

CONTEMPORARY ART MUSIC

ELECTRONIC

CT-EL1 West Germany 1982

THE BAT (Part II)

Contemporary – Electronic – Instrumental

Comp: Pat METHENY & Lyle MAYS

Rts: Pat-Meth Music Corp. (BMI)

Perf: **PAT METHENY GROUP**

Pat Metheny (synclavier guitar)

Lyle Mays (synclavier)

Dan Gottlieb (drums)

Prod: Manfred Eicher

Prod. Co: ECM Records GmbH.; Munich

Rec. Co: Power Station; NY

Rec. Date: Oct. 1981

Time: 3:50

A. West German Releases:

1. **LP:** OFFRAMP
ECM (S) 1-1216

2. **CD:** OFFRAMP
ECM (CD) 2-1216

B. American **CD:** OFFRAMP
ECM 1216 (Tk 7)

C. Yugoslav **LP:** OFFRAMP
PGP RTB (Produkcija Gramofonskih Ploča
Radio Televizije Beograd) 221236

D. Japanese **LP:** OFFRAMP (1982)
ECM PAP-25533

E. Brazilian **LP:** OFFRAMP (1982)
ECM 2301 216

Spec: (No. A1, C, D, & E) 12" 33rpm (Sd 2 – Bd 4)

Notes: More contemporary music than jazz even though all the other pieces on this album are jazz. Mays gets co-composer credits for his contributions on everything recorded here. He was one of the early experts of the synclavier – big, expensive computer equipment for making music.

The synclavier give this piece a very different treatment than the earlier acoustic jazz piece, "The Bat" (see under Jazz Music – Contemporary). This is an orchestral sound with an ethereal, eerie atmosphere. The light brushes on cymbals are barely perceptible from time to time in the background. Mays wraps it up with some long organ chords.

Then at a live music concert (also in 1982) at Montreal the Pat Metheny Group performed *The Bat Part II* with Lyle Mays and the remarkable assistance of the Brazilian jazz percussionist Naná Vasconcelos playing the berimbau, which can sound very much like the fluttering sounds of bat wings.

Ref: Gorgas, Pep, *Discos*, Quàrtica Jazz, Año 4, n. 17, Enero (Jan.) 1984, Barcelona, p. 50

Lyle Mays, Bio, Wikipedia

Naná Vasconcelos, Bio, Wikipedia



Lyle MAYS – Photo by Deborah Feingold



Pat Metheny, Bio, [Wikipedia](#)
Pat Metheny Group, The Bat Part II, (3:50), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)
Pat Metheny, The Bat Part 2 Live, Montreal, (5:46), (No longer online), [YouTube](#)
Pat Metheny Group, Offramp CD, [Allmusic](#) (◀AUDIO SAMPLE)
Pat Metheny Group, Offramp LP, [Discogs](#)
Synclavier, Data, [Wikipedia](#)

CT-EL2 New Zealand 1993

THE CAVE OF TIDAL SOUND

Contemporary – Electronic – Concrète – Nature Sounds

Comp: Judith EXLEY

Perf: Judith EXLEY (synthesizer)

Prod. Co: (?)

Rec. Co: Electronic Music Studio, Victoria University School of Music;
Wellington, New Zealand

Time: 9:25 or 9:17

A. New Zealand Releases:

1. **CD:** NEW ZEALAND WOMEN COMPOSERS – VOL. 5
(Label & Cat. No. Unknown) (Tk 9)
2. **CD:** NEW ZEALAND WOMEN COMPOSERS – VOL. 6
(Label & Cat. No. Unknown) (Tk 10)

B. American Compilation **CD:** MUSIC FOR INSTRUMENTS? VOICE & ELECTRONIC MEDIA (2004)
Open Space OS 016 (Tk 12)

Notes: This electro-acoustic work is a sound collage using stones and the sea to evoke the composer's concern about environmental issues. The piece is "drawn from electronic material originally commissioned by Rose Beauchamp for her play Storytelling, presented in the 1993 Women Playwrights' Festival." (Anon. n.d.)

Some of the sounds were recorded in 1993 at Makara Beach, a wild coast southwest of Wellington, New Zealand. Judging by [photos](#) of this coast, with its high slopes and no cliffs, it seems unlikely that any caves exist where Judith Exley was recording, which would indicate that this piece was inspired by an imaginary cave.

Ref: Anon. n.d., Open Space 16, Judith Exley, [Dram](#)

Judith Exley, Short Biography, Centre for New Zealand Music, [sounz.org.nz](#)

Music for Instruments, Voice and Electronic Media CD, (Must login), [Dram](#) (◀AUDIO SAMPLE)

New Zealand Women Composers – Vol. 5, Centre for New Zealand Music, [sounz.org.nz](#)

New Zealand Women Composers – Vol. 6, Centre for New Zealand Music, [sounz.org.nz](#)

Open Space 16 CD, National Library of Australia, [nla.gov.au](#)

Open Space 16, Centre for New Zealand Music, [sounz.org.nz](#)

Open Space 16, National Library of Australia, [Trove](#)



CT-EL3 Spain 2001

CUEVA DE LOS VERDES: FORMACIÓN *

CUEVA DE LOS VERDES: SEDIMENTACIÓN *

CUEVA DE LOS VERDES: JAMEOS *

Contemporary – Electro Acoustic – Instrumental – Recorded in Cave

Comp: Enrique MATEU

Perf: Enrique MATEU (synthesizer)

Prod: Enrique Mateu

Prod. Co: Gofio Records

Rec. Loc: Cueva de los Verdes; Lazarote, Canary Islands

Rec. Date: 10 Oct. 1994

Time: (Tk 7) 10:21; (Tk 8) 5:19; & (Tk 9) 4:02

CD: LANCELOT (RIC#)



Gofio (?) (Tks 7, 8, & 9)

Notes: These three compositions inspired by the Cueva de los Verdes lava tube on Lanzarote Island were performed live in that cave on the occasion of the V Festival de Musica Visual in 1994 as part of a larger program. The three cave-inspired pieces can be heard in their entirety at the Enrique Mateu official [Website](#).



FORMACIÓN – Starts with water drops, a slow synth melody that builds and becomes somewhat repetitive and monotonous followed by a more somber section. All fades to silence and water drops.

SEDIMENTACIÓN – This piece is badly titled for there is no sedimentation in a volcanic lava tube. Here hard synth organ chords eventually slip into guitar synth with melodic phrases then all fades to silence.

JAMEOS – Jameos are *pukas*, collapsed ceilings of lava tubes open to the sky. On this piece light and airy guitar synth becomes crystalline. The pace picks up and the melody changes sounding like a rushing stream. Then

silence, water drops, and running water.

Ref: Cueva de los Verdes, Info (in Spanish), [Wikipedia](#) & (in English), [Wikipedia](#)

Enrique Mateu, Bio (in Spanish), [Wikipedia](#)

Enrique Mateu, Lancelot CD, Sitio oficial (in Spanish), [enriquemateu](#) (◀3 COMPLETE AUDIO SAMPLES)

Enrique Mateu, Lancelot, el disco, [archive.is](#)

CT-EL4 Hungary 2000

A FÉNY HÚRJAI

Contemporary – Electro Acoustic – Instrumental – Cave Pic Cover

Selections:

1. Tavaszí tánc (Springdance) – / 2. CSEPPKŐÁRIA (Dripstone Aria) – / 3. Repülés (Flying) – / 4. Vágyakozás (Longing) – / 5. A FÉNY HÚRJAI (Strings of the Light) – / 6. A FÉNY EREJE (Power of the Light)

Comp: Szirmai Rousseau DEZSÓ

Text: (Tk 6) Kjersti Pernille Skar Starvik

Perf: Szirmai Rousseau **DEZSÓ** (electro acoustic)

Anette Solberg Ring (vocal)

Csanádi Ágnes (vocal)

Marit Lindquist (violin)

Prod. Co: Aggteleki Nemzeti Park

(Directorate of the Aggtelek National Park), Jósavfő

Time: (?)

CD: A FÉNY HÚRJAI

ANP-01 (Tks 1 to 6)

Notes: This is listed as a 6-part suite entitled “A Fény Húrjai – A Barlang Szvitje” [Strings of Light – A Cave Suite]. But the CD has 11 tracks, which makes it impossible to know where one of the six parts starts or where it finishes. No attempt will be made to describe this electronic music since all the tracks are so confusing. Suffice it to say that there is a certain sameness from one track to the next and even the violin and voices end up sounding electronic.

The titles of three movements here do not indicate any real association with caves.

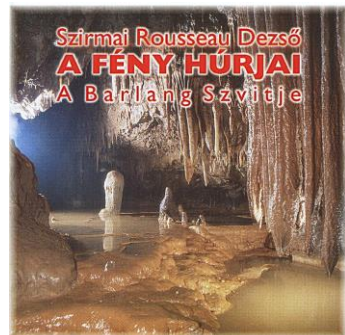
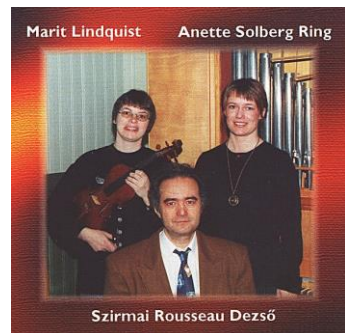
Ref: Aggtelek National Park, Info, [Wikipedia](#)

Aggteleki Nemzeti Park, Official site, (in Hungarian), [anp.hu](#) & (in English), [anp.hu](#)

Aggteleki Nemzeti Park, Video & CD, [nemzetipark.gov.hu](#)

Hegedűs, Gyula 2013, Donation of this CD, Oct. 2013

Fleck, Nóra 2013, Donation of this CD & Translation of CD Text, Letter dated 17 Oct. 2013



CT-EL5 Germany 1997

LANZAROTE-SPIRITS *

Contemporary – Electronic – Instrumental – Recorded in Cave

Selections:

1. NAGUAL – 6:40/ 2. CAVE SPIRITS – 25:00/ 3. DISCIPLINA ARCANI – 4:40/ 4. CAVESTONE PAINTERS – 15:25/ 5. ADVAITA VEDANTA – 20:40/ 6. CUEVA DE LOS VERDES – 4:15

Comp: Mathias GRASSOW

Perf: Mathias **GRASSOW** (keyboards, flute, & voice)

Amir Baghiri (percussion, sound-support, & rhythm programming)

Klaus Wiese (Tibetan singing-bowl)

Ted de Jong (tabla)

Prod. Co: NO-CD Records

Rec. Co: Akrosis Studio; Wiesbaden

Liner Notes: Mathias Grassow

Time: (See above)

CD: LANZAROTE-SPIRITS

NO-CD CDNO 18 (Tks 1, 2, 4, 5, & 6)



Photo by Alberto Fares

Notes: All the selections on this album were inspired by two lava tubes, Jameos del Agua and Cueva de los Verdes, which are segments of the 7-kilometer-long cave system, Cueva de los Verdes, on the isle of Lanzarote in the Canary Islands. Each piece is described in the notes as follows –

1. Nagual: a mystic introduction into the world of adventures inside the caves beneath the earth.
2. Cave spirits: a voice leading down. A spiral of soundscapes give possibilities to consider the evident chambers and to go deeper in the secret halls of thousands of years.
3. Disciplina arcani: This is the melting point between you and the ancients. The spirit talks to you.

4. Cavestone painters: Light-cascades and music ornaments filling the mind with grace. The twilight reminds on a big painting of an old spirit.

5. Advaita Vedanta: The highest wisdom touches you in the underworld. The possibility to contact to your real self?

6. Cueva de los Verdes: The end of the journey beneath the earth. The daylight plays on your face. The air smells salty. You are back. You are born again.

Long, monotonous pieces on synthesizer where each experimental piece establishes an electronic sound at the start and basically sustains that same sound throughout, lingering long on various related ambient ideas, with a few percussions also sustained alongside. Only the last piece develops a slow, haunting theme on keyboards.

When asked what constitutes a good live performance, Mathias answered – “In this kind of music (i.e. Ambient) it’s very important, to have a nice place to play – not normal locations, but more places like a church, caves (remember my ‘Lanzarote concerts’) and open-air.” (Grassow 2012)

Mathias Grassow also recorded an entire album of electro-acoustic music during a concert on October 18, 1994 in the Cuevas de las Verdes. For more information about this CD, “Lanzarote Concert,” see under Recorded in Caves – Natural Caves – [Spain](#).

Ref: Grassow, Mathias 2012, 15 Questions to Mathias Grassow, Interview by Tobias Fischer, [tokafi](#)

Mathias Grassow, Bio, [Wikipedia](#)

Mathias Grassow, Lanzarote-Spirits CD, [bandcamp](#) (◀6 COMPLETE AUDIO SAMPLES)

Mathias Grassow, Lanzarote-Spirits CD, [Discogs](#)

CT-EL6 Spain 1996

MÚSICA PARA LOS JAMEOS DEL AGUA *

Contemporary – Electronic – Instrumental – Cave Pic Cover

Selections:

1. MUNIDOPSIS POLIMORPHA – 8:32/ 2. EL LAGO [The Lake] – 6:20/ 3. ASCENDING – 12:30/ 4. CRYSTALS – 6:38/ 5. REFLEJOS [Reflections] – 4:56/ 6. MOMENTO [Moment] – 7:29/ 7. DEEP BLUE – 4:38

Comp: Samuel AGUILAR

Rts: Geo Ediciones (SGAE)

Perf: Samuel **AGUILAR** (synthesizer)

Ildefonso Aguilar (guitar – Tk 3)

Prod: Ildefonso Aguilar

Prod. Co: Geo Ediciones; Volcán de Tahiche, Lanzarote, Canary Islands

Rec. Co: La Ameba; Volcán de Tahiche

Rec. Date: 1996

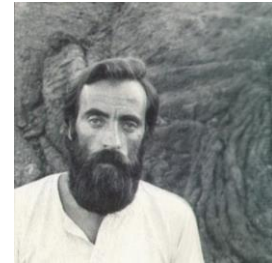
Time: (See above)

CD: MÚSICA PARA LOS JAMEOS DEL AGUA
(PC-RE)

Geo GEO 002 (Tks 1-7)



S. AGUILAR Photo C. Lauritsen



Ildefonso AGUILAR

Notes: An entire album dedicated to one cave, a lava tube, Jameos del Agua, the down flow portion of the great Cueva de los Verdes system (6.5 km.) in the northern part of the Island of Lanzarote. In my opinion, this is highly successful New Age cave music: a rare example of the uses of silence, so important to atmosphere of most caves. Here the silent pauses are of varying duration (up to 7 or 8 seconds), creating a feeling of mystery and anticipation as the listener waits for the next note much as a caver, when exploring an unknown cave, never knows what will be around the next bend in the passage.



1. Munidopsis Polimorpha – Dedicated to this troglobite, an alameda (cave crayfish from the order decapoda), which is indigenous to this cave. This is a rare case of a piece of music inspired by an entirely cave-adopted creature. – A gentle tinkling progression on keyboard with a light humming background connotes a suitable mysterious, otherworldly atmosphere right

at start of this theme album. Photo of crayfish by Ildefonso Aguilar.

2. El lago (The lake) – Between the two puka entrances of this lava tube is a large cave lake and it is there that the alameda live and prosper. – A slow series of gong notes alternating calmly with keyboard notes separated by passages of silence as is wholly appropriate for a silent cave.

3. Ascending – Ildefonso Aguilar, Samuel's father, plays guitar here. – Rising, resounding keyboard sounds are sustained and slowly released conveying the idea of looking out of the dark cave and then climbing out into a starry night sky as one does when coming out after dinner at the cave restaurant or after a performance of folk music and dances on certain nights.

4. Crystals – Tingling xylophone notes rain down in clusters separated by long quiet stretches of organ chords or silence. A small gem of cave-inspired music truly capturing not only the cave atmosphere but also the magic of the crystalline shapes resounding in that special space.

5. Reflejos (Reflections) – Rippling notes ring out like sparkling silver reflections creating patterns of bell tones with a distant chanting voice heard vaguely in the background.

6. Memento (Moment) – A low register organ piece that slowly advances into the depths of a somber dream.

7. Deep Blue – The deep blue of the cave lake is portrayed in hesitant passages that wander about aimlessly and the endnotes go reverberating into silence.

It is possible that Samuel Aguilar was influenced by the electronic film music composed by Christian Bruhn in 1979 for the German television series, "Timm Thaler." (See under Film Music – [Adventure](#) – Timm Thaler) Some of the scenes for this series were filmed in the Jameos del Agua.

Two short selections from two pieces of this work, *Reflejos* and *El Lago*, were used in my paper, "Speleo-Discography: A Progress Report," which I presented at the 2005 UIS (International Speleological Union) Congress at Kalamos in Greece.

Ref: Aguilar, Alejandro 2017, Personal Communication, Area de Cultura, Cabildo de Lanzarote, Arriife, 20 Jan. 2017
Aguilar, Ildefonso & Montenegro, Salvador 2002, *Jameos del Agua, Lanzarote*, Geo Ediciones, Volcán de Tahiche, Lanzarote, 40p

Samuel Aguilar, Bio (in Spanish), samuel-aguilar.blogspot.fr
Samuel Aguilar, Discografía, Música para los Jameos del Agua, samuel-aguilar.blogspot.fr
Samuel Aguilar, Música para los Jameos del Agua CD, Discogs
Samuel Aguilar, Música para los Jameos del Agua CD, (53:08), YouTube (◀7 COMPLETE AUDIO SAMPLES)

CT-EL7 Spain 2003

SONIDO EN LA PENUMBRA

Contemporary – Electronic – Instrumental – Spoken Word

Selections:

1. INTRO – 0:16/ 2. EL ORIGEN [The Origin] – 3:08/ 3. ALTAMIRA – 9:46/ 4. ANTIQUOS HABITANTES [Ancient Inhabitants] – 5:28/ 5. RÉPLICA [Replica] – 14:03

Comp: Mario GÓMEZ CALDERÓN

Perf: Mario GÓMEZ CALDERÓN (synthesizer)

Prod: Mario Gómez Calderón

Prod. Co: Ediciones Tantin; Santander

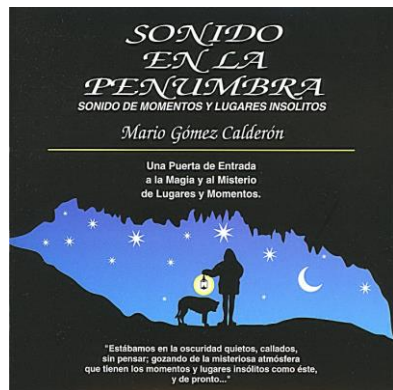
Rec. Co: Estudios Ibioson; Santander

Rec. Date: July 2002

Time: (See above)

CD: SONIDO EN LA PENUMBRA

(No label) SA-57-2003 (Tks 1-5)



Notes: Another cave music offering by the renowned Spanish caver-composer, Mario Gómez Calderón. This album is dedicated to all those who love mystery and adventure. The subtitle of the five-movement work is "*Sonido de momentos y lugares insólitos*" (Sound of Unusual Moments and Places).

"Es una especial composición musical inspirada en el misterio de épocas primigenias, de mundos subterráneos y mágicos como Altamira y otros, de la vida de antiguos habitantes, etc... que al sonar, en lugares oscuros y tranquilos, reproduce este misterio en el ambiente; para que el espectador, atento a la sugerente e impresionante atmósfera sonora, viva la emocionante sensación que supone la aventura de conocer mundos tan enigmáticos." (Gómez, n.d.)

[This is a special musical composition inspired by the mystery of primary ages, of subterranean and magical worlds like Altamira and others, of the life of ancient inhabitants, etc... that resounds, in obscure and quiet places, reproducing this mystery in the environment, so that the spectator, attentive to the suggestive and impressive sound atmosphere, experiences the emotional sensation that involves the adventure of getting to know very enigmatic worlds.]

Music originally composed and first presented in a concert given by the Spanish caver, Mario Gómez Calderón, in the Cueva de la Cullalvera (Ramales de la Victoria, Cantabria) on August 25, 2001. In the summer of the following year this musical program was again performed in the woods not far from the Puente del Diablo (Santander, Cantabria) on July 21 and in the woods outside the entrance of Cueva del Valle (Rasines, Cantabria) on August 17.

INTRO – a short spoken intro in Spanish to set the atmosphere for the music that follows.

EL ORIGEN [The Origin] – low rumbling, a whoosh opens rushing mysterious sounds, rhythmic soft pounding, running water, crashing sounds blend to fluttering.

ALTAMIRA – running water, fluttering which increases in intensity, then surge with tinkles, light rhythmic tapping. Keyboard theme with nice carefree feel carries us along. Light tapping then beeps bring in various soft sounds. Return to carefree theme that builds and takes us on out.

ANTIQUOS HABITANTES [Ancient Inhabitants] – low pumping bussing introduces a gay, lilting keyboard theme. Then insistent pounding and buss rhythm lead back to the simple gay theme with nice overlaid passages. Ends with a bell ring and a clipped whoosh.

RÉPLICA [Replica] – low woeful theme, water swishing around, water drops, a reverberating crash, then menacing elongated shimmering chords that build and evolve. Soft pounding fades to prolonged passage of low trembling rhythm with quick bass notes interspersed. Then the keyboard rides in and the tempo



picks up noticeably with a stirring theme that develops and fades. The trembling rhythm and bass notes return and then back to the stimulating keyboard theme in fast tempo all leading to an abrupt end.

In the late 1970s, Mario was a member of the Cantabrian folk-rock group, Ibio, when he composed the cave song, "Cuevas de Altamira," and in 2006 Ibio released a CD with a reworked version of this song plus a new piece entitled, "De Altamira a Puente Viesgo."

Regarding the Cueva de Altamira see also the contemporary music composition by Zsolt Durkó (under Contemporary Art Music – Orchestral) and the two IBIO rock songs about the Altamira Cave (under Rock Music – Progressive – *Cuevas de Altamira*).

Ref: Anon. 2001, Espectáculo de luz y sonido en la Cueva de Cullalvera, *Subterránea*, n. 15, Abril 2001, p. 44

Anon. 2010, 'Sonido en obscuridad' de Gómez Calderón, *El Diario Montañés*, 28/8/10, Santander, eldiariomontanes.es

Cerro, Mario 2001b, Más de dos mil personas, en el espectáculo de la Cueva Cullalvera, *El Diario Montañés*,

1 Sept. 2001

Gómez Calderón, Mario 2002a, Personal communication, May 11, 2002, Santander

Gómez Calderón, Mario 2002b, Letter dated July 22, 2002, Santander

Gómez Calderón, Mario n.d., *Sonido en la penumbra* (Press release), 1p

Sonido en la penumbra – Sonido de momentos y lugares insólitos, bne.es

caveinspiredmusic.com