

## Rebecca Ferguson - Superwoman (2016)

Written by bluesever

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*1 Bones 3:49 2 Mistress 3:19 3 Hold Me 4:28 4 Superwoman 3:34 5 Stars 3:03 6 The Way You're Looking At Her 4:10 7 Pay For It 3:16 8 Oceans 3:22 9 Don't Want You Back 3:14 10 Without A Woman 4:20 11 Waiting For Me 3:50 12 I'll Meet You There 3:28*

Rebecca Ferguson Primary Artist, Violin, Vocals Rebekah Allen Violin Xantone Blacq Vocals (Background) Phil Cook Keyboards, Programming Alex Davis Bass James Douglas Cello Ben Epstein Bass Wendi Harriott Vocals (Background) Sharlene Hector Vocals (Background) Scott McKeon Guitar, Guitar (Acoustic) Troy Miller Bass, Drums, Guitars, Hammond B3, Keyboards, Percussion, Piano, Programming, Synthesizer Rob Murlarkey Bass, Viola Harriet Murray Violin Matt Prime Guitar, Piano Sewuese Vocals (Background) Rob Spriggs Viola Carl Stanbridge Bass

The fourth studio album from Britain's Rebecca Ferguson, 2016's *Superwoman* is a hooky, sophisticated production worthy of her immense talent. Blessed with an earthy, soulful wallop of a voice, Ferguson rose from modest beginnings in Liverpool as the daughter of Jamaican immigrants and a teen mom to acclaim as the runner-up on the British version of *The X Factor* in 2010. Since then, she's released three well-received albums, including her impressive 2015 Billie Holiday tribute, *Lady Sings the Blues*, which showcased her knack for interpreting jazz standards. She's also had her share of public struggles, including the difficulties of being a single working mom, dealing with depression, and suffering the emotional fallout from several failed relationships -- including a 2014 romance that ended while she was pregnant with her third child. One gets the sense that Ferguson pours all of her feelings and experiences into her work, and *Superwoman* is no exception. Collaborating with a handful of in-demand writer/producers including Troy Miller (Laura Mvula, Zara McFarlane, Mika Urbaniak), Phil Cook (Ellie Goulding, Josh Osho, Kylie Minogue), and Matt Prime (Sam Smith, CeeLo Green, Olly Murs), Ferguson has crafted an album that balances R&B bravado and Motown-esque grooves with a folky, '70s-style melodicism. It's a vibrant, tactile combination that brings to mind favorable comparisons to similarly inclined contemporaries like Amos Lee, Ben Harper, and Adele. Cuts like "Mistress," "Stars," and "Don't Want You Back" are exuberant anthems, rife with messages of hard-won female empowerment and strength in the face of romantic and societal odds. It's a vibe she carries over with tender poignancy and fierce resoluteness on

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several acoustic guitar and piano-led ballads, including "Hold Me" and the yearning, folk-soul-tinged "The Way You're Looking at Her." However, it's the robust, cathartic title track, with its gigantic, sing-to-the-heavens chorus, that exemplifies the album's message of personal fortitude. She sings "And maybe I'm mad/And maybe I'm all cried out/Maybe I'm scared/But I'm comin' round." With Superwoman, Ferguson isn't just coming around, she's arrived. ---Matt Collar, AllMusic Review

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