

markus gottschlich

- jazz pianist -

“...a painter of emotions
via music.”

- *AllAboutJazz.com*

“...poised to become one of the
country’s leading jazz performers.”

- *Miami Magazine*



markus gottschlich



“Gottschlich is a legitimate
triple threat
as performer,
composer, and educator.”

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“The piano is an extension of Markus Gottschlich’s personality as truly as the trumpet was a conduit for Dizzy Gillespie’s voice, and the guitar is another appendage that Eric Clapton was born with so naturally in his hands. Nobody could imagine either Gillespie or Clapton without their instruments, which is something that both men have in common with Gottschlich.”

– *Jazzreview.com*

markus gottschlich

Austrian-born pianist, composer, and Steinway Artist Markus Gottschlich belongs to the young lions of the Florida jazz scene. Like his own life story, Markus’ music reflects a unique blend of “old world” and “new world.” In his captivating live performances, his lyricism and technique contribute to his highly-individual sound.

Markus’ debut solo album in 2008, *When the Day is Done*, received tremendous critical acclaim. For his sophomore album, *Of Places Between*, released in the summer of 2013, Markus teamed up with Grammy Award-winning musicians Federico Britos and Jose Javier Freire. The global flavor with which his music is infused reveals an artistic journey that stretches far beyond his Austrian roots.

Born and raised in Vienna, Austria, Markus grew up in what was once Beethoven’s apartment. After receiving a classical piano education from an early age on, he started exploring Jazz and moved to the US where he attended Admiral Farragut Academy, Concordia College - NY, and graduated from Western Connecticut State University.

Markus currently serves as the Artistic Director of the Miami Beach Jazz Festival. He keeps a busy schedule performing and conducting clinics in the US and Europe, while working on new compositions and commissioned works.





“Advancing a multicultural aesthetic tinged with a Viennese accent and tempered by an urbane sensibility.”



When pianist Markus Gottschlich left his native Vienna for St. Petersburg, Fla., at the age of 17, he had no inkling that he would one day return to play the Vienna Jazz Festival. All he knew was that he needed to escape what he saw as the red tape and glass ceilings facing an aspiring jazzman in the Austrian capital.

“I knew I had to get out of Vienna,” he said.

But the demands of life have a way of shaping an independent musician’s reality, and for Gottschlich, 33, reality has come full circle. Even as his profile is rising in South Florida—in addition to performing, he is curating a weekly series at a top hotel and serving as artistic director of the new Miami Beach Jazz Festival—he finds himself mining Austria for quality gigs. Last summer, he played the Vienna festival, one stop on a month-long Austrian tour.

“I’ve learned in my years of being an immigrant that you can’t afford to stand on just one thing,” he said. “You can’t just be in one place.”

After seven years in Miami—where he landed after leaving St. Petersburg for school in the Northeast and a performing stint in China—Gottschlich has developed a loyal following there. Advancing a multicultural aesthetic tinged with a Viennese accent and tempered by an urbane sensibility, his solo concerts easily fill rooms like the 90-seat performing space at Steinway Piano Gallery Coral Gables, according to Aleksandr Bernhard, a pianist and Steinway sales associate.

Gottschlich also draws crowds to some of the more elegant lounges in and around Miami, notably the one at the Eden Roc Miami Beach, where Nat “King” Cole once plied his trade. Weekly engagements in the room offer a reliable source of income and, when a concert looms, they function as de facto rehearsal sessions.

The Eden Roc gives vent to Gottschlich’s business side; when he is not performing in the venue, he presents emerging artists there. At the same time, he has found broader expression at the Miami Beach festival, for which he spent a grueling year booking artists, negotiating fees, handling sponsors and dealing with the media, as well as preparing both the program and his own set list.

“I see how close I must have been to death,” he said, jokingly, noting the fatigue on his face in a video that was part of an electronic press kit made during the preparations for the festival.

However hard he worked pulling together what was the inaugural festival in November 2013, the effort yielded a host of worthwhile extras, including a week of student competitions and master classes leading up to performance day.

The program that day brought to Miami Beach’s Fillmore Theater an eclectic mix of artists, opening with the New Orleans combo Brass-A-Holics and closing with the South Florida Jazz Orchestra featuring trumpeter Brian Lynch.

The festival also brought Gottschlich together with Grammy-winning violinist Mads Tolling, who, along with bassist Jeff Carswell and drummer Jose Javier Freire, presented a set that Tolling said came

off beautifully, even though the four musicians had played together only once before, at the Eden Roc. Tolling praised Gottschlich’s combination of musicianship, administrative savvy and “entrepreneurial spirit.”

“He has a burning desire to put this thing called jazz into the public eye,” Tolling said. “He’s very relentless in that pursuit.”

For Gottschlich and Tolling, who hails from Denmark, the festival could be a springboard to future collaborations. They share predilections (ranging from the musical to the athletic, both being basketball fanatics) and backgrounds (as emigrants from small Northern European countries who single-mindedly made their way to the country where jazz was born).

Gottschlich acknowledged that his artistic identity is bound up with his heritage. “You can’t grow up in Vienna without it becoming part of your music,” he said. But he also made the case that his future lies in finding and illuminating the space where his Austrian and American sides connect.

His latest CD, *Of Places Between* (InnerCat), explores that space. “Sojourner,” an album highlight, is an explicit reference to the notion of the wanderer, a concept strongly associated with Vienna in the Late Romantic period. But in the tune’s treatment, Gottschlich draws on the bossa nova, not European musical language. The result is neither Old World nor New, neither classical nor modern.

“In every song you find the places between,” he said. “I hope the album carries this message.” **DB**



THE RADAR | MUSIC

“Poised to become one of the country’s leading jazz performers.”

Notes of Distinction

With multiple accolades and a forthcoming new album, pianist Markus Gottschlich puts Miami jazz in the spotlight. | *By Riki Altman* |

Jazz musician Markus Gottschlich grew up in a Vienna apartment once inhabited by Beethoven, and learned to walk on wooden planks dimpled with the imprints of piano legs. He first sat in front of a set of ivory keys at age 5, and by the time he was in his teens, he was already touring throughout Europe. Now settled in Miami with his own quartet and a second album on the way, the pianist seems well on his way to becoming jazz’s next big thing.

How did you come to choose jazz as your music of choice?

Jazz is not something you actively choose. It chooses you. Vienna is a city of music, but jazz isn’t very big in Austria. If you have a passion for something, it feels like a blueprint you follow in life.

So, did piano playing choose you as well?

You could say that. I have a very physical relationship with the piano. I enjoy the act of playing, the feeling of the keys, the vibration of the strings...

Who are your music idols?

I don’t seek to be like anybody else. I try to seek what they sought. I’m not trying to recreate somebody else’s path or somebody else’s work. To me the sign of a true artist is someone who doesn’t stop searching.

Miami is not exactly known for its jazz enthusiasts. How did you come to call it home? As a musician you can never afford

to stay in one place. Miami’s such a gateway to all places in North America, the Caribbean and South America. I [look at] Miami as a springboard. The nature of jazz is that it always looks forward and you have to consider new influences and new styles. You find a lot of that here. The jazz community in Miami is small, but it’s pulsating.

Are there some venues here that you prefer to perform at over others? It’s not a matter of the venue. It’s a matter of the audience. I feed off the energy of the people.

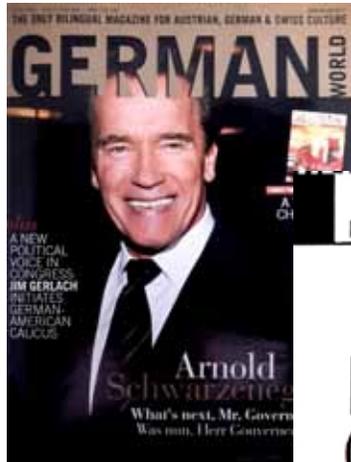
You certainly dress the part of the jazz musician. Is that organic or are you even conscious of it? I’m very old-school when it comes to that. I take the music very seriously. It has to do with respect for the music and respect for yourself. I see a lot of musicians here dress

CONTINUED ON PAGE 167...



Key Figure
Pianist Markus Gottschlich is poised to become one of the country’s leading jazz performers.

PHOTO BY LAW OLLIARD



“A musical free spirit”

MUSIC NEWS

Markus Gottschlich

Ein Wiener Jazzpianist erobert Florida

A Viennese jazz pianist takes Florida by storm

Von/By NINA WACHENFELD

Wenn man durch die Vita des gebürtigen Wieners liest, schießt einem der Begriff „musikalischer Freigeist“ durch den Kopf. Ohne formales klassisches Training, hat sich der junge Pianist mehr als Autodidakt durch die Klassik in den Jazz gearbeitet. Der künstlerische Direktor des 2011 erstmalig stattfindenden Jazz Festivals von Miami Beach, der vor zwölf Jahren zunächst über ein Basketball-Stipendium nach Amerika kam, und zu dessen musikalischen Vorbildern, neben Beethoven, unter anderem Miles Davis und Oscar Peterson gehören, genießt die Spontanität seiner Ausdrucksmöglichkeiten im Jazz. Obwohl er die musikalische Vielfältigkeit seiner österreichischen Heimat schätzt, inspirieren Gottschlich in Miami besonders das südstaatliche Flair und die vielfältigen Auftrittsmöglichkeiten, welche sich ihm über die Jahre boten. Mit seinem Debütalbum „When The Day Is Gone“ offeriert er musikalische Kurzgeschichten, die sein Publikum auf heitere Weise zum Nachdenken und Zelebrieren anregen sollen. Dabei orientiert er sich am zeitlosen Lebensopos von Cole Porter und George Gershwin. Im Jazz, so Gottschlich, sei vor allem Risikobereitschaft und komplettes Vertrauen in das Instrument gefragt, und so betrachtet er das Klavier als eine natürliche „Verlängerung seiner Persönlichkeit“, mit der man auf die musikalische Reise ins spannende Ungewisse geht. ■

► www.gottschlichmusic.com

GW TIP

EXPERIENCE MARKUS GOTTSCHLICH
LIVE AT THE JAZZ FESTIVAL MIAMI 2011
ON APRIL 14 & 15
AT THE APRIL THEATRE MIAMI.
TICKETS AT



When reading the resume of the native Viennese musician, the thought of a musical free spirit immediately comes to mind. Without formal classical training, the young pianist worked his way through classical music to jazz as an autodidact. The artistic director of the Miami Beach Jazz Festival, which will be held in 2011 for the first time, came to America twelve years ago on a basketball scholarship. Along with Beethoven, his musical role models include Miles Davis and Oscar Peterson. He loves jazz for the spontaneity of expression it allows.

Although he values the musical diversity of his Austrian homeland, Gottschlich has been particularly inspired by Miami's southern flair and the many performing opportunities available to him throughout the year. His debut album "When the Day is Gone" offers musical short stories intended to cheerfully stimulate his listeners toward reflection and celebration. In it his music leans toward the timeless works of Cole Porter and George Gershwin. Jazz, says Gottschlich, demands risktaking and complete trust in your instrument. This is why he considers the piano to be the natural "extension of his personality" with which he embarks on musical journeys into the exciting unknown. ■

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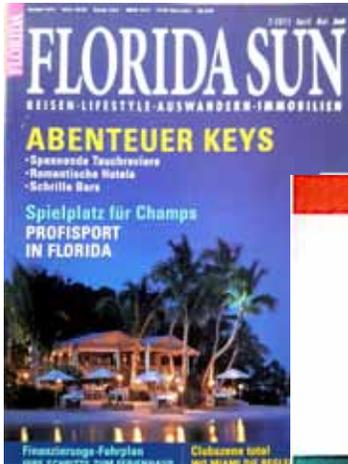


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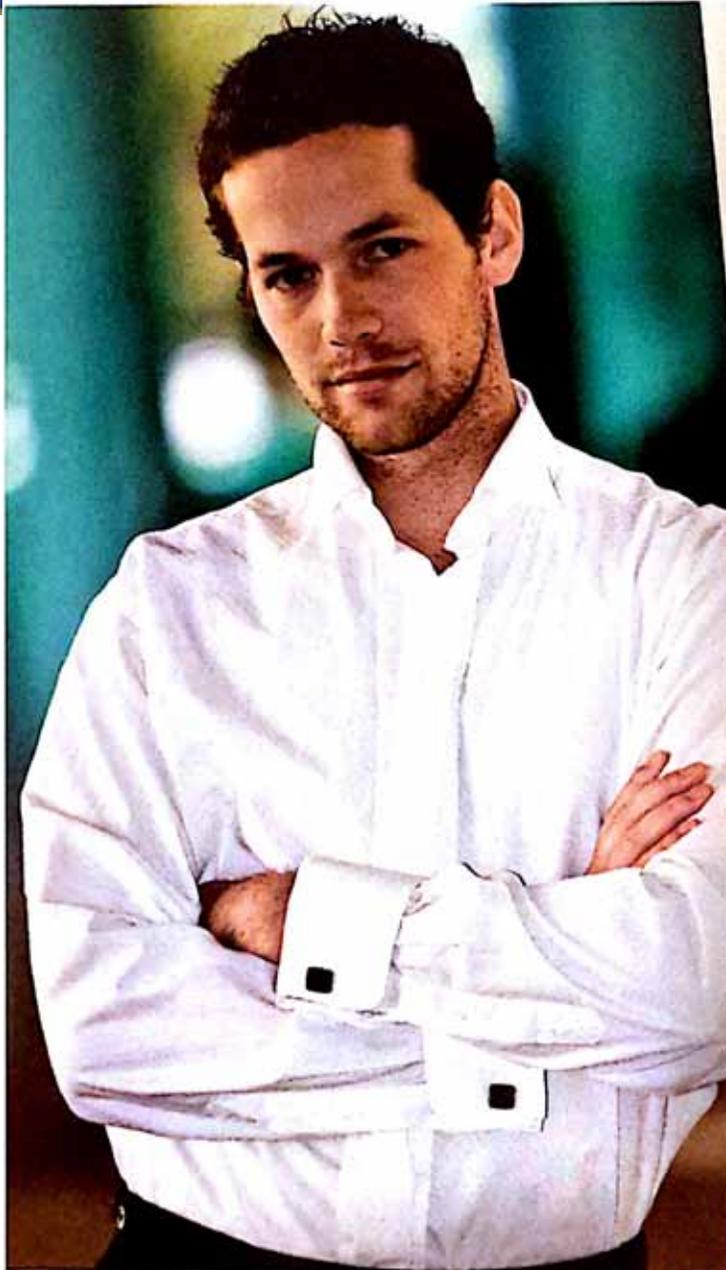
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Faces

TROPISCHE IMPROVISATIONEN

Von Daniela Boettcher



SEIT ER FÜNF IST, spielt er Klavier – seit seinem 17. Lebensjahr lebt er in den USA. Über New York und Connecticut fand Markus Gottschlich seinen Weg in den Sonnenstaat, wo er vorerst auch nicht wieder weg will. »Landlocked«, so sagt er, habe er sich in seiner Heimat Österreich gefühlt und das Wasser gesucht. Davon gibt es hier in Miami reichlich. Momentan sucht der junge Mann mit dem charmanten Lächeln eine neue Wohnung. Ein Loft soll es sein, am besten so weit oben wie möglich. Wegen des Rundblicks. Ist gut für die Inspiration beim Klavierspiel.

WARUM AUSGERECHNET MIAMI? »Na, die Probleme, die man hier hat, hat man doch überall anders auch. Warum also nicht an einem der schönsten Plätze der Welt leben und arbeiten«, so die pragmatische Antwort. Recht hat er.

EIN SPORT-STIPENDIUM an der Militärakademie in St. Petersburg brachte den talentierten Basketballer in den Sunshine State, er studierte internationale Betriebswirtschaftslehre und Politikwissenschaften. Nebenbei spielte er natürlich weiterhin leidenschaftlich Klavier. »Das brauchte ich als Ausgleich zum intensiven täglichen Training«, erzählt der 30-Jährige. Heute sind Sport und Fitness längst zu seinem Hobby geworden, das Klavierspielen zu Beruf und Berufung. »In der Musik sind hier in Südfloida ganz andere Dinge los als anderswo in den USA«, erklärt der Jazz-Pianist und Komponist. Karibische und lateinamerikanische Einflüsse halt. Inzwischen ist der Künstler Gottschlich so gefragt, dass renommierte Agenten auf ihn aufmerksam geworden sind. Kleine und große Konzerthallen in Südfloida wollen ihn spielen sehen, auch Anfragen aus dem Ausland trudeln ein. »Wenn ich könnte, würde ich 24 Stunden am Tag am Klavier sitzen«, schwärmt er. »Und wenn es eine 25. Stunde gäbe, würde ich die zum Komponieren nutzen.«

Karibische Gefühle

In Miami findet Markus Gottschlich Inspiration für seine musikalischen Werke

18 FLORIDASUNMAGAZINE.COM 2/2011

Markus Gottschlich: Of Places Between (2013)

By DAN BILAWSKY, Published: October 3, 2013 | 2,843 Views

Pianist Markus Gottschlich is anything but a traditionalist, yet tradition, or more accurately, *traditions*, play a major role in his music; he doesn't believe that a single tradition must be addressed in isolation. In Gottschlich's world, *songo* and *samba* can meet and marry ("Invitation"), *Billy Strayhorn's* music can stray a bit, taking a detour to Jamaica ("A Flower Is A Lovesome Thing"), and peaceful, insomnia-fueled reverie can take form around an awakening rhythm section bent on exploring the topic of subtle kaleidoscopic groove development ("Sleepless Night"). Gottschlich doesn't just toy with the places between; he loves them and lives for them.



The Vienna-born, Miami-based pianist owes allegiance to everything and nothing all at once. He nods toward Schubert, on "Impromptu Op. 90, Nr. 3," while simultaneously taking him to task, and he uses "Invitation" as an invitation to cross-pollinate; who would have ever thought a piano trio plus violin and tabla would be taking a hybridized Latin look at the latter tune?

Gottschlich the player is at his best when he lets his thoughts wander. This type of stargazing, soul searching and soul baring takes place at the outset of "Sleepless Night," where Gottschlich and accordionist Christian Bakanic take a ruminative stroll through a moonlit land, and on "Lilly," where violinist Federico Britos and Gottschlich pay tender musical tribute to the pianist's grandmother. These two instances, more than any other, give pause to admire Gottschlich-as-pianist. His more inventive compositional ideas, however, are realized in more active surroundings. In these scenarios, his mix-and-match mentality helps to bring odd juxtapositions to the surface, and they work more often than not.

Of Places Between is, admittedly, an audible autobiography, but it's more than that; it's a look at a world without borders. Pianist Markus Gottschlich's music lives in—and pulls from—the cracks and crevices that have formed between musical realms.

Track Listing: Invitation; Sleepless Night; Wehmut; A Flower Is A Lovesome Thing; Schubert Impromptu Op. 90 Nr. 3; Sojourner; Lilly; Dark Horses.

Personnel: Markus Gottschlich; Federico Britos: violin; Jose Javier Freire; drums; Scott Whitney: bass; Christian Bakanic: accordion; Elon Rubin: cello; Rajesh Bhandari: tabla, djembe.

Record Label: Innercat Music Group

“Of places between is, admittedly, an audible autobiography, but it’s more than that; it’s a look at a world without borders.”

Jazz Weekly

Creative Music and other forms of Avant Garde

REVIEWS

Markus Gottschlich: Of Places Between

by [George W. Harris](#) • October 10, 2013 • [0 Comments](#)

Pianist/composer/arranger Markus puts together a thoroughly enjoyable and varied disc that ranges from trio work with Jose Javier Freire/dr and Scott Whitney/b to quartets and quintets that include violinist Federico Britos and percussionist Rajesh Bhandari as well as guests with accordion a cello in tow. A cozy trio samba on "Sojourner" displays some lovely jazz chops, while classical strains float to the top on "Sleepless Night," a Lisztian "Wehmut" as well as a gracious "Schubert Impromptu." With Middle Eastern percussion, Billy Strayhorn's "A Flower is a Lovesome Thing" coyly undulates, while "Invitation has a loose swing with the added violin. Melancholia is evident on the thoughtful "Lilly" and the closing "Dark Horses" has an exciting drive. You'll like this guy!



www.gottschlichmusic.com

Saturday, August 3, 2013

Markus Gottschlich Of Places Between 2013



“Following the traditions of Chick Corea and Keith Jarrett, we find Markus Gottschlich ready to emerge as the next great pianist for a new generation.”

“...a living, breathing organism of sonic synergy...”



Following in the traditions of Chick Corea and Keith Jarrett, we find Markus Gottschlich ready to emerge as the next great pianist for a new generation.

Brent Black / @CriticalJazz

Of Places Between is the aptly titled sophomore release from this Vienna Austria native that grew up in what was once Beethoven's apartment. This captivating release walks the harmonic tightrope between what is commonly referred to as the new sub genre of chamber jazz here in the United States when in reality this aesthetic format has been a lyrical exploration for performers in Europe over the last quarter century.

Markus Gottschlich utilizes a small ensemble built around the more organic sound of the violin, cello, and accordion yet transcends any reasonable and often arbitrary tag that critics would enjoy placing on this and similar music just to make their life easier. While Of Places Between is a break in tradition for what is considered the norm for small ensemble pianists, I decided to continue my quest in rewriting the rules of critical review by asking Markus about his influences and feelings on where his improvisational wheelhouse is truly grounded.

M.G. - "My Influences on piano are not easy to pinpoint, since of course all the great masters were/are influential to me. I studied the styles of many great stride, swing, bop, post-bop pianists. It also helps to have an amazing organist and pianist as an older brother. Harmonically and melodically the late romantic and impressionist European composers are important to me. Some of what still turns our heads today in Jazz has been around for ages- in terms of harmony. What "Jazz" brought to the table that was novel is syncopation (in my opinion)- so the influences widen to all kinds of "world music", folklore, etc..."

Of Places Between is an intimate journey of artistic self exploration. A semi-autobiographical look at transitioning between cultural barriers and the manipulation of traditional form and functionality commonly referred to as jazz into an eclectic presentation of lyrical bliss. Markus does far more than embrace melody which is the focal point, the rhythmic patterns found within each melody turn Of Places Between into a living breathing organism of sonic synergy that has long been absent from an overly predictable format.

Of Places Between may signify a dramatic shift not only in piano literature created today but for a broader acceptance of the global influence that the American audience is poised to embrace. Gottschlich is a legitimate triple threat as performer, composer, and educator. Currently serving as artistic director of the Miami Jazz Fest. This is the first of a two part look at a rising star whose musical stock can best be described as an arrow pointing straight up!



Tracks: Invitation; Sleepless Night; Wehmut; A Flower Is A Lovesome Thing; Schubert Impromptu Op. 90 Nr. 3; Sojourner; Lilly; Dark Horses.

Personnel: Piano: Markus Gottschlich; Violin: Federico Britos; Drums: Jose Javier Freire; Bass (Acoustic & Electric) Scott Whitney; Accordion: Christian Bakanic; Cello: Elon Rubin; Tabla & Djembe: Rajesh Bhandari.

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24

„It's wonderful“, Sig

Jazz Fest Wien. Die Raustimme aus dem Piemont singt heute

VON BARBARA MADER

Eine schönere Liebeserklärung an den Jazz gibt es kaum: „Da dada dada... Certi capivano il Jazz ...“ Die ersten Takte aus Paolo Contes berühmter Hymne an den Jazz. „Sotto le Stelle del Jazz“ hat der ehemalige Anwalt aus dem Piemont selbstverständlich mit im Gepäck, wenn er heute Abend in der Stadthalle auftritt. Auch „It's wonderful/Via Con Me“ oder „Azzurro“ wird er anklingen lassen, das sich in der Interpretation des Cantautore so ganz anders anhört als in der Version von Adriano Celentano, für den Conte das Lied einst geschrieben hat.

Kontrastprogramm bietet am Donnerstag der unvergleichliche Helge Schneider: „Es gibt Reis, Baby!“ (19.30 Uhr, Stadthalle).

Mit Bryan Ferry startet dann ab 1. Juli der Reigen an

Höhepunkten des Jazzfests in der Wiener Staatsoper, wo unter anderen Bonnie Raitt im Doppelkonzert mit „Victim of Love“-Soulsänger Charles Bradley sowie die norwegische Sängerin Rebekka Bakken und George Benson in exklusivem Rahmen auftreten – mehr als zwei Drittel der Karten sind bereits verkauft –, letzte wirklich gute Plätze gibt es derzeit noch bei der Bank Austria.

Noch nicht herumgesprochen haben dürfte sich hingegen das Gastspiel von Bobby Womack (3. Juli, Staatsoper). Verwiesen sei auch noch auf ein weiteres Doppelkonzert zum Finale der Opern-Schiene am 7. 7.: Randy Crawford & Joe Sample von den Crusaders.

Außerdem China Moses, die äußerst agile Tochter von Dee Dee Bridgewater, die mit Blues und R'n'B, live begleitet vom Raphael Lemon-

niere Quartet, garantiert für Stimmung sorgen wird.

Noch ein Geheimtipp ist der in Florida lebende Jazz-Pianist Markus Gottschlich, der am 10. Juli im Reigen mit international prominenten Jazz-Musikern wie dem Trompeten-Virtuosen Franz Hackl auftreten und sein neues Album vorstellen wird.

Nicht zu vergessen: Die Künstler-Parade des ECM-Labels im Porgy & Bess. Die Pianistin Eliane Elias mit Quartet (3. 7.), Stephan Micus solo (4. 7.), der Trompeter Tomasz Stanko und sein New York Quartet (5. 7.), Iva Bittová solo (6. 7.) und das Elina Duni & Colin Vallon Trio (9. 7.).

Info: Karten ☎ 01/408 60 30
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www.viennajazz.org
www.lotusrecords.at

HÖREN

Ein Mix aus „alter“ und „neuer“ Welt

CD. Der österreichische Pianist und Komponist Markus Gottschlich zählt in Florida zu den Young Lions der Jazz-Szene und ist überzeugt, dass in den Räumen und Zeiten des Dazwischen – manchmal ganz unscheinbar – das wirklich Spannende im Leben geschieht. Davon geprägt ist sein zweites Album „of places between“, das vor allem Eigenes neben einem Schubert-Impromptu und dem Strayhorn-Titel „A Flower Is A Lovable Thing“ versammelt – also Sounds vom „alten“ Europa und aus der neuen Welt. – ROS



Markus Gottschlich: „Of places between“ entstand u. a. mit den mehrfachen Grammy-Gewinnern Federico Britos (Geige) und dem Puertoricaner Jose Javier (Drums).

KURIER-Wertung: ★★★★★

DER STANDARD



JAZZFEST

Zum Instrument werden

Es zog ihn nach Amerika, wie eigentlich viele europäische Jazzer – dies aber recht früh. **Markus Gottschlich** war siebzehn, als er über den großen Teich flog. Allerdings tat er dies zunächst mit dem Wunsch, Basketballprofi zu werden. Klavier hatte er zwar schon seit seinem 5. Lebensjahr gespielt: „Es war aber eher so eine Art Ausgleich für mich. Das Klavier wurde in einem schleichenden Prozess“ zur Hauptsache.

Mittlerweile ist Gottschlich in Miami beheimatet, leitet dort auch ein Festival (das Miami Beach Jazz Festival) und kommt nun wieder zurück, um beim laufenden Jazzfest im Wiener Reigen seine eleganten, melodisch markanten Ideen in der traditionsreichen Triobesetzung zu

präsentieren. Das gewaltige Erbe dieser Spielform ist für Gottschlich kein Problem. Er ist der Überzeugung, dass man Traditionen gut kennen muss. Und was die Entwicklung eines eigenen Stils anbelangt, verweist er gerne auf Kollege Herbie Hancock, der ge-



Im Reigen: Pianist Markus Gottschlich. Foto: Collazos

meint hatte: Wenn man seinen eigenen Sound entwickeln will, müsse man „zunächst sein Leben entwickeln.“ Das heißt natürlich nicht, harter Arbeit fernzubleiben. Es meint wohl eher, dass man nichts erzwingen, sich einfach Zeit geben muss – auch „um eins mit dem Instrument zu werden.“

Gottschlich trägt übrigens den Ehrentitel „Steinway-Künstler“: Man habe ihn u. a. deshalb erwählt, da man bei ihm Potenzial sieht. Bei ihm, dem 33-jährigen, der Improvisieren auch mit der Kunst, einen „guten Witz zu erzählen“ vergleicht. Auch hier gehe es um Pointen, markante Statements. Man kann sie auf seiner CD *of places between* nachhören. (toš) Reigen, 14., Hadikg., 20.30

Markus Gottschlich: When The Day Is Done (2008)

By BUDD KOPMAN, Published: July 31, 2008 | 4,672 views



A player who is not just an interpreter, but also a composer, has to make a choice when putting together a debut CD. His or her desire is to present to the listener what they are about musically—in essence: who they are, where they have been, and how they got there. Is the best way to get this across to put together a program of interpreted standards, or of originals?



Pianist Markus Gottschlich, originally from Vienna, Austria, ended up—in a roundabout way—in Miami, Florida. He wanted *When The Day Is Done* to reflect his experiences—many of them occurring late at night—as a solo performer, while presenting the album as an integrated program that flows through differing moods. He is well aware of the danger that his generation's "mp3" mindset presents to a concept album that has some meat to it and delays listening rewards.

His choice of going the standards route can be debated, although there are only two tunes ("My Romance" and "Here's That Rainy Day") that qualify as well-known standards, and hence are immediately recognizable. What cannot be debated is Gottschlich's skill as a player, and a painter of emotions via music.

Although the record is short (under forty minutes), the nine selections feel much longer because of the wealth of detail, the constant surprise, and the depth of emotion that is present in virtually every moment. Although un-ringing the bell of the liner notes is difficult, it is safe to say that the atmosphere of a player in love with the music, playing for the sheer joy of in-the-moment creation with but a few people listening, is very strong.

Gottschlich says that he did not want "to hide behind my own compositions that nobody knows—yet." While the "shock of the new" does not guarantee grabbing a listener's attention, the unfamiliar does ask for a more undivided mind, and can reveal much about the composer. On the other hand, the overly familiar and traditional approach can fail to differentiate the newcomer from an admittedly crowded field.

The problem is solved by how the well-known melodies of "My Romance" and "Here's That Rainy Day" are taken apart and improvised upon, with the referent never far away; and also by the initially jolting, stride treatment of John Coltrane's "Giant Steps," which would turn the head of anyone who recognized the tune. Just as important is the inclusion of Wayne Shorter's "Miyako," a lesser-known tune that moves through a number of moods and has an unexpected ending; or Michel Petrucciani's "Morning Blues," which is anything but a simple 12-bar blues.

When the Day Is Done accomplishes what Gottschlich set out to do. Hopefully more will be heard from him, by way of his originals.

Track Listing: My Romance; Brazilian Like; Jack's Theme (from "The Fabulous Baker Boys"); Vienna Dreams; Here's That Rainy Day; Giant Steps; Miyako; Morning Blues; Lament.

Personnel: Markus Gottschlich: piano.

Record Label: Self Produced

Style: [Straight-ahead/Mainstream](#)

"...wealth of detail, the constant surprise, and the depth of emotion that is present in virtually every moment."

jazzREVIEW

TALKIN' JAZZ SINCE 1997

29.01.2011 | Written by Susan Frances | Media 

Jazz Artist Interviews

Markus Gottschlich



Markus Gottschlich

The piano is an extension of Markus Gottschlich's personality as truly as the trumpet was a conduit for Dizzy Gillespie's voice, and the guitar is another appendage that Eric Clapton was born with so natural in his hands. Nobody could imagine either Gillespie or Clapton without their instruments, which is something that both men have in common with Gottschlich. The piano became Gottschlich's voice when he was a little boy and his connection with the piano continues to grow stronger through time. His debut album *When The Day Is Done* displays his passion for classic jazz and his active imagination to interpret and compose music from patterns that show progressive threading and a flare for being debonaire while exercising skills of improvisation.

He shares, "I was a child of 5 or 6" when he began playing the piano. "I was playing the piano way before I knew it was the instrument for me. I believe it works the other way around - some things choose you. Believe it or not, I actually grew up in one of Beethoven's apartments in Vienna, where he composed 'Fidelio.' My room had the imprints on the floor of where the piano stood... a fact that I appreciate much more in hindsight. It's now part of a museum."

Beethoven's aura in the apartment where he grew up may have affected young Gottschlich to appreciate classic music, because he recalls, "As a teenager I bought a Petrucci recording without even knowing what type of music would be on the CD. It must have been on sale somewhere. I remember being captivated and deeply moved by what I heard without being able to point out what exactly it was that spoke to me. This started a long and in-depth study of his music that taught me as much, if not more, than any formal music education I received."

He reflects about his formative years of playing, "My earliest memories are of a young teacher who asked me to musically mimic animals and other types of sounds. It was all about imagination and improvisation."

He remembers, "The most profound impact any teacher had was Mike Gerber who, I think, is not only a brilliant pianist, but also an amazing educator. Those two sides are rarely found in one person. As a teenager, I turned away from classical music due to the rigidity and lack of freedom of expression. Little did I know that these compositions, that are some hundreds of years old, were initially improvised and just written down at some point."

He examines, "The greatest composers were all improvisers as well. Now I see a great merit in playing classical music as it teaches discipline and technique. Only when you learn to play very controlled and restricted do you fully appreciate the freedom you have in jazz. However, I think if Beethoven was alive today, he would be playing jazz."

Though many classic jazz musicians graduate from prestigious colleges like Berklee College of Music or from elite music conservatories in Europe, Markus Gottschlich's education is more humble, though his talent is massive. "I never attended Berklee, nor did I ever have the intentions on doing so. However, I have listened to many musicians come out of these 'famous' music schools, all sounding the same. They are highly educated, can tell you when to superimpose a mixolydian b9 b13 mode, but often sound generic and uninspired. In some of these schools, the first time you are supposed to improvise is in your senior year. To me, jazz is about passion and freedom and that's hard to institutionalize."

He chronicles that he first left Austria to attend a university in America on a basketball scholarship. "I left Austria in '98 to pursue athletics and have since lived in the US. I have been fortunate to travel much in my life and I feel equally at home in the States as in Austria. I have found that in sports, business and music, the US is much more open to new talent, ideas and competition. There's a 'can-do' attitude; whereas in Austria there is a 'who-are-you-to-think-you-can-do' attitude."

He made his way to Miami, Florida where he embarked on the life of being a local musician. "Upon finishing University, I wanted to start at a place that for once was not freezing. After Austria, New York and Connecticut, I felt it was time for a change of climate, literally. The mosaic of different cultures and influences there appealed to me."

He describes, "Miami is a South American city that managed to pass US immigration. The music is mostly Latin and language predominantly Spanish. I enjoyed being absolutely new somewhere and not knowing what's going to happen next. Since it's such a melting pot I had no trouble getting settled in."

While living in Miami, Gottschlich played in local clubs and honed his skills playing the piano, composing original material and interpreting standards. It is an insecure lifestyle that has been depicted in such movies as *The Fabulous Baker Boys*, whose main character, Jack, is personified in the theme song "Jack's Theme," written by Dave Grusin. Gottschlich composed an interpretation of this tune and features it in his debut album *When The Day Is Done*. He asserts, "It is not unusual for musicians to pick movie themes due to the double impact that music has in film. If you combine a melody with a great plot, it is almost impossible to hear the music without also having a visual and emotional cross-reference. The life of the 'working musician' is filled with bizarre stories that occur almost on a nightly basis. Some of that is portrayed well in this particular movie."

He expresses about his songwriting, "I am not overly inspired by fictional characters. If anything I see parallels to the 'real world.'" He explains, "*When The Day Is Done* is sort of a musical summary playing these nightly gigs in Miami. The album is a total concept, meaning that there is a larger plot behind these songs or short stories. It's a reflection of the moods and emotional colors I encountered. Like a musical bouquet, I assembled pieces that fit an overall mood I wanted to focus on. This idea of a total concept seems somewhat anachronistic as well, since people's listening habits have changed tremendously over the past 10 to 20 years. People rarely listen to entire albums from the first song to the last, sometimes not even entire songs. Music has become a commodity that needs to be consumable instantly as if you looked at a painting. In this fast paced world of instant pleasure, my music is sort of a 'pleasure delayer.'"

He discerns, "I think it's most pianists ultimate goal to record solo. It's just you and your instrument and whether or not you can communicate your messages. However, many players record their solo work much later in their career, when they were already established and at the height of their artistry. I realized though, that there will never be the 'perfect' time for it, as the study of the piano is a life-long pursuit."

Gottschlich recorded his CD *When The Day Is Done* in two days from March 15-16, 2008 at The Austrian Society of Music in Vienna, Austria using a Bosendorfer piano. He exposes, "I dedicated the album to Cecilia (Gottschlich) It should be a twig of hope to cling on with a message carved in that life is still worth living and no good deed is done in vain like her organizing lessons and a piano for me 22 years ago."

He tells, "I haven't quite moved back to Vienna, even though I felt it was the right at the time to leave Miami. They just closed the only real Jazz club they had there and that speaks volumes about how well the scene is doing there. Vienna is more a transitional stay for me that was utilized to record and prepare for my next move to wherever that may be. I'm sort of a sojourner. The art is to live at a constant state of departure, while always arriving. That way you don't cling onto superficialities and focus on what really matters in life."

He assesses, "Musically, there's not much Vienna doesn't offer. It's been called the city of music for a reason. However, jazz is a state subsidized art form, meaning that the few Jazz venues are partly supported by the government. That makes it less competitive and commercial, but also less likely to find steady work. Plus, jazz is still a bit underground, especially compared to the classical music scene in Vienna."

Gottschlich's active imagination proved to be a double edged sword for him. On the one hand, his scores are unique and innovative, but on the other hand, he sees aspects of his compositions that he could have been done differently. He projects, "Already a week after recording the album, I wished I could have done it over, because I felt I could have done it even better then. I learned to look at any recording as a picture that shows where you were musically at that point of time. That you continue to grow as a musician at all times is just natural. Moreover, I wanted to play fairly well-known tunes and not hide behind my compositions that nobody knows yet."

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He views that the nature of jazz inherently makes whatever blemishes exist in a piece into marks of beauty. "How do you define a mistake?" He prompts. "Miles Davis coined the phrase that 'there are no mistakes.' Since improvisation is the very core of jazz, this 'creation in the moment' can be either more or less desired by the player, but it would be completely counter-productive to think in terms of mistakes, which will just make you avoid taking any type of risks. You will miss 100% of the shots you don't take."

He admits, "I sometimes don't know how to start a piece and rarely where it will end up. It's like life - not knowing what the future brings makes it so eventful. Nevertheless, I believe it is possible to be a perfectionist. Not in the classical sense where if you play the right note with the wrong finger the total result equals an error. To be a perfectionist in jazz, it means that you work diligently on a circumflexing technique that enables you to express your imagination. Since jazz is an aural tradition, listening is of tremendous importance. It's not a bad idea to approach it as if one was learning a language and it's a long road from speaking the first couple of words to an impromptu speech in front of a crowd. The hardest part is surrendering to whatever wants to be played in the moment and not forcing the flow in any direction."

He says about becoming a solo artist, "It's a choice that developed over the years of playing solo. I am very comfortable alone and have found my own voice, which is harder to accomplish in a group setting. When you go down this path there is very little room for ambiguity and you pursue it because you can't help it. I never minded the many, many hours a day that go into practicing, because it never felt like work."

He claims, "Being a solo artist means having the unique opportunity to compellingly convey emotions to an audience and to create experiences that are uniting instead of dividing. While every listener might feel slightly differently about the emotional content of the music they hear, a great deal of non-verbal communication takes place that goes beyond any race or religion. This fact alone makes it worth pursuing a career in music."

He deduces, "Many young players don't want the burden of playing a well-known standard, because what could they say that a Bill Evans or Oscar Peterson hasn't said already? I believe it was Miles Davis who said that 'you can't play anything on a horn that Louis Armstrong hasn't played.' It's challenging to attempt to shine a new light on 'old' music, but also a player's duty to confront Jazz history and deal with what has been played in the past."

"To be honest with you," he intones, "I pay close attention to the developments in music and jazz especially. Some of the so called 'young lions' of jazz that carry the 'torch of hope' for the future of the genre, are of the opinion that covering a Britney Spears song might be a novelty or worthwhile cause. As if the pool of great music to choose from was not big enough, if that's the future of jazz, I think we have bigger problems than we realized."

He notes, "Unwittingly, almost all of the people I listen to are already dead. There is something about the music of the 30's and 40's that is hardly found in later periods. In times of war, strife and uncertainty of the future, many composers found vectors to escape this harsh reality. When you listen to Gershwin, Ellington, Porter, Berlin, Mercer, Arlen etc. and you also pay attention to the masterfully crafted lyrics, you have songs that are just as powerful 70 or 80 years later as they must have been back in the day. Could you say that about popular music that is played today?"

His own aspiration for his music is to compose songs that will last through time like the works of Gershwin, Ellington, Porter, etc. He emphasizes, "I would want to be able to continue to make music that conveys emotions to the listener. I think there is a market for a lyrical, emotionally colorful music. The difference between the listener of good jazz and someone who only listens to whatever the pop-stations play on the radio, is on a psychological and even socio-economic plain. The Jazz listener does not need to ride the wave of pre-fabricated emotions that you find in pop in order to feel 'one' with the rest of the audience, or have you ever seen lighters go up in a Jazz club?"

Markus Gottschlich would not mind seeing lighters going up during his concerts. It is a sign that the audience feels moved by the songs and Gottschlich's album *When The Day Is Done* was made for audiences to rejoice about those moments in life that cause one to celebrate and lament. Gottschlich plays out these short stories with the understanding of a sage and the creativity of a conceptual painter. It is a talent that only comes along when a Dizzy Gillespie, an Eric Clapton or a William Shakespeare appears and does what comes natural to them, just like composing songs on the piano does for Gottschlich.

Additional Info

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| Artist / Group Name: | Markus Gottschlich |
| Interview Date: | 6/1/2008 |
| Subtitle: | Letting The Piano Be His Voice |

INTERVIEW WITH MARKUS GOTTSCHLICH

July 16, 2014 - PERSONALITIES - Anrika Petraskevica - Comment

Text: Unika Annika & Elizabete Dzina Rubene

"If you buy cheap clothes you end up buying more and that way you go broke" - Markus Gottschlich, Austrian-born pianist and composer Markus Gottschlich belongs to the young lions of the Florida jazz scene. Like his own life story, Markus' music reflects a unique blend of "old world" and "new world". In his captivating live performances, his lyricism and technique contribute to his highly-individual sound.



What do you feel when you play music?

For me music- especially improvised music- is the end of a process. In this internal process what I feel becomes the driving force and it manifests itself in the creation of music.

Why you decided to play / to do concert in Riga?

Riga became part of my summer '14 tour for a number of reasons. Firstly it's the cultural capital of Europe and secondly I'm discovering my roots, as my great grandfather came from Riga.

What kind of philosophy guides you work with?

Jazz is a living and breathing art form that allows the performer and listener to live in the moment. But as a performer its not enough to approach this music on a cerebral or academic level; one has to live and breathe 'improvisation' in order to really play it well. That means going with the flow and making the best of what life puts in front of you.

Which parts of this job are the most challenging for you?

Touring musicians often joke that we get paid to travel and that the making of music is free. In reality the hardest parts are often logistical issues and the lack of a quality instrument/piano.

How would you describe your fashion taste?

My taste is primarily based on quality. If you buy cheap clothes you end up buying more and that way you go broke.

Do you have any special conditions in respect of the clothes speaking on stage?

Well, I believe the way I dress expresses my respect for my profession and for the audience.

Or your everyday clothes is different from the stage clothing?

Of course they are different. I can be extremely casual in private or dress up for a black-tie event. Maybe I have sort of an old-school mentality when it comes to that, but I think this might stem from my time at a naval academy.

What is your professional development plan?

Just like the nature of jazz always looks forward, so do I- as a performer, composer and artistic director of a Jazz festival in Miami. Im looking to continue to tour, record with great artists and write new music. The plan is to do all of that- more and more....

Can you imagine, were will you be in 10 years?

Hopefully, still performing and doing what I love to do. That's really the only valuable sign of success in this field of music ; if you continue to get booked and people continue to come to your concerts and buy your music.

UPCOMING SHOWS

HAMLETS - RIGA, LATVIA

JULY 19, 2014 | TBA

SAULKRASTI JAZZ FESTIVAL, LATVIA

JULY 21, 2014 | TBA



Interview: Markus Gottschlich blends classical music and impromptu jazz



By: Susan Frances | AXS Contributor | Mar 4, 2015 | 2 weeks ago



Of *Places Between*, the new recording from Austrian Markus Gottschlich is a union of European stock and American influences. He shares, "Believe it or not, I actually grew up in one of Beethoven's apartments in Vienna, where he composed 'Fidelio.'"

He recalls, "My room had the imprints on the floor of where the piano stood...a fact that I appreciate much more in hindsight. It's now part of a museum."

Growing up in Vienna, Gottschlich was exposed to creative energy all around him. A major source of that energy coming from his father Professor Doctor Maximilien Gottschlich who created the artwork for *Of Places Between's* album cover. "The artwork on the cover," he explains, "is a depiction of an actual painting that he did while listening to *Of Places Between*. The artwork itself also shows a 'place between' -- between painting and picture. It's the visual negotiation between reality and imagination. My father has been my teacher and mentor throughout my life. This is one of the reasons why the album is dedicated to my parents."

On the recording, Gottschlich also pays homage to Vienna's native son Franz Peter Schubert with his impromptu interpretation of the maestro's original piece. "Schubert's Impromptu Op. 90 Nr. 3" made in the summer of 1827. "Being from Vienna," he expresses, "Schubert has been a composer whose music I feel a great deal of affinity for. His harmonic language, timeless melodies and ability to convey a wide spectrum of emotions are remarkable. While there is nothing quite like the 'Schubert's Impromptu Op.90 Nr.3' in piano literature, it is typically played with a tendency to over-emphasize the melody at the expense of the underlying, implied rhythm, that runs like a current throughout the piece. My attempt was to illuminate this piece from within by maintaining the melody and driving pulse equally."

Though Gottschlich's compositions show evidence of classical idioms, he also demonstrates his prowess as a modern improviser. He describes, "The collection of songs on *Of Places Between* is a kaleidoscopic view of some of the music that I have been writing and playing recently. The title does not only refer to the mélange of styles and musical traditions, it also hints at the very autobiographical nature of this record. Half of my life I have spent in Austria, and half of it in the US. To me, life, much like music, really tends to take place outside conventional forms, geographic restraints, between the bar lines and between beats. That's where I find beauty. It can't be found or created in a safety zone, or under normal circumstances."

He explores, "While each song is completely different from the next, the common denominator would have to be the fact that they all stem 'of places between' and this element is present in each song. An obvious example would be 'Invitation,' which is between the Cuban songo and the Brazilian samba. A more subtle example would be the 'Schubert Impromptu,' where the melody shimmers in between a more pronounced rhythmic reading."

Accompanying Gottschlich on the recording are musicians whom he hand-picked for the occasion. Violinist Frederico Britos joins him on "Invitation" and "Lilly" adding the whimsical flutter of the strings. "I have known and heard of Frederico," he reveals, "long before I actually met him. He has collaborated and played with people like Duke Ellington, Dizzy Gillespie and Bebo Valdes and has a classical background as well. I first heard him at, what turned out to be, Israel 'Cachao' Lopez's last concert in Miami on September 22, 2007. A date I remember easily because of my birthday."

He recalls, "Hearing him on Cigala's and Bebo's album *Lagrimas Negras*, as well as, on his own album *Voyage*, made me realize what an incredible musician he is. Even before we started performing together, it was pretty clear to me that he would be able to add something to my record that is beyond description. I chose the standard 'Invitation' specifically with him in mind, because the melody lends itself to his lyrical playing. What I was looking for on the ballad entitled 'Lilly' is the type of voice that only someone of his caliber, age and experience could have. Coincidentally, he recorded this on a 130 year old violin from Vienna."

The slinky undulations of Christian Bakanic's accordion can be heard on "Sleepless Night" shadowing Gottschlich's piano keys. "Like the violin," he discerns, "I associate the sound of the accordion with home. A concept that is somewhat abstract when you live between worlds, but nonetheless existent for me. Christian is an Austrian native and I heard some of his music on a late night radio show during a visit to Vienna several years ago. I immediately made a mental note that if I ever recorded music that asked for the sound of the accordion- he would be the go-to guy."

He cites, "'Sleepless Night' was written with Miami Beach's version of 'Nuit Blanche' in mind, where you could hear music all over the city throughout the entire night. The song goes through various moods and styles and Christian's versatility and taste are well represented on this tune."

He emphasizes, "Ideally, I like to keep the directions to a minimum, because I choose people whose musical instincts I can trust. When you collaborate with great musicians you would want them to be as free as possible to contribute above and beyond what you expected or even planned for. Luckily this was the case throughout *Of Places Between* especially [drummer] Jose Javier 'J.J.' Freire [who] contributed above and beyond as a musician and also as a sound engineer. Since the focus of the album is on melodies in the context of rhythms from around the world, J.J.'s vast knowledge and solid background in a plethora of styles, coupled with his ability to 'make something up' on the spot made him immensely valuable for this project."

Gottschlich bends the rules of chamber jazz on the track "Dark Horses," which features Rajesh Bhandari on tabla and djembe. "Just like with Federico, J.J. and Scott," he vouches, "Raj has been someone I performed with many times in and around Miami. The sound of the tabla is not too common here, yet it lends new colors and rhythmic textures to my music. I also wanted to explore the interplay between drums and tabla/djembe. On 'Dark Horses,' which goes between 6/8 Afro Cuban and Samba, this idea of interplay comes to fruition."

Gottschlich has a dual role on *Of Places Between* as the pianist and producer. He examines how each role brought out a different part of his talent. "I believe the traditional roles have changed somewhat. It is not enough anymore to just write and play music. Then again, was it ever? As a musician you are also more and more responsible for your recorded output, marketing, PR, etc. Producing *Of Places Between* required a completely different skill set than playing the piano. However, I was able to 'quality control' each and every aspect of the recording and production. From choosing the ideal Steinway D piano, to the right mixing and mastering studio in Switzerland for my music, I was fortunate to make all these choices that, in sum, equal the overall quality of the record."

Released by InnerCat Music Group, the timing for *Of Places Between* coincides with Gottschlich's efforts to showcase his material to live audiences. "When InnerCat Music Group released it online on July 1st, I was just days away from going to Europe to perform at several festivals and promote the album there. Currently, I am in the process of putting together a US tour as the hard-copy release is around the corner and scheduled for September 15th, 2013."

Outside the recording studio, Gottschlich has been occupying his time as the Artistic Director for the Miami Jazz Festival. "It's been a true honor," he declares, "to work hand in hand with community leaders and entrepreneurs that make up the board of directors at the Miami Beach Jazz Festival. I share Mr. Cartiglia's vision, who is the founder of this festival and who asked me to join this organization. Our vision is to install an annual Jazz Festival that features local, as well as, international talent in a state-of-the-art venue. Miami Beach has never been the home of a Jazz festival, so we embrace the challenge and opportunity to create a sustainable, cultural change in this city. Together with the music schools, universities and studios in the area, we are also reaching out to students by offering free master-classes conducted by some of the performing artists. Furthermore, the winners of two student competitions will get the chance to open the festival on November 16th at the historic Fillmore Theatre."

His work for the Miami Jazz Festival has exposed him to a wider range of musicians and a broader understanding of composing arrangements. "Of course the surroundings of Miami," he professes, "are just as influential as fellow musicians when it comes to playing, composing and improvising. As musicians- especially improvisers- we play according to the experiences and processes we went through."

The places Gottschlich has explored musically have strengthened his talent as a piano player and his articulation as a record producer. Bred from European stock and influenced by modern impromptu jazz, Markus Gottschlich takes chamber jazz to new levels of expression creating harmonic forms and improvisations that show an appreciation for the creative nature fostered by jazz practitioners, an ilk which Gottschlich has earned a place for himself.

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MIAMI BEACH JAZZ FEST AND ITS 'LIVING LEGENDS'

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Photo: Monty Alexander

WRITTEN BY: TRACY FIELDS

ARTICLE RATING

The Miami Beach Jazz Fest has attracted an impressive array of artists to South Florida in just its second year. The festival, which features a series of performances in the area as well as a student competition, culminates on Saturday, Jan. 10 with stars including Bucky Pizzarelli on guitar, bassist Rufus Reid and piano player Monty Alexander.

"The goal was to program a lineup that not only fits this year's theme of 'Living Legends of Jazz,' but also stimulates and educates the audience," explains the festival's artistic director Markus Gottschlich, himself a noted jazz pianist and composer.

"Many of the artists, like Pizzarelli or Alexander, have been instrumental in shaping the genre as we know it today and are innovators and pioneers in a way. The thought of being able to bring such caliber of artists to Miami is only exceeded by the thought of having them perform together for the first time in their careers."

Pizzarelli, who's been performing since the 1950s, has played with the likes of big-band clarinetist Benny Goodman and Stephane Grappelli, a violinist renowned for his work with the legendary guitarist Django Reinhardt.

Reid's most recent release, *Quiet Pride*, a tribute to the artist Elizabeth Catlett, has received two Grammy nominations. He's also famous as Dexter Gordon's bassist after the saxophonist's return in the late 1970s from a European exile.

Alexander is a genre-hopping pianist born in Jamaica who, after coming to the United States in 1961, was accompanying Frank Sinatra and others while still in his twenties.

Also appearing on Saturday will be guitarist Ed Laub, who sings as well and is a former student of Pizzarelli's. The vocalist Giacomo Gates was a blue-collar worker for years, including three spent on the Alaska Pipeline, before starting to perform publicly in 1990 at age 40.

Another of Saturday's stars is the singer Aria Hendricks, daughter of Jon Hendricks, well known for mastery of the vocalise singing style he exhibited with groups such as Lambert, Hendricks and Ross. She first performed at age 3 with her father at the Village Gate in New York.

Representing South Florida is Uruguayan-born violinist Federico Britos, who's also adept at performing classical music. He has performed with the likes of Duke Ellington, Dizzy Gillespie and Nat King Cole.

The festival began last month with a lecture and performance by NEA Jazz Master Randy Weston at the Lyric Theater in Overtown.

"Not only does Randy exemplify this year's theme perfectly, his appearance in Miami was the first visit after a 60-year hiatus. He performed in Overtown during its 'golden age' in the early 1950s," said Gottschlich. He adds that those behind the young festival have big plans for it and are looking ahead.

Miami Beach Jazz is a year-round, not-for-profit operation dedicated to nurturing jazz musicians and audiences. In the coming months, the organization plans to welcome international students for a week of studies with festival artists.

There's also an exchange program with an overseas festival where Gottschlich has performed. "This year's partner festival -- Saukrasti Jazz Festival, Latvia -- will host our student competition winners and in turn send theirs to Miami to perform at our next festival," he says. Asked to say more about the 2016 fest, Gottschlich only adds, "Without giving too much away, in terms of a theme, I can tell you that the doors will open to the world."

The 2nd annual Miami Beach Jazz Fest takes place Saturday, Jan. 10 at 6:00 p.m., the New World Center, 500 17th St., Miami Beach; tickets range from \$30 for students to \$200 for VIP entry at the door; miami-beach-jazz.com.



Markus Gottschlich Joins Steinway & Sons Artists' Roster

Long Island City, NY (May 5, 2014) – Steinway & Sons is proud to announce that Markus Gottschlich has been added to the roster of Steinway Artists, a select and prestigious group of pianists who have chosen to perform exclusively on The Family of Steinway-Designed pianos.

Gottschlich, an Austrian-born pianist and composer, is known for his fearless blend of traditional and new-world influences and for his innovative contributions to the jazz scenes of Vienna, New York, and most recently South Florida.

In reviewing his 2008 debut album, *When the Day is Done*, Jazzreview.com wrote: "The piano is an extension of Markus Gottschlich's personality as truly as the trumpet was a conduit for Dizzy Gillespie's voice, and the guitar is another appendage that Eric Clapton was born with so naturally in his hands. Nobody could imagine either Gillespie or Clapton without their instruments, which is something that both men have in common with Gottschlich."

For his sophomore album, 2013's *Of Places Between*, the pianist teamed up with Grammy Award-winning musicians Federico Britos and Jose Javier Freire. The result was a stunning collaboration that cemented Gottschlich's status as one to watch in the contemporary jazz world. "[Gottschlich is]...poised to become one of the country's leading jazz performers," wrote *Miami Magazine*. AllAboutJazz.com calls him "a painter of emotions via music." The entirety of Gottschlich's work on this album was performed on a Steinway & Sons Model D concert grand piano.

As a Steinway Artist, Gottschlich is now on the same roster as some of the most dynamic names in piano, including Billy Joel, Lang Lang, Diana Krall, and Harry Connick, Jr., as well as immortal legends such as Vladimir Horowitz and Irving Berlin. He is the first Austrian-born jazz pianist to be named a Steinway Artist.

"To me a Steinway piano is the only instrument that has the innate ability to give back, stimulate, and inspire," Gottschlich said. "Performing on a Steinway not only allows me to express the full spectrum of emotions, it also demands and deserves the same type of excellence from me that it takes to build this piano."

Born and raised in Vienna, Austria, Gottschlich grew up in what was once Beethoven's apartment. He attended Admiral Farragut Academy, Concordia College in New York and graduated from Western Connecticut State University. In addition to a rigorous global touring and teaching schedule, he also serves as the Artistic Director of the Miami Beach Jazz Festival.

About Steinway & Sons

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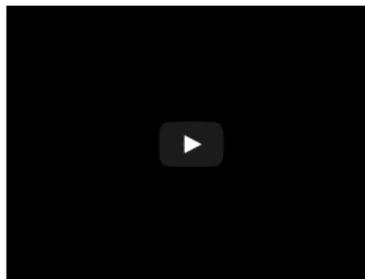
INICIO

sábado, 1 de noviembre de 2014

Markus Gottschlich: Premio Concurso Internacional Permanente 'De la Creatividad al Piano'

Desde Miami nos llegó la **candidatura** del pianista Steinway y compositor Markus Gottschlich titulada "Wehmut" que incluye su propia intervención al piano, a Jose Javier Freire en la percusión y a Scott Whitney en el bajo.

Enhorabuena por su creatividad al piano !!



Más información:

Markus Gottschlich
Pianist/Composer/Steinway Artist
www.gottschlichmusic.com
www.facebook.com/markus.gottschlich.10

El próximo día uno el siguiente premiad@! Si quieres participar consulta las bases pulsando en el icono que hay arriba de esta página

Agustín Manuel Martínez

The Miami Herald

20G | FRIDAY, AUGUST 26, 2011 | THE MIAMI HERALD HN

the ticket

By Michael H

FRIDAY



JAZZ AT MOCA

MARKUS GOTTSCHLICH
Austrian pianist and composer performs expressive, emotional works from his debut album, "When the Day Is Done."

Details: 8 p.m. at The Museum of Contemporary Art (MOCA), 770 NE 125th St., North Miami; 305-893-6211 or www.mocanomi.org; free.



1ST
ANNUAL
MIAMI BEACH
JAZZ FESTIVAL

Meet Our Artists:
Student Competition Winners
(See insert)
Brass-A-Holics

Joe Carter / Ali Ryerson Duo

Markus Gottschlich Quartet
With Mads Tolling (violin)
Jeff Carswell (bass) and
Jose Javier Freire (drums)

Michelle Coltrane Quintet
Featuring Shea Welsh (guitar)
With Mike Orta (piano) and
Dr. Jamie Ousley (bass) and
Jose Javier Freire (drums)

South Florida Jazz Orchestra



Sat, Sep 6, 8pm

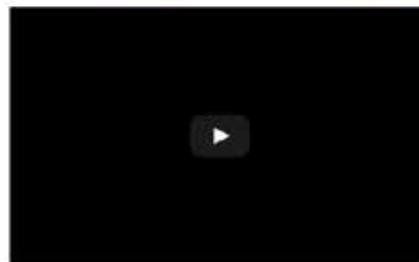
MARKUS GOTTSCHLICH

Austrian-born pianist and composer Markus belongs to the Young Lions of the Florida jazz scene. Like his own life story, Markus' music reflects a unique blend of "old world" and "new world". In his captivating live performances, his lyricism and technique contribute to his highly individual sound. "A painter of emotions via music." – AllAboutJazz.com



MARKUS GOTTSCHLICH TRIO (USA, LATVIA)

Monday — July 21



© «Saulkrasti Jazz Festival» 2014
Biedrība «Saulkrasti Jazz Festival»
Raiņa iela 5, Ziemeļciema, Saulkrasti nov., LV-2161, Latvija
sa.kra@icloud.com

lakeshore
MUSIC**Mads & Markus**
Saturday, Apr 25, 2015, 7:30pm

Swoon-worthy jazz duo "Mads & Markus" unites two young forces in jazz. Both classically-trained and originally from Europe, the two musicians now live in the United States, devoting their careers to this uniquely American art form. San Francisco-based Mads Tolling is an internationally renowned Danish violinist, violist, and composer. A two-time Grammy Award-Winning violinist and founding member of the Turtle Island String Quartet, Mads has also lead his own jazz ensemble, the Mads Tolling Quartet, since 2007. Austrian pianist Markus Gottschlich currently belongs to the young lions of the Miami jazz scene. Like his own life story, Markus' music reflects a unique blend of "old world" and "new world". Born and raised in Vienna, Austria, Markus grew up in what was once Beethoven's apartment.

<https://www.presskit.to/madsmarkus#/about>

markus gottschlich



booking

Markus is available for booking as a solo pianist, with his trio, or with a large ensemble.

Markus is also available to teach at workshops and clinics.

contact

w www.gottschlichmusic.com

e booking@gottschlichmusic.com