

1990

CD Review



Ivo Perelman: Ivo
K2B2 2769 (AAD) 1989 (90)
Disc time: 48:01

Saxophonist Ivo Perelman's debut, *Ivo*, is one of the most provocative jazz releases of the year. The musicians are respectable—from veterans Peter Erskine (drums), Airto Moreira (percussion), and Flora Purim (vocals) to relative newcomers John Patitucci (bassist for Chick Corea's band) and pianist Eliane Elias. Perelman inspires his cohorts into giving emotional, stormy, and vibrant performances. Playing mostly traditional Brazilian children's songs, he lays these slight melodies to waste with a powerful sax tone that owes as much to Sonny Rollins as to Albert Ayler with a bit of fellow South American Gato Barbieri's pure fire thrown in.

Perelman's solos are long, rambling trips, full of slurs, slides, and beautifully twisted melodies that writhe like a vine crawling up a tree. He's not from the bop-revisionist school, but harkens back to the freer modal jazz of the '60s. Rhythms shift and shudder, sometimes storm with kinetic drive (as on "The Carnation and the Rose," with Erskine's non-stop groove) and sometimes disintegrate into a free-for-all (as on "Slaves of Jo"). There's also a romantic side to Perelman. His two moody ballad duets with Elias bristle with a smoldering passion.

Purim turns in a startling performance, playfully fluttering around the lyrics before turning them into free-form scat singing. Even the reggae groove of "The Circle Dance" is turned into a free-wheeling exploration. Airto bounces percussion effects like starbursts, framing Perelman's solo.

Perelman's unusual double bass formation, with Patitucci and Buell Neidlinger switching off on acoustic and electric basses, makes for an active bottom-end sound.