

ELECTRONICA MUSIC

TITLES – Cave

EL-P2-1 Netherlands 1983

CAVE

Electronic – Rock – Instrumental

Comp: PERU

Perf: PERU

Peter Kommers (synthesizer)

Rob Papin (synthesizer)

Ruud van Es

Jos van de Dungen

Prod. Co: CNR Records

Rec. Co: High Newstreet Studios; Holland

Time: 3:30

A. Dutch Releases:

1. **LP:** CONTINENTS

CNR 655.187

12" 33rpm (Sd 1 – Bd 2)

2. **LP:** CONTINENTS

Targa TAL 1443

12" 33rpm (Sd 1 – Bd 2)

3. Reissue on **CD:** CONTINENTS

Red Bullet RB 100.069 (Tk 2)

B. West German Releases:

1. **LP:** CONTINENTS

Metronome 825 604-1 ME

12" 33rpm (Sd 1 – Bd 2)

2. Reissue on **CD:** CONTINENTS

Metronome 825 604-2

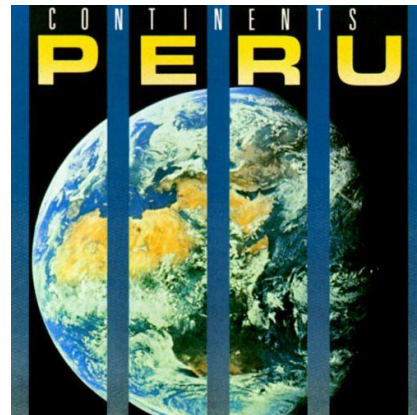
Notes: Dutch Synthesizer band, started in 1979 with Peter Kommers and Ruud van Es. They used their first names to make the name of the band. Later Rob Rapen and Jos van de Dungen joined the band.

This piece was not heard.

Ref: Lindenmayer, Franz n.d., Hörsinn und Höhle [Sense of Hearing & the Cave], lochstein.de Web site

Peru, Continents LP & CD, [Allmusic](#)

Peru, Continents LP & CD, [Discogs](#)



EL-P2-2 Australia 1998

CAVE

Electronica – Instrumental

Comp: Andrew GARTON

Perf: LOST TIME ACCIDENT

Andrew Garton (synthesizer)

A. GARTON



Simon Kaufmann (effects)

Prod. Co: Seccession Records; Cottles Bridge, Victoria

Time: 5:04

CD: AGE 2 WONDER AT

Seccession SR 001 (Tk 1)

Notes: This album is an "Evocative, dark ambient reminders of urban isolation. Produced with generative software and improvisational techniques conceived by composer Sykes Rose and composed by Andrew Garton." (Anon. 2001)

"Cave is a complex electronica piece, swirling synths forming a light bed, with tones, noises, percussive affects skittering over the surface." (Anon. 2001) Water drops are sprinkled within a whirring electronic mummer with occasional swishing sounds.

Ref: Andrew Garton, Bio, [Wikipedia](#)

Anon. 2001, Review, Ampersand Elcetera, [seccession-records](#)

Lost Time Accident, Age 2 Wonder At CD, Cave, [andrewgarton.bandcamp](#) (◀COMPLETE AUDIO SAMPLE)

Lost Time Accident, Age 2 Wonder At CD, [Discogs](#)

EL-P2-3 United States 2002

CAVE

Electronica – Instrumental

Comp: Alan CLARK

Perf: EYE TALK

Alan Clark (guitar, keyboards, & sample)

Prod: Bob Clark

Prod. Co: Eye Talk Entertainment

Time: 0:45

1. **CD:** PHOENIX

Eye Talk Entertainment ETE 2280 (Tk 8)

2. **CD:** PHOENIX

Orchard 802280 (Tk 8)

Notes: Eye Talk usually consists of three or more musicians, but here only Alan Clark plays.

A 30-second sample had eerie synth scales climbing and descending.

Ref: Eye Talk, Ban History, [soundclick](#)

Eye Talk, Phoenix CD, [Allmusic](#) (◀AUDIO SAMPLE)

Eye Talk, Phoenix CD, [Amazon](#) (◀AUDIO SAMPLE)

Eye Talk, Phoenix CD, [Discogs](#)



EL-P2-4 United States 1956

THE CAVE

Electronic – Experimental – Vocal & Instrumental

Comp: Chuck HOLDEN

Rts: Lamas Music Corp. (ASCAP)

Perf: Chuck HOLDEN (vocal)

(with zither, piano, & bass)

Prod. Co: RKO Teleradio Pictures Inc.

Matrix: 115

Rel. Date: Sept.-Oct. 1956

Time: 2:58

Label: Unique 358

Flip Sd: My Lost Melody

Spec: 7" 45rpm

Notes: The music is also very difficult to classify. It could be an early experimental recording in the now-established field of electronic music or it could possibly be labeled "horror film music." It certainly is a "unique" cave record in more ways than one.



A high-pitched whistling sound runs up and down the scales while the same haunting, weird chord is strummed over and over again on what seems to be either an autoharp or a zither. About halfway in, Holden speaks into an echo chamber –

Help! –

There is no escape from the walls that bind me

No one on this world will ever find me

Scattered loves and ruins I leave behind me

Help!

One critic identified this artist – “The Charles Holden Orchestra was a supper-club affair with a long residency as the house orchestra at Manhattan’s chic El Morocco nightclub in the 1950s and ‘60s. Holden’s sole album, 1957’s *Dancing at the El Morocco*, consisted of stolid arrangements of numbers like ‘Darktown Strutters’ Ball,’ ‘Putting on the Ritz,’ and ‘That Old Black Magic’ – about as polite as it got.” (Little Danny 2011a)

“Unique Records, a New York City-based record label that operated in the ‘50s, had a discography essentially dedicated to releases by hotel orchestras, cabaret singers and aging entertainers. Few concessions were made at Unique Records to rock ‘n’ roll, R&B, jazz or contemporary music of any kind; it was a strange, staid relic of a bygone era.

“I belabor this not because ‘The Cave’ is just an extraordinary record, but because the psychic distance between everything about its conservative pedigree on one hand and its effect in reality on the other is quite jarring.

“Released in 1956, there is, even today, nothing conservative about ‘The Cave.’ Its indecipherable moans, its unearthly piano string runs, its peculiar zither chords: the effect is somewhere between haunted house and Avant-Garde theater piece. Nothing, really, could prepare one for this record. It might have been marketed as a sort of novelty, I suppose, but no trace of humor or fun lightens ‘The Cave’s’ dreary atmosphere. Not a particularly easy record to listen to, but certainly effective. (Little Danny 2011b)

When I first started researching cave music in 1964 I found this single listed on the file cards of a used record store on the upper west side in Manhattan but the record had been sold. I later learned that my old caving friend from Met Grotto, Grayson Harding, had bought it back then and he graciously offered it to send it to me.

Ref:

Chuck Holden, The Cave 45, [45cat](#)

Chuck Holden, The Cave, (2:52), [wn.com](#) (◀COMPLETE AUDIO SAMPLE)

Little Danny 2011a, Chuck Holden, The Cave, (2:52), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

Little Danny 2011b, The Cave, [officenaps](#)

EL-P2-5 United States 2003

CAVE ANTHEM

Electronic – Lounge – Hip-Hop – Instrumental

Comp: (?)

Perf: **CAVEMAN**

Jason Boschetti (synthesizer)

Prod. Co: Caveman Records

Time: 3:13

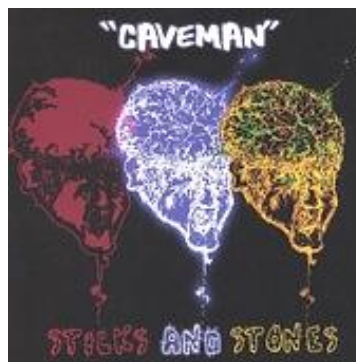
CD: STICKS AND STONES

Caveman 3822 (Tk 8)

Notes: The 2-min audio clip provided repetitive lounge hip-hop music and an ultra-simplistic theme over and over, then a drum and beep track.

Ref: Caveman, Sticks and Stones CD, [CDBaby](#)

Caveman, Sticks and Stones CD, [CDUniverse](#)



EL-P2-6 United Kingdom 2003

CAVE DIARY

Electronic – Instrumental

Comp: (?)

Perf: REFERENCED

Prod. Co: Pork Recordings; Kingston Upon Hull, New Yorkshire

Time: 1:36

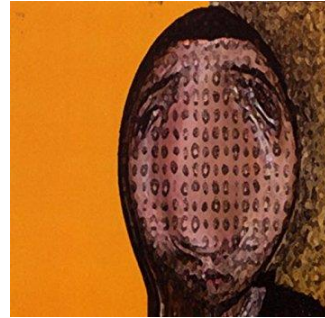
CD: FOR YOUR SAFETY

Pork PORK 095 (Tk 11)

Notes: The 30-second sample had a bobbing rhythm with whooshes thrown here and there.

Ref: Referenced, For Your Safety CD, [Amazon](#) (◀AUDIO SAMPLE)

Referenced, For Your Safety CD, [Discogs](#)



EL-P2-7 United Kingdom 2005

CAVE ISLAND

Electronic – Trance – Instrumental

Comp: John HUGHES & Mark GAMBLE

Perf: John HUGHES & Mark GAMBLE

Prod. Co: Quebed

Time: 7:38

12" Vinyl **EP:**

Quebed Q 21

12" 45rpm (Sd 1)

Notes: A very obsessive beat with some keyboard dabbling over and over. At 3:00 the beat disappears and bass chording and electronic whorls take over, then at 4:40 the beat returns with building whorls. At 7:00 the keyboards fade and the bass chords remain, then just the beat 'til the end.

Ref: John Hughes & Mark Gamble, Cave Island/ Amazon Rain, [Discogs](#)

John Hughes & Mark Gamble, Cave Island (7:39), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)



EL-P2-8 Germany 2005

CAVELAND *

Electronica – Instrumental – Cave Pic Cover

Comp: Axel STUPPLICH, Andreas MORSCHE, & Uwe DENZER

Rts: GEMA

Perf: PYRAMID PEAK

Axel Stupplich (keyboards)

Andreas Morsch (keyboards)

Uwe Denzer (keyboards
& vocal reading)

Prod. Co: Pyramid Peak

Rec. Date: Apr. 25, 2001

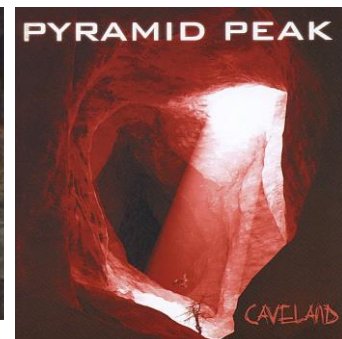
Time: 13:03

CD: CAVELAND

Pyramid Peak PP0815 (Tk 1)

Notes: Speaking about Electronica and caves, Axel Stupplich made a very interesting point – “most of the Electronic Music artists are big fans of Space and the Universe (so am I) but I also like the mystic and exciting atmosphere in a cave.” (Stupplich 2011b)

This German ambient trio gave their first concert in Dechenhöhle near Iserlohn in 2001 (see photo), which was recorded but later found unsuitable for release. Then in 2002 they gave another concert in this show cave and “the music for our Caveland CD was composed especially for this concert.” And as for this piece



– “Caveland was composed under the influence and inspiration of the Dechenhöhle cave. We recorded the studio version of this music in Andreas' home studio in Leverkusen, Germany with a lot of hardware synthesizers and VST synths (software). Of course all sound effects are made by ourselves and the poem is spoken by Uwe.” (Stupplich 2011b) When they were ready to release the album their label had stopped doing business, so they decided to release and promote it themselves. (Stupplich 2011b)

One French critic told about the same story – “Il y a toute une histoire derrière cet album, le premier de Pyramid Peak depuis *Fish 'n' Love*, paru en 2001. En cette même année le groupe donnait un concert dans une vraie cave (sic) à Iserlohn, en Allemagne. Malgré la lourde humidité, l'expérience fut un succès et le groupe décidait d'y retourner l'année suivante. Malheureusement, il y a eu des problèmes techniques de sorte que l'enregistrement des 2 concerts était inutilisable. Les membres de Pyramid Peak ont donc reconstitué certains éléments de ce concert en studio, donnant Caveland. Des gouttes d'eau, tombant du plafond d'une caverne, tapissent la toile de fond de Caveland. Une strate synthétique y flotte, se moulant aux atmosphères en échappant de fluides striures plus aiguës, plus aigues. Tout au fond de la grotte, une séquence spiralée progresse sur des pulsations de basses aux profondeurs résonnantes. Uwe Denzer récite un poème de Theodore Roethke; *In a dark time*. Le rythme s'accroît sur de superbes solos d'un synthé plaintif. Caveland évolue dans un tourbillon aux harmonies passives sur une splendide séquence qui devient plus musicale que minimalisme.” (Anon. 2006)

[There's a whole story behind this album, the first by Pyramid Peak since *Fish 'n' Love*, released in 2001. That same year the group gave a concert in a real cave at Iserlohn in Germany. Despite the heavy humidity, the experiment was a success and the group decided to return the following year. Unfortunately, there were some technical problems such that the recordings of the 2 concerts were unusable. The members of Pyramid Peak therefore recreated certain elements of this concert in the studio, resulting in Caveland. The drops of water, falling from the cave ceiling, decorate the background of Caveland. A synthetic strata flows, molding with the atmospheres while escaping the sharper, more shrill fluid striations. All the way in the back of the cave, a spiraling sequence progresses on bass pulsations with resonating depths. Uwe Denzer recites a poem by Theodore Roethke, *In a Dark Time*. The rhythm increases with the superb solos of a doleful synthesizer. Caveland evolves in a vortex of passive harmonies with a splendid sequence, which becomes more musical than minimalist.]

“The title track opens the cd with electric waterdrops, after which calm Tangerine Dream-like sequences and a relaxing atmosphere fall in while in the background a text is being read.” (Derby 2005)

The piece begins with loud isolated water drops that set the pace as the keyboard brings in an ominous theme with dark overtones. Blockbusting sounds enter in the background then disappear. Whirring dark backup fades and a light airy theme begins. A voice reads the text of the Roethke poem and a soft pattering brushes rhythm accompanies the continued light theme. Isolated tubular sounds and hooting sounds. The theme slows and fades. All ends with a splash and the keyboard blends into the next track.

In the Theodore Roethke poem the poet reflects on his own inner feelings and in the second stanza he mentions a cave –

What's madness but nobility of soul
At odds with circumstance? The day's on fire!
I know the purity of pure despair,
My shadow pinned against a sweating wall.
That place among the rocks – is it a cave,
Or a winding path? The edge is what I have.

As of Nov. 2011 Pyramid Peak has given six concerts in Dechenhöhle. (Stupplich 2011a)

Ref: Anon. 2006, Guts of Darkness – Pyramid Peak – Caveland, [gutsofdarkness](#)

Derby, Phil 2005, Pyramid Peak, Caveland CD, Review, [groove.nl](#)

Lindenmayer, Franz n.d., Hörsinn und Höhle [Sense of Hearing & the Cave], [lochstein.de](#)

Pyramid Peak, Bio, [Wikipedia](#)

Pyramid Peak, [Discogs](#)

Pyramid Peak, Caveland CD, [Discogs](#)

Pyramid Peak, Caveland CD, Review, [synthmusicdirect](#)

Pyramid Peak, Startseite (Home site), [pyramid-peak.de](#)

Roethke, Theodore 1961, In a Dark Time, [poetryfoundation](#)

Stupplich, Axel 2011a, eMail Message dated 1 Nov. 2011

Stupplich, Axel 2011b, eMail Message dated 22 Nov. 2011