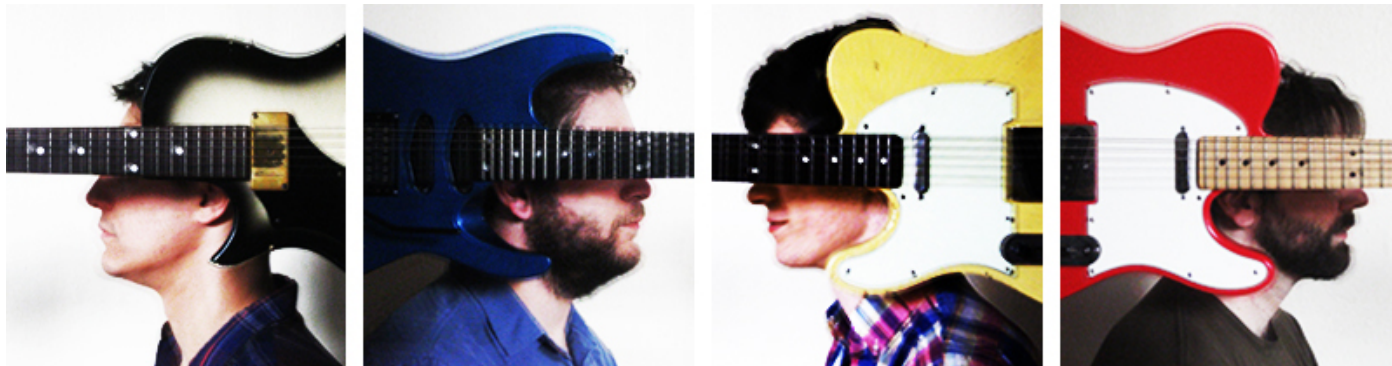


DITHER



“Sophisticated, hard-driving and stylistically omnivorous music making.”
The New York Times

DITHER, a Brooklyn based electric guitar quartet, is dedicated to an eclectic mix of experimental repertoire which spans composed music, improvisation and electronic manipulation. Formed in 2007, the quartet has performed across the United States and abroad, presenting new commissions, original compositions, improvisations, multimedia works, and large guitar ensemble pieces. Dither’s members are Taylor Levine, Joshua Lopes, James Moore and Gyan Riley.

Dither has performed and collaborated with a wide range of artists including Eve Beglarian, Fred Frith, Mary Halvorson, David Lang, Ikue Mori, Phill Niblock, Lee Ranaldo, Lois V. Vierk, Yo La Tengo, and John Zorn. They have performed their live 13-guitar rendition of Steve Reich's *Electric Counterpoint* at Lincoln Center Out of Doors, The Elnora Guitar Festival and WNYC's New Sounds Live. The quartet has also performed at the Whitney Museum, the Bang on a Can Marathon, The Performa Biennial, The Amsterdam Electric Guitar Heaven Festival, Hong Kong's Fringe Theater, The Winter Jazz Festival and the Borealis Festival.

Dither produces an annual Extravaganza, a raucous festival of creative music and art, which has been called an "official concert on the edge" by the New Yorker and "the here and now of New York's postclassical music scene" by Time Out New York. The quartet's self-titled debut album was released on Henceforth Records in 2010 to critical acclaim. Their latest release *Dither plays Zorn* on Tzadik, featuring the premiere recordings of several of John Zorn's improvisational game pieces, was named one of Rolling Stone's "top avant albums of 2015."

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PRESS PHOTOS / www.ditherquartet.com/images.html



DITHER performs Tenney's Septet w/Larry Polansky at their CD release.

"Prepare your ears...A provocative rocking that sounds good, feels good, and even when the music hits its fever pitch and the wailing claps you sharply, things still manage to keep to the honest side of controlled...The exactness of the ensemble playing and the clear-cut layers in the sonic material impress with their clock-like precision."

_Molly Sheridan, New Music Box, June 8, 2010, Review of Dither's debut album

"Clean, plucked lines, strummed chords, grungy feedback, resonating overtones, even the static buzz of amps and loose plugs...Lainie Fefferman's Tongue of Thorns reclaims a primal Minimalism from art-rock bands like the Velvet Underground or Sonic Youth; Vectors, by Jascha Narveson, turns Dither into a live-wire gamelan...In Cross-sections, the longest and most fascinating work on the disc, Lisa R. Coons painstakingly dissects the instrument, rendering muscular arpeggios, livid feedback, ominous rumbles and radiant drones."

_Steve Smith, The New York Times, June 15, 2010, Review of Dither's debut album

"Extreme and satisfying. If you've mind's-ear notions that this platter will likely evoke masters of Guitar Clang such as Glen Branca, Rhys Chatham, Sonic Youth, and Elliott Sharp, you'd be partly correct. This debut release isn't an all-out assault (though there are moments of that, to be sure)-it's a collection of compositions from them that've grown-up with the six-string electric laced into their DNA."

_Mark Keresman, Signal to Noise, Fall 2010, Review of Dither's debut album

"Colossal at one moment and reduced to a few notes in another, the music defines a mineral and rigorous world where pleasure opens up to vigorous overtures...An astounding example of what modern music can be in creating its own instrumental form and borrowing freely from pre-existing music."

_Noël Tachet, Improjazz, Fall 2010. Review of Dither's debut album

One of 5 Experimental CD's worth noting: "[Works] that traverse tonal territories from starkly sparse to quirkily rhythmic to gently dissonant to stridently chaotic. Brilliantly realized."

_Barry Cleveland, Guitar Player Magazine, Dec 27, 2010, Review of Dither's debut album

"An impressive release party at the Invisible Dog gallery including nine other acts alongside an array of stimulating video, light and sculpture...Matthew Welch's bagpipes cut through the room, carving space for a beautiful rendition of James Tenney's Sextet...Dither opened its set with Lainie Fefferman's Tongue of Thorns, a grinding encapsulation of the Velvet Underground's Venus in Furs and the highlight of their record."

_Kurt Gottschalk, All About Jazz, July 2010, Review of Dither's Invisible Dog Extravaganza

"Mid-June's official concert on the edge"

_The New Yorker, June 7, 2010, listing for Dither's Invisible Dog Extravaganza

"Immerse yourself in the here and now of New York's postclassical music scene ... Be there or be square, seriously."

_Time Out New York, July 7, 2011, listing for Dither's Invisible Dog Extravaganza

"No feeble attempt at a fusion of genres, but a successful uncompromising blend."

_Monsieur Délire, May 17, 2010, Review of Dither's debut album

"The electric guitar quartet Dither, typifying this nebulous twenty-first century, brings massive chops with an egalitarian sense of purpose to every piece of music."

_Andrew Christopher Smith, Free Music Archive, May 8, 2010, Review of Dither's Show at ISSUE Project Room