

GIORA SCHMIDT Biography



Praised by the *Cleveland Plain Dealer* as "impossible to resist, captivating with lyricism, tonal warmth, and boundless enthusiasm," violinist Giora Schmidt has appeared with many prominent symphony orchestras around the globe including Chicago, Cleveland, Philadelphia, National Arts Centre, Toronto, Vancouver and the Israel Philharmonic. He made his Carnegie Hall debut performing the Barber Violin Concerto with the New York Youth Symphony.

In recital and chamber music, Giora has performed at Carnegie Hall, The Kennedy Center, The Metropolitan Museum of Art in New York, San Francisco Performances, the Louvre Museum in Paris, and Tokyo's Musashino Cultural Hall. Festival appearances include the Ravinia Festival, the Santa Fe and Montreal Chamber Music Festivals, Bard Music Festival, Scotia Festival of Music and Music Academy of the West. He has collaborated with eminent musicians including Yefim Bronfman, Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Ralph Kirshbaum and Michael Tree.

Born in Philadelphia in 1983 to professional musicians from Israel, Giora began playing the violin at the age of four. He has studied with Patinka Kopec and Pinchas Zukerman at the Manhattan School of Music, and Dorothy DeLay and Itzhak Perlman at The Juilliard School. Committed to education and sharing his passion for music, Giora regularly seeks out new ways of reaching young violinists and music lovers around the world through technology and social media. His Facebook page (facebook.com/gioraschmidt) has over 50,000 global followers.

Giora was the First Prize winner of the Philadelphia Orchestra's Greenfield Competition in 2000, the recipient of a 2003 Avery Fisher Career Grant, and in 2005 won the Classical Recording Foundation's Samuel Sanders Award. From 2004-2006 he was chosen to be a Starling Fellow where he taught as Itzhak Perlman's assistant at the Juilliard School.

ON YOUTUBE

BARBER – Violin Concerto

Mvt. I: <u>http://www.youtube.com/watch?v=t2ifFuF3FoQ</u> Mvt. II: <u>http://www.youtube.com/watch?v=uql9IV5M_j8</u> Mvt. III. <u>http://www.youtube.com/watch?v=p_cbnyWG4Fo</u>

BEETHOVEN – Violin Concerto

http://www.youtube.com/watch?v=khsMM6IQ3gA

TCHAIKOVSKY – Violin Concerto

Mvt. I (pt. 1): <u>http://www.youtube.com/watch?v=3B9PKIknU9A</u> Mvt. I (pt. 2) <u>http://www.youtube.com/watch?v=HnTQiUgSAyY</u> Mvt. II: <u>http://www.youtube.com/watch?v=FdHEoO-Plkc</u> Mvt. III: <u>http://www.youtube.com/watch?v=3RS4IwYXUfs</u>

> FAURE – Sonata for Violin & Piano No. 1 in A Major http://www.youtube.com/watch?v=N3o3JecPKio

WIENIAWSKI – Polonaise No. 1 in D Major http://www.youtube.com/watch?v=c1GHzRXq7gI



CRITICAL ACCLAIM

"High on individuality, Schmidt's rendition of the great violin showpiece was impossible to resist, captivating with lyricism, tonal warmth, and boundless enthusiasm. Where so many performances are carbon copies, this one was his alone."

Cleveland Plain Dealer

"...with a dark-roasted tone that easily filled Orchestra Hall... He caressed the Andante with a full-bodied passion, confidence and slides that winked, perhaps, at [Perlman's] style. The Moto Perpetuo finale went out in a blaze of glory leaving no doubt that Schmidt's got major-league chops."

Detroit Free Press

"...The virtuoso Brahms Sonata was a thrill in all respects: stylish, passionate, technically on the mark and utterly convincing. The same came along with the two Sarasate pieces ... sauced with a pinch of Spanish spice that was perfect. These were confirmation of Schmidt's musicianship and prospects at full sail, music making in the grand tradition. This could be a major career, and deserves careful nurturing."

San Francisco Classical Voice

"...an acutely focused, gleaming sound that recalls Perlman in his prime. Schmidt also possesses a daunting technical arsenal and sailed through the bravura passages of the outer movements with remarkably even articulation at a rapid tempo, without breaking a sweat."

The Miami Herald

"Schmidt can teach you more about Bach and the violin by just drawing his bow across the strings. His musical mind runs to clarity of musical design, not just illumination of its architecture, but also dramatic recreation of musical line and counter melody, firmly supported by a bass line, making them light up one after another and sometimes all together like a virtual string trio.

In an uncanny fusion of mental, emotional and technical elements, especially in the second movement Fuga, Schmidt drew the listener irresistibly into that inexpressibly dark cave of silence where, for all musicians, music bubbles blindly out of the imagination like a freshwater spring on a forest floor."

The Chronicle Herald

