

## Diana Krall – Stepping Out (1993)

Wpisany przez bluesever

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01. *This Can't Be Love* 02. *Straighten Up And Fly Right* 03. *Between The Devil And The Deep Blue Sea* 04. *I'm Just A Lucky So And So* 05. *Body And Soul* 06. *42nd Street* 07. *Do Nothin' Till You Hear From Me* 08. *Big Foot* 09. *Frim Fram Sauce* 10. *Jimmie (Written By Diana)* 11. *As Long As I Live* 12. *On The Sunny Side Of The Street* Musicians: Diana Krall - piano, vocals John Clayton - bass guitar Jeff Hamilton – drums

Krall's first recording remains an eye and ear opener. Without the overt schmaltz, Krall proves a sincere singer and, more so, a fine pianist whose talent in this area would later become sublimated. If you want to hear not only the roots of Krall's jazzier and romantic side, not to mention the fun, you'll get it all on this remastered CD, with a bulletproof rhythm section of the peerless bassist John Clayton and always on-the-money/in-the-pocket drummer Jeff Hamilton. The program contains several songs that have become Krall's signature tunes. "Straighten Up & Fly Right" is typically cute as she nicely modifies the lyric. "Frim Fram Sauce" is easily swung and wittily rendered. Several standards such as the easy swinging, bluesy "I'm Just a Lucky So & So" with its impressive bridge piano or the straight read of "Do Nothin' 'Til You Hear From Me" seem like child's play. She uses delayed, staggered phrasings with energetic pianistics during "As Long As I Live," jumps in more pronounced and driving tones for "This Can't Be Love," and cleverly deviates from the melody in now typical Krall-ian fashion for the previously unreleased "On the Sunny Side of the Street." She's most convincing on the unaccompanied take of the classic "Body & Soul" and goes into semi-classical mode with Clayton's bowed bass during her lone original "Jimmie." There are two instrumentals: "42nd Street" swings very well with flourishes inserted here and there on a slight re-arrange, while Klaus Suonsaari's (not Charlie Parker's) "Big Foot" sports heavy modal introductory chords, impressive stop starts on a blues strut, and the most interaction during this set. Krall's fans should consider this an essential recording in her growing discography, and perhaps in many ways her best. --- Michael G. Nastos, Rovi

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