

Sid Richardson

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EDUCATION

Duke University Ph.D. in Music Composition	2018
Duke University Certificate in College Teaching	2018
Duke University A.M. in Music Composition	2015
Boston Conservatory M.M. in Music Composition	2013
Tufts University B.A. in Music and Classics	2010

EMPLOYMENT

Composition Faculty at New England Conservatory of Music	2020 - present
Visiting Lecturer at Tufts University	2023 - present
Visiting Lecturer at Wellesley College	2019-2023
Lecturer at Massachusetts Institute of Technology	2020
Affiliated Artist at MIT	2019

TEACHING EXPERIENCE

- Composition Studio, New England Conservatory
- Instrumentation and Orchestration II, NEC
- Composition and Tonality: Nineteenth Century, NEC
- Composition and Tonality: Eighteenth Century, NEC
- Composition and Tonality: Early Twentieth Century, NEC
- Composition and Tonality: Mid- to Late-Twentieth and Twenty-First Centuries, NEC
- Electro-Acoustic Music I, NEC
- Orchestration, Tufts University
- Developments in New Music, Tufts University
- Sound and Structure, Tufts University
- Advanced Harmony, Wellesley College
- Tonal Counterpoint and Harmony, Wellesley College
- Electronic and Computer Music, Wellesley College
- Composition Independent Study, Wellesley College
- Music History III: Modernism & Music, Wellesley College
- Senior Thesis Research Advising, Wellesley College
- History of Western Music, MIT
- Keyboard Harmony Lab, MIT
- Beyond Andy Warhol: Art and Music in New York City, Duke University
- Duke New Music Ensemble, Duke University

AWARDS AND HONORS

TEMPO Ensemble Call for Scores Winner	2022
Transient Canvas Composition Fellowship	2021
Chamber Ensemble Commission Competition Winner, Utah Arts Festival	2019
Hermitage Prize, Aspen Music Festival and School	2018

William Klenz Prize in Music Composition, Duke University	2018
Katherine Goodman Stern Fellowship, Duke University (Declined)	2018
Charles Ives Scholarship, American Academy of Arts and Letters	2017
Preparing Future Faculty Fellowship, Duke University	2017
Dissertation Travel Award: International (France), Duke University	2016
Roger Sessions Memorial Composition Award, Boston Conservatory	2013
Outstanding Achievement Award, Department of Music, Tufts University	2010

FESTIVALS AND RESIDENCIES

Oberpfälzer Künstlerhaus, Schwandorf, Germany, composer-in-residence	2023
Artist-in-Residence, Longy School of Music of Bard College	2022-present
Virginia Center for the Creative Arts, Moulin à Nef, France, composer-in-residence	2022
Tanglewood Music Center, composition fellow	2019
The Hermitage Artist Retreat, composer-in-residence	2019 & 2020
Aspen Music Festival and School, composition fellow	2018
Crosstown Arts, composer-in-residence	2018
Gabriela Lena Frank Creative Academy of Music, composition fellow	2018
Bowdoin International Music Festival, composition participant	2017
Virginia Center for the Creative Arts, composer-in-residence	2016

COMMISSIONS

- ***Magnificat*** (2022) for mixed SATB chorus, 5 minutes in one movement. Commissioned by Emmanuel Music. Premiered December 11, 2022, at Emmanuel Church, Boston, MA.
- ***We the Way Outward*** (2021) for flute, bass clarinet, violin, cello, piano, and drum set, 15 minutes in three movements. Commissioned by Boston Musica Viva as part of their Write It Now commissioning initiative. To be premiered by The Callithumpian Consort March 13, 2023 in Jordan Hall at New England Conservatory under the direction of Stephen Drury.
- ***Ratyll*** (2021) for bass clarinet and marimba in one movement. Commissioned by Transient Canvas as part of their 2021 Composition Fellowship. Premiered March 14, 2022, Distler Hall, Tufts University, Medford, MA.
- ***Rock Garden*** (2020) for double woodwind quintet, 8 minutes in one movement. Commissioned by the Tanglewood Music Center. Premiered July 9, 2022, Studio E, The Linde Center, Tanglewood Music Center, Lenox, MA.
- ***Shine Darkly Over Me*** (2020) for flute, viola, harp, 10 minutes in three movements. Commissioned by harpist Chloe Tula for a New World Symphony Showcase Concert. Premiere postponed due to COVID-19.
- ***Gramarye*** (2018-19) for flute, clarinet, violin, violoncello, percussion, and piano, 13 minutes in one movement. Commissioned by the Utah Arts Festival. Premiered June 22, 2019, by Sinfonia Salt Lake at the Salt Lake City Library, Salt Lake City, UT.
- ***Tarot Teller*** (2018) for flute, clarinet, violin, viola, violoncello, percussion, and piano, 6 minutes in one movement. Commissioned by the Aspen Music Festival and School. Premiered July 27, 2018, by the Aspen Contemporary Ensemble in Harris Concert Hall, Aspen, CO.

- **3roos Elneel** (2018) by AlSarah & The Nubatones, arranged for mixed SAB chorus, 3 minutes in one movement. Commissioned by Duke Performances. Premiered February 26, 2018, by the Durham School of the Arts Chorus, Durham, NC.
- **Bass Cathedral** (2017-18) for clarinet and wind ensemble, 16 minutes in one movement. Commissioned by the Boston Conservatory Wind Ensemble. Premiered February 23, 2018, by David Angelo and the ensemble conducted by Matthew Marsit, Old South Church, Boston, MA.
- **Double Concerto in D Minor BWV 1043** (2016) by J. S. Bach, arranged for two soprano saxophones and orchestra, 18 minutes in three movements. Commissioned by the Durham Medical Orchestra for soloists Susan Fancher and Branford Marsalis. Premiered December 11, 2016, conducted by Verena Mösenbichler-Bryant, Baldwin Auditorium, Duke University, Durham, NC.
- **BEACON** (2015) for woodwind quintet, September 12, 2015, 6 minutes in one movement. Commissioned by the Kenosha Community Foundation. Premiered September 12, 2015, by the Kenosha Symphony Orchestra Wind Quintet, Kenosha Public Museum, Kenosha, WI.
- **Rough/Smooth** (2014) for mixed SATB chorus and organ, 3 minutes in one movement. Commissioned by Emmanuel Church Boston. Premiered July 19, 2015, by the Emmanuel Church Summer Choir conducted by Ryan Turner, Emmanuel Church, Boston, MA.
- **Webbed** (2013) for violin, 9 minutes in three movements. Commissioned by the Lee Honors College at Western Michigan University. Premiered May 16, 2013, by Charlotte Munn-Wood, Western Michigan University, Kalamazoo, MI.
- **Persephone** (2010-11) for flute, piano, and contrabass, 9 minutes in one movement. Commissioned by Row Twelve Ensemble. Premiered September 25, 2011, by Katy Kleitz, Nicholas Place, and Sid Richardson at the Harvard Public Library, Harvard, MA.

PUBLICATIONS

- “Form and Exhaustion in Pascal Dusapin’s *Quad—In Memoriam Gilles Deleuze*,” *Perspectives of New Music* 60, No. 1 (2022): 59-109.
- “Reflections on Form: An Interview with Pascal Dusapin,” *TEMPO* 72, No. 283 (2017): 34-44.

RECORDINGS (Composition)

- *Sid Richardson: Borne by a Wind*, Deviant Septet with guests Mellissa Hughes and Nathaniel Mackey, Conrad Tao, Da Capo Chamber Players, Lilit Hartunian, recorded April 24, 2017, March 24, 2016, November 10, 2014, and April 10, 2016, New Focus Recordings 285, 2021.

RECORDINGS (Bass)

- Bill Seaman, *The Topologies of Blue*, Sid Richardson, Wei Ping Lin, David Rothenberg, Tim Bjorklund, CD, Fluid Audio 62, 2019.
- Bill Seaman, *Erasures and Displacements*, Sid Richardson, Craig Tattersall, Robert Ellis-Geiger, Jonas Braasch, CD, Eilean Records 78, 2017.
- Bill Seaman, *The Epiphanies*, Sid Richardson, Craig Tattersall, Robert Ellis Geiger, Jonas Braasch, Daniel Howe, Ciompi Quartet, CD, Factice Records 42, 2017.

RECENT PERFORMANCES

- *Tide Tiding Time IV.* – October 26, 2023, Jordan Hall, NEC Boston, MA – Lilit Hartunian

- *Liber Contrapunctum & Tide Tiding Time IV.* – October 19, 2023, Distler Hall, Tufts University, Medford, MA – Lilit Hartunian and John McDonald
- *Ratyll* – June 16, 2023, Komunitní prostor Smíchov, Prague, Czech Republic – Transient Canvas: Amy Advocat and Matt Sharrock
- *We the Way Outward* – March 13, 2023, Jordan Hall, NEC Boston, MA – Callithumpian Consort conducted by Stephen Drury
- *Tide Tiding Time I.* – February 6, 2023, Jordan Hall, NEC Boston, MA – Sophia Szokolay
- *Magnificat* – December 11, 2022, Emmanuel Church, Boston, MA – Emmanuel Music
- *LUNE* – December 7, 2022, The Cube, Virginia Tech, Blacksburg, VA – Sarah Plum
- *l'averse* – October 27, 2022, Jordan Hall, NEC – Anna Kevelson and Erika Rohrberg
- *Tarot Teller* – October 2, 2022, California State University, Northridge – TEMPO Ensemble
- *Rock Garden* – July 9, 2022, Studio E, The Linde Center, Tanglewood Music Center, Lenox, MA – TMC fellows conducted by Rita Castro Blanco
- *Astrolabe* – June 9, 2022, Merkin Hall, The Kaufman Center, New York, NY – Da Capo Chamber Players
- *Ratyll* – May 14, 2022, Boston Conservatory at Berklee, Boston, MA – Transient Canvas
- *Ratyll* – March 14, 2022, Distler Hall, Tufts University, Medford, MA – Transient Canvas
- *Inscribed on a Lintel* – March 13, 2022, Wellesley College, Wellesley, MA – Deborah Selig and David Collins

INVITED TALKS

Tufts University, presentation on my music and connection to Nathaniel Mackey's poetry	2023
University of Central Florida, presentation on my electronic music	2021
University of Florida, Gainesville, presentation on <i>Red Wind</i>	2020
Boston University, presentation on my music	2019
Tufts University, presentation on <i>Red Wind</i>	2019
Rhodes College, presentation on my electronic music	2018
University of Memphis, presentation on my music	2018
Crosstown Arts, resident artist talk	2018
Duke University Radio WXDU, broadcast of <i>Red Wind</i>	2018
University of North Carolina, Greensboro, lecture on Pascal Dusapin	2017
North Carolina Public Radio WUNC, NPR, performance of <i>l'air sans notes</i> with yMusic	2014

READINGS

Buffalo Philharmonic Orchestra (EarShot) – <i>Door to the River</i> for orchestra	2020
Tanglewood Music Center Fellows – <i>Dredged Archipelago</i> for string orchestra	2019
Del Sol Quartet – <i>Comb</i> for string quartet	2018
Deviant Septet and Nathaniel Mackey – <i>Red Wind</i> for mixed chamber ensemble	2017
Conrad Tao – <i>There is no sleep so deep</i> for piano	2016
Amarcord – <i>On the Sea</i> for five male voices	2015
Da Capo Chamber Players – <i>Astrolabe</i> for mixed chamber ensemble	2014
Ben Folds and yMusic – <i>Narcolepsy</i> for mixed chamber ensemble	2014
yMusic – <i>l'air sans notes</i> for mixed chamber ensemble	2013
Duke Wind Symphony – <i>Catullus Settings</i> for symphonic band	2013
Boston Conservatory Composers' Orchestra – <i>Terraforming</i> for orchestra	2012

Atlantic Music Festival Orchestra – *Terraforming II. Erosia* for orchestra 201

PERFORMANCE EXPERIENCE

Tufts New Music Ensemble, Bassist	2006-10, 2020-22
Du Bois Orchestra, Bassist	2019
Duke New Music Ensemble, Bassist	2013-18
Boston New Music Initiative, Bassist	2010-13
Tufts Jazz Combo	2007-10

SERVICE/ADMINISTRATIVE EXPERIENCE

Composers' Series Curator, NEC	2022
First Year Advisor, Wellesley College	2022-present
Admissions Review Committee Member, New England Conservatory	2021-present
Composer Meeting Coordinator, Duke University	2016
Duke New Music Ensemble, Artistic Director	2015-16
Experimental Music Study Group, Associate Artistic Director	2015-16
Duke Music Graduate Students Association Social Chair, Duke University	2014
General Staff, Boston New Music Initiative	2010-13
Citizen Teacher, Citizen Schools, Roslindale, MA	2010

SOFTWARE PROFICIENCY

Logic, Max/MSP, Pro Tools, QLab, Sibelius

LANGUAGE PROFICIENCY

French (advanced)

PROFESSIONAL AFFILIATIONS

BMI Classical
 College Music Society
 New Music USA
 Society for Music Theory