

# Cadence

THE REVIEW OF JAZZ & BLUES: CREATIVE IMPROVISED MUSIC

Perelman has one of the most arresting tones I've heard on tenor in some time. Ayler (sans vibrato) is the most obvious comparison, especially in relation to the "bigness" of the sound. They also share a penchant for taking a phrase to ecstatic heights. But, whereas Ayler's sound came directly from the church (and can be found in church-derived styles such as gospel singing and soul artists such as James Brown), Perelman's shrieks seem to be rooted in the joy and pain of his native Brazilian culture. One can hear an equivalent, albeit in a gentler form, in Milton Nascimento's soaring vocals.

On his second recording (6/90, p.79) the material is centered around various "chants" that Perelman composed. They are usually very simple melodies played over a buoyant beat laid down by a battery of percussionists ably assisted by bassist Hopkins and drummer Cyrille. They are repeated until they become almost mantra-like. Perelman then dissects the melody and shatters it into a variety of permutations. Incidentally, don't be put off by the presence of Suzanne Vega's pop tune "Tom's Diner". In Perelman's hands, it becomes something decidedly different.

On two tracks, Perelman is joined by vocalist Flora Purim in what are some of the best performances I've heard from her in years. Of the two pianists he works with, the duet with Paul Bley is pleasant but the two don't seem to connect. Don Pullen, however, fits in perfectly on his two numbers. He's constantly jabbing and jousting with Perelman. His performance seems more on the mark here than on his recently released Brazilian influenced recording. Basically, Perelman is a player of passion and intensity. But underneath the intensity is an underlying current of beauty (as there was with Ayler). *Children Of Ibeji* is recommended to anyone who likes their passion direct and undiluted.

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