

Dr. Justin Rubin

Curriculum Vitae

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Employment in Higher Education:

- 2004-** Associate Professor: Composition/Theory, Music Technology,
Organ/Piano
University of Minnesota-Duluth
- 1998-04** Assistant Professor: Composition/Theory, Music Technology,
Organ/Piano
University of Minnesota-Duluth

Additional responsibilities:

1. Chair, Theory/Composition Area (1999-)
2. Chair, Executive Committee of the Campus Assembly (2002-03)
3. Co-Coordinator, *Computer Music Center, Composition Lab*
4. Artistic Director, *New Music Festival* (annual concert series)
5. Interim Director of Graduate Studies (Spring 2003)
6. Graduate Faculty (1999-)
7. Honors Faculty (2004-)

Education:

- 1995-98** Doctor of Musical Arts
University of Arizona: Music composition [minor in organ]
Composition studies: Professor Daniel Asia
Organ studies: Dr. Pamela Decker, and Dr. John Brobeck
- 1994** Fulbright Fellowship
Århus Universitet (Denmark): Musicology/Organ
- 1992-94** Master of Fine Arts
Purchase College: Music composition
Composition studies: Dr. Dary John Mizelle
- 1989-92** Bachelor of Fine Arts (Summa Cum Laude)
State University of New York at Purchase: Music composition
Composition studies: Richard Cameron-Wolfe
Organ studies: Robert Fertitta
- 1985-89** Preparatory studies
Manhattan School of Music
Piano: Philip Nathan Kawin

University Music Courses Taught:

2004	<i>Graduate Music History</i> , University of Minnesota-Duluth (UMD).
2002-	<i>Graduate Music Theory</i> , UMD.
2001	<i>Sophomore Music Theory/Analysis</i> , UMD.
2001-	<i>Counterpoint (Modal and Tonal)</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 (undergraduate studios)</i> , 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.
1991-92	<i>Music History</i> , guest lecturer, SUNY.

Additional Course:

1999-	<i>Fine Arts Seminar: 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:

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

Recordings:

2003	Untaming the Fury: Volume 2 <i>New American Music for Guitar and Violin</i> ; Summit Records: CD by the artists Duo46 featuring my composition <i>Episodes</i> . [Anticipated Spring 2004]
1998	KUAT Radio : Josef Rheinberger's <i>Orgelkonzert Op.137</i> with members of the Tucson Symphony Orchestra.
1997	Iannissimo!: Xenakis Complete Vol. 2 (Vandenburg Wave): pianist on a CD of chamber and solo works of the composer, including <i>Herma</i> , and the piano concertino <i>Palimpsest</i> (distributed by Qualiton Imports).- See Reviews

1995 *Xenakis: Ensemble Music 1* (Mode Records): pianist on a CD of chamber works of the composer, including the chamber concerto *Eonta* and the premiere recording of *Plektó*.- See [Reviews](#)

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 Grant in support of the UMD *New Music Festival*

Relevant Software Proficiencies:

Finale (Music Engraving)
 Pro Tools (Audio Digital Editing)
 Final Cut Pro/Express, iDVD (Video Editing/Authoring)

Performances/Publications of Compositions:

Since 1990, I have received 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, and Europe. Many of the compositions have been the result of commissions, including ones for performance by Richard Stoltzman, clarinet, the *Lake Superior Chamber Orchestra*, James Pellerite (principal flute emeritus, Philadelphia Orchestra), and the *Congress on Research in Dance*. My works have been published by *Mnemes - Alfieri & Ranieri Publishing* [Italy], *New Consonant Music* [Belgium], *Harvey Music Editions*, and *Zalo/J.P. Publications*. Choreographers I have worked with include Kim Nofsinger, Dorothy Massalski, and Lisa McKhann.

Performance ensembles have included:

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

Chamber: *Zeitgeist, Duo46, Newband, THUD, 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: Eric Beuerman, Marcio Bezerra, Paul DeSilva, Estibaliz Gastesi, Deborah Nemko, Tomoko Uchino, Thomas Wegren
- Organ: David Burton Brown, Ryan Garber, Tim Tollefson, Carson P. Cooman
- Strings: Maya Beiser [Violoncello], Rose Drucker [Violin], Joyce Lee [Violin], Melisa Rose [Violoncello], Beth Ilana Schneider-Gould [Violin], Judith Spokes [Violin]
- Winds: Daniel Bell [Saxophone], Enid Blount [Clarinet], Chelsea Czuchra [Flute], Cheryl Melfi [Clarinet], James McElwaine [Bass Clarinet], John Merigliano [Flute], Patrick O'Keefe [Bass Clarinet/Saxophone], James Pellerite [Native American Flute], Tracy Pullo [Flute], Theodore Schoen [Clarinet], Richard Stoltzman [Clarinet], Rhonda Taylor [Saxophone]
- Perc.: Heather Barringer, Patti Cudd, Eric Helmuth, Mark Puma, Peter Scartabello
- Voices: Lara Bisserier, Ellen Detko, Dorothy Hemmo, Cameron Smith
- Guitar: Andrew Dancescu, Matt Gould, Philip Hemmo, Jessica Howard, Andrew Hull, Ricardo Iznola, Vasilis Kallis, Bradley Wainwright, Gregory Wiest

Music Research:

Reviews: Music Texts and Internet Resources

- 2001-** *Choice Magazine* [Association of College and Research Libraries]
- 2005: George Buelow. *A History of Baroque Music*.
Jairo Moreno. *Musical Representations, Subjects, and Objects*.
- 2004: Robert Adlington. Louis Andriessen: *De Staat*.
Hugh Benham. *John Taverner: His Life and Music*.
Peter Horton. *Samuel Wesley: A Life*
Giulio Ongaro. *Music of the Renaissance*.
Joel Speerstra. *Bach and the Pedal Clavichord*.
David Tunley. *François Couperin and 'The Perfection of Music'*
- 2003: Christopher Hogwood, ed. *The Keyboard in Baroque Europe*.
David Schiller. *Bloch, Schoenberg, Bernstein: Assimilating Jewish Music*.
Richard Steinitz, *György Ligeti: Music of the Imagination*.
Lawrence Zbikowski, *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*.
- 2002: Rollin Smith, *Toward an Authentic Interpretation of the Organ Works of César Franck*.
Kerala Snyder ed., *The Organ as a Mirror of its Time: Northern European Reflections, 1610-2000*.
David Temperley, *The Cognition of Basic Musical Structures*.
- 2001: Ben Arnold, *Twentieth Century Composers*. [Internet]
Bryan Simms, *The Atonal Music of Arnold Schönberg*.
Charles Smith, *The Classical Music Navigator*. [Internet]

Theory/Analysis

- 2003** *Patima gorgo*, a performance edition and analytical study of the early piano work by Iannis Xenakis. [Accepted for publication: *Moussikos Loghos*. Nefeli Editions, Athens].
- 2002** Aspects of Musical Thought in the Twentieth Century
 I: Thematic Metamorphosis and Perception in the *Symphony* [No. 1] for Organ of Kaikhosru Sorabji.
 II: Process and Design in *Similar Motion* by Philip Glass
 III: “¿Por Qué Nació Entre Espejos?” The Distorted Mirrors in the George Crumb Madrigal.
 IV: Liturgical Transcription in Messiaen’s *Et Expecto Resurrectionem* and *Couleurs de la Cité Céleste*.
- 1998** Compositional Procedure in the *Sequentia Cyclica super Dies irae ex Missa pro defunctis* by Kaikhosru Sorabji.
- 1990** The Path Towards the Twelve Tone Technique. [Published: *Revolutions in Western Thought*. State University of New York Press, 1990.]

Musicology

- 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
- 1997** The Development of the Shared Hand Technique in the 17th and 18th Century North German Organ School
- 1995** Conjecture on the Function of the Robertsbridge Codex Estampies

Pedagogical

- 2001-** Choral Pieces for Classroom Aural Training
1998 Selective Dictation: A new approach to multiple voice music dictation for music teachers and students

Significant Professional Work and Engagements:

- 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 premièred 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 premièred in July, 1999.
- 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 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), *Jan Kuchar* (18th C Czechoslovakia), *Théodore Dubois* (19th C France), and *Hugo Distler* (20th C Germany). I am primarily involved in the area of 20th century/new music and Early Music.

As Conductor:

In the field of sacred music, I have had the opportunity to conduct significant works, highlighted by productions of *Die sieben Worte Jesu Christi am Kreuz* and *Weihnachtshistorie: Historia der Geburt Jesu Christi* by Heinrich Schütz, *Israelsbrunnlein* (selected motets) by Johann Hermann Schein, and portions of the *Mass in b minor* by J.S.Bach, all including period instrument ensembles.

As a concert music conductor, I have the experience of leading university ensembles (ranging from small to medium-sized groups) in a diversity of repertoire encompassing 19th and 20th/21st century music with an emphasis in contemporary literature.

Additional University Activities and Other Professionally Related Service:

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| 2004 | Duluth-Superior Symphony Orchestra Artistic Advisory Committee |
| 2004 | One of my composition students was named second prize winner of the <i>2003 James and Paula Nelson Young Composers Competition</i> . |
| 2004 | Interim Chair of Musicianship: National Federation of Music Clubs. |
| 2003 | UMD Undergraduate Research Opportunities Program: <i>Film Music</i> . |
| 2002 | Two of my composition students were named first and second prize winners of the <i>2002 James and Paula Nelson Young Composers Competition</i> . |
| 2001-02 | UMD Undergraduate Research Opportunities Program: <i>A Selective Edition of the Music Manuscripts of the Mannheimer Collection</i> . |
| 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 <i>New Music Festival</i> 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 <i>Annual New Music Festival</i> under my artistic direction. |
| 1998 | Designed the <i>Computer Music Center</i> at UMD. |
| 1997 | Presented a pre-concert lecture for the <i>Hilliard Ensemble</i> (visiting the University of Arizona). Topics covered included Arvo Pärt and his method of composition, Russian Orthodox iconography in music, and the historical settings of the Litany of St. John Chrysostom. |
| 1996-98 | Pianist: <i>Arizona Contemporary Ensemble</i> (ACE). |
| 1996-97 | Participant in the <i>Professional Internship Program of the Tucson Unified School District</i> . Responsibilities included giving lessons to high school students interested in pursuing a career in composition and introducing them to classes at the University. |
| 1995-98 | <i>Graduate Advisory Committee</i> 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. |