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Three years ago, Brazilian saxophonist Ivo Perelman, 31, took the jazz world by surprise with "Ivo" (K2B2). His growling, bruising tone, brawny romanticism and his approach — simple, nursery-rhymelike melodies deconstructed in passionate cries that seemed to twist away and splinter in mid-air — brought about comparisons to Albert Ayler, late-period Coltrane and Gato Barbieri. Remarkably, Perelman insisted he listened to Ayler *after* the comparisons were made.

For this year's "Children of Ibeji" (ENJA), Perelman organized a group featuring artists such as Don Pullen, Paul Bley, Fred Hopkins and Flora Purim, and set out to interpret the music of *candomble*, an Afro-Brazilian religion. The result, a disturbing mix of roots music, social commentary and avant-gardist sensibility, is one of the most powerful releases of the year.

Perelman, leading a group featuring JoAnne Brackeen, piano, and Andrew Cyrille, drums, plays at the Middle East Downstairs tomorrow.



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