



lofi at lowlands 二  
lofi at lowlands 三  
**Kevin Sun (Endectomorph Music)**  
by Brad Cohan

Perhaps you've been to Brooklyn's Gowanus-neighborhood favorite, Lowlands Bar—coffee house by day, music venue by night, with a leaning toward the avant garde. If you have, you'll certainly know the venue is not only the second home of saxophonist Tim Berne, but also of tenor player-composer-improviser and label owner, Kevin Sun. Sun is a protean force who displays relative ease in hurdling from majestic melodicism to seat-gripping improvisational intensity. His stellar series, dubbed *lofi at lowlands*, has so far yielded three volumes showcasing his outstanding group, featuring Walter Stinson (bass) and Kayvon Gordon (drums). Theirs is a growing and revelatory document in which each member's singularly expressive voice coalesce into a ball of creative fire glowing with high-spirited energy and edgy experimentation. All of these elements are manifest on the second and third volumes, *lofi at lowlands 二* and *lofi at lowlands 三*. Both were impeccably captured live on tape, and reveal an otherworldly, layered sheen that an in-studio recording offers in editing, mixing, overdubs and post-production, yielding a sublime listening experience.

Compiled from three sets in April 2024, *lofi at lowlands 二* runs only a half-hour but the musical

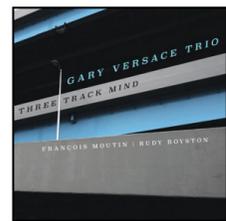
paths this trio traverse contain multitudes during that considerably brief span. The opener is a fully-improvised set that deconstructs, dissects and expands on a Sun composition titled "shimmering"; the effect is akin to a halcyon dreamscape with touches of turbulence. The delay effect Sun employs on his saxophone sets in motion what sounds like a multi-pronged army of horns that is truly dizzying. From there, the feeling is meditative as Sun, Stinson and Gordon connect almost telepathically with investigative and lyrical dialogue. "darksome", anchored by Gordon's rustling and gentle percussion and Stinson's mellifluous plucking, and further uplifted by Sun's gorgeous motif, achieves a state of catharsis as does the swaggering "shimmering ii" and "shimmering iii".

The textured and rhythmic explorations that comprise *lofi at lowlands 三* melt into one another as if one long, continuous piece rife with distinct moods and unpredictable shifts, while staying true to its melodic themes. A blissed-out ambient kind of jazz (save opening sonic salvo "wending helices"), this third volume homes in on introspective musings and delicate subtlety—not the sort of vibe you'd find sitting in a bar. Yet, Sun's trio pulls it off in spades. "shadowlands iii (groovy)" has a cool-cat film-noir quality to it; Gordon's star turns on "fissures 二" and "gordonisme" is an effects-laden drums *tour de force*. "stinsonia of the lakes" is a bass-driven, ever-mutating mind-melt.

With their *lofi at lowlands* series, Sun, Stinson and Gordon are mastering the art of improvised band music.

For more info visit [endectomorph.com](http://endectomorph.com). Sun is at Five Spot Jazz Apr. 7 and Close-Up Apr. 8. He is also at Nublu 151 Apr. 2 (with Jochen Rueckert), No Work Allowed Apr. 3 (with Nick Panoutsos), Café Ornithology Apr. 14 (with Itai

Eliezri) and ShapeShifter Lab Apr. 23 (with Dabin Ryu). See Calendar.



**Three Track Mind**  
Gary Versace (Sunnyside)  
by Pierre Giroux

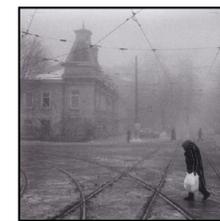
On *Three Track Mind*, pianist-keyboardist Gary Versace forms a trio that understands a truth better than any conservatory maxim: jazz thrives when it is trusted to breathe naturally. With François Moutin (bass) and Rudy Royston (drums) beside him, Versace dismisses strict arrangements, pre-made codas and neat introductions. What remains is conversation: honest, adaptable and vibrant.

The album's program opens with "Doxy", that timeless tune by Sonny Rollins, which is delivered here with infectious energy. Versace's piano states the theme clearly before the trio stretches it like warm taffy. Moutin's bass walks with both strength and wit, while Royston toggles between punch and shimmer. The performance shifts from earthy swing to swift abstraction. The first take on "Autumn Leaves" has the leader shaping the harmony into something brooding and tensile. The swing is suggested rather than overtly expressed; phrases hover then land

with quiet conviction. Jimmy Van Heusen's "Darn That Dream" becomes a study in subtle misdirection. Versace's piano reharmonizations flow beneath the melody as Royston subtly shifts the pulse, creating a gentle asymmetry within the ballad. One of the pianist's earliest compositions, "Homeland", unfolds with folk-like clarity; its straightforward structure encourages patience, while the trio avoids unnecessary embellishments, allowing the mood to develop naturally. Victor Young's ballad "Stella by Starlight" adopts an understated, unadorned swing. The tempo breathes, and the solos by piano, bass, then drums are delivered gracefully, with the harmonic foundation of the standard laid out simply and without fuss. The following tracks are both contrafacts: "All Our Things" (based on the chord changes for "All the Things You Are") and "In The Footsteps of Giants" (based on John Coltrane's iconic "Giant Steps"). On the former, Versace establishes the piece's kinetic musings, propelled by Royston's energetic drumming. The latter eschews the original piece's frantic pace for a warm, searching ballad. The complexity exists, but it glows rather than blazes. The trio revisits "Autumn Leaves" with playful resolve; in this version, Versace opens with lighter voicings, bluesy right-hand inflections surfacing as Moutin responds with buoyant counter melodies. The drummer, ever alert, teases double-time suggestions before settling into a relaxed lobe. The closing "Walter Theodore" is an energetic yet meticulously crafted theme. Versace interacts with subtle rhythmic accents, Moutin moves confidently with a spring in his step, and Royston covers his kit with enthusiasm. The trio departs as they began, united, focused and swinging.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). The album release concert is at Mezzrow Apr. 17-18. Versace is also at Nublu

151 Apr. 4 (with John Ellis) and Apr. 6 (with Ingrid Jensen), and Smalls Apr. 7 (with Mike Lee). See Calendar.



**Perseverantia**  
Vadim Neselovskyi (Tzadik)  
by Anna Steegmann

In *Perseverantia*, Ukraine-born pianist-composer Vadim Neselovskyi turns personal and national anguish into an extraordinary meditation on endurance. Executive produced by John Zorn and released on the fourth anniversary of Russia's invasion of Ukraine, this 11-movement suite unites Neselovskyi's piano with the Dutch Ysaÿe String Trio—Rada Ovcharova (violin), Emily Stam (viola) and Willem Stam (cello)—bridging jazz and classical idioms with striking emotional force. From the outset, the recording makes the piano's physical presence part of its drama. The hammer noise and pedal creaks become expressive elements, while the strings shadow, prod and sometimes resist, creating a tension that mirrors a nation and artist suspended between devastation and hope.

Structured as a journey through time, the album begins with "Before 24", a fragile prelude of high piano tones and folk-tinged string lyricism depicting

the hush before crisis. "Tanks Near Kyiv" shatters the serenity. Neselovskyi describes it as born from the "brutal chords" he played after weeks of silence at the war's start. The track's staccato violence and percussive strings mimic advancing armies, while frantic piano improvisations mirror a mind in flight. In "Refugees", the tone shifts from terror to profound empathy. The melody here is unmoored, searching for a resolution that never quite arrives. Neselovskyi subtly weaves in a quote from Mozart's *Requiem*. The interplay between his fluid, jazz-inflected phrasing and the somber string chorale creates an atmosphere of weary, collective mourning. The title track moves away from military imagery toward a focused, rhythmic grid. The "metal-influenced grooves" mentioned in the album's notes are most evident here, providing a structural backbone that feels unbreakable. The album also features stunning black and white photography and extensive notes, not necessarily something characteristic of most Tzadik releases.

At the release concert last month (Mar. 5) at Brooklyn's Roulette, with Pauline Kim Harris (violin), Celia Hatton (viola) and Andrew Janss (cello), Neselovskyi told the audience about the inspiration for each suite. Shaken by the often dismounting and disturbing parts of his compositions, the audience was also deeply moved by the introspective pieces, which transformed pain into sound. His piano, left alone to mourn in the solo "Lviv Funeral", moved many to tears. A difficult, beautiful and essential performance and recording, Neselovskyi's *Perseverantia* proves that when words fail to capture the scale of a catastrophe, music still speaks with luminous, unflinching truth.

For more info visit [tzadik.com](http://tzadik.com)

John Beasley Music.com

**UNLIMITED MILES**  
MILES DAVIS @ 100

John Beasley (piano)  
Sean Jones (trumpet)  
Marcus Strickland (sax)  
Kurt Rosenwinkel (guitar)  
Ben Williams (bass)  
Terreon Gully (drums)

Mar 26: East Lansing	Wharton Center
Mar 27: Chicago	Symphony Center
Mar 28: St Louis	The Sheldon
Mar 29: Kansas City	Folly Theatre
Mar 31-Apr 04: NYC	Birdland
Apr 05: Savannah	Savannah Music Festival
Apr 10: Denver	Denver Jazz Fest
Apr 11: Omaha	Orpheum
Apr 12: Richardson	Eisemann Ctr
Apr 21-23: Tokyo	Blue Note
May 13: Davis	Mondavi Center
May 14: San Francisco	Presidio Theatre
Jul 19: Los Angeles	TBA
Nov 7: Toronto	Koerner Hall

**THE NEW YORK CITY JAZZ RECORD**

EXCLUSIVE CONTENT ON JAZZ & IMPROVISED MUSIC IN NEW YORK CITY

COMPETITIVE & EFFECTIVE ADVERTISING

"SIMPLY THE HIPPEST JOURNAL ABOUT JAZZ IN NEW YORK THAT HAS EVER BEEN PUBLISHED" —JOE LOVANO

"THE MOST COMPREHENSIVE PERIODICAL ON THE MUSIC THAT I HAVE EVER READ" —ANDREW CYRILLE

FACEBOOK/NYCJAZZRECORD  
INSTAGRAM: TNYCJR  
X: @NYCJAZZRECORD

NYCJAZZRECORD.COM

**A MOTOWN SPECTACULAR!**

FRI. 1 MAY 7:30 PM

Free w/Registration

TISHMAN AUDITORIUM, NYC

FEATURING THE MUSIC OF

The Temptations  
Martha and the Vandellas  
The Supremes  
Four Tops  
Marvin Gaye

PRESENTED BY NEW SCHOOL STUDIO ORCHESTRA

THE NEW SCHOOL