

Swing Journal[®]

A MONTHLY MAGAZINE DEVOTED TO JAZZ

A Meeting Between Brazil and Coltrane Produces a Strange Flower
A fantastic tenor from Brazil has appeared. Ivo Perelman was born in Sao Paulo and is 29 years old this year. Although Bill Milkowsky compared him [Perelman] to Ayler when introducing the album, and it is true that Ivo's phrasing is similar to that of Ayler, the statement from Ivo himself that he was influenced by Coltrane's later years is a more important key in terms of understanding this album's music. Now this does not mean that this music is particularly under the direct influence of Coltrane. As Ivo declares accurately, there is the fact that he carries with him the background of the music of Brazil; it appears that this should be kept in mind when coming into direct contact with the interesting aspects and fantastic attraction of this music. That is to say, that rich world of Brazilian music got some hints from the chaotic musical energy of Coltrane's later years and is now standing in front of us in a form the likes of which have never been seen. Although Ivo humbly says that "this first work is merely scratching the surface of what I want to do" it is thought that the listener will be able to sense that there is substance to the hands behind the nails which scratched this surface. Again we have a well seasoned instrument player trying to get a strange flower to come forth from the ground of the works of the various Brazilian composers now in the spot light and the magical music which comes from the samba. Interesting!

(Aoki)

A Newcomer with Extraordinary Aptitude

Although it was not possible, based on the band members, to image what sort of music was going to come out, it must be admitted it there was a sense of elation when the Coltrane sound rang out from the very beginning. Although this is centered mainly on fusion style musicians, as it can be seen from the first piece, this album's degree of jazz is quite high, or shall we say, it is something which would also be quite attractive to fans of the four-beat. Due partially to the fact that he comes from Brazil, there is the participation of Flora and Airto, and many of the pieces have the influence of Brazilian children's songs; in spite of that, it is not possible to avoid getting a strong sense of jazz from it. The one reason for this is because of the sounds of Ivo's sax have digested Coltrane's style, digested it to a point that could be called intense, and on top of this, he is going after his own sound. This has not been diluted even in the third piece, which has a samba mood to it, and the fifth one, which has a lightness to its rhythm. It appears that Ivo is displaying his identity as sax player through this work. The newcomer's tremendous aptitude is clear, especially if one considers that, in spite of the fact that this [the album] is a splendid work in of itself, it is his playing which is the most impressive. As many people as possible should have a chance to listen Ivo's debut work, one which shows he has fully made his playing, or shall we say his song, his own thing. The beauty of the first piece, the power of the seventh one and such all are uncharacteristic of a newcomer and give great promise as to what can be expected of him in the future.

(Ogawa)



▲イヴォ・ペレルマン