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IVO PERELMAN

LIVE IN NEW YORK



SLAVES OF JO • NESTA RUA • THE CARNATION AND THE ROSE

All selections traditional, arranged and adapted by Ivo Perelman (Bulging Bag Music, ASCAP)

IVO PERELMAN: Tenor Saxophone • FLORA PURIM: Vocals • GERI ALLEN: Piano • FRED HOPKINS: Bass
ANDREW CYRILLE: Drums • MINO CINELU: Percussion • ELSON NASCIMENTO: Bass Drum

"ONE OF THE MOST DISTINCTIVE AND IMPOSING TENOR SAX VOICES TO COME ALONG IN YEARS"
—DOWNBEAT

"TO SAY THAT NOTHING NEW IS HAPPENING IN JAZZ IS TO BE IGNORANT OF IVO PERELMAN"
—THE PHILADELPHIA TRIBUNE

"THE BEST SAXOPHONIST TO COME OUT OF SOUTH AMERICA"
—THE STAR-LEDGER

"A YOUNG GIANT OF THE TENOR"
—SAXOPHONE JOURNAL

Looking for jazz as light entertainment? A sentimental excuse for indulging in nostalgia? As background music for daily routines? Look elsewhere, fast, because Ivo Perelman's music is nothing of the sort. This is jazz as spiritual adventure, an odyssey full of risk taking, soul-risking leaps between known and as-yet-unknown spiritual worlds.

While his three numbers during this KNITTING FACTORY performance are OSTENSIBLY children's songs and a torch/folk song (in the spirit of Villa-Lobos' choros sequence), they are really spirituals. But unlike the jazz spirituals of Ayler or David Murray, these are spirituals you can dance to.

Perelman finds musical inspiration in the Afro-Brazilian religious music, and in the performances of COLTRANE, particularly late Coltrane (OM, ASCENSION). Translated through his tenor sax, he transposes these influences into a melodic melée, full of carnival-beauty. He's an ecstatic singer, a cantor-shaman-balladeer, beautifully complemented in his singing by vocalist Flora Purim. Note how he surfaces the most spiritual muscular playing imaginable from his percussionists, how he draws drummer Andrew Cyrille into dancing about his kit like a kid during the children's romp of "The Carnation and the Rose." Note how his biting, snarling tonal bursts put salsa moves into keyboardist Geri Allen's inspired hands. And how his upper register revival-day shouts make Fred Hopkins slap his bass like the bombastic drum it is.

There's no one like him in jazz today, and while the scene continues to be full of kids who want to play John Coltrane for a day, Perelman would rather play the prospects Coltrane's experimentation opened up. There are still artists who cry with such artful majesty that the gods and mortals sit still for a moment and heed the call. Feel honored to be part of the audience.

NORMAN WEINSTEIN, AUTHOR, A NIGHT IN TUNISIA: IMAGINATIONS OF AFRICA IN JAZZ (SCARECROW PRESS, 1991). ASCAP-DEEMS TAYLOR AWARD WINNING CRITIC AND POET.

Running time: 53:40 • Recorded at the Knitting Factory on October 16, 1990
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