

*Featured Performers:*

Philip Alejo, double bass  
Theodore Buchholz, cello  
Elena Chernova-Davis, violin  
Esteban Hernandez-Parra, viola  
Joseph Rousos Hammond, violin  
Andy Stuckey, baritone  
Rie Tanaka, piano  
Pedro Yanez, piano

**String Student Orchestra**

Giah Bush, Kelsey Osburn, Madeline Ahwualia,  
Shay Parchem, Willow Young, Yixuan Lai, Qianqian Zhang  
Ana Domínguez, Jackson Hover, Simon Missen,  
Joshua Vierra, Isabel Burgos-DeStephanis

Marquez Johnson, choreographer

Ivy Wahome, costuming / assembly

**Dancers**

Ava Borngesser, Ava Guirl, Olivia Marko,  
Tess Meulbroek, Sophia Meyer, Alina Railey,  
Bella Railey, Sydney Reznicki, Halle Samerson,  
Abigail Trouard

*The University of Arizona  
School of Dance & School of Music*

***“Fiery and Cold Fury”***  
**The Music of Dmitri Shostakovich**



“Music is a means capable of expressing dark dramatism and pure rapture, suffering and ecstasy, fiery and cold fury, melancholy and wild merriment – and the subtlest nuances and interplay of these feelings which words are powerless to express and which are unattainable in painting and sculpture.”

— Dmitri Shostakovich

*Saturday, October 25, 2025  
7:30 p.m., Crowder Hall*



THE UNIVERSITY OF ARIZONA  
COLLEGE OF FINE ARTS  
School of Music



COLLEGE OF FINE ARTS  
School of Dance

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***“Fiery and Cold Fury”***  
**The Music of Dmitri Shostakovich**  
**(1906-1975)**

October 25, 2025  
Crowder Hall, 7:30 p.m.

**PROGRAM**

**Prelude and Fugue, Op.87 No.4, in E minor**  
*Andante - Adagio*

Rie Tanaka, piano

**Four Romances on Verses by Pushkin, Op. 46**

Andy Stuckey, baritone  
Pedro Yanez, piano

**Adagio from *The Limpid Stream* Ballet Suite No. 2**

Philip Alejo, double bass  
Rie Tanaka, piano

**Five Pieces for 2 Violins and Piano**

**The Old Pueblo (TOP) Violin Ensemble**  
Giah Bush, Kelsey Osburn, Madeline Ahwualia,  
Kamryn Yessiah, Evan Lehner, Nilay Patel,  
Shay Parchem, Willow Young, Emalia Espinosa,  
Leigh-Anne Rossette, Yixuan Lai, Qianqian Zhang,  
Sarah Weber, Myely Martin  
Pedro Yanez, piano

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***About the Soloists***

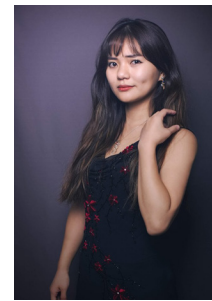


Dr. **ANDREW STUCKEY** is a baritone whose many and varied roles speak to his accomplished voice and broad appeal. Andrew Stuckey's opera and concert performances are widely acclaimed for their visceral power and rich beauty.

Roles on which Dr. Stuckey has put his unique stamp include Tonio in *I Pagliacci*, Iago in *Otello*, the title roles in *Rigoletto* and *Falstaff* (with the Festival Lyrique en mer, France), Sharpless in *Madama Butterfly*, Don Pizarro in *Fidelio* and the High Priest in *Samson et Dalila*. Recently, he premiered the role of DeLacey in Gregg Kallor's setting of *Frankenstein* with Arizona

Opera. He has interpreted these and other great leading roles for opera houses throughout the United States, including the Lyric Opera of Chicago, Washington National Opera, San Francisco Opera, as well as Santa Fe, Arizona (Phoenix, Tucson), Baltimore, Palm Beach, Portland, Augusta, Tulsa, Kansas City, St. Louis and Sarasota.

He teaches Studio Voice, Diction and the History of Opera at the University of Arizona and has taught lessons and Master Classes in France, Mexico, Costa Rica and Italy as well as in the United States.



A native of Osaka, Japan, Dr. **RIE TANAKA** has been praised for her “brilliant performance” (Central Japan Newspaper) and “lovely sensitivity” (Pioneer Press). A prizewinner in the MTNA Young Artist Competition, Schubert Club Competition, Chautauqua Piano Competition, and Rosenstock International Piano Competition, she has been featured on Minnesota and Wisconsin Public Radio, as well as Fox9 Minneapolis. The Star Tribune has repeatedly named her concerts among the Twin Cities’ “Week’s Best.”

Dr. Tanaka maintains an active career as a soloist and chamber musician, performing at venues including NHK Osaka Hall, Phoenix Hall, the Ordway Center, and the Wiener Musikverein. A devoted collaborator, she performs frequently with her husband, cellist Jesse Nummelin, and co-directed over ten original ballet productions with choreographer Yuki Tokuda—projects that often spotlight underrepresented composers and new works.

Committed to promoting high-quality piano education on an international scale, Dr. Tanaka joined the Frances Clark Center’s International Initiative team in 2024. She has presented lectures at the Rebecca Penneys Piano Festival, the Saint Paul Chamber Music Institute, several universities, and MTNA state conferences across the country.

Currently, Dr. Tanaka serves as Instructor of Piano at the University of Arizona, where she teaches applied piano, group piano, and chamber music. She previously served on the faculties of the University of Wisconsin–Stevens Point, Macalester College, the MacPhail Center for Music, and the Saint Paul Conservatory of Music. She holds a DMA and an MM from the University of Minnesota, as well as a BM from the University of Wisconsin–Stevens Point.

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### *About the Soloists*



**MARQUEZ JOHNSON** is an Assistant Professor of Practice at the University of Arizona School of Dance. He holds a Master of Fine Arts in Dance degree from the University of Arizona as well as a Bachelor of Fine Arts in Dance and a Bachelor of Arts degree in Communication. In addition, Marquez holds a Secondary Education Teaching Certification from Pima Community College. Marquez continues to teach Jazz and Hip-Hop to both majors and non-majors, while also contributing to a range of academic courses.

Marquez has performed works by Jose Limon and Ohad Naharin while also being a rehearsal assistant for Miguel Perez in his piece "Before Reality Sets In" and Michele Gifford in the re-staging of "The American" by Charles Wheeldon. Marquez has also contributed choreography for the University of Arizona dance ensemble with such pieces as an old-school inspired hip-hop piece "Get Up Offa That Thang", a contemporary dance on film piece "Onward and Upward", a jazz piece entitled "Groove" and most recently "A Little more, A Little Less" inspired from the movie soundtrack of Burlesque.

Locally, Marquez was a principal company member of Tucson-based contemporary dance company Artifact Dance Project for ten years. He continues to be a guest artist with Ballet Rincon productions such as Coppelia, Cinderella, and annual Nutcracker presentations. As well, Marquez is a guest artist with Funhouse Movement Theatre in their Butoh centered productions as well as numerous independent choreographers. He continues to teach and choreograph at various studios and companies in styles ranging from Jazz to Hip-Hop and Contemporary.



A native of Tucson, **JOSEPH ROUSOS-HAMMOND** began playing the violin in his elementary school orchestra program, and also participated in Tucson Junior Strings and the Tucson Philharmonia Youth Orchestra. He attended Indiana University where he received a Bachelor of Music with Distinction as a student of Koichiro Harada, Paul Biss, and Mark Kaplan. Upon graduation, he completed a Master of Music degree at the Chicago College of Performing Arts where he was a student of Chicago Symphony Concertmaster Robert Chen.

Prior to joining the Tucson Symphony, Mr. Rousos-Hammond served as Principal 2nd Violin of the Civic Orchestra of Chicago, and was previously a member of the Owensboro Symphony Orchestra and the Columbus Indiana Philharmonic. He has participated in festivals including the National Repertory Orchestra, Pacific Music Festival, Manchester Music Festival, and the Indiana University Summer Music Festival. He also performs with True Concord, St. Andrew's Bach Society, and as a recitalist. a Rieman Competition.

### INTERMISSION

#### **String Quartet No. 8, Op. 110**

*Largo*

*Allegro molto*

*Allegretto*

*Largo*

*Largo*

#### **Waltz No. 2 from the Suite for Variety Orchestra, No. 1** (arr. Myely Martin)

Elena Chernova-Davis, violin  
Joseph Rousos Hammond, violin  
Esteban Hernandez-Parra, viola  
Theodore Buchholz, cello

## About the Soloists



Dr. **PHILIP ALEJO** is Associate Professor of Music, Double Bass at the University of Arizona and Artist Faculty at the Bay View Music Festival. Previously he served as Associate Principal Bass of the Quad City Symphony and Visiting Professor of Bass at the University of Michigan. A former member of the Chicago Civic Orchestra, Philip has additionally performed with the Tucson Symphony, Arizona Opera, and Flint Symphony. Philip collaborates regularly with harpist Claire Happel in River Town Duo. His numerous music festival residencies include Spoleto Festival USA, Lucerne Festival, Swannanoa Chamber Music Festival, Oaxaca Instrumenta, Aldeburgh Festival, Tucson Winter Chamber Music Festival, Pacific Music Festival, and Aspen Music Festival. Philip has also taught at the Arizona ASTA Bass Jams, Richard Davis Bass Conference at the University of Wisconsin, and El Sistema, El Salvador.



**THEODORE BUCHHOLZ** is the cello professor at the University of Arizona. Described by newspaper critics as a “virtuosic cellist” with a “warm beautiful sound,” he has performed in prominent venues from New York’s Lincoln Center to international halls in Italy and Tokyo. Buchholz’s album *Afterglow* was released by Centaur Records in 2020. Earning the coveted five-star rating, *Fanfare Magazine* stated “*Afterglow* displays the composer’s rich harmonic language, and allows Buchholz to show off his impeccable phrasing during which he caresses each note. Its turns of phrase could simply not be more beautifully conceived and executed.”

His recording of Hans Winterberg’s *Cello Sonata* was released under the Toccata label in 2018. As a nationally recognized researcher, Dr. Buchholz’s book *The Cellist’s Guide to Scales and Arpeggios* was published and internationally distributed by Mel Bay. During the summers he performs at the Zephyr Music Festival in Italy. A fervent believer in the power of music education to transform lives, he is the Founding Director of the University of Arizona String Project. Dr. Buchholz’s current and former students perform in orchestras and chamber ensembles around the country and they teach private studios and in schools around the world. Theodore Buchholz is the recipient of the Taubeneck Superior Teaching Award and he received the Charles and Irene Putnam Award, the College’s most prestigious recognition of excellence in teaching. For his work in Arizona, the U.S., and internationally, Theodore was selected as On Media’s 2025-26 Arts Hero.

## About the Soloists



Prizewinner of the Aleksander Glazunov International Competition (Paris), Dr. **ELENA CHERNOVA-DAVIS** enjoys a multifaceted career as a soloist, chamber musician, and concertmaster in her native Uzbekistan and throughout the United States. She is Assistant Professor of Violin at the University of Arizona School of Music, and has previously been on faculty at the Mason Gross School of the Arts, Rutgers University and the John J. Cali School of Music, Montclair University. Elena has worked with conductors such as Bernard Haitink, Esa Pekka-Salonen, Gerard Schwarz, Miguel Harth-Bedoya, and Jeffrey Tate, and has performed with ensembles including the Orchestra of St. Luke’s, New York City Ballet Orchestra, the New Jersey Symphony, and the Latin GRAMMY award-winning Pedro Giraudo Tango Quartet. She has appeared in venues including Carnegie Hall’s Isaac Stern Auditorium, Alice Tully Hall at Lincoln Center, Le Poisson Rouge, Madison Square Garden, and Radio City Music Hall. As a doctoral candidate at Rutgers University, Elena was the recipient of the Concertmaster Fellowship and the Irene Alm Memorial Award for excellence in performance and scholarly research. Her major teachers include Shmuel Ashkenazi, Mihail Kopelman, Elmar Oliveira, and Misha Vitenson.



**ESTEBAN HERNANDEZ-PARRA** is a migrant mestizo musician from Colombia, dedicated to building community around learning, playing, and teaching viola. The musical interactions I sustain across Abya Yala (the Americas) are not only political, but also continuously transformed by the work of my mentors, teachers, ancestors, colleagues, family, students, and friends: it is thanks to our communion that we resist in joy; listening and sounding in solidarity. My action as a performer and researcher is rooted in decolonial work. I engage with communities whose musical practices reclaim local identities and ancestral territories in Abya Yala, towards a continuous dignification of our existence. Through teaching at UA, I learn from and with my students and colleagues as we sustain local collaborations with TucSon Jarocho, La Peña del Surco, TUSD, Arizona ViolAcademy, and AZ Phil; as well as national and international connections with Bach Collegium Fort Wayne, Bloomington Early Music Festival, and Ensamble Visionaries in Colombia.