

# NEW AGE MUSIC

## NEW ZEALAND

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NA-NZ1 New Zealand 1999

### THE MAN WHO PAINTED CAVES \*

NA – Synthesizer – Instrumental

**Selections:**

1. Forest Gods/ 2. CRY OF THE SPIRIT-CAT – 5:26/ 3. THE BISON HUNTERS – 4:55/ 4. The Shaman's Wings/ 5. THE MAN WHO PAINTED CAVES – 4:30/ 6. A Night in the Garden with Eve/ 7. Black Moon/ 8. LIMESTONE CATHEDRALS – 3:39/ 9. SACRED CHAMBERS – 5:37/ 10. THE HALL OF THE DANCING HORSES – 4:28/ 11. Silent Fire

**Comp. & Arr:** David Antony CLARK

**Rts:** (Spain) (SGAE)

**Perf:** David Antony **CLARK** (synthesizer)

Owen Map (flute)

Doc Ferris, Gordon & Maggie Hazelwood,

Jon Mark, Mick McKenna, & Jo Moir (voices)

Andreas Lepper (percussion)

**Prod:** Richard E. Roth

**Prod Co:** White Cloud Records

**Liner Notes:** (6-page foldout in English or Spanish)

Anon. & José Antonio Torres Almodóvar

**Time:** (See above)

A. Australian **CD:** THE MAN WHO PAINTED CAVES (PC-RE)

White Cloud 11041-2 (Tks 2, 3, 5, 8, 9, & 10)

B. Spanish Reissue **CD:** THE MAN WHO PAINTED CAVES (PC-RE)

Resistencia RESCD 102 (Tks 2, 3, 5, 8, 9, & 10)

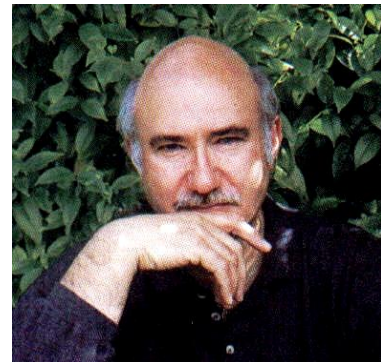
**Notes:** Six out of eleven tracks on this album (titles capitalized) were inspired either by Paleolithic artists and their works or by the caves where they painted, but it is not known which specific caves were the source of inspiration.

CRY OF THE SPIRIT-CAT – A few water drops, rumbles, cries, then a woodwind synth melody with a gentle beat followed by variations – maybe a sad lament for the extinct saber-tooth tiger.

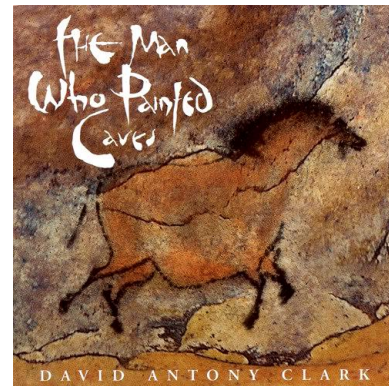
THE BISON HUNTERS – Yipping barking sounds and a few tear sounds introduce an easy beat and a flute synth playing a swinging little tune that lulls you to sleep. Halfway in human hoots and other rumbling percussion sounds take the bridge back into the swinging tune.

THE MAN WHO PAINTED CAVES – Sounds of steps and cracking in a cave passage lead to the upbeat woodwind tune with tom-tom rhythm that hops right along. Ends abruptly.

LIMESTONE CATHEDRALS – Two water drops and a slow high octave flute intro leads to a melancholic keyboard piecing out some chords. Then a return to the high flute and more of the same.



David CLARK



SACRED CHAMBERS – Heart beats lead to resolute chords on the keyboards that step out and into the flute pathways. There is emotion and feeling here, making this the most memorable cave-inspired piece on this album.

THE HALL OF THE DANCING HORSES – Clipping dance rattles set the pace for high pitched synth keyboards doing an uninteresting melody later taken up in the lower octave. Possibly the horses referred to by the title are the fine Paleolithic polychrome horses on the ceiling of the Axial Gallery in Lascaux Cave (one of these is poorly reproduced on the CD cover).

On the whole the themes swing but are rather bland, one expects a lot more given such ambitious titles. All the English titles are translated into Spanish on the Spanish CD release, but the running times printed on that back cover are erroneous.

**Ref:** David Antony Clark, Bio, [naxos](#) & [davidantonyclark](#)

David Antony Clark, The Man Who Painted Caves CD, [Allmusic](#) (◀6 AUDIO SAMPLES)

David Antony Clark, The Man Who Painted Caves CD, [Discogs](#)

David Antony Clark, The Man Who Painted Caves CD, [prestoclassical.co.uk](#) (◀6 AUDIO SAMPLES)

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