



## Spanish Passion

October 4, 2025 7:30pm

## Program

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Saturday, October 4, 2025 at 7:30pm  
Mary W. Sommervold Hall, Washington Pavilion

South Dakota Symphony Orchestra  
Delta David Gier, *conductor*  
Audrey Babcock, *mezzo-soprano*

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**John Stafford  
Smith** Star Spangled Banner  
(1750 - 1836)

**Claude Debussy** "Ibéria" from *Images Pour Orchestre*, No.  
(1862 - 1918) 2

- I. Par les rues et par les chemins  
(*Along the streets and along the paths*)
- II. Les parfums de la nuit  
(*The scents of the night*)
- III. Le matin d'un jour de fête  
(*The morning of a festive day*)

**Gabriela Lena  
Frank** Three Latin American Dances  
(b. 1972)

- I. Introduction: Jungle Jaunt
- II. Highland Harawi
- III. The Mestizo Waltz

**Georges Bizet** Overture from *Carmen* (No. 5: *Les*  
(1838 - 1875) *Toreadors*)  
Arias from *Carmen*:  
Habanera  
Seguidilla  
Gypsy Song

Audrey Babcock, mezzo-soprano

## INTERMISSION

**Manuel de Falla** *Three-Cornered Hat* (full ballet)  
(1876 - 1946)

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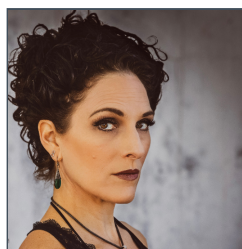
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DELTA DAVID GIER, MUSIC DIRECTOR



**Audrey Babcock**

mezzo-soprano

### Spanish Passion

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October 4, 2025 7:30pm

Genre-bending mezzo-soprano Audrey Babcock has captivated audiences worldwide with her mesmerizing performances and versatile vocal and dramatic range, establishing herself as a compelling interpreter in the world of opera. Her exceptional ability to embody character and her passion for craft have earned her a place among the most esteemed vocalists of her generation. Most recently, Babcock returned to Utah Opera for Mrs. Lovett in their production of *Sweeney Todd*, sang Santuzza in *Cavalleria rusticana* with Opera Orlando, and her made directorial debut staging *Carmen* for Opera Memphis.

Additional recent appearances include her role debut as Amneris in *Aida* and Mrs. Gibbs in Ned Rorem's *Our Town* with Utah Festival, Laura Huxley in Huxley's *Last Ride* with the LSD Opera in Los Angeles, and Flora in Opera Omaha's *La Traviata*. The 2025-2026 season brings her multi-layered *Carmen* to Charlottesville Opera, a return to Anchorage Opera and the role of Amneris in *Aida*, and an appearance with the South Dakota Symphony Orchestra for da Falla's *Three-Cornered Hat*.

Dedicated to contemporary works, Babcock recently debuted the roles of Toledo in Redler/Dye's new work *The Falling and Rising* with Arizona Opera and Opera Carolina, Nica in *Yardbird* with Seattle Opera, and Eva in *An American Dream* with Opera Santa Barbara, and she has worked closely with Pulitzer Prize-winning composers Ellen Reid and Jorge Sosa.

As a producer, writer, and creator, her projects *Lily: her life, his music* - the story of a queer Jewish heroine who escapes Nazi Germany, told through the music of Kurt Weill - and *Beyond Carmen*, with flamenco guitarist Andres Vadin, provide audiences an evening of compelling, thought-provoking storytelling with sensational presentation. Additional premieres include Tobias Picker's *Thérèse Raquin* (NY premiere - Dicapo Opera), *With Blood, With Ink* (world premiere - Fort Worth Opera), *La Reina* (American Lyric Theater and Prototype Festival), *The Poe Project* (American Lyric Theater), and



An accomplished Carmen with more than 200 performances, Babcock made her French debut in the title role with the Festival Lyrique en Mer and has sung it with Florentine Opera, Nashville Opera, Florida Grand Opera, New York City Opera, San Antonio Opera, Knoxville Opera, Opera Delaware, Toledo Opera, Anchorage Opera, Dayton Opera, Fort Worth Opera, Mill City Summer Opera, and Utah Festival Opera, of which The Salt Lake Tribune wrote "Audrey Babcock's performance as Carmen was a spellbinding tour de force...from the moment she took the stage her self-assured characterization was mesmerizing...Babcock's caramel-hued mezzo was a pleasure...her supple tones caressed the notes, radiating earthy allure." Engaging beyond singing and acting, Babcock also works as a movement and breath specialist and a dance and fight choreographer skilled in hand-to-hand combat as well as weaponry.

On the concert platform, Babcock has sung Verdi's *Requiem* with Dayton Opera, West Virginia Symphony Orchestra, and the Reading Symphony Orchestra, Handel's *Messiah* with the Salastina Society and Norwalk Symphony, Mahler's *Symphony No. 2* with the National Symphony Orchestra of Costa Rica, the Duruflé *Requiem* at Carnegie Hall, *Mass of Life* at Carnegie Hall with the American Symphony, Berlioz's *Nuit D'ete* with the West Virginia Symphony and the Southwest Florida Symphony, and Mahler's *Songs of a Wayfarer* with the West Virginia Symphony.

Additional career highlights include Maddalena in *Rigoletto* with Palm Beach Opera, Boston Lyric Opera, Opera Omaha, Tulsa Opera, Florentine Opera, and Nashville Opera, the title role in *Maria de Buenos Aires* (San Diego Opera), Mrs. Lovett in *Sweeney Todd* (Wolf Trap Opera), Elizabeth Proctor in *The Crucible* (Opera Santa Barbara), Donna Elvira in *Don Giovanni* (New Orleans Opera), Aldonza in *Man of La Mancha* (Utah Opera, Shreveport Opera, and Lyric Opera of San Diego), Erika in *Vanessa* (Sarasota Opera), Second Lady in *Die Zauberflöte* (Spoleto Festival USA), the Secretary in *The Consul* (Long Beach Opera, Chicago Opera Theater, and New Jersey Opera), Suzuki in *Madama Butterfly* (Opera Santa Barbara and Tulsa Opera), Jo in *Little Women* (Utah Opera and Syracuse Opera), and Mrs. Mister in *The Cradle Will Rock* (Opera Saratoga), for which a cast recording was released in 2018.

Babcock is a graduate of the Peabody Conservatory with a BM in Voice and the California Institute of the Arts with an MFA in VoiceArts with concentrations in Producing and Dramaturgy, and she has a certification in Somatic Voice Work™ the LoVetri Method. She currently serves on the Voice faculty and teaches movement and sound in the Drama department at the

## Spanish Passion

October 4, 2025 7:30pm





## Spanish Passion

October 4, 2025 7:30pm

California Institute of the Arts, the Musical Theatre faculty at California State University, Fullerton, as well as Voice faculty at California State University, Los Angeles. Babcock's numerous awards include "Artist of the Year" for her portrayal of Jo in Mark Adamo's *Little Women* (Syracuse Opera), the George London Award, the Fritz and Lavinia Jensen Foundation Award, and the Opera Index and Sullivan Foundation Encouragement Awards. Recording under the name Aviva, she has released an album of Ladino pieces called *Songs for Carmen*, a collection of works sung in Ladino and Arabic, inspired by the character Carmen.

### Program Notes

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#### "Iberia" from *Images Pour Orchestra*, No. 2

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Claude Debussy

*Written by Anna Vorhes*

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#### Born

August 22, 1862, in St.-Germain-en-laye, France

#### Died

March 25, 1918, in Paris

#### Instrumentation

four flute (three and four doubling piccolo), three oboes (doubling English horn), three clarinets, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, and other percussion, two harps, celeste, and strings

#### Duration

34 minutes

#### Composed

*Ibéria* is the middle movement of a larger Debussy work entitled *Images pour Orchestra*. The work was started in 1905 and finished for the premiere in 1910.

#### World Premiere

February 20, 1910, Orchestre Colonne at the Châtelet Theater in Paris

#### Something interesting to listen for

One of Debussy's strengths as a composer is using the instruments of the orchestra to paint an intriguing picture. In this composition he requires many section musicians to work independently in a different way than they would expect. While wind players are one to a part and often the first and second



## Spanish Passion

October 4, 2025 7:30pm

players in a section play very independently from each other, string players are less likely to be as independent. In this work at one point, Debussy calls for six solo cellists plus a seventh part with the remaining cellists. There is another section where the four orchestra string sections are asked to present fourteen different parts. In creating the atmosphere of Spain, Debussy explores complex rhythms. The bassoon plays in duple meter phrases against the rest of the winds in triple meter. Listen also for themes to return. The first movement includes a short march which will return in the second movement, although the movements are completely separate in character. Debussy uses the orchestra as a beautiful paintbox capable of numerous subtle colors and unexpected combinations.

### Program Notes

Have you ever gone to an event in an unfamiliar place and felt like you understood that place and could live there in the future? That was Claude Debussy's reaction to Spain. He was invited to attend a bull fight in San Sebastian, about three miles over the Spanish border with France. He was overwhelmed with sensations. He talked about Spain with his artistic friends, including Manuel de Falla. He thought about Spain. He read about Spain. And he created this lovely picture built on his understanding of the country.

*Ibéria* is the middle movement of a larger work, *Images for Orchestra*. It is often programmed as a stand alone work, which it does well. Within this movement there are three sections that can also be thought of as movements.

The first movement is *Par les rues et par les chemins* ("In the Streets and Byways"). Listening to the many layers of sound and many musical ideas, one can imagine coming into a town all headed to a huge celebration. Winds and castanets provide a rhythmic beginning that evokes flamenco dance. Two clarinets enter presenting the main theme of the movement. As befits a town getting ready for a major event, there are many small musical experiences. About three minutes into the work there will be a fanfare and a short march. Listen carefully to catch it! It will return later in the work. As the people move into the bull ring, the town becomes quiet and sleepy and nothing is going to happen during the bullfight. The percussion have the last quiet word.

*Les parfums de la nuit* ("Perfumes of the Night") is the second movement. Here Debussy offers the idea that the sounds should evoke what you smell when you are in a warm summer night surrounded by oleander, sweet chestnut, wild roses, and thyme. The movement slowly builds to a climax by using a syncopated rhythm and increasing intensity. Following the climax, the main melody of the first movement returns in the



## Spanish Passion

October 4, 2025 7:30pm

winds and muted trumpet.

The third movement, *Le matin d'un jour de fete* ("The Morning of a Festival Day"), includes many things occurring at the same time, just as opening a Festival might include. Think of going to a Renaissance Festival at the opening canon, perhaps. There are so many things to hear that your ears get overloaded. You don't know what to listen to first, but it all works together to make a magical treat for your ears. Unlike the clear and clean phrasing of Mozart or Beethoven, here different melodies overlap and add to the excitement. This is the kind of musical event that makes you feel as if the composer is inviting you into a picture, not necessarily taking you on a predictable journey.

Does Debussy capture the essence of Spanish music? Orrin Howard writing for the LA Philharmonic, offers this evaluation:

"But no less an authority than the great Spanish composer Manuel de Falla attested to Debussy's genuine embrace of the country's distinct character, saying of *Ibéria*: *"The echoes from the villages, a kind of sevillana - the generic theme of the work - which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a band of guitars and bandurrias...all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music."* Falla also thought that Debussy used an ideal approach in composing *Ibéria*, using merely the fundamental elements of popular music instead of employing authentic folk songs."

## Three Latin American Dances

Gabriela Lena Frank

**Born**  
1972

### Instrumentation

Three flutes (3rd doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones, timpani, percussion (bass drum, crash cymbals, snare drum, tambourine, tam-tam, xylophone, chimes, woodblock, temple blocks, slapstick, bongos, congas, thunder sheet, castanets, claves shekere (a ground rattle), triangle, suspended cymbal, two marimbas, harp, piano and strings

**Duration**  
17 minutes



**Composed**  
2003

**World Premiere**

April 23, 2004 with the Utah Symphony

**Program Notes**

***Written by composer***

**I. Introduction: Jungle Jaunt**

This introductory scherzo opens in an unabashed tribute to the Symphonic Dances from West Side Story by Leonard Bernstein before turning to harmonies and rhythms derived from various pan-Amazonian dance forms. These jungle references are sped through (so as to be largely hidden) while echoing the energy of the Argentinian composer Alberto Ginastera who was long fascinated with indigenous Latin-American cultures.

**II. Highland Harawi**

This movement is the heart of Three Latin American Dances, and evokes the Andean harawi, a melancholy adagio traditionally sung by a single bamboo quena flute so as to accompany a single dancer. As mountain music, the ambiance of mystery, vastness, and echo is evoked. The fast middle section simulates what I imagine to be the "zumballyu" of Illapa—a great spinning top belongs to Illapa, the Peruvian-Inca weather deity of thunder, lightning, and rain. Illapa spins his great top in the highland valleys of the Andes before allowing a return to the more staid harawi. The music of the Hungarian composer, Bela Bartok, is eluded too.

**III. The Mestizo Waltz**

As if in relief to the gravity of the previous movement, this final movement is a lighthearted tribute to the "mestizo" or mixed-race music of the South American Pacific coast. In particular, it evokes the "romancero" tradition of popular songs and dances that mix influences from indigenous Indian cultures, African slave cultures, and western brass bands.

**Overture from Carmen (No. 5: Les Toreadors)**

Georges Bizet

*Written by Anna Vorhes*

**Born**

October 25, 1838, in Paris

**Died**

June 3, 1875, in Bougival, France

**Spanish Passion**

October 4, 2025 7:30pm





## Spanish Passion

October 4, 2025 7:30pm

### Instrumentation

two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and other percussion, harp, strings

### Duration

11 minutes

### Composed

started in 1873, finished in late 1874

### World Premiere

March 3, 1875, at the Opéra-Comique

### Something interesting to listen for

The melodies Bizet created for this opera have been used in so many contexts that they sound familiar to almost everyone.

The opera itself is probably the most popular opera in the world. In addition, parts of it have been used in movies, in cartoons, in commercials and in television shows over the years. Listen to these arias and enjoy them in their original form. Then think about whether you have any other memories attached to the melodies Bizet created.

### Program Notes

French historian Prosper Mérimée heard a legend of a Spanish gypsy. His studies had led him from Paris to observe various cultural groups in Spain. This particular legend attracted Mérimée's attention, so he made it the basis of a novella.

Georges Bizet ran across the novella, and knew it would make a good opera. Unfortunately he created the opera for the Opéra-Comique, an opera house favored by families that wanted comedy and clear and happy plots. Opera attendees and critics alike were not delighted or even happy with the opera. It played a run in Paris that was short by the standards of opera, and the reception devastated the composer. Bizet died about three months after the premiere. After another four months had passed, the opera was produced in Vienna. Bizet had indicated spoken dialogue between the arias and other musical numbers. The dialogue had been turned into recitative by the composer's friend and former student Ernest Guiraud.

The Viennese loved *Carmen*! Today it remains an audience favorite.

We will hear three arias from *Carmen*. First is the *Habanera*, "L'amour est un oiseau rebelle", an aria from early in the show.

Carmen, a cigarette girl, prepares for her day's work at the nearby cigarette factory. She sees handsome Don Jose and tries seducing him with this sultry dance. The dance form was



## Spanish Passion

October 4, 2025 7:30pm

imported from Havana, Cuba, and there is some evidence that Bizet borrowed the melody and rhythmic structure from Stephen Yrader. Whether it was borrowed or not, a musician asked to define the characteristics of habanera usually sings a bit of this work which showcases the rhythm and the melodic structure of the habanera.

The second dance is the *Gypsy Dance*, "Les tringles de sistres tintaient". The lyrics refer to a belief current in the nineteenth century that gypsy culture originated in Egypt. One of the instruments found in Egyptian tombs is called the sistra. It is associated with the goddess Hathor, the goddess of music and joy. It has a metal frame that has a series of rods or discs that create a shrill and loud sound when shaken. Oddly, this sound is supposed to calm irate gods and goddesses. The words to the aria begin with a description of the sound of the sistra.

The final aria performed tonight will be the *Seguidilla* "Près de remparts de Séville". When she sings this aria, Carmen has been arrested for pulling a knife in her workplace. Don Jose has been charged with taking her to the prison. This aria is her attempt to convince Don Jose to allow her to escape.

These three arias provide a sultry vocal showcase. They are certainly a part of why this opera is such a staple of the opera repertoire and so beloved by audiences.

Text of the Habanera:

*Love is a rebellious bird  
that no one can tame,  
and it's quite useless to call him  
if it suits him refuse.  
Nothing moves him, neither threat nor plea,  
one man speaks freely, the other keeps mum;  
and it's the other one I prefer:  
he's said nothing, but I like him.  
Love! etc.*

Text of the Gypsy Dance

*The sistrums' rods were jingling  
with a metallic clatter,  
and at this strange music  
the zingarellas leapt to their feet.  
Tambourines were keeping time  
and the frenzied guitars  
ground away under persistent hands,  
The same song, the same refrain.  
Tralalalala...*

*Copper and silver rings  
glittered on dusky skins;*





## Spanish Passion

October 4, 2025 7:30pm

*Orange and red-striped  
dresses floated in the wind.  
Dance and song became one -*

*at first timid and hesitant  
then livelier and faster  
it grew and grew!  
Tralalalala...  
The gypsy boys stormed away  
on their instruments with all their might,  
and this deafening uproar  
bewitched the zingaras!  
Beneath the rhythm of the song,  
passionate, wild, fired with excitement,  
they let themselves be carried away,  
intoxicated, by the whirlwind!  
Tralalalala...*

### Text of the Seguedilla

*By the ramparts of Seville,  
at my friend Lillas Pastia's place,  
I'm going to dance the seguidilla  
and drink manzanilla.  
I'm going to my friend Lillas Pastia's!  
Yes, but all alone one gets bored,  
and real pleasures are for two.  
So, to keep me company,  
I shall take my lover!  
No lover...he's gone to the devil:  
I showed him the door yesterday.  
My poor heart, so consolable-  
my heart is as free as air.*

*I have suitors by the dozen,  
but they are not to my liking.  
Here we are at the week-end;  
Who wants to love me? I'll love him.  
Who wants my heart? It's for the taking!  
You've come at the right moment!  
I have hardly time to wait,  
for with my new lover...  
By the ramparts of Seville, etc.*

### Three-Cornered Hat (full ballet)

Manuel de Falla

*Written by Anna Vorhes*

### Born

November 24, 1876 in Cadiz, Spain



## Spanish Passion

October 4, 2025 7:30pm

### Died

November 14, 1946 in Alta Gracia, Argentina

### Instrumentation

three flutes (two doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four French horns, two trumpets, three trombones, tuba, timpani and bass drum, cymbals, snare drum, tam-tam, triangle, glockenspiel, xylophone, castanets, harp, piano and celeste, strings

### Duration

34 minutes

### Composed

began in 1917 as a pantomime, converted to ballet in 1919

### World Premiere

July 22, 1919 at the Alhambra Theatre in London

### Something interesting to listen for

Manuel de Falla is known for his understanding of Spanish folk music, especially from Andalusia. He used his understanding to create this charming ballet. In the first act of the ballet, the Miller's Wife dances a seductive and teasing fandango. This dance in triple meter can be instrumental or vocal, though in this case it is instrumental. Castanets and tambourines emphasize the Spanish rhythm. The dance is storytelling in most circumstances, and here the story is of a woman who knows how to be true to her beloved husband in the face of another man being interested in her. The Miller himself does a farruca, a dark, masculine dance that features aggressive footwork when danced. There are dramatic shifts in tempo. The village people dance seguidillas, which are triple meter dances in major keys that often start on the offbeat (so the accent of 1 2 3 is not the first note of the piece). They also close the ballet with a spirited jota, another quick triple meter dance. If you aren't tapping your toes at some point in this ballet it will be surprising.

### Program Notes

Manuel de Falla is considered one of the greatest of the Spanish composers of the late Romantic and early Twentieth Century eras. His ability to incorporate the beautiful melodic style and the energizing rhythms of his beloved Andalusia made his music successful from the beginning. He won a competition that awarded him the means to travel through Europe studying music in several major centers. (There is some question whether he was ever awarded the promised funds, but he did travel as a prizewinner). When his trip ended in 1907, he settled in Paris, finally going back to Spain in 1914 as World War I broke out. While he was in Paris, he made

strong connections with other musicians including Debussy, Ravel, and Stravinsky. Through Stravinsky he also met the impresario of the Ballets Russes, Sergei Diaghalev.

Pedro Antonio de Alarcon wrote a book in 1874 titled The Magistrate and the Miller's Wife, which became the source of de Falla's work. First the composer wrote a pantomime in 1917. It premiered on April 6 of that year in the Teatro Eslava in Madrid. Diaghalev was in the audience that night as the Ballets Russes were touring in Spain to avoid the war in the rest of Europe. Diaghlev immediately approached de Falla to secure rights to create a ballet based on the story and de Falla's music. The composer agreed, and work began. Pablo Picasso designed the sets and the costumes. Léonide Massine choreographed the work. On July 22, 1919, two years after the pantomime, the ballet opened to critical acclaim at the Alhambra Theatre in London. It has been a favorite among ballet companies, with the role of the Miller performed by such greats as Rudolph Nureyev and Mikhail Baryshnikov while the Miller's Wife has been danced by Alicia Alonso and Margo Fonteyn.

## Spanish Passion

October 4, 2025 7:30pm

The ballet opens with the Miller and his Wife working in the beautiful sunshine. The Miller decides to teach a blackbird to announce the time. Since the clock just struck two, he attempts to get the bird to call out twice. The bird first calls three times, then four times as the Wife watches her husband continue to teach. She offers the blackbird a grape, at which point the bird calls out twice. The Miller and his Wife laugh at the silliness of the bird and of the circumstance. As they enjoy a short break from their labor, the local Magistrate comes processing by them, wearing his three-cornered hat which is the visible sign of his office. As the Miller and his Wife go back to work, the Magistrate returns. The Miller tells his wife that she should dance while he, the Miller, hides so they can play a joke on the Magistrate.

The Wife does her spirited and graceful fandango as the Magistrate does his best to flirt with her and catch her for a cuddle and kiss. She offers him some grapes, and he becomes more insistent. She runs quickly away, and the Miller jumps out of a bush and beats the Magistrate as he berates him for chasing a married woman.

The second act begins with a village party. The Magistrate's assistants arrive to arrest the Miller and haul him to jail. His wife goes to bed. The Magistrate attempts to sneak up to the Wife but manages to fall in the river, fancy hat and all. The Miller's Wife hears the commotion and runs away. The Magistrate dejectedly hangs his clothes on the bushes and crawls into the Miller's bed. The Miller has broken out of jail with help from his friends. He comes home and believes the Magistrate has been sleeping with his wife. He dances a





## Spanish Passion

October 4, 2025 7:30pm

farruca in his rage. The Miller takes the Magistrate's clothes and sets off to seduce the Magistrate's wife. The Magistrate awakens and, finding his clothes gone, dresses in Miller's clothes. One of the guards comes seeking the Miller and attempts to arrest the Magistrate. The Miller's Wife thinks they're trying to arrest her husband again and starts fighting with the guard. The Miller sees his wife in the fracas and joins the fight. Finally, the Magistrate is able to explain what is happening and everyone else calms down. The final scene includes the villagers tossing the Magistrate into the air in a blanket, bruising his dignity even more.



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October 4, 2025 7:30pm

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## Spanish Passion

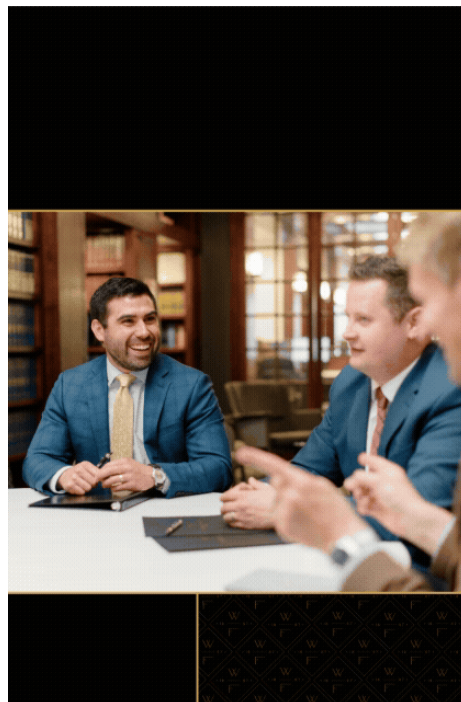
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A photograph of a modern kitchen with white cabinetry, a large island with a white countertop, and pendant lights. The kitchen is bright and clean, with a window in the background showing greenery outside.

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25-SF-02321 (08/25)



Spanish Passion

October 4, 2025 7:30pm

97.3

KKRC

SIoux FALLS GREATEST HITS

  
Prince

  
Bon Jovi

  
Fleetwood Mac

  
Elton John

Ben & Patty in the Morning



Playing Sioux Falls  
GREATEST HITS  
and  
HAVING FUN!

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