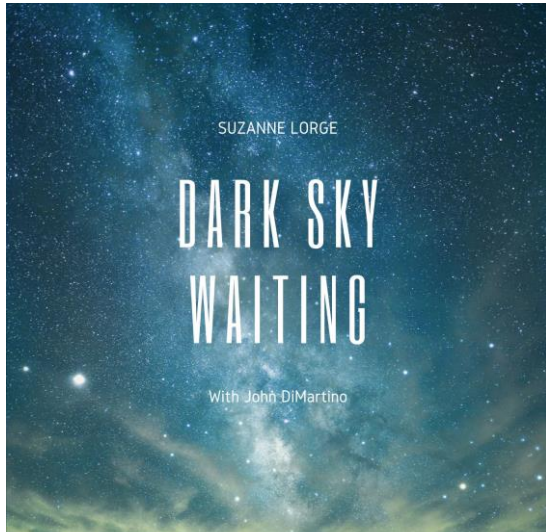


SINGER SUZANNE LORGE RELEASES SECOND JAZZ ALBUM: *DARK SKY, WAITING* ON JUNE 30



"...a light, horn-like tone...strong scat chops..."
—NYC Jazz Record

"[Her] singing possesses a kinetic swing that is incompletely harnessed, and that is a good thing."—All About Jazz

"...like a bullet through jello."—D.C. City Paper

New York-based vocalist/writer **Suzanne Lorge** releases *Dark Sky, Waiting*, the conceptual follow-on to her debut jazz album, *Wild Birds*. On this latest addition to her growing body of recordings with premier jazz musicians, Suzanne embraces the beauty of American popular song from the latter part of the 20th century.

As our understanding of romantic love changes—both collectively and personally—so does our relationship to these neo-classic tunes. Today, instead of assuming that we know these songs' protagonists and what they want, we can wonder about them, opening our imaginations to the boundless number of ways in which we can connect with each other.

The album's message finds full expression in the poetic verse that gives the album its title. Spoken as an intro to the Lennon/McCartney ballad "Because," these words invoke the deep awe that we humans feel when we gaze upon the "dark sky"—those rare spots on earth that remain free from manmade light. In those places, the profusion of stars is so great that we are left, as Suzanne writes, "unable to count."

The title track is itself something of a dark sky: Against the background of a rich habanera groove, Suzanne and her stellar rhythm section glitter all the brighter. Together, the album's bandleader/pianist/arranger **John DiMartino**, bassist **Yoshi Waki**, and drummer/percussionist **Vince Cherico** create an ethereal mood that complements the simple profundity of the Beatles' lyrics.

The Rodgers & Hart standard, "It Never Entered My Mind," opens the album. With this track, John alludes to Bill Evans' sophisticated pianism in framing the tune's gorgeous melody, so well-

suiting to Suzanne's naturally expressive voice and **Warren Vaché's** dynamic soloing. The versatile singer brings this same sensitivity to the second track, "And So It Goes," one of singer-songwriter Billy Joel's most overlooked masterstrokes, arranged as a touching air in $\frac{3}{4}$ featuring Brazilian guitarist **Wesley Lima de Amorim** and oboist **Aaron Heick**.

Suzanne continues to show her preference for songs awash with meaning on Burt Bacharach/Hal David's "Alfie," a 1960s hit that contains some of the best stanzas ever written about the transformative power of love. **Warren Vaché** captures the strength and pathos of these words in his earnest solo—matched by Suzanne's gentle take on this pop classic.

Changing gears, Suzanne embraces the shifting tonality of "Pannonica," the album's second standard, in a simple trio rendering that gives primacy of place to Thelonious Monk's ticklish melody, which John transmutes masterfully into a solo improvisation.

As with the title track, Suzanne and John again explore strophic forms—chorus-less songs that necessarily focus on the lyrics' narrative—on two of the albums' standout singer-songwriter tracks. Suzanne's strengths as an interpreter of dramatic material are on full display on Jacques Brel's "Sons Of," a poignant midcentury chanson that conjures the forgotten promise of long-past youth. And the subtle sway of the bossa on Ewan MacColl's "The First Time (Ever I Saw Your Face)" only enhances this tune's tender notion of a timeless attraction—here, youthful promise finds fulfillment in an enduring bond.

About Suzanne:

Vocalist **Suzanne Lorge** has three decades of performing experience on global stages, among them Carnegie Hall, Lincoln Center, and Radio City Music Hall in her hometown of New York City. She's contributed to dozens of albums, films, and commercials as a lead, guest, or backup vocalist. In addition, she's self-produced two solo albums, *Wild Birds* (2016, 2020 digital re-release) and *Dark Sky, Waiting* (2023).

While her primary mode of musical expression is contemporary jazz, over the years she's worked across several genres. Notable collaborators include jazz pianists **Frank Kimbrough**, **David Budway**, and **John DiMartino**, celebrated operatic tenor **Francisco Casanova**, rock guitarist **Paul Reed Smith**, and award-winning composer/arranger **Lanny Meyers**.

When not singing, Suzanne writes about music, culture, and business. Her work has appeared in *The New York Times*, *Wall Street Journal*, *NPR.com*, *Huffington Post*, *The Washington Times*, and *Institutional Investor* magazine. In addition, she writes reviews and features for *Downbeat* magazine and a monthly column on vocal jazz for *The New York City Jazz Record*. She holds a BA in Modern Languages & Literature from The Catholic University of America in Washington, D.C. and an MA in Music Performance & Composition from New York University.

About John:

Pianist **John di Martino** has an extensive list of credits as a leading composer, arranger, producer, and educator on the New York jazz scene. As a performer, he's worked alongside such jazz greats

at Paquito D’Rivera, Shirley Jordan, Freddy Cole, Gloria Lynn, Houston Person, Nicki Parrott, and Janis Siegel, among others. He has released numerous albums as a leader on the High Note and Venus labels and performed on countless other notable records, including **Issac Delgado’s Love; Freddy Cole’s Freddy Cole Sings Mr. B; Bobby Sanabria’s Live And In Clave; and Ray Barretto’s Contact and Portraits In Jazz And Clave**, all of which received Grammy nominations. John’s most recent leader releases are *Passion Flower: The Music of Billy Strayhorn* and *Mazel*, a collection of reimagined Yiddish Songs with Janis Siegel and Cantor Daniel Krammer.

Dark Sky, Waiting Track Listing

1. It Never Entered My Mind (Richard Rodgers/Lorenz Hart, 5:40)
2. And So It Goes (Billy Joel, 4:17)
3. Sons Of (Jacques Brel, 3:45)
4. Alfie (Burt Bacharach, 5:07)
5. The First Time Ever I Saw Your Face (Ewan MacColl, 4:40)
6. Pannonica (Thelonious Monk, 4:24)
7. Dark Sky, Waiting/Because (John Lennon/Paul McCartney, 2:58)

Total Running Time: 32 minutes

Personnel: Suzanne Lorge, vocals, spoken word (7); John DiMartino, piano; Yoshi Waki, bass; Vince Cherico, drums, percussion; Warren Vaché, trumpet (1, 4, 5); Wesley Lima de Amorim (2, 5), guitar; Aaron Heick, oboe (2), English horn (3), soprano sax (7).

Dark Sky, Waiting, poem by Suzanne Lorge.

Cover photo by Venti Views.

Recorded at Teaneck Sound, Teaneck, New Jersey. Engineered, mixed, and mastered by Dave Kowalski. Produced by John DiMartino.

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