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JACKPOT!



IVO PERELMAN *Children Of Ibeji* and **WILLIE WILLIAMS** *Spirit Willie* (Enja, c/o Koch International, 177 Cantigue Rock Road, Westbury, NY 11590/516-938-8080)—Had tenor saxists Ivo Perelman and Willie Williams been around in the early '60s, they'd have been tabbed "energy players." These two hard-blowing postmodernists have been in New York for a decade—Perelman by way of Brazil, Williams by way of Philadelphia—German Enja label and their respective Monday night gigs in July at Manhattan's Blue Note before the cognoscenti. Power-blowers with lusty, full-bodied tones, Perelman and Williams are neither outright avant-gardists nor chord-obsessed.

Children Of Ibeji is a 10-tune, 72-minute thematic recording with strong mythic and historical meaning as well as frightening present-day socioeconomic implications. Perelman, 31, has adapted and transcribed 10 Brazilian traditional songs, each involving a chant associated with one of the gods of the Afro-Brazilian candomblé religion. Ibeji, the twin deity of children, once considered a benign force, is now associated with death and despair. "In the urban slums of Brazil," Perelman informed CMJ, "two or three children are killed each day by paramilitary squads hired by merchants to protect their shops against homeless, hungry children who must steal to survive. There are 12-year-old girls with pacifiers in their mouths who are pregnant, because they are prostitutes. The problem has been getting worse and worse for 20 years, and the government doesn't seem to care." Perelman, through his passionate, achingly sensitive music, prays for the re-emergence of the positive, healing force behind Ibeji. Joining him on this heartfelt, melodically attractive recording are pianists Dan Pullen and Paul Riley, percussionists Guilherme Franco and Frank Colon, bassist Fred Hopkins, drummer Andrew Cyrille and vocalist Flora Purim, among other singers. "In a way," said the tenorist, "slavery was never abolished in Brazil, because exploitation based on race still continues.