

# Dena Kay Jones

Assistant 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 Solo 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

Assistant 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, Music Education Certification Degree (with piano as primary instrument), 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 skills 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)

Texts used:

Dubal, David. *The Art of the Piano: An Encyclopedia of Performers, Literature and Recordings*. (London: I.B. Tauris & Co. Ltd., 1990). [ISBN#: 1-85543-217 1].

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

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#: 0-88011-206-9].

Hinson, Maurice. *Guide to the Pianist's Repertoire*. Third Edition. (Bloomington, Indiana: Indiana University Press, 1999). [ISBN#: 0-253-33646-5].

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].

## 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 skills 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#: 0-253-21457-2].

McGraw, Cameron. *Piano Duet Repertoire: Music Originally Written for One Piano, Four Hands*. Reprint Edition (Bloomington, Indiana: Indiana University Press, 2001). [ISBN#: 0-253-21461-0].

Texts used:

Adler, Kurt. *The Art of Accompanying and Coaching*. Corrected Edition. New York: Da Capo Press, 1971. [ISBN#: 0-306-70360-2].

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#: 0-19-816549-8].

Gillespie, John. *Five Centuries of Keyboard Music*. New York: Dover Publishers, 1972. [ISBN#: 0-48-622855-X].

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#: 0-86203-181-8].

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#: 0-253-34561-8].

## 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 leveled music
  - ◊ developing sight reading skills
  - ◊ understanding the most basic of harmonic structure using the keyboard as the primarily educational tool
  - ◊ 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#: 0-88284-653-1].

## 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.

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

(September 1, 2002-present)

Head of the Piano Area Division

Duties include:

- 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
- 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
- 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 and Piano Chamber 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 new, community piano guild called *Ivories on the Border*
- Representing the Piano Area in all departmental committees
- Overseeing the course work loads of all piano faculty as well as the Piano Area budget, which includes the dispersing of service awards to students, buying necessary equipment and hiring guests artists to perform and offer master classes
- 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 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

## **SCHOLARLY PRESENTATIONS**

- 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* and 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

## NATIONAL OR INTERNATIONAL ACTIVITIES

- July 12, 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), Notification of Contract via email for the October 11<sup>th</sup>-14<sup>th</sup> 2007 festival.
- 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

## **PROFESSIONAL MEMBERSHIP**

- November 2004-present College Music Society Campus Representative
- January 2004-present 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

## **MASTER CLASS PARTICIPATION**

- 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**

- October 1, 2007      Anticipated publication of 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      Invited Soloist, *Joaquín Rodrigo Live*, Dame Myra Hess Memorial Concerts, Notification of Contract via letter for the 2008 Season, International Music Foundation, Chicago, Illinois, Date to be Determined

- 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 2006-present	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-present	Principal Keyboardist, El Paso Symphony Orchestra (approximately eight concerts per year)
From October 16, 2003 to present (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 present	Pre-concert Lectures, El Paso Symphony Orchestra Concert, El Paso, Texas (approximately seven lectures per year)
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 Minority Access to Research Careers) 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 Joaquín 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, <i>The Piano Music of Ludwig van Beethoven</i> 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, <i>In Celebration of a Life Devoted to Music</i> , 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, <i>An Evening with Andrew Lloyd Webber</i> , 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, <i>Ivories on the Border</i> 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	<i>The Piano Music of Claude Herndon: Preserving El Paso's Musical Heritage</i> , 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, Conservatorio Profesional de Profesional de Música de Amaniël 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

## **HONORS AND AWARDS**

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, <i>The Piano Works of Joaquín Rodrigo</i> , 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, <i>The Piano Works of Joaquín Rodrigo</i> , 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*

*September 1, 2007*

# Dena Kay Jones

## Pianist

436 Fox Fine Arts Music  
500 W. University Ave.  
El Paso, Texas 79968  
Work phone: (915) 747-6625  
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### Current References

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Canada  
(416) 223 0657  
Email: [eschpiano@gmail.com](mailto:eschpiano@gmail.com)

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Clair Trevor School of the Arts, Dean  
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Dr. Andrew Parr  
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# Dena Kay Jones, pianist

## Select Solo Repertoire List

Performed on public programs since being hired at UTEP in 2002

436 Fox Fine Arts Music  
500 W. University Ave.  
El Paso, Texas 79968  
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### Baroque

- J.S. Bach *Chromatic Fantasy and Fugue*  
*Partita No. 2 in C Minor, BWV 826*
- Domenico Scarlatti *Piano Sonatas:*  
K. 119 in D Major  
K. 208 in A Major

### Classical

- Joseph Haydn *Piano Sonata No. 50 in C Major*
- W. A. Mozart *Piano Sonata in A Minor, K. 310*  
*Rondo in A Minor, K. 511*
- Ludwig Van Beethoven *Piano Sonatas*  
Op. 10, No. 3  
Op. 57

### Romantic

- Johannes Brahms *Rhapsody No. 2*  
*Intermezzo in A Major, from Op. 118*  
*Sonata in F Minor, Op. 5*
- Ferruccio Busoni *Transcription of the Bach Violin Chaconne*  
*in D Minor, BWV 1004*
- Frederic Chopin *Ballade No. 2 in F Major, Op. 38*  
*Barcarolle, Op. 60*  
*Etudes:*  
Op. 10, No. 4  
Op. 25, No. 7
- Franz Liszt *Transcription of Schumann's Widmung*
- Robert Schumann *Fantasy in C Major, Op. 17*

## Impressionistic

Isaac Albéniz	From <i>Los Cantos de España</i> Córdoba Leyenda
Claude Debussy	<i>Estampes</i>
Enrique Granados	From <i>Goyescas</i> Quejas ó la maja y el ruiseñor From <i>Danzas Españolas</i> No. 2, Oriental No. 5, Andaluza
Federico Mompou	<i>Canción y Danza, No. 6</i>

## Twentieth Century/Contemporary

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	<i>Prelude, Op. 23 in D Major</i>
Joaquín Rodrigo	<i>A l'ombre de Torre Bermeja</i> <i>Aranjuez, ma pensée</i> <i>Cinco sonatas para piano, con toccata</i> <i>Cuatro piezas para piano</i> <i>Danza de la amapola</i> <i>El album de Cecilia</i> <i>Preludio de añoranza</i> <i>Preludio al gallo mañanero</i> <i>Serenata española</i> <i>Sonada de adiós</i> <i>Suite para piano</i> <i>Solo Transcription of the Adagio from the</i> <i>Concierto de Aranjuez</i>
Alexander Scriabin	<i>Etude</i> Op. 2, No. 1 in C-sharp minor
Alicia Terzian	<i>Toccata, Op. 4</i>

# Dena Kay Jones, pianist

## Select Collaborative Repertoire List

Performed on public programs since being hired at UTEP in 2002

500 W. University Ave.

El Paso, Texas 79968

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Email: [dkjones@utep.edu](mailto:dkjones@utep.edu)

Johann Sebastian Bach	<i>Sonata in G Minor, BWV 1029, Transcription for Two Flutes and Harpsichord</i>
Ludwig van Beethoven	<i>Sonata in E-Flat Major for Violin and Piano, Op. 12, No. 3</i>
Robert Bledsoe	<i>Sonata for Clarinet and Piano (World Premiere)</i> <i>The Works of Providence, for Soprano, Clarinet and Piano</i>
Johannes Brahms	<i>Sonata No. 3 for violin and piano in D minor, Op. 108, Allegro</i> <i>Sonata in E-flat Major, Op. 120, No. 2 for Clarinet and Piano</i>
Chic Corea	<i>Spain, Arranged for Two Pianos</i>
Aaron Copland	<i>Duo for Flute and Piano</i>
Dominic Dousa	<i>High Vistas (World Premiere)</i>
Erick Ewazen	<i>Sonata for Bass Trombone and Piano</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>
Francis Poulenc	<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>
Camille Saint-Saëns	<i>Romance, Op. 37 for Flute and Piano</i>

Franz Schubert	<i>Fantasy in F Minor</i>
Robert Schumann	<i>Six Etudes in the form of a canon, Op. 56</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

#### 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>

#### 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 Fantasía para un gentilhombre para guitarra y orquesta</i>
Antonio Vivaldi	<i>Concerto in C Major No. 4, RV 443 (for piccolo)</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 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 teaching, performing 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 for the base of future study. 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 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 Masters 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 researched 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 two papers on this topic at the Regional (1999 in San Diego, California) and National (1997 in Cleveland, Ohio) College Music Society Conventions. In conjunction, I performed all-Spanish music concerts on the *For the Love of Music* concert series in Bisbee Arizona, and as a benefit concert for the Tuscola Fine Arts Center and the theater company known as *ARTCO* (Actors Rural Theater Company) in Tuscola, Illinois. 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, Spain. 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*. I have published this paper, not only to fulfill the final commitment of the Doctor of Musical Arts degree, but also to introduce this lesser known repertoire to my colleagues throughout the United States. As 2001 was the centennial celebration of Rodrigo's birth, I was invited to give a representation of my research (lecture recital) 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 forthcoming accomplishment will be the release of my solo debut CD, *Piano Music of Joaquín Rodrigo*, published (tentatively in October of 2007) by independent classical label Centaur Records.

In 1995, after finishing my Masters 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 music lessons also has a strong folk music as well as an art department. 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. I faced this challenge, which included the incorporation of verbalizing musical thought, when the opportunity of teaching students who were playing at a high level presented itself. 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 has been another one of my biggest musical achievements thus far in my career.

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 to also 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 leveled 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 to the audience. 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.

Teaching, performing, and learning are three 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*