



## PRESS RELEASE



LYNNE  
ARRIALE

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OMER AVITAL  
ANTHONY PINCIOTTI  
BILL McHENRY



LYNNE ARRIALE  
CONVERGENCE

IOR CD 77099-2



1. Elements 3:44
2. Here And Now 6:31
3. Here Comes The Sun 4:25
4. Sister Moon 4:31
5. Call Me 5:11
6. Dance Of The Rain 4:05
7. For Peace 4:41
8. Paint It Black 5:21

9. Something I Can Never Have 4:33
10. Convergence 5:13
11. The Simple Things 3:35

Lynne Arriale - piano  
Omer Avital - acoustic bass, oud  
Anthony Pinciotti - drums  
Bill McHenry - tenor sax

### LYNNE ARRIALE CONVERGENCE

(IN + OUT Records)

"a great, organic pianist whose beautiful and muscular playing ranks with Mehdau and Bill Evans." – LA Weekly

"Lynne Arriale is putting the heart back into jazz."  
The Sunday Times (London)

"I can't really compare her to anyone. She has a really unique place in the music world. Her music transcends the word 'jazz' – it is just pure music. It's all about nuance with Lynne."

– Randy Brecker – Trumpet/Flugelhorn – Multi-Grammy Award Winning Artist

Pianist/composer Lynne Arriale is still experiencing the momentum of her previous release, a dizzying flurry of magazine covers, features and stellar critical accolades heralding her skills as an, "ingenious arranger, composer, soloist and performer . . . Arriale has made one of the most original ensemble recordings of 2009. Nuance is an album of brilliant group interpretations, finely crafted original material, intricate arrangements and rapt solos"—DownBeat. Arriale strikes again with Convergence, an eloquent new work of power and strength exploring previously uncharted musical waters, featuring a new band of some of New York City's most in-demand players, Bill McHenry on tenor sax, Omer Avital on bass & oud, and her stalwart new drummer (who also played on Nuance), Anthony Pinciotti.

On Convergence, Arriale displays prowess, agility and finesse, in leading her new band, and shining on a repertoire of six memorable originals and five unexpected pop tunes, ranging from the George Harrison classic, Here Comes the Sun, to Sting's bluesy Sister Moon, the Rolling Stones' Paint it Black, Blondie's Call Me and Something I Can Never Have by Nine Inch Nails, all brilliantly re-imagined. On her own compositions she demonstrates a broad compositional skill and a range of cultural and folkloric influences, from the straight ahead jazz

romp on Elements to the mystical excitement of Dance Of The Rain's Middle Eastern influences, featuring the highly acclaimed Israeli bassist, Omer Avital, on the oud. Celtic influences are clearly evident as well, such as on the up-tempo tour de force, Here and Now and the more rhythmic, harmonic and cultural intersections of Convergence, enhanced by the fresh, lyrical voice of tenor saxophonist Bill McHenry. Two stunning ballads, For Peace and The Simple Things, shine a light on the particular strength Arriale has of "tugging at the heart strings" (Randy Brecker), a trait that has made her a favorite of audiences internationally.

At the core of her vast appeal is her ability to communicate with her band and her audiences. "She achieves a special, deep connection with her audience, and the energy flows both ways. Arriale's emotional authenticity allows her audience to feel and think along with her"—JazzTimes. Arriale commented, "The melody is what creates a particular energy and feeling in the listener and it sets the tone. I want my solo to grow out of the melody. Through motivic development, something I've worked hard on with my mentor, Richie Beirach, I take an idea, develop it, turn it inside out and come back to it at the end. That resonates with people. Ultimately people remember melodies, not harmonic progressions." JazzInside says, "She's an explorer, and a true artist with a very unique voice. She writes beautiful melodies that are memorable and singable, with mind-boggling harmonic richness." She added, "Jazz shouldn't just be for jazz lovers, it's all about music, organized sound meant to reach people. It's thinking outside the box in that there should be no box, actually. It's about finding melodies that somehow resonate with listeners. Recently I've listened to a lot of pop and folk music, and what strikes me most about folk music is that without any harmony, the melodies have such integrity. It has made me think more about what makes a great melody, and I've tried to employ some of my ideas

here. At the end of the day it's about connecting with people and sharing."

**More on Lynne Arriale:**

Arriale has been sharing her prolific body of audio and video recorded work all over the world since winning the 1993 Great American Piano Competition. A "100 Golden Fingers Tour" of Japan soon followed, along with collaborations with icons Benny Golson, Rufus Reid, Kenny Barron and more recently, George Mraz, Randy Brecker among many others, which speak to her considerable skill and stature within the jazz/improvised music community. She's performed to packed houses at prestigious venues and jazz festivals around the world, too numerous to mention here. In addition to being an accomplished jazz performer and scholar, Arriale is equally dedicated to sharing her knowledge and experience and is currently on staff at The University of North Florida as an Associate Professor of Jazz Studies and Director of Small Ensembles, where jazz icon Bunky Greene chairs the Jazz Department. She also teaches privately and conducts master classes, clinics and workshops internationally.

While her personal quest continues, the press is onto her remarkable accomplishments and more than eager to spread the word among jazz and music lovers everywhere. Lynne Arriale is, "arguably the poet laureate pianist of her generation"-Jazz Police. "She has a genuine flair for seeing jazz potential in compositions which would not appear to suggest themselves as jazz vehicles, says Amazon, and is equally adept at creating refreshingly new treatments of standards and originals." Spread the word.



Also available on IN + OUT Records:

