

NEW AGE MUSIC

SPAIN

Titles in alphabetical order

NA-ES1 Spain 1998

CAVEMAN

NA – Rock – Techno – Instrumental

Comp: BLACK BEAUTY

Rts: Kyto Publishing

Perf: BLACK BEAUTY

Prod. Co: Pink Records; Murcia, Spain

Time: 4:50

CD: GOAM – Gallery of Advanced Moments
Pink PK-151CD (Tk 9)

Notes: A decidedly New Age synthesizer number with laid-back rhythm and light keyboard touches included in a techno-tance dance album. Nothing further is known about the performer(s).

Ref: Black Beauty, Goam – Gallery of Advanced Moments CD, [Discogs](#)



NA-ES2 Spain 1993

SA COVA BLAVA *

NA – Synthesizer – Instrumental – Cave Pic Cover

Comp. & Arr: Margalida VAGUER

Rts: (SGAE)

Perf: Margalida VAGUER (synthesizer)

Margalida Bibilani (piano)

Prod: D'Arezzo & Toni Fernández

Prod. Co: ONA Digital

Rec. Date: Autumn 1992

Cave Poem: Pep Siset

Time: 3:31

CD: D'AREZZO IMPASSE ([PC-RE#](#))
ONA Digital OD CD 16 (Tk 9)

Notes: This large marine cave (Blue Grotto) is located on the north coast of the island of Cabrera, which is south of the Isle of Majorca in the Balearic Islands of Spain.

The cover of this CD shows a view looking into the single water-filled chamber of this cave (see under Cave Picture Covers – Real Caves – Spain).

A short poem in Catalan about the cave is included in the notes –

La cova s'ample de llum
amb el primer raig de sol
Quina sort al els teus ulls
poden arribar fins al cor
de la Cova Blava,

The cave is shown the light
with the first ray of the sun
How lucky your eyes
can reach the heart
of the Blue Cave,



on l'aigua de la mar
ens transforma en fada
l de la Cova faun Palau.

where the water of the sea
transforms us into a fairy
and from the Cave, faune Palau

This album was purchased at the Balearic Islands Cultural Center in Barcelona in the 1990s and nothing further could be learned about it.

NA-ES3 Spain 1999

CUEVA

NA – Synthesizer – Instrumental

Comp: MAGLUSS

Perf: **MAGLUSS** (synthesizer)

Prod. Co: Magluss Producciones

Time: 1:21

CD: GAIA

Magluss (?) (Tk 9)

Notes: Nothing further is known about this piece. It's possible that this should be listed under Electronica.

Ref: Magluss, Gaia CD, [Allmusic](#)



NA-ES4 Spain 1994

LA CUEVA

NA – Synthesizer – Instrumental

Comp: José Luis BENLLOCH

Rts: Biosound S.L. (SGAE)

Perf: **José Luis BENLLOCH** (synthesizer)

Genés Martínez García (flute)

Prod. Co: Biosound Records S.L.; Valencia

Liner Notes: José L. Benlloch

Time: 10:20

CD: ICARO

Biosound CD-110 (Tk 1)

Notes: A concept album built around the Greek myth of Daedalus and Icarus. King Minos had the architect Daedalus build the labyrinth in Crete for the Minotaur, a human-bull monster. Each year fourteen maidens and youths were sent from Athens to be sacrificed to the Minotaur. But Daedalus showed Ariadne how she could save her lover Theseus from becoming lost in the labyrinth by taking a ball of thread and unwinding it as he went. For helping the Athenians to escape, Minos condemned Daedalus and his son Icarus to be imprisoned in the labyrinth (Bulfinch has them imprisoned in a tower). But Daedalus fashioned two pairs of wings held together with wax and they both were able to fly out through a skylight opening. Disregarding his father's advice, Icarus became bold and flew too high, the wax melted in the sun, and he fell to his death in the sea.

Early sources placed the mythical labyrinth of Crete in the extensive mine-quarry complex near Ambelouzos west of ancient Górtys. Today it is thought to have been inspired by the memory of the intricate, maze-like palace of Knossos. The word Labyrinth (*labyrinthos*) would come from *lavrys* meaning double axe, an important symbol at Knossos. (Christoforakis, ca.1970)

Benlloch, the composer, writes – *“Esta obra pretende ser una versión esotérico-electrónica del mito de su mismo nombre a partir de una introspección sui generis del autor. El primer tiempo de la obra, titulado “Bailando dentro de mi mundo,” es una reflexión dinámica en tres partes en la que se penetraría a través de “La Cueva” en un mundo subterráneo e inseguro hacia el contacto con la esencia de lo cordial que presagian las dulces y atrayentes voces del abismo, donde nuestro personaje, habrá de ser presentado a cien ebúrneas náyades.”*

[This work pretends to be an esoteric-electronic version of the myth of its same name from a *sui generis* introspection of the author. The first half of the work, entitled "Dancing within My World," is a dynamic reflection in three parts, which one would penetrate through "La Cueva" in a subterranean and unsafe world



to make contact with the essence of the pleasurable that presages the sweet and appealing voices of the abyss, where our personage will be presented to a hundred emerald Naiads.] Note: Naiads were water nymphs dwelling in brooks and fountains. Benlloch probably meant Nereids, the sea nymphs, who sought the deepest caves for refuge.

The music begins with a water drop rhythm under a flute and keyboard counterpoint exchange. The plopping water-drop rhythm gives way to less intrusive synthesizer rhythms and a vibraphone backs the flute as it improvises for several choruses. In the third movement, organ chords back keyboard passages, flute notes, and bell tones. Then the organ in a higher register develops a stirring, solemn passage followed by lower register runs on a mechanical hurdy-gurdy organ. The solemn organ returns and carries the piece to its end.

Ref: Anon., *Le Magasin Pittoresque*, Tome XXII, Janv. 1854, p. 15-16

Bulfinch, Thomas 1913, *Bulfinch's Mythology*, Grosset & Dunlap, New York, p. 44, 152, 156-158

Christoforakis, J.M. ca.1970, *Crete: A Complete Traveller's Guide*, S. Alexiou, Heraklion, Crete, p. 54, 154-156

Hamilton, Edith 1940, *Mythology*, Little, Brown & Co., Reprinted by New American Library, New York, p. 38, 139-140, 151-153

José Luis Benlloch, Icaro CD, [rateyourmusic](http://rateyourmusic.com)

NA-ES5 Spain 2006

CUEVAS DEL DRACH *

NA – Instrumental

Comp: Aleassandro BOSHI

Perf: Alessandro **BOSCHI** (synthesizer)

Prod Co: Café del Mar; San Antonio de Portmany, Ibiza

Time: 4:16

Compilation **CD:** CAFÉ DEL MAR DREAMS 4

Café del Mar Music 01-2006-49 (2XCDs)

(Disc 2 – Tk 6)



Notes: This compilation CD is included here even though it was released in 2006 because it was considered necessary. This Italian musician was inspired by a Spanish show cave.

Ref: Alessandro Boschi, Cuevas del Drach, (4:19), [YouTube](https://www.youtube.com/watch?v=...) (◀**COMPLETE AUDIO SAMPLE**)

Café del Mar Dreams 4 CD, [Allmusic](https://www.allmusic.com/album/...) (◀**AUDIO SAMPLE**)

Café del Mar Dreams 4 CD, [Discogs](https://www.discogs.com/...)

NA-ES6 Spain 1993

CUEVA DEL HIELO *

NA – Synthesizer – Instrumental

Comp: Fernando ORTI

Arr: Polo Orti

Rts: (SGAE)

Perf: **AL-FARABI**

Fernando Orti (synthesizer & piano)

J. A. López Viera (Irish whistle)

José Pedro Pérez (percussions,
gong, & water effect)

Prod: Carlos Martin

Prod. Co: AZEL Producciones; Santa Cruz de Tenerife, Tenerife, Canary Islands, Spain

Rec. Date: 1992-93

Liner Notes: Carlos Martin

Time: 4:57

CD: REFLEJOS

Azel AZCD 93-1 (Tk 8)



Notes: This lava tube chamber containing permanent ice at the base of its 6-meter entrance drop is located at an elevation of 3400m on the Tiede Volcano on the Isle of Tenerife in the Canary Islands. The postcard photo dates to 1927.

Water drops and sharp, piercing notes introduce a slow melody on the synthesizer followed by low chords on the piano accompanied by very acute flights on the Irish whistle all reaching a crescendo and then returning to the initial melody on piano.

Ref: Cedrés, Rafael 2015, Cueva del hielo, Descripciones e historia, cedres.info
Cueva del hielo, Info (in Spanish) & Photos, [tenerifeocio](http://tenerifeocio.com) & [informacionturisticatenerife](http://informacionturisticatenerife.com)
Hernández Pacheco, Juan José; Oromí Masoliver, Pedro et al. 1995, *Catálogo Espeleológico de Tenerife*, Cabildo, Tenerife, p. 66-68

NA-ES7 Spain ca.2002

CUEVA DEL VIENTO *

NA – Instrumental

Comp: JOAQUIN CARLOS

Rts: (GEMA)

Perf: **DOS GUITARRAS**

Joaquin Carlos (guitar & programming)

Ulises Arturo (guitar)

Prod: Dos Guitarras

Prod. Co: www.dosguitarras.de

Rec. Co: Fantasy Studios, Germany

Time: 4:08

CD: VERANO

(No label) DG03 (Tk 10)

Notes: Inspired by the celebrated lava tube system, Complejo Cueva del Viento-Sobrado, at Icod de los Vinos on the Isle of Tenerife in the Canary Islands. The connection between the two caves was made in Nov. 1989 and the system is now (2004) mapped to 17.5 km. The photo here shows Alfredo Lainez in the connection passage of Cueva de Viento-Sobrado. He is indicating the approximate height of the connection crawlway.

A playful, happy piece of music that chugs along into the guitar solo theme that has runs with a definite Spanish feel. Then the second guitar improvises a bit before the first guitar returns to the theme.

This is a private CD pressing which was once available through Internet or could be purchased at only one store in La Playa, Valle Gran Rey on the Isle of La Gomera not far from where these two musicians spent their summer and recorded part of this album.

Ref: Cueva del Viento, Official Site (in Spanish), [cuevadelviento](http://cuevadelviento.com) & (in English), [cuevadelviento](http://cuevadelviento.com)
Dos Guitarras, Gomera Live, (No longer online), gomeralive.de



Photo D. Brison - 2004

NA-ES8 Spain 1998

LA DANZA DE LOS MURCIELAGOS

NA – Spanish Celtic – Instrumental – Cave Pic Cover

Comp: Robert SANTAMARIA

Arr: Amarok & Manel Sesé

Rts: Beringia, 1998

Perf: **AMAROK**

Robert Santamaria (piano, guitar, bass,
bodhran, semillas, etc.)

V. Estrada (guitar)

Kurstin Kokocinski (oboe)

J.A. Arteché (tabla)

Prod: Robert Santamaria & Juan Arteché

Prod. Co: Beringia; Barcelona, Spain



Rec. Eng: Juan A. Arteché

Rec. Date: Feb.-Apr. 1997

Time: 5:34

CD: GIBRA'ARA (PC-RE#)

Beringia BCD-002 (Tks 3 & 4)

Notes: An unusual case where a cave-inspired piece and a bat-inspired piece both appear on the same disc. (See under World Music – Spain – Catalan for “El Mestre de la Caverne”)

The liner notes say this about the bats of this piece – “*Salen de las grietas de las paredes al anochecer, y danzan baja la luna y las estrellas, o entre la niebla y la lluvia. Durante el invierno se ocultan y duermen plácidamente hasta que las tardes vuelven a ser cálidas y se pueblan de inquietos insectos.*”

[They emerge from the cracks in the walls at nightfall, and dance beneath the moon and stars, or in the fog and rain. During the winter they hide and sleep soundly until the afternoons are warm again and populated by restless insects.]

A lilting melodic New Age intro on piano leads into a long series of the same stirring chords played over and over again. Then the lilting piano returns (3:47) and the oboe brings in the melody all ending with the initial piano theme.

The CD cover art shows a photo of the Paleolithic art on the Altamira Cave ceiling.

This Spanish group should not be confused with the Polish metal rock band of the same name.

Ref: Amarok, Biography, manelpm.eresmas

Amarok, La danza de los murcielagos, manelpm (◀AUDIO SAMPLE)

Amarok, Gibra'ara, amarokprog

Amarok, Gibra'ara, progarchives

NA-ES9 The Netherlands 1997

SACROMONTE CAVES – CUEVAS DEL SACROMONTE *

NA – World – Instrumental

Comp. & Arr: Medwyn GOODALL

Rts: Silver Wings Publ./Oreade Music

Perf: Medwyn **GOODALL** (wood flute, Flamenco guitar, keyboards, Gypsy calls, castanets, claps, & percussion)

Prod: Medwyn Goodall

Prod. Co: Oreade Music; Aerdenhout, Holland

Rec. Co: Medwyn Goodall

Liner Notes: Anon.

Time: 7:40

CD: ALCAZAR, FLAME OF PASSION

Oreade Music OMM 5481-2 (Tk 4)

Notes: Part of the "Myths & Mysteries of the World" series, this is one of seven compositions inspired by old Spain. The notes tell us about the Sacromonte Caves – "These caves in Granada were once lived in by many Gypsy families, and are now the venue for live performances of Flamenco."

In the hill to the north and across the Rio Darro from the Alhambra in Granada many habitation caves were carved out of the conglomerate rock. Some of them were originally shelter caves that were enlarged and a front wall was built across the entrance. Among those stretched out along the Camino de Sacromonte many were converted into nightclubs for performances of flamenco dances. In 2007 there were seven flamenco nightclub caves open to the public, starting from the town and proceeding northeast these were: Cueva de los Tarantos, Cueva de los Amayas, Cueva La Fragua, Cueva de La Rocio, Cueva La Zingara, Cueva Curro, and Cueva de Maria La Canastera. For more information and cave-inspired music related to these caves see under Contemporary Art Music – En la Cueva and under World Music – Spain – Flamenco.

It is difficult to classify this piece coming from a New Age music composer, all the elements of Flamenco music are there in simplified form, but, if one listens closely, the guitar and the Gypsy calls in Spanish (where the word "Santana" keeps popping up) are but feeble imitations of the real thing.

Beginning with Gypsy clapping, guitar, and calls he plays a flute melody with a distinctive Spanish flavor and then sings a few lines in Spanish and plays some passages on Flamenco guitar before returning to the flute melody. Later the keyboard picks up the same melody and the guitar returns to improvise on it.



Medwyn Goodall has composed and recorded two other cave-inspired New Age pieces (see [NA#](#)).

Ref: Medwyn Goodall, Bio, [medwyngoodall](#)

Medwyn Goodall, Alcazar CD, [Amazon](#) (◀AUDIO SAMPLE)

Medwyn Goodall, Alcazar CD, [Discogs](#)

Medwyn Goodall, Sacromonte Caves, (7:43), [nhaccuatui](#) or [musicarelajanteonline](#) (◀COMPLETE AUDIO SAMPLES)

NA-ES10 Spain 2004

TAGORTH THE CAVERN

NA – Synthesizer – Instrumental

Comp: David CABALLERO, 2001

Rts: Non Profit Music (SGAE)

Perf: **GNOMUSY**

David Caballero (synthesizers)

Prod: David Caballero

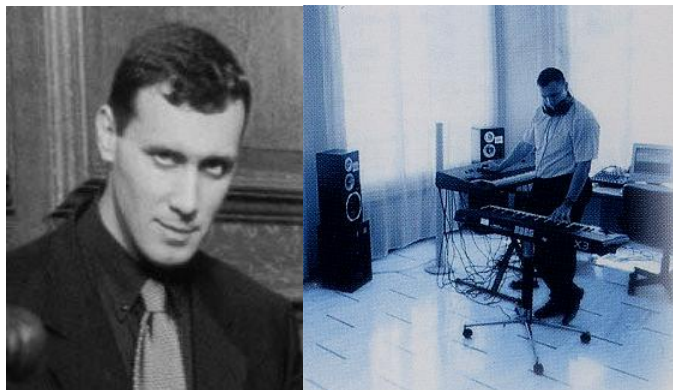
Prod. Co: Non Profit Music

Time: 4:45 (4:27)

CD: ETHEREALITY

Non Profit Music 0402 (Tk 12)

or Only New Age Music 40 (Tk 12)



Notes: No information regarding the title of this piece is given in the 24-page liner notes (in English & Spanish), but on the Gnomusy Website the following explanation is provided – “Tagorth is a magnificent cavern in which initiation rites took place in ancient times. This haunting melody is describing the huge entrance with the soft waterfall dripping from the top, the main dark corridor, the hall of crystals and, finally, the Grand Dome, where a gigantic hall has a big hole in the ceiling, letting light to pass through and lightening (sic) the center where is (sic) the altar. Wizards and the ‘Lords of Darkling Light’ meet here to perform the rite of Darkling Light.” (Text no longer online) All this seems to make it clear that this cavern is a completely mythological cave, not a real one.

Included on the site is a long, highly technical description of how Caballero went about composing and recording this piece. He writes – “Hear reverberation bouncing everywhere, a dub-flute and a bassoon following a 6/8 rhythm played by ancient drums... You will find a set of choir voices as background of the main flute theme and the second one (deeper and with more presence) at the beginning (entrance of the cavern) and in the middle and final passages (the Grand Dome and the final rite).” (Text no longer online)

Overall this piece is a light, airy journey in mysterious spaces. The electronic flute, bassoon, and other instruments do not sound at all like their acoustic counterparts. The true running time of this composition is 4:27 because as it fades at the end the next piece comes in and bridges over into the next track.

This is a limited edition CD with all profits going to Doctors Without Borders In Spain.

Ref: Gnomusy, Ethereality CD, [Allmusic](#) (◀AUDIO SAMPLE)

Gnomusy, Ethereality CD, [Amazon](#) (◀AUDIO SAMPLE)

Gnomusy, Ethereality CD, [CDBaby](#) (◀AUDIO SAMPLE)

Lerch, Beth n.d., David Caballero, Bio, Album Notes, [CDBaby](#)

Soyuz 2002, Gnomusy, Bio & Interview (in Spanish), [hispasonic](#)

caveinspiredmusic.com