LONG BEACH SYMPHONY
Eckart Preu, Music Director
2026-27 Season

2026-27
Classical series
at the Terrace Theater

Entangled in Passion

November 14, 2026

Eckart Preu, conductor
Michelle Cann, piano

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2026-27
Pops series
at the Long Beach Arena

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Ana Gasteyer Sugar & Booze

December 19, 2026

Susie Benchasil Seiter, conductor
Ana Gasteyer, vocals

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Music Director Eckart Preu



Celebrating his 10th anniversary as Music Director with Long Beach Symphony, **Eckart Preu** (Eck-art Proy) continues to be recognized by critics, musicians, and audiences alike for 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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Entangled in Passion

Saturday, November 14, 2026

Eckart Preu, conductor
Michelle Cann, piano



2026-27
Classical series
at the Terrace Theater

Tonight's concert is generously sponsored by

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Tonight's Program

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Program and artists are subject to change.

Ravel (1875-1937) — ***Boléro*** *(Approx. 15 minutes)*

Richard Strauss (1864-1949) — ***Don Juan*** *(Approx. 17 minutes)*

~ 20 Minute Intermission ~

Rachmaninoff (1873-1943) — **Piano Concerto No. 2**
Michelle Cann, piano
(Approx. 37 minutes)
I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

Tonight's Prelude Ensemble:
CSULB Flute Quartet
featuring Jose David Arana, Arianna French, Olivia Langer, and Ethan Lee

Featured Artist

Michelle Cann, piano

Grammy Award-winning pianist Michelle Cann has been lauded as “exquisite” by the Philadelphia Inquirer and “a pianist of sterling artistry” by Gramophone. Recent engagements include appearances with Chicago Symphony Orchestra, the Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, San Francisco Symphony, Philadelphia Orchestra, Grant Park Music Festival, and Orquestra Sinfônica Municipal de São Paulo. She is a recipient of the Sphinx Medal of Excellence and the Andrew Wolf Chamber Music Award, and she served as the inaugural Christel DeHaan Artistic Partner of the American Piano Awards. In August 2026, Cann performed the world premiere of Valerie Coleman’s Piano Concerto No. 1 with the Colorado Music Festival and conductor Peter Oundjian. Highlights of Cann’s 2026-27 season include performances of the Coleman Concerto with the Detroit Symphony, as well as performances of Gershwin Concerto in F with the Charlotte Symphony, Brahms Concerto No. 1 with Phoenix Symphony, and Florence Price Concerto in One Movement with Chineke! Orchestra at London’s Southbank Centre. Her recital appearances include Philadelphia Chamber Music Society in collaboration with the Dover Quartet, as well as solo recitals presented by Northeastern Illinois University’s Jewel Box Series and University of North Carolina Greensboro. Recognized as a leading interpreter of the piano music of



Florence Price, Cann performed the New York City premiere of Price’s Piano Concerto in One Movement with The Dream Unfinished Orchestra in 2016. Her recording of the concerto with the New York Youth Symphony won a Grammy Award in 2023 for Best Orchestral Performance. She won a Grammy Award in 2025 for Beyond the Years: Unpublished Songs of Florence Price, recorded with soprano Karen Slack. Cann’s acclaimed debut solo album Revival, featuring music by Price and Margaret Bonds, was released in 2023. Cann holds degrees from the Cleveland Institute of Music and Curtis Institute of Music. She joined the Curtis piano faculty in 2020 as the inaugural Eleanor Sokoloff Chair in Piano Studies and also serves on the piano faculty of the Manhattan School of Music.

Follow Michelle Cann on Instagram: @michelleacannMichelle

Ms. Cann is represented worldwide by Curtis Artist Management at Curtis Institute of Music.

Program Notes

by Susan Swinburne

Maurice Ravel – *Boléro* (1928)
Of his most famous and popular work, the composer said, *"I have written only one masterpiece. That is Boléro. Unfortunately, it contains no music."*

By the time Maurice Ravel composed *Boléro* in 1928 at the age of 53, he had long been the most famous living composer in France. His musical talent emerged very early, encouraged by his cultured and well-educated father. He began piano studies at age 7, added tutorials in harmony and counterpoint at 12, and was accepted into the prestigious Paris Conservatory at 14. Even though he became a star pupil of Gabriel Fauré, his time at the Conservatory was checkered due to his penchant for musical innovations that conflicted with the academic faculty's classical (hidebound) standards. However, this did not hinder his popularity with the public. His works were being widely performed, and his public fame set the stage for a bit of drama. Between 1900 and 1905, Ravel entered compositions every year in the prestigious Prix de Rome competition. All failed to win, but the final attempt became such a scandal (read, close-mindedness and favoritism) that Théodore Dubois, the Conservatory's director, resigned and was replaced by Gabriel Fauré.

Maurice Ravel was a seasoned, successful, well-known composer when he received the commission to write a work for the Ida Rubenstein dance company. Rubenstein, an expat Russian heiress living in Paris, was equally famous and well-connected in Paris cultural circles, having been a featured dancer with Sergei Diaghilev's Ballet Russe before launching her own company. Ravel intended to orchestrate Isaac Albeniz' piano work Iberia, but the rights were unavailable. Instead, the composer again allowed his creative imagination to reign and embarked on "an experiment…a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music… one long, very gradual crescendo…there is practically no invention except the plan and the manner of the execution."

Much to Ravel's surprise, his "no music" musical experiment was a wild success and has remained so for almost a century since its debut performance on November 20, 1928. One source claims that a performance of Boléro begins somewhere in the world every 10 minutes.

Three Fun Facts:

1. For audiences of a certain age, Ravel's *Boléro* will forever conjure images of Bo Derek in the 1979 film "10," in a provocative sequence with Dudley Moore
2. Just as iconic is *Boléro's* association with the 1984 Olympics, when the Ice Dancing duo Jean Torvill and Christopher Dean set their Gold Medal winning routine to Ravel's compelling rhythms, making history by receiving perfect 6.0 scores for artistic merit from all nine judges – flawless!
3. In October, 91.5 fm Classical California listeners ranked *Boléro* #27 on the 2026 Ultimate 101 list of favorite orchestral works (and his Pavane for a Dead Princess is ranked #50).

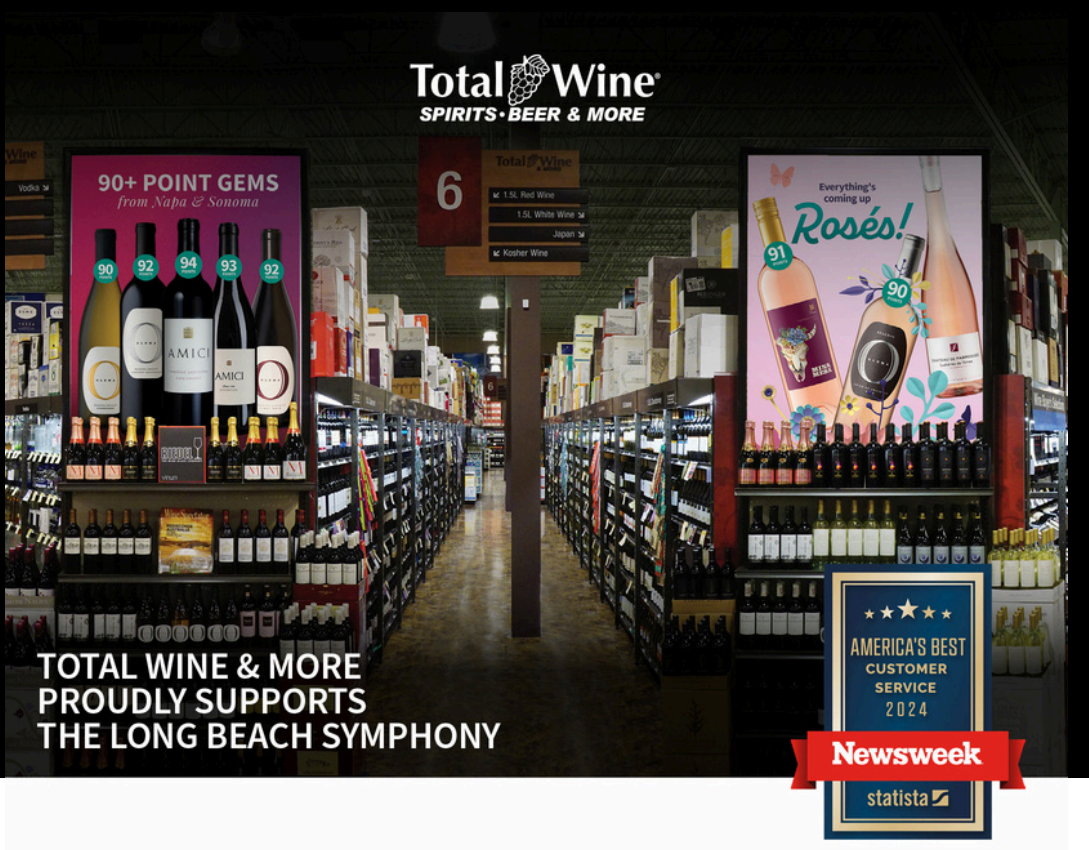
Richard Strauss – *Don Juan* (1889)
"That charmed circle, immeasurably wide, of beautiful, stimulating femininity, I should like to traverse them in a storm of pleasure, and die of a kiss upon the lips of the last woman." –Nikolaus Lenau

Don Juan, the adventurous womanizer who appears in literature and music across centuries – a rake and scoundrel driven by lust and female conquest - originated in Spain in the 17th century, attributed to the early dramatist Tirso de Molina. The Don's bold, unrepentant character captured the imagination of the public and swiftly spread through Europe. Literary versions of his libertine ways and amorous misdeeds proliferated, with notable renditions by such luminaries as Moliére, Prosper Merimee, the elder Alexandre Dumas, Lord Byron, and George Bernard Shaw. Wolfgang Amadeus Mozart, equally inspired, brought *Don Juan* to operatic life in 1787 as Don Giovanni. A century later, Richard Strauss had become an assistant to impresario Hans von Bülow, who invited him to conduct a performance of the opera. Ideas began to percolate.

In 1888, then, Strauss began composing his own musical vision of *Don Juan*, and he had love on the brain. Not only had Don Giovanni just stirred his ideas, he had also recently fallen in love with his voice student, Pauline de Ahna, who would become his wife. Inspired by Mozart, but desiring to make his own distinctive musical mark, Strauss instead chose as his source material an obscure play based on poetic excerpts by the late famed Austrian poet Nikolaus Lenau. The play presents our seductive rake in pursuit of a series of ladies, conquering and discarding each in his quest for pleasure and feminine perfection. Ultimately, he becomes disillusioned, realizing the hollow futility of the chase. He is distraught and distracted when challenged to a duel by the outraged father of his final paramour, and the story ends with him dying by the sword. "The fuel is all consumed and the hearth is cold and dark." – Nikolaus Lenau

Strauss was 25 when his lush and evocative *Don Juan* thundered onto the scene, premiering on November 11, 1889 in Weimar, Germany. He had already made a respectable name for himself as a conductor and composer of lieder and chamber works, aided considerably by the fact that his father Franz Strauss was a notable and well-connected court musician in the Munich Royal Court Orchestra. Strauss senior, later also a professor at the Royal School of Music and principal horn player in Richard Wagner's opera orchestra, had proudly introduced his talented son around and about among his circle of fellow musicians and professional colleagues.

Don Juan, however, caused a sensation. Audiences were stunned and thrilled by the raw emotion and suggestive nature of the music. It was an immediate success, and the furor of excitement among concertgoers spread like wildfire, cementing he young composer's reputation in Germany and across Europe. Strauss would go on to conduct performances of *Don Juan* for the remainder of his very long life, which he shared for more than 50 years with his beloved wife and muse, Pauline.



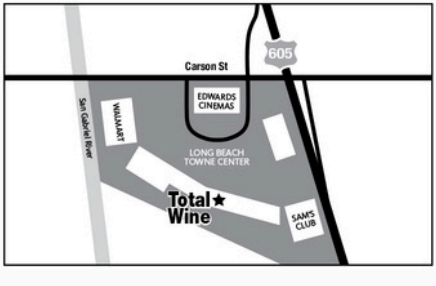
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Program Notes (continued) by Susan Swinburne

Sergei Rachmaninoff – Piano Concerto No. 2 (1901)
Since its debut performance in 1901 with the composer at the keyboard, Sergei Rachmaninoff's Piano Concerto No. 2 has stood in the topmost tier of the world's most popular concerti. It is also exceedingly difficult to play. Why? For one thing, Rachmaninoff composed for himself as soloist. In addition to his superlative musicality and technique, he was a whopping 6 foot 6 inches tall with abnormally large hands that could span a thirteenth, five keys further than an octave. Even for the most accomplished, this work is an emotional and a physical challenge.

While showing great musical talent as a child, Rachmaninoff's parents intended he follow a military career. Things changed after his father squandered the family fortune and abandoned his wife and children. Aleksandr Siloti, young Sergei's older cousin and an accomplished pianist and composer, arranged for Sergei to study piano in Moscow with the esteemed Nikolay Zverev. There, he mastered his astounding technique and was admitted to the Moscow Conservatory. Graduating in 1892, his public performance of his own Prelude in C-sharp Minor launched his career as both soloist and composer. He composed and performed steadily for the next 5 years, but then came a disaster. On March 28, 1897, under the baton of Alexander Glazunov, his new Symphony No. 1 in D minor was a catastrophe. Glazunov had under-rehearsed the orchestra and, worse, took the podium drunk. The composer is said to have taken refuge in a stairwell, his hands over his ears.

Critics were scathing, and Rachmaninoff, barely 24, fell into the depths of despair. Needing to support himself, he continued to perform but crippling depression and self-doubt prevented him from composing for almost 4 years. Finally, in 1900, his worried family and friends – including Siloti, his cousin – persuaded him to seek help from Dr. Nikolai Dahl, a psychologist and pioneer of therapeutic hypnosis. The therapy was a success. By 1901 he had begun to compose Piano Concerto No. 2.

In gratitude, Rachmaninoff dedicated Concerto No. 2 to Dr. Dahl. The work premiered on November 9, 1901, with the Moscow Philharmonic and Rachmaninoff as soloist, and Aleksandr Siloti, freshly appointed as the Orchestra's maestro. Archived writings record that the composer suffered last minute doubts, plus he had developed a cold, but he went forward with the performance out of loyalty to his cousin. It was a huge success.

Fun fact – In 2026, Piano Concerto No.2 ranked #15 on the 91.5 fm Classical California Ultimate 101 list, the 2nd most popular piano concerto bested only by Beethoven's "Emperor."

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 she lives, listens, writes, and researches in the South Bay.

LONG BEACH SYMPHONY
Eckart Preu, Music Director

2026-27
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Painting in Notes

Miguel del Águila *Conga-Line in Hell*
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Saturday, December 19, 2026

Sugar & Booze with Ana Gasteyer

Susie Benchasil Seiter, conductor

2026-27 Pops series at the Long Beach Arena

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Featured Artists



Ana Gasteyer

Ana Gasteyer is an Emmy award winning actress, comedian, singer, writer, and producer whose work spans Broadway, television, film, and music.

A beloved cast member of Saturday Night Live from 1996 to 2002, Ana created some of the show's most iconic characters — Bobbie Mohan-Culp, NPR's Delicious Dish, Martha Stewart — and recently brought them back to life as a standout presence in both *SNL50: The Anniversary Special and SNL50: The Homecoming Concert.*

On Broadway, Ana is currently starring in *Schmigadoon!*, which opened Spring 2026. Her additional Broadway credits include *Wicked* (as Elphaba), *Once Upon a Mattress, Rocky Horror, The Royal Family,* and *The Threepenny Opera*. She originated the role of Debra in *Kimberly Akimbo* at Manhattan Theatre Club, and recently played Aunt Eller in the acclaimed concert production of *Oklahoma!* at Carnegie Hall. Further stage credits include *Funny Girl, Passion* at Chicago Shakespeare Theatre, *A New Brain at Encores*! Off-Center, and Miss Hannigan in *Annie* at the Hollywood Bowl.

Featured Artists

On television, Ana starred in the critically acclaimed NBC comedy *American Auto* and can be seen in *Loot, The Goldbergs, Lady Dynamite, People of Earth, Suburgatory, Curb Your Enthusiasm, The Good Wife,* and *Girls.* She wrote and executive produced *A Clüsterfünke Christmas* for Comedy Central alongside Rachel Dratch, starred in two live Fox musicals (*Grease Live!* and *A Christmas Story Live!)*, and wowed audiences on *The Masked Singer* as "Tree."

On film, Ana can be seen in *Mean Girls, Happiest Season, Wine Country, What Women Want, The Women, Robot & Frank,* and *Doin' It,* with the upcoming *Never Change* and *You Deserve Each Other* on the way.

Ana is also a celebrated jazz vocalist and songwriter. Every holiday season she delights fans nationwide with her cheeky *Sugar & Booze* holiday tour. The retro-inspired album reached the Billboard Jazz Top 5 and was called "an uproarious homage to Christmas albums of old" by Billboard. The music inspired an eight-episode Audible series featuring Maya Rudolph, Patti LuPone, and Rachel Dratch. Her first album, I'm Hip, was released in 2014, and her performances at New York's iconic Café Carlyle have earned praise from The New York Times, which hailed her "strong singing voice that can stir up a storm."

Ana honed her comedy chops at The Groundlings in Los Angeles before heading to Saturday Night Live and is a proud graduate of Northwestern University.

Ana resides on the East Coast with her husband, children, and rescue pup, Gloria.



Featured Artists



Susie Benchasil Seiter, conductor

Susie Benchasil Seiter is a prolific composer, conductor, and orchestrator for film, television, video games, and live concerts. She co-composed the score for the Netflix limited series drama *Thai Cave Rescue.*

Seiter is best known for orchestrating and conducting remarkably successful orchestral concert world tours, including Evanescence's Synthesis Live and Lindsey Stirling's orchestra tours, and *The Legend of Zelda: Symphony of the Goddesses* and *Pokémon: Symphonic Evolutions.* Combined, these tours have been performed more than 400 times by some of the world's most respected orchestras. Seiter excels in leading popular symphonic film concerts such as *Disney's Frozen in Concert, Disney's The Muppet Christmas Carol in Concert, Pixar in Concert,* and *Toy Story in Concert.*

Parallel to her active concert career, Seiter has worked alongside her husband, composer Chad Seiter, conducting and orchestrating his music for numerous AAA video game titles, including some of history's most popular and enduring franchises, such as *Star Trek, Lego, Jurassic World,* and Microsoft Studios' major release, *ReCore.*

A frequent collaborator with Grammy-nominated composer Austin Wintory, Seiter orchestrated *The Banner Saga* series as well as his BAFTA-nominated score, *Assassin's Creed Syndicate*, recorded at Abbey Road Studios. Her orchestrations for *Traveler – A Journey Symphony* debuted at the Royal Albert Hall.

Seiter was on the orchestration teams for Walt Disney Pictures' *Encanto*, Universal Pictures' *Minions*, Guillermo del Toro's *Crimson Peak*, *The Book of Life*, and *Star Trek: Picard.*

Seiter believes that orchestral music should be shared and celebrated by all generations and takes great pride in her contributions as a composer, conductor, and orchestrator. Originally from Baltimore, Seiter now calls Los Angeles home, where she lives with Chad and their sons, Samuel and William.

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Carolyn Osborn, *Assistant Principal*
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Ellen Jung
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Sakura Tsai
+Haesol Lee
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Andrew Duckles, *Principal*
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Carole Kleister-Castillo
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Sukyung Chun
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Leslie Lashinsky
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Contrabassoon
Leslie Lashinsky

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11/14/2026 Entangled in Passion

Michelle Cann, piano

Ravel | *Boléro*
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2/6/2027 Painting in Notes

Fabiola Méndez, cuatro

Miguel del Águila | *Conga-Line in Hell*
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3/6/2027 Heaven & Earth

Randall Goosby, violin

Gabriela Lena Frank | *Hailli-Serenata*
Brahms | Violin Concerto
Mozart | Symphony No. 41 "*Jupiter*"

6/5/2027 Fantastique Finale

Augusta Holmès | La Nuit et l'Amour
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Jimmy Lopez | *Fiesta*
Berlioz | *Symphonie Fantastique*

Sugar & Booze: Ana Gasteyer

12/19/26



Let's Misbehave: The Songs of Cole Porter

2/20/27



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3/13/27



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5/8/27



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