

# THE WESTSIDER



Ivo Perelman

Photo: Cheung-Ching Ming

## Brazil and Batucada

By NICHOLAS CATALANO

For more than 30 years the sounds of Brazil have occupied a central place in the contemporary musical scene. From the bossa nova of the '60s to the folk music of the '80s, musicians everywhere have adapted the rhythms and melodies of Brazilian music for their own purposes — from jazz to classical. This multicultural society — Portuguese, Indian, African, Oriental — is somewhat unique in the world, and its musical art reflects this quality.

Now, in the ever evolving Brazilian scene, we again have something new. Batucada (the Brazilian word for drumming) contains new percussion, guttural singing, traditional instruments and African lyrics.

The batucada sound is antithetical to the

euphony of the early sambas and reflects the center of Afro-Brazilian culture in Bahia. Heretofore, the music has been made available to the American public through the work of Sergio Mendes and Paul Simon.

This month on the Enja label, tenor saxist Ivo Perelman plunges deeply into batucada with his release *Children of Ibeji*. The tragic story of orphaned children who must resort to prostitution and theft in order to survive certainly needs a new music, and the batucada sound of Ivo Perelman has provided a powerful new identity.

Ivo Perelman — *Children of Ibeji* —  
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