

# Dena Kay Jones

Associate Professor  
Department of Music  
College of Liberal Arts

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## EDUCATION

August 1997-August 2001

**Doctor of Musical Arts (D.M.A.)**, University of Arizona,  
Tucson, Arizona

Major: Piano Performance with a specialty in Spanish Piano Repertoire

Minor: General Education

G.P.A.: 3.944

Principal Teacher: Dr. Nohema Fernández

Dissertation Title: *The Piano Works of Joaquín Rodrigo: An Evaluation of Social Influences and Compositional Style*

Major Fields: Piano Performance, General Education of Music,  
Chamber Music Performance, Piano Literature, Piano Pedagogy,  
Collaborative Performance of Duo Instrument Repertoire and Art  
Song

August 1993-May 1995

**Master of Music**, University of Illinois, Urbana-Champaign, Illinois

Major: Piano Performance

G.P.A.: 3.9

Principal Teacher: Professor Andrew DeGrado

August 1989-May 1993

**Bachelor of Music**, University of Illinois, Urbana-Champaign, Illinois

Major: Piano Performance

G.P.A.: 3.5

Principal Teacher: Dr. William Heiles

## **PROFESSIONAL EXPERIENCE**

**Piano Area Coordinator**, University of Texas at El Paso, El Paso, Texas

(September 1, 2002-present)

Head of the Piano Area Division

Duties include:

- Overseeing the work of piano faculty as well as leading them to support and actively participate in the missions of the University, Department of Music and Piano Area
- Administering the Piano Area budget, which includes the dispersing of service awards to students, buying necessary equipment and hiring guest artists to perform and offer master classes
- Recruiting possible piano majors or minors by meeting with interested students and their families, by promoting UTEP through professional concerts to the public both on and off campus, by offering master classes to other universities, and by sending application and scholarship information to those who may want to attend UTEP as a piano student, as well as communicating with these people directly via email or telephone
- Developing relationships with donors, patrons and interested UTEP alumni with a special interest in the Piano Area Program
- Ongoing proposal and report writing, for both the Piano Area and the Department of Music
- Building relationships with the community by attending the local piano teachers association meetings, performing and lecturing annually for local music organizations' special events and establishing a community piano guild called *Ivories on the Border*
- Representing the Piano Area in all departmental committees
- Making an up-to-date inventory of all pianos in the building, including an assessment of these instruments and their serial numbers
- Meeting with various vendors in the El Paso and Juárez areas and beyond in order to better our piano instrument and piano tuning situation
- Continually constructing "slick" publicity to draw attention to the Piano Area and its activities
- Offering classes that, although they are included in the courses listed in the course catalogue at UTEP, have not been taught to students in previous years, including Piano Pedagogy, Piano Chamber Music and new courses, The Music of Spain as well as An Introduction to Ethnomusicology
- Leading the piano faculty and majors by offering a solo piano recital at UTEP every year
- Accompanying current music faculty on their solo recitals or guest artists' recitals/master classes
- Academically advising all piano majors throughout their tenure at UTEP

### **Major Contributions as Piano Area Coordinator**

- Major growth in number of students and academic/musical integrity within the Piano Area
- Two newly established piano major scholarships
- Renovated state-of-the-art digital keyboard lab, supported by the University of Texas at El Paso and the Brown Foundation, Inc. (\$250,000.00)
- Two rebuilt concert instruments (Steinway Concert and Bosendorfer Imperial through Klavierhaus, Inc., New York)
- The installation of 38 digital keyboards throughout the Department
- Service on numerous committees, campus-wide and within the Department of Music, with work concentrated mainly on curriculum development, University Relations and Development, Investor contributions and student assessment and retention issues
- International music festival that not only connected various departments throughout the campus, it also connected institutions and music performers/educators from throughout the U.S. and in Spain and Chile
- Invitation of over twenty piano artists and master teachers, performing for the region and working with UTEP Piano Majors

**Associate Professor of Music**, University of Texas at El Paso, El Paso, Texas  
(September 1, 2002-present)

**Instructor of the Lower/Upper and Graduate Levels of Applied Piano Students** in the Programs of the Bachelor's and Master's of Music in Piano Performance, Piano Pedagogy, Theory and Composition (with piano as primary instrument) and Piano Performance as a Minor

Duties include:

- Creating course syllabi and weekly lesson plans
- Weekly, individual sixty-minute lessons with each of the piano students in which we focus on:
  - ◊ the effective performance of music with the understanding of the piece's historical and theoretical context
  - ◊ the development of multiple approaches to learning, memorization and musical thought
  - ◊ sight reading skills and piano performance technique studies
  - ◊ the setting of long and short-term performance goals
  - ◊ organizing master classes, recital opportunities and situations for colleague rapport to grow
- Instructing/assisting the piano students to develop:
  - ◊ successful performances of solo pieces (utilizing both reading and memorization skills)
  - ◊ critical thinking of listening to others and oneself
  - ◊ discussions of particular piano works in regard to structure, harmony, melody, rhythmic content and other musical parameters
  - ◊ preparation for the securing of future engagements as pianists, accompanied by the confidence of understanding the administrative structures, responsibilities and expectations involved in these engagements
  - ◊ contemplating the necessity of establishing a teaching studio and how to begin that process
  - ◊ writing music reviews, term papers, program notes, biography and professional résumé (topics rotate from semester to semester)

Select texts used:

Dubal, David. *The Art of the Piano: An Encyclopedia of Performers, Literature and Recordings*. (London: I.B. Tauris & Co. Ltd., 1990). [ISBN#: 1855432171].

Elson, Margaret. *Passionate Practice: The Musician's Guide to Learning, Memorizing, and Performing*. (Oakland, CA: Regent Press, 2002). [ISBN#: 1587900211].

Gillespie, John. *Five Centuries of Keyboard Music: A Historical Survey of Music for Harpsichord and Piano*. (New York: Dover Publications, Inc., 1965). [ISBN#: 048622855X].

Harris, Bette L. and Dorothy V. Harris. *The Athlete's Guide to Sports Psychology: Mental Skills for Physical People*. (Champaign, Illinois: Leisure Press, 1984). [ISBN#: 0880112069].

Hinson, Maurice. *Guide to the Pianist's Repertoire*. Third Edition. (Bloomington, Indiana: Indiana University Press, 1999). [ISBN#: 0253336465].

Kirby, F.E. *Music for Piano: A Short History*. Forward by Maurice Hinson. Edited by Reinhard G. Pauly. (Portland, Oregon: Amadeus Press, 1995). [ISBN#: 0931340861].

## Instructor of Piano Chamber Music for Piano Majors

Duties include:

- Creating course syllabi and weekly lesson plans
- Weekly, three hour classes in which we focus on the study of:
  - ◊ collaborative piano “four hands” repertoire—known as piano duets—with additional introduction to piano pedagogical content and methodology
  - ◊ historical background of this topic
  - ◊ the world of accompanying/coaching
  - ◊ performing practices appropriate for corresponding keyboard instruments
  - ◊ assessment of personal achievements in the various fields of piano collaboration
- Instructing/assisting the piano majors to learn to:
  - ◊ study and perform collaborative pieces (using both reading and performance skills) through a variety of modes based on piano technique, theory, history and personal interpretation
  - ◊ sight read comfortably (equally both *Primo/Secondo* and *Piano I/Piano II* parts), playing with his/her partner from the beginning to the end of a work, without stopping
  - ◊ discuss particular piano works in regard to structure, harmony, melody rhythmic content and other musical parameters
  - ◊ set short-term and long-term performance goals
  - ◊ accompany and collaborate successfully with fellow musicians

Texts required:

Hinson, Maurice. *Music for More than One Piano: An Annotated Guide* (Bloomington, Indiana: Indiana University Press, 2001). [ISBN#: 0253214572].

McGraw, Cameron. *Piano Duet Repertoire: Music Originally Written for One Piano, Four Hands*. Reprint Edition (Bloomington, Indiana: Indiana University Press, 2001). [ISBN#: 0253214610].

Select texts used:

Adler, Kurt. *The Art of Accompanying and Coaching*. Corrected Edition. New York: Da Capo Press, 1971. [ISBN#: 0306703602].

Ferguson, Howard. *Keyboard Duets from the 16<sup>th</sup> to the 20<sup>th</sup> Century for One and Two Pianos*. New York: Oxford University Press, 1995. [ISBN#: 0198165498].

Gillespie, John. *Five Centuries of Keyboard Music*. New York: Dover Publishers, 1972. [ISBN#: 048622855X].

Moore, Gerald. *The Unashamed Accompanist*. With a foreword by Geoffrey Parsons and an afterword by Graham Johnson. Revised Edition. London: Julia MacRae, A Division of Franklin Watts, 1984. [ISBN#: 0862031818].

Saint-Lambert, Michel de. *A New Treatise on Accompaniment with the Harpsichord, the Organ, and with Other Instruments*. Trans. and Ed. by John S. Powell. Bloomington, Indiana: Indiana University Press, 1991. [ISBN#: 0253345618].

## Instructor of Piano Literature for Upper Level Piano Majors

Duties include:

- Creating course syllabi and weekly lesson plans
- Weekly, three hour classes in which we focus on the study of:
  - ◊ the keyboard instruments and their development
  - ◊ the music written specifically for these instruments (Western, “classical” art music)
  - ◊ the composers who wrote keyboard music from the Medieval Ages through the Contemporary musical eras
- Instructing/assisting the piano music majors to learn to:
  - ◊ identify major works or works of particular significance by the composer or by composers of specific regions
  - ◊ identify the composer’s place in the artistic environment of the eras
  - ◊ comprehend what made a composer unique and why his/her works are important today
  - ◊ discuss how certain composers made a difference in technical (pianistic) developments or stylistic trends
  - ◊ submit an oral presentation on a major composer and a surface analysis of one particular piano work
  - ◊ develop an aural awareness of particular pieces and composers
  - ◊ write a project paper on a topic of interest
  - ◊ construct a keyboard history timeline
  - ◊ conduct library and electronic research

Text required:

Gillespie, John. *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano*. (New York: Dover Publications, Inc., 1965). [ISBN#: 0-486-22855-X]

Hinson, Maurice. *Guide to the Pianist’s Repertoire*. Third Edition. (Bloomington, Indiana: Indiana University Press, 1999). [ISBN#: 0-253-36465].

Select texts used:

Dubal, David. *The Art of the Piano: Its Performers, Literature, and Recordings*. Revised and Expanded Edition. (New York: Amadeus Press, 2005). [ISBN#: 1-574-67088-3].

Jolly, James, Ed. *The Gramophone Classical Music Guide 2010: The Most Authoritative Guide to the Best Classical Recordings Written by the World’s Leading Critics*. (London: Gramophone Publications, 2009). [ISBN#: 0-860-249220].

Kirby, F. E. *Music for Piano: A Short History*. Forward by Maurice Hinson. Edited by Reinhard G. Pauly (Portland, Oregon: Amadeus Press, 1995). [ISBN#: 0-931340-86-1].

Parakilas, James and E. Douglas Bomberger, Martha Dennis Burns, et. al. *Piano Roles: Three Hundred Years of Life with the Piano*. Forward by Noah Adams. (New Haven: Yale University Press, 1999). [ISBN#: 0-300-0805-7].

Schonberg, Harold C. *The Great Pianists: From Mozart to the Present*. Rev. Ed. (New York: Simon & Schuster, 1987). [ISBN#: 0-671-638378].

## **Instructor of Class Piano I and II for Music Majors**

Duties include:

- Creating course syllabi and weekly lesson plans
- Weekly, two hour classes in which we focus on:
  - ◊ comfortably reading and performing beginning-level music
  - ◊ developing sight reading skills
  - ◊ understanding the most basic of harmonic structure
  - ◊ preparing and performing pieces
  - ◊ achieving adequate facility with the keyboard to enhance future music study
- Instructing/assisting the music majors to learn:
  - ◊ All notes on the keyboard
  - ◊ All basic notational markings
  - ◊ Basic rhythms
  - ◊ Major and Minor Five-Finger Patterns
  - ◊ Basic chord spellings and inversions
  - ◊ Scales in all major keys, two octaves, hands together
  - ◊ Arpeggios in selected major keys, one octave, hands separate and together
  - ◊ Dominant Seventh Chords, Subdominant Chords
  - ◊ Diatonic chords in selected major keys
  - ◊ Improvisational introduction
  - ◊ Sight reading development
  - ◊ Collaborative techniques
  - ◊ Repertoire and basic performances of easy piano pieces
  - ◊ Chord Progression to accompany simple melodic segments

Text required. (Chapters 1-13 in the Fall Semester and Chapters 14-26 in the Spring Semester):

Lancaster, E. L. and Kenon D. Renfrow. *Alfred's Group Piano for Adults Book 1*. Second Edition.

Van Nuys, CA: Alfred Publishing Co., Inc., 1995. [ISBN#: 0882846531].

## **Instructor of Class Piano I and II for Non-Music Majors**

Duties include:

- Creating course syllabi and weekly lesson plans
- Weekly, two hour classes in which we focus on:
  - ◊ Learning the most simple concepts of music and piano playing
  - ◊ developing music reading skills of the most basic forms of music
  - ◊ preparing and performing easy, beginning-level pieces
  - ◊ achieving adequate facility with the piano for enjoyment
- Instructing/assisting the music majors to learn:
  - ◊ All notes on the keyboard
  - ◊ All basic notational markings
  - ◊ Basic rhythms
  - ◊ Major and Minor Five-Finger Patterns
  - ◊ Basic chord spellings and inversions
  - ◊ Select scales in major keys, two octaves, hands together
  - ◊ Collaborative techniques
  - ◊ Repertoire and basic performances of easy piano pieces

Text required. (Book I in the Fall Semester and Book II in the Spring Semester):

Lancaster, E. L. and Kenon D. Renfrow. *Alfred's Piano 101: An Exciting Group Course for Adults Who Want to Play Piano for Fun!* Books I and II. Van Nuys, CA: Alfred Publishing Co., Inc., 1999. [ISBN#s: 9780739002551 and 9780739002575].

## **Instructor of Music Appreciation**

Duties include:

- Creating course syllabi and weekly lesson plans
- Daily, intense two-hour classes in which the goals are to prepare students to:
  - ◊ Investigate the elements from which music is built
  - ◊ Develop a deeper appreciation of music
  - ◊ Explore the lives and thoughts of some of the great composers
  - ◊ Learn more refined listening skills
  - ◊ Understand the basic concepts of musical style
  - ◊ Build a continued interest in concert-going
- At the completion of the course, the successful student is able to:
  - ◊ Understand and use appropriate, professional terminology when describing music
  - ◊ Listen to a piece of music and thereafter discuss key components regarding style
  - ◊ Attend local concerts, using concert etiquette and comprehending all activity at the concert
  - ◊ Discuss particular works in regard to structure, harmony, melody, rhythmic content, and other musical parameters
  - ◊ Write concert reports, using critical thinking while also providing written comparisons to topics discussed in class

Text required:

Machlis, Joseph and Kristine Forney. *The Enjoyment of Music: An Introduction to Perceptive Listening*. Tenth Edition, Shorter Version. (New York: W. W. Norton and Company, 2007). [ISBN-13: 9780393174205].

**Instructor of Intro to Ethnomusicology, Area Studies Brazil** (The class has been taught in two differing ways: 1) Special offering through the University of Texas' Entering Student Program: all class members are Freshmen Music Majors and this course is designed to help with their transition to college and as a 2) Fine Arts core curriculum elective for upper-level, non music major students. Obviously all references to Freshmen transitions are eliminated in the four week summer class. )

Duties Include:

- Creating course syllabi and weekly lesson plans
- Tri-weekly classes in which the goals are to prepare freshmen music majors to:
  - ◊ Think of music in a critical manner: How? When? Where? What? Why?
  - ◊ Assess music – both Western and Non-Western music – and relate it to cultural situations in addition to the basic fundamentals of music
  - ◊ Compare and contrast familiar music scenarios to unfamiliar ones
  - ◊ Develop multiple approaches for becoming a successful music major. Topics will include: self-assessment of learning, increase reading and writing skills, understanding note-taking and patterns, overcoming the fear of public speaking, working in the group project scenario and powerpoint presentation giving
  - ◊ Find new reasons for becoming a music major: What do I have to offer to society? What career can I begin building to make a difference to the field of music (or even simply to myself)?

- This course introduces the philosophies of ethnomusicology—defined as the study of music influencing culture—as seen through the writings of John Blacking (1928-1990), one of the top ethnomusicologists and anthropologists of the twentieth century. The main text book used is entitled, *Music, Culture, & Experience: Selected Papers of John Blacking*. Topics include: “Expressing Human Experience Through Music,” “The Music of Politics and Music” and “The Historical Process.”

The course then applies the comprehension of Blacking’s writings by focusing on one area in particular: Brazil and its Samba. At the completion of the course, the successful student is able to:

- ◊ Develop reading comprehension skills to understand and discuss complex, written articles.
- ◊ Take effective notes, which will assist in class participation, preparation for exams and the overall, thorough understanding of course material.
- ◊ Observe music through multi media: CD, DVD, mp3 and printed materials, among other media.
- ◊ Discuss particular ethnomusicological ideology in regard to culture, politics, and symbolism, as well as addressing melodic and rhythmic content, meter and rhythm, as well as other musical parameters of various types of music.
- ◊ Write a substantial term paper through a draft process, with historical research and proper annotation of resources, to improve critical listening and thinking skills, to gain knowledge of specific world music (Brazil) and to extend writing skills.
- ◊ Comprehend the value of and utilize both the Main Library and Music Libraries on campus, in addition to understanding the importance of Inter Library Loan, RILM and other library and computer resources.
- ◊ Assess and successfully interact different methods for working in a group.

Texts required:

Blacking, John. *Music, Culture, & Experience: Selected Papers of John Blacking*. Edited and with an Introduction by Reginald Byron. Foreword by Bruno Nettl. Chicago: The University of Chicago Press, 1995.

*Borders: Crossing Into Your Future. The University of Texas at El Paso, Entering Students Program*. Edited by Joanne Kropp and Jackie Spradley. Plymouth, MI: Hayden-McNeil Publishing, 2009. ISBN: 978-073802991-7.

Guillermoprieto, Alma. *Samba*. New York: Vintage Books, 1990.

Other Material (not required to buy, but required for listening and viewing)

*O Samba & Os Sambista: A Musica de Favela*. 2 CD set. Harmonia Mundi. Paris: Iris Musique, 2000. CID Entertainment, Charly Licensing Aps, and Top Tape Musica Ltda, 3001 838, www.mservices.com/iris, ISBN: 3 464630 018380.

*A Travelers Guide to Brazil*. DVD Video. Ft. Lauderdale, FL: World Live International, 2005. ISBN: 7 51309 01371 0.

*Favela Rising: A Film by Jeff Zimbalist and Matt Mochary*. DVD Video. 79819. Santa Monica, CA: Genius Entertainment, 2005. ISBN: 1-5944-4418-8.

*The Spirit of Samba: Black Music of Brazil*. Produced and Directed by Jeremy Marre. 1207. Newton, N.J.: Shanacie Entertainment. London: Harcourt Films, 1982. ISBN: 0- 16351-12079-3.

## Instructor of the Music of Spain, Special Topics Musicology

Duties Include:

- Creating course syllabi and weekly lesson plans
- Tri-weekly classes in which the goals are to prepare upper level music majors to: The goals of the course are to prepare students to:
  - ◊ Understand the historical and social framework which surrounds the creation of Spanish music during different eras
  - ◊ Develop a recognition for the different genres, styles, instrumentation and performance practices of Spanish music
  - ◊ Gain an in-depth, educated knowledge which will benefit the performance and teaching of this music in today's society
- At the completion of the course, the successful student will be able to:
  - ◊ Comprehend the rich Spanish musical heritage within the context of world music from Antiquity to the 20<sup>th</sup> century.
  - ◊ Consider both the historical character and the musical constructions of the author when studying Spanish music.
  - ◊ Familiarize his or herself with Spanish composers from all epochs along with these composers' most representative works.
  - ◊ Highlight the characteristics that make Spanish music different from the rest of Europe.
  - ◊ Transfer the knowledge gained from this class to Spanish Music interpretation once graduated from this course.
  - ◊ Research and write a comprehensive essay on a particular Spanish composer of his or her choice, hopefully introducing new literature to the music student for future performance or educational purposes.

Texts Required

Livermore, Ann. *A Short History of Spanish Music*. (New York: Vienna House, 1972).  
ISBN#: 0-8443-0077-2.

Marco, Tomás. *Spanish Music in the Twentieth Century*. Trans.by Cola Frazen. (Cambridge, Massachusetts: Harvard Press, 1993).  
ISBN#: 0-674-83102-0.

Select texts used:

Chase, Gilbert. *The Music of Spain*. 2<sup>nd</sup> Revised Edition. (New York: Dover Publications, Inc., 1959).

Falla, Manuel de. *On Music and Musicians*. Introd. by Federico Sopena. Trans. by David Urman and J. M. Thomason. (Boston: Marion Boyars, 1979).  
ISBN#: 0-7145 2600-2.

Kattán-Ibarra, Juan. *Perspetivas culturales de España*. (Lincolnwood, Illinois: National Textbook Company, 1993).  
ISBN#: 0-8442-7653-7.

McCanley, Lucy, Ed. *Spain: True Stories of Life on the Road*. (San Francisco: Traveler's Tales, Inc., 1998).  
ISBN#: 1-885211-07-4.

Russell, P.E., Ed. *Spain: A Companion to Spanish Studies*. (London: Methuen & Co., 1982).  
ISBN#: 0-416-84110-4.

## NATIONAL OR INTERNATIONAL ACTIVITIES

- February 2-4, 2011 Selected Presenter (chosen through a juried process), *Design in the Performing Arts and Innovative Recital Models: How Design Affects Musical Aesthetics*. Design Principles and Practice Fifth International Conference. University of Rome, Italy
- April 20, 2010 Invited Judge, *Lois Trester Piano Competition*, University of Arizona, Tucson, Arizona
- January 10, 2010 Chamber Music Performance, the Twentieth El Paso Pro-Música Chamber Music Festival, El Paso, Texas. Work Performed: Franz Schubert's *Trout Quintet* with Philippe Quint, violin; Stephanie Meyers, viola; Nathaniel Rosen, cello and Mat Fieldes, bass
- January 8, 2010 Debut of newly commissioned work, *Canciones y Danzas for Cello and Piano* by Pulitzer Prize nominee, Roberto Sierra. Performed with cellist Zuill Bailey at the 20<sup>th</sup> Annual El Paso Pro Musica Chamber Music Festival, El Paso, Texas
- February 22-25, 2009 Hostess and Organizer of the *International Joaquín Rodrigo Festival 2009*. University of Texas at El Paso, El Paso, Texas. For more information, please visit <http://utminers.utep.edu/dkjones/Rodrigo.htm>
- July 23, 2008 Selected Performer (chosen through a juried process), *El Alma de España*, Dame Myra Hess Memorial Concerts, Chicago, Illinois
- October 11-14, 2007 Selected Presenter (chosen through a juried process), *Domenico Scarlatti: Impacting Music Two-Hundred Years Later in Piano Works of Joaquín Rodrigo*, Eighth International Festival of Spanish Keyboard Music (FIMTE). I presented a lecture and solo recital. Garrucha and Mojacar, Spain
- October 10, 2007 Visit to the last home of Spanish composer, Joaquín Rodrigo (1901-1999), where I spent five hours meeting with the daughter, Cecilia Rodrigo and her assistant, Ms. Katherine Zegarra. Both entities, *Ediciones Joaquín Rodrigo* (publishing house) and *Fundación Victoria y Joaquín Rodrigo* are located at this historic place. Madrid, Spain
- April 12, 2007 Invited Soloist, Canadian Solo Debut Recital, Kitchener Waterloo Chamber Music Society Concert Series, Waterloo, Canada
- September 8, 2006 Solo and Collaborative Piano Chamber Recital with Jean Broekhuizen, mezzo-soprano and Ruben Gutierrez, piano, *El Alma de España (II)*, La Universidad Autónoma de Ciudad Juárez, Juárez, Chihuahua, México
- April 4, 2005 Interviewed by McGill Records CD for assessment of various piano recordings, McGill University, Schulich School of Music, Montreal, Canada

- June 11-13, 2004 Representative for the UTEP Piano Area and High School Piano Ensemble Coach, Ninetieth Annual Texas Music Teachers Association Convention, San Antonio, Texas. Work performed: Ernesto Lecuona's *Malaguña for four hands* (but this time for 12 pianists on the stage at one time)
- January 17-18, 2004 Chamber Music Performance, the Fourteenth El Paso Pro-Música Chamber Music Festival, El Paso, Texas. Works Performed: Gian Carlo Menotti's *Suite for Two Cellos and Piano* with Denis Brott, cellist and Zuill Bailey, cellist and Luigi Boccherini's *Sonata in C Major* with Zuill Bailey
- November 7-8, 2003 Invited Judge, Piano Music Teachers of New Mexico Piano Competition in which regional winners progressed to the Music National Teachers Association's national piano competition, New Mexico State University, Las Cruces, New Mexico
- October 11, 2002 Mexican Debut Solo Piano Recital, *Centro Municipal de las Artes*, Ciudad Juárez, Chihuahua, México
- October 4, 2002 Chosen Professor from over 5,000 Piano Professors for an International Study in regard to "Stylistic Characteristics of Specific Keyboard Music as Determined by Piano Professors in the United States," Joseph Trivette, Author, Florida State University, School of Music
- February 16, 2002 Invited Judge, Illinois Federation of Music Clubs Piano Competition, Orpheus Chapter, Illinois State University Campus, Bloomington, Illinois
- November 11, 2001 Invited Lecture Recital, *The Piano Works of Joaquín Rodrigo: An Evaluation of Social Influences and Compositional Style*, International Rodrigo Festival, Winona State University, organized by Rodrigo Scholar, Dr. Suzanne Draayer, and opening ceremony introduction given by Cecilia Rodrigo, daughter of Maestro Rodrigo. This event was monumental and now allows me direct communication with Señora Rodrigo, who keeps me informed of all Rodrigo activities in Spain and throughout the world.
- July 6-July 20, 2000 Participant of the 2000 Summer Courses offered in Santander, Spain
- June 15-August 10, 1999 Invited member of the 1999 Aspen Summer Music Festival and Academy, with national and international faculty and student body
- February 1998 Finalist, Tanglewood Summer Music Program

## **SCHOLARLY PRESENTATIONS**

- June 12, 2010 Selected Presenter (chosen through a juried process), *Passionate Piano: Liszt and Albéniz*. This lecture recital compared the writing styles of both composers and concluded with a performance of *Fete dieu a Sevilla* by Albéniz and an excerpt of the *Piano Sonata in B Minor* by Liszt. Annual Texas Music Teachers Association Convention. Arlington Convention Center, Arlington, Texas

- February 15, 2008 Invited Scholar, *Spanish Nationalism in the Piano Works of Isaac Albéniz, Enrique Granados, Manuel de Falla and Joaquín Rodrigo*, Lecture on Spanish Music, University of Mississippi, Oxford, Mississippi
- November 21, 2006 Invited Lecturer, *Nationalism in Spanish Piano Music of the Early 20th Century*, Roanoke College, Elderscholar Lecture Series, Salem, Virginia
- October 30, 2006 Selected Presenter (chosen through a juried process), *How Can an International Art Form –Classical Music—Still be Wearing European White Wigs and Buckled-Toe Shows?*, Third International Conference on Education, Labor and Emancipation, El Paso, Texas and Ciudad Juárez, Chihuahua, México
- June 10, 2006 Selected Presenter (chosen through a juried process), *Joaquín Rodrigo and His Intermediate Piano Works*, Ninety-Second Texas Music Teachers Association Annual State Convention, Grapevine, Texas
- November 3-6, 2004 Selected Presenter (chosen through a juried process), *The Piano Works of Joaquín Rodrigo: An Evaluation of Social Influences and Compositional Style*, Forty-Seventh College Music Society Annual Meeting, San Francisco, California
- February 3, 2003 Invited Scholar, *The Piano Works of Joaquín Rodrigo*, Guest Lecturer on Spanish Music, University of California at Irvine, Irvine, California
- November 11, 2001 Invited Lecturer, *The Piano Works of Joaquín Rodrigo: An Evaluation of Social Influences and Compositional Style*, International Rodrigo Festival, Winona State University, organized by Rodrigo Scholar, Dr. Suzanne Draayer
- August 6, 2001 Guest Lecturer, *Haydn, Rachmaninoff, and Falla: The Old and the New*, University of Wisconsin, Platteville, Wisconsin
- March 29, 2001 Guest Lecturer, *Verdi, Puccini and Romantic Opera*, Adams State College, Alamosa, Colorado
- Spring Semester 2000 General Education Proposal Presentation, which suggested that the Jazz History Music Course given through the School of Music be offered as part of the General Education Campus Wide Curriculum. This proposal passed the University-Wide General Education Committee's juried selection and now stands as an Upper Division General Education Class credit (for non-music majors), University of Arizona, Tucson, Arizona
- March 13, 1999 Presentation of the paper, *Musical Language and Politics in Spain: 1900-1950*, Regional College Music Society Convention, San Diego, California

November 1997                      Presentation of the paper, *Contemporary Spanish Music: The Historical and Political Effects on Research*, National College Music Society Convention, Cleveland, Ohio

## **MASTER CLASS PARTICIPATION**

October 17, 2009                      Guest Professor Piano Master Class, California State University, Chico, California

October 12, 2006                      Guest Professor Piano Master Class, Stephen F. Austin State University, Nacogdoches, Texas

March 11, 2005                      Guest Professor Piano Master Classes at Erskine College, Due West, South Carolina

February 3, 2003                      Guest Professor Piano Master Class, University of California at Irvine, Irvine, California

August 6, 2001                      Guest Teacher Piano Master Class, University of Wisconsin, Platteville, Wisconsin

March 29, 2001                      Guest Teacher Piano Master Class, Adams State College, Alamosa, Colorado

July 15, 1999                      Selected performer (juried process) for a Master Class with internationally renowned pianist and conductor Leon Fleisher, Aspen Summer Music Festival, Harris Hall, Aspen, Colorado (standing room only)

Spring 1999                      Master Class with visiting artist Denyce Graves, Mezzo-Soprano, internationally renowned opera and art song performer, accompanying Munenori Sugitani, Baritone, University of Arizona, Tucson, Arizona

Fall 1994                      Selected performer for a Master Class with visiting artist and scholar Charles Wadsworth, University of Illinois, Urbana-Champaign, Illinois

## **CREATIVE ACTIVITIES, RECITALS AND PRESENTATIONS**

November 5, 2010                      Collaborative pianist with Sang-In Han, Tenor and Mark Schuppener, Violin, "Schumann Celebration," The University of Texas at El Paso, El Paso, Texas

October 2010                      Invited Soloist, *Passionate Piano: Liszt and Albéniz*, Spazio Fazioli NYC

September 23, 2010                      Invited Soloist, *Passionate Piano: Franz Liszt*, Mills Breast Cancer Institute Music Series, Urbana, Illinois

September 12, 2010                      Collaborative pianist with Larry White, Percussion, The University of Texas at El Paso, El Paso, Texas

March 3, 2010 Collaborative pianist with Mark Schuppener, Violin, The University of Texas at El Paso, El Paso, Texas

November 25, 2009 Solo pianist, *Passionate Piano: Liszt and Albéniz*, United Methodist Church, Villa Grove, Illinois

October 30, 2009 Faculty Solo Piano Recital, *Liszt and Albéniz: Passionate Piano*, The University of Texas at El Paso, El Paso, Texas

October 16, 2009 Invited soloist presented through California State University, *Liszt and Albéniz: Passionate Piano*, Department of Music, Chico, California

February 22-25, 2009 Hostess, Organizer and Performer (solo and collaborative), *International Joaquín Rodrigo Festival: 2009*, The University of Texas at El Paso, El Paso, Texas

November 23, 2008 Invited Collaborative and Solo Pianist, *An Afternoon of French Music for Voice and Piano*, with Orit Eylon, mezzo soprano, Music Forum, El Paso Art Museum, El Paso, Texas

November 8, 2008 Faculty Solo and Chamber Recital, *Garden Cabaret*, The University of Texas at El Paso, El Paso, Texas

October, 2008 Collaborative pianist with John Siqueiros, Guitar, The University of Texas at El Paso, El Paso, Texas

February 14, 2008 Invited soloist presented through the University of Mississippi Department of Music, Oxford, Mississippi

January 20, 2008 Faculty Solo and Chamber Recital, *Piano and Percussion in the Twentieth Century*, The University of Texas at El Paso, El Paso, Texas

January 10, 2008 Invited Soloist for the 2008 *Bach to Lunch* Concert Series, El Paso Pro-Música, El Paso Art Museum, El Paso, Texas

October 28, 2007 Collaborative pianist with Professor John Siqueiros, Guitar, The University of Texas at El Paso, El Paso, Texas

October 16, 2007 Soloist with the UTEP Symphony, Beethoven's *Chorale Fantasy, Op. 80*, The University of Texas at El Paso, El Paso, Texas

October 1, 2007 Solo debut CD, *Piano Music of Joaquín Rodrigo*, published by independent classical CD label Centaur Records, Baton Rouge, Louisiana

April 4, 2007 Solo Piano Recital, *C# or D?*, The University of Texas at El Paso, El Paso, Texas

March 31, 2007 Invited Soloist, *C# or D?*, For the Love of Music Concert Series, Bisbee, Arizona

- March 11, 2007 Invited Soloist, New Mexico Solo Debut Recital, St. Paul's Second Sunday Concert Series, St. Paul's United Methodist Church, Las Cruces, New Mexico
- October 30, 2006 Collaborative Piano Chamber Recital with Dr. David Ross, clarinet, University of Texas at El Paso, El Paso, Texas
- October 12, 2006 Invited Soloist, *The Soul of Spain*, Stephen F. Austin State University, Nacogdoches, Texas
- September 16, 2006 Invited Presenter (chosen through a juried process), *Extreme Devotion to Country: Joaquín Rodrigo, His Life Reflected in Piano Music*, Community Engagement Program, College Music Society, Radius Café, San Antonio, Texas
- July 25-28, 2006 CD Project, *Piano Music of Joaquín Rodrigo*, Recording Session, Centaur Records, Dan Cassin, Engineer and Producer, University of Louisiana, Baton Rouge, Louisiana.
- October 13, 2005 Collaborative Piano Chamber Recital with Dr. Dominic Dousa, composer/pianist, University of Texas at El Paso, El Paso, Texas
- September 29, 2005 Collaborative Piano Chamber Recital with Dr. Melissa Colgin-Abeln, flute and Joy Zalkind, flute, University of Texas at El Paso, El Paso, Texas
- August 29, 2005 Solo and Collaborative Piano Recital with Rita Triana, choreography, Felipa Solis, dance, and Ruben Gutierrez, piano, *El Alma de España*, University of Texas at El Paso, El Paso, Texas
- March 10, 2005 Invited Soloist, Erskine College Koonts-Lampton Keyboard Series, *Something Old, Something New, Something Borrowed, Something Blue*, and Master Class Clinician, Due West, South Carolina
- February 5-6, 2005 Invited Soloist, *Something Old, Something New, Something Borrowed, Something Blue*, For the Love of Music Concert Series, Bisbee, Arizona
- September 10, 2004 Solo Piano Recital, University of Texas at El Paso, El Paso, Texas,
- April 27, 2004 Collaborative Piano Chamber Recital with Dr. David Ross, clarinet, Professor Lawrence Gibson, violin and Ms. Yvonne Marmolejo, soprano, University of Texas at El Paso, El Paso, Texas
- March 8, 2004 Collaborative Piano Chamber Recital with Dr. Steve Wilson, bass trombone, University of Illinois, Champaign/Urbana, Illinois
- March 5, 2004 Collaborative Piano Chamber Recital with Dr. Steve Wilson, bass trombone, University of Texas at El Paso, El Paso, Texas
- February 13, 2004 Collaborative Piano Chamber Recital with Dr. Stephanie Schweigart, violin and viola, University of Texas at El Paso, El Paso, Texas

October 26, 2003 Solo Piano Recital, University of Texas at El Paso, El Paso, Texas

September 21, 2003 Collaborative Piano Chamber Recital with Dr. Melissa Colgin-Abeln, flute and Dr. Stephanie Schweigart, violin, University of Texas at El Paso, El Paso, Texas

May 18, 2003 Solo and Collaborative Piano Recital with Dr. Susan Beehler, piano and Dr. Marcia Fountain, cello, El Paso Music Forum, El Paso, Texas

March 19, 2003 New York Debut, Solo Piano Recital, *Joaquín Rodrigo and His Piano: A Unique Intimacy*, Merkin Hall, New York, New York

February 28, 2003 Solo Piano Recital and Pre-Concert Lecture, *Joaquín Rodrigo's Piano Music*, University of Texas at El Paso, El Paso, Texas

February 9, 2003 Solo and Collaborative Piano Chamber Recital with Dr. Melissa Colgin-Abeln, flute, Dr. Alicia Doyle, lecturer; and Professor Elisa Wilson, mezzo-soprano, *Painting Without Brushes: An Introduction to Musical Impressionism (in conjunction with a French Impressionist Exhibition)*, El Paso Art Museum, El Paso, Texas

February 2-3, 2003 Invited Solo Recital, *The Piano Works of Joaquín Rodrigo*, University of California at Irvine, Irvine, California

Fall 2002 Design and development of the Piano Area webpage, <http://utminers.utep.edu/dkjones/Index.html>

October 3, 2002 El Paso Debut Solo Piano Recital, University of Texas at El Paso, El Paso, Texas

July 2002 Co-Director and Performer at the *Wesley Summer Music Festival*, Urbana, Illinois, now preparing for its upcoming fifth season

March 23, 2002 Solo and Collaborative Piano Recital, "Art Surrounds," University of Illinois, Krannert Art Museum and Kinkead Pavilion, Urbana, Illinois

November 11, 2001 Invited Soloist, Performance of Selected Piano Works by Joaquín Rodrigo, International Rodrigo Festival, Winona State University, Winona, Minnesota

August 6, 2001 Guest Artist Solo Piano Recital, University of Wisconsin, Platteville, Wisconsin

March 28, 2001 Guest Artist Solo Piano Recital, Adams State College, Alamosa, Colorado

February 12 and 13, 2000 Concerto Competition Winner Soloist, The President's Concert, University of Arizona (1<sup>st</sup> movement of Beethoven Concerto No. 4 in G Major with the university symphony), Tucson, Arizona

## SERVICE/OUTREACH

Fall 2009-present	Faculty Executive Committee
Spring 2009-present	Faculty Evaluation Committee
Summer 2008	Search Committee for Professor of Class Piano/Applied Piano
Spring 2007	Undergraduate Oversight Committee, Chair
Spring 2007-present	Publicity Committee
Fall 2006	New Faculty Committee, Chair
Sept. 2005-July 2007	Faculty Senator (campus-wide committee service)
Fall 2004-Spring 2006	Master of Music Committee, Chair
Fall 2004 to Fall 2005	Compiled several reports related to Departmental Activities and Administration for both the SACs and NASM Evaluations
Spring 2003- present	Music Gala Committee, Reception for Music Donors, Alumni Guests, Honored Outstanding Musicians/Music Educators, Administrative and Music UTEP Faculty
June-August 2003	Search Committee for Professor of Class Piano/Piano Pedagogy
Fall 2002-present	Performance Committee
Fall 2002-present	Music Education Committee
Fall 2002-2008	Principal Keyboardist, El Paso Symphony Orchestra (approximately eight concerts per year)
From October 16, 2003 to 2008 (select Fridays)	<i>Music Sandwiched In</i> , Hostess for a lunch hour interactive talk about the music found on the El Paso Symphony Orchestra Concerts, Fox Fine Arts Building, University of Texas at El Paso
From September 2003 to September 2008	Pre-concert Lectures, El Paso Symphony Orchestra Concert, El Paso, Texas (approximately seven lectures per year)
March 27, 2010	Master Class Clinician, El Paso Music Teachers Association, University of Texas at El Paso, El Paso, Texas
March 6, 2010	Hostess and invited judge, El Paso Music Teachers Association, Baroque Competition, University of Texas at El Paso, El Paso, Texas
February 14, 2010	Invited Collaborative Pianist with Lauren Flanigan, soprano, El Paso Opera Soiree, Private Donor's house, El Paso, Texas
February 13, 2010	Mistress of Ceremonies, UTEP Women's Auxiliary Luncheon, Windhall Hotel, El Paso, Texas
October 8, 2009	Hostess and Organizer, Connecting UTEP Piano Majors with the local piano teachers' association, the EPMTA, Guest Performer, Luca Ciarla, classical violinist and jazz pianist, "Fiddler in the Loop," University of Texas at El Paso, El Paso, Texas
August 19, 2009	JOB ALIKE! Outreach seminars for Middle and High School Music Educators from the El Paso Independent School District and the Ysleta Independent School District. Class Piano Presentation, <i>How to Keep Your Students (and Yourself!) Motivated in Class Piano.</i>

Summer 2009	Outreach recital and recruitment endeavors with the El Paso Music Conservatory (intermediate, pre-college music students)
October 30, 2008	Selections from <i>Garden Cabaret</i> Outreach Performance, The Monte Vista at Coronado Retirement Community, El Paso, Texas
July 11, 2008	<i>El Alma de España</i> Outreach Performance, Main Branch Library, El Paso, Texas
July 16, 2008	<i>El Alma de España</i> Outreach Performance, Judge Marquez Branch Library, El Paso, Texas
July 2, 2008	<i>El Alma de España</i> Outreach Performance, Music Appreciation Summer Course Students, The University of Texas at El Paso, El Paso, Texas
June 24, 2008	<i>El Alma de España</i> Outreach Performance, Dorris Van Doren Regional Branch Library, El Paso, Texas
April 23, 2008	Performer for the Administrative Professionals Day Luncheon with Spanish Theme, The University of Texas at El Paso, El Paso, Texas
April 21, 2008	Invited Soloist for the El Paso Pro-Música Guild Spring Friendship Luncheon and Installation, Home of Ruta Strader, El Paso, Texas
April 20, 2007	Outreach Lecture, <i>The Pines of Rome</i> , Tippin Elementary School, Class of 3 <sup>rd</sup> graders, El Paso, Texas
February 13, 2007	Invited Presenter for Dr. Keith Pannell's MARC students, University of Texas at El Paso, El Paso, Texas Dr. Keith Pannell, Director (College of Science) invited a series of university faculty from outside science to present seminars on their research/creative activities to the MARC (NIH-funded <b>Minority Access to Research Careers</b> ) students. These are all undergraduate students, juniors or seniors who are in theory en-route to science research careers via Ph.D. programs. It is in his opinion that "many scientists and engineers certainly do not always recognize the creativity and intellectual challenges of areas outside their realm of research." Thus, in a modest endeavor to partially offset this attitude he exposes these students to the activities of colleagues outside of this college. He specifically asked for a presentation on the piano works and life of Joaquin Rodrigo.
February 13, 2007	Solo Outreach Lecture and Performance, <i>Music Took Me to Spain!</i> , Franklin High School Class Piano, El Paso, Texas
February 9, 2007	Solo Outreach Lecture and Performance, <i>Music Took Me to Spain!</i> , Coronado High School Class Piano, El Paso, Texas
January 20, 2007	Master Class Clinician, El Paso Music Teachers Association, University of Texas at El Paso, El Paso, Texas

- November 10, 2006 Invited Speaker, *The Piano Music of Ludwig van Beethoven* with Zuill Bailey, musical director and Dr. Dominic Dousa, Professor of Composition, Pre-Concert Talk, Andreas Haefliger Piano Recital, El Paso Pro-Música, Fox Fine Arts Recital Hall, El Paso, Texas
- October 21, 2006 Master Class Clinician, El Paso Music Teachers Association, University of Texas at El Paso, El Paso, Texas
- September 23, 2006 Organizer and Performer, *Piano for Hurricane Relief*, Benefit concert in conjunction with the El Paso Music Teachers Association with over 50 solo and chamber pianists of varying levels participating (raised \$1000.00)
- May 9, 2006 Invited Soloist, *El Alma de España*, El Paso Pro-Música Luncheon, Home of Marie Kolliker, El Paso, Texas (which was the motivation for a major piano scholarship donation)
- February 18, 2006 Invited Judge, El Paso Music Teachers Association, Baroque Competition, El Paso, Texas
- February 11, 2006 Invited Speaker, *The UTEP Piano Area: Who We Are and What We Do*, American Association of University Women (AAUW), El Paso Branch, Loretto Academy, El Paso, Texas
- October 10, 2005 Invited guest pianist along with three of my students, *Piano Extravaganza!: A Concert of all Four-Hand Repertoire*, the MacDowell Club, El Paso, Texas
- August 17, 2005 Soloist, Selections from *The Soul of Spain* Concert, The Monte Vista at Coronado Retirement Community, El Paso, Texas
- August 11, 2005 Invited Speaker, *Club de España*, El Paso, Texas
- June 24, 2005 Invited Soloist, Texas Tech University Health Sciences Center at El Paso, Department of Emergency Medicine, Graduating Interns Celebratory Dinner, Ardivino's Dessert Crossing, El Paso, Texas
- June 18, 2005 Invited Soloist and Chamber Pianist, *Summer Music in El Paso, A Celebration of Life: Remembering Michael Salzman*
- February 25, 2005 Chamber Musician with David Ross, clarinet, *The Works of Robert Bledsoe*, Music Forum, El Paso Art Museum, El Paso, Texas
- February 13, 2005 Co-Host working with University Development, A Plaque Unveiling for the Michael Salzman Excellence Endowment in Piano Performance, Guest Speaker, The University of Texas at El Paso, El Paso, Texas
- November 18, 2004 Solo Outreach Lecture and Performance, *The Development of the Piano*, Jefferson High School Piano Classes, El Paso, Texas

November 15, 2004 Collaborative Outreach Session with Zuill Bailey, cellist, UTEP Class Piano Students, El Paso, Texas

November 9, 2004 Collaborative Outreach Session with Zuill Bailey, cellist, El Paso High School Orchestra, El Paso, Texas

September 30, 2004 Solo Outreach Lecture and Performance, *The Development of the Piano*, Franklin High School Piano Classes, El Paso, Texas

August 15, 2004 El Paso Symphony Concert at the Chamizal National Park

June 19, 2004 Organizer and Performer, the Michael Salzman Tribute Concert, *In Celebration of a Life Devoted to Music*, University of Texas at El Paso, El Paso, Texas

March 20, 2004 El Paso Symphony Concert with Mariachi Vargas de Tecalitlán

April 12, 2003 Invited Judge, El Paso Music Teachers Association, Performance Competition, El Paso, Texas

December 8-11, 2003 Outreach recitals with cellist Zuill Bailey, offered to Bel Air High School, Bassett Middle School and Lancaster Elementary School (to over 500 students)

May 22, 2003 Ysleta Retired Teachers Luncheon Collaborative Performance with Professor Suzanne Bowles, Holiday Inn Convention Room, El Paso, Texas

May 30, 2003 Invited Performer, Benefit Concert for pianist Thomas Azar, all proceeds to assist in his expenses for the 2003 Aspen Summer Music Festival

May 16-17, 2003 Accompanist with the Music Theater El Paso, *An Evening with Andrew Lloyd Webber*, El Paso, Texas

April 21, 2003 El Paso, Texas, Guest Pianist with the University of Texas at El Paso Percussion Ensemble

April 12, 2003 Invited Judge, El Paso Music Teachers Association, Performance Competition, El Paso, Texas

March 29, 2003 Organizer and Performer, *Ivories on the Border* Kick-Off Gala showcasing all levels of piano performance found within our city

February 10, 2003 Guest Performance, The MacDowell Club, Chamber Musician and Solo Pianist performing with Yvonne Marmolejo, Elisa Fraser Wilson and Joe Estala

January 16, 2003 *The Piano Music of Claude Herndon: Preserving El Paso's Musical Heritage*, Commemorative Program with Speeches and Performances, Lecturer and Performer, Liaison between Michael and Wilma Salzman, who donated over 40 cartons of piano music to UTEP's Special Collections Library, University of Texas at El Paso, El Paso, Texas

December 2002-present	El Paso Symphony Holiday Concert Performances, Juárez, México and/or El Paso, Texas
December 11, 2002	Invited guest performer for the Long Life Learning Music Appreciation Class taught by Dr. Alicia Doyle, performing movements from Mozart's Sonata in A Minor and Beethoven's Sonata in F Minor
November 26, 2002	Guest Speaker, Department of Music's Voice Area, <i>How to Develop a Working Relationship with a Collaborative Pianist</i>
November 19, 2002	Master Class with visiting artist Gordon Hawkins, baritone, accompanying selected UTEP Voice Performance Students, University of Texas at El Paso, El Paso, Texas
November 17, 2002	El Paso Symphony Concert Performance for Guest Speaker, Rudy Giuliani
November 16, 2002	Judge for the El Paso Music Teachers Association Solo Festival
November 15, 2002	Communication with Consuelo Martin Colinet, doctorate student and professor of piano, who wanted a copy of my thesis <i>The Piano Works of Joaquín Rodrigo: An Evaluation of Social Influences and Compositional Style</i> to assist in her project also on the piano works by Joaquín Rodrigo, <i>Conservatorio Profesional de Profesional de Música de Amanuel</i> in Madrid, Spain
November 12, 2002	Visionary Meeting with Members of the Community for the <i>Ivories on the Border</i> Piano Guild
November 9, 2002	Proctor for the 11 <sup>th</sup> Grade El Paso Music Teachers Association Music Theory Exam
October 1, 2002	University Symphony Orchestra, guest harpsichord performer
September 27, 2002	The Dean's Fall Dinner and Dance, Accompanist for the Department of Music's Musical Theater Students
October 5, 2001	Featured Soloist, A Legacy of Private Giving, University of Illinois Foundation's 66 <sup>th</sup> Annual Fund Raising Campaign, Krannert Center for the Performing Arts, Urbana, Illinois
September 11, 2001	Prayer Service in Response to the Tragedies of Today, Wesley United Methodist Church and Foundation, Urbana, Illinois

## **PROFESSIONAL MEMBERSHIP**

November 2004-present	College Music Society Campus Representative
January 2004-2009	El Paso Music Teacher Association, Advisory Board and UTEP Liaison
August 2002-present	El Paso Music Teacher Association, El Paso, Texas
May 2001-2002	Illinois State Teachers Music Association
April 2001-present	Music Teachers National Association
1999-present	College Music Society

## HONORS AND AWARDS

- January 8, 2010 Commissioning project for a new work from Pulitzer Prize in Music nominee Roberto Sierra, debuted with Zuill Bailey, cellist at the 2010 El Paso Pro-Música Festival (\$10,000.00)
- Fall 2008 Grant Award for thirty-eight digital keyboards to be used in the non-piano practice rooms, other classrooms and lab spaces, Funding Received by the Dean's Office, University of Texas at El Paso, El Paso, Texas (\$70,000.00)
- September 1, 2008 Tenure and promotion to Associate Professor awarded, The University of Texas at El Paso, El Paso, Texas
- July 15, 2008 Grant Award from the Program for Cultural Cooperation Between Spain's Ministry of Culture and United States Universities, *Joaquín Rodrigo: His Life and Music – Bringing a Bit of Spain to Our Border*, Minneapolis, Minnesota (\$7,000.00)
- February 27, 2008 Who's Who Among Executive and Professional Women, Biltmore Who's Who, Hollywood, Florida
- Fall 2007 Grant Award for the rebuilding of UTEP's two concert instruments, Steinway concert and Bosendorfer Imperial Grands, Funding Received by the Dean's and Presidential Offices, University of Texas at El Paso, El Paso, Texas (\$140,000.00)
- Spring 2007 Digital Keyboard Lab Renovation Project, Funding Received by the Brown Foundation, Team Member, University of Texas at El Paso, El Paso, Texas (\$250,000.00)
- September 2005 Grant Award for the CD Recording of Joaquín Rodrigo's Piano Works, University Research Institute, University of Texas at El Paso, El Paso, Texas (\$4,000.00)
- June 2005 Grant Award for the CD Recording of Joaquín Rodrigo's Piano Works, Program for Cultural Cooperation and Sports and United States Universities, Spanish Government and the University of Minnesota, Minneapolis, Minnesota (\$5,000.00)
- April 6, 2005 Who's Who Among America's Teachers, Nominated by a Piano Major, Austin, Texas
- November, 2002 Grant Award for the New York Debut Recital, *The Piano Works of Joaquín Rodrigo*, University Research Institute, University of Texas at El Paso, El Paso, Texas (\$1,560.00)
- September 9, 2002 Grant Award for the New York Debut Recital, *The Piano Works of Joaquín Rodrigo*, Program for Cultural Cooperation and Sports and United States Universities, Spanish Government and the University of Minnesota, Minneapolis, Minnesota (\$1,760.00)

Spring 2001	Recipient of the MTNA Student Achievement Recognition Award
Spring 2000	Nominated for the Music Department's representative of Best Graduate Teaching Assistant in the Fine Arts, University of Arizona, Tucson, Arizona
February 2000	Music Advisory Board Scholar, University of Arizona, Tucson, Arizona (\$2,000.00)
November 1999	Winner, President's Concerto Competition, University of Arizona, Tucson, Arizona
August 1999	Graduate Travel Scholarship, University of Arizona, Tucson, Arizona (\$600.00)
June 15-August 10, 1999	Invited student member of the 1999 Aspen Summer Music Festival and Academy, Aspen, Colorado (private donors sponsored \$5,000 in expenses)
June 1999	University of Arizona's Foundation Scholarship Recipient, Tucson, Arizona (\$2,000.00)
December 1998	Finalist, President's Concerto Competition, University of Arizona, Tucson, Arizona
Fall Semester 1998	Medici Scholar, University of Arizona's College of Fine Arts, Tucson, Arizona (\$1,000.00)
February 1998	Finalist, Tanglewood Summer Music Program, Lenox, Massachusetts
January 11, 1998	2 <sup>nd</sup> Place Winner, Green Valley Piano Competition, Green Valley, Arizona (\$1,000.00)
August 1997-2001	Graduate Teaching Assistantship and Scholarship, University of Arizona, Tucson, Arizona (stipend of approximately \$8,000/year plus tuition)
August 1994-May 1995	Graduate Teaching Assistantship, University of Illinois, Urbana-Champaign, Illinois (covered all tuition costs and stipend of approximately \$5,000/year)
1989 and 1991	Freshman/Sophomore Honors Recital, University of Illinois, Urbana-Champaign, Illinois (the few honored performers were selected by the U of I piano faculty)
1989-1993	Thomas J. Smith Memorial Scholarship, University of Illinois, Urbana-Champaign, Illinois (covered all tuition costs for four years and was earned through an excellent GPA score, high class ranking and successful audition)

**This is a true and accurate statement of my activities and accomplishments.**

*Dena Kay Jones*

Reference Contact Information Available Upon Request.

# Dena Kay Jones, pianist

## Select Solo Repertoire List

Performed on public programs since being hired at UTEP in 2002  
Complete solo repertoire list available upon request

436 Fox Fine Arts Music  
500 W. University Ave.  
El Paso, Texas 79968  
Work phone: (915) 747-6625  
Email: [dkjones@utep.edu](mailto:dkjones@utep.edu)  
<http://www.denakayjones.com>

### Baroque

- |                    |  |
|--------------------|--|
| Sebastián Albero   | <i>Sonata XXII en Fa Mayor</i><br><i>Sonata XXIII en fa menor</i>              |
| J.S. Bach          | <i>Chromatic Fantasy and Fugue</i><br><i>Partita No. 2 in C Minor, BWV 826</i> |
| P. Jose Larrañaga  | <i>Sonata en Do Mayor</i>  |
| Domenico Scarlatti | <i>Piano Sonatas:</i><br>K. 119 in D Major<br>K. 208 in A Major                |

### Classical

- |                      |   |
|----------------------|---|
| Joseph Haydn         | <i>Piano Sonata No. 50 in C Major</i>   |
| W. A. Mozart         | <i>Piano Sonata in A Minor, K. 310</i><br><i>Rondo in A Minor, K. 511</i>                           |
| Ludwig Van Beethoven | <i>Piano Sonatas</i><br>Op. 10, No. 3<br>Op. 57<br><i>Piano "Concerto," Chorale Fantasy, Op. 80</i> |

### Romantic

- |                 |  |
|-----------------|--|
| Johannes Brahms | <i>Rhapsody No. 2</i><br><i>Intermezzo in A Major, from Op. 118</i><br><i>Sonata in F Minor, Op. 5</i> |
|-----------------|--|

Frederic Chopin	<i>Ballade No. 2 in F Major, Op. 38</i> <i>Barcarolle, Op. 60</i> <i>Etudes:</i> <i>Op. 10, No. 4</i> <i>Op. 25, No. 7</i>
Franz Liszt	<i>Transcription of Schumann's Widmung</i> <i>Piano Sonata in B Minor</i>
Robert Schumann	<i>Fantasy in C Major, Op. 17</i>

## *Impressionistic*

Isaac Albéniz	From <i>Los Cantos de España</i> "Córdoba" "Leyenda" From <i>Iberia</i> "Fête-dieu à Seville" "Rondeña"
Claude Debussy	<i>Estampes</i> From <i>Suite Bergamasque</i> "Clair De Lune" <i>Rêverie</i>
Enrique Granados	From <i>Goyescas</i> "Quejas ó la maja y el ruiseñor" From <i>Danzas Españolas</i> No. 2, "Oriental" No. 5, "Andaluz"
Federico Mompou	<i>Canción y Danza, No. 6</i>
Maurice Ravel	<i>Jeux d'eaux</i>

## *Twentieth Century / Contemporary*

Ferruccio Busoni	<i>Transcription of the Bach Violin Chaconne</i> <i>in D Minor, BWV 1004</i>
Manuel de Falla	<i>Fantasia Bética</i> <i>Piezas Espagnoles</i> <i>Solo Transcription of Select Movements</i> <i>from El Amor Brujo</i>

Sergei Rachmaninoff

*Prelude, Op. 23 in D Major*

Joaquín Rodrigo

*A l'ombre de Torre Bermeja*  
*Aranjuez, ma pensée*  
*Cinco sonatas para piano, con toccata*  
*Cuatro piezas para piano*  
*Danza de la amapola*  
*El album de Cecilia*  
*Preludio de añoranza*  
*Preludio al gallo mañanero*  
*Serenata española*  
*Sonada de adiós*  
*Suite para piano*  
*Solo Transcription of the Adagio from the*  
*Concierto de Aranjuez*

Alexander Scriabin

*Etude*  
*Op. 2, No. 1 in C-sharp minor*  
*Fantasy in B Minor, Op. 28*

Alicia Terzian

*Toccata, Op. 4*

## **Dena Kay Jones, pianist**

### **Select Collaborative Repertoire List**

Performed on public programs since being hired at UTEP in 2002

Complete collaborative repertoire list available upon request

Johann Sebastian Bach

*Sonata in G Minor, BWV 1029,*  
*Transcription for Two Flutes and*  
*Harpsichord*  
*Concerto for Two Keyboards in C Major,*  
*BWV 1061*

Béla Bartók

*Sonata for Two Pianos and Percussion*

Ludwig van Beethoven

*Sonata in E-Flat Major for Violin and*  
*Piano, Op. 12, No. 3*

Robert Bledsoe

*Sonata for Clarinet and Piano*  
*(World Premiere)*  
*The Works of Providence, for*  
*Soprano, Clarinet and Piano*

Johannes Brahms

*Sonata No. 3 for violin and piano in D*  
*minor, Op. 108, Allegro*  
*Sonata in E-flat Major, Op. 120,*  
*No.2 for Clarinet and Piano*

Chic Corea	<i>Spain, Arranged for Two Pianos</i>
Aaron Copland	<i>Duo for Flute and Piano</i>
Chris DeBlasio	<i>God Is Our Righteousness for Guitar and Organ</i>
Claude Debussy	<i>Fêtes Galantes I</i>
Claude Debussy/Nikolai Platonov	<i>A l'après-midi d'un faune for Flute and Piano</i>
Dominic Dousa	<i>High Vistas (World Premiere)</i>
Erick Ewazen	<i>Sonata for Bass Trombone and Piano</i>
Manuel de Falla	<i>Seven Popular Spanish Songs</i>
Gabriel Fauré	<i>Sonata for Violin and Piano in A Major, Op. 13</i>
Frank Martin	<i>Fantasy for Flute, Op. 89</i>
Bohuslav Martinu	<i>Sonata No. 1 for Flute and Piano</i> <i>Madrigal Sonata for Flute, Violin and Piano</i>
Gian Carlo Menotti	<i>Suite for Two Cellos and Piano</i>
Patrick McCarty	<i>Sonata for Bass Trombone and Piano</i>
Darius Milhaud	<i>Suite for Clarinet, Violin and Piano</i>
Robert Muczynski	<i>Moments for Flute and Piano</i>
John Psathas	<i>Matre's Dance for Multi-Percussion and Piano</i>
Francis Poulenc	<i>Fiançailles pour rire</i> <i>Banalities</i> <i>Sonata for Flute and Piano</i>
Sergei Prokofiev	<i>Sonata in D Major, Op. 94</i>
Ottorino Respighi	<i>Sonata in B minor for Violin and Piano</i>
Joaquín Rodrigo	<i>Siciliana for Piano and Cello</i> <i>Set cançons valencianes</i>
Camille Saint-Saëns	<i>Romance, Op. 37 for Flute and Piano</i>
Franz Schubert	<i>Fantasy in F Minor</i> <i>Quintet in A Major, Op. 114 "The Trout"</i>
Robert Schumann	<i>Six Etudes in the form of a canon, Op. 56</i>

Roberto Sierra	<i>Canciones y Danzas for Cello and Piano (World Premier)</i>
Ralph Vaughan Williams	<i>Quintet in D Major</i>
Carl Maria von Weber	<i>Grand Duo Concertant, Op. 48 for Clarinet and Piano</i>
Charles-Marie Widor	<i>Suite Op. 34, No. 1 for Flute and Piano</i>
Alec Wilder	<i>Sonata for Bass Trombone and Piano</i>

## Dena Kay Jones, pianist

### Select Accompanying Repertoire List

Performed on public programs since being hired at UTEP in 2002

Complete accompanying repertoire list available upon request

#### CELLO:

Ernest Bloch	<i>Méditation Hébraïque</i>
Luigi Boccherini	<i>Sonata in C Major</i>
David Popper	<i>Requiem for three celli and piano</i>

#### CLARINET:

Bernhard H. Crusell	<i>Adagio and Rondo for Two Clarinets and Fortepiano</i>
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#### FLUTE:

Samuel Barber	<i>Canzone</i>
Theobald Boehm	<i>Elegie</i>
Philippe Gaubert	<i>Fantasia</i>
Benjamin Godard	<i>Waltz from Suite, Op. 116</i>
Charles T. Griffes	<i>Poem, for flute and piano</i>
Joaquín Rodrigo	<i>Transcription of the Fantasia para un gentilhombre para guitarra y orquesta</i>
Antonio Vivaldi	<i>Concerto in C Major No. 4, RV 443 (for piccolo)</i>

#### JAZZ TRIO (Piano, Guitar and Bass):

Dino Olivieri	<i>J'attendrai</i>
Jean Peyronnin	<i>Reine de Musette</i>

#### VIOLIN:

Niccolo Paganini	<i>Cantabile for Violin and Piano</i>
Henri Wieniawski	<i>Scherzo – Tarantella for Violin and Piano, Op. 16</i>

#### VOICE:

Samuel Barber	<i>Must the winter come so soon?</i>
John Ness Beck	<i>Song of Devotion</i>

Robert Bledsoe	<i>The Works of Providence for Soprano, Clarinet and Piano</i>
Manuel De Falla	<i>Seven Popular Spanish Songs</i>
Gabriel Fauré	<i>Après un rêve</i> <i>Au bord de l'eau</i> <i>Mandoline, Op. 58, No. 1</i> <i>Rêve d'amour</i>
Charles Gounod	<i>Avant de quitter ces lieux</i>
George Frederic Handel	<i>Oh sleep, why dost thou leave me?</i>
Michael Head	<i>The Singer</i> <i>Sweet Chance</i>
Charles Ives	<i>At the River</i> from the 4 <sup>th</sup> Violin Sonata <i>Berceuse</i> <i>In Flanders Fields</i> , from the Three Songs of War <i>The Housatonic at Stockbridge</i> <i>The World's Highway</i>
Kurt Kaiser	<i>Sing, My Soul</i> <i>I Do But Sing</i>
Franz Liszt	<i>Oh! Quand je dors</i>
Jules Massenet	<i>Va! Laisse couler mes larmes</i>
Gian Carlo Menotti	<i>Lullaby</i> <i>Monica's Waltz</i>
Claudio Monteverdi	<i>No longer let me languish</i>
Wolfgang Amadeus Mozart	<i>Parto, parto</i>
Henry Purcell	<i>Evening Hymn to God</i> <i>When I am Laid in Earth</i> <i>Music for Awhile</i>
Roger Quilter	<i>Love's Philosophy, Op. 2, No. 1</i> <i>Believe Me, If All Those Endearing Young Charms</i>
George Rochberg	<i>Set Me As a Seal from the Song of Solomon</i>
Peter Warlock	<i>Cradle Song</i>
R. Vaughan Williams	<i>Linden Lea</i> <i>Silent Noon</i>
Luigi Zanninelli	<i>His Eye Is On the Sparrow</i> <i>If You've Only Got a Mustache</i>

# Dena Kay Jones, pianist

## Personal Statement

When assessing the options that lead towards advancement in a music career, opening as many doors as possible in regard to administration, performing, teaching and learning holds the strongest possibilities for future opportunities. It is from my background that this conclusion has been made.

I studied piano performance under the instruction of Dr. William Heiles at the University of Illinois from 1989 to 1993. Besides developing the technical, theoretical and educational side to my music study, a larger understanding of commitment and discipline was anchored. Although at the time I did not realize it, this daily routine of correct, persistent practice would provide the strength of character and resilience necessary for continued piano study and performance. Amongst innumerable opportunities—including chances to study with and observe phenomenal pianists—I attribute a large part of the numerous successes I have had in my musical journey thus far to practice, which was definitely defined in these early years. During my freshman year, I received the Thomas Smith Memorial Scholarship, an award given to undergraduate women music majors, through an audition process. This award led me to earning a place on the Freshman/Sophomore Honors Recitals both years, entering five piano competitions, passing the Junior and Senior Recital programs and earning the Bachelor of Music Degree.

I entered the Master of Music in Piano Performance program at the University of Illinois in August of 1993 and studied piano for two years with Professor Andrew DeGrado. Under his direction, while technical ability was a major focus, I began to develop the tools necessary for the interpretation of music. My advancement during my first year of study earned me an accompanying assistantship for my second year. Assigned to the violin, trombone, voice, percussion and trumpet studios, I learned the importance of working with other musicians, receiving instruction from various professors, organizing a rehearsal and performance schedule and performing at a high expectancy level. I also became more involved in chamber music as well as preparing for the Master's Recital. Professor DeGrado was a monumental influence on my performance abilities. His tragic, premature death in Spain while on tour with American violinist Joshua Bell was a devastating loss to the music world. He was only thirty-eight years old when he died in 1998. However, his teaching philosophies and practices are used in my studio every day.

It was during my Masters graduate study that I attempted to incorporate a personal interest in Spanish language and culture with my piano performance abilities. With several basic Spanish language courses completed during the undergraduate study, I took two additional Spanish courses in graduate school: the History of Spain and an independent study on the Spanish Nationalism in Music during the turn to the Twentieth Century. I applied for a Fulbright Scholarship for future music study at the *Conservatorio Real de Música Superior* in Madrid, Spain, submitting all required materials, which included a research proposal, audition recording and interview partially held in Spanish. Although I did not receive the grant, the piano repertoire and historical time frame continue to fascinate me, motivate my performance desires and is a subject I am pursuing at the current time. I have presented numerous papers, lectures and lecture-recitals on this topic at regional and national College Music Society conventions, as well as in various educational institutions and performance venues throughout the United States and in Mexico, Canada and Spain. In July, 2000, I attended the Summer Music Courses of Santander, Spain and collected valuable research material for my Doctor's thesis at the *Biblioteca Nacional* in Madrid. This information was the initial basis of my thesis project: *The Piano Works of Joaquín Rodrigo (1901-1999): An Evaluation of Social Influence and Compositional Style*. As 2001 was the centennial celebration of Rodrigo's birth, I was invited to give a representation of my research at the International Rodrigo Festival on November 11-17, 2001, at Winona State University. Organized by the Rodrigo Scholar, Dr. Suzanne Draayer, with opening ceremony remarks given by Cecilia Rodrigo, daughter of the esteemed composer, this event is a positive landmark in regard to my Spanish music research and promotion efforts. I continue my efforts to disseminate Joaquín Rodrigo's piano works, as they have pedagogical and musical merit and deserve a bigger representation through performance and as useful teaching tools in the pianistic realm. I performed my New York Debut Recital at Merkin Concert Hall, offering an all-Rodrigo solo piano recital on March 19, 2003 which was well received and one of my greatest realizations to date in my pursuits of piano performance excellence. Another accomplishment was the release of my solo debut CD, *Piano Music of Joaquín Rodrigo*, published in October of 2007 by independent classical label Centaur Records.

A return trip to Spain in October 2007 initially took me to Madrid, where at the final home of Joaquín Rodrigo I met Cecilia once again. It was as if she had not aged at all. Full of boundless energy, she spoke both in English and Spanish and ushered me right away into her parents' house. If I have ever been in a place before, I had been there. All of the photos I have in my books on Rodrigo were there in that space. Statues, photos, paintings, awards – even the sofa on which I sat – I had seen in pictures. After our *tapas*, flan and coffee, I meandered, absorbed: playing his piano (a Bechstein Baby Grand), reading the awards hanging on the walls, examining the art and sitting behind his Braille machine (Rodrigo was visually impaired from the age of three until his mid-forties, when he lost his sight completely). From there, we went to the archive side of the home. It was amazing. Joaquín Rodrigo has written approximately 200 works for many classical genres. It is an outstanding feat, considering the challenges which faced him. In these archives, each piece has been filed in folders containing at least three portions: 1) the original manuscript on Braille paper 2) the original transcription to written notation and 3) the first publication printing. All letters written to Rodrigo (and he has many from the top composers, artists, governmental figures and others from all around the world) have been archived, as well as any program the *Fundación* has received in which a performance of Rodrigo has been offered. And yes, my work is there also.

My tour of the home was emotional for Cecilia, who teared-up a few times. I can see that she misses her parents very much. Her mother died in 1997 and her father, in 1999. I started my work on Rodrigo in 2000 and always said that I wish I could have had the chance to meet him. This day was probably as close as I could ever get to that. I stayed with Cecilia, speaking about her father, his music, Spain and Madrid, as well as my own future endeavors for five hours that day. I asked her that should I be able to get the funding to bring her to El Paso to speak about her father, would she come? She didn't hesitate for a second and replied, "Pero, claro que sí, Dena," (But of course, yes, Dena). A grant from the Spanish Ministry of Culture in conjunction with United States Universities allowed me to organize and host my own International Joaquín Rodrigo Festival, bringing Cecilia Rodrigo onto my campus as a special guest, February 22-25<sup>th</sup>, 2009.

The second leg of my 2007 Spanish trip was to Andalucía, where I was an invited participant in the Eighth International Festival of Spanish Harpsichord Music. What ensued were four days of intense discussions and performances on the harpsichord. Some of the top harpsichordists and researchers of period instruments were gathered in this small city on the Mediterranean—this historic place of Garrucha. Diego Fernández, harpsichord maker, resided in this region of Spain and made instruments specifically for the court of Maria Barbara and Domenico Scarlatti. Paper readings and harpsichord performances were held in a renovated 18<sup>th</sup> century castle. I performed in the neighboring town of Mojácar and performed on a modern piano – a seven foot Kawai, presenting an all-Baroque first half with works by Scarlatti, Albero and Larrañaga. The second half was a performance of the *Five Castilian Sonatas with Toccata* by Joaquín Rodrigo – a work influenced by Scarlatti and his contemporaries. The whole festival has given me a more profound respect for the harpsichord and a different view in approaching works originally written for it but now performed on the modern piano. I also realized my own development in regard not only to my interpretations and experience with Spanish classical keyboard music, but also in relationship to my comprehension of the Spanish language, the life story of Joaquín Rodrigo and this country's history, culture and traditions.

Back In 1995, after finishing my Master's degree, I accepted a teaching job at the David Adler Cultural Center (DACC) located in Libertyville, Illinois. The DACC is an educational center, which besides offering classical music lessons also has strong folk music and art departments. I taught piano for two years and had a large studio of students, which mostly were children. Achieving and organizing a music program for such a large studio taught me educational skills beneficial for future instruction. Although I felt confident in teaching basic piano skills, I strove to communicate and educate each student with a language he or she could understand. Not all of my students were beginners and the higher level students were the bigger challenge. Although not the sole reason for applying to the D.M.A. program at the University of Arizona, teaching college students has always been one of my highest music career goals. The excitement of performances of such incredible music has always beckoned to me—whether it is through others' performances or opportunities to perform myself. I realized that in obtaining the Doctor of Musical Arts degree I would also obtain the knowledge to properly educate higher level students and devote my career to the promotion of the classical piano repertoire. This goal was one of the main reasons for leaving the David Adler Cultural Center in August of 1997.

One of the most important concepts in music was introduced to me while I was on staff at the David Adler Cultural Center. The DACC is a non-for-profit organization and relies on donations from local businesses and community participation. Besides teaching, the job required a certain amount of outreach interaction. In addition to participating in several benefit concerts, performing for art exhibit openings and working with the summer drama camp, I also attended several sporting events, public school music programs and other community activities. I thoroughly enjoyed the community interaction and am thankful that my music background led me to the chance of meeting so many different people. “Community” and “Communication” became two dominant themes in my changing view of music.

I was able to experience these ideas of “Community” and “Communication” when I attended and participated in the 1999 Aspen Summer Music Festival and Academy. For nine weeks, I heard, performed for and worked with talented musicians from all over the world. Under the direction of Steinway Artist John Nauman, I competed among my peers and was successfully awarded the opportunity to perform and work with world-renowned pianist and conductor Mr. Leon Fleisher in a standing-room-only master class in Harris Hall. In addition to this master class, I was consistently submerged in the excitement of this musical performance festival and met many active musicians who perform in the major concert arenas and universities of today. It was a magical summer, which brought together the community of performers and audience members in connection to the communication of absolutely amazing musical ideas and thoughts. The summer at Aspen is still one of my biggest musical achievements thus far in my career, and I have seen one of my own students flourish through this same program, as he now completes a Graduate Diploma in Piano Performance at the Manhattan School of Music.

In 2001, I completed the D.M.A. program, studying piano performance with Steinway Artist Dr. Nohema Fernández. I am now piano professor of applied piano studies at the University of Texas in El Paso, and my focus of music encompasses not only performing piano literature within the university, but also to promote music through outreach recitals and lectures. My teaching experiences have expanded to include courses of teaching higher education, more extensive chamber music performances, career development and student recruitment, and actual teaching of college level students. I was also asked to offer a music history course devoted solely to Spanish Music, which was challenging yet useful to the many upper level music majors who took the course. I am learning the professionalism of music in my playing, in my teaching and in my communication of music. As my experience of music has broadened, so has my vision of what I can bring to the music field. I am inspired to work with the “Community” aspect of music. This includes working and performing with colleagues, interacting with the people who support musical performance and education opportunities and striving to give the community a rewarding experience in listening to and learning about music. I am encouraged to become a clear and motivational teacher and to continue my search in communicating musical thought.

Interestingly enough, the passions that spark the need for teaching and performing classical music have also motivated me to improve my current institution’s resources. Discovering the joys that awarded proposal and grant writing bring, my tenure at The University of El Paso has been enriched with the opportunities of administrative service. Just a few accomplishments since arriving to UTEP in the Fall semester of 2002 include an increase from 17 to 25 piano majors, two newly established piano major scholarships, a \$250,000.00 renovated state-of-the-art digital keyboard lab, two rebuilt concert instruments (Steinway Concert and Bosendorfer Imperial), the installation of 38 digital keyboards throughout the Department to be used as practice instruments, and service on numerous committees in regard to Departmental and University academics, planning and development, retention and student assessment, recruitment and outreach, fund raising and procedures. By all means, these accomplishments have not been any individual “wins,” but rather results of working hard with others. I enjoy collaborating as a team member and look forward with great anticipation for continued success in this surprisingly welcoming role, wherever my path may take me.

Administration, teaching, performing and learning are four major points of focus for my future music career. I feel that I am open to new ideas and opportunities and the pursuit of developing this career brings me the hope of reciprocating a joy of music to students and audience members.

*Dena Kay Jones*