

INTERNATIONAL SOCIETY OF BASSISTS

RECORDINGS

Ivo,

Review by Joe Richardson

We find Ivo Perelman in the company of fine musicians on his debut album. *Ivo*. Buell Neidlinger and John Patitucci team to form the "bass section." Eliane Elias and Don Preston handle the keyboards. Flora Purim sings, and Airto and Peter Erskine fill out the percussion and drums department. The recording is a collection of seven songs, five of which are traditional Brazilian children's songs which have been arranged by Perelman to serve as improvisational springboards.

Perelman, Airto, Elias, and Purim are Brazilian, and the feel of the recording reflects this heritage. It swings in the sense that the players are solid, but there is no 2 and 4 backbeat here.

What do you think of when you hear the words "children's song"? Lyrical...singable...simple...? Well, the children's songs on this recording seem to be, and Perelman uses them, after stating the melodies, as a basis for improvisation. He lives up to the liner notes by Kevin Whitehead, who states that Perelman uses pitches creatively, as they, and sometimes whole phrases, "fall between the cracks of a scale." The emotions run the gamut on this recording, and Perelman takes us from serenity and child-like resignation all the way to full-blown, free-form, screech-honk abandon, sometimes all of this between the silences that separate the tracks. The musicians on this project are world-class, and provide the support that allows Perelman to take off. As the melodies and vamps toss in my head, I do feel haunted—perhaps in the same way that



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