



### Ivo Perelman

CHILDREN OF IBEJI—enja ENJ-7005 2: *MINA DO SANTE; O MORRO; CHANT FOR LOGUM; OMI OUE NOITE TAO BONITA; CHANT FOR OSHUM; CHANT FOR OSHALA; LITTLE ROCKS OF ARUANDA; TOM'S DINER; CHANT FOR IBEJI; CANTAR.* (71:46)

Personnel: Perelman, tenor sax; Flora Purim, vocals (1,7); Don Pullen (2,5), Paul Bley (3), piano; Fred Hopkins, bass; Brandon Floss, guitar (10); Andrew Cyrille, drums; Manolo Badrena (2,5); Guilherme Franco (1,5-8), Frank Colon (1,5,7,8), Mor Thiam (5), percussion; Ana Luisa De Moraes Azenha, voice (10).

★ ★ ★ ★ 1/2

### Flora Purim

QUEEN OF THE NIGHT—Sound Wave 89009-2: *PERFUME DE CEBOLA; MY SONG FOR YOU; MACÁ; ERANCO É PRETO; MEU MESTRE CORAÇÃO; FINALE; RAINHA DA NOITE; AVIÃO; TARDE; RADIO EXPERIÊNCIA; DOIS IRMÃOS; DONA OLYMPIA.* (55:53 minutes)

Personnel: Purim, vocals; Marcos Silva, keyboards; Gary Meek (2-4,6,9), Mary Feltig (3,8), saxes; Gary Brown (1,3,7,8,10), Bob Harrison (2,4,6,9), Jerry Watts (5), bass; Jeff Buez (1,3,7-10), Ricardo Silveira (2,5,6,11), Toninho Horta (12), guitar; Michael Shapiro (2,4-6), Teo Lima (3,8), drums; Airtó Moreira, drums (9), percussion; Celso Alberti, drums (1,7), percussion (10); Giovanni Hidalgo, congas (1,6), percussion (10).

★ ★ ★

Brazilian jazz, so breezy-fresh in the hands of Getz-Gilberto or the early Return To Forever, has since grown increasingly stale. Flora Purim, who sang with both Getz and RTF, is a case in point, having steadily retreated from her pioneering flights of fancy to the faceless mainstream style of her latest release. But now a new contender, tenor saxophonist Ivo Perelman, has re-energized the genre with a stinging dose of free-jazz, spurring Purim herself to creative heights on his star-studded second album.

Arranged by keyboardist Marcos Silva, Purim's *Queen Of The Night* includes catchy material by Djavan, Milton Nascimento, and Toninho Horta, but the mixed Brazilian and American ensemble, featuring saxophonist Gary Meek, is relentlessly tepid, never veering from the middle of the road. Purim's thin, dry vocals—in Portuguese, English, or wordless scat—pointedly avoid the risky leaps, dives, and arabesques that camouflaged her nasal tone in her '70s heyday.

On *Children Of Ibeji*, by contrast, the 31-year-old Perelman plunges headlong into the ululating maelstrom of the '60s avant garde. Although he disdains the direct influence of Albert Ayler, his approach, save for the Brazilian rhythms and a lush, Gato Barbieri-like romantic streak, is Ayler-esque to the point of *déjà vu*. The album is dedicated to Brazil's homeless slum urchins (in the Afro-Brazilian *candomblé* religion, the *Ibeji* are the twin gods of children), giving Perelman an ethnic excuse to mimic Ayler's fractured nursery rhymes. After a few bars of a folk theme, drum chant, or Suzanne Vega's childlike "Tom's Diner," he heads straight for the cosmos, skronking up a storm. Sidemen Cyrille, Hopkins, and Pullen are brilliantly empathetic on "Chant For Oshum"; Paul Bley generates his own gentle mind warp on "Chant For Logum"; and Purim pirouettes and yodels in vintage form on "Little Rocks Of Aruanda." It's all slightly over the top, but after two decades of musical stultification, Perelman's buzz-saw brashness is like a breath of spring.

—Larry Birnbaum