

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, California EAR Unit, Zeitgeist, San Francisco Ballet, Walker Arts Center, Seattle Chamber Players, Present Music, the Berkeley Symphony Orchestra 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 project was his Concerto for Quadrachord & Orchestra – a three-movement work for the Berkeley Symphony Orchestra and featuring the Quadrachord, one of his large-scale invented instruments. The premiere was conducted by Joana Carneiro in October 2012 and the work was reprised by the La Jolla Symphony under Steven Schick in March, 2013.

Other recent projects have included *Schick Machine*, a music theater work from 2009 created in collaboration with writer/director Rinde Eckert and percussionist Steven Schick that toured to Hong Kong in 2012 and continues to tour in the United States. In 2008, the San Francisco Ballet premiered Dresher's orchestral score for *Thread*, his collaboration with choreographer Margaret Jenkins. Dresher's chamber opera *The Tyrant* premiered at Opera Cleveland in 2006 and has now been produced a dozen cities, including two productions in Europe.

Upcoming projects include a duo for the Bang-On-A-Can cellist Ashley Bathgate and pianist Lisa Moore, the score for the Margaret Jenkins Dance Company's *Times Bones* – in celebration of their 40th anniversary and a new work with choreographer Brenda Way and ODC Dance.