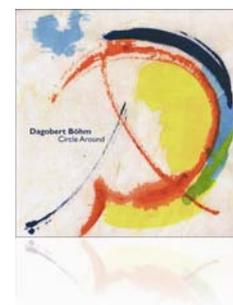


Dagobert Böhm
Circle Around**Circle Around or Music as Food for the Soul**

„A peacefully haunting, very melodic album with a musical profoundness seldom heard.“ That’s how „Trend Journal“ describes longplayer „Circle Around“, whose 1999 release also marked the start of guitarist/composer Dagobert Böhm’s own label, Ozella.

This musician changes between the art of classical European guitar, ambient jazz and acoustic-folk in his instrumentals, bathing the listener in harmony and langourous melodies. Almost entirely alone – on two tracks he is supported by classical guitar and fretless bass – he elicits sounds from his steelstring Tama TG-190 and Hegewald F6 that create a mood of contemplation and relaxation at the same time. Dagobert Böhm strolls along lyrical, poetic roads as well as those of romance and melancholy on „Circle Around“, having long ago emancipated himself from the early influences of James Taylor and Pat Metheney.

Led by intuitive moods and feelings, with many moments of joy among them, he sets off for new shores in transparently arranged songs like „Open Air“, „Bigfoot“ or „From Up Above“, all of which make the concept of time irrelevant.

„I want to make a circle around all this to preserve it“, writes Dagobert in his album booklet, an album that hasn’t lost one bit of its clear and brilliant sound or powerfully effective equilibrium nine years after its release. Like daybreak after a long dark night „Dreaming Strings“ emerge through the mist to the light, the „Ice On Tired Trees“ melting in the sun.

„Circle Around“ reveals itself by reducing to the essentials – in the playing of the guitarist and the beauty and peace of his songs. „Mystically lost in thought like the all-knowing sphinx, Antonia von Schlippenbach, enthroned on the back of a wooden bench looks out over her lands with the wise eyes of a cat. Time is a great wide river, and its shores are endless.“

Summary

Harmony and melody, that’s what the album ‚Circle Around‘, recorded in 1999 by this guitarist and composer, is all about. He draws sounds out of the steel strings of his Tama TG-190 and Hegewald F6 that haven’t lost one bit of their sheen even nine years after the album’s release. ‚Circle Around‘ lives from the timelessly beautiful playing of its guitarist, who has closed a precious circle, worth preserving.