

CONTEMPORARY ART MUSIC

CHAMBER

CT-CH1 The Netherlands 2003

BATS FROM HELL

Contemporary – Chamber Music – Instrumental

Comp: Chiel MEIJERING

Perf: **MATANGI QUARTET**

Maria-Paula Majoor (violin)
Daniel Torrico Menacho (violin)
Karsten Kleijer (alto violin)
Nander Cirkel (cello)

Prod. Co: Matangi Records

Time: 9:36

Single CD: BATS FROM HELL
Matangi MA-0103



C. MEIJERING



Notes: The name of this string quartet comes from Matangi, an Indian goddess with four arms who seduces people with the overtones of her lute. "The quartet released the smashing single *Bats from Hell* in September, with the homonymous composition of Chiel Meijering, which was dedicated to the quartet. The magazine *Klassieke Zaken* honored the single as a 'contagious bridge between classic and pop.' " (Anon. n.d.)

The near six-minute [sample](#) starts with a repeated droning passage and high pitched violin notes. Isolated high notes, then the droning fades leaving only the isolated high notes on alto violin. A lively ensemble follows with the alto doing frantic bowing somewhat recalling a bluegrass fiddler. All breaks off to the ensemble doing short slashing chords and the alto continuing the frantic bowing soon joined by the others. Again the short slashing chords, hesitation, and more frantic bowing which ends by all holding a long note and abruptly stopping.

During the 30-second audio-video clip (that is no longer online) a small stylized bat flies and flits around on the black screen. All that was heard was a short segment of mournful repetitive strings.

Ref: Anon. n.d., Challenge Records International, challenge.nl (No longer online)

Bats from Hell, (Audio-Video clip), batsfromhell.com (No longer online)

Chiel Meijering, Bio, [chielmeijering](#)

Chiel Meijering, Composer, Discography, [chielmeijering](#)

Matangi Quartet, Bio (in Dutch), [Wikipedia](#)

Matangi Quartet, Discography, [matangi.nl](#)

Matangi Quartet, Bats from Hell CD, [muziekweb.nl](#)

Matangi Quartet, Bats from Hell, (5:56), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

CT-CH2 Australia 1996

CAVE PAINTING

Contemporary – Chamber Music – Instrumental

Comp: Phillip HOUGHTON

Perf: Peter **CONSTANT** (bass guitar)

Marion **SCHAAP** (guitar)

Mardi McSullea (flute)

Charlie McMahon (didjeridoo)

Prod. Co: Move Records; Carlton South, Victoria

Rec. Loc: Victorian College of the Arts; Melbourne

Rec. Date: 1995

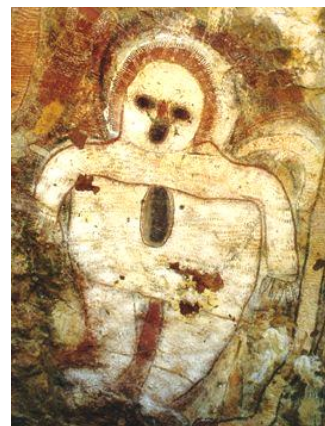
Time: 5:07

CD: LIGHT ON THE EDGE

Move MD 3194 (Tk 1)



Phillip HOUGHTON



Notes: "Cave Painting" is the first movement of a 3-part work for flute and guitar entitled *From the Dreaming*, which was written for the Byzantine - Mallon Duo (see next entry). Given that and the associations with Aboriginal dreamtime visions, title of this selection, *Cave Painting*, seems to clearly indicate inspiration from Aboriginal cave paintings. The cave painting shown here is at a major rock art site at Kimberly, Western Australia. (See also under World Music – Australia – [Aboriginal Music](#))

The [apple](#) audio sample had a low mournful hesitant flute intro followed by an upbeat (rock-influenced) rhythm on guitar and an ascending passage on flute.

Ref: Light on the Edge CD, Move Records, move.com.au

Light on the Edge [Phillip Houghton], Australia Music Centre, australianmusiccentre

Light on the Edge CD, National Library of Australia, nla.gov.au

Houghton, Phillip 1997, *From the Dreaming* (Score), Moonstone Music Publications, Brunswick, Victoria, 6p.

Houghton, Phillip 1997, *From the Dreaming* (Score), philliphoughton.com.au

Peter Constant & Marion Schaap, Light on the Edge CD, [Apple](#) (◀AUDIO SAMPLE)

Phillip Houghton, Bio, move.com.au

Phillip Houghton, Bio, Phillip Houghton & Australian Music, philliphoughton

Phillip Houghton, Light on the Edge CD, move.com.au (◀AUDIO SAMPLE)

CT-CH3 Australia 1997

FROM THE DREAMING – CAVE PAINTING

Contemporary – Chamber Music – Instrumental

Comp: Phillip HOUGHTON

Perf: **BYZANTINE - MALLON DUO**

Julian Byzantine (guitar)

Gerhard Mallon (flute)

Prod. Co: Walsingham Classics Records; Frenchs Forest, NSW

Rec. Loc: ABC Music Centre; Brisbane

Rec. Date: July or August 1996

Liner Notes: (6-page Booklet)

Time: 5:08

CD: MUSIC OF THE TWO WORLDS

Walsingham Classics WAL 8034-2 (Tk 5)



Notes: This 3-part work for flute and guitar entitled *From The Dreaming* was written specially for the Byzantine - Mallon Duo. This was the second performance of Phillip Houghton's work.

The 30-second sample had a lively gay guitar joined by a soaring flute.

Ref: Byzantine - Mallon Duo, Bio, julianbyzantine

Byzantine-Mallon Duo, Music of the New Worlds CD, Australia Music Centre, australianmusiccentre.com.au

Byzantine-Mallon Duo, Music of Two Worlds CD, Discography, Track 5, julianbyzantine (◀AUDIO SAMPLE)

Byzantine-Mallon Duo, Music of the New Worlds CD, National Library of Australia, nla.gov.au

Phillip Houghton, Bio, move.com.au

Houghton, Phillip 1997, *From the Dreaming* (Score), philliphoughton.com.au

Houghton, Phillip 1997, *From the Dreaming* (Score), Moonstone Music Publications, Brunswick, Victoria, 6p.

CT-CH4 Australia 2000

FANTASY ON CATHEDRAL CAVE *

Contemporary – Chamber Music – Instrumental – Cave Pic Cover

Comp: Georg MERTENS-MOUSSA

Perf: Georg MERTENS-MOUSSA (cello)

Prod. Co: Georg Mertens-Moussa

Rec. Loc: Jenolan Caves; Jenolan

Liner Notes: Anon.

Time: 5:43

CD: MUSIC AT THE JENOLAN CAVES (PC-RE)

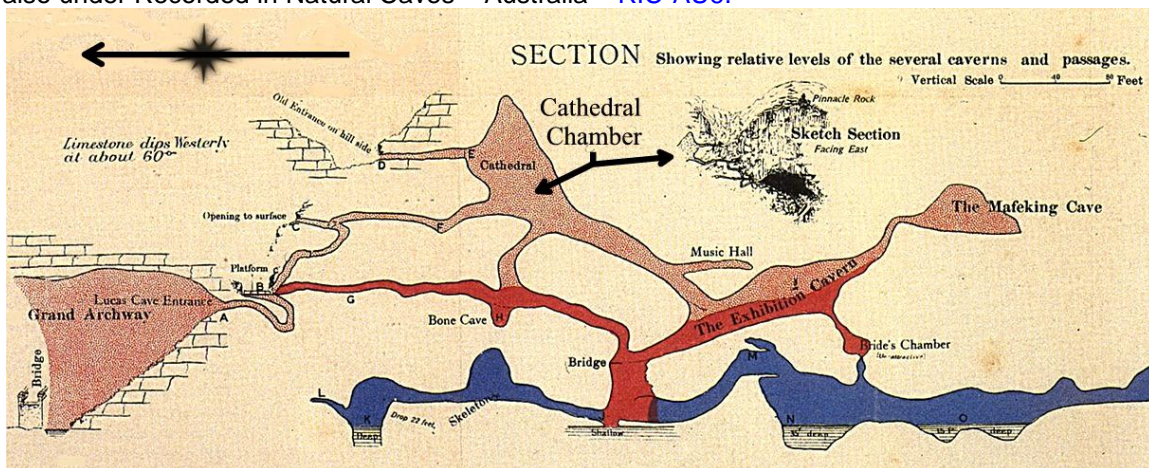
Georg Mertens-Moussa GMM 001 (Tk 7)

Notes: One of two cello pieces inspired and composed specially for the Cathedral Cave in the Lucas Cave section of the world-class Australian show caves, Jenolan Caves. The Cathedral Chamber is 54m (163 feet) high, the highest and biggest room in the Lucas Cave. Concerts are held regularly in this great hall where the acoustics are exceptionally good. The profile map of the Lucas Cave, showing the Cathedral Chamber, was drawn by Oliver Trickett in 1903. (Trickett 1903) The increments on the vertical scale are 40 and 80 feet.

After having performed regularly Bach and other classical music composers, "cellist Georg Mertens started to compose music especially written for this special venue. For this album he selected two compositions, the popular "Jenolan Ciaconna" and "Fantasy on Cathedral Cave." (Anon. 2000)

"Fantasy" is a mournful cello piece that begins with a distant Celtic flavour venturing slowly accompanied by drone notes, then a descent to the bass chords, followed by higher octave passages alternating with plucked notes. Then it climbs and romps into an animated incisive section. (3:55) Returning to the mournful section.

For the other original composition, "Jenolan Ciaconna," see under Classical Music – Baroque CT-BA4. See also under Recorded in Natural Caves – Australia – RIC-AU6.



Ref: Anon. 2000, Georg Mertens-Moussa, Music at the Jenolan Caves, Notes CD, [CDBaby](#) (◀AUDIO SAMPLE)

Cello Concerts in the Cave – History, Homepage of Georg Mertens, [georgcello](#) or [georgcello](#)

Georg Mertens-Moussa, CD Releases, [georgcello](#)

Georg Mertens-Moussa, Concert for Cello in Cathedral Cave (4:22), Date Unknown, [YouTube](#) (◀AUDIO SAMPLE)

Georg Mertens-Moussa, Discography, Home Site, [georgcello](#)

Georg Mertens-Moussa, Music at the Jenolan Caves CD, [Amazon.fr](#) (◀AUDIO SAMPLE)

Trickett, Oliver 1903, Discoveries of new branches of the Lucas Cave, *Annual Report of the Department of Mines*, New South Wales, in Middleton, Gregory J. 1991, *Oliver Trickett, Doyen of Australia's Cave Surveyors, 1847-1934*, Sydney Speleological Society Occasional Paper No. 10, Broadway, N.S.W., p. 61

CT-CH5 United States 2001

FROM THE GROTTO (A SONATA FOR MOZART'S SECRET SOCIETY)

Contemporary – Chamber Music – Vocal & Instrumental – Cave Pic Cover

Selections:

1. FROM THE GROTTO I – Theory of the Enlightenment (from afar) – 7:11/ 2. FROM THE GROTTO II – Fast-forward (to post-presto) – 6:31/ 3. FROM THE GROTTO III – On the Loss of Family and Related Species (via K 310) – 6:41/ 4. FROM THE GROTTO IV – Minuet/Dirge (or self-division) – 6:17/ 5. FROM THE GROTTO V – Dirty Humor (or living with pollution) – 6:02

Comp: Nathan CURRIER

Rts: Theodore Presser Co.

Perf: **THE PEABODY TRIO**

Violaine Melancon (violin)

Natasha Brofsky (cello)

Seth Knopp (piano)

Prod. Co: Composers Recordings Inc.

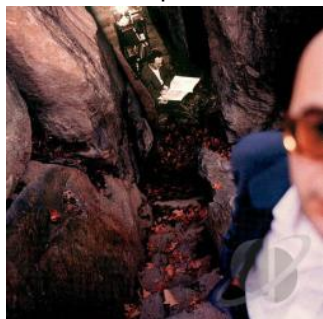
Rec. Loc: Theater C, Performing Arts Center, SUNY Purchase;
Purchase, NY

Rec. Date: June 6 & 9, 2000

Time: (See above) Total for suite – 32:43

CD: FROM THE GROTTO

Composers Recordings CR 873 (Tks 1 to 5)



Notes: This five-part contemporary suite was composed in 1996. The full titles for each section confuse the issue and do not provide any clues about the inspiration. The CD cover showing a view looking down the stone steps into an unidentified tectonic cave where someone is reading sheet music seems to clearly indicate that all this is related to caves.

Of course, the 30-second samples of the five parts do not give a fair notion of the complete pieces, but these were all that could be heard.

Ref: Nathan Currier, Bio & Works, [nathankindcurrier](#)
Nathan Currier, Bio, [Wikipedia](#)

Nathan Currier, From the Grotto, etc., [arkivmusic](#)

Nathan Currier, From the Grotto CD, [CDUniverse](#) (◀5 AUDIO SAMPLES)

Nathan Currier, From the Grotto CD, Title Data, [musidata.eu](#)

The Peabody Trio, Bio, [peabodytrio](#)

The Peabody Trio, From the Grotto CD, [Amazon](#) (◀5 AUDIO SAMPLES)

Nathan CURRIER



CT-CH6 United States 1994

FROM THE GROTTES DES COMBARELLES *

Contemporary – Chamber Music – Instrumental

Comp: Harris Nelson LINDENFELD

Rts: (BMI)

Perf: **SOCIETY FOR NEW MUSIC**

Steven Heyman (piano)

Vladimer Pritsker (violin)

George Macero (cello)

Cond: Ronald **CALTABIANO**

Prod. Co: Opus One; Greenville, ME

Liner Notes: Anon. (12-pages)

Time: 9:22 or 9:16

1. **CD:** NEW AMERICAN WORKS

Opus One 168 (Tk 9)

2. Reissue on Compilation Boxed Set **CD:** AMERICAN MASTERS FOR THE 21ST CENTURY (2004)

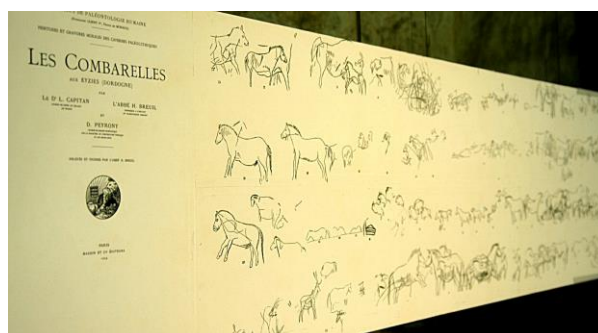


Photos by D. Brison - 2005

Innova 616 (Box Set – 4XCDs) (Disc 3 – Tk 2)

Notes: This piece for piano and strings was composed at Yaddo, an artist's community in Saratoga Springs, New York, in 1978. It was inspired directly by the Paleolithic art cave near Les Elyzies in the Dordogne region of France.

This cave is particularly famous for its more than 600 engravings of animals and signs, including about 50 humanoid figures. (Archambeau 1989) Posted on the wall in the guide's house is a long series of pages showing reproductions of these engravings taken from the celebrated treatise on the cave by the Abbe Henri Breuil, Louis Capitan, and Denis Peyrony (1924). On learning about Lindenfeld's composition our guide pointed out that this long series of Breuil's reproductions running in four lines for almost three meters resembled in a certain way a musical score.



(Boisserie 2007) It is not known whether this presentation of the cave's engravings influenced the composer in any way.

The liner notes indicate that this "one-movement work begins and ends quietly, the two outer sections are separated by a fast middle section. The work was revised in July, 1980." Beginning with soft, low violin passages and piano chords, the piano takes careful steps with the somber violin for companion. The piano continues to advance with precaution while the violin dramatizes. Then the piano speeds up and races: piano arpeggios, plucked cello chords, piano trills. The ensemble continues to explore cautiously. Strident piano chords, then the tempo slows, and eventually all returns to the earlier soft violin and piano followed by a passage of silence for 15 seconds. The final section is all gentle piano notes, a few soft, shrill violin notes, tentative piano and violin, ending with isolated, faint piano chords and total silence.

Ref: Archambeau, Monique & Claude 1989, *Les Combarelles*, Pierre Fanlac, 31p.

Boisserie, Stephen 2007, Personal communication, 22 June 2007, Grotte de Combarelles, Les Elyzies

Harris Lindenfeld, Bio, American Composers Alliance, [composers](#)

Harris Lindenfeld, From the Grotte des Combarelles, American Composers Alliance, [composers](#)

New American Works CD, [CDUniverse](#)

Society for New Music, Bio, [Wikipedia](#)

Society for New Music, American Masters for the 21st Century CDs, [Amazon](#) (◀AUDIO SAMPLE)

Society for New Music, American Masters for the 21st Century CDs, [Allmusic](#)

CT-CH7 Spain 1996

GRUTAS DEL DRACH (Evocación) *

Contemporary – Chamber Music – Instrumental

Comp: Ignasi PIÑYA I TARONGÍ

Rts: (SGAE)

Perf: CAMERATA "SA NOSTRA"

Rumiko Harada (piano)

Barry Sargent, Smerald Spahiu, Barbara

Walus, Ferenc Racz, Serafi Nebot,

Carme Fullana, & Fernando Cleves (violins)

Luis Correa, Fedor Medina, & Ybolya

Roczas (violoncellos)

Martin Greeg (bass)

Cond: Barry SARGENT

Prod. Co: "Sa Nostra," Caixa de Balears

Rec. Co: Estudis ONA Digital & Centre de Cultura de "Sa Nostra"; Palma, Majorca

Rec. Date: Sept. 1996

Time: 3:41

CD: MUSICA DE CAMBRA DE COMPOSITORS DE LES ILLES BALEARS

ONA Digital OD CD 64 (Tk 6)

Ignasi PIÑYA





Notes: With 12 musicians this group is at the limit of what is usually termed a “chamber music” ensemble.

Concerning this piece the liner notes tell us – “*Escrita a modo d’Andante, aquesta partitura breu està escrita en la tonalitat de sol menor. S’inscriu dins el grup d’obres ambientades a Mallorca, moltes d’elles amb la utilització de melodies populars, que varen caracteritzar aquest autor.*”

[Set in the andante mode, this brief score is written in the key of G minor. It falls within a group of works set in Mallorca, many of which make use of folk melodies, which were personalized by this author.]

The string ensemble plays a sad, melancholic melody that wanders and sometimes soars. All ends with a high note on the violin.

Ref: Camerata Sa Nostra, Short Bio (in Catalan), [obrasocialsanostra](#)

Camerata Sa Nostra, Musica de cambra de compositors de les Illes Balears CD, [digitalspro](#)

Cuevas del Drach, Website, (in Spanish) [cuevasdrach](#) & (in English), [cuevasdrach](#)

Duheck, Jochen 2012, Cuevas del Drach, [showcaves](#)

caveinspiredmusic.com