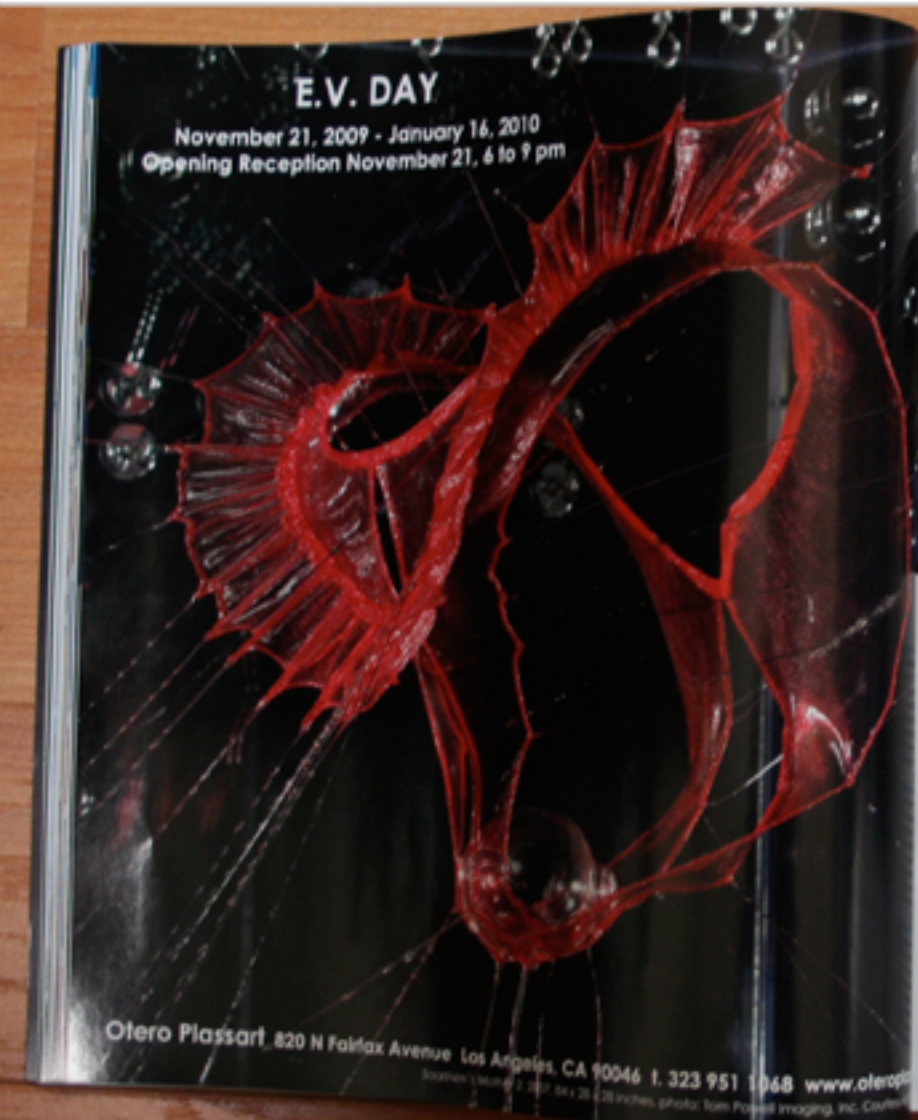




**6** Mendi + Keith Obadike, *Four Electric Ghosts: An Opera-Masquerade (Mmanwu)* (The Kitchen, New York) In this multimedia performance last May, the colorful spirits from Pac-Man navigated Amos Tutuola's mythic universe while disrupted by an unseen, insatiable imperialist; all was sung/told/danced 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



**E.V. DAY**

November 21, 2009 - January 16, 2010  
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** *Anti-Pop Consortium, Pleasant Black Big Data: Beats and rhymes from the year 2009.* The group's comeback album is all chaos and soul, somewhere between electronic and funk. L.J. Cole, *Spin* and David Mervin, *great minds* almost state and hot gases of roasting atoms. To quote M. Soyuz: "That's what you get for staying infatigable in the New."
- 2** *Yasuda Kazuo, Central Market (Warp)* Released by an influential label and designated "rock" by reviewing critics, this jazz game changer from the leader of Battles and son 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, unweird tracks and riffs* ([www.mopane.com](http://www.mopane.com), Mopane) Two critical-acclaim-worthy tracks fused up a storm in New York last summer with funk party charts and deejays, rhyme-free allusions to pop-culture funk—the most famous example being the corporate-profanation anthem "Construction Plaza Put and New Best." My favorite? "Sturdy Best."
- 4** *Steve Lattman, Inlet, Transit, Transformation, and Free (PI)* Visionary, powerful, unprecedented art-music by this one of a kind saxophone/composer. Lattman is his impressively intricate orchestra. Some are crushed and mesmerized by eight desecrated virtuosity. We may never again hear Tristan Mural and GZA riled in the same breath, so retain this deeply hybrid music now.
- 5** *Subsonic, Muhammad's Inhi-Pih, Cudion, Apt (Oneworld)* One of today's most innovative alto saxophonists leads a compellingly aural, contrapuntal, at times blisteringly intense trio—saxophone, guitar, and tabla—punctuated by open spaces, dense chromaticism, 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, Givensville (Barrye)* The composer-guitarist-illustrator leads an ensemble through a non-rhythmic structural, 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 deep.
- 9** *Yasuda Kazuo, Room (A&R)* An immensely gifted, multi-talented, and multi-faceted kind of musician, this abstractly brilliant composer has a fondness for extremes. For this he projects funk near motionlessness, incremental accumulation, and steady swelling. Center the sonic machine; improvise architecture reshaping the space around your head.
- 10** *Henry Threadgill, Live, The (Blue In Face, I/P)* Armed with his soaring saxophone, haunting low flutes, and riveting compositions built from subtle jazz-music languages, the legendary Henry Threadgill is back, with the angular, minimalist groove of his band of several years. Good rhythms with funk—a blend of heavy ensemble sounding bass, tuba, cello, drums, and a prodigious melody but the vibrant guitarist Larry Elmore. **C**