

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

Faculty, Composition and Music Theory at New England Conservatory	2020 - present
Visiting Lecturer at Tufts University	2023-2024
Visiting Lecturer at Wellesley College	2019-2023
Visiting Lecturer at Massachusetts Institute of Technology	2020
Affiliated Artist at MIT	2019

TEACHING EXPERIENCE

- Composition Studio, New England Conservatory
- 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
- Post-Tonal Theories & Practices, NEC
- Electro-Acoustic Music I, NEC
- Instrumentation and Orchestration II, NEC
- Developments in New Music, Tufts University
- Orchestration, Tufts University
- Sound and Structure I & II, Tufts University
- Advanced Harmony, Wellesley College
- Composition Independent Study, Wellesley College
- Electronic and Computer Music, Wellesley College
- Music History III: Modernism & Music, Wellesley College
- Tonal Counterpoint and Harmony, 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

Thesis Advising

- Member of Master's Thesis Committee, Tufts University
- Senior Thesis Research Advisor, Wellesley College

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 Klensz 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	2022-2024
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

- ***Sun Compass*** (2024) for wind ensemble and rhythm section, 15 minutes in one movement. Commissioned by New England Conservatory of Music. Premiered April 1, 2025, by the NEC Wind Ensemble with soloists Frank Carlberg, Bob Nieske, and Dor Herskovits, William Drury conducting.
- ***How Do I Love Thee?*** (2024) for soprano and piano, two-and-a-half-minute song. Commissioned by New England Conservatory of Music in honor of David Scudder and Betsy Ridge.
- ***which was the dream, which was the veil?*** (2023) for violin and cimbalom, 20 minutes in five movements. Commissioned by Lamnth. Premiered February 22, 2024 at New England Conservatory's Jordan Hall, Boston, MA.
- ***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, and harp, 10 minutes in three movements. Commissioned by harpist Chloe Tula. To be premiered at the Bowdoin International Music Festival July 6, 2024, Studzinski Recital Hall, Bowdoin College, Brunswick, ME.
- ***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 Alsarrah & 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 (2023): 59-111.
- “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.
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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.
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RECENT PERFORMANCES

- ***Stromateis*** – November 6, 2025, Jordan Hall, NEC, Boston, MA – Sophia Szokolay and Janice Lu
- ***How Do I Love Thee?*** and ***Inscribed on a Lintel*** – October 15, 2025, Jordan Hall, NEC, Boston, MA – Aurora Martin and Noriko Yasuda
- ***Liber Contrapunctum*** – September 12, 2025, Koncertkapellet, Roskilde, Denmark – Kuno Kjaebye and Karin Jakobsson
- ***Sun Compass*** – April 1, 2025, Jordan Hall, NEC, Boston, MA – New England Conservatory Wind Ensemble, William Drury conducting
- ***Shine Darkly Over Me*** – February 26, 2025, Jordan Hall, NEC, Boston, MA – Emma Krause, Luther Warren, Yvonne Cox
- ***Rock Garden*** – January 22, 2025, Jordan Hall, NEC, Boston, MA – NEC students conducted by Timothy Ren
- ***which was the dream, which was the veil?*** – September 30, 2024, Distler Hall, Tufts University, Medford, MA – Lamnth: Lilit Hartunian and Nicholas Tolle
- ***Shine Darkly Over Me*** – July 6, 2024, Studzinski Hall, Bowdoin International Music Festival, Bowdoin College, Brunswick, ME – Alexander Day, Sebastian Gonzalez Mora, Amy Ahn
- ***Tide Tiding Time II.*** – April 20, 2024, Jordan Hall, NEC, Boston, MA – Sophia Szokolay
- ***Eidolon*** – March 1, 2024, Pickman Hall, Longy School of Music, Cambridge, MA – Sonja Tengblad, Charlotte Ensley, Daniel Haakenson, Ross Jarrell, Aleksis Martin, Yvonne Cox
- ***which was the dream, which was the veil?*** – February 22, 2024, Jordan Hall, NEC, Boston, MA – Lamnth: Lilit Hartunian and Nicholas Tolle
- ***Inscribed on a Lintel*** and ***The Sea-Limits*** – December 1, 2023, Distler Hall, Tufts University, Medford, MA – Julia Cavallaro and John McDonald; Gregory Zavracky and John McDonald
- ***Tide Tiding Time IV.*** – October 26, 2023, Jordan Hall, NEC, Boston, MA – Lilit Hartunian
- ***Liber Contrapunctum*** and ***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

LECTURES AND COLLOQUIA

New England Conservatory, public presentation on Ruth Crawford Seeger's String Quartet	2024
Tufts University, colloquium on my music's relation to Nathaniel Mackey's poetry	2023
Longy School of Music, presentation on my music	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

SERVICE/ADMINISTRATIVE EXPERIENCE

DMA Committee Co-Chair, NEC	2025-present
Composers' Series Director, NEC	2024-present
Judge for the International Computer Music Conference, Boston	2025
Composers' Series Curator, NEC	2022-23
First Year Advisor, Wellesley College	2022
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

COMPOSER 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 – <i>Terraforming II. Erosia</i> for orchestra	201

PERFORMANCE EXPERIENCE

Tufts New Music Ensemble, Bassist	2006-10, 2020-24
Du Bois Orchestra, Bassist	2019
Duke New Music Ensemble, Bassist	2013-18

Boston New Music Initiative, Bassist	2010-13
Tufts Jazz Combo	2007-10

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