

Dr. Justin Rubin
Curriculum Vitae

Dr. Justin Henry Rubin
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Employment in Higher Education:

- 2009-** **Professor:** Composition/Theory, Music Technology, and Organ/Piano
University of Minnesota-Duluth
Inducted into the **Academy of Distinguished Teachers** and honored with the
Horace T. Morse-University of Minnesota Alumni Award for
Outstanding Contributions to Undergraduate Education which
represents the highest recognition by the University of its most
distinguished scholar-teachers.
- 2004-08** **Associate Professor:** Composition/Theory, Music Technology,
and Organ/Piano
University of Minnesota-Duluth
- 1998-2004** **Assistant Professor:** Composition/Theory, Music Technology,
and Organ/Piano
University of Minnesota-Duluth

Additional responsibilities:

Chair, Theory/Composition Program
Graduate Faculty
Honors Faculty
Artistic Director, *New Music Festival* (annual concert series since 2000)
Co-Coordinator, *Computer Music Center*

Education:

- 1995-98** **Doctor of Musical Arts**
University of Arizona: Music composition [minor in organ]
Composition: Professor Daniel Asia
Organ: Pamela Decker, David Burton Brown, and John Brobeck
- 1994** **Fulbright Fellowship**
Århus Universitet (Denmark): Musicology/Organ
- 1989-92** **Master of Fine Arts**
Purchase College: Music composition
Composition: Dr. Dary John Mizelle
- 1989-92** **Bachelor of Fine Arts** (*Summa Cum Laude*)
State University of New York at Purchase: Music composition
Composition: Richard Cameron-Wolfe
Organ: Robert Fertitta
- 1985-89** **Preparatory studies**
Manhattan School of Music
Piano: Philip Nathan Kawin

University Music Courses Taught:

2007-	<i>Improvisation</i> , University of Minnesota-Duluth (UMD).
2007-	<i>Introduction to Music</i> , UMD.
2006-	<i>Form and Analysis</i> , UMD.
2004-	<i>Graduate Music History</i> , UMD.
2002-	<i>Graduate Music Theory</i> , UMD.
2001	<i>Sophomore Music Theory</i> , UMD.
2001-	<i>Contrapuntal Techniques</i> , UMD.
1998-	<i>Freshman Music Theory/Aural Skills</i> , UMD.
1998-	<i>Music Composition</i> , UMD.
1998-	<i>Music Technology</i> , UMD.
1998-	<i>Organ and Piano</i> (undergraduate studios), UMD.
1998-	<i>Chamber Music</i> , UMD.
1997-98	<i>Orchestration</i> , University of Arizona (UofA).
1996-98	<i>Music Composition</i> , UofA.
1995	<i>Freshman Music Theory/Ear Training</i> , UofA.
1993	<i>Graduate Analysis</i> , State University of New York at Purchase (SUNY).
1993	<i>Music Since 1900</i> (upper division history course), SUNY.
1992-94	<i>Sophomore Music Theory and Counterpoint</i> , SUNY.
1992-95	<i>Music History</i> , guest lecturer, SUNY.

Additional Course:

1999-	<i>Fine Arts: Creating Art</i> , UMD. Topics include collaboration and the forces that shape the artist in society. Music, film, performance art, dance, and painting are explored.
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Composition Awards, Distinctions and Residencies:

2007	Selection, <i>Visual Music Marathon</i> [Northeastern University], for my music/film <i>La Zarabanda</i> . Subsequent showings in New York City.
2004	Guest Composer, Palm Beach Atlantic University.
2002	<i>Essentially Choral [Plymouth Music Series]</i> for cantata, <i>From the Sonnets of Apology</i> .
2001	<i>Aspen Composers' Conference</i> : Featured Composer.
2001	<i>Zeitgeist Composer Workshop</i> : Featured Composer.
2000	<i>Minnesota Orchestra Perfect Pitch Composer</i> for orchestral work, <i>Symphonietta I</i> .
1999	<i>Minnesota Orchestra Perfect Pitch Composer</i> for orchestral work, <i>Passacaglia Tenebrosa</i> .
1997	<i>BMI Student Composers Award</i> for cantata, <i>David and Absalom</i> . Affiliated with BMI since 1997.
1996	<i>University of Arizona President's Concert</i> for orchestral work, <i>Symphonic Hommage</i> .
1994	<i>B'nai B'rith Holocaust Memorial Prize</i> for organ work, <i>Shalom Rav</i> .

Recordings:

- Compositions:** *Nostalgia: Compositions by Justin Rubin for Chamber Ensemble featuring Bassoon*; Innova Recordings (Innova 738)
- 4on1: Piano Duo Gastesi-Bezerra*; Josquin Records: featuring my composition *broken crystal...falling gently, falling silently*
- Untaming the Fury: Volume 2 - New American Music for Guitar and Violin*; Summit Records: CD by the artists Duo46 featuring my composition *Episodes*.
- Piano:** *Iannissimo!: Xenakis Complete Vol. 2* (Vandenburg Wave, 1997): performed both chamber and solo works of the composer, including *Herma*, and the piano concertino *Palimpsest* (distributed by Qualiton Imports).- See [Reviews](#)
- Xenakis: Ensemble Music 1* (Mode Records, 1995): performed chamber works of the composer, including the chamber concerto *Eonta* and the premiere recording of *Plektó*.- See [Reviews](#)
- Organ:** *Organ Composers at the Crossroads*; Self-produced/released (2004).
500 Years of Organ Music; Self-produced/released (2003).
 Josef Rheinberger's *Orgelkonzert Op.137 (KUAT Radio, 1998)*

Grants:

- 2009** University of Minnesota Imagine Fund – Annual Award: Recording and Multimedia Project
- 2009** Arrowhead Regional Arts Council – Individual Artist Fellowship
- 2008** UMD Office of the Vice President for Research, Special Research Funding: Compositions with Bassoon Recording
- 2008** University of Minnesota Imagine Fund – Special Events: New Music Festival 10th Anniversary
- 2008** UMD Civic Engagement Grant
- 2008** UMD: Visualization and Digital Imaging Lab Summer Research Grant
- 2007** Institute for Advanced Study: to create a music score and film for my project “Music and Video: Temporal Disorientation and the Manipulation of Memory”
- 2007** UMD: Visualization and Digital Imaging Lab Summer Research Grant
- 2007** University of Minnesota Duluth: Chancellor’s Faculty Small Grants (twice)
- 2006-07** Bush Foundation: Independent Learning and Reflection Project
- 2005** University of Minnesota Duluth: Chancellor’s Faculty Small Grants
- 2004** UMD: Visualization and Digital Imaging Lab Summer Research Grant
- 2003** UMD: Visualization and Digital Imaging Lab Summer Research Grant
- 2002** McKnight Summer Research Fellowship
- 2002** University of Minnesota Faculty Summer Research Fellowship
- 2001** University of Minnesota Duluth: Chancellor’s Faculty Small Grants
- 1999** University of Minnesota Duluth: Chancellor’s Faculty Small Grants
- 1999** Duluth-Superior Foundation: to support the UMD *New Music Festival*

Relevant Software Proficiencies:

- Finale (Music Engraving)
 Pro Tools (Audio Editing)
 Digital Performer (MIDI Sequencing)
 Garritan Personal Orchestra (amongst other Virtual Instruments)
 Final Cut Pro/Express, iDVD (Video Editing/Authoring)
 Dreamweaver (Webpage Authoring and Design)

Performances of Compositions:

Since 1990, I have received over 100 performances by both professional and student musicians in a wide variety of symphonic, choral, chamber, solo, and vocal genres across the United States, South America, Asia and Europe.

Notable ensembles and orchestras have included:

Orchestra: *Minnesota Orchestra, Lake Superior Chamber Orchestra, UMD Symphony Orchestra, UMD Wind Ensemble, University of Arizona Symphony*

Chamber: *Xanthos Ensemble, Luna Nova, dUO VibrAtO, The New York Miniaturist Ensemble, Accessible Contemporary Music of Chicago Zeitgeist, Duo46, Newband, THUD, Duo Gastesi-Bezerra, Heavy Metal Brass Quintet, Group! for New Music, Verdehr Trio, The John M. Corps, San Diego Contemporary Ensemble, The University of Southern California Contemporary Players, University of Arizona Sax Quartet, California State University at Hayward Concert Artists, The Chamber Music Society of Sacramento, SUNY Purchase Contemporary Players*

Choral: *Plymouth Music Series: Ensemble Singers, University (of Arizona) Singers, University (of Minnesota-Duluth) Singers, Lake Superior Youth Chorus, Holy Trinity Choir (New York City)*

Notable solo performers have included:

Piano: Hülya Alpakin, Eric Beuerman, Marcio Bezerra, Alexander Cherneyshev, Paul DeSilva, Estibaliz Gastesi, Jan Karlsson Korp, Deborah Nemko, Kentaro Noda, Thomas Wegren, Shannon Wettstein

Organ: Samuel Black, David Burton Brown, Carson P. Cooman, Ryan Garber, Marge Stillwell, Tim Tollefson

Strings: Joshua Aerie [Violoncello], Maya Beiser [Violoncello], Eric Carlson [Violin], Rose Drucker [Violin], John Ehde [Violoncello], Betsy Husby [Violoncello], Joyce Lee [Violin], Miray Cakir Rhoads [Violin], Melisa Rose [Violoncello], Beth Ilana Schneider-Gould [Violin], Judith Spokes [Violin]

Winds/Brass: Daniel Bell [Saxophone], Enid Blount [Clarinet], Jefferson Campbell [Bassoon], Chelsea Czuchra [Flute], David Kassler [Euphonium], Cheryl Melfi [Clarinet], James McElwaine [Bass Clarinet], John Merigliano [Flute], Patrick O'Keefe [Clarinet, Bass Clarinet/Saxophone], James Pellerite [Native American Flute], Tracy Pullo [Flute], Theodore Schoen [Clarinet], Matthew Scheffelman [Horn], Richard Stoltzman [Clarinet], Rhonda Taylor [Saxophone]

Perc.: Heather Barringer, Michael Caterisano, Patti Cudd, Eric Helmuth, Eugene Koshinski, Mark Puma, Peter Scartabello

Voices: Haleh Abghari, Lara Bissierier, Ellen Detko, Dorothy Hemmo, Cameron Smith

Guitar: Avi Avital [Mandolin], Andrew Dancescu, Matt Gould, Philip Hemmo, Jessica Howard, Andrew Hull, Ricardo Iznola, Vasilis Kallis, Joshua Rhoads, Bradley Wainwright, Gregory Wiest

Published Music Research:

2008 "From *Stabat mater* to *Totengräbers Heimweh*: Schubert's Propinquity to Pergolesi," *The Schubertian*, the British journal of the Schubert Institute (October 2008).

2006 "Free Transcription for Performance: Composing Additional Material for

- Average Repertoire,” *The American Organist* (March 2006): 82-83.
- 2006** “Thematic Metamorphosis and Perception in the Symphony [No. 1] for Organ of Kaikhosru Sorabji,” *The Sorabji Archive* (<http://www.sorabji-archive.co.uk>).
- 1990** “The Path Towards the Twelve Tone Technique,” *Revolutions in Western Thought* (State University of New York Press; 1990).

Music Research in Preparation:

- 2005-06** *Interactive Composition and Theory Resource Manual*
- 2001** *Observations and Interpretations: Essays on the Organ Works of Dietrich Buxtehude*
- I: Organic Development in the Organ Præludia of Dietrich Buxtehude: The Unification of the Free and Fugal Sections
- II: Transmission and Omission: Common Practice and its Implications in the Organ Works of Buxtehude
- III: Transmission and Inspiration: J.S. Bach’s Adoption of Select Musical Material from the Organ Works of Buxtehude
- 2001-06** *Choral Pieces for Classroom Aural Training*
- 1998** *Selective Dictation: A new approach to multiple voice music dictation*
- 1998** “Compositional Procedure in the Sequentia Cyclica super Dies irae ex Missa pro defunctis by Kaikhosru Sorabji.”
- 1997** “The Development of the Shared Hand Technique in the 17th and 18th Century North German Organ School”
- 1996** “Process and Design in Similar Motion by Philip Glass.”
- “¿Por Qué Nació Entre Espejos? The Distorted Mirrors in the George Crumb Madrigal.”
- “Liturgical Transcription in Messiaen’s Et Expecto Resurrectionem and Couleurs de la Cité Céleste.”
- 1995** “Conjecture on the Function of the Robertsbridge Codex Estampies.”

Published Book Reviews:

- 2001-** *Choice Magazine* [Association of College and Research Libraries]:
- Robert Adlington, Louis Andriessen: *De Staat*.
- Ben Arnold, *Twentieth Century Composers*. (Internet)
- Hugh Benham, *John Taverner: His Life and Music*.
- Luciano Berio, *Remembering the Future* (Norton Lectures).
- Jon. Bernard, ed., *Joël-François Durand: In the Mirror Land*.
- Leo Black, *Edmund Rubbra: Symphonist*.
- Anna Maria Busse Berger, *Medieval music & the art of memory*.
- George Buelow, *A History of Baroque Music*.
- Max Harrison, *Rachmaninoff: Life, Works, Recordings*.
- Christopher Hogwood, ed., *The Keyboard in Baroque Europe*.
- Peter Horton, *Samuel Wesley: A Life*.
- Roy Howat, *The Art of French Piano Music*.
- David Wyn Jones, *The Life of Haydn*.
- Barbara Meister, *Music Musique: Piano Composition in the Jazz Age*.
- Jairo Moreno, *Musical Representations, Subjects, and Objects*.
- Mary O'Neill, *Courtly love songs of medieval France*.
- Giulio Ongaro, *Music of the Renaissance*.
- N. Lee Orr. *Dudley Buck*.
- Barbara Owen, *The Organ Music of Johannes Brahms*.
- D. Schiller. *Bloch, Schoenberg, Bernstein: Assimilating Jewish Music*.
- Bryan Simms, *The Atonal Music of Arnold Schönberg*.
- Christine Parsons Smith, *William Grant Still*.
- Rollin Smith, *An Interpretation of the Organ Works of César Franck*.
- Kerala Snyder ed., *The Organ as a Mirror of its Time*.

Joel Speerstra, *Bach and the Pedal Clavichord*.
 Richard Steinitz, *György Ligeti: Music of the Imagination*.
 Philip S. Taylor, *Anton Rubinstein: A Life in Music*.
 David Temperley, *The Cognition of Basic Musical Structures*.
 David Temperley, *Music and Probability*.
 David Tunley, *François Couperin & The Perfection of Music*.
 J. Wainwright and P. Holman, *From Renaissance to Baroque*.
 Lawrence Zbikowski, *Conceptualizing Music*.

Significant Professional Work and Engagements:

- 2009** Schubert Club Courtroom Concert Series (St. Paul, MN), half concert, pianist with bassoonist Jefferson Campbell.
- 2008** Schubert Club Courtroom Concert Series (St. Paul, MN), half-concert, piano.
- 2007** Dedicatory recital of the newly installed organ at Holy Family Catholic Church in Duluth, MN.
- 2006** University of Arizona: Visiting Composer Series. I was invited to present a series of composition masterclasses, a lecture/performance about my music, and an organ literature masterclass.
- 2002-2004** Invited to perform four programs at the *Church of Saint Louis, King of France*, as part of their lunch-time organ recital series, including the season opener for the 2002-03 season.
- 2001** Received a commission from the Chancellor of the University of Minnesota - Duluth for a dedicatory piece for the opening of the Weber Music Hall. The work was performed with Richard Stoltzman, clarinet soloist, with the UMD Orchestra and Chorus in October 2002.
- 2000** Selected to perform the piano concerto *Synaphai* of Iannis Xenakis with the *Gulbenkian Festival Orchestra* in May, 2000, as part of the *24os Encontros Gulbenkian Música Contemporânea*. The concert was broadcast on Portuguese television. As well, I performed numerous chamber works of Xenakis while in residence.
- 2000** Performed portions of J.S.Bach's *Die Kunst der Fuge* as part of the *Minnesota Bach Festival* (sponsored by the American Guild of Organists for the 250th Memorial Anniversary of Bach).
- 2000** Received a commission from the Theatre Dept. at the University of Minnesota - Duluth for vocal/instrumental music to be integrated into their February, 2001 production of Euripides' *The Bacchae*.
- 1999** Received a commission from Matinee Musicale of Duluth, MN for a cantata based on the children's book *Old Turtle*. The work was premiered in April, 2000.
- 1999** Assistant editor for *Salabert France* - orchestral works of Iannis Xenakis.
- 1999** Received a commission from the *Lake Superior Chamber Orchestra* for my work *Four Sketches of an American Past*. The work was premiered in July, 1999.
- 1999-2009** Annual organ recitalist for *Organs in Revue* in Hibbing/Virginia, MN.
- 1999-2004** Annual organ recitalist at *The Cathedral of Our Lady of the Rosary* in Duluth, MN.
- 1998** *Radio France*: invited by the French Ministry of Culture to perform in a live broadcast concert works of Iannis Xenakis (see [Reviews](#)).
- 1998** Selected to play the final recital of the *Roy Johnson Memorial Organ Concert Series* in Tucson, Arizona.
- 1998** Performed the Rheinberger *First Organ Concerto* amongst other works with the Heavy Metal Brass Quintet, including a composition of mine (see [Reviews](#)).
- 1997** *Interim Organist* - St.Mark's Methodist Church in Tucson, Arizona.
- 1996** *Organ Recital Series at St.Thomas Church*, 5th Avenue in New York City. Selected by Gerre Hancock to perform an all-Hugo Distler recital (see [Reviews](#)).

- 1994-** *ST/X Ensemble*, resident pianist of the New York City based contemporary ensemble.
- 1994-95** *Interim Organist and Choir Director* at Holy Trinity Lutheran Church on West 66th Street in New York City.
- 1993** First performances of Dary John Mizelle's *Transforms* (article about which is featured in *Perspectives of New Music Vol.33 Nos. 1&2 [Winter/Summer 1995]*, pp 140-47).
- 1992-94** *Director of Music and Organist* at North Greenwich Congregational Church, Connecticut.

As a Performer:

As a pianist and organist, I have dedicated myself to broadening the played repertoire by championing the works of lesser-recognized composers from the sixteenth century to the present such as *Manuel Coelho* (16th C Portugal), *Ulrich Steigleder* (17th C Germany), *Josef Seger* (18th C Bohemia), *Théodore Dubois* (19th C France), and *Hugo Distler* (20th C Germany). My primarily involvement has been in the area of 20th century/new music and Early Music.

Additional University Activities and Other Professionally Related Service:

- 2002-07** Since 2002, I have had three of my composition students named first prize winners of the Duluth Superior Symphony Orchestra sponsored *James and Paula Nelson Young Composers Competition*. In addition, I have had two named as second prize winners and one named as third.
- 2004** Interim Chair of Musicianship: National Federation of Music Clubs.
- 2003** UMD Undergraduate Research Opportunities Program: *Film Music*.
- 2002-03** Chair, Executive Committee of the Campus Assembly
- 2003** Interim Director of Graduate Studies
- 2001-02** UMD Undergraduate Research Opportunities Program: *A Selective Edition of the Music Manuscripts of the Mannheimer Collection*.
- 2002-** Pre-concert lecturer for the Duluth-Superior Symphony Orchestra. Topics have included Soviet and pre-Soviet Russian music, Brahms, and Schumann.
- 1999-** Initiated the *New Music Festival* at UMD, a forum for the performance of contemporary literature. The first festival included six guest artists from across the country, four concerts, and six lectures during the week of April 17-21, 2000. The success of the concert series has led to it becoming an *Annual New Music Festival* under my artistic direction.
- 1998** Designed the *Computer Music Center* at UMD.
- 1997** Presented a pre-concert lecture for the *Hilliard Ensemble* (visiting the University of Arizona). Topics covered included Arvo Pärt and Russian Orthodox iconography in music.
- 1996-98** Pianist: *Arizona Contemporary Ensemble (ACE)*.
- 1996-97** Participant in the *Professional Internship Program of the Tucson Unified School District*.
- 1995-98** *Graduate Advisory Committee* at the University of Arizona.
- 1992** Established a seminar for students interested in studying and performing music of the Post World War II era at SUNY Purchase.

Reviews:

American Record Guide (March/April 1998):

"...of the infamous piano piece *Herma*...Justin Rubin puts the piece across with cliff-edge intensity. Ditto for the concerto-like *Palimpsest*, which will have your neighbors heading for high ground in this take-no-prisoners performance." - Arved Ashby

La Lettre du Musicien, Paris (March 1-15, 1998):

"They performed Xenakis' music with incomparable concentration and strength, with the precision of a sculptor, exactly as this incredibly virtuosic music requires. Among the six works presented in the

program, *Herma for piano* (1960-61) sounded like an outright classic in Justin Rubin's interpretation which flowed so naturally..." - Bruno Serrou (trans. S.K.)

Fanfare (September/October 1996):

"*Eonta* ...is a magnificent achievement. As with the curtain-raiser (*Plektó*), we again hear Justin Rubin's remarkable piano....At the concert, I'd a hard time believing how well Rubin handled his surpassingly difficult part." - Mike Silverton

Sunday Times, Great Britain (August 25, 1996):

"The earliest of the five pieces is *Eonta* (1964)...with a phenomenally proliferating piano part well taken by Justin Rubin."

Duluth News Tribune (October 26, 2002):

"(Richard) Stoltzman had his clarinet soaring high and reaching low to keep pace with the group's energy....This tuneful piece...filled the house with a lovely hymn to sound, dreams, joy and hopes. Maestro Jean R. Perrault sensitively let the lyrical sounds fill the hall."

- Sam Black, on Rubin's work, *Dedication and Fanfare*

Duluth Budgeteer News (April 19, 2000):

"Justin Rubin's *Old Turtle*... was the highlight of the afternoon."

Duluth News Tribune (April 17, 2000):

"*Old Turtle*...gained another dimension of creative force under Rubin's facile command of chamber oratorio....that's as beautiful in its use of voices and evocative orchestration as the book is simple in its message....[It] deserves encore presentations for years to come."

- Chris Casey

"Justin Rubin...performed (Hugo Distler) so beautifully..."

- Gerre Hancock, on Rubin's 1996 St.Thomas Church Distler recital

Arizona Daily Star (April 25, 1998):

"The Rheinberger (*Concerto No. 1* for organ) was memorable...Rubin's cadenza flowed smartly along....Rubin performed two solo works (by Coelho and Weckmann)....Both were energetic...and Rubin captured their vigor with supple, eloquent playing." - Ken Keuffel Jr.

Sacramento Bee (April 6, 1998):

"*Breath of Life*, a suite of three pieces dealing with outdoor subjects by Justin Henry Rubin...was closely harmonized with a little dissonance nicely resolved. The two flutes were set against each other in lively ways, with slow harmonies underneath. The performance was excellent." -William Glackin

Arizona Daily Star (May 9, 1998):

"...understated warmth and intimacy." - Ken Keuffel Jr., on Rubin's work, *Lover and Beloved*.