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E.V. DAY
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Opening Reception November 21, 6 to 9 pm

Otero Plassart, 820 N Fairfax Avenue, Los Angeles, CA 90046 t. 323 951 1068 www.oteroplassart.com

Music **best of 2009**

Vijay Iyer

1 **Left-Pop Consortium**, *Plainsong Black Big Data*: Beats and rhythms from the year 2009. The group's comeback album is all chaos and soul, somewhere between electronic and funk. L.J. Kim, *Spin* and David Mervin, *great minds* almost state the obvious: "This is what you get for staying early in the New."

2 **Tyebal Branan**, *Central Market (Warp)*: Reissued by an influential label and designated "rock" by reviewing critics, this jazz game changer from the leader of Baltimore's school of composer genius Anthony Braxton is a Frankenstein's cocktail of Zappa, Anthony Davis, Darryl Olfelt, and Fred Fennell cartoons. The world must be ready for art music!

3 **Das Ruck**, *unreleased tracks and videos* (www.myspace.com/dasruck): Two critical-acclaim-worthy projects fused up in a storm in New York last summer with funk party charts and deep funk, rhyme their albums to pop culture. *Das Ruck*—the most famous example being the corporate performance anthem "Construction Plaza Put and New Best" by "New Best."

4 **Sava Latham**, *Inter, Transit, Transformation, and Flow (PI)*: Visionary, powerful, unprecedented art music by this one of a kind saxophone/composer. Latham is his impressively intricate orchestrations are crushed and reworked by eight devoted ensembles. We may never again hear Tristan Mural and GZA rapped in the same breath, so when this deeply hybrid music hits.

5 **Sudesh Mahabharat's Indi-Pop**, *Custom, Apt (Oneworld)*: One of today's most innovative afro-saxophone leads a compellingly aural, contemporary, at times blisteringly intense trio—saxophone, guitar, and tabla—punctuated by open spaces, dense instrumentation, and subtle allusions to Indian music.

6 **Mendi + Keith Obadike**, *Four Electric Ghosts: An Opera-Masquerade (Mmanwu)* (The Kitchen, New York): In this multimedia performance last May, the colorful spirits from Pac-Man navigated Tutuola's mythic universe while disrupted by an unseen, insatiable imperialist, all was sung/told/danced in the style of Grace Jones, June Tyson, Laurie Anderson, TV on the Radio, Takashi Murakami, and the Urban Bush Women. My jaw was on the floor.

7 **Linda Oh**, *Entry* (self-released): Refreshingly rugged, chordless jazz-trio music from a nearly unknown young bass powerhouse from down under, with the freewheeling contributions of two of New York's finest players: drummer Chad Coltrane and trumpeter Andrew Norman. The three strike just the right balance of formal and casual, of order and its opposite. I love how Oh, Oh, Oh! blew into town and took over.

8 **Wes Givens**, *Generations (Barrye)*: The composer-guitarist-illustrator leads an ensemble through a non-rhythmic, structured, fiercely detailed labyrinth of music—the sonic equivalent of Fisher and King, but with real emotional heft. Download the full score from his website and go on a quest.

9 **Urban Bush Women**, *Room (A&R)*: An immensely gifted, multi-talented, one-of-a-kind of musician, this phenomenally gifted composer has a fondness for extremes. For this project he leads his near million members, incremental accumulation, and slowly revealing. Center the sonic machine, improved architecture reshaping the space around your head.

10 **Henry Threadgill**, *Two (Blue Note)*: Arrived with his soaring saxophone, haunting low flutes, and riveting compositions built from subtle jazz-music languages, the legendary Henry Threadgill is back, with the original, innovative genius of his best of several years. *Two* begins with *Two*—a forward-facing ensemble featuring bass, tuba, cello, drums, and a prodigious melody but the vibrant guitarist Lenny Elman. □