

Diana Krall - Glad Rag Doll (2012)

Wpisany przez bluesever

Piątek, 12 Październik 2012 16:33 - Zmieniony Niedziela, 07 Wrzesień 2014 09:26

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01 – We Just Couldn't Say Goodbye 02 – There Ain't No Sweet Man That's Worth the Salt of My Tears 03 – Just Like a Butterfly That's Caught in the Rain 04 – You Know I Know Ev'rything's Made for Love 05 – Glad Rag Doll 06 – I'm a Little Mixed Up 07 – Prairie Lullaby 08 – Here Lies Love 09 – I Used to Love You but It's All Over Now 10 – Let It Rain 11 – Lonely Avenue 12 – Wide River to Cross 13 – When the Curtain Comes Down 14 – As Long as I Love 15 – Glad Rag Doll (Alternate Version) 16 – Garden in the Rain 17 – There Ain't No Sweet Man That's Worth the Salt of My Tears (Alternate Version) Artists: Diana Krall (Vocals, Piano), Marc Ribot (Electric Guitar, Acoustic Guitar, 6 String Bass and Banjo), T Bone Burnett (Guitars), Howard Coward (Ukulele, Mandola, Tenor Guitar, Harmony Vocals), Jay Bellerose (Drums), Dennis Crouch (Bass), Bryan Sutton (Guitars), Colin Linden (Guitars, Dobro) Keefus Green (Keyboards, Mellotron).

For only the second time in her career, jazz pianist and vocalist Diana Krall deviates from her tried, true m.o. of covering easily identifiable jazz standards. On *Glad Rag Doll* she teams with producer T-Bone Burnett and his stable of studio aces. Here the two-time Grammy winner covers mostly vaudeville and jazz tunes written in the 1920s and '30s, some relatively obscure. Most of the music here is from her father's collection of 78-rpm records. Krall picked 35 tunes from that music library and gave sheet music to Burnett. He didn't reveal his final selections until they got into the studio. Given their origins, these songs remove the sheen of detached cool that is one of Krall's vocal trademarks. Check the speakeasy feel on opener "We Just Couldn't Say Goodbye," with Marc Ribot's airy chords, Jay Bellerose's loose shuffle, and Dennis Crouch's strolling upright bass. Krall's vocal actually seems to express delight in this loose and informal proceeding -- though her piano playing is, as usual, tight, top-notch. The shimmering sentimental nocturnal balladry there gives way to swing in "Just Like a Butterfly That's Caught in the Rain," which stands out because of the interplay between Ribot's ukulele, a pair of basses, and Bellerose's brushes. Krall's vocal hovers; she lets the melody guide her right through the middle. On the title cut, her only accompanist is Ribot on an acoustic guitar. Being the best-known tune in the bunch, it's easy to compare this reading with many others, but Krall's breathy vocal fully inhabits the lyric and melody and makes them her own. A few tracks stand apart from the album's theme. There's the modern take on Betty James' rockabilly single "I'm a

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Little Mixed Up," which allows Burnett to indulge himself a little and showcases a rarity: Krall playing rock & roll piano. The atmospheric reading of Doc Pomus' "Lonely Avenue" is somewhat radical, but is among the finest moments here. Burnett gets his obligatory reverb on here, but the weave of his and Ribot's guitars (and the latter's banjo) and the mandola by Howard Coward (Elvis Costello in one of several guest appearances) is arresting. The arrangement also contains an odd yet compelling reference to Miles Davis' "Right Off (Theme from Jack Johnson)"; Krall's piano solo is rife with elliptical, meandering lines and chord voicings. But vocally she gets inside the tune's blues and pulls them out with real authority. Glad Rag Doll is not the sound of Krall reinventing herself so much as it's the comfortable scratching of an old, persistent itch. The warmth, sophistication, humor, and immediacy present on this set make it a welcome addition to her catalog. ---Thom Jurek, Rovi

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