

NEW AGE MUSIC

SLOVENIA

Titles in alphabetical order

NA-SI1 Denmark 1989

THE CAVES OF POSTOJNA *

NA – Easy Listening – Instrumental

Comp: Kristian BORREGAARD

Arr: Christian Alvad & K. Booregaard

Rts: Fønix Musik Forlag

Perf: Kristian **BORREGAARD** (keyboards)

Christian Alvad (guitars)

Lars Christensen (bass)

Prod: Christian Alvad & Kristian Booregaard

Prod Co: Fønix Musik; Denmark

Rec. Co: Christiansgade 27 & Muscom Studio; Århus, Denmark

Time: 4:58

CD: CONFLUENCE

Fønix Musik FFM-CD-1039 (Tk 3)

Notes: This Danish New Age artist was inspired by the famous caves to compose a piece that sounds more like airport listening music than anything else. It starts with faint sounds of water presumably rushing through a cave passage. The keyboard theme is fairly bland and uninteresting with a few chime-like passages here and there backed by a foxtrot beat.

Ref: Kristian Borregaard, Confluence CD, [Discogs](#)

Kristian Borregaard, Confluence CD, [dharma-music](#) (◀AUDIO SAMPLE)

Kristian Borregaard, Confluence CD, [spirituelemuziek.nl](#) (◀AUDIO SAMPLE)

Postojna jama (Postojna Cave), Home Site, postojnska-jama.eu

Postojna jama (Postojna Cave), Data, [showcaves](#)



NA-SI2 Yugoslavia ca.1990

ŠKOCJANSKE JAME *

NA – Synthesizer – Instrumental – Bat Sounds – Recorded in Caves – Cave Pic Cover

Selections:

Side One – 1. TIHA JAMA (Silent Cave) – 4:40/ 2. MISTERIJ (Mystery) – 5:09/ 3. ČUDEŽNO SREČANJE (Miracle Meetings) – 3:13/ 4. ČUSTVA (Emotions) – 4:32

Side Two – 1. REKA ŽIVLJENJA (River of Life) – 5:20/ 2. POT SKOZI ČAS (Trail through Time) – 5:19/ 3. ANTIČNE PODOBE (Antique Images) – 5:17/ 4. SPOMINI (Memories) – 3:20

Comp: Giancarlo RAGNI

Perf: Giancarlo **RAGNI** (synthesizer)

Prod: Giancarlo Ragni

Prod Co: Radio Koper Capodistria

Rec. Co: Vallemania Recording s.n.c.; Gengi, Ancona, Italy

Time: (See above)

CASSETTE: ŠKOCJANSKE JAME (PC-RE#)

[Label ?] (Sd 1 – Tks 1 to 4 & Sd 2 – Tks 1 to 4)

Notes: This discography does not normally include cassette recordings, but since this is the only known music totally inspired by this world-class show cave in Slovenia (Škocjan Cave) and since it was only released on cassette, an exception has been made to include it here.

The cassette carries the UNESCO logo and the cave became a UNESCO World Heritage site in November 1986. The cassette is also labeled “Made in Yugoslavia” and Slovenia became an independent republic in 1991, so it is assumed that this recording was released around 1990 or before.

This suite of eight pieces is more elaborate than most New Age compositions, but since it contains popular music rhythms it cannot be classified as contemporary music. Four of the selections here incorporate sounds recorded in the cave including bat sounds.

Side One – 1. TIHA JAMA (Silent Cave) – A pleasant melody is played on keyboards at a slow pace. A roll of drums introduces further variations on the melody. The sound of water-drop notes are scattered throughout.

This piece was inspired by the Silent Cave portion of the cave, the well-decorated relict passages that are entered at the beginning of a cave tour, consisting of the Paradise Hall, Collapse Hall, the Labyrinth, Great Hall, and the Organ. (Peric 2004)

2. MISTERIJ (Mystery) – Sound of bats chittering in the cave. Synthesizer keyboards repeat chords, and then ponderously break into high-pitched notes that ripple on, followed by tinkling melodies and runs. (See also under Documentary – Recordings of Bat & Bird Sounds – [Slovenia](#))

3. ČUDEŽNO SREČANJE (Miracle Meetings) – A high-pitched wail leads to water drops and keyboard chords that are plucked out. Further developments plink and plop. Then sounds like the tapping of calcite draperies ramble around and all ends abruptly.

4. ČUSTVA (Emotions) – Continuous slow tapping rhythm and a relaxed melody on keyboards. High octave passages are worked out and progress, descend briefly to a lower octave, and then return to continue with a rapid series of runs, which fade out.

Side Two – 1. REKA ŽIVLJENJA (River of Life) – Starts in silence, faint crackling sounds (could be the progression of someone in the cave), distant sounds of rushing water increase in intensity, then a shuffling rhythm with water rapids. Synthesizer keyboards come in with strong chords, then rippling runs and water-drop rhythms. The melody builds, backed by a pop beat then fades.

The Reka (meaning *river*) runs for 59 km as a superficial stream and disappears underground at Škocjan, reappears at the bottom of two adjacent collapse dolines, then continues in a huge cave canyon passage where it has been explored for over 3.5 km. It emerges at the surface again 34 km away at the Timavo Springs on the Adriatic coast in Italy. (Peric 2004)

2. POT SKOZI ČAS (Trail through Time) – Tubular bell sound, intense chords, ripples with tinkling rhythm behind, followed by a guitar-sitar keyboard plucking out a melody with slight influences from Indian music. Other effects and overlays are mixed in behind as the guitar-sitar plays rapid passages back and forth. The tubular bell rings and the melody slows in intensity, then builds again and runs on to fade.

3. ANTIČNE PODOBE (Antique Images) – A bell rings and impressive chords develop and introduce the main theme, which is slowly plucked out, backed by rattles that come in and out behind. The melody plods on and rambles here and there before fading.

4. SPOMINI (Memories) – A bell rings and snare drums beat a march to introduce a simple whistle tune that is repeated over and over with the backing of the bell sounding and the snares. There is a brief pause in the whistling where only the bell and snares are heard, then a return to the same whistled tune and fade.

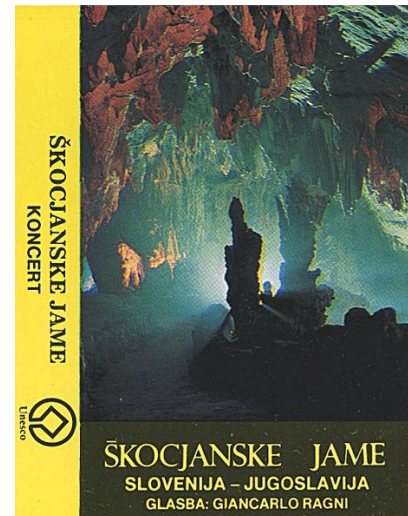
Ref: Fleck, Nora & Hazslinszky, Tomás, Donation of this cassette, 1996

Kranjc, Darja 2007, Personal communication, Park Škocjanske jame, Sept. 23, 2007

Mljač, Nevja, Translation of titles, Sept. 25, 2007, Lipica, Slovenia

Peric, Borut (Editor) 2004, *The Škocjan Caves: In the Bosom of the Classical Karst*, Škocjan, p. 30-36

Rubbioli, Ezio Luiz 1992, Os bastdores de “temps passado, temps presente,” *O Carste*, v. 4, n. 8, Aug. 1992, Brazil, p. 58



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