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www.pirouet.com · info@pirouet.de  
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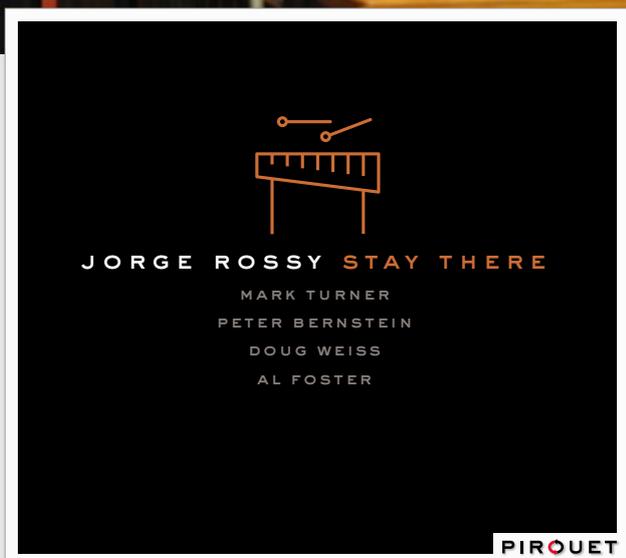
**PRESS CONTACT:**

**herzogpromotion**

**Steffen Mayer**

Spritzenplatz 12  
22765 Hamburg  
Germany

phone: +49-40-8817288-6  
s.mayer@herzogpromotion.com  
www.herzogpromotion.com



**Jorge Rossy**  
**Stay There**

**Release date: October 7, 2016**

Pirouet Records · PIT3096

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**Jorge Rossy** · vibraphone  
**Mark Turner** · tenor saxophone  
**Peter Bernstein** · guitar  
**Doug Weiss** · bass  
**Al Foster** · drums

1. Who Knows About Tomorrow
2. Portrait
3. Artesano
4. Blessed
5. Mark's Mode
6. The Newcomer
7. W Waltz
8. Pauletta
9. Mmmyeah
10. Stay There

**Press release**

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## Stay There—Rossy's Romance with Music

Over the last quarter century Catalonian Jorge Rossy has been one of the most successful drummers in jazz. Besides playing with the likes of Woody Shaw, Joe Lavano, Chick Corea and Charlie Hayden, from 1994 to 2005 he was an essential part of the most influential piano trio of that period, The Brad Mehldau Trio. On *Stay There* Rossy lays down the sticks and picks up the mallets as he displays his love of melody on the vibraphone and marimba. Jorge has brought in three old friends, tenor saxophonist Mark Turner, guitarist Peter Bernstein, and bassist Doug Weiss, players who also just happen to be contemporary giants of the music. Add to the mix legendary drummer Al Foster of Miles Davis fame and you have a potent musical elixir.

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**B**orn in Barcelona in 1964, Rossy studied percussion, piano, and trumpet. He was already playing drums professionally in the early '80's, working in Europe with the likes of Woody Shaw, Kenny Wheeler, and Jack Walrath. His musical connections to such players as Chris Cheek Mark Turner, Kurt Rosenwinkel and Seamus Blake date back to the early 90's and continue into the present. About playing vibes, Rossy explains, "It means a lot for me to come out of the closet as a vibes player. I love the drums, I'm still a drummer. With the other instruments I started young, and was influenced by the greats. With vibes I started at a point when I just wanted to enjoy playing. Everything I learned from drums, piano and trumpet comes together and it seems to work." As the listener will hear, it more than works; warm, sensuous and thoughtful, Rossy's playing is to-the-point—no frills added.

Jorge emphasizes that he is against the idea of "all-star" bands in principal. However, there's a problem here: many of his favorite musicians have been close friends for a quarter of a century; they also have become major figures in the music. Case in point: America's NPR tagged tenor saxophonist Mark Turner as "...probably the most influential tenor man of his generation." Jorge first met Mark in 1989 and is the drummer on Turner's first album. For Rossy, "Mark was a natural choice. Besides being one of my favor-

ite musicians he's been a great friend. He's also influenced my music and my writing." Guitarist Peter Bernstein has become one of 'the most admired and respected jazz guitarists of his generation' through his work with the likes of legendary guitarist Jim Hall, Sony Rollins, Joshua Redman, Diana Krall, and Joe Lovano. Rossy met Peter in '91. "We used to hang out, but we didn't play together that much at the time. In the last 3-4 years he's been a teacher at this clinic that I organize, so we've been playing a lot together. This was when I started to play vibes with him, and I thought, man, the way this guy comps, I can't go wrong." Rossy also began playing with bassist Doug Weiss in New York in 1991: "We played a lot with pianist Kevin Hays. Also with Mark—I remember we did one of these Rising Stars tours in Europe with Mark's group—Kurt Rosenwinkel was the guitarist and Doug was on bass." Weiss has also been working with legendary drummer Al Foster's groups since 1995. Foster is renowned for his work with Miles Davis from 1972-'85. He has also worked extensively with three other jazz icons: Herbie Hancock, Sonny Rollins, and Joe Henderson. Jorge marvels, "Everything I thought I knew about how to approach a drum part he just destroyed. He does things I didn't think were possible. He's continually playing melodies and never plays a pattern for more than two bars, and yet he's never intrusive. He's magic." ▶

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► There's a romance behind *Stay There*. After meeting the woman he is now with, Jorge “had a feeling she was the right one for me. I wanted to memorize her phone number, and I do that by pitches—6 is an interval of a 6th, 8 an octave, etc. When I got home I wrote down the pitches and I thought, I’ll write a tune using them. The next morning I recorded it and sent it to her. So it has a double meaning; the number will stay in my memory, and you don’t know it yet, but you’re going to stay there with me—this is going to work.”

The results: a romance of melodies, harmonies and rhythm; Jorge revels in the uninhibited joy of simply playing, as he transposes decades of experience on drums, piano, and trumpet to the vibraphone and marimba. Seven of the compositions are by Rossy, whose writing contains a lyricism and musical wisdom that encompass his love of jazz’s rich, diverse heritage, adding his own personal voice to that legacy.

The relaxed jazz waltz *Who Knows About Tomorrow* has the feeling and form of a superbly written standard. Concerning *Portrait*, Jorge says, “I usually write on the piano, and don’t think about influences, but afterwards I often think, man that sounds like KD, or Golson, the idea was to write something bluesy.” Argentine composer Guillermo Klein

dedicated *Artesano* to Jorge. “He knows that I feel the idea that everyone considers themselves an artist can be pretentious—I have a lot of respect for craftsmanship. The way it is spelled also implies healthy art. It’s a great tune for Al—he gives it a hip African feel.” *Blessed* is based on the changes of *God Bless the Child* and has a ‘modern jazz’ feel with some twists. On *Mark’s Mode* all the intervals are either a minor 6<sup>th</sup> or a 4<sup>th</sup>. “I figured this would be good for Mark, and he owned the tune—he ate it up.” The beautiful *Newcomer* is by Jorge’s sister, Mercedes. It’s a slow swing in 3/4 with a warm, dark bass solo and Turner running fascinating intervals over the whole range of the horn. The W in *W Waltz* is a particular well-known saxophonist—that’s all the clue you get... Rossy says that Al Foster’s *Paulette* has something of the same vibe as *Stay There*: “It’s straight ahead, and a breeze to play—a sign of a good tune.” *MMMM Yeah* is a tasty blues-inspired piece in 5/4.

These master musicians clearly enjoy playing together. There is an infectious enthusiasm born of deep commitment, a result of years of mutual friendships and musical involvement. The results: a superb, up-beat album of pure listening pleasure. By the way, they plan to stay there for some time: with Rossy, Weiss, and Foster as the core, the band has already toured twice, and more are planned. ■

