

Paul Taro Schmidt

PERSONAL DATA

NAME: Paul Taro Schmidt
GENDER: Male
PLACE AND DATE OF BIRTH: Salzburg, Austria | 14 October 1998
NATIONALITY: German / Japanese
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EMAIL: paulschmidt786@gmail.com
LANGUAGES: English, Japanese, German
INSTRUMENTS: Cello, Piano, Clarinet, Bass Guitar
WEBSITE: www.paultaroschmidt.com

EDUCATION

2021-now	Zurich University of the Arts Masters Degree in Composition and Theory Composition with Kaspar Ewald, Till Löffler, Olav Lervik Theory with Johannes Schild Conducting with Iwan Wassilevski
2018-21	Zurich University of the Arts Bachelor Degree in Composition and Theory (Summa cum Laude) Composition with Kaspar Ewald, Matthias Steinauer Orchestration with Olav Lervik Conducting with Iwan Wassilevski Piano with Tamriko Kordzaia
2015-17	International School of Basel International Baccalaureate Music (HL), Physics (HL), Math (HL), Psychology (SL), English (SL), German (SL)

MUSICAL EDUCATION

2018-21	Composition for Film with Michael Künstle
2018-19	Conducting with Joonas Pitkanen
2014-16	Conducting and Orchestration with Stefan Lano
2014-16	Electronic Music and Production with Tomek Kolczyński
2011-17	Harmony and Counterpoint with Rene Wohlhauser
2007-17	Violoncello with David Lauri

WORK EXPERIENCE

02/2022	Cedric Joel Ziegler JODOQ EP Arranger/Conductor/Producer
01/2022	Jasmin Tabataï w/orchestra Copyist and Score/Part Layout

WORK EXPERIENCE (CONTINUED)

10/2021	Concert Lounge w/Symphonie Orchester Basel Copyist and Score/Part Layout
09/2021	Tonhalle Late w/ Cedric Joel Ziegler Copyist and Score/Part Layout
07/2021	Der Andere! (Feature Documentary) Conductor
07/2021	Not Alice! (Ballet) Composer
03/2021	Aufzeichnungen aus dem Abseits (Feature Documentary Film) Co-Orchestrator/Conductor
01/2021	Yellow Piano Concerto (Concert Work) Score Preparation/Copyist
10/2020	Metta Da Fein (Swiss Tv-Series) Choral Conductor
09/2020	We Invented Paris (Concert Work) Score Preparation/Copyist
04/2020	La Valle dei Mullini (Concert Work) Composer (in collaboration with the Orchestra della Svizzera Italiana)
03/2020	The Sound of Hollywood (Arranger) Conductor and Arranger
03/2020	Orchestral Spaces (Concert Work) Copyist
10/2019	Swiss Film Music Awards (Jingle) Orchestration and Score Preparation
07/2019	House of Cardin (Feature Film) Co-Orchestration and Score Preparation
06/2020	To Be Dropped and Crowned (Ballet) Composer
05/2020	Jagdzeit (Feature Film) Co-Orchestrator/Transcriber/Copyist

MASTERCLASSES AND WORKSHOPS

02/2022	Film Music with George Fenton
10/2021	Film Scoring with Michael Danna
09/2021	Film Scoring with Haushka
09/2021	TV Scoring with Dominik Scherrer
08/2021	Microtonality and Polyrythm with Jacob Adler
07/2021	Composition Masterclass with Barak Schmool
07/2020	Big-Band Masterclass with Chris Walden
01/2020	Television Music Masterclass with Raphael B. Meyer
09/2019	Film Music Masterclass with Don Davis
07/2019	Film Music Masterclass with Joe Kraemer at the Hollywood Music Workshop

MASTERCLASSES AND WORKSHOPS (CONTINUED)

07/2019	Film Scoring Academy of Europe Summer Programme with Christopher Young
05/2019	The Sheer Pleasure of Sound with Al Schmit, George Massenburg, and Daniel Dettwiller
04/2019	Film Music and Orchestration with Norman Ludwin
03/2019	Improvisation in Film with Yati Durant
02/2019	Chamber Music Masterclass (Walter Levin Tage) with Prof. Rainer Schmidt, Prof. Valentin Erben, Prof. Eberhard Feltz
11/2018	The Art of Sound with Ari Benjamin Meyers
10/2017	KammerMusik with Jorg Widmann
10/2018	The Art of Film Music with Cliff Martinez
08/2018	The Works of Claude Debussy at the Salzburg Mozarteum
08/2018	Orchestration and Arrangement with Conrad Pope and Nan Schwartz at the Hollywood Music Workshop
11/2017	Stravinsky L'Histoire du Soldat with Oliver Knussen



Dear Sir/Madam,

My name is Paul Taro Schmidt, and with this letter, I am applying for the GEM Summer Course.

I am passionate about understanding and researching the possible meaning of a piece of music. My interest in music was triggered when I watched Leonard Bernstein's "Young Peoples Concert" as a child. The way he spoke about music, and seeing what music can do fascinated me. This fascination with Bernstein's lectures has led me to read various books such as "Harmony" by Walter Piston, "Lydian Chromatic Concept of Tonal Organisation" by George Russell and so forth. Through this, my understanding of music widened and much of the knowledge I gained I implemented into my composition.

I was raised in a cultural and a musical mix with a Japanese mother and a German father who both studied music. Through them, I was able to experience diverse musical styles. Before my studies at my university, I took lessons in composition, conducting, cello, and producing at the Basel Music Academy. Now, I study composition under Kaspar Ewald & Mathias Steinauer, and orchestration with Olav Lervik at the Zurich University of the Arts. I also partake in conducting and piano classes to be able to perform both my own music and music of my colleagues. I enjoy participating in a wide range of musical activities. I am an accomplished cellist and pianist with 14 years of experience and enjoy performing in various concerts. I am currently part of a string quartet and a modern chamber ensemble, and outside of university I perform with a self-organised ensemble called the Camerata Rhein where we perform works by lesser-known composers. We have organised and performed a city premiere of Leonard Bernstein's *Halil* during his centenary.

My fascination with film scores developed when I watched *Fahrenheit 451* for the first time. Since then I have composed several short films directed by animation, and film students one of which became the finalist of the Student Academy Awards. I was also fortunate enough to work with many incredible composers in the film industry to gain first-hand knowledge of the field. This includes working with composer Michael Kunste on his feature film *Jagdzeit*, and James Moffat's score on his feature documentary film *House of Cardin* both of which I orchestrated, and the former recorded at Air Studios London. Both projects taught me valuable lesson on time management as I had very little time to orchestrate, but most importantly it gave me an invaluable lesson on modern-film orchestration. My passion also lies in theatre, especially in the field of ballet. I was fortunate enough to be able to work on various projects including a collaboration with the Orchestra Svizzera Italiana where I was able to score a children's ballet. I have also produced three ballets for the Swiss-based dance company Flux Crew. By attending various masterclasses, I was also able to gain hands-on experiences, including orchestration with Conrad Pope and Nan Schwartz, film music with Cliff Martinez & Don Davis, composition with Jorg Widmann, and chamber music interpretation with Eberhard Felz and Valentin Erbern of the Alban Berg Quartet.

The GEM masterclass appeals to me greatly, as it is one of the few summer courses to offer classes in film music. I am familiar with many alumni who found their way successfully into the music business. I look forward to the opportunities, which the GEM Summer Course will present. I value that the GEM is an international community with diverse cultures, and I believe that the education offered will fulfil my motivation and ambitions.

Thank you for your time and consideration, and I look forward to hearing back from you.

Yours sincerely,

Paul Taro Schmidt