

FRIDAY

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Ivo Perelman

"Children of Ibeji," Enja Records. Reviewed by staff writer Jay Harvey.

★★★★ If it were possible, this release

would get a galaxy of stars. It shows the viability of the jazz avant-garde when it gets beyond contemplation of its lint-clogged navel. Ivo Perelman is a Brazilian who seems as determined to join the native idioms of his country to his chosen "world" art form as his revered countryman Heitor Villa-Lobos was in classical music.

Most of the music on this lengthy disc is based on Brazilian traditional songs, sometimes the most fragmentary of street chants. Perelman imaginatively elaborates this material, or sometimes just outlines it in a fairly straightforward way. In either

case, while he can be accessible, even downright catchy, his musical visions are not for the faint-hearted.

He has a soul-wrenching style on the tenor saxophone that owes something to the late style of John Coltrane and its extension in the fruits of Albert Ayler's nearly unbearable muse. As Perelman points out in the liner notes, his playing is about lyricism, and this concern is underlined by the atmospheric vocals of Flora Purim on a couple of tracks.

Star ratings: ★★★★★ excellent;
★★★★ good; ★★ fair; ★ poor