



**Veteran Jazz Singer Greta Matassa to Debut  
on Resonance Records June 9**

*I Wanna Be Loved* is Greta Matassa's eighth CD under her own name and the sixteenth album of her career. It brings her together with a fascinating variety of songs and an array of distinguished musicians. This is Greta's first collaboration with the gifted pianist and arranger Tamir Hendelman and the beginning of her association with a vibrant new label, Resonance Records.

Matassa's performance travels have taken her as far Russia and Singapore. She is called to Los Angeles for recording sessions. But she developed her distinctive way with a song in the land of mountains, salmon and hi-tech and has the luxury of abundant work where she loves to live, in her native Pacific Northwest. Growing up on Bainbridge Island in Puget Sound, a short ferry ride from Seattle, she heard music that determined her direction in life.

The recordings Greta's parents played in the house were by singers and instrumentalists bound to make impressions on a girl with a gift for melody. She and her family listened to Frank Sinatra, Billie Holiday, Fred Astaire, Sarah Vaughan and Ella Fitzgerald. "Anita O'Day," she says, "was a huge influence on me." With her father, Greta prowled used record stores and grabbed any LP that looked interesting. That's how she heard and learned from less well-known singers who were nonetheless gifted and musical, among them Rita Reys, Marian Montgomery and Pam Gardner. She also listened to the jazz players in her dad's collection—among them Dizzy Gillespie, Art Farmer, Chet Baker, Dave Brubeck and Paul Desmond. But it was the singers who captured her attention and her imagination. "I loved Sinatra," she says, "and I still do. And Astaire; he phrased the way he danced; so effortless and light and classy. I liked his approach."

Deciding that she lacked interest in formal study, Greta learned by singing along with the singers who fascinated her, exploring how Billie Holiday and Carmen McRae got their sounds, singing in parallel with them for hours. "I call it standing on the shoulders of giants," she says. "You sort of go along for the ride and see what it feels like." As a teenager finally getting the chance to sing with rhythm sections, she began experimenting, throwing in a Fitzgerald lick here, a Vaughan lick there, "at the same time struggling with how to become an individual, which is a lifelong endeavor."

Devoting more time and energy to music than study, Greta dropped out of high school as a junior and spent a year in Salem, Oregon, working with a pianist and singer named Tim Clark. On Clark's country club gig,

she learned the ropes. “He dressed me up, dyed my hair, put Lee press-on nails on me and had me sing ‘I Will Survive.’” She survived a year. At seventeen, she left Clark and struck out on her own.

After a year back in Seattle, she found screaming over heavy metal bands a bore, and took more interesting work at wedding receptions and corporate parties. That’s where she met the jazz musicians who helped put her on the road to singing the music she loved. Gigs with guitarist Michael Powers and Jim Rasmussen’s big band, the Jazz Police, helped to eventually pave the way to an offer to succeed Ernestine Anderson in a Kurt Weill program, to more theatrical work and to recording. Along the way came marriage and two daughters. The marriage ended. Faced with economic necessity, Greta intensified her public performance and recording efforts, and now she is in constant demand. She also discovered a natural talent for teaching and has become one of the Northwest’s leading mentors of emerging singers.

Shortly after the beginning of the new century, veteran producer George Klabin learned of Greta and imported her to Los Angeles for one of his Rising Jazz Stars Foundation concerts, then for another. When Klabin founded Resonance Records, Greta was one of the first singers he went after.

“She has such range and effortless ability to sing subtle ballads to roaring blues, with a powerful instrument of a voice,” Klabin says. “It’s thrilling to work with a talent who can literally sing anything and make it sound amazing.”

Klabin put Greta together with another rising star, Resonance Records artist Tamir Hendelman, admired for his work with the Jeff Hamilton Trio and singers including Natalie Cole, Tierney Sutton and Roberta Gambarini. Hendelman’s arrangements, like his piano accompaniments, are perfectly tailored for Greta’s style. His solos give evidence why musicians and critics count him among the best jazz pianists of the day. Virtuoso bassist Clipper Anderson, long at the center of Greta’s musical and personal life, is present throughout the recording, as is veteran drummer Bob Leatherbarrow. Pianist Darin Clendendin, guitarist Bruce Forman, trumpeter Willie Murillo, violinist Christian Howes and saxophonist Steve Wilkerson make guest appearances.

Greta Matassa- I WANNA BE LOVED  
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<http://www.ResonanceRecords.org>

Resonance Records is a program of the Rising Jazz Stars Foundation, a 501©(3) non-profit corporation  
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