

METRO/FINAL

# THE BUFFALO NEWS

SUNDAY, SEPTEMBER 6, 1992

**Ivo Perelman** — The Brazilian tenor saxophonist is 31 and, without question, one of the world's most remarkable jazz musicians. And your chances of hearing his music on jazz radio are about the same as the ghost of Ross Perot carrying New York in November. He says that demonic late Coltrane is his influence, not Albert Ayler; and yet his way of combining simple melodies, high-energy squabbles and multiphonic shrieks is reminiscent of Ayler's music, some of the most remarkable and truly original in all the postwar world. Listen to Perelman's energy squalls and pianist Don Pullen's Tayloresque tone clusters on "Chant for Oshum" on *Children of Ibeji* (*Enja ENJ-7005-2*) and you know you're hearing a musician utterly unlike anyone else in the current musical world. And what a record his second disc, "Children of Ibeji," turns out to be, with bassist Fred Hopkins, drummers Andrew Cyrille and Guilherme Franco, singer Flora Purim and pianists Pullen and, on one free duet, Paul Bley.

When it is beautiful, it is simple, melodic and haunting. And when the banshees wail, the Brazilian rain forest of surrounding sound gives it all a strange but eminently logical context. This, Bill should know, is what energy and free-playing are all about in 1992. **Rating:**

★★★★½.