

# CONTEMPORARY ART MUSIC

## PIANO OR ORGAN

---

CT-PA1 United States 1991

### BATCAVE AT DUSK

Contemporary – Classical – Instrumental

**Comp:** Richard KASTLE

**Rts:** Richard Kastle Publishing (ASCAP)

**Perf:** Richard **KASTLE** (piano)

**Prod:** Steve Barnett

**Prod. Co:** Virgin Classic Ltd. & Virgin Records America;  
Beverly Hills, CA

**Liner Notes:** Richard Kastle

**Time:** 3:23

A. American **CD:** STREETWISE

Virgin 91624 (Tk 3)

B. German **CD:** STREETWISE

Virgin Classics VC 7 91624-2 & Virgin Classics 262 034 (Tk 3)

**Notes:** A contemporary classical piano piece inspired by a bat cave composed by this classic pianist who dresses like a street punk. A clear case of the danger of judging people by the way they dress. Other selections on this CD are Bach, Mozart, Beethoven, and Liszt.

In his liner notes Kastle says, "Nineteenth century composers often wrote music that was inspired by paintings. This was called impressionism. I saw a news program in which the reporter interviewed a guest who had taken a video camera into a batcave in South America. The footage inspired me to compose a piece about bats in their environment. This is one of my first examples of video impressionism."

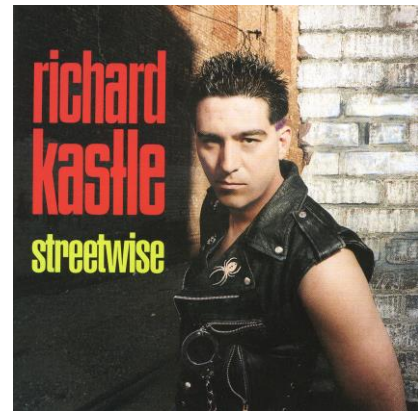
A remarkable piano piece, very much in the 19<sup>th</sup> century romantic music tradition, that captures very well the sounds and emotions one might experience in a major bat cave at the moment when they all leave at sunset. Starting with dark insistent chords it quickly slides into rippling notes that fly to and fro in waves, approaching and retreating. Intense runs up and down the keyboard are followed by a lyric melody. Later some waves of ominous chords. Then he strums a few notes directly on the piano wires and returns to a light tune on the keyboard. It closes with the dark chords again and the rippling flight of notes increasing in intensity until the final flourish.

**Ref:** Richard Castle, Bio, [Wikipedia](#)

Richard Castle, Official Website, [richardcastle](#)

Richard Castle, Streetwise CD, [Discogs](#)

Richard Castle, Streetwise CD, [Wikipedia](#)



CT-PA2 Australia 1989

### CAVE OF DREAMS

Contemporary – Experimental – Instrumental

**Comp:** Roger FRAMPTON

**Perf:** Roger **FRAMPTON** (grand piano &  
prepared piano)



**Prod. Co:** Tall Poppies Records; Glebe, New South Wales

**Rec. Co:** Studio C, 2MBS-FM

**Rec. Date:** June 1989

**Time:** 15:58 or 16:06

**CD:** TWO PIANOS ONE MIND

Tall Poppies 006 (Tk 8)

**Notes:** Roger Frampton is an Australian jazz pianist and composer, who also played experimental electronic music performing the works of John Cage, Steve Reich, and others.

The 30-second samples had a rhythmic ringing chords that roll along.

**Ref:** Roger Frampton, Bio, [Wikipedia](#)

Roger Frampton, Cave of Dreams, [australianmusiccentre](#) (◀AUDIO SAMPLE)

Roger Frampton, Two Pianos One Mind CD, [Allmusic](#) (◀AUDIO SAMPLE)

Roger Frampton, Two Pianos One Mind CD, [CDUniverse](#) (◀AUDIO SAMPLE)

**CT-PA3** United States 1951

## THE CAVERNS

Contemporary – Organ – Instrumental

**Comp:** Dillon W. THROCKMORTON

**Perf:** Dillon W. **THROCKMORTON** Jr. (organ)

**Prod. Co:** Music for Orchesis; Manhattan Beach, CA

**Liner Notes:** Dillon Throckmorton Jr. & Maxin A. Roberts

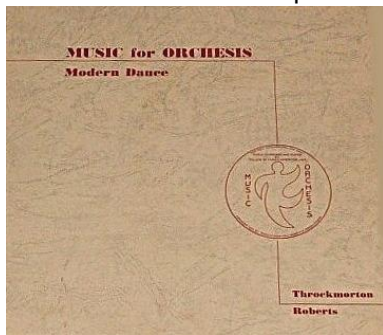
**Time:** (?)

Album **78:** MUSIC FOR ORCHESIS

Music for Orchesis MFO 102-B

10" 78rpm (3X78) (Red vinyl) (Sd 5 – Bd 2)

**Notes:** "This short composition creates, musically, a cavern entrance with dripping water, view of a valley (spatial focus), and a mood of cool peacefulness.



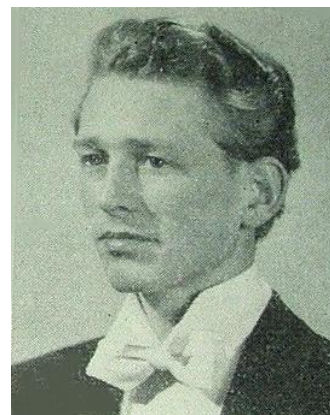
It is written in a Lento 4/4 tempo. No definite [dance] movements are suggested but there is a sustained quality that should be considered. The organ is used to emphasize this particular mood and movement quality." (Liner notes)

Dillon Throckmorton is a concert organist, composer, and pianist who traveled widely in western United States giving concerts, studying pipe organs, and making acoustical analyses of the instruments and buildings. (Liner notes)

This organ piece for modern dance was probably inspired by an imaginary cave. Orchesis is the art of dancing or rhythmical movement of the body, especially as practiced by the chorus in the ancient Greek theater.

This three 78 record album was released on a specialty label. Nothing further could be learned about Dillon Throckmorton or this music.

**Ref:** American eBay Posting, Feb. 2013, Jim's Records, Glendale, CA



**CT-PA4** United States 1974

## FRESCOES – Part II – THE CAVES OF ORCUS

Contemporary – Instrumental

**Comp:** William BOLCOM

**Rts:** Edward B. Marks Music Corp. (BMI)

W. BOLCOM

**Perf:** Bruce **MATHER** (piano & harmonium)

Pierrette **LePAGE** (piano & harpsichord)



**Prod. Co:** Nonesuch Records; New York, NY

**Rec. Co:** Elite Recordings Inc.

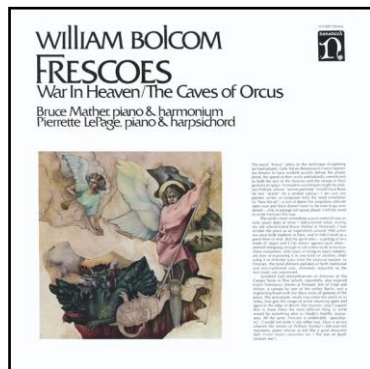
**Liner Notes:** William Bolcom

**Time:** 14:57

**LP:** FRESCOES – WAR IN HEAVEN / CAVES OF ORCUS

Nonesuch H-71297 (stereo)

12" 33rpm (Sd 2)



**Notes:** Orcus was the Roman name for the King of the Dead, not Death himself. Bolcom writes – "In the *Caves of Orcus*, the Stygian journey gives onto larger and larger vaults: Death's progress, as in the description of the Tibetan Book of the Dead, comes in stages. We pass the denizens of Death in a dance that has no hope of cease that has gone forever; finally we arrive at the last cave, the end of everything. At the Campo Santo, Hell, in great Dantesque circles, holds at its center a huge Devil merrily devouring some unfortunate miscreant – almost a gay and noisy image. Here, however, in the "land of Shades," reign deep silence and the eternal hopelessness one finds in the eyes of those elegantly-coiffed creatures in Roman friezes – a hopelessness that is the only hope we know."

This keyboard work was premiered in Montreal, Canada on July 21, 1971

as performed by these same two pianists

**Ref:** William Bolcom, Bio, [Wikipedia](#)

William Bolcom, Official Website, Bio, [williambolcom](#)

William Bolcom, Official Website, Compositions, Keyboard, [williambolcom](#)

William Bolcom, Frescoes LP, [Discogs](#)

---

**CT-PA5** United States 2005

**FRESCOES – Part II –**

## **THE CAVES OF ORCUS**

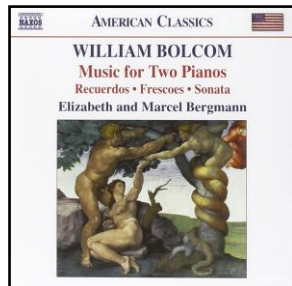
Contemporary – Instrumental

**Comp:** William BOLCOM

**Rts:** Edward B. Marks Music Corp. (BMI)

**Perf:** Elizabeth **BERGMANN** (piano)

Marcel **BERGMANN** (piano)



**Prod:**

**Prod. Co:** Naxos Records; USA

**Time:** 14:58

**CD:** WILLIAM BOLCOM – MUSIC FOR TWO PIANOS

Naxos (American Classics) NXS 8559244 (Tk 5)

**Notes:** A recent performance of William Bolcom's "Frescoes."

The sample had a run of deep solemn chords.

**Ref:** William Bolcom, The Caves of Orcus, [Deezer](#) (◀AUDIO SAMPLE)

William Bolcom – Music for Two Pianos CD, [Amazon](#) (◀AUDIO SAMPLE)



---

**CT-PA6** Spain 1986

## **GRUTA DE LAS MARAVILLAS \***

Contemporary – Instrumental – Cave Pic Cover

**Selections:**

1. CANTO MATINAL [Morning Song] – 3:01/ 2. LA GRUTA DORMIDA [The Sleeping Cave] – 3:36/ 3. BURBUJAS EN EL AGUA [Bubbles in the Water] – 2:27/ 4. DANZA SOBRE EL GRAN LAGO [Dance on

the Great Lake] – 5:53/ 5. EL POZO DEL CAMINO [The Well of the Road] – 3:23/ 6. DANZA DEL DUENDECILLO [Dance of the Pixie] – 5:10

**Comp:** Primitivo LÁZARO MARTINEZ

**Perf:** Amador **FERNÁNDEZ IGLESIAS** (piano)

**Prod. Co:** Profono S.A.; Madrid

**Prod:** M.A. Barcos & L. Alonso

**Rec. Co:** Estudios Kirios S.A.

**Liner Notes:** Andres Ruiz Tarazona

Primitivo LÁZARO

**Time:** (See above)

**LP:** PRIMATIVO LÁZARO – GRUTA DE LAS MARAVILLAS

& RAPSODIA ONUBENSE (PC-RE#)

RM MC-2038601 (2 different labels – White or Caramel)

12" 33rpm (Sd 1 – Bds 1 to 5 & Sd 2 – Bd 1)

**Notes:** A six-part suite for piano entirely inspired by this show cave in southwestern Spain. During the tourist visits this music is played over the sound system in the cave.

With the exception of “La Gruta Dormida” and “Danza sobre el Gran Lago,” it



is not clear whether the titles of each piece in this suite are related in any way to specific named features or formations in this well-decorated cave. The liner notes present each section as follows –

1. CANTO MATINAL – *Nos presenta una melodía de gran sencillez y ternura en la que parece afirmarse la armonía del hombre y la naturaleza circundante.*

[Morning Song – Introduces a melody of great simplicity and tenderness that seems to affirm the harmony of man and surrounding nature.]

2. LA GRUTA DORMIDA – *Se inicia en un ambiente de calma y placidez. El clima es impresionista, forjado con bellos acordes y arpeggios. Una segunda parte melódica, a modo de barcarola, subraya el encanto del ambiente.*

[The Sleeping Cave – It begins in an atmosphere of calm and serenity. The climate is impressionistic, wrought with beautiful chords and arpeggios. The second melodic part, in the barcarole

mode, emphasizes the charm of the environment.]

3. BURBUJAS EN EL AGUA – *Pronto nos sorprende el arranque schumanniano romántico. Este número es como una romanza sin palabras, en la que reina una larga y hermosa melodía.*

[Bubbles on the Water – Suddenly we are surprised by an outburst of Schumann-like romantic music. This piece is like a romance without words, where a long and lovely melody prevails.]

4. DANZA SOBRE EL GRAN LAGO – *Nos presenta la vena andaluza de Lázaro. No es una réplica de Albéniz, de Falla o Turina, aunque pueda tener algo de ellos. Es algo personal, aunque a veces recuerde a Turina por la riqueza de la armonía y la fuerza temática. El tema central es muy romántico y apasionado. Este número tiene además un amplio desarrollo.*

[Dance on the Big Lake – Presents Lázaro’s Andalusian touch. It is not an imitation of Albanez, de Falla or Turina, although it might have something from them. It is personal, even if at times it evokes Turina by the richness of the harmony and the thematic power. The central theme is very romantic and passionate. This piece also has a broad development.]

5. EL POZO DEL CAMINO – *Vuelve a hacerse patente la estética de Lázaro, oscilante entre la tímbrica impresionista y el melodismo romántico, a veces de una gran delicadeza expresiva.*

[The Well of the Road – Return to make obvious the aesthetics of Lázaro, oscillating between impressionistic tones and romantic melodies, sometimes with great expressive delicacy.]

6. DANZA DEL DUENDECILLO – *Nos parece, tratándose de una gruta, el inevitable tributo a los gnomos del primer Falla, a Grieg y otros artistas románticos. Hay también un generoso desarrollo que pide el ropaje sinfónico y una copla central de clara procedencia andaluza.*

[Dance of the Little Elf – We think, being a cave, there is the inevitable tribute to the gnomes of the first Falla, Grieg, and the other romantic artists. There is also a generous development that calls for symphonic decoration and a central couplet of clear Andalusian origin.]

Around the same time in the 1980s another composition was inspired by this cave and was played over the cave’s sound system. This was electronic music entitled, “Tinieblas de agua’ (Darkness of the Waters)

(also known as “Sinfonia de agua”) written by a local musician, Luis de Pablo.(Mills 1986) However, no commercial recording was ever made of Pablo’s composition.

**Ref:** Gruta de las Maravillas, Suite para piano, (in Spanish), [aracena.es](http://aracena.es)

Gruta de las Maravillas, [Wikipedia](http://Wikipedia)

Mills, Martin 1986, Caves in Music, *Shepton Mallet Caving Club Journal*, v. 8, n. 1, 1986, p. 26

de Pablo, Luis 1982, Luis de Pablo habla de su polémica obra «Tinieblas del agua», *Dirio Ya*, 12-6-82

Primitivo Lázaro, Bio, (in Spanish), [Wikipedia](http://Wikipedia) & (in English), [Wikipedia](http://Wikipedia)

Primitivo Lázaro, Gruta de las Maravillas LP, Biblioteca Nacional de España, [bne.es](http://bne.es)

Primitivo Lázaro, Gruta de las Maravillas/ Rapsodia onubense LP, [worldcat](http://worldcat)

---

**CT-PA7** United States 1998

## **CAVE OF THE MARVELS \***

Contemporary – Instrumental

### **Selections:**

1. Onubense Rhapsody – 12:12/ 2. MORNING SONG – 3:56/ 3. THE SLEEPING CAVE – 4:16/ 4. BUBBLES IN WATER – 2:32/ 5. DANCE ON THE BIG LAKE – 6:58/ 6. THE WELL OF THE ROAD – 4:20/ 7. DANCE OF THE LITTLE ELF – 5:25/ Plus 3 more Selections

**Comp:** Primitivo LÁZARO MARTINEZ

**Perf:** Sandrine ERDELY-SAYO (piano)

**Prod. Co:** Randolph Faget Records; Buenos Aires, Argentina

**Prod:** Maruja Carrasco de Lazaro

**Rec. Co:** Western Sound Studio

**Rec. Date:** 1998 – Philadelphia, PA

**Time:** (See above)

**CD:** PRIMATIVO LAZARO WORKS FOR PIANO – VOL. 1

Randolph W126200 (Tks 2 to 7)

**Notes:** A more recent recording of Lazaro’s suite, “Gruta de las Maravillas.” Of the 10 selections on this album only 6 were inspired by the cave and appeared on the previous recording by Amador Fernández Iglesias.

The six melodic pieces range through somber tones, rippling runs, arpeggios, and mounting emotion. However a certain impression of sameness runs through all the selections.

**Ref:** Sandrine Erdely-Sayo, Bio, [erdelysayo](http://erdelysayo)

Sandrine Erdely-Sayo, Bio, [Wikipedia](http://Wikipedia)

Sandrine Erdely-Sayo, Primitivo Lazaro Works for Piano – Vol. 1 CD, Album Notes, [CDBaby](http://CDBaby) (◀AUDIO SAMPLES)

Sandrine Erdely-Sayo, Primitivo Lazaro Works for Piano – Vol. 1 CD, [CDUniverse](http://CDUniverse)

Gruta de las Maravillas, Complete samples, No longer online, [isound.com/sandrine\\_erdely\\_sayo](http://isound.com/sandrine_erdely_sayo)

---

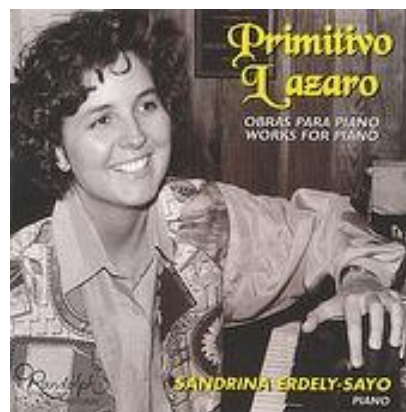


Photo by Nicolas Piet

**CT-PA8** Netherlands 1991

## **IN THE FLORAL GROTTTO**

Light – Instrumental

**Comp:** Theodor OESTEN

**Perf:** Lars ROOS (piano)

**Prod. Co:** Philips Classics Productions

**Liner Notes:** Bo Aurehl & Frank Hedman

**Time:** 3:56

1. **LP:** POEM 2

Philips 432 240-1

12" 33rpm (Sd 2 – Bd 1)

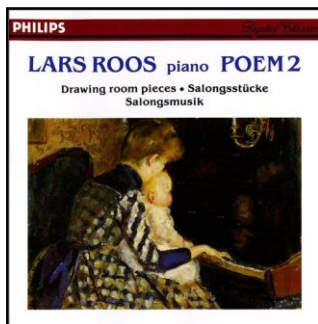
2. **CD:** POEM 2 (1999)

Philips 432 240-2 (Tk 12)

3. **CD:** THE COMPLETE POEMS (2003)

Philips 1984/ 90 (2XCDs) (Disc 2 – Tk 12)





**Notes:** From a collection of contemporary drawing room pieces written by various composers.

The inspiration for this piece may have come from one of the many garden grottos, which were much in fashion throughout Europe from the 16<sup>th</sup> to the 19<sup>th</sup> centuries. (See under Classical Music – Romantic – Lyric – *I Waited for You in the Grotto*)

This piece has not been heard.

**Ref:** Lars Roos, Bio, [larsroos](http://larsroos.com)

Lars Roos, The Complete Poems, 2CDs, [jpc.de](http://jpc.de)

Lars Roos, Poem 2 CD, [Allmusic](http://Allmusic.com)

Lars Roos, Poem 2 LP, [Discogs](http://Discogs.com)

---

**CT-PA9** Australia 2001

## SMUGGLER'S CAVE

Contemporary – Experimental – Instrumental

**Comp:** Frank HUTCHENS

**Rts:** Allans Music, 1969

**Perf:** Jennifer **HAMMOND** (piano)

**Prod. Co:** Better Than Average Productions

**Liner Notes:** (6-page booklet)

**Time:** 1:40

Frank HUTCHENS

**CD:** MIRAGE

Better Than Average (Tk 11 or 22)

**Notes:** This is a performance of a Frank Hutchens short piano piece, one of 22 presented on this album along with some of his poems.

The piece plods along in a merry way doing a rollicking romp.

**Ref:** Frank Hutchens, Bio, [Wikipedia](http://Wikipedia.com)

Frank Hutchens, Bio, Australia Music Centre, [australianmusiccentre.com.au](http://australianmusiccentre.com.au)

Frank Hutchens, Mirage CD, Smuggler's Cave (Tk 22), [australianmusiccentre.com.au](http://australianmusiccentre.com.au) (◀AUDIO SAMPLE)

Frank Hutchens, Mirage CD, Smuggler's Cave (Tk 11), National Library of Australia, [nla.gov.au](http://nla.gov.au)

Frank Hutchens, Smuggler's Cave, (2:26), (followed by 2 other pieces), Perf: David McKay, [YouTube](http://YouTube.com) (◀COMPLETE AUDIO SAMPLE)

Frank Hutchens, Smuggler's Cave, Audio Sample, [australianmusiccentre.com.au](http://australianmusiccentre.com.au) (◀AUDIO SAMPLE)

Frank Hutchens, Smuggler's Cave, Score, [Worldcat](http://Worldcat.com)



---

**CT-PA10** United States 1997

## WALK THROUGH CRYSTAL CAVE \*

Contemporary – Instrumental

**Comp:** Michael MAULDIN

**Perf:** Michael **MAULDIN** (piano)

**Prod. Co:** Michael Mauldin

**Time:** 1:08

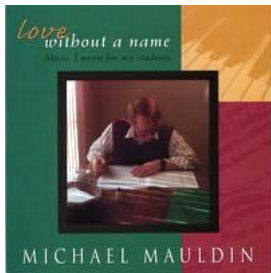
**CD:** LOVE WITHOUT A NAME: MUSIC I WROTE FOR MY STUDENTS

Michael Mauldin (?) (Tk 28)

**Notes:** This is the second piece in a 6-part suite entitled, "Southwest Scenes for Young Pianists."

The first piece in this suite is "The Falls at Dark Canyon," probably inspired by Dark Canyon near Carlsbad, New Mexico and the third piece is titled, "Horse Trail to 'Old Baldy'," possibly referring to the Old Baldy Trail in the Santa Rita Mountains of Arizona.





Since these two music selections apparently were motivated by natural sites seen while hiking, a search was made for a “Crystal Cave” in the southwestern United States that is a wild cave reached by hiking. There is a Crystal Cave in Cave Creek Canyon in the Coronado National Forest near Portal, Arizona. This is a limestone solution cave with formations, which unfortunately has been tragically vandalized. It is fortunately gated now, but can be visited. The key can be obtained from the Forest Service with a \$100 deposit. The cave is closed to all access between April 15 and August 31 for bat mating season. Groups are limited to a minimum of three and maximum of six people. Contact the Douglas Ranger Station.

This short piece is a melancholic stroll with little to suggest a cave.

**Ref:** Anon. 2015, Crystal Cave, Cave Creek Canyon, General Description, [Wildernet](#)

Michael Mauldin, Bio, Home Site, [mmauldin](#)

Michael Mauldin, Love without a Name CD, [Amazon](#) (◀AUDIO SAMPLE)

Michael Mauldin, Recordings, Love without a Name CD, [mmauldin](#)

Michael Mauldin, Walk through Crystal Cave, [Deezer](#) (◀AUDIO SAMPLE)

Pratt, Jonathan 2015, Crystal Cave Trail, Chiricahua Mountains Hiking Trails, [chiricahuatrails](#)

[caveinspiredmusic.com](http://caveinspiredmusic.com)