

## *iPalpiti* *Orchestral Ensemble of International Laureates*

### *Heartbeats – like the Pulse of Life*

Acclaimed by the press for its “beauteous string playing”, “lustrous, polished tone,” and “vocal quality”, iPalpiti (ee-PAHL-pit-ee is Italian for “heartbeats”) is a consortium of prize-winning young professional musicians from around the globe, where each member is considered a soloist. **“Eduard Schmieder, the founder of the admirable iPalpiti, is a serious and resourceful podium personality...he goes in for intense expression and dug-in string sonorities...”** - *Los Angeles Times*.

Under his direction, iPalpiti performed to sold-out audiences in prestigious venues such as Concertgebouw (Amsterdam), Mozarteum Grosse Hall (Salzburg), Nikkei Hall (Tokyo), Walt Disney Concert Hall (Los Angeles), YMCA Jerusalem, Carnegie Zankel Hall (New York), and has been invited as ensemble-in-residence at festivals in Slovenia, Israel, Carinthia, Belgium, and Italy, as well as the Martha Argerich Festival in Beppu, Japan. Founded by Eduard Schmieder in 1991, iPalpiti has since grown to an ensemble of international recognition, establishing a summer residency in Beverly Hills, California in 1999.

iPalpiti Festival of International Laureates in Los Angeles - presented annually since 1998 - is one of the nation's significant music festivals and the subject of international accolades. The prestigious STRAD magazine devoted numerous enthusiastic features and reviews, and the Los Angeles Times acclaimed the Festival's "take-your-breath-away demonstrations of musicianship and technique," where artists are encouraged to find their "own voice," performing as iPalpiti Soloists in solo and chamber ensemble concerts. Referred to as a “Musical Peace Corps,” iPalpiti has created an international cultural network of hundreds of classical artists, forging life-time associations and friendships that transcend the conflicts of our time.

The orchestra's players (ages 19-32) are all winners of prestigious international awards and represent countries worldwide. **iPalpiti** alumni have established solo and chamber ensemble careers and have taken up leading positions in major international orchestras such as the Chicago, Tokyo, Jerusalem, Monte Carlo, Bavarian State and Munich Symphonies, London, Berlin and Israel Philharmonics, Dresden Staatskapelle, etc. Several have exclusive recordings with labels like Decca, Telarc, and Supraphon records, and are considered among the premier musicians of their generation.

*iPalpiti's* performances have been acclaimed by critics throughout the world. In 1996 *Noord Holland Dagblad* proclaimed “[iPalpiti's] performance can be called righteously overwhelming.” John Ardoin of the *Dallas Morning News* raved “iPalpiti sprang to life as a single, singing voice. It was the natural, ‘vocal’ quality that stayed with me long after the final notes of the concert were sounded,” while the *Los Angeles Times* hailed the group's performances as “an astounding demonstration of seamless and beauteous string playing...memorable, luminous, deeply moving performance” (Daniel Cariaga 2000) and as a “cool display of virtuosity...unified to an often startling degree” (2006). *The New York Times* noted that “...ensemble was particularly noteworthy for its unity of purpose and blend. It was as if the musicians' hearts were beating to the same buoyant rhythm...lustrous, polished tone and graceful phrasing.” (2007)

iPalpiti has produced 25 CDs released on TELOS, YAI/iPalpiti and BCM+D Records, four Grammy-nominated. Performances are broadcast by Classic Arts Showcase nationally to over 62 million viewers on PBS/Art Channel and other public television channels, and heard on Philadelphia's WRTI-FM, New York WQXR-FM, Los Angeles KUSC-FM. *iPalpiti* represented worldwide by iPalpiti Artists International. [www.ipalpiti.org](http://www.ipalpiti.org)

“...[ under Mr. Schmieder’s direction] *iPalpiti* sprang to life as a single, singing voice. It was the natural, “vocal” quality that stayed with me long after the final notes of the concert were sounded...”

- *John Ardoin, Music Critic, Dallas Morning News*

“... an astounding demonstration of seamless and beautiful string playing... memorable, luminous, deeply moving performance...” -*Daniel Cariaga, Los Angeles Times (2000)*

“...a fitting name for the vibrant string orchestra from which the conductor Eduard Schmieder elicited a lively pulse...the ensemble was particularly noteworthy for its unity of purpose and blend. It was as if the musicians’ hearts were beating to the same buoyant rhythm...lustrous, polished tone and graceful phrasing.”

-*Vivien Schweitzer, New York Times (2007)*

“...rich sonorities [of *iPalpiti*] audibly took the audience’s breath away – especially whenever concertmaster Peter Rainer, whose technically immaculate tone throughout the night was sweet and thrilling, had a few bars to play – showed that *iPalpiti* had charms to soothe a hall well filled with music lovers of all ages.”

-*STRINGS Magazine (2005)*

“... cool display of virtuosity... unified to an often a startling degree...”

- *Los Angeles Times (2006)*

“...the playing was masterly.” -*The Los Angeles Times (2007)*

“Eduard Schmieder transforms the young professional players of his *iPalpiti* orchestra into tomorrow’s first-rank musicians.” - *The Strad Magazine (2004)*

“*iPalpiti* played with striking unity and spirit and had an infectious way of making music...”

All [artists] clearly stimulated each other musically, showing mutual inspiration and respect.”

-- *The Strad Magazine(1999)*

“[*iPalpiti*] performance can be called righteously overwhelming...”

---*Noord Holland Dagblad (1996)*

“When one hears these musicians play, one realizes there is a connection between the title and the musical outcome...when it comes to 24 very talented string players (some have independent successful careers) and a conductor who leads them with great musicality, the result is naturally captivating and exciting.” --*Ora Binur, Ma’ariv Daily, Jerusalem (2006)*

“...the highlight of this astonishing musical odyssey was the sold-out performance at Disney Hall with elegant Maestro Eduard Schmieder at the helm, conducting this world-class group with a brilliant sense of balance, tension and phrasing.”

-*Beverly Hills Outlook (2004)*

“*iPalpiti* provides polish for talented young professional musicians from around the world...”

--*The Los Angeles Times (1999)*

“...Schmieder’s own string-orchestra transcription of Grieg’s String Quartet in G minor (which he calls Serenade for Strings) made an especially convincing case for this inflation of means in the third and fourth movements, spotlighting solo instruments in the former and producing a satisfying bass end and massive string sound in the latter. This could be a good companion to Grieg’s “Holberg” Suite and Two Elegiac Melodies -- and *iPalpiti* passionately nailed the Serenade’s tough, fast unison runs. ...the ensemble played with a ripeness and polish that is easy to take for granted, yet testifies to the fine preparatory work by its conductor-founder Eduard Schmieder.”

-*Richard Ginell, Los Angeles Times (2008)*

" ... ensemble played with ripeness and polish that is easy to take for granted, yet testifies to the fine preparatory work by its conductor-founder Eduard Schmieder... Malcolm Arnold's lushly neo-classical Concerto for Two Violins and Strings was a robust chaser. Alexandru Tomescu and Catharina Chen displayed contrasting solo styles in Arnold - Tomescu full of extraordinary temperament, Chen is more reticent and lyrical. As an encore, they had fun with Yehudi Menuhin-Stefano Grapelli elaboration of Jacob Gade's [Tango] "Jalousie."...."

- Richard Ginell, *Los Angeles Times*, 2008

"... Lead by conductor Eduard Schmieder with passion, intelligence, refinement and imagination, iPalpiti demonstrated an almost uncanny unanimity of sound and vibrato, a quality repeated again and again throughout the evening... It was especially remarkable to hear such a wide variety of individual tones emerge and then slip back into those fabulous unisons..."

- *The Strad*, June 2009 Bill McGlaughlin review of the Carnegie Zankel Hall concert of March 5, 2009

"Schmieder is an authoritative conductor. A tall and serious Russian of the old school, he goes in for intense expression and dug-in string sonorities that reverberated through Disney with so much power that I wondered for a moment whether the loudspeakers on stage were plugged in. They weren't; they were left over from a Lyle Lovett concert in Disney the night before."

- Mark Swed, *Los Angeles Times*, 2010

"... Eduard Schmieder, the founder of the admirable iPalpiti... is an authoritative conductor. A tall and serious Russian of the old school, he goes in for intense expression and dug-in string sonorities..." - *Los Angeles Times* (2010)

"Schmieder led [iPalpiti] with crisp signals more concerned with impulses and phrases than beats ...they produced a splendid and colorful sound... and polished armor. The virtuosity was quite impressive."

- Timothy Mangan, *The Orange County REGISTER*, 2013

"The admirable iPalpiti's playing at Walt Disney Concert Hall, led by conductor Eduard Schmieder, proves to be world-class...sensational... This was an invigorating world-class performance by young players with technique to burn and a palpable desire to live every note."

- Mark Swed, *Los Angeles Times*, 2013

"...highly-skilled international string orchestra under the knowing direction of Eduard Schmieder... iPalpiti's strings were completely unified and opulent... absolutely bloomed... delivering a deep, rich bass in a movement from a C.P.E. Bach "Hamburg" Sinfonia in A, floating almost Stokowski-like in *pater* J.S. Bach's "Air" with terrific control of dynamics....Schmieder then presided over a lovingly conducted and played rendition of Pergolesi's Stabat Mater in a workable hybrid of period-performance clarity and luscious modern-instrument tone. Iceland's Disella Lárusdóttir displayed a big uninhibited operatic soprano, and Daniel Bubeck must have been delighted with the way Soka projected his pure, precise countertenor voice.

- *Classical Voice America* 7/24/2014 – Rick Ginell

"A dazzling international chamber orchestra..."

Eduard Schmieder's art is all about communicating emotional energy through glorious sound."

Rick Schultz, *Los Angeles Times*, 7/27/2014

"Exhilaration, thrills, and awe conquer audiences faced with the irrepressible virtuosity and musical achievements of emerging young performers. These are the stock in trade of iPalpiti Artists International." – *Los Angeles Times* (Daniel Cariaga), 2000

"...The iPalpiti *Orchestral Ensemble of International Laureates* [at] Soka Performing Arts Center on Sunday afternoon was a refreshment to thirsty ears in the classical music desert that Orange County becomes in the summertime...Romanian violinist Alexandru Tomescu gave the solo part [Loussier violin concerto with percussion] elegant and graceful account... As an interpreter, [conductor] Schmieder homed in on expressive details and rich string colors..." – *Orange County Register*, 2015

**"For one evening in July, the iPalpiti Orchestra...holds its annual Grand Finale concert in Walt Disney Concert Hall, and it has become one of the highlights — in some years, THE highlight — of the summer**

**here."** ...Schmieder's programming over the years has become quite imaginative and increasingly unpredictable. He isn't afraid to select favorites or obscurities from the past in styles that have gone out of fashion; nor is he reluctant to try new things. ~ Richards Ginell, *American Record Guide*, 2015

LA Times review on the grand-finale concert at Disney Hall noted the program as "*rich showcase for the ensemble's many gifts, including hushed pianissimo and breathtaking agility throughout.*"

On the Schubert-Mahler arrangement of the String Quartet "Death and the Maiden, critic wrote: "*The kinship between the two composers -- Schubert's rather innocent reckoning with his own mortality and Mahler's with his more modernist angst -- came through viscerally in a rendition of moving depth and humanity by Schmieder and the ensemble....Schmieder's reading felt spellbindingly concise. Best of all, he delivered a magisterial, perfectly paced account of the second movement Andante. Schmieder made the larger ensemble sound string quartet-like, with transparent textures, and maintained the intimacy of chamber music ...*"

~Rick Schultz, Los Angeles Times, July 24, 2016