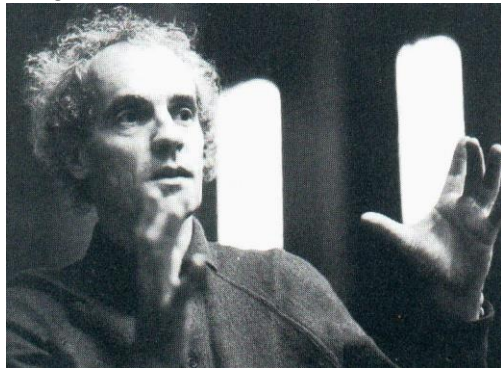


CONTEMPORARY ART MUSIC

SPELEOLITHOPHONIC **JEÏTA**

MUSIC BACKGROUND:

A masterpiece of cave music. For the first time in the history of music a major composition was entirely inspired by a major limestone cave. This is *musique concrète*; contemporary music performed on an early prototype synthesizer with actual cave sounds and Speleolithophones as integral elements of the piece.



François BAYLE

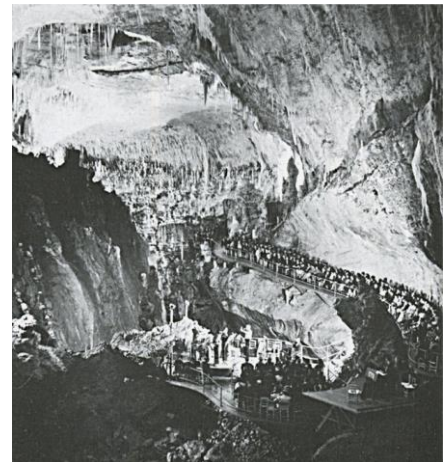
Whether you are a caver or not as long as you are able to open your mind to another world, you will be able to enter into this music, enter the cave, and travel with François Bayle through its mysteries and wonders.

Jeïta Cave in Lebanon is considered by many well-traveled cavers as one of the most beautiful caves in the world. In 1968 shortly before the upper relict galleries with their incredible profusion of formations were opened to tourist traffic, Sami Karkabi, the director of the cave, invited François Bayle to visit it. He was like most visitors completely enchanted.

As director of the Groupe de Recherches Musicales de l'O.R.T.F. (Musical Research Group of the French National Radio), François Bayle had already made several notable experiments with musical sound in Paris. Having already written a compositions of contemporary music with the intriguing titles, *Espace inhabitable* (Uninhabitable Space) and *Nadir*, and having an abiding interest in the romantic adventures of Jules Verne, Bayle was entirely receptive to the stimulus of cave landscapes. The dazzling inner space of Jeïta Cave literally struck chords in his creative mind.

Jeïta Cave has had a way of inspiring great creative work. Nearly everything connected with this magnificent cave – the indirect lighting, the concrete trails and bridges which were designed by the architect, Ghassan Klink; the souvenir book and slides by Sami Karkabi; the set of Lebanese postage stamps engraved by P. Koroleff; the speleophonic film with music by Karlheinz Stockhausen – all have been created with excellent taste and with a great deal of artistic skill. Bayle's Jeïta Cave music is one more work of art within a long tradition of excellence.

For the 1969 inaugural concert in the newly opened Upper Galleries of Jeïta Cave (see photo on right), Bayle performed *Nadir*, consisting of three movements: *Bouche d'ombre*, *Rêverie de la resonance*, and *Oracle*. The liner notes of this LP tell us that "certain souvenir-elements of the inaugural concert with K. Simonovic" were included on this



LP. These three titles appear again on this album, but it is not known how much of the music from that concert is included here.

In 1970, Bayle wrote –

“Aurait-elle pu se concevoir, l'idée, l'inspiration de cette musique (aurais-je trouvé le biais, l'angle d'attaque) si le hasard – forme souterraine des causalités secrètes – ne m'avait préparé l'essentiel du travail en donnant à cette grotte le nom de Jeïta. C'est-à-dire 'murmure des eaux.' C'est rarement qu'un musicien se voit sollicité, provoqué dans son fonctionnement par une circonstance toute prête. ... voici tout à coup un gisement, une intuition populaire désignant le pouvoir du son et de ses échos intérieurs, perçu par l'imaginaire anonyme et millénaire qui de fond des âges de la langue, enracina dans un bruissement faiblement articulé de l'eau qui sourd, l'ANALOGIE du murmure.” (Bayle 1970)

[Would the idea, the inspiration for this music, have been conceived (would I have found the right perspective, the right approach) if chance, in the subterranean form of secret causality, had not prepared the essential part of the task by giving this cave the name of Jeïta, which means, “murmur of the waters.” It is rare that a musician finds himself attracted, induced to his work by a ready-made circumstance. Suddenly here was a mother lode, a familiar intuition indicating the power of sound and its interior echoes, sensed by the imaginary anonymous and century-old writer, who, from the distant ages of language, implants the analogy of the murmur within a faint noise articulated by the welling water.]

He quotes the French philosopher, Gaston Bachelard, who wrote –

“...dès le seuil ...les grottes répondent par des murmures ou des menaces, par des oracles ou des facéties. Tout dépend de l'état d'âme de qui les interroge.” (Bachelard 1948)

[Right at the threshold, caves respond with murmurs or threats, with oracles or pranks. It all depends on the frame of mind of the one who is enquiring.]

Then Bayle adds –

“Et le hasard – secrète décision des souterraines causalités – m'inspira différents moments que j'intitulai 'oracle.' Sinistres dessins. Ils énoncent brutalement leur malediction, en rafales, oiseaux noirs parmi les formations innocents.”

[And chance, the secret determination of subterranean causality, inspires in me different moments, which I called, “oracle.” Sinister sketches. They brutally express their curse, in bursts, the black birds among the innocent formations.]

Each piece in this work is harmonically woven into a complete sonic concretion. Some sections are as pleasing as the sight of a perfect gypsum flower or a burst of anthodite needles. Other parts are as overpowering as a giant chamber or as pleasantly warm as the entrance area. Silence, or moments of silence, appear in unexpected places, much as total silence is a very essential element of the cave environment.

These three entries for François Bayle's work, *Jeïta*, will be presented again as a separate section under *Musique Concrète*.

Ref: Anon. n.d., Du studio d'essai de la RTF au GRM, Panorama musiques électroniques, free.fr

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 Trimmel, Hubert 1969, Die Erschließung der Tropsteinhöhle von Jeïta (Libanon), *Die Höhle*, 20 Jahr, Heft 2,
 Juni 1969, Verband Österreichischer Höhlenforscher, p. 35 & 37, [landesmuseum.at](#)

CT-SL9 France 1970

JEÏTA (OU MURMURE DES EAUX) *

Contemporary – Concrète – Synthesizer – Speleolithophonic – Instrumental – Recorded In Cave

Selections:

Side One – 1. MURMURE DES EAUX [Murmur of the Waters] – 3:05/ 2. CLOCHES FOSSILE [Fossil Bells] – 1:20 (1:19)/ 3. MURMURE DES ABEILLES DE PIERRE [Murmur of the Stone Bees] – 4:15 (3:41)/ 4. Bouche d'ombre [Mouth of Darkness] – 1:29 (1:27)/ 5. Rêverie de la multiplication [Daydream of Multiplication] – 2:50/ 6. Le vaisseau Nadir [The Ship Nadir] – 2:53 (2:50)/ 7. ORACLE – 1:12 (1:10)/ 8. MURMURE DES EAUX – 1:05/ 9. L'eau verticale [Vertical Water] – 1:20/ 10. Ailleurs [Elsewhere] – 2:27 (2:26)

Side two – 11. RÊVERIE DE LA RESONANCE [Daydream of Resonance] – 2:07 (2:58)/ 12. "Eau-forte" [Etching] – 2:50 (2:52) 13. Murmure des dentelles d'eau [Murmur of the Water Lace] – 5:18 (5:19)/ 14. INTERVALLES D'EAUX [Water Intervals] – 0:55 (0:54)/ 15. ECRITURES MURMURÉES [Whispered Writings] – 1:15 (1:12)/ 16. Oracle – 2:42 (2:48)/ 17. MURMURE DES EAUX – 1:30 (1:45)

Comp: François BAYLE (1932-)

Rts: (SACEM)

Perf: François **BAYLE** (synthesizer
& speleolithophone)

Konstantin Simonovitch (souvenir elements
recorded at the 1969 inaugural concert)

Sponsor (1969 compositions): Conseil National du
Tourisme au Liban

Prod. Co: (LP) Disques Philips, Paris &
(CD) Magison 31, Paris

Rec. Co: Studios du Groupe de Recherches Musicales de
l'O.R.T.F., Paris

Rec. Eng: (in Jeïta only) J.C. Lallemand & G. Haddad
Projects & L'O.R.T.F., Beirut

Liner Notes: (LP) Maurice Fleuret & F. Bayle
& (CD) (24-page booklet) F. Bayle, Gérard D. Khoury
(poem), Georges Shéhadé, & Maurice Fleuret

Time: (See above) (Totals No. 1) Sd 1 – 21:56 Sd 2 – 16:37
(Running times in parenthesis are those of the Reissue CD)

1. **LP:** JEÏTA OU MURMURE DES EAUX

Philips (Prospective 21e Siècle) 6521-016 (mono & stereo)
12" 33rpm (Sides 1 & 2)

2. Reissue on **CD:** BAYLE Vol. 13 – JEÏTA (includes JEÏTA-RETOUR) (1999)

Musidisc 248122

CD (Tks 1-17 & RETOUR – Tks 19-20)

Notes: *Jeïta* is a suite consisting of 17 short movements or sketches. The titles of each musical sketch are only provided as visual stimulus. The composer's real intentions, those of the qualities of the sound and hearing, remain hidden in the brief indications below. Each sketch is described first in the original liner notes (A) with the original translations and then in the reissue liner notes (B) with my translations, followed by my description of the music. The running times listed above with the selection titles are sometimes different for the LP and the CD. These discrepancies could be explained by the silent passages at the beginning and end of each piece.

Of the 17 movements here only 9 pieces include speleolithophonic



François BAYLE



music. These 9 titles will be indicated in capital letters in the listing of selections above and in the descriptions below.

1. MURMURE DES EAUX (Murmur of the Waters) –

A. *Léger et rapide, contre intense et large.*

(Light and quick, as against intense and broad)

B. *Counterpoint de deux dessins, l'un est un tissu rythmique formant un premier "tempo d'énergie" d'apports ponctuels assez rapides, l'autre est donné par un second tempo très large de formes d'énergie dense.*

[A counterpoint of two sketches: one is a rhythmic fabric forming a first "tempo of energy" with fairly rapid, punctual contributions and the other is presented by a second, very loose tempo with forms of dense energy.]

Description: Sustained electronic sound, followed by long silence; rustling, water drops; musical notes on a calcite drapery; water drop intervals increase; sudden electric shocks; and tinkling stalactite notes.

2. CLOCHES FOSSILE (Fossil Bells) –

A. *Dessin d'intervalles, jeu de resonance multipliées.*

(A design of intervals, a play of multiplied resonances)

B. *D'abord un dessin en intervalles de hauteurs, puis glissement progressif des accents d'attaque sur les résonances multipliées en légers échos.*

[First a sketch in intervals of pitch, then a progressive glide of tones of attack over multiple resonances in slight echoes.]

Description: Improvised fragments on various stalactites; rapid tapping of single note stalactites; tinkling stalactites, low drapery notes.

3. MURMURE DES ABEILLES DE PIERRE (Murmur of the Stone Bees) –

A. *Tissue de battements fins, équilibres et accidents.*

(A tissue of delicate throbbings, equilibriums and accidents)

B. *Sur une double texture de battement, jeu d'équilibre et d'intervalles de plans sonores, articulés par des ponctuations en coupe.*

[A play of equilibrium and intervals of sonorous background, articulated by punctuations in sections, over a double texture of beats.]

Description: Buzzing electronic sounds build in intensity; crinkling; intense high note; whirling sound; low note; silence, return to opening buzzing; rapid stalactite runs; cries, buzzing; reverberation fades.

4. Bouche d'ombre (Mouth of Darkness) –

A. *Jeu de couleurs, mouvements de trajectoires.*

(A play of colors, trajectories.)

B. *Mouvements liés, intervalles de couleurs, progression de trajectoires.*

[Related movements, color intervals, a progression of trajectories.]

Description: Harsh sounds; sonorous low notes; siren; growling, grumbling; intertwined electric growls; tapering off of whining, sputtering notes.

5. Rêverie de la multiplication (Daydream of Multiplication) –

A. *Un son-unité, donné comme l'équivalent coherent de cellules-multiples.*

(The unity of sound given as the coherent equivalent of multiple cells.)

B. *Retour à une variation du tissu rythmique du premier mouvement décompose (démultiplié), s'opposant à un fond d'énergie lisse en crescendo; après une césure, reprise des jeux de cellules rythmiques, decrescendo.*

[Return to a variation of the rhythmic fabric of the first movement now broken down (reduced), standing in opposition to a smooth background of energy in crescendo, following a rhythmic break, repeating the play of rhythmic cells, decrescendo.]

Description: Water drops; deep, repeating, interwoven, rising and falling; sonorous drops; low bat sounds; distant, deep water drops; sustained augmented electric note; silence; faint drops in distant passage, fade to silence; short electric note.

6. Le vaisseau Nadir (The Ship Nadir) –

A. *Nappes lisses (preparation), puis franges en volutes (trajets).*

(Smooth sheets (preparation), then volute fringes (paths).)

B. *Nappes lisses d'énergie intense formant intervalles de couleurs, puis en frange, resolution en volutes harmoniques et dynamiques, (comme des fumées après une flame).*

[Smooth sheets of intense energy forming intervals of color, followed by a fringe, resolution in harmonic and dynamic whorls like the smoke from a flame.]

Description: Sustained electric note; high and low plops, building in intensity; deep background, reverberating menacing whorls; flapping fades and returns; sustained, swooping electric notes; receding whine, sores into the foreground and flutters; swirls twist and scramble in great clashing encounters; sharp organ note concludes; aircraft roars off.

7. ORACLE

A. *Hazard des mots, figures préméditées, légère rafales... choc.*

(Verbal hazard, premeditated figures, light gusts... shock)

B. *Variation sur tissu rythmique de groupes et saccades d'accents ponctuels, et légères rafales autour d'un choc conclusif.*



[Variation on a rhythmic fabric of clusters and jolts of punctual tones, and light gusts around a conclusive shock.]

Description: Silence, water drops increase in tempo joined by the sounds of rapidly tapped calcite draperies, scratching sounds; a slap sound, scratching sounds & low calcite notes, ending with a hard slap on a big drapery.

The drapery photo on the left by Sami Karkabi shows the Rustum Pasha's Chandelier, but it is not known if this drapery was used by François Bayle for his speleolithophonic music.

8. MURMURE DES EAUX

A. *Spirale descendante sur trois zones de couleur.*

(A spiral descending into three zones of color)

B. *Reprise en spirale descendante du mouvement 2, en contrepoint d'une nappe étale pivotant plusieurs fois sur trois zones de couleur.*

[Return to the descending spiral of the 2nd movement, in counterpoint of a stretched layer pivoting several times on three zones of color.]

Description: Sustained electric note twice; isolated water drops, clear calcite notes increase in tempo and are joined with sustained electric note, ending with the sustained electric note.

9. L'eau verticale

A. *Jeu d'énergies opposées, de "compressions-détentes".*

(A play of opposed energies, of relaxation-compressions)

B. *Jeu d'énergies opposées, de compressions-détentes répondant à leurs formes inversées*

[A play of opposed energies, of relaxed compressions responding to their

inversed forms.]

Description: Silence, slight electric buss and faint water drops, sharp metallic sip sound, silence, more faint drops and electric buss, crash and sharp sip sound, then silence.

10. Ailleurs

A. *Un intervalle "classique" de 2de descendante souvent répété....*

(The standard interval of a descending second frequently repeated)

B. *Volutes mélodiques, ordonnées par un intervalle de seconde descendante qui forme motif en même temps que support d'accents-détentes.*

[Melodic whorls, organized by an interval of the descending second which forms a motif at the same time as the support of relaxing tones.]

Description: Silence, faint twittering sounds, high whistling flows into rising electric reverberating sound which comes and goes, sustains and fades, silence, reverberating sound returns rises and falls fades to low twittering and cuts off sharply, more long whistles, reverberating sounds carry on, low high pitched squeaks, silence.

11. RÉVERIE DE LA RÉSONANCE

A. *Longue fluctuation, éventail d'harmoniques.*

(A long fluctuation, a harmonic fan)

B. *Symétrique du mouvement 1, ce onzième est chargé de communiquer, non plus un "tempo d'énergie", mais une longue ondulation fluctuante de l'éventail des harmoniques d'une fondamentale-pivot. Quelques dessins d'intervalles, comme de brefs rappels. L'entrée et la sortie; décrochement et rétablissement de la notion de temps.*

[Symmetric with the 1st movement, this 11th movement sets out to communicate, not only an "energetic tempo," but a long fluctuating undulation of the range of harmonics from a fundamental pivot point. A few sketches of intervals like brief recalls. The way in and out; disengagement and reestablishment of the notion of time.]

Description: Gong sound, low vibrating, and high pitched sounds come and go, series of rapid calcite runs separated by short notes, water drops, deep tone bell-like drapery, high pitched and wavering sounds, and isolated drapery notes, fading electric vibrating.

12. "Eau-forte"

A. *Du blanc au noir; valeurs de couleurs et de durées plastique.*

(From white to black; color values and three-dimensional durations)

B. *Tracé plastique de figures aux couleurs opposées, aux formes inversées; la pierre et la "gravure", le modèle et l'image.*

[Plastic tracing of colors of opposing figures, with inversed forms; the stone and the "engraving," the model and the image.]

Description: Rapid and rising electric whirls, then bussing sweeps, echoing wails, rapid clicking, rising whirls, high buss sounds repeated and sustained, rapid clicking, running water, strident coda

13. Murmure des dentelles d'eau

A. *Bascules de légers équilibres qui trébuchent: valeur de l'instant.*

(Balancing of tenuous, halting equilibriums: the value of an instant)

B. *Lentes bascules de légers équilibres qui trébuchent; construction d'alvéoles dont la perspective se détermine en forme d'intensité.*

[Slow balancing of tenuous equilibriums which totter; construction of cells where the perspective is determined in forms of intensity.]

Description: Long silence leads to a series low sharp squeaking sounds then water drops in rhythmic patterns, volume increases, sustained electric impluse, more drops adjoined to squeaks, silence, more low squeaks and rhythmic drop patterns, distinct water drops, ending with a low buss impluses and faint drops.

14. INTERVALLES D'EAU

A. *Intervalles de tempi, de hauteurs, d'énergies, de couleur.*

(Intervals of tempi, of pitches, of energies, of colors)

B. *Intevalles of tempi, de hauteur, d'énergies, de couleurs et de dessins mélodiques, en mosaïque libre.*

[Intervals of tempi, of pitches, of energies, of colors and of melodic sketches in a free mosaic.]

Description: Distinct stalactite notes, series of quiet runs on calcite, with distinct plops of dripping water, ending with clusters of hard stalactite notes and gong-like notes.

15. ÉCRITURES MURMURÉES

A. *Jambages, syllables, cellules en multiplication.*

(Down-strokes, syllables, cells in multiplication)

B. *Jambages, syllables, cellules élastiques en multiplication sans oublier les virgules et les points.*

[Down-strokes, syllables, elastic cells in multiplication without forgetting the commas and the periods.]

Description: Blends over from last piece; low drapery runs increase in volume, vary, intertwine, resound some near some farther away, water drops, all fades, then all ends with a loud stalactite note.

16. Oracle

A. *Accents-soupirs et brusque résolution en "figures" d'énergie.*

(Sigh-accents and a sudden resolution into "energy" figures)

B. *Développement en deux séquences successives: la première en préparation très étirée, en accents ou soupirs la seconde brusque résolution de trajectoires mélodiques et dynamiques, crescendo d'énergie.*

[Development in two successive sequences: the first, in a very stretched-out preparation of accents or sighs; the second, sudden resolution of melodic and dynamic paths, crescendo of energy.]

Description: Silence, whoosh sounds, whines, flutterings, wailings, two hard swoosh sounds, loud swooshes and metallic twitterings.

17. MURMURE DES EAUX

A. *Deux figures d'intervalles et de roulements qui évoquent le piano (Chopin-Debussy).*

(Two figures consisting of intervals and rumblings evoking the piano [Chopin-Debussy])

B. *Final en dernier rappel du mouvement 2. Deux variations en tierce d'une figure d'intervalles et de roulements qui évoquent le piano (Chopin-Debussy).*

[The final and last return to the 2nd movement. Two variations in thirds of a figure of intervals and rumblings, which evoke the piano of Chopin and Debussy.]

Description: Isolated calcite notes and water drops blend to rhythmic runs on draperies, clusters of calcite notes, isolated notes, long silence to the end.

At the 1974 Fall MAR meet, Dale Ibberson of the York Grotto organized a "Boogie," a special 8-track tape presentation of this entire recording plus three other LPs in the entrance room of Snedegars Cave in Pocahontas County, West Virginia.

A selection from the second half of one section of this work, *Ecritures murmurées*, was included in my paper, "Caves Celebrated in Recorded Music and Songs," which was presented in July 1996 during the international symposium, "Caves in the Arts," in Jósvalfö, Hungary.

This same selection was used in my paper, "Speleo-Discography: A Progress Report," which I presented at the 2005 UIS (International Speleological Union) Congress at Kalamos in Greece.

The original LP has been seen on Brazilian eBay in Sept. 2009 for US\$160.

Ref: Anon. 1990, Spéléologie Source d'inspiration, *Al Ouat'ouate*, Nouvelle série n. 5, 1990, p. 105-107, & 112-117

Anon. 2013, The Caves of Lebanon – Jiita Cave, Spéléo Club du Liban, [speleoliban](#)

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Ibberson, Dale & Wiser, I.M. 1974, *York Grotto Newsletter*, v. 12, n. 5, Mar. 1975, p. 57-58

Jeita Grotto, Website, [jeitagrotto](#)

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THE FOLLOWING ENTRIES ARE NOT FINISHED

CT-SL10 France 1999

JEÏTA—RETOUR: ORACLE DES EAUX 1 ET 2 *

Contemporary – Concrète – Synthesizer – Speleolithophonic– Instrumental

Comp: François BAYLE (1932-)

Rts: (SACEM)

Perf: François BAYLE (synthesizer & speleolithophone)

Prod: François Bayle

Prod. Co: Magison; 31 rue de la Harpe, Paris – Email:

baylemag@cybercable.fr

Rec. Date: 1985 & 1999

Liner Notes: (24-page booklet) F. Bayle, Gérard D. Khoury (poem), Georges Shéhadé, & Maurice Fleuret

Time: 5:23

CD: BAYLE Vol. 13 – JEÏTA (includes JEÏTA-RETOUR) (RIC#)
Musidisc 248122 (Tks 19-20)

Notes: For the 1985 concert in the Salle Olivier Messiaen at the Maison de Radio-France in Paris this two-part piece was dedicated to the memory of Jeïta Cave, which had been walled up for years during the Lebanese war.

The cover design of this CD was taken directly from the cover design of the program booklet for the 1969 Inaugural Concert in the newly opened Upper Galleries of Jeïta Cave.

This CD was awarded the “Grand Prix 1999” by the Académie Charles Cros. (Cros, not Edison, was the inventor of the first recorded sound process in 1877.)

Ref: Anon., François Bayle, compositeur “acousmatique, *L’Orient*, 1999, Beirut, Lebanon

Anon. 2013, Charles Cros, Biography (in French) [Wikipedia](#) & (in English) [Wikipedia](#)

Bayle, François et al. 1969, *Jeïta 1969*, (Program book for the inaugural concert), 11 Jan. 1969, Beirut, Lebanon, 14 p.

Beffa, Karol, François Bayle (CD record review), *Classica*, Oct. 1999

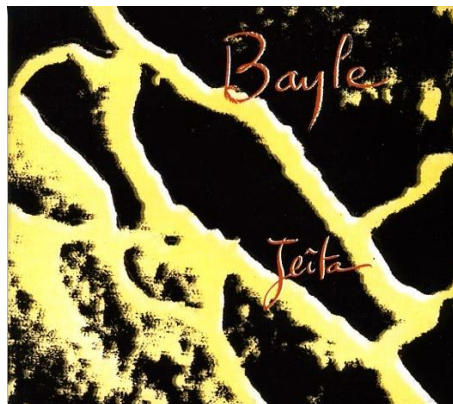
Cazaban, Costin, François Bayle (CD record review), *Le Monde de la musique*, Oct. 1999

François Bayle, Jeïta – L’Infini du bruit CD, [Discogs](#)

Jeïta Grotto, Website, [jeitagrotto](#)

Sikora, Elizabeth, François Bayle (CD record review), *Diapason*, Oct. 1999

Vermeil, Jean, Jeïta ou murmure des eaux, L’Infini du bruit, Jeïta-Retour (CD record review), *Répertoire des CD*, n. 128, Oct. 1999



CT-SL12 West Germany 1974

MURMURE DES ABEILLES DE PIERRE *

Contemporary – Concrète – Synthesizer – Speleolithophonic– Instrumental –
Recorded in Cave

Comp: François BAYLE

Perf: François BAYLE (synthesizer & speleolithophones)

Prod: François Bayle & Rudolf Frisius

Prod. Co: Ernst Klett Verlag;, Stuttgart

Time: 1:20

Compilation LP: MUSIQUE CONCRÈTE –
ELEKTROAKUSTISCHE MUSIK
Klett 92422 (Sd 2 – Bd 7)



Notes: This German compilation album includes an excerpt of the third piece on the original LP album, *Murmure des abeilles de pierre* [Murmur of the Stone Bees]. However, this might also be a new, shorter performance of the piece performed by François Bayle specially for this album.

Ref: Musique Concrète – Electroakustische Musik LP, [Discogs](#)
Musique Concrète – Electroakustische Musik LP, [music-releases](#)

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