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**PAUL DRESHER**

**Composer/Instrument Maker**

**Paul Dresher** is an internationally active composer noted for his ability to integrate diverse musical influences into his own coherent and unique personal style. He pursues many forms of musical expression including experimental opera/music theater, chamber and orchestral composition, live instrumental electro-acoustic music, musical instrument invention, and scores for theater and dance.

A recipient of a Guggenheim Fellowship for 2006-07, he has received commissions from the Library of Congress, Saint Paul Chamber Orchestra, Spoleto Festival USA, the Kronos Quartet, the San Francisco Symphony, Zeitgeist, San Francisco Ballet, Walker Arts Center, Seattle Chamber Players, Present Music, and Chamber Music America. He has performed or had his works performed throughout the world at venues including the New York Philharmonic, Los Angeles Philharmonic, Alice Tully Hall, the Festival d’Automne in Paris, the Brooklyn Academy of Music’s Next Wave Festival, and the Minnesota Opera.

Dresher’s most recent large-scale composition was his *Concerto for Quadrachord & Orchestra* – a three-movement work for conductor Joana Carneiro and Berkeley Symphony and featuring the Quadrachord, one of his large-scale invented instruments. The La Jolla Symphony under Steven Schick reprised the work in March of 2013.

In March of 2009 at Stanford University, Dresher premiered *Schick Machine*, a music theater work performed on a set comprised entirely of invented musical instruments/sound sculptures and created in collaboration with writer/director Rinde Eckert, percussionist/performer Steven Schick and mechanical sound artist Matt Heckert. In 2012 the work toured to Hong Kong and continues to tour in the US.

In 2008, the San Francisco Ballet premiered Dresher’s orchestral work *Thread,* his collaboration with choreographer Margaret Jenkins. Other recent projects include *Family Matters* - a duo for TwoSense, featuring Bang-On-A-Can cellist Ashley Bathgate and pianist Lisa Moore, the score for the Margaret Jenkins Dance Company’s *Times Bones*, and a solo piano work – *Elapsed Time* - commissioned by pianist Sarah Cahill and premiered at the Spoleto Festival in 2011.