

Umbria Jazz16, il ritorno della Krall e Ola Onabule il "Magnifico" - Tuttoggi



Umbria Jazz16, the return of the Krall and Ola Onabule the "Magnifico" Splendid performance dell'elegantone Onabule | Krall intimate and thoughtful

Diana Krall has a strong relationship with the audience of **Umbria Jazz** . If in 2013 they reached 4 thousand in the Arena Santa Giuliana to applaud in the Umbrian leg of his *Glad Rag Doll* , luxurious product with the hand of **T-Bone Burnett** , also last night the audience were a little less, about 3 thousand. On the second evening of UJ16 the blonde Canadian pianist staged an intimate concert, little inclined to pull virtuoso, although the artist does not lack. With a solid education that sees Anthony Wilson on guitar, Karriem Riggins on drums and Robert Hurst on bass, the Krall does what she has always managed to do well, to interpret.

Tom Waits, Burt Bacharach, Irving Berlin, Bob Dylan and Nat King Cole, some of the names on which to set arrangements, however, do not always live up to the original. It must have been an impression, but the solo part to treat the Krall seemed contracted, or perhaps on the contrary, too relaxed. The voice is always a magnificent mixture of fluted murmurs, sudden blasts and arrochimenti sinuous. Undoubtedly a great added value that takes away the attention from all the rest. A beautiful play of light on a backdrop in which disappears the traditional written Umbria Jazz, helps make the intimate atmosphere and conversational, as perhaps was the artist's intention. The audience likes, applauds a lot and draws for the encore the band, who generously adds three pieces to the list, including a *Cheek to Cheek* where Krall gigioneggia with the text, impuntandosi (perhaps seriously). Text that the Canadian artist will define "*impossible to sing*". Bionditudine 2.0

Very different kind of performance, in the evening opening, Anglo-Nigerian artist Ola Onabule on his debut at Umbria Jazz. Although we are, again, in the macro category of performers, Onabule has in the chiasm of a scenic and vocal elegance that makes it really a novelty in the world of male voices in jazz. We are not in front of a virtuosic circus of the vocal cords, but a voice that can do what he wants but he chooses time after time what to do. And the head of interpretation makes the difference between a tightrope walker singer and a great performer. At times in concert last night it seemed to listen to the ' **Al Jarreau** of the beginning, to *We Got by*.

Moreover, Onabule you write the lyrics (and texts ...), the music and the mechanical man if he can. We are in the presence of a "Magnificent" ladies as they could be the Renaissance patrons principles of the fifth century in Italy. Onabule also has the habit of dressing elegantly, without burrs, to every concert. Unlikely, indeed impossible, to see him performing with jeans or without at least a tailored waistcoat. Even last night at the Arena Santa Giuliana wore a perfect full color sugar paper.

Ola Onabule loves to talk with the audience and each piece explained with humor and jokes with the audience who enjoyed participating, such as the parody of his long African name .

the pieces presented in Perugia are part of his new album *it's the peace That deafens*, but Onabule does not give up singing some of his classic like *the Great Expectations* . The difference between the new job and the old warhorses, is in the greater desire of the artist ballads. An intimate and passionate work where the voice is the soul megaphone and feelings, whatever they are.

A beautiful concert, musically rewarding, ending with an encore failure. After the classic final salute Onabule leaves the scene and while still audience applause, the band (Patrick Scales - Double Bass, Martin Scales - Guitar, Thomas Kaifel - Drums, Nick Flade - Piano and keyboard and **Will Fry - Percussionist**) attacks the intro the popular *be a Man*. But the public does not grab and after a measure poor musicians close and greet them too. [too bad. because we give ourselves and not for losers we leave to the readers a version of the song. with orchestra. by a clip on Youtube \(CLICK HERE\).](#)

Who was not there will understand what has been lost. All rights reserved Photo: Tuttoggi.info (Carlo Vantaggioli)