

Mönchengladbach

A gentleman and vocal acrobat



The British-Nigerian singer Ola Onabule enthusiastic with his Fine Art Jazz. By Christian Oscar Gazsi

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When Fine Art Jazz announce a singer as "The Gentleman of Soul", you can look forward to an exceptional evening. And in the case of Ola Onabule, this characterization is not exaggerated. Not only put because of the well-dressed, distinguished British-Nigerian artist apart from his appearance, a highly cultured musician. A true gentleman. To experience it was now in the Kaiser-Friedrich-Halle with a exquisitely assembled band consisting of Nick Flade, piano, Guillermo Hill on guitar, Thomas Kaefel (Drums), Patrick Scales (bass) and percussionist Will Fry. The five jazz musicians accompanied Onabule one hand as an ensemble very exciting, showed occasionally but also as eloquent soloists.

Onabule's voice has a very strong lyrical side. Time chillig relaxed, sometimes highly emotional. In addition to its warm - in the heights, intimate, transporting much emotion - voice, he shows himself a true vocal acrobat. Never be singing acts raw or unintentionally sharp, he always remains cultivated; with his typical velvety, yet light-colored, often tending in the falsetto voice. The use he designed for highly sensitive vocal arches. His multifaceted voice he gives a layered coloration repeatedly. In "Love Again" for example, he impressed with a special effect: by varying the distance of the microphone produces quickly a very impressive sound. Similar to a wah-wah effect.

His songs he tells stories, reports charming about their origin. He lovingly describes an episode with his three children to illustrate that innate love of his daughters, which forms the core of "The Girl did she what". Or to sing about welcome, but then the nerves enervating Visitors in "Patience Endures". Boisterous so he can be. From short and crisp consonants Emphasizing creative scatted up.

Onabule is philosophical. Whether on national identity with rangy speaking singing speculating in "Great expectations", or in a youth song.

Whether in the comforter with the ballad "He's Gone", or likewise melancholic "It's the peace did deafens".

With "Be a man" he brought the hall permanently to groove. Get stuck it went towards the final. Onabule proved irrepressible entertainer qualities, transformed the hall into a jazz club and finally rewarded the enthusiasm with an igniting addition.

Source: RP



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