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A D U L T O R I E N T E D

Ivo Perelman jumps into the genre with both feet. Often compared to Albert Ayler, a free jazz pioneer whose daring concepts on the saxophone alienated adherents of the bop and swing traditions, Perelman says he hadn't even heard of Ayler until critics began pointing out similarities in their styles. "He was an extremist," the São Paulo native of Ayler, "but I'm just trying to play beautiful melodies."

Perelman's importance and interest to Brazilian music enthusiasts may be in his intriguing choice of material. His first U.S. recording used children's songs as fodder for his highly personal interpretation. On *Children of Ibeji* (Enja), Perelman draws upon a body of traditional themes with the exception of Jobim's "O Morro" and Suzanne Vega's "Tom's Diner."

Perelman's tenor will remind some of Gato Barbieri's most adventurous work in the 1970s. Free jazz stalwarts Paul Bley, Don Pullen, and Andrew Cyrille reinforce the saxman's vision, while Flora Purim and a trio of well-known Brazilian percussionists add an earthy, Bahia-centered rhythmic focus. "Once Ivo's fascinating, fiery musical voice insinuates itself into your ears," writes critic Gene Santoro, "your notions of jazz will have to change."