

CONTEMPORARY ART MUSIC

LYRIC & CHORAL

CT-LY1 Greece 1971

MUSIC FROM THE CAVES OF DIROS *

Contemporary – Popular – Easy Listening –Orchestral – Vocal – Cave Pic Cover

Selections:

Side One – IN GLIFADA CAVE: 1. Drops from the Stalactites Theme – 6:40/ 2. On the Boat of Glifada – 3:45/ 3. THE WIND THROUGH THE STALACTITES – 2:52/ 4. SUBTERRANEAN CATHEDRAL – 2:15/ 5. Drops from the Stalactites Theme – 3:08

Side Two – IN ALEPOTRIPA CAVE: 1. THE ENCHANTED LAKE – 4:22/ 2. STALAGMITE PROCESSION: a. DIROS WALTZ; b. The Toccata of Alepotripa; c. THE “ZOUI DIGUABOURI”; d. The “Sirtaki” of Diros; e. Sounds of a Prehistoric Age – ~12:38/ 3. Crystal Echoes – ~2:00

Comp: Pierre ARNAUD & Pierre MIVILLE

Rts: (BIEM)

Perf: Gilbert LEROY (organ) (Sd 2 – 2c)

ORCHESTRE D'ANDRÉ LAFOSSE (Sd 2 – 2a)

SOLISTES DE L'O.R.T.F. (Sd 1 – 3, 4 & Sd 2 – 1)

Janine DE WALLEYNE (vocal) (Sd 2 – 1)

ORCHESTRE DE GÉRARD HURIAUX (Sd 2 – 2C)

Cond: André LAFOSSE (Sd 2 - 2a)

Jacques JOUINEAU (Sd 1 – 3, 4 & Sd 2 – 1)

Prod. Co: National Tourist Organization of Greece

(E.O.T.); Athens

Liner Notes: (4-page folder in English) Anon.

Time: (See above)

LP: MUSIC FROM THE CAVES OD DIROS (PC-RE)

Eot EOT-LP 201 A & B

Photo D. Brison - 2005

12" 33rpm (Sides 1 & 2)

Notes: Two suites inspired by the two famous caves at Diros on the Mani Peninsula of the Peloponnese: the first is a five-part suite for the Glifada Cave and the second a seven-part suite for the nearby Alepotrypa Cave. A confused hodge-podge of performers, music genres, and styles without any unifying links between disparate, primarily derivative compositions, four of which show unmitigated borrowing from western easy listening and film music. Three of the selections here come under the category of popular or big band music, five are contemporary or mixed choral, one is classical, one is world music, and two are musique concrète. Only the five lyric and choral pieces will be mentioned here, highlighted in blue.

IN GLIFADA CAVE –

This well-decorated show cave is visited by boat where the boatman does a complete circuit tour around various galleries and then leaves the tourist to exit on foot through further dry passages. The photo here shows “The Pavilion” located near the beginning of the boat tour.

3. THE WIND THROUGH THE STALACTITES – This first original composition in this suite begins with wind sounds, eerie cries, and whines. [Then an operatic tenor voice modulates various syllables, running up and down the scales](#), followed by more wind, and further voice modulations. The idea for this piece may



have been inspired by the phenomenon noticed in the “White Apartments” – “This section of the cave was discovered when it was noticed that cold air was escaping from a small low passage, almost blocked by stalactites. The passage has now been widened.” (Petrochilos 1970)

4. SUTERRANEAN CATHEDRAL – [Women soloists modulate in high alto – la, la, la – scattered fragments with a decided religious or church feeling.](#) There is a harp interlude and then back to the choral scat singing.

IN ALEPOTRIPA CAVE –

This cave, whose name means “Fox Hole,” is located higher on the same hill, 20 meters above sea level. The entrance was discovered in 1958 when a dog chased a fox into a hole. The dog was missing for a few days and when it returned covered with brick red clay its owner figured that there must be a big cave down there, so he contacted the Petrochilos couple to come and explore it. (Mandouvalos 1981) Many important artifacts dating from the Late Paleolithic to the Neolithic Period were found here. There is an archeological museum in front of the entrance but the public does not visit the cave.

1. THE ENCHANTED LAKE – [Janine de Walleyne’s voice climbs and descends](#), then the strings and a tinkling keyboard enter. Vibrating strings soar and get bizarre followed by the harp playing a Christmas-like holiday-in-the-snow theme. The idea for the title comes from The Great Lake, which is at the back end of this cave and the use of Christmas-like music could be due to the “Father Christmas,” which is on the tip of a stalagmite in the Grand Hall.

2. STALAGMITE PROCESSION –

a. DIROS WALTZ – Flute, bird sounds, a dog barking, more flute, chicken chatters, [sped-up human voice sounds](#), the dog again, the flute, and finally a string waltz picks up yet another familiar pop tune and lilt along until the full orchestra joins in and then that dog returns and the bird sounds thankfully wrap it up. The idea for the use of bird sounds here may have come from the discovery of two prehistoric “bird” engravings in the anti-room off the Grand Hall.

c. THE “ZOUÏ DIGUABOURI” – Music hall hurdy-gurdy upbeat organ romps along. [Sped-up voices produce gibberish](#), ticktack sounds, that dog again, more organ, gibberish nonsense, and ends with the dog barking, hopefully for the last time.

Inside the gatefold jacket is a 4-page large format folder with text in English describing the two show caves and the music inspired by them. For the most part this flowery text has several errors and, like the music, remains fairly superficial. Two color photos illustrate this text, one of the Fox in the Chamber of Crystal Rain and the other of a totally unrelated port town.

Riveted to the inside of the gatefold cover is a collection of 12 color slides (in a 12-pocket plastic sheet), which includes 8 interior shots of Glifada Cave and four of the surrounding area. With the passage of time these poorly mass-produced slides lose their color and become uniformly rusty brown.

For more information on the other pieces from the complete work see under Contemporary Art Music – [Orchestral](#) – *Music from the Caves of Diros*.

Ref: Mandouvalos, Yannis L. 1981, *Diros*, Achtida, Athens, p. 15-41

Mistardis, G.; Petrochilou, A.; Faure, P. et al. 1965, *IV Colloque International de Spéléologie - 1963*, Société Spéléologique de Grèce, Athens, p. XXV-XLI (Map of Alipotripa Cave)

Petrochilos, Anna J. 1970, *The Dyros Caves of Mani*, Athens

Petrocheilou, Anna 1984, *The Greek Caves*, Ekdotike Athenon S.A., Athens, p. 10-25

CT-LY2 United Kingdom 1999

RETURN TO THE CENTRE OF THE EARTH

Contemporary – Orchestral – Instrumental & Vocal – Spoken Word – Cave Pic Cover

Selections:

2. THE RETURN OVERTURE (Vocal) – 2:39/ 8. THE DANCE OF A THOUSAND LIGHTS (Instrumental) – 5:41/ 14. THE KILL (Instrumental & vocal parts) – 5:23/ 22. THE END OF THE RETURN (vocal) – 5:23

Comp: Rick WAKEMAN

Rts: PXM Publ./EMI Music Publ.

Scr: Rick Wakeman (Inspired by Jules Verne's novel)

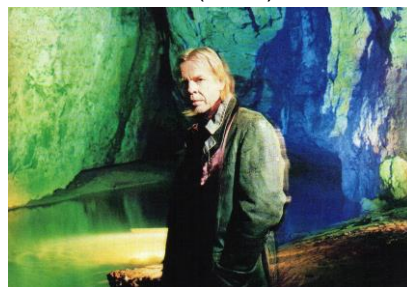
Nar: Patrick STEWART

Perf. (Orch): THE LONDON SYMPHONY ORCHESTRA & ENGLISH CHAMBER CHOIR

Prod: Rick Wakeman

Prod. Co: EMI Records Ltd.; London

R. WAKEMAN in Wookey Hole



Cond. (Orch): David **SNELL**

Cond. (Choir): Guy **PROTHEROE**

Rec. Date: Mar.-Dec. 1998

Liner Notes: (28-page booklet) Rick Wakeman

Times: (See above)

A. British Releases:

1. **LP:** RETURN TO THE CENTRE OF THE EARTH

EMI Classics 7243 5 56763 1 3

12 » 33rpm (2XLPs)

(Disc 1 – Sd 1 – Bd 2 & Sd 2 – Bd 2)

(Disc 2 – Sd 1 – Bd 2 & Sd 2 – Bd 6)

2. **CD:** RETURN TO THE CENTRE OF THE EARTH

EMI Classics CDC5 56763-2 (Tks 2, 8, 14, & 22)

B. Worldwide **CD:** RETURN TO THE CENTRE OF THE EARTH

EMI Classics 7243 5 56763 2 0 (Tks 2, 8, 14, & 22)

C. Russian Bootleg **CD:** RETURN TO THE CENTRE OF THE EARTH (1999)

2000 FruitGum FCCD 105462-2 (Tks 2, 8, 14, & 22)

D. Japanese **CD:** RETURN TO THE CENTRE OF THE EARTH (1999)

EMI Classics TOCP-65164 (Tks 2, 8, 14, & 22)

Notes: This is a crossover album. The instrumental sections of this long opus cited above should be classified as contemporary art music whereas most of the original work is popular progressive rock.

Rick Wakeman “toyed with the idea of a 25th anniversary re-record of *Journey*... with extended music, but now opted for a newly composed sequel, with a new storyline inspired by Jules Verne but written by himself... Ozzy Osbourne’s raucous turn on *Buried Alone* adds character to the sci-fi story (Wakeman visited Wookey Hole to capture that subterranean vibe).” (Moon ca. 2013)

The overture song and the finale, performed by full choral and orchestra, can both be considered cave-inspired songs as both tell of the “center of the earth.” For lyrics of *The Return Overture* and *The End of the Return* see under Art Music Lyrics.

One critic had this to say about the album – “Not enough time is given to enjoy Wakeman’s artistry because of an overabundance of other instruments and unnecessary hubbub that disappointingly drown out his synthesizers. When Wakeman is caught playing, he falls short of his polished self, sounding rushed and irregular. His first *Journey* album sounded clean and finessed, thanks to simple organization and the fact that the focal point was aimed at his masterful keyboard playing. On the *Return* album, the music is louder, messier, and somewhat musically obtuse since it contains too many fragments of instruments, almost sounding like heavy metal at times.” (DeGagne 2016)

(See also under Spoken Word – Adult Fiction – Science Fiction and also under Not Cave Music –)

Ref: DeGagne, Mike 2016, Rick Wakeman, Return to the Centre of the Earth CD, [Allmusic](#) (◀AUDIO SAMPLES)

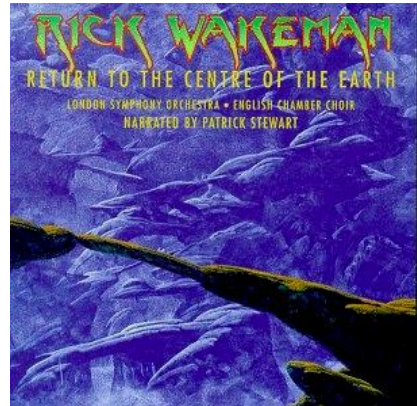
Return to the Centre of the Earth CD, [Wikipedia](#)

Rick Wakeman, Bio, [Wikipedia](#)

Rick Wakeman, Return to the Centre of the Earth CD, [Amazon](#) (◀AUDIO SAMPLES)

Rick Wakeman, Return to the Centre of the Earth CD, [Discogs](#)

Moon, Grant ca. 2013, Return to the Centre of the Earth, in *Classic Rock Presents Rick Wakeman*, p. 120



CHORAL

THE FOLLOWING ENTRY IS NOT FINISHED

CT-LY3 France ca.2000

LE SOUTERROSCOPE DE BAUME OBSCURE *

Contemporary – Choral – Instrumental & Vocal – Cave Pic Cover

Selections:

1. **LES QUATRES ÉLÉMENTS I** [The Four Elements] INVITATION – 3:32/ 2. **ORGUE OBSCUR** [Obscure Organ] LEITMOTIV – 1:22/ 3. I. TOCCATA – 4:04/ 4. II.(b) DESCENTE AUX ABÎMES [Descent into the Depths] – 2:56/ 5. II. (a) DESCENTE AUX ABÎMES – 3:58/ 6. III. CHOEURS SOMBRES ET LUMIÈRES [Dark Chorus & Light] – 4:00/ 7. IV. CIELS IRRÉELS [Unreal Skies] – 2:45/ 8. V. CATHÉDRALE [Cathedral] – 3:38/ 9. **LES QUATRES ÉLÉMENTS II**. INVITATION 2 – 2:56/ 10. IV. POÈME DE L'EAU [Water Poem] 1 – 3:01/ 11. POÈME DE L'EAU 2 – 1:43/ 12. VI. POÈME DU FEU [Fire Poem] – 1:00/ 13. VII. INCANTATIONS DE LA TERRE [Chant of the Earth] – 3:30/ 14. VII (b) ORNAMENTATION – 2:22/ 15. VIII. HYMNE DE L'AIR [Hymn of the Air] – 3:35/ 16. **VOYAGES I**. THÈME [Theme] 0:26/ 17. II. VOYAGE DU CANON [Journey of the Canon] 1:43/ 18. III. CANON DU VOYAGE [Canon of the Journey] – 1:26/ 19. **LES QUATRES ÉLÉMENTS IV**. POÈME DE L'EAU [Water Poem] (flute version) – 2:37

Comp: Christopher GUYARD

Rts: (SACEM)

Perf: Christophe **GUYARD** (organ, synthesizer, & effects)

Agnès Brosset (mezzo-soprano)

Marc Boillot (flute)

Choeur d'Hommes du Conservatoire d'Albertville

Choir Dir: Lucien Lelong

Prod. Co:

Time: (See above) Total – 52:30

CD: LE SOUTERROSCOPE DE BAUME OBSCURE

STR 9607 (Tks 1-19)

Notes: The composer presented his work – “Ainsi, comme pour la *Cathédrale du Temps* - un son et lumière de 6 mn réalisé à la Grotte de Clamouse - le *Souterroscope de la Grotte de Baume Obscure* sert-il de cadre à une œuvre de près d'une heure pour mezzo, violon, percussions, effets spéciaux et grand orgue où le compositeur intègre dans son œuvre les particularités physiques d'un site naturel souterrain.

"Pour moi, il n'y a pas d'un côté du chant, des orgues, une salle, de la lumière, mais une écriture synchrone et unifiée de tous les moyens audiovisuels dilués dans le lieu physique. L'écriture musicale intègre des personnages lumières, et les projecteurs dansent sur les rythmes. J'ai d'ailleurs construit le programme informatique qui m'a donné les moyens de réaliser l'idée artistique. Christophe Guyard" (Bexter 2014)

[As with the *Cathedral of Time* - a sound and light show 6 minutes long that was made for the Clamouse Cave – the *Souterroscope of the Baume Obscure Grotte* is a work almost an hour long composed for mezzo, violin, percussion, special effects, and grand organ where the composer incorporates into his work the physical features of an underground natural site.



For me, there is not just singing, organ, a room, and light, but synchronous writing unifying all the audiovisual media concentrated within a physical place. The musical writing incorporates lighting atmospheres with the spotlights dancing to the beat. I also built the computer program that gave me the means to achieve my artistic concept.]

Of the 19 selections on this concept album, some of which have titles that do not seem to be related to the cave, only 10 will be discussed here –

DESCENTE AUX ABÎMES [Descent into the Depths] –

II. DESCENTE AUX ABÎMES –

III. CHOEURS SOMBRES ET LUMIÈRES [Dark Chorus & Light] –

CIELS IRRÉELS [Unreal Skies] –

CATHÉDRALE [Cathedral] –

POÈME DE L'EAU [Water Poem] 1 –

POÈME DE L'EAU 2 –

INCANTATIONS DE LA TERRE [Chant of the Earth] –

ORNAMENTATION –

POÈME DE L'EAU [Water Poem] (flute version) –

A similar concept was initiated and installed in the Grotte de Choranche in the Vercors region, France (see *Electronica – A to Cat - Cantus Umbrarum*).

Ref: Bexter 2014, Grotte de la Baume Obscure, Official Site, Description & Music (in French), [baumeobscur](http://baumeobscur.com)

Christophe Guyard, Biography & Works, [villacomposers](http://villacomposers.com)

Christophe Guyard, Biography (in French), assocnsmd.fr

CT-LY4 Spain ca.2001

SUITE DE LAS MONTAÑAS DEL FUEGO

Contemporary – Instrumental – Choral – Cave Pic Cover

Selections:

1. Fuego – Timanfaya – 7:53/ 2. AGUA – JAMEOS DEL AGUA * – 5:09/ 3. Tierra – Nocturno en La Geria – 7:45/ 4. Viento – Costa en El Golfo – 4:43

Comp: Segundo PASTOR

Lyr: Julia SARRO

Perf: **CORAL POLIFÓNICA SAN GINÉS**

Miguel A. Calzadilla & Marcos Vergaz (guitars)

Music Dir: Piedad del Río

Prod: Roberto Fuentes, Piedad del Río, & Juana T. Medina

Prod. Co: Centro de la Cultura Popular Canaria

Rec. Co: Estudios Acatife

Rec. Eng: Luis de León & Eduardo Martínez

Liner Notes: Anon.

Time: (See above)

CD: TIERRA, VIENTO, MAR Y FUEGO

Centro de la Cultura Popular Canaria CPC CD 412 (Tks 11-14)

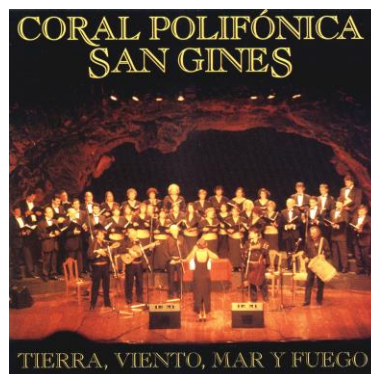
Notes: A magnificent suite for two guitars and polyphonic choral singers presented at a 1990 concert in the lava tube cave auditorium, Jameos del Agua, on the Isle of Lanzarote, Canary Islands.

The second movement, Agua – Jameos del Agua (de las criaturas marinas), is entirely inspired by that same cave and its troglobitic crab life – "La danza de los cangrejos ciegos" (the dance of the blind crabs). A slow melody is worked out, backed occasionally by tock sounds imitating water drops, followed by a series of rapid runs interspersed with the theme. Then the polyphonic comes in and sings –

Arpas de coral trenzando
sonidos de agua profunda;
soñando un sol ignorado
y un lejano y libre mar.

Coral harps weave
sounds of deep water;
dreaming of the sun ignored
and a free and distant sea.

The entire suite radiates an intense beauty filled with strength. One



only wishes that more lines were written for the outstanding polyphonic choir.
See also under New Age Music – Mag to Pul – Música para los Jameos del Agua.
Ref: Coral Polifónico San Ginés, Tierra, Viento, Mar y Fuego CD, [Discogs](#)
Ducheck, Jochen 2015, Jameos del Agua, Show Caves of the World, [showcaves](#)
Jameos del Agua, Official Site, (in Spanish), [cactlanzarote](#)

CT-LY5 Switzerland 1996
**VERENA – DIE QUELLE –
IN DER HÖHLE ***

Contemporary – Choral – Instrumental – Spoken Word

Comp: Carl RÜTTI

Perf: **CAMBRIDGE VOICES &
INSTRUMENTAL ENSEMBLE**

Veronica Henderson (vocal)

Michael Copley (vocal)

Cond: Ian **MOORE**

Prod: David Goode

Prod. Co: Herald Records

Rec. Loc: Propstei Church, St. Gerold; Austria

Rec. Date: Sept. 1995

Time: 4:52

CD: VERENA – DIE QUELLE

Herald HAVPCD 186 (2XCDs) (Disc 1 – Tk 11)

Notes: This is an oratorio with poems, paintings, and music. “In 1993 the Swiss artist Maria Hafner painted a cycle called *Verena, die Quelle* (Verena, the Source); it was a kind of interpretation in pictures of the legend of Verena (a 4th-century holy woman, much revered in Switzerland). Then she decided to enlarge her work about the impressive life of this fascinating woman by combining the three arts of poetry, painting, and music. The famous Swiss poet Silja Walter (sister Maria Hewdwig from the monastery of Fahr) wrote poems to the paintings. Finally the music was written as a result of the text and pictures.” (Anon 2014)

Carl Rütli wrote: “The paintings by Maria Hafner, from which the poems arose, inspired me especially for sounds and instrumentation. I was incredibly lucky to find the ideal interpreters of these sounds in the Cambridge Voices and the six instrumentalists. The recording of Silja Walter reading her own poems herself makes the synthesis of the three arts complete.” (Rütli 2014)

For the reading of the poem “In der Höhle” see under Spoken Word Adult – Poetry – [German](#).

The resulting work, “performed throughout Switzerland and then released on a double CD, is a stunning mixture of aural textures. The sonorous harmonies and rhythmic vitality stem partly from the composer’s love of jazz.... [he] still plays piano in a jazz trio. In fact, he had no formal training in classical composition at all.” (Laxton 1997)



Carl RÜTTI



This is not religious music rather it is music inspired by a religious person. Saint Verena might have been a contemporary of Saint Maurice in the latter half of the 3rd Century AD. According to legend, she came from Milan and settled in a cave in a limestone gorge, two kilometers north of the Aare River in Solothurn, Switzerland.

The old engraving of the St. Verena Chapel was illustrated by David Herrliberger (1697-1777) and drafted by Emanuel Büchel. The colored postcard is from around 1930.

"The valley abounds in caves and grottoes, partly natural, partly artificial, and at its further extremity, within a natural shelf of over-arching cliffs, stands the little chapel of S. Verena. Behind the altar a small cave has been cut in the rock, and now contains a representation of the Holy Sepulchre. In this cave the pious maiden lived, spending her time in prayer and in ministering to the cleanliness of soul and body of the peasantry in the neighborhood." (Baring-Gould 1875) In a later work, Baring-Gould again mentions Verena and the cave – "There is no mention of this hermitage earlier than 1426, and the legend has grown up since. That the cave was much more ancient, and was invested with holy awe, is no doubt true. In fact, there is reason to believe that Verena was a German goddess.... The way to the chapel is through woods, the valley closing in till bold rocks are reached... From this a long and steep stair leads up to the chapel, cut deep in the rock, with an altar in it... On the other side of the chapel a long stone stair leads again into the open air." (Baring-Gould 1911)

Ref: Anon. 2014, Carl Rutti, Verena – Die Quelle CD, [heralddav](#)

Baring-Gould, Rev. S. 1875, *The Lives of the Saints – September*, John Hodges, London, p. 2-4

Baring-Gould, Rev. S. 1911, *Cliff Castles and Cave Dwellings of Europe*, Seeley & Co. Ltd., London, p. 210

Carl Rutti, Verena – Die Quelle CD, [Amazon](#)

Carl Rutti, Verena – Die Quelle CD, End of Stanza 2 & Stanza 3, [CDUniverse](#) (◀AUDIO SAMPLE)

Carl Rütli – Verena, die Quelle, [ciao.se](#)

Laxton, Beck 1997, Carl Rütli, *Press Echo*, [www.ruettimusic.ch](#) Web site

Rütli, Carl 2014, Verena – Die Quelle CD, [heralddav](#)

Saint Verena, History, [Wikipedia](#)

Silja Walter, Gesamtausgabe, Band 8 – Lyrik, [paulusedition.ch](#)

caveinspiredmusic.com