

new release

file under: **JAZZ** RELEASE DATE: March 4, 2014

“Golden Lady”

Artist: BEATA PATER
Title: GOLDEN LADY
Label: B&B RECORDS
Catalog Number: BB0419
UPC Code: 826049000074
Produced by: Beata Pater
Recording: B&B Records
Palm Desert, CA
Vocals: Beata Pater
Piano: Hiromu Aoki
Contrabass: Buca Necak

Track listing, composer, track time:

- 1 WILD IS THE WIND (Dimitri Tiomkin & Ned Washington) 04:56
- 2 THE DAY IT RAINED (Durval Ferreira and Pedro Comargo) 06:34
- 3 TURNED TO BLUE (Jay Ashby & Maya Angelou) 04:29
- 4 SAVE YOUR LOVE FOR ME (Buddy Johnson) 03:33
- 5 I DON'T REMEMBER EVER GROWING UP (Artie Butler) 03:00
- 6 I LIVE TO LOVE YOU (Oscar Castro-Neves) 05:31
- 7 THIS IS ALL I ASK (Gordon Jenkins) 06:03
- 8 GOLDEN LADY (Stevie Wonder) 05:27
- 9 IF YOU WENT AWAY (Marcos Valle) 05:54
- 10 SOMEONE TO LIGHT UP MY LIFE (Antonio Carlos Jobim) 05:30
- 11 A LITTLE TEAR (Eumir Deodato) 03:36

“music that pushes the envelope of vocal jazz and R&B”
C.Michael Bailey, AllAboutJazz.com

“Beata Pater gets 4.5 Stars. The future of vocal jazz is in good hands!”
Brent Black, CriticalJazz.com

Following up on her highly-acclaimed trilogy *Black*, *Blue* and *Red*, Beata Pater has taken a delightful turn into another sublime direction with *Golden Lady*. Abandoning the larger ensembles, vocalese excursions and fiery adventurousness of those albums, Beata has turned to a pair of longtime collaborators – pianist Hiromu Aoki and bassist Buca Necak – to create an enthralling gem of an album, filled with emotional intensity and rich lyricism.

With brilliant interplay and powerful empathy that makes the trio sound like a unified, multi-faceted instrument, Beata offers her singular interpretations of eleven outstanding songs culled from some of America and Brazil's finest composers. From sumptuous ballads to buoyant swing, the album is highly accessible and radio-friendly, yet still bears the innovative freshness and unpredictable inventiveness that are hallmarks of her remarkable musical vision.

With each piece lovingly crafted with the consummate artistry of a master jeweler, honed by superb musicianship and stunning creativity, *Golden Lady* displays the perfect setting for Beata's beautiful and sensual voice. Interpreting lyrics in the manner of the immortal jazz horn players, Beata sculpts every nuance of the words' meaning and impact within a vivid context of storytelling at its most profound. *Golden Lady* is another triumph for a truly special artist.

Jim Eigo-Jazz Promo Services - Ph: 845-986-1677 - jim@jazzpromoservices.com



Beata Pater



www.Golden-Lady.info

B&B
records

Remarkable vocalist Beata Pater's latest album *Golden Lady* is a significant departure from her highly acclaimed B&B Records trilogy – *Black, Blue and Red*. Abandoning the 7-10 piece groups of those recordings for a piano/bass format, Beata has created a stunningly evocative and breathtaking excursion that will enthrall the listener with its rich musicality and emotional depth.

She has chosen the ideal musicians for this album in pianist Hiromu Aoki and bassist Buca Necak, both of whom are longtime and cherished collaborators going back 25 and 20 years respectively. The empathy and depth of connection is astonishing, creating that telepathic and spiritual synergy that is the ultimate goal of music at its most profound. Beata pursues the “push the envelope” style that is the hallmark of jazz expression at its finest. Rooted in the foundation set by her personal “goddess” Sarah Vaughan and further colored by her love of Shirley Horn and the legacy of great jazz vocalists, Beata has developed a unique style that is always inventive and defies predictability. But she never abandons the essence of melodiousness and a direct link to the listener's heart and soul for the sake of surprise.

Originally a violinist, the emotional intensity of that instrument is fully apparent in Beata's sensual and beautiful voice, as she draws every nuance of feeling out of her instrument. As an interpreter of lyrics, she is like one of the great jazz horn players, drawing out not only the meaning of each word, but the meaning behind the word, expressing it in every facet of its essence. She blends both the instrumentalist's and vocalist's approach, using smears, glissandos and bursts of sound, along with visceral moans, groans and growls, but always with musicality and euphonious results.

Five songs were drawn from the rich vein of Brazilian composers. Antonio Carlos Jobim's *Someone To Light Up My Life* is delicately spun in this lovely rendition. The Bossa Nova feel is only hinted at as if just off the periphery, subtly prompting the listener to add it in the mind's eye. Marcos Valle's *If You Went Away* is a filigreed ballad buoyed by gossamer piano and bass. Beata's heartfelt vocal swirls around the rhythm coating it like honey. *I Live To Love You* (Oscar Castro-Neves) is a radiant ballad, with Beata sensually climbing the ascending structure of the song with highly emotional impact as she reaches each level. Aoki's Satie-esque piano provides the delicate ladder.

The other two Brazilian pieces were also recorded by Sarah Vaughan, but Beata offers her own singular interpretation. *The Day It Rained (Chuva)* by Durval Ferreira and Pedro Comargo is a gorgeous ballad with superb interplay that allows Beata to breathe stirring emotion into every word. Eumir Deodato's *A Little Tear (Razão de Viver)* is a playful teasing jaunt built upon a deeply grooved bass vamp. The album's only touch of Beata's vocalese styling is demonstrated here as she offers some wordless melody on the catchy theme, emulating a harmon-muted trumpet.

Two other selections allow Beata to offer her personal renditions of songs that are heavily connected with two more iconic vocalists. Dimitri Tiomkin and Ned Washington's *Wild Is The Wind* – made immortal by Nina Simone – receives a haunting, emotionally-charged interpretation spurred by dramatically suspended piano chords. Gordon Jenkins' *This Is All I Ask* – a classic of later-years Sinatra – is turned inside out. After its rubato introduction, it surges into up-tempo mode with Beata swinging with Betty Carter-like abandon.

Swing in an easier groove is the mode for Buddy Johnson's *Save Your Love For Me* with Beata invoking a bit of Ella-like phrasing, Hiromu taking a spare Basie approach and Buca in a sprightly walk. An even gentler gait is on tap for *Turned to Blue* (Maya Angelou's poem set to music by Jay Ashby), a bluesy offering with Beata's deliciously edgy vocal purring and wailing, sometimes within an eye blink. Aoki's solo touches upon the spirits of Bobby Timmons and Red Garland, pushed by Necak's nicely suspended rhythm.

Artie Butler's *I Don't Remember Ever Growing Up* is an unfettered vocal dance, twirling around a vividly etched and dramatic piano phrase. Stevie Wonder's *Golden Lady* is another dance of sorts, a pas de trois. Sparkling piano and gently ostinato bass wood create a simple, but elegant setting for Beata's luminous voice to paint a soothing portrait that reflects a different light from each angle of view.

For those who are fans of Beata's earlier albums, with their broad palettes of instrumental variety, fiery adventure and vocalese excursions, *Golden Lady* may seem to be a daunting development. But the truly creative artist is unbound by traditions, even those of their own making. *Golden Lady* is a revelation – an extraordinary artistic achievement of bountiful rewards for all serious music aficionados.