

JazzTimes

April 1993

IVO PERLMAN

Children Of Obeji

Enja 7005-2 (71:48)

At a time in which the music's potential for conveying passion seems to have taken a back seat to polite renderings of what we all seem to think jazz is always supposed to sound like, it's more than a little refreshing to hear Brazilian tenor saxophonist Ivo Perlman work his way through *Children's* ten traditional Brazilian children's titles with unfettered emotion.

Perlman cites Albert Ayler as a prime influence, and like the late reedman, he essays his way through melodies with a similar brand of raspy passion, making the listener believe that his heart was breaking on every note.

Unlike Ayler, however, Perlman's themes and solos tend to turn in on themselves; as if erasing their aural footsteps. It is that musical sleight-of-hand (not to mention the frequently stellar work of people like Paul Bley and Andrew Cyrille which leads one to replay ghostly titles like "Chant For Lugum," the ingenious recasting of Suzanne Vega's "Tom's Diner," and the achingly lilting saudade "Cantar."

—Reuben Jackson