

ROBERTA PIKET

"An extremely talented young pianist. I predict she'll go far as a jazz pianist and composer." - Marian McPartland

Pianist/composer Roberta Piket is from Queens, NY. Her father, the composer Frederick Piket, gave her her first piano lessons when she was seven. Roberta began playing jazz in her early teens, studying jazz piano with Walter Bishop, Jr and classical piano with Vera Wels. After graduating from prestigious Hunter College High School, she entered the joint double-degree program at Tufts University and the New England Conservatory of Music, earning a Bachelor's Degree in Computer Science from the former and a Bachelor's Degree in Jazz Studies from the latter. During this time she studied privately with Fred Hersch, Stanley Cowell, Jim McNeely and Bob Moses. Upon returning to New York, she studied for six years with Richie Beirach and later studied briefly with Sofia Rosoff.

In recent years, Roberta has become one of the rare pianists in New York who is respected for both her swinging and inventive straight-ahead jazz playing as well as her powerful and sensitive work in creative improvised music. For Roberta, there are no genre boundaries, only good music to be made.

Roberta has played professionally as a sidewoman with David Liebman, Rufus Reid, Michael Formanek, Lionel Hampton, Mickey Roker, Billy Mintz, Harvey Wainapel, Eliot Zigmund, Benny Golson and the BMI/NY Jazz Orchestra and has twice been a featured guest on Marian McPartland's Piano Jazz, on National Public Radio. She has also performed with some of the most interesting musicians in European and American creative music, including drummers Klaus Kugel and Billy Mintz, and saxophonists Petras Vysniauskas, Roby Glod and Louie Belogenis.

A gifted composer as well, Roberta was a finalist in the Thelonious Monk BMI Composers' Competition.

Roberta's trio has toured Japan and Spain as well as the U.S. She has performed her music at the Kennedy Center (Washington, D.C.), at the Earshot Festival (Seattle), at the Rochester (NY) Jazz Festival, and in New York at Small's, the Blue Note, Birdland, and Dizzy's at Jazz at Lincoln Center.

Roberta's CDs frequently make the "best of" lists of the major jazz magazines. Whether performing her original compositions or highly personalized reworkings of standards, Roberta's daring rhythmic modulations and

harmonic expansiveness set a new standard for the piano trio. "September of Tears", released in Japan, finds Roberta joining forces with Rufus Reid and Billy Hart. The 2006 release, *Love and Beauty*, features bassist Ratzon Harris and drummer Billy Mintz. A confessed "closet singer", Roberta also made her vocal debut on *Love and Beauty*. An upcoming release, *Sides, Colors*, features herself and Mintz with bassist Johannes Weidenmueller in settings for winds and strings. The new CD offers other surprises, including another vocal and Roberta on B3 organ.

"Constantly curious, she has released a series of recordings probing across the landscape from retro-mainstream to free jazz." - Don Heckman, LA Times

Roberta's Nabokov Project sets five poems by Vladimir Nabokov to music for piano, violin, mezzo-soprano with percussion, and speaker. It blends neo-classical harmonic concepts with lush melodies and free improvisational sections.

Roberta's recordings have earned rave reviews in *JazzTimes*, *downbeat*, the *Washington Post*, and *Jazziz*. A musical pioneer in several ways, Roberta is the first and only woman leader with a release on the prestigious Criss Cross label (the 1997 *Unbroken Line*).

Roberta maintains an active schedule as an educator. She has held master classes at the Eastman School of Music (where she performed solo and in duo with Marian McPartland), Rutgers University, Cal Arts, Duke University, the Northwestern University Composers' Colloquium, and many others in the U.S., Europe and Japan. She has coached ensembles at Long Island University, has several private students, has served as a panelist for the Queens Council on the Arts grant review process and has taught at the Litchfield Jazz Camp and the Vermont Jazz Center. She is also the author of the *Jazz Piano Vocabulary* series of workbooks (Muse-Eek Publishing).

Roberta occasionally performs on B3 organ, playing at clubs such as the Harlem landmark Showman's. She has written several big band compositions, three of which are in the repertoire of the Seattle Women's Jazz Orchestra. In recent years she has toured Europe several times, including France, Germany, Luxembourg, Ukraine and Spain.

Selected Discography

As a leader:

Roberta Piket Trio *Love and Beauty* (Thirteenth Note Records, 2007) (feat. Billy Mintz and Ratzon Harris)
 Roberta Piket & Alternating Current *I'm Back In Therapy And It's All Your Fault* (Thirteenth Note Records, 2003)
 Roberta Piket Trio *September of Tears* (Meldac, 2002) (feat. Rufus Reid and Billy Hart) (Japan import)
 Roberta Piket Trio *Midnight In Manhattan* (Meldac, 2001) (Japan import)
 Roberta Piket *Speak, Memory* (Fresh Sound, 2000) ("Ten best of 2000" -*JazzIz*)
 Roberta Piket Trio *Live at the Blue Note* (Half Note, 1999) ("Five Best of 1999" -*JazzTimes*; "*****" - *downbeat*)
 Roberta Piket *Unbroken Line* (Criss Cross, 1997)

Cooperatively:

Five Spot (SoLyd Records, 2009) (Petras Vysniauskas, soprano sax; Y. Yaremchuk, reeds; M. Tokar, bass; Klaus Kugel, drums)
 Fragments (Eric km Clarke, violin; Scott Hill, clarinet, bass clarinet, soprano sax) (Tonehole Music, 2005)
 Mark Reboul, Billy Mintz, Roberta Piket *Seven Pieces, About an Hour* (2005)
 Sharp Five *Intersect* (Consensus, 1999)

As a sidewoman:

Yuko Kimura *A Beautiful Friendship* (2009) (Cameron Brown, bass; Gene Jackson, drums)
 Glen White *Sacred Machines* (2008) (Jamie Baum, alto flute; Glenn White, tenor sax; Gary Wang, bass; Jeff Hirshfield, drums)
 Bill Warfield Big Band *A Faceless Place* (2005)
 Jamie Began Big Band *Trance* (2003)
 Joe Phillips *Numinous* (2003)
 Jamie Baum *Sight Unheard* (1997) GM Recordings (feat. Dave Douglas, J. Hirshfield, Drew Gress, Kenny Werner)
 Lionel Hampton *For the Love of Music* (Mojazz Records, 1995) (feat. Wallace Roney, Ron Carter, Roy Haynes)

Publications

Jazz Piano Vocabulary Volume 1: The Major Scale (Muse-Eek Publishing, 2003)
Jazz Piano Vocabulary Volume 2: The Dorian Mode (Muse-Eek Publishing, 2003)
Jazz Piano Vocabulary Volume 3: The Phrygian Mode (Muse-Eek Publishing, 2004)
Jazz Piano Vocabulary Volume 4: The Lydian Mode (Muse-Eek Publishing, 2004)
Jazz Piano Vocabulary Volume 5: The Mixolydian Mode (Muse-Eek Publishing, 2004)
Jazz Piano Vocabulary Volume 6: The Aeolian Mode (Muse-Eek Publishing, 2007)