

# WILLIAM DOUGHERTY

American Academy in Rome, Via Angelo Masina 5, 00153 Rome, Italy  
+1 (929) 269-2218; [william.dougherty@columbia.edu](mailto:william.dougherty@columbia.edu); [www.williamdougherty.com](http://www.williamdougherty.com)

## EDUCATION

---

**Columbia University**, New York, NY

**D.M.A.** in Music Composition, May 2021

**M.A.** in Music Composition, May 2016

Principle Teachers: Georg Friedrich Haas, 2014–2017; Fred Lerdahl, 2015; George Lewis, 2016

**IRCAM**, Paris, France

Cursus Programme in Electronic Music, 2018–2019

**Hochschule für Musik**, Basel, Switzerland

**Artistic Diploma** in Music Composition, May 2014

Principle Teachers: Georg Friedrich Haas, 2012–2013; Erik Oña, 2013–2014

**Royal College of Music**, London, U.K.

**MMus** in Music Composition, graduated with distinction, May 2012

Principle Teachers: Kenneth Hesketh, 2010–2011; Mark-Anthony Turnage, 2011–2012

**Temple University**, Philadelphia, PA

**B.M.** in music composition, summa cum laude, Philadelphia, May 2010

Principle Teachers: Jan Krzywicki, 2009; Richard Brodhead, 2008; Maurice Wright, 2006–2010

## RECENT PRIZES, AWARDS, AND RESIDENCIES

---

**New Music USA Career Development Fund** for commission for Jared Redmond, piano, New York, 2021

**Charles Ives Scholarship**, American Academy of Arts and Letters, New York, 2021

**Rome Prize in Music Composition**, American Academy of Arts, Rome, Italy 2020-21

**Civitella Ranieri Music Fellowship Residency**, Umbertide, Italy, 2020/21

**Cité Internationale des Arts Residency**, Paris, 2018–2019

**Internationalen Gesellschaft für Neue Musik (IGNM) & ISCM Valais Residency, Schloss Leuk**, Switzerland, 2018

**Gaudeamus Award Nominee** for *the new normal* for fixed media and ensemble, Utrecht, 2017/18

**ASCAP/SEAMUS 2016 Student Composer Commission** to write new work for 2017 SEAMUS Conference, St. Cloud, 2016

**Aaron Copland House Residency**, New York, 2016

**Wild Rumpus Composition Competition**, San Francisco, 2015

**New York Philharmonic EarShot Readings** for *Into Focus* for orchestra, New York, 2014

**BMI Student Composer's Award** for *Winded* for wind ensemble and tape, 2013

**London Chamber Orchestra: LCO New: 'Inspired by Digital'** for *Emanations* premiered in Cadogan Hall, London, 2013

**Marshall Scholarship** to pursue MMus in music composition at the Royal College of Music, London, 2010–2012

## FESTIVALS

---

**Distat Terra Festival** (2021) featured composer with new work for four electric guitars and drum set, Choele Choel, Argentina

**Creative Dialogue** (2019) with Kaija Saariaho, premiere of *Warming Up* for soprano, baritone, violin, cello, at Camerata Hall, Musiikkitalo Helsinki, Finland

**ManiFeste Festival** (2019) *smoke-blackened paper* for double bass, transducers, metal boxes, live electronics and fixed media, performed by Sulivan Loiseau, Le Centquatre, Paris

**musikprotokoll** (2018) *spreading, like something spilled, like a stain* for mixed ensemble, commissioned by musikprotokoll and premiered by Talea Ensemble, James Baker, conductor, Graz, Austria

**Gaudeamus Muziekweek** (2018) *the new normal* performed by Asko|Shönberg Ensemble, Baas Wiegers, conductor; *as we come marching, marching* premiered by Slagwerk den Haag, Utrecht, the Netherlands

**MATA Festival** (2018) *a stillness of zero sensation* performed by Contemporaneous, David Bloom, conductor, New York

**Donaueschinger Musiktage** (2017) *Intersections* for chamber ensemble and sine tones, Donaueschingen, Germany

**Festival 4020 Linz** (2017) *Traum im Traum* premiered by Martin Mallaun and commissioned by Festival 4020 Linz, Brucknerhaus, Mittlerer Saal Linz, Austria, May, 2017

**2016 National SEAMUS Conference** (2016) *Intersections* for chamber ensemble and sine tones, Statesboro, Georgia

**Northwestern University Bienen School of Music, NUNC! 2** (2015) *Megadont* for three baritone saxophones, performed by Taimur Sullivan (PRISM Quartet), Chicago, Illinois

**Tectonics Festival NYC** (2015) *Three Formants* for five trombones performed by TILT Brass under the direction of Ilan Volkov, Abrons Arts Center, New York

**New York Electroacoustic Music Festival** (2015) *Nyuidj* for bass clarinet and four spatialized pre-recorded bass clarinets, performed by Liam Kinson, Abrons Arts Center, New York

**47<sup>th</sup> Internationale Ferienkurse für Neue Musik, Darmstadt** (2014) *Three Formants* for five trombones, performed by Mike Svoboda and les trombones de bale, Darmstadt, Germany

**Voix nouvelles at Royaumont Abbey** (2013) with Brian Ferneyhough, Fabien Lévy and Oscar Bianchi, Royaumont, France

**Le Conservatoire Américain de Fontainebleau** (2010) with Allain Gaussin, Fontainebleau, France

## DISCOGRAPHY

---

- Stimmungen: mikrotonale Musik für Zither** featuring *Traum im Traum*; Martin Mallaun, zither, Loewenhertz, 2020  
**Music from SEAMUS, vol. 26** featuring *Intersections*; Zone Experimental, Basel, SEAMUS (Society of Electroacoustic Music of the United States) Records, 2017  
**Oracle's Blast** featuring *Aphakia*; Wiktor Kociuban, Demetre Gamsachurdia, DUX Recording Producers, 2015

## INVITED TALKS AND INTERVIEWS

---

- Radio Interview** about my music with Jeff Lagoutte on *Fréquence Paris Plurielle* 106.3FM and rfpp.net, Paris, July 2019  
**Lecture** on my music delivered at Tel Aviv University Composition Seminar, Tel-Aviv, Israel, April 2019  
**Pre-Concert Interview** about my music with Tim Rutherford-Johnson, Gaudeamus Muziekweek, Utrecht, October 2018  
**Portrait** on my music by musicologist Jan Nieuwenhuis, translated into French by composer Jonathan Bell and published on *L'Education Musicale, Issue No. 22*, October 2018  
**Lecture** on my music delivered at Harvard University's Composition Colloquium, Cambridge, Massachusetts, October 2017  
**Radio Feature** on my collaboration with the London Chorus as part of PRS for Music Foundation's Adopt the Composer, on BBC Radio 3, London, July 2012  
**Interview** about my music by Clive Cookson on Financial Times Weekly Podcast, *FT Science*, London, June 2011

## RECENT PAPERS, BROADCASTS, AND PUBLICATIONS

---

- openwork** (2020–present)  
 Co-founder and Editor-in-Chief of interdisciplinary journal of experimental music and art published digitally by Columbia University.
- WKCR-FM New York, 89.9FM** (2014–2020)  
 Programmer and host of *Afternoon New Music*, a radio show that features interviews and music by new and experimental composers. Recent guests have included Annea Lockwood and Marina Rosenfeld.
- Imagined Music: The Problem of Deterritorialization**, "Sound Arts and Instrumental Music... Composers Facing Digital Deterritorialization" *Links* journal, CNRS-France, December 2019
- Giacinto Scelsi's Anahit: A Cognitive Approach to Analysis** paper given at *Music Theory and Music Cognition: A Conference in Honor of Fred Lerdahl*, Maison Française, Columbia University, March 2018
- Interview with Pauline Oliveros** about her life and music, published in Berlin-based web magazine for classical music, VAN Magazine, April 2016

## PRESS QUOTES

---

In its political directness "the new normal" is truly a composition of its time. Not only because of the message Dougherty evokes, above all because of the broad spectrum of references and musical quotes he uses... In a sense the piece can be perceived as a codex of the twenty-first century listening experience, where one switches as easily between all those very different kinds of music without judging them differently. Maybe that is that strongest statement of this piece: appreciating difference and treating and accepting it alike. –Jan Nieuwenhuis, *L'Education Musicale*, October 2018

His "Three Formants" for five trombones (2014) is like a more concentrated version of Stockhausen's "Stimmung," heavy on vocal sounds, haptic tremolos, stereophonic motion and gorgeous chords. "hyper electric" for two electric guitars and two double basses (2018) is fragile and pensive, shot through with feedback and noise. Dougherty is maybe the obvious heir to Grisey in the Basel group, putting broad academic knowledge and compositional rigor to the service of stunning sounds. –VAN Magazine, Jeffrey Arlo Brown, August 2018

I loved... the heavy intensity of William Dougherty's *The New Normal*, in which stabs of orchestral noise punctuate samples of African-American prisoners singing "Old Alabama"... –*The Wire* (Magazine), Robert Barry, November 2018

Dougherty was relishing the resources at his disposal, and his use of the orchestra throughout the piece's six pounding minutes was excited and imaginative. –*Bachtrack*, Paul Kilbey, October 2012

William Dougherty's naggingly effective *Hard Bop* is woven together from brittle, jazz-inspired riffs and rhythms. –*The Guardian*, Andrew Clements, October 2012

## TEACHING EXPERIENCE

---

### Columbia University, New York

#### **Reimagining Resistance: Sound as Subversion in 20th and 21st Century American Experimentalism**

Instructor, Spring 2020

Designed and taught this new course as a Graduate School of Arts and Sciences Teaching Scholar. The course examines networks of actors (composers, venues, critics, publications, performers, events) to explore the unique and complex topology of experimental music communities in the United States and the subversive threads that tie them together.

#### **Lead Teaching Fellow, Department of Music**

Teaching Fellow, Fall 2019, Spring 2020

Organized teaching-related workshops, discussions, and presentations for graduate students in the Department of Music to explore and share pedagogical practices. Topics included inclusive teaching, syllabus design, collaborative learning, and the use of technology and multimedia in the classroom.

#### **Introduction to Microtonality**

Teaching assistant and co-designer with Georg Friedrich Haas, Fall 2020, Fall 2015

Co-created course materials and syllabus for this graduate music theory course introduces students to microtonal music through hands-on exercises.

#### **Introduction to Composition**

Teaching assistant with Georg Friedrich Haas, Spring 2018

Mentored students in musical composition in shorter forms. Basic issues of musical structure and expression are explored in traditional and contemporary repertory.

#### **Music Since 1900**

Assistant for Georg Friedrich Haas, Fall 2019

Students investigate and analyze styles and techniques of music since 1900, carried out in part through individual projects.

#### **Introduction to Digital Music**

Co-lecturer with Terrence Pender, Fall 2017

This course introduces students to the potential of digital synthesis by means of the MIDI (Musical Instrument Digital Interface). Teaches proficiency in elementary and advanced MIDI techniques.

#### **Programming and Electronics**

Co-lecturer with Benjamin Holtzman, Spring 2017

This class is an introduction to the use of computer programming languages and DIY electronics in the context of music and art-making.

#### **Music Humanities: Masterpieces of Western Music**

Instructor, Summer 2020

Instructor, Fall 2019

Instructor, Summer 2018

Instructor, Summer 2017

Instructor, Fall 2016

Designed course materials, devised syllabus, assignments and lectures for this semester-long core class and historical survey of the Western classical tradition required for all undergraduates at Columbia University.

### Harlem Village Academies High, New York

#### **Music Studio Club**

Founder and director, September 2019–present

Directed a weekly club for high school students to create music using technology.

#### **Piano, Composition, and Music Theory**

Instructor, Fall 2017–Spring 2018

Private Lessons for high school students without access to music instruction.

### International Community Music School, Basel

#### **Piano, Composition, and Music Theory**

Instructor, Fall 2012–Spring 2014

Private lessons for secondary school students at a well-resourced international school in Switzerland.

### Mike's Music of Maryland, Ellicott City, Maryland

#### **Piano, Composition, and Music Theory**

Instructor, Summer 2009

Instructor, Summer 2008

Private lessons for a community music school in a suburb of Baltimore and Washington D.C.

## COMPOSITION LIST WITH COMMISSIONERS AND PERFORMANCES

\*works listed chronologically according to most recent performance

- In dark times will there also be singing?** participatory installation for voice, created in collaboration with the Amici di Villa Sciarra and park-goers of the Villa Sciarra Park, Rome, April 2021. Version for fixed media collage and string quartet premiered by the Quartetto Sincronie, Villa Aurelia, Rome, May 2021
- When Sound Becomes Like a Spaceship** for large mixed ensemble, co-created and recorded by Marshall Allen, Vincent Chancey and the Sun Ra Arkestra, Philadelphia, April 2021
- Around the glogge** for 11 service bells, 8 transducers, and fixed media, commissioned and recorded for later broadcast by Ensemble Proton Bern, Switzerland, March 2021
- old red barn** for violin, viola, cello, Bb clarinet (bass clarinet), electric guitar, and fixed media, commissioned by Distractfold Ensemble (Manchester UK), to be recorded in June 2021
- Warming Up** for soprano, baritone, violin, cello, performed by Erin Hodgson, Eric Viñas, Karolina Walarowska, Adele Xiang and premiered at Creative Dialogue XI, Camerata, Musiikkitalo, Helsinki, Finland, August 2019
- smoke-blackened paper** for double bass, transducers, metal boxes, live electronics and fixed media, performed by Sullivan Loiseau at IRCAM ManiFeste Festival, Le Centquatre, Paris, June 2019
- Hungarian Dance** for large mixed ensemble, commissioned and premiered by the österreichisches ensemble für neue music (OENM), Salzburg, May 2019
- soft brown wax** for 3 trombones, 3 trumpets, feedback piano, and fixed media, premiered by TILT Brass, DiMenna Center, New York, May 2019
- hyper electric** for 2 electric guitars and 2 double basses, performed by Elad Meiri, Yoav Barak, Maya Brenner, and Orr Sinay at This is What Happens When You Play With Electricity Festival, HaTeiva, Jaffa, Tel-Aviv, Israel, April 2019; premiered by (h)artDrive electric guitar duo (Nadav Lev, Giacomo Baldelli) alongside Tristan Kasten-Krauss and Evan Runyon at National Sawdust, New York, May 2017
- Intimate Sounds** for soprano, bass clarinet (clarinet in Bb), violin, and cello, performed by residents at Cité Internationale des Arts at Reid Hall, Paris, April 2019; premiered by the TAK Ensemble, Issue Project Room, New York, December 2014
- spreading, like something spilled, like a stain** for flute, clarinet, piano, percussion, violin, viola, cello, commissioned by the 2018 Musikprotokoll im Steirischen Herbst Festival, premiered by Talea Ensemble, James Baker, conductor, Graz, October 2018
- Zwischen** for baritone saxophone, accordion, and cello, performed by Trio Saetenwind and presented by the Internationale Gesellschaft für Neue Musik (IGNM) Bern, at PROGR\_Zentrum für Kulturproduktion, Bern, October 2018; premiered and commissioned by Trio Saetenwind, The Safe, Basel, Switzerland, December 2013
- as we come marching, marching** for percussion quartet, sound excitors, fixed media, and air raid siren, premiered by Slagwerk den Haag and commissioned by Gaudeamus Muziekweek, Het Huis, Utrecht, September 2018
- the new normal** for mixed ensemble and tape, performed by Asko|Schönberg Ensemble at Gaudeamus Muziekwk, TivoliVrendenburg, Utrecht, October 2018; performed by the University of York Chimera Ensemble, York (UK), June 2018; performed by The Talea Ensemble at The DiMenna Center, New York, May 2017; premiered and commissioned by Wild Rumpus Ensemble, First Unitarian Universalist Church, San Francisco, February 2017
- Three Formants** for five trombones, performed by Trombonequintet at Gaudeamus Muziekweek, Geertekerk, Utrecht, September 2018; performed by TILT Brass as part of Tectonics Festival New York 2015, Ilan Volkov, conductor, Abrons Arts Center, New York, May 2015; commissioned and premiered by les trombones de bale, Musikerwohnhaus, Basel, June 2014 and at the Internationale Ferienkurse für Neue Musik, Darmstadt, August 2014

- Traum im Traum** for meantone tuned zither and sine tones, performed by Martin Mallaun, Zentrum Zeitgenössischer Musik, Klagenfurt, September 2018; performed by Martin Mallaun at Unerhörte Musik, BKA-Theater, Berlin, February 2018; commissioned and premiered by Martin Mallaun, Festival 4020, Brucknerhaus, Mittlerer Saal Linz, Austria, May 2017
- the sinking cathedral** for baritone, trumpet, trombone, bass clarinet, electronics, and light, commissioned and premiered by Loadbang, National Opera Center, New York, May 2018
- there was never ground beneath your feet** for two violins, viola, cello, premiered by JACK Quartet, at Symphony Space, New York, April 2018
- a stillness of zero sensation** for flute, bass clarinet, violin, cello, piano, and percussion (marimba, vibraphone), performed by Contemporaneous at 2018 MATA Festival, The Kitchen, New York, April 2018; commissioned and premiered by the Temple University New Music Ensemble, Philadelphia, October, 2015
- Mort de Judas** for counter-tenor and recorder, performed by UMS 'N JIP at 1er Festival Internacional de Opera de Camara, Cordoba, Argentina, April 2018; performed by UMS 'N JIP at A4M Performing Arts Center, Thessaloniki, Greece, April 2018; performed by UMS 'N JIP at ONO Bern, Switzerland, Kunstraum Walchetur, Zürich, Switzerland, December 2018; commissioned by UMS 'N JIP, premiered at Zeughaus Kulture Brig-Glis, Switzerland, December 2017
- that feeling in the pit of your stomach is real** for two trombones, sine tones, and air raid siren, premiered by Weston Olencki and Matt Barbier (Rage Thornbones), Issue Project Room, New York, November 2017
- Intersections** for bass flute (flute), baritone saxophone (tenor saxophone), percussion (vibraphone, marimba), two pianos, accordion, and sine tones, Ensemble Helix Luzern, Erich-Kästner-Halle, Donaueschinger Musiktage, Donaueschingen, October 2017; commissioned and premiered by Zone Experimental, Basel, June 2015
- air and wood** for glissando flute, flute, clarinet in Bb (bass clarinet), violin, viola, cello, double bass, premiered by Ensemble for New Music Tallinn (ENMT), Sound-Plasma Festival, Acker Stadt Palast, Berlin, October 2017
- Megadont** for three baritone saxophones, performed by Joan Martí-Frasquier, Francisco Molina & Daniel Miguel, the Andorra Sax Festival, April 2017; premiered by Kevin Juillerat, Jonas Tschanz, and Anna Belmonte, Basel, September 2013
- Bending Metal** for four vibraphones and sine tones, premiered at the 2017 Society of Electroacoustic Music of the United States (SEAMUS) Conference, St. Cloud State University, Minnesota, April 2017
- Into Focus** for violin and orchestra, revised March 2017; read and recorded by the New York Philharmonic, Matthias Pintscher, conductor, New York City, June 2014; premiered by the Aldworth Philharmonic Orchestra, Andrew Taylor, conductor; Jenna Sherry, violin, performed as part of the APO Young Composer's Award, Reading Concert Hall, Reading, England, January 2013
- Aphakia** for cello and piano, performed by Jason Calloway and Chen-Hui Jen at New Music Miami ISCM Festival, February 2017; commissioned and premiered by the Kociuban-Gamsachurdia Duo at the Virtuosi Festival, Recife, Brazil, November 2015
- KPA** for trombone, percussion, and tape, performed by Juna Winston and João Pacheco, Porgy & Bess, Vienna, December 2016; premiered by Kevin Austin and Carlota Cáceres as part of Attaca Festival, Basel, June 2016
- The Aureole Effect** for string quartet, performed by Mivos Quartet, Symphony Space, New York, April 2016; premiered and commissioned by New Dots and The Ligeti String Quartet, The Forge, London, February, 2013
- Eidos** for six voices, two pianos, two percussionists, and feedback, to be premiered by Yarn/Wire and Ekmeles, The DiMenna Center, New York City, March 2016
- El Silbo** for baritone saxophone (soprano saxophone), percussion (vibraphone, bowed saw) and piano, premiered by The Tamgram Project, XXXV Encontre Internacional de Compositors, Conservatori Superior de les Illes Balears, Mallorca, November 2014

- ...what goes up...** for bass flute (piccolo & 2 woodblocks), bass clarinet (Bb clarinet & woodblock), baritone saxophone (soprano saxophone), trombone, 2 percussion, piano, electric guitar (woodblock), violin, viola (woodblock), cello (woodblock), double bass, premiered by Ensemble Phoenix, Grosser Saal, Musik Akademie der Stadt, Basel, June 2014
- Multiple Exposures** for flute, oboe, clarinet in Bb, bassoon, horn in F, trumpet in C, trombone, and double bass, premiered by the *Namascae* Lemanic Modern *Ensemble under the direction of William Blank* as part of the Voix Nouvelles Program, Royaumont, France, September 2013
- Beat(ing)** for bass flute (flute), Bb clarinet, accordion, and violin, premiered by neuverBand at the Musikerwohnhaus, Basel and Café Oto, Bern, June 2013
- Nyuidj** for bass clarinet and pre-recorded tape, premiered by Victor de la Rosa, Royal College of Music, London, June 2013; performed by Liam Kinson at New York Electroacoustic Music Festiva, June 2015
- Emanations** for magnetic resonator piano, violin, viola, cello, and double bass, premiered by members of the London Chamber Orchestra, Cadogan Hall, London, May 2013
- Within a Region** for two pianos and amplified hammered dulcimer, premiered by Franziska Fleischanderl, hammered dulcimer; Faristamo Susi, piano; Judith Wegman, Piano, Musik Akademie, Basel, April 2013
- The Carrying Cloth** for five cellos, premiered as part of joint commission from the National Gallery of Art and the Royal College of Music at the National Gallery of Art, Trafalgar Square, London, February 2012
- Acrid Dance** for orchestra, performed by The Royal College of Music Symphony Orchestra, February 2012; premiered by the Orchestre National de Lorraine at the final concert of the Centre Acanthes Composition Workshop under the direction of Jacques Mercier, Arsenal, Metz, France, July 2011
- Ripples of Hope** for soprano, chorus, and organ, commissioned as part of the Adopt-a-Composer Scheme organized by Making Music, Sound and Music, and PRS for Music Foundation, premiered by The London Chorus at St. Martin's in the Fields and broadcast on BBC Radio 3, London, July 2012
- Colotomic Incantation** for two guitars, commissioned by the Royal College of Music as part of the 'Rising Star' Series for Tom Ellis and Laura Snowden Guitar Duo, premiered at Cadogan Hall, London, May 2012
- In Time** for brass sextet, commissioned by the London Science Museum, conducted by the composer at the London Science Museum as part of the 2011 Science Museum Music Day and heard on the weekly Financial Times Podcast 'FT Science' with Clive Cookson and Diana Garnham, June 2011
- Sing Unto the Lord** for double choir, performed, recorded and broadcasted on BBC Radio 3 as part of the King James Bible Composition Competition, Royal College of Music Preparatory Choir, Temple Church, London, May, 2011 and performed by The BBC Singers under the direction of David Hill as part of a workshop led by associate composer, Gabriel Jackson, October 2010
- Tic Tac and Tootsie** for soprano, tenor, and baritone saxophones, performed at the Park Lane Group 14<sup>th</sup> Young Composers Symposium, critiqued by Roger Redgate, Jane Manning, and Anthony Payne at the Southbank Centre, London, November, 2010 and premiered as part of the Taylor Wessing Photographic Portrait Prize at the National Portrait Gallery, London, November 2010
- Altar Ego** for piano trio, premiered by The Network for New Music in conjunction with the Philadelphia Orchestra Association, the American Composers Forum, and the Network for New Music, Kimmel Center, Philadelphia, February 2010
- Three Movements for Trombone**, for trombone, piano, electronics, and drum set, commissioned and performed by Russell Ballenger, premiered at Auer Hall, Indiana University, February 2010
- Light Fare** for trombone, piano, and drum set, performed and conducted by the composer (piano) at Ortlieb's Jazzhaus in Philadelphia, October 2009
- Karlsplatz** for flute, guitar, viola, and double bass selected as winner of American Composers Forum New Voices Project, premiered by Dolce Suono's Metal and Wood Band, First Unitarian Church, Philadelphia, July 2009