

JoeyPero

BAND STORY

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I grew up in a small suburb between Rochester and Buffalo. Although neither of my parents are musicians by trade, music was always flowing through our house. The recordings of Maynard Ferguson, Leonard Bernstein, Nat King Cole, Frank Sinatra, and countless others, are the soundtracks of my childhood. Music came into my life when my mother was 8 months pregnant and went to see Maynard Ferguson in concert.

My family believes that this concert was the beginning of music for me, however if you ask me music began when I collided with a stereo as a toddler, leaving a permanent scar on my forehead, sort of like Harry Potter.

The most important thing to know about me is that I have been blessed with extraordinary parents. Beside the sacrifices they have made to allow my musical growth, our house is always filled with laughter, joy, and great food. I am grateful for the very rare and noble characteristics each of my parents possesses; my father's charm and my mother's kindness to name two of the multitude. Even when I am a "brat," Mom and Dad will still tell you that I turned out perfectly (or at least fairly well). My parents taught me perseverance and that everyone has the capability of achieving any and all of their dreams. These lessons have given me the strength of character to make it through any, and all adversity.

I started playing trumpet in Drum and Bugle Corps when I was 12 years old. It is through this organization that I became involved with the Empire Statesmen Drum and Bugle Corps (www.statesmen.org) from Rochester,



STATS

Visits	Plays
664	185
Streams	Downloads
185	0

Featured Songs

New York. The director, Vince Bruni, along with his son, David Bruni, took me under their wings, and in so doing, taught me valuable lessons about entertainment, loyalty, and integrity. Like so many young trumpet players, I grew up playing along with Maynard Ferguson's records, attempting to play the same screaming obbligato melodies that Maynard had mastered. This ritual gave me a rush and I found tranquility in these moments. As is often the case, there came a time when I realized that if I really wanted to have a career as an artist, I would have to buckle down, get down to business, and learn the fundamentals of my craft, not just play along with Maynard's records (although every once in a while I still do... hey, tranquility isn't always easy to come by).

During High School I began studying with Paul Shewan who taught me insight, and therefore confidence, in musical expression; poising me for performing and auditioning. Thanks to the hard work of my teachers, like Paul, I was offered a coveted spot in The Juilliard School's (www.juilliard.edu) Trumpet Performance program. Upon finishing high school, I moved to New York to pursue my studies at Juilliard. At college I learned the importance of taking full advantage of opportunities that present themselves and the provenance of humility. In retrospect, my move to New York presented a chain of events that led me to blossom/mature into who I am today. While at "the yard" I studied with Raymond Mase and Mark Gould; each tender profound insight into the fundamentals of artistry and trumpet pedagogy.

I am privileged to consider Wynton Marsalis (www.wyntonmarsalis.org) my mentor. Wow, he is an awesome friend and an electrifying artist. It seems like there is a perpetual pot of Jambalaya cooking on Wynton's

stove and his house really feels like a home. Wynton encouraged me to make a concerted effort to learn the Monette (www.monette.net) equipment/concepts. He was so right. All those hours paid off by increasing my ability to communicate through my trumpet, poising me to express myself through music in ways that otherwise would not have been possible. Wynton honored my hard work by bestowing me with his brush gold Monette "Raja" C trumpet. To this day when I play this horn a shiver runs up my spine and I feel the same way I did when he first gave it to me. I used this horn on many of the songs on "Resonance," including the Bach Partita BMV 1006. His gift sparked in me an understanding of selflessness and passing of knowledge that profoundly affects how I interact with students and young musicians.

Upon leaving Juilliard and equipped with my very own Monette, I began developing my own "concepts" that deal with success of performance and developing tools to resonate with an audience. The theories I began to develop along with my ongoing study of trumpet/ Monette equipment, unexpectedly brought me to Boston. I began studying at New England Conservatory (www.newenglandconservatory.edu) with Charles Schlueter, former principal trumpet of the Boston Symphony, master of Monette concepts, and, in my opinion, (as well as many others) one of the most influential brass musicians of our time. I believe that Charlie is the orchestral trumpet player that every one will be trying to sound like in 15 or 20 years. Charlie is a master musician and an all around great man. When we first met in NY, I wanted to take a lesson but didn't have the money to pay his fee. Charlie responded by waiving his fee in exchange for one dozen Krispy Kreme™ donuts which he couldn't get in Boston (at that time) and ached for!

It was crystal clear ten minutes into our first lesson, that I had met a man who was extraordinarily giving of himself. How lucky can one person be to consistently have such devoted and honorable teachers and friends?

After Boston, I moved to California for a possible opportunity to join the Tony Award winning show "Blast" (www.blasttheshow.com). The opportunity did not come to fruition but was replaced by one unexpected offer. My idol and first influence, jazz trumpet legend, Maynard Ferguson (www.maynardferguson.com) (whose tracks I used/still do play while trying to mimic his obbligato), hired me to play the second chair on his tour with the Big Bop Nouveau Band! That touring experience could never be replicated. Maynard was awe-inspiring night after night. "The Boss" always led by example and showed me how to use entertainment and inspiration as tools for exciting youth about music. To serve is to be served. Maynard had the most incredible energy. His study of Hatha Yoga as well as other eastern traditions, yielded a long and powerful career filled with energy. Maynard inspired me to study yoga and meditation which is proving to have an energizing effect on my being. I was heart broken when Maynard passes away in 2006, I will always hold him in my heart by carrying on tradition.

When my touring gig with Maynard came to a close, I had to find a new way to make the proverbial "ends meet." I did a short spell working for my favorite car company, (besides Lamborghini) (www.lamborghini.com) Honda, (www.honda.com) (they will run forever) but music has always been "IT" for me and when J. Robert Sebo made it possible for Resonance to become a reality, how could I decide not to resonate? I feel like the most auspicious person in New York! I could never have dreamed of a

debut album, let alone one that features such exquisite and legendary talent and a team that any musician would give their right leg for (unless they were a pianist). And yet, here we are together and I look forward to making a lot of beautiful music for as long as I am able. It is my sincere hope that Resonance can bring a bit of bliss to the hearts of those who hear it. I must thank Joe and Jeanne Pero, Charles Ressler, Bob and Linda Sebo, Ted Hissong, Peter and Monika Ressler, Alison Godfrey, Dr. Irving Dardik, Maestro Jonathan Strasser, and you. That' s the scoop, please enjoy my website, I hope to see you soon in your city.

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