



DARYL STUERMER – INTERVIEW FOR COLOSSUS-MAGAZINE (FINLAND)

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By the way I didn't know you played on the solo hit by ABBA's Frida! Just out of curiosity, what was that session like?

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Sweetbottom reunited a few years ago and also released a concert cd. Do you guys have any plans to write & release some more music together?

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All I can say that it's an album full of great, timeless tunes - was it hard to choose which songs to include?

- It was a fairly easy process. My previous albums explored my more eclectic and contemporary jazz side. Sometimes I would combine my lighter nylon string guitar songs with some mid tempo to heavier up tempo electric compositions. With this album I decided to focus in on my back catalogue of my more overdriven electric guitar playing. These are my most energetic and progressive compositions.

The album has received pretty good reviews - do you read your own press: reviews, interviews..?

- I do read any review that is sent to me.....the good or the bad. I am happy the reviews for "Rewired-The Electric Collection" have been so positive.

Let's move on to your brand new studio album: could you tell me about the people you worked with on Go?

- I have a band of musicians I generally play with in live performance and on my recordings. Sometimes I'll add a couple extra players for a specific song or album project. On "Go" I added Bass player Leland Sklar for half the album who I work with in the Phil Collins band. We've played together since recording Phil Collin's "No Jacket Required" in 1984. My bass player Eric Herve (whom I've worked with since the mid 90's) did the other half. They both have different "feels" that I wanted on specific songs. My drummer John Calarco has been with me since my 2001 "Waiting In The Wings" album. My keyboard player Kostia was born and raised in St. Petersburg, Russia and moved to the US in 1990. He has been playing with me since my 2000 "Another Side Of Genesis" album. We also play gigs together as a guitar and keyboard duo called "The Electracoustic Duo".

What's your writing process like? Do you start with acoustic guitar or perhaps keyboards? Was the writing process with Go any different from the previous albums?

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Did you have everything written and carefully arranged planned before entering the studio or were you able to spend as much time as you liked arranging or perhaps re-writing the songs?

- I want the musicians that play on my albums to always have the freedom to express themselves. Not every riff or groove they play is written down for them. There are always specific things that I write that have to be there, of course. Everyone works within a structure I set out. But I use these musicians because of what personality they bring to the songs.

Right now my favourite tunes from Go are 'Dream in blue', which is probably the catchiest song on the album, as well as Heavy heart, simply because it's so different from the rest of the album – what were the basic ideas behind these songs?

- Maybe you like these songs the most because they are probably the most melodic ones on the album. I originally wrote them to be possible vocal songs. In "Dream In Blue" I was trying to set up a dreamy atmosphere. The drum feel in "Heavy Heart" was influenced by the Genesis song "Squonk".

Many musicians seem to think that giving names to instrumental pieces is next to impossible - what's your trick?

- It's definitely harder to project a specific message with instrumental music. I always have something in mind that I'm trying to say, but I hold off on naming the song until it's recorded. The song title is another way to let the listener in on what my intention was with the song. Ultimately, it's the only "lyric" there is. But I do believe that generally the music will tell the story anyway. An instrumental may mean different things to different people, and that's OK! That happens in vocal music as well!

The most amazing thing on this album -and those from the past, of course- is your incredible sense of melody. Has it evolved throughout the years or would you say it's a natural gift?!

- To me the melody has always been the most important thing. My problem with most guitar albums is that most of them become a vehicle for fancy guitar tricks. The music seems to be an afterthought. I think there is a way to write a good song and add exciting, energetic guitar playing. I think that has been achieved with "Go"!

Do you have any plans to do a solo tour after the Genesis tour is over?

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How do you feel about being signed to InsideOut? Most of their catalogue is way more 'progressive' than your stuff!

- I'm very pleased to be with InsideOut. I'm not really sure what the term "progressive" means. I think my music is "progressive" in the sense that it is a blend of rock/jazz/fusion/pop and is not "conventional" instrumental music.

'Nuff said! Let's discuss guitar playing a little bit. As a guitar player how important do you think it is to practise as often as possible?

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On your website there are some photos of your pedal boards - impressive! Are you the kind of a guitarist that just has to buy or steal all the latest gear, whether it's effects or pedals or amps? I guess you'd have to be quite rich to do this... then again, you're probably endorsed by some nice companies?

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Do you think there was just one person (or a manager!) who kind of took the initiative here and suggested this reunion tour?

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