

今月の推選盤

新録音



「イボ/イボ・ペレルマン」 →p.160

今月はゲイリー・トーマスとスティーブ・コールマンの力作が出たのでそのどちらかを推選盤にしよう、いやテイク6の新作も充実している。TSFの幹なコーラスも魅力的だと目移りしたが、結局、なにか得体の知れない不思議なおもしろさに引かれてイボを推すことにした。ブラジル出身のこのテナー奏者は本作品ではじめて知ったが実に個性的だ。このデビュー作ではブラジルのトラッド、わらべ唄をジャズ化しており、その独特のスタンスが新鮮に感じられる。もっともそうしたアプローチはガトー・バルビエリがとったの音にやっていたではないかといわれればそれまでだが、でもやっぱりおもしろい。今年の夏NYで見たガトーは相変わらず黒づくめの衣装に身をまとい、これまた相変わらずという感じの演奏を行っていた。あれこそ偉大なるマンネリというもの。たんなるマンネリは退屈の上ないが、偉大なるマンネリはそれなりに美しい。イボが第2のガトーになるのか、そのあたりは皆目わからないが、ともかくぼくにとっていま気になる存在であることに変わりはない。アルバム・ライターをほうよつとさせるサクソも魅力的だ。ラストの曲はウエイン・ショーターが「ネイティブ・ダンサー」の冒頭で演奏していたあの〈ボンタ・ジ・アレイヤ〉です。

市川正二

JAZZ CD-LP VIDEO REVIEW

OCTOBER 1990

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10月新着 ジャズCD・LP・ビデオ



This Month's Recommendations

New Recordings

[photograph of album cover]
"Ivo/Ivo Perelman" --> p 160

I was going to recommend that powerful piece of work by Gary Thomas and Steven Coleman which came out this month; and there was the new work by the Take Six which is quite complete unto itself and the TSF's lively chorus also vied for my attention but in the final analysis, I have decided to recommend Ivo, whose work I found strangely fascinating. He is a tenor sax player from Brazil; I first learned of him through this album and I have found the album to be indeed very individualistic. In this, his first work, he has jazzified Brazilian traditional and children's songs; I found his unique stance quite refreshing. It is true that you could argue that Gato Barbier took this approach a long time ago but that does not make Ivo any less interesting. Gato Barbier performed this summer in New York; he was, as usual, dressed all in black and his performance was also as usual. It seems that Gato Barbier is the all time great stereotype. Your run of the mill stereotype might become boring but there is something to be said when you have the all time great stereotype. It is too early for anybody to be able to tell if Ivo is going to be the next Gato Barbier but I do definitely find Ivo to be fascinating. The way he plays the sax resembles Albert Ayler and is enticing. His last song in the album is the one Wayne Shorter put at the beginning of his "Native Dancer."

Masaji Ichikawa