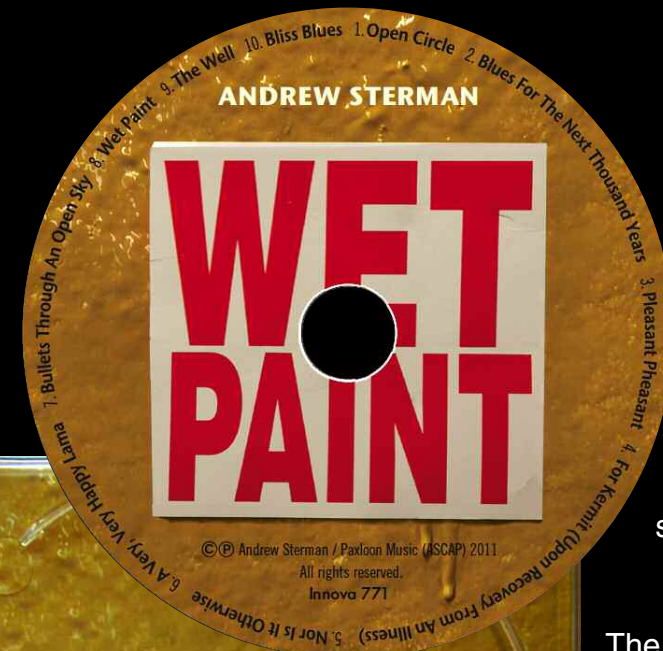
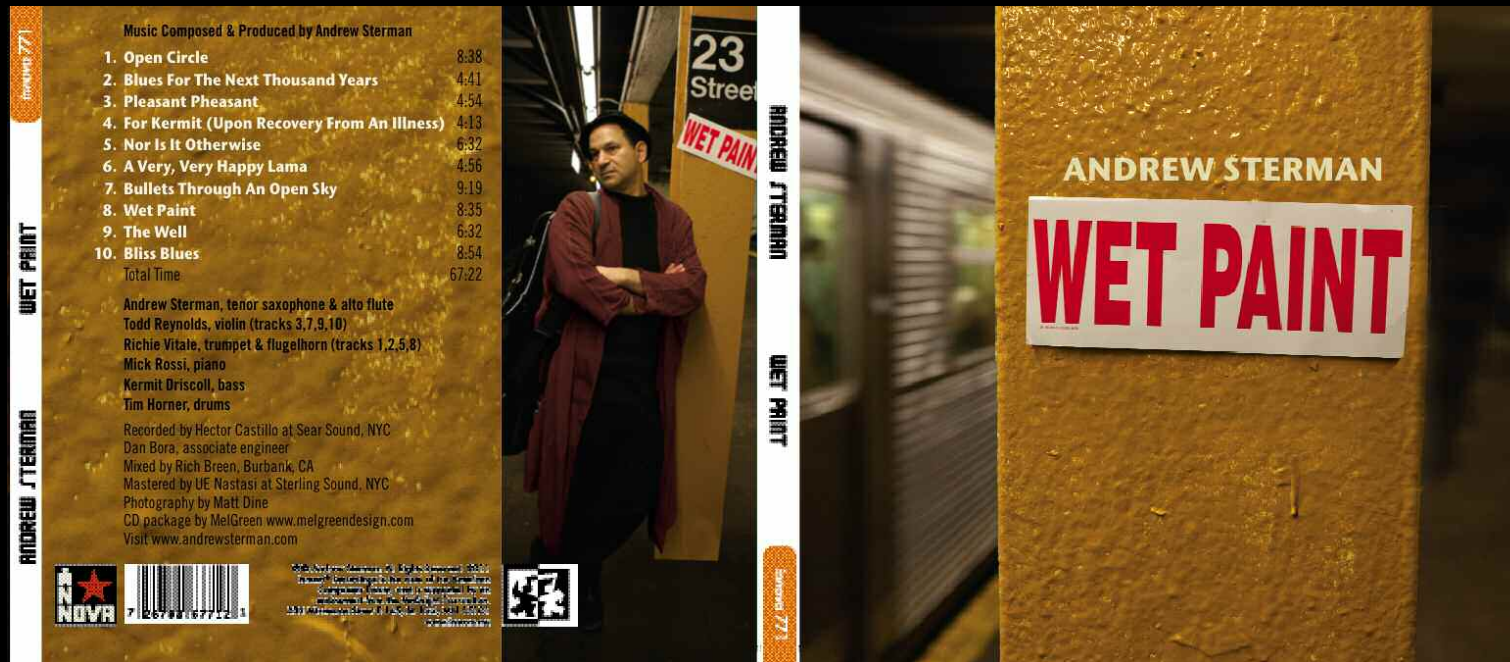


ANDREW STERMAN Digipak

Back & FrontCovers



CMYK CD Art: The actual type from the wet paint sign was superimposed it over the painted background of the subway station column to make a really cool and bold statement.

The inside spread of the Digipak only contained notes by Andrew about each track on the CD. It's understated nature added to the visual appeal of the package, especially when the flap with Andrew's dramatic photo pops out besides them. (below)

OPEN CIRCLE Like a circle drawn in calligraphy style, open where the end comes around to meet the beginning... We recorded this first, setting the tone for a CD that was completed in one afternoon, without a single correction or edit, live-in-the-studio, with the idea that we would play this highly composed music with a deep sense of freedom. I asked the musicians to play together while following their own pace. The image is a group of friends walking together, never getting separated, but never in lock step. Deep attention without undue musical strictness, *Open Circle*...

BLUES FOR THE NEXT THOUSAND YEARS I've been playing this one live since the turn of the millennium. It was time to record a version. Despite some remarkable human achievements, the last thousand years had been pretty rough, so this, in wry musician humor, is a forecast, a 13-bar *Blues For The Next Thousand Years*.

PLEASANT PHEASANT For a while when I was very young, my family lived near some wide open fields, full of brush, home to quite a few wild pheasants. They are beautiful birds, with deeply colored feathers and noble markings. Pheasants are not good flyers, they are heavy and slow; I never understood why they would be considered sport to hunt. In my early childhood, their appearance was magical, suddenly flying up from the brush when startled. I would watch as they struggled between earthiness and flight. *Pleasant Pheasant* is a play on sound, on memory, on musical group interaction, on composition and improvisation. A loose riff to begin, some free playing, then a slower, pulsing, more introspective three-part counterpoint section in which

the musicians are invited to play their written parts or not; I like it when they surprise me. All this floats around and around, suddenly this, suddenly that.

FOR KERMIT (UPON RECOVERY FROM AN ILLNESS) *For Kermit* is a very simple piece written for our bassist, who had been extremely sick with Lyme Disease. Our entire community was deeply grateful when he recovered enough to play again, and as he regained his full strength. In the recording session Kermit said, "Man, playing this tune, I feel like I died or something..." to which I responded, "No, Kermit, I wrote it because you *didn't* die!"

NOR IS IT OTHERWISE One of my favorite sayings of the Buddha: "Things are not what they seem; nor are they otherwise..." Need anyone say more? It made sense to me to write this piece with Gospel harmonies; sacred is sacred!

A VERY, VERY HAPPY LAMA I met a Tibetan Lama in New York City. His young attendant introduced him as a very prestigious Lama, very important in the hierarchy. The master corrected him, saying his credential to teach was that he was very happy. The attendant apologized and translated. Again there were corrections; and the translator, blushing, said that the Lama wanted to be clear that his credentials for teaching were that he was "a very, very happy Lama." Later I learned that this Lama had spent 24 years in a Chinese work prison, although never accused of any crime. His very happiness seemed very amazing, and indeed a deep credential to teach. Thank you for this first of many teachings, H. E. Garchen Triptrul Rinpoche.

BULLETS THROUGH AN OPEN SKY was composed for a concert at the Rubin Museum of Art in New York, inspired by a gilded bronze statue of a bodhisattva in that museum. Though a thousand years old, this statue was riddled with bullets by the Chinese army during the invasion of Tibet in the 1950's. Apparently, it was used for target practice. A bodhisattva is an enlightened being who elects to stay in the world as a master spiritual helper for all others, and although this statue is merely a representation of an abstraction, it's a very special work, with a special sense of spirit. I visited it often while composing this piece. I love so much of Chinese culture, but the destruction in Tibet is a clear horror. It seems that to dominate a nation it is crucial to destroy its art. I thought about what this statue would want to say. I heard it "telling" me not to worry about its destruction, that it was, after all, only a statue, and a bodhisattva would know that everything is impermanent. A Tibetan story: A group of traveling merchants was overtaken by armed bandits. The bandit leader held an enormous, ancient blunderbuss, pointed the weapon at the merchants but at the last moment swung it toward the sky and fired a deafening shot. Turning back at the merchants, he said, "There is nothing to fear, the nature of all is as empty as the cloudless sky, and equally impossible to harm!" He was, it turned out, a famous "crazy-wisdom" master, a teacher with unusual methods! For all this, I composed *Bullets Through An Open Sky*, a through-composed piece with certain sections of integrated improvisation.

WET PAINT There was a concert for which I had promised a new piece, and three days before I still had nothing. I wasn't sure what to do, but during the night,

I dreamt an entire piece. In the dream, it was played by legendary musicians, no longer living. I was the only listener, and the music had extraordinary power and clarity to my dreaming mind's ear. When I woke, I wondered what to do with the feeling of this very unusual dream, then ran for some paper and wrote the music I had heard, before it had any chance to fade. Since it was 'delivered' so close to the concert for which it was needed, it was *Wet Paint*.

THE WELL Improvisatory not only in group dialogue but in the pacing of the melody itself, *The Well* explores a way of making music where events happen not on time but when they feel right in the group dynamic. The title refers to those certain people who have developed expertise and intuition to such a degree that creative mastery is effortless, just an act of drawing up another bucket of "water" from *The Well*.

BLISS BLUES I was listening to the Robert Johnson recordings, Delta Blues stuff, proto-blues. Although he was recording not much earlier than, say, Charlie Parker, for whom Blues was already a highly evolved, third-generation form, in Johnson's hands form was flexible, intuitive, unpredictable. I wrote *Bliss Blues* to bring that sense of intuitive form forward. In *Bliss Blues*, the blues chords happen when the group feels the urge. The excitement of not planning when we will move, of feeling the harmonic change coming up like a sneeze, tips the usual blues emotion on its head. In the right state of mind, even troubles can be blissful, therefore, *Bliss Blues*.

— Andrew, NYC 2011



Inside Spread

Andrew Stermán's CD package makes great use of interesting photography by Matt Dine taken in a subway station near his home in New York City. His willingness to use the wet-looking paint background on the inside spread makes the CD title all the more literal, but fun nevertheless.

If you google Andrew Stermán you'll find his accomplishments very impressive... he works regularly on Broadway as a go-to reed and flute player, as well as being a long-time member of the Phip Glass Orchestra!

You can find Andrew Starman's music at Innova.com

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The components of Andrew Stermán's CD package include a 6-panel Digipak, and the CD art, which was silk-screened 4-color CMYK over a white background "wash". Simple, economical and effective.



Inside view of opened package with flap panel