

Program

Saturday, March 1, 2025 at 7:30pm
Mary W. Sommervold Hall, Washington Pavilion

South Dakota Symphony Orchestra
Delta David Gier, *conductor*
Joseph Horowitz, *cultural historian*
Jean-Efflam Bavouzet, *piano*
Doosook Kim, *violin*

Paul Hindemith
(1895 - 1963)

Turandot: Scherzo from *Symphonic Metamorphosis of Themes* by Carl Maria van Weber

- I. Allegro
- II. Turandot: Scherzo
- III. Andantino
- IV. March

Maurice Ravel
(1875 - 1937)

Sonata for Violin and Piano No. 2 in G Major, M. 77
(II. Blues)

- I. Allegretto
- II. Moderato
- III. Allegro

Maurice Ravel

Piano Concerto in G Major
I. Allegramente
II. Adagio assai
III. Presto

INTERMISSION

Igor Stravinsky
(1882 - 1971)

Tango

Igor Stravinsky

The Soldier's Tale
I. The Soldier's March
II. Airs by a Stream
III. The Royal March



**New World Encounters:
American mavericks shake
up the Old World**

March 1, 2025 - 7:30pm



Igor Stravinsky Symphony in Three Movements
 I. Allegro
 II. Andante-Interlude (L'istesso Tempo)
 III. Con moto

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Program Notes

Full Program Notes

Written by Joseph Horowitz

When I wrote *Classical Music in America: A History* (2005), one of my most startling discoveries was that the many musicians who admired George Gershwin, during his lifetime, were almost invariably European-born. American-born classical musicians were more likely to regard him as an outlier, a dilettante. I call this "the Gershwin threat." Gershwin's intimacy with Harlem was a factor. I call the larger phenomenon "the jazz threat." It did not exist abroad. In *Dvorak's Prophecy and the Vexed Fate of Black Classical Music* (2022), I call "an antipathy to jazz" a

defining feature of classical music in the US during the interwar decades. What follows is adapted from *Classical Music in America*:

Europeans enthusiastically embraced jazz as unique, exotic, fascinating, and fresh -- "American." An early convert was Darius Milhaud, who in 1924 observed jazz striking "almost like a start of terror, like a sudden awakening, this shattering storm of rhythm, these tone elements never previously combined and now let loose upon us all at once." The Queen of England opposed jazz, and so did the Pope. Jazz bans were attempted in Italy, in Soviet Russia, even in Montparnasse. When Duke Ellington and Louis Armstrong toured England in 1932 and 1933, their fame preceded them.

The most ardent jazz supporters included Europe's leading composers, who routinely ignored Aaron Copland and Roy Harris. Upon visiting New York, they gravitated to Harlem, not Carnegie Hall. Like Antonin Dvorak, when he embraced "Negro melodies" in 1893, they endorsed and validated a native music Americans variously took for granted or disowned. Milhaud, who split his time between France and the United States, wrote: "In jazz the North Americans have really found expression in an art form that suits them thoroughly, and their great jazz bands achieve a perfection that places them next to our most famous symphony orchestras." **Igor Stravinsky**, docking in 1925, was reported by the *New York Times* as "going out at evening to dine and to hear on its native heath the dance music that the Old World has called American Jazz." Bela Bartok, arriving two year later, asked about "the latest things in American jazz...pretty nearly as soon as he was down the gangplank."

Maurice Ravel, one year after that, told Olin Downes:

I think you have too little realization of yourselves and that you still look too far away over the water. An artist should be international in his judgments and esthetic appreciations and incorrigibly national when it comes to the province of creative art. I think you know that I greatly admire and value - more, I think, than many American composers - American jazz... . I am waiting to see more Americans appear with the honesty and vision to realize the significance of their popular product, and the technic and imagination to base an original and creative art upon it.

Others abroad speaking up for jazz included **Paul Hindemith** in Berlin. Of innumerable jazz-inspired compositions by non-Americans, **Ravel's Piano Concerto in G** and Stravinsky's *Ebony* Concerto were among the best and best-known.



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In America itself, jazz was infinitely debatable. Racist moral discomfort was epitomized by Henry Ford's *Dearborn Independent*, which took note of "the organized eagerness of the Jew to make alliance with the Negro." "Picturesque, romantic, clean" popular songs had been supplanted by "monkey talk, jungle squeals, grunts and squeaks and gasps suggestive of cave love," all of it merchandized by Jews with just the right "cleverness to camouflage the moral filth."

Among music educators, Frank Damrosch of the Institute of Musical Art denounced the "outrage on beautiful music" perpetrated by musicians "stealing phrases from the classic composers and vulgarizing them." A typical music appreciation response was a Music Memory Contest in Cleveland aimed to "cultivate a distaste for jazz and other lower forms, and a need for the great compositions."

Meanwhile, Nikolai Sokoloff, music director of the Cleveland Orchestra, denounced jazz as "ugly sounds" and forbade his musicians to play it.

Among critics, Olin Downes of the *New York Times* grew exasperated with European composers for whom jazz epitomized American music; in 1929, he advised the visiting Arthur Honegger: "We do not commend to him American jazz, which too many European musicians have striven to imitate." In the Black intellectual community, there were many, like Dvorak's protégé Harry Burleigh, who took the view that jazz desecrated a cherished racial inheritance.

If the moral debate over jazz was echoed abroad, American composers responded differently than their European brethren. They did not condemn jazz as unholy, yet regarded it warily or dismissively.

The story of Stravinsky and jazz is long and tangled. Born in Russia in 1882, he was first exposed to American popular music in Paris before World War I. Some years after that, when the Swiss conductor Ernest Ansermet toured the US with the Ballet russe, he brought back memories of "incredible" jazz music - and also sheet music, presumably Dixieland numbers, which he shared with Stravinsky. One result was *A Soldier's Tale* (1928), in which the influence of American popular idioms is prevalent.

Later in Stravinsky's long odyssey, landing in Hollywood following years in Switzerland and France, he heard recordings of the Woody Herman band - known as "The Thundering Herd."

In fact, Stravinsky's *Ebony Concerto* was dedicated to Woody Herman and premiered by his band in 1946. What Stravinsky admired in Herman's swing band was not the virtuosity of the individual players, or the tunes they sang. Rather, Stravinsky was entranced by the band's discipline, its rhythmic zest, its array of instrumental color. As with Berlin's *Neue Sachlichkeit* (influencing Hindemith's "jazz") and France's neo-classicism

(influencing the jazz element in Ravel), it's "cool" jazz that mattered to Stravinsky, not the hot variety.

While composing his Ebony Concerto, Stravinsky concurrently worked on a **Symphony in Three Movements** - probably the best-known piece he composed during his thirty years in Los Angeles. The strange story of this piece - which we tell tonight -- is a study in cultural exchange between the Old world and the New.



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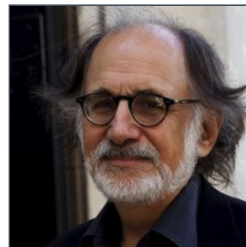




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Guest Artists



Joseph Horowitz

Cultural Historian

Joseph Horowitz is an award-winning author, concert producer, film-maker, broadcaster, and pianist/composer. He is one of the most prominent and widely published writers on topics in American music. As an orchestral administrator and advisor, he has been a pioneering force in the development of thematic programming and new concert formats.

Horowitz's most recent books are a novel, *The Marriage: The Mahlers in New York* (shortly to become a play), and *The Propaganda of Freedom: JFK, Shostakovich, Stravinsky, and the Cold War*.

Dvorak's Prophecy and the Vexed Fate of Black Classical Music (W. W. Norton, 2021) proposes a "new paradigm" for the history of American classical music. It was published in



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tandem with a series of six documentary films produced for Naxos. The film series, also titled "Dvorak's Prophecy," led to an ongoing series of 50-minute "More than Music" National Public Radio documentaries, produced by Horowitz for the daily newsmagazine "1A" it is heard on 500 public radio stations nationally.

Horowitz's ten previous books mainly deal with the history of classical music in the United States. *Understanding Toscanini: How He Became and American Culture-God and Helped Create a New Audience for Old Music* (1987) was named one of the year's best books by the New York Book Critics Circle. *Wagner Nights: An American History* (1994) was named best-of-the-year by the Society of American Music. Both *Classical Music in America: A History of Its Rise and Fall* (2005) and *Artists in Exile: How Refugees from Twentieth Century War and Revolution Transformed the American Performing Arts* (2008) made The Economist's year's-best-books list.

Horowitz's forthcoming book is a study of Charles Ives.

As Executive Director of the Brooklyn Philharmonic in the 1990s, Horowitz was a pioneering creator of humanities-infused public programming ("Dvorak and America," "The Russian Stravinsky," "American Transcendentalists," etc.). He has pursued this template ever since - as curator of the Pacific Symphony's annual American Composers Festival, as curator of an annual Winter Festival for the New Jersey Symphony, as co-founder and Executive Director of DC's Post Classical Ensemble (2003 to 2022).

Since 2011 Horowitz has directed Music Unwound, an NEH-funded national consortium of orchestras and universities dedicated to curating the American musical past. As director, Horowitz is currently overseeing five festivals celebrating the Charles Ives Sesquicentenary in 2024, as well as festivals exploring Black Classical Music and the impact abroad of American jazz. The partnering organizations include the Jacobs School of Music (Univ. of Indiana), The Orchestra Now (Bard College), the Chicago Sinfonietta, the South Dakota Symphony (for which Horowitz serves as Scholar-in-Residence), Colorado Mahlerfest, and the Brevard Music Festival (lead partner).

As an advisor to Naxos's "American Classics" series, Horowitz has produced CDs featuring never before recorded works by Arthur Farwell, Bernard Herrmann, and Silvestre Revueltas, as well as DVD versions of the films "Redes," "The City," "The River," and "The Plow that Broke the Plains" with the soundtracks (Revueltas, Copland, and Thomson) newly recorded.



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Post-Covid, Horowitz has also become active as a composer and performer. His bass trombone concertino, "Mahlerei," has been performed at the Kennedy Center, Colorado Mahlerfest, and the Brevard Festival. His song cycle "Einsamkeit" (also with bass trombonist David Taylor) adapts songs by Mahler and Schubert; it was premiered (with dancers) by the Peridance Contemporary Dance Company in New York City. More recently, Taylor and Horowitz have begun performing their version of Schubert's *Winterreise*, including a concert at Bargemusic (Brooklyn, NY). As a vocal accompanist, Horowitz frequently performs with tenor George Shirley and the baritone Sidney Outlaw. His *Hiawatha Melodrama* (in collaboration with Michael Beckerman) has been widely programmed by American orchestras, and twice abroad; it is recorded on Naxos.

Horowitz was a New York Times music critic (1976-80). He subsequently initiated an annual all-day "Schubertiade" at the 92nd Street Y before becoming executive director of the Brooklyn Philharmonic Orchestra. He is the recipient of fellowships from the Guggenheim Foundation, the NEH (twice), NYU, Columbia University, and CUNY and was also awarded an Honorary Doctorate by DePauw University. He has taught at the New England Conservatory, Colorado College, the Mannes School, the Manhattan School of Music, and SUNY-Purchase.



Jean-Efflam Bavouzet

piano

Award-winning pianist Jean-Efflam Bavouzet enjoys a prolific recording and international concert career. He regularly works with The Cleveland Symphony, NHK Symphony, San Francisco Symphony, BBC Symphony and London Philharmonic orchestras and collaborates with many re-nowned conductors including Vladimir Jurowski, Gianandrea Noseda, Vasily Petrenko, Ludovic Morlot, Edward Gardner, Louis Langrée, and Sir Andrew David.

Orchestral engagements during the 2024-25 season include Orchestre National de France, BBC Symphony Orchestra,



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Bremen Philharmonic Orchestra, Hungarian National Philharmonic Orchestra, Deutsche Radio Philharmonie Saarbrücken and Royal Northern Sinfonia amongst others. He continues his relationship with the Manchester Camerata performing and recording the final installment of the Mozart concertos which will include K365 and K242 for two and three pianos respectively, conducted by Gábor Takács-Nagy. Bavouzet will tour to New Zealand and Australia appearing with the Auckland Philharmonic and Adelaide Symphony Orchestras as well as recitals in Sydney, Adelaide and Canberra.

Elsewhere in recital, Bavouzet visits Wigmore Hall in November for the final installment in the 12-concert series entitled *Tour de Debussy*. He returns to Wigmore Hall in May, with a concert consisting of a unique programme showcasing every solo piano work written by Maurice Ravel. He will also be performing this programme on tour in Italy and the United States. Other notable recitals include Shanghai Symphony Hall and Prague Piano Festival.

Bavouzet's previous notable performances include Carnegie Hall with London Philharmonic Orchestra, Philharmonie de Paris with Orchestre Philharmonique de Monte-Carlo, a BBC Proms appearance with BBC Philharmonic Orchestra under Nicholas Collon and a successful eight-concert tour of China with Philharmonia and Lan Shui. He has recently appeared with Budapest Festival Orchestra, Sao Paulo Symphony Orchestra, Sydney Symphony, Tokyo Metropolitan Symphony Orchestra, play-directed a three concerto programme with Seattle Symphony Orchestra and toured the Baltics with Manchester Camerata. Bavouzet is a frequent guest of Verbier Festival. In summer 2023, Bavouzet's recital tour took him from International Keyboard Institute and Festival in New York, Bravo! Vail Festival and Aspen, across the Atlantic to Finland's Mänttä Music Festival and St. Ursanne in Switzerland.

Bavouzet records exclusively for Chandos. His most recent release, *A Musical Tribute to Pierre Sancan* with BBC Philharmonic Orchestra under Yan Pascal Tortelier, won the Gramophone Editor's Choice and Diapason d'Or awards. His complete Haydn Pina Sonatas series has been named a modern benchmark by Gramophone and *The Beethoven Connection* received numerous accolades from magazines including the *New York Times*, *BBC Music Magazine*, and *Choc-Classica*. Ongoing cycles include the complete Mozart Piano Concertos with Manchester Camerata and Gábor Takács-Nagy, the fourth volume of which was nominated for a Gramophone Award in 2020. In September of the same year, he complete Beethoven Concertos were released with Swedish Chamber Orchestra play-directed by Bavouzet.



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Other recordings include Bartok's Piano Concerti and the complete Prokofiev Piano Concerti with BBC Philharmonic and Gianandrea Noseda - the latter won the Concerto category of the 2014 Gramophone Awards. Under Yan-Pascal Tortelier, he recorded Stravinsky's Complete Works for Piano and Orchestra with Orquestra Sinfônica do Estado de São Paulo and the Ravel Piano concerti with BBC Symphony Orchestra which won both a Gramophone and BBC Music Magazine award. Bavouzet's recordings have also garnered Diapason d'Or and Choc de l'Année awards.

Bavouzet has worked closely with Sir Georg Solti, Pierre Boulez, Karlheinz Stockhausen, Zoltan Kocsis, György Kurtág, Maurice Ohana, Vladimir Ashkenazy, Bruno Mantovani and Jörg Widmann and is also a champion of lesser-known French music, notably that of Gabriel Pierné and Albéric Magnard. He is the International Chair in Piano at the Royal Northern College of Music and an Advisory Board member of the Pianofest in the Hamptons. In 2012 he was ICMA Artist of the Year and in 2008 he was awarded Beijing's first ever Elite Prize for his Beethoven complete sonata series.



Doosook Kim

violin

Described as "a legacy...the highest performance level...dedicated, extremely talented, technically endowed...a fully purposed violin soloist and chamber musician..." by one of her own teachers, Doosook Kim is appointed Concertmaster of the South Dakota Symphony Orchestra and First Violinist of the Dakota String Quartet. Since her appointment in 1995, Kim has appeared as soloist for the SDSO, as a chamber musician, and as a music educator in South Dakota, the neighboring states, and abroad in Europe and Korea.

Kim, a native of Korea, started her musical training by beginning to play the piano at the age of four and the violin at seven. As she studied with the most prominent teacher in Korea, Chong-Suk Li, the main aspects of her training took place in the tradition of the well-known German pedagogues Carl Flesch and Max Rostal.

While completing her degrees at Seoul National University and Arizona State University, Kim has studied with C. Li and Frank Spinosa and worked with many prominent musicians such as Mstislav Rostropovich, Max Rostal, Pinchas Zuckerman, Joseph Silverstein, Eugene Lehner (founder of the Juilliard String Quartet), and Joel Smirnoff.

As a soloist and chamber musician, Kim has performed extensively in the United States and abroad, including Germany, France, Italy, and Korea. Recently she had appeared as a soloist of Cantabile Chamber Orchestra in the past summers in Korea. Kim has played with numerous orchestras and ensembles such as *Orchestra des Régions Européennes*, *Seoul Philharmonic Orchestra*, *Phoenix Symphony*, *Arizona Opera*, *Tempe Symphony*, and the *Omega String Quartet*, as well as the Tanglewood Music Festival, Spoleto Festival, and Colorado Music Festival Orchestra.

Formerly on the faculty of Augustana College and the University of Sioux Falls, Kim currently dedicates her energy to exclusively teaching private students in the Sioux Falls area and in Korea in the summer. Kim plays *Francesco Ruggeri* dated 1686 in Cremona.

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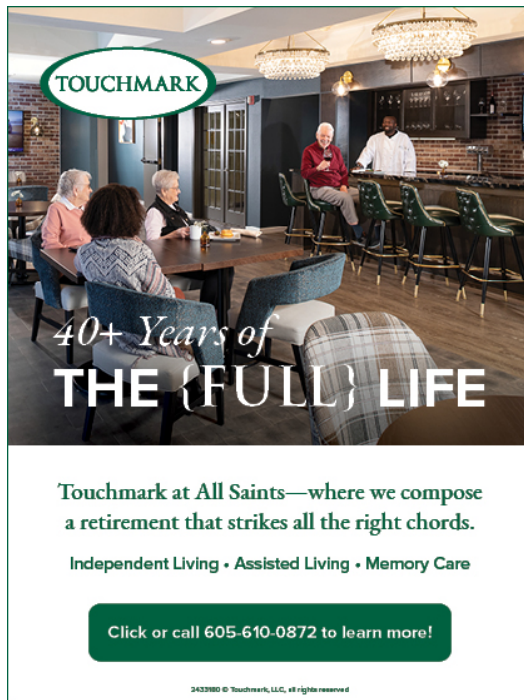


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