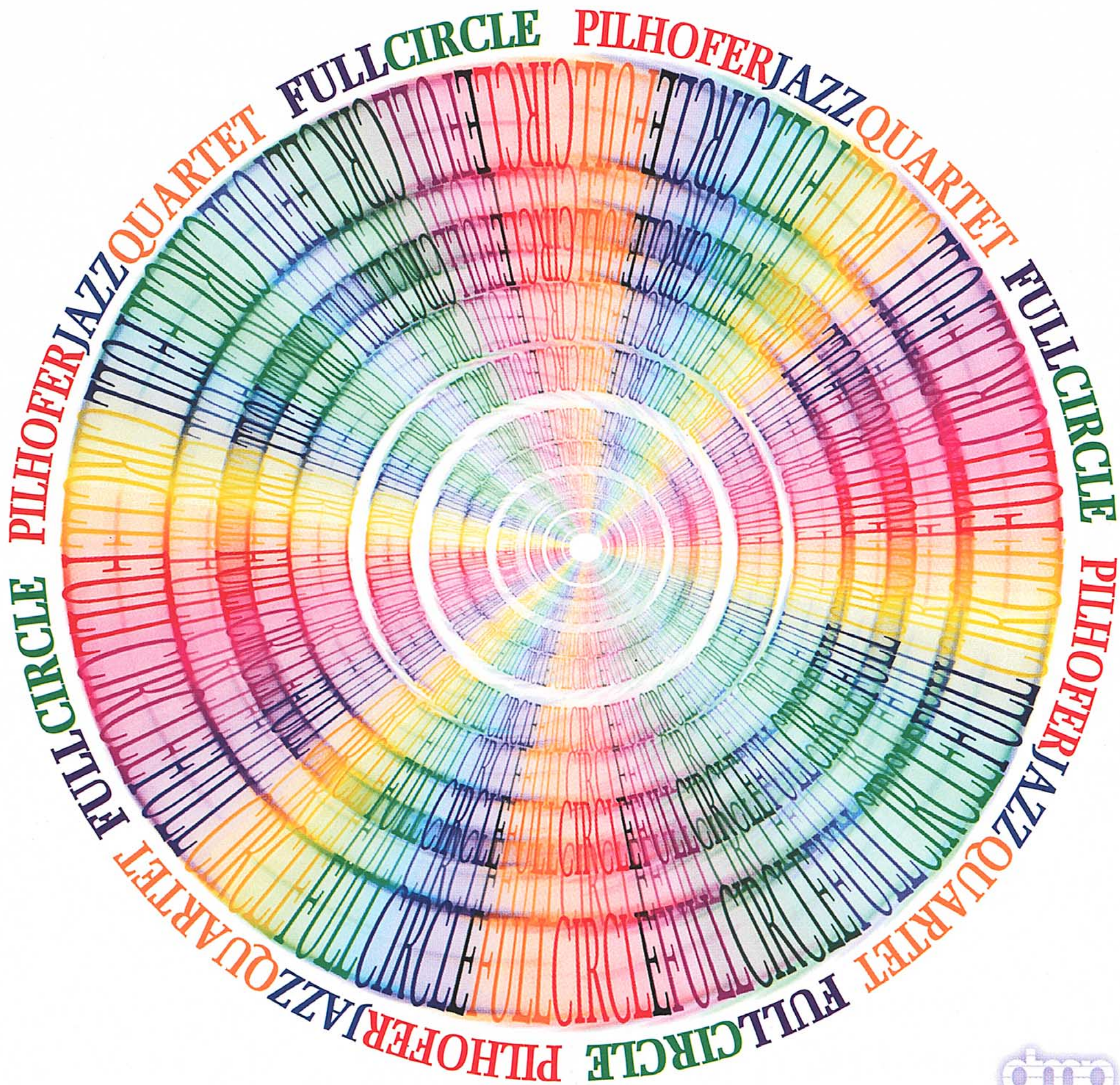




In many ways, FULL CIRCLE represents the beginning of the final arc that will eventually bring my musical career full circle. ...No one should however look at this album as a “back to the good old days” ...or a “let’s have one more dance” effort ... nor a profound epilogue to my life. Rather it is a recognition that first of all, music needs to communicate something meaningful to the listener – a heart to heart linkage.

The CIRCLE started back in the late 40’s and early 50’s in postwar Nuremberg, Germany... with my ears glued to Armed Forces Radio stations, soaking up these wonderful new Jazz sounds... Tatum, Tristano, Konitz and Goodman... Shearing...Parker...I loved it all!

A new world of music had opened up... So my decision to immigrate to the US to learn more about that music was inevitable...(My friends, however thought I was carrying water to the Mississippi...)

In the USA came years of studying, playing in clubs, recording, composing, writing for film and theatre...I was moving “up the circle” and I fell in love with what the recording studio could bring to music making. Seduced by the developing technology, I found excitement, and much success, in as we progressed from four track to eight, then 16, 32 and digital and exploring Moog/Arp synthesizers and a huge Synclavier system. Since we lived in the backyard of 3M...we became involved in the entire digital “revolution”. It was exhilarating for a while. Perhaps too long.

None of those accomplishments – the seeming successes of the last 20



gordy johnson/bass

michael pilhofer/drums



years – filled a gradually emerging void in me. Then, a while back, I began to spend some time playing my Bosendorfer piano, like I used to do in the days when creating and performing gave meaning to my life. And I knew what I had to do.

I got rid of all the hi tech stuff, started to work on some new music and formed the PILHOFFER JAZZ QUARTET. Now I am discovering absolute joy in making the music that I love to make as well as the privilege of playing with talents like Steve Yeager, (Vibes), Gordy Johnson, (Bass), and my talented son, Michael Pilhofer, (Drums)...it's all priceless!

I am forever grateful to Tom Jung, my former partner and friend, who encouraged me to do this album. For as long as I've known Tom, he has always been on a quest "for that perfect sound." Lucky for the Pilhofer Jazz Quartet, he is still chasing that rainbow.

He recorded FULL CIRCLE in the best possible, most natural way, with the revolutionary, DIRECT STREAM DIGITAL (DSD) recording system.

Recorded live to two track, there are no overdubs and no tricks. Yes, you'll hear an occasional clinker...you'll hear us breathe ...even groan, but I hope that you will also hear us "smile!" When I heard the first playback, I smiled...because I realized "I was home"...In a very peculiar and fortuitous way... It seemed that actually two dimensions, the music and the sound had come full circle.

So here then is our very direct, no frills, FULL CIRCLE album!...very much from the heart...

- Herb Pilhofer

Recorded live to 2 channel DSD
by Tom Jung at MPR Studio M,
St. Paul, MN on March 4-6, 2001.

Assisted by Tom Mudge &
"DSD Meister" Gus Skinas.

Mastering by Bob Ludwig
at Gateway Mastering

Recording mixer: Manley 16X2
vacuum tube

Microphone preamplifiers:
Earthworks 1024 & Manley

Microphones: Shure KSM 44 &
KSM 32

Cables: Meitner Crypton solid
copper

Recorder: Sony Sonoma DSD

Gordy Johnson uses LaBella Strings
and Walter Woods Amplifiers

Full Circle H. Pilhofer
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After You've Gone Creamer & Layton

Sorta Rondo H. Pilhofer
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Yesterdays J. Kern
© Universal Polygram (ASCAP)

Swedish Pastry S. Hasselgard
© Jewel Music Publishing (ASCAP)

There Will Never Be Another You H. Warren
© Morley Music Co. (ASCAP)

Gymnopedie #1 E. Satie

Bernie's Tune B. Miller
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I'll Take Romance B. Oakland
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Bach's Lunch H. Pilhofer
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Bodas de Sanque M. Valle
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