize. Why did Mozart write this new little work? The answer is unknown. Just as inexplicable is that taking time to write the Serenade required him to break away from writing his opera *Don Giovanni*, an important commission from the Prague Italian Opera with a premiere deadline that in the end had to be delayed because the work was not finished on time. Finally, while today's audiences fondly know the work by the innocuous title "A Little Night Music," historians agree that this was likely just the shorthand Mozart used when entering the composition in his notebook catalog of all his works. It is wholly unlikely this was intended as a formal name for the piece; perhaps he intended to allow the commissioner to choose a name, or a dedication. However, adding to the list of oddities, there is also no record of the work being performed during Mozart's lifetime. Why and for whom was this piece written? No one knows.

More than 30 years after the composer's untimely death in 1791 at age 35, his widow (Constanze) sold Serenade No.13 to publisher Johann André along with a sheaf of other works. André published it in 1827. There is no record of when it received its first performance.

Today, *Eine kleine Nachtmusik* continues its centuries-long tradition of entertainment. Not only does the work hold a revered place in the classical orchestra standard repertoire, it is also a fixture in popular culture from its many appearances in film, television, advertising, and animation. Generations of children have been introduced to Mozart and *Eine kleine Nachtmusik* through movies such as *The Kings Speech*, *Ace Ventura*, *Sherlock Holmes*, and *X2: X-Men United*, and through television programs including *The Muppets* and *The Simpsons*. And, of course, there are also the Tony-winning play and subsequent Oscar-winning (8 wins!) film, *Amadeus*.

Mahler – Symphony No.5 in C-sharp minor

Gustav Mahler (1860-1911) was an extraordinary musical prodigy. At the age of 4, he taught himself to play his grandmother's piano by recreating the folk tunes he was surrounded by in his Bohemian hometown of Jihlava, Bohemia (today part of the Czech Republic), as well as the marches and fanfares of the local military band. By age 5, he was performing on market day on accordion. His talent was recognized and encouraged by his bourgeoisie tavern-keep-

er-cum-distiller father, who arranged for him to study with musicians from the town band and with the choirmaster at the town's Roman Catholic church, St. James the Great. By age 10, he had begun composing, although regrettably none of these early works survives. At 13, he received rave reviews for his performance as part of a celebration in honor of the betrothal of Princess Marie of Hohenberg. At 15, he was admitted to the Vienna Conservatory.

While his musical gift predominated in Mahler's childhood, his young life was also marked by tragedy and despair. The oldest of 13 siblings after an elder brother died in infancy, Mahler lost 6 more siblings to accident or disease during his childhood and adolescence. Home life was also strained by his parents' difficult relationship; his elegant but fragile mother suffered from a heart condition, while his harsh and volatile father bullied and mistreated her. Finally, the family's Jewish heritage relegated them to a second-class tier of society in largely Christian Bohemia. Scholars speculate that the adult Mahler's lifelong fixation on themes of death and the afterlife, as well as his well-documented obsession with seeking life's purpose through perfection, hark back to his childhood experiences of fear, insecurity, and loss.

After receiving his diploma from the Conservatory, Mahler was deeply disappointed not to win the coveted "Beethoven Prize" for his submission *Das klagende Lied* into competition. The jury, which included Johannes Brahms, was unenthusiastic about the work, leading a dejected Mahler to say, "Now I am forever doomed to become a conductor;" and that is exactly what he did. A steadily expanding career at the podium in Ljubljana, Budapest, and around Austria led ultimately to Mahler becoming Director of the prestigious Vienna State Opera in 1897, a post he held for 10 years until 1907. During this time, Mahler continued to compose, but was only able to focus concentrated energy on writing music during summers while living at his forest retreat on hiatus from his conducting duties. He composed his first four Symphonies between 1884 and 1901, as well as many songs ("Lieder") for accompanied voice.

Symphony No. 5 represents a momentous turning point in Mahler's life. First conceived of during the summer of 1901, the work's gestation coincided with the appearance of the young and beautiful Alma Schindler into his life in November 1901, who would only months later become his wife. Then age 41, with a series of passionate love affairs behind him, Mahler met and was smitten by the 22 year old Alma, whose intelligence, wit, and self-possession swept him away. Equally struck, Alma returned his ardor; the couple swiftly became inseparable, and Alma was already pregnant with their daughter Maria when they married in March, 1902. That summer, the Mahlers returned to the forest retreat in Maiernigg where Symphony No.5 was completed.

Symphony No.5 is also distinguished by Mahler's deliberate shift away from "program music" – music written to illustrate or develop a story or narrative – to "absolute music" with no literary or narrative inspiration. Mahler's first four symphonies not only had clear associated ideas to convey, they also each feature voice solos or choral sections in addition to orchestra. Symphony No.5 was a departure: no story and no singing. The composer was vehement that the work was to be heard, experienced, absorbed solely on the merits of the music itself and the feelings it creates in the listener.

Whether this abrupt change in style can be attributed to a natural evolution of composition style, or to Mahler's newfound passionate happiness and purity of emotion, has been hotly debated. But, what is not in question is that the 4th movement, the Adagietto, is his declaration of love to Alma. Herself an accomplished musician and composer who assisted Mahler with copying and editing his scores, it was understood that he was expressing his own deep feelings for her through his gorgeous, ethereal music.

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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10/10/26

Faces of America at 250

Zuill Bailey, cello

Smith *Star Spangled Banner*
Copland *Fanfare for the Common Man*
Various Composers *Visions of Humanity & Unity*
250th Anniversary of the
Declaration of Independence
James Price Johnson *Harlem Symphony*
Gershwin *Overture from Strike Up the Band*

11/14/26 Entangled in Passion

Michelle Cann, piano

Ravel *Bolero*
Strauss *Don Juan*
Rachmaninoff *Piano Concerto No. 2*



Zuill Bailey
cello

Michelle Cann
piano

2/6/27 Painting in Notes

Fabiola Méndez, cuatro

Miguel del Águila *Conga-Line in Hell*
Ernesto Cordero *Concierto Criollo*
Debussy *La Mer*
Dukas *The Sorcerer's Apprentice*

3/6/27 Heaven & Earth

Randall Goosby, violin

Gabriela Lena Frank *Hail!-Serenata*
Brahms *Violin Concerto*
Mozart *Symphony No. 41, "Jupiter"*

6/5/27 Fantastique Finale

Augusta Holmès *La Nuit et l'Amour*
Mendelssohn *Selections from A Midsummer Night's Dream*
Jimmy Lopez *Fiesta!*
Berlioz *Symphonie fantastique*



Fabiola Méndez
cuatro



Randall Goosby
violin



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Susie Seiter, conductor

Comedian, musician, and actor Ana Gasteyer (*Saturday Night Live* alum) delights fans with her cheeky holiday show featuring tunes from her critically acclaimed album "Sugar & Booze".



Ana Gasteyer
vocals

2/20/27 Let's Misbehave: The Songs of Cole Porter | Eckart Preu, conductor

Tony DeSare, piano/vocals

Aubrey Logan, trombone/vocals

John Manzari, tap dance/vocals

American popular songs and enduring jazz standards by the brilliant Cole Porter include *Night & Day*, *Anything Goes*, *Too Darn Hot*, and *From This Moment On*.



Tony DeSare
piano/vocals

3/13/27 Elvis Rocks Vegas! | Herb Smith, conductor

Frankie Moreno, vocals | **Lacey Schwimmer**, dance

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Frankie Moreno
vocals

5/8/27 Divas Dance Party

Robert Istad, conductor

Tamika Lawrence, vocals

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Tamika Lawrence
vocals

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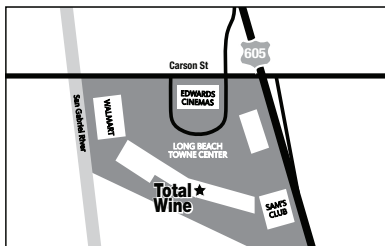
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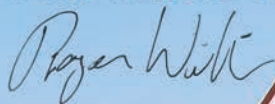
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