

# new release

file under: JAZZ RELEASE DATE: May 10, 2019

## Beata Pater "Tet"

What can always be expected with every new Beata Pater recording is superb musicality, a delightful repertoire and the predominant essential core of her beautiful voice, flawless intonation and utterly compelling vocal stylings. What can never be predicted is the thoroughly unique, inventive and creative framework within which she chooses to present her brilliantly expressive artistry.

For her ninth album *Tet* – appropriately titled as the ninth letter of the Hebrew alphabet and the symbol for 9 – Beata has conceived an extraordinary canvas for her aural paintings. With a 16-piece ensemble – a wind octet and a double string quartet – enhancing the intimacy of her piano (Hiromu Aoki) and bass (Dan Feiszli) accompaniment, Beata offers an enchanting musical excursion through nine stunning interpretations of a pair of iconic jazz works, three classic American Songbook items, a modern standard and three originals by Beata's longtime friend and colleague Chip White.

Beata's and Aoki's arrangements of the horns and strings (written respectively by Aaron Lington and Alex Danson) similarly defy predictability or standardization. Each arrangement is singularly conceived to set forth both Beata's voice and the emotional thrust and cinematic scope of each song... sometimes a rich pastiche of backdrop; sometimes like a gossamer web; at others a comforting cloud cover; an element of dramatic emphasis; a powerful vehicle of propulsive energy; and occasionally purely atmospheric. Often these various elements combine within the songs as the spirit demands.

There is a sumptuous context of moodily atmospheric substance on more than half of the album that are perfect for early morning, evening and wee hours programming – much in the way classical Indian music ragas are designed for different times of the day. But there is no repetition within these journeys, each designed to weave around, within or through Beata's vocals, her captivating offering of lyrics and the emotional expression they carry. These include the delicately poignant **Lazy Afternoon**; the mesmerizing **Crystal Silence** (Corea & Potter); the evocatively dramatic rendition of Bill Cantos' **I Feel You**, and the three White items – the serenely entrancing **The Contessa**, the haunting **Strays** and the sensational album-closer **Ode to Max**, with Beata's hypnotic vocal floating upon the swells of the horns and strings, bookended by Aoki's remarkable opening and closing cadenzas.

The other three works are splendidly imaginative in both crafting and delivery. Al Jarreau's lyrics to Freddie Hubbard's **Little Sunflower** send off a vividly bouncy opening track that should be a staple on jazz stations. The rhythmically infectious and scat-infused **Old Devil Moon** is given a new incarnation, further propelled by swirling strings and pulsing horns. And Kaper & Webster's **Invitation** is thoroughly re-imagined in an ingeniously-conceived vortex of march-infused, avant-tango wildness that freshly embraces the essence of the timelessly gorgeous song.

Beata further explains about the word *Tet*: "It is symbolic of creativity, a vessel which holds something within, a womb for creation. Goodness is hidden within it." All of that – and more – is present all through this extraordinary album.



### Album Info

Artist: Beata Pater  
Title: Tet  
Label: B&B Records  
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Street Date: January 10, 2019  
Produced by: Beata Pater

### Tracks

1	Little Sunflower	5:22
2	Lazy Afternoon	4:14
3	I Feel You	4:31
4	Crystal Silence	4:33
5	Old Devil Moon	4:38
6	Invitation	3:50
7	The Contessa	5:07
8	Strays	4:50
9	Ode to Max	4:13

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