**JZ-CP1 West Germany 1980**

**THE BAT**

JZ – Contemporary – Instrumental

**Comp:** Pat METHENY  
**Rts:** Pat-Meth Music Corp. (BMI)  
**Perf:** Pat METHENY (electric guitar)  
Dewey Redman (tenor sax)  
Mike Brecker (tenor Sax)  
Charlie Haden (bass)  
Jack De Johnette (drums)  

**Prod:** Manfred Eicher  
**Prod. Co:** ECM Records GmbH.; Munich  
**Rec. Co:** Talent Studios; Oslo, Norway  
**Rec. Date:** May 1980  
**Liner Notes:** (No. C) (4-page booklet)  
**Time:** 5:58

A. German Releases:
1. **LP:** 80/81  
   ECM 1180/81 & ECM 2301 180 & 181  
   12" 33rpm (2XLPs) (Disc 1 – Sd 2 – Bd 2)  
2. Reissue on **CD:** 80/81 (1984)  
   ECM 815 579-2 (Tk 5)

B. American Releases:
1. **LP:** 80/81  
   ECM (S)1180/81  
   12" 33rpm (2XLPs) (Disc 1 – Sd 2 – Bd 2)  
2. **12” Vinyl Single 45:**  
   ECM 7-29888  
3. **CD:** 80/81 (1991)  
   ECM 2-1180/81 (2XCDs) (CD 1 – Tk 3)

C. French Sampler Boxed Set **LP:** GUITAR MUSIC FROM ECM (1981)  
   ECM 6685.143  
   12" 33rpm (3XLPs) (Disc 2 – Sd 2 – Bd 3)

D. Brazilian **LP:** 80/81 (1985)  
   ECM 2641 180  
   12" 33rpm (2XLPs) (Disc 1 – Sd 2 – Bd 2)

**Notes:** It would be interesting to know the story behind the inspiration for this slow-paced jazz ballad. The two saxes introduce the piece and Metheny states the theme on guitar. He takes a long solo, occasionally playing ringing chords, and then the bass solos. The saxes return to wrap it up backed by brushes on cymbals.  
This was one of Pat Metheny’s early albums.  
The photo by Dag Alveng shows (l. to r.) D. Redman, J. De Johnette, P. Metheny, C. Haden, & M. Brecker.
Two years later Pat Metheny did a contemporary art music arrangement on synclavier guitar with Lyle Mays on synclavier. See under Contemporary Art Music – Electronic – *The Bat (Part II)*.

Then at a live music concert (also in 1982) at Montreal he 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 flittering sounds of bat wings.

Ref: Guitar Music from ECM LP, Discogs
Pat Metheny, Bio, Wikipedia
Pat Metheny, 80/81 LP & other releases, Discogs
Pat Metheny Trio, *The Bat*, Sheet music, musicnotes

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**JZ-CP2** United States 2000

**THE BAT (LIVE)**

JZ – Contemporary – Instrumental

Comp: Pat METHENY

Rts: Pat Meth Music Corp. (BMI)

Perf: Pat METHENY (acoustic guitar)

   - Larry Grenadier (bass)
   - Bill Stewart (drums)

Prod: Pat Metheny & Steve Rodby

Prod. Co: Metheny Group Productions

Rec. Date: 1999 or 2000

Time: 7:28 (with end applause 0:08)

American CD: PAT METHENY TRIO – LIVE

   Warner Bros. 9-47907-2 (Disc 1 of 2 – Tk 6)

European CD: PAT METHENY TRIO → LIVE

   Warner Bros. 9362-47907-2 (Disc 1 of 2 – Tk 6)

Notes: A long, easy-going, lyrical ballad where Metheny improvises on a theme creating a favorable image of a lackadaisical bat.

This is a live recording made during a 1999 and 2000 tour in Europe, Japan, and the United States. At one spot in the middle a short applause unpleasantly interrupts the flow of Metheny's composition.

One Critic wrote – “The trio slows things down with a lovely version of Metheny's ballad "The Bat," originally written for the album 80/81 and played beautifully on that date by the great saxophonist Dewey Redman. For all of the "density" that Metheny involves in his recent playing, something he attributes to the more urban lifestyle he has lived in relation to his early years, he is still capable of leaving some of the most profound spaces in modern improvising. As on his classic recent recording with Charlie Haden, we find a Metheny here on "The Bat" who is simply one of the best ballad players of the era. Again, Grenadier and Stewart impress with their understated yet fully supportive and understanding accompaniment.” (Santos 2000)

Ref: Pat Metheny, Bio, Wikipedia

Pat Metheny Trio → Live, Allmusic (◄AUDIO SAMPLE)

Pat Metheny Trio → Live, Amazon (◄AUDIO SAMPLE)

Pat Metheny Trio → Live, Discogs

Santos, Gary 2000, Pat Metheny Trio – Live, patmetheny

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**JZ-CP3** Netherlands 1996

**THE BAT**

JZ – Contemporary – Instrumental

Comp: Pat METHENY

Rts: Pat Meth Music Corp. (BMI)

Perf: BILLY DRUMMOND QUARTET

   - Walt Weiskopf (tenor sax)
   - Chris Potter (tenor sax)
   - Peter Washington (bass)
Billy Drummond (drums)
rod: Gerry Teekens
Prod. Co: Criss Cross Jazz; Enschede, Holland
Rec. Date: Dec. 15, 1995; New York, NY
Time: 4:44
CD: DUBAI
    Criss Cross Jazz 1120 (Tk 3)
Notes: On this treatment of the Pat Metheny piece the tenor floats around the phrases sometimes soaring backed by the second tenor sax.
Ref: Billy Drummond, Bio, Wikipedia
Billy Drummond Quartet, Dubai CD, CDUniverse (►AUDIO SAMPLE)
Billy Drummond Quartet, Dubai CD, crisscrossjazz (►AUDIO SAMPLE)
Billy Drummond Quartet, Dubai CD, Discogs
MusicStrands & other Web sites

JZ-CP5  United Kingdom  1968
THE CAVE OF MONTESINOS *
JZ – Contemporary – Instrumental
Comp: Kenny WHEELEER
Perf: JOHN DANKWORTH ORCHESTRA
    Kenny Wheeler (flugelhorn)
    John Dankworth Ray Swinfield, Tony Coe,
    & Tony Roberts (saxes)
    Derek Watkins, Henry Shaw, Henry Lowther,
    & Les Condon (trumpet)
    Chris Pyne & Mike Gibbs (trombone)
    Alf Reece & Dick Hart (tuba)
    John McLaughlin (guitar)
    Alan Branscombe & Bob Cornford (piano)
    Dave Holland (bass)
    Tristan Fry (percussion)
    John Spooner (drums)
Prod. Co: Fontana Records Ltd.
Rec. Date: March 1968
Liner Notes: (CD) Alyn Shipton
Time: 4:42
1. LP: WINDMILL TILTER: THE STORY OF DON QUIXOTE
    Fontana STL 5494
    12” 33rpm  (Sd 2 – Bd 1)
    BGO BG0CD 944  (Tk 6)
Notes: A contemporary post bop album entirely inspired by the celebrated tale of Don Quijote by Miquel de Cervantes. This track is inspired by the incident in that novel where Don Quijote explores the Montesinos Cave.
Don Quixote de la Mancha is lowered into the cave on a 100-fathom (600-foot) rope by Sancho Panza and his guide. He stops his descent to rest in a recess about 75 feet down where he falls asleep and dreams that he continues descending and finds below a crystal palace and the white-bearded guardian, Montesinos, after whom the cave is named. He is shown the body of the dead Knight Durandarte whose heart, Montesinos, in keeping with a promise, had cut out, after the knight's death in battle, to give to his lady Belerma. Then he sees Lady Belerma, carrying Durandarte's heart, in procession with her damsels. All are under a spell cast by Merlin, the enchanter. Later, Montesinos points out three peasant lasses in the meadows in the cave, one of whom is the Don's ideal love, the peerless Dulcinea.
"The use of the cave by Cervantes signals something very important. In this case, the cave symbolizes a mystical realm in the unconscious mind of Don Quijote where he can come in contact with the souls of his fallen brethren and chivalric heroes from the age regrettably now past." (Abraham 1992)
The Cueva de Montesinos is located southeast of Ruidera, near the Ruidera Lakes (resurgences & travertine falls) in the Campo de Montiel region of Albacete. A large passage slopes steeply down to cave pools. (See ancient map of cave at jorgeledo)

The liner notes give a little more information – “‘The Cave of Montesimos’ depicts some of the most powerful writing by Cervantes in the original novel. Montesimos leads Quixote to ‘a crystalline palace, where in an exceedingly cool chamber on the ground floor constructed entirely of alabaster there was a marble sculpture of the finest craftsmanship.’ On it lies a noble knight who at first glance seems to be a funerary monument, but in reality turns out to be made of real flesh and blood.

“The full orchestra is used by Kenny to create the cool, smooth, yet spooky atmosphere of the cave, and Dankworth’s instrumentation, which (unusually for the time) always included a tuba helps give depth to the ensemble sound, before the clatter of hooves takes us on.” (Shipton 2010)

A somewhat brooding composition with lots of brass and a nice flugelhorn solo.

See also under Contemporary Art Music – Orchestral – Don Quixote – The Cave of Montesimos.


Anon. 2013, Don Quixote Book II Summary and Analysis, gradesaver


John Dankworth Orchestra, Windmill Tilter: The Story of Don Quixote, Allmusic (►AUDIO SAMPLE)


Kenny Wheeler & John Dankworth Orchestra, Windmill Tilter: The Story of Don Quixote LP, Discogs

de Sancha, Gabriel 1797, Planos de la Cueva de Montesinos, (in Spanish), jorgeledo

**Nar:** Douglas Stevenson  
**Prod. Co:** Basart World Entertainment  
**Rec. Date:** August 1997  
**Time:** 14:07  
**CD:** SONGS FROM THE RED NOTEBOOK  
   ANA/ Musikwelt 1004    (Tk 2)  
**Notes:** The Red Notebook is a collection of short, true-life stories by Paul Auster consisting of several extreme situations and outlandish circumstances. On this album André Nendza takes literary fragments of Paul Auster and adds his own music. (Kurz 1998) One of the stories in this collection, Moon Palace, has two different people living in two different caves. “Marco Fogg in ‘Moon Palace’ is forced to leave his room and abandon it, he adopts the cave in Central Park.” (Nikolic n.d.) “In Moon Palace, when Marco lives in Central Park, he jots down his observations in a notebook and Effing, while confined in his cave in the Utah desert, records his thoughts in a notebook too.” (Plékan 2001)  
This easy-going jazz number was based on a folk melody that Nendza heard on his youth. In a radio interview with Markus Kurz he says – “‘Caves’ basiert auf einer folkloristischen Melodie, die mich irgendwie an die Gesänge der Indianer erinnert, die ich in meiner Kindheit gehört habe.” (Kurz 1998) “[Caves” is based on a folkloric melody, which reminds me somehow of the singing of the Indians, whom I heard in my childhood.]  
The short sample has strident, other-worldly sounds and slow beat introduce the narrator who says – “He worked on this second cycle of landscapes with even greater sensitivity than the first.” Nothing further is known about this piece.  
**Ref:** André Nendza, Bio, (in German), amicidellarte.de  
André Nendza Septet, Songs from the Red Notebook CD, CDUniverse (_AUDIO SAMPLE)  
André Nendza Septet, Songs from the Red Notebook CD, fishpond  
Kurz, Markus 1998, André Nendza Septet, Songs from the Red Notebook CD, Radio Dreyeckland Freiburg, (in German), marqs  

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**JZ-CP7** United States 1999  
**CAVE SLEEPERS**  
JZ – Contemporary – Instrumental  
**Comp:** (?)  
**Perf:** THE TONE SHARKS  
   Tom Bergeron (alto sax)  
   Brent Heyne (trombone)  
   Steve Willis (guitar)  
   Page Hundemer (electric bass)  
   Dave Storrs (drums)  
**Prod. Co:** Louie Records  
**Time:** 4:52  
**CD:** CAVE SLEEPERS  
   Louie 13   (Tk 13)  
**Notes:** The inspiration for this Avant-garde jazz number is closely linked to the name of this combo in that the title, “Cave Sleepers,” refers directly to the caves where some sharks habitually go to “sleep.” The Tone “Sharks are cave sleepers – they don’t have to move all the time.” (Anon. n.d.) The band photo here shows six people, but the woman (second from left) is not a member.  
The subject of sleeping sharks in the underwater caves of the Yucatan Peninsula in Mexico was treated in an article in the National Geographic Magazine and also by a 1975 television documentary on
the NBC-TV series, “The Undersea World of Jacques Cousteau.” These caves are at the Isla Mujeres off the northeastern tip of the Yucatan, where it was found that the water has below-normal salinity because fresh water wells up in the sandy floors of the caves. The water inside the caves also tested for higher oxygen and carbon dioxide content, which may contribute to tranquilizing the sharks. (Clark 1975) Shark photo in cave by David Doubilet.

One critic wrote that this number has “slow, slightly New Orleans-ish rhythms” and “is filled with warm, jazzy textures and skillfully spun melody lines.” (Anderson, 2014)

Beginning with bass and soft drums working around each other with a slow, funky beat and sparse cymbal crashes. The alto arrives interweaving with trombone and guitar, followed by guitar variations and more intertwined sax and trombone 'til all slowly fades.

Ref: Anderson, Rick 2014, The Tone Sharks, Cave Sleepers CD, Allmusic (►AUDIO SAMPLE)
Anon. n.d., The Tone Sharks, Cave Sleepers CD, peak
Clark, Eugenie, Into the Lairs of “Sleeping” Sharks, National Geographic, v. 147, n. 4, Apr. 1975, p. 570-584
The Tone Sharks, Bio, peak
The Tone Sharks, Cave Sleepers CD, (0:57), northpacificmusic (►AUDIO SAMPLE)
**Steve Hamilton** (synth)
**James Genus or Aidan O’Donnell** (bass)
**Clarence Penn** (drums)
**John Blease** (drums & gongs)
**Prod. Co:** Spartacus Records Ltd.
**Time:** 5:00
**CD:** ALONE AT LAST
Spartacus STS 004    (Tk 8)
**Notes:** Many of the selections on this album are related to Scotland – “Robert Burns,” “Loch Ness Monster Song,” etc. Some of the pieces blend music and poetry, and this one apparently does too. In what cave and where is not known. This album features the poetry of Edwin Morgan, but the verses of this piece were not heard. The 30-second audio clip only provided a slow beat, high wails joined by spirits of wailing sax followed by low register burps on sax.
**Ref:** Tommy Smith, Alone at Last CD, Allmusic
Tommy Smith, Alone at Last CD, Amazon (►AUDIO SAMPLE)
Tommy Smith, Alone at Last CD, CDUniverse (►AUDIO SAMPLE)
Tommy Smith (Saxophonist), Bio, Wikipedia
Tommy Smith – Spartacus Records, tommy-smith.co.uk

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**JZ-CP10** United States 1979

**THE LIGHT AT THE END OF THE CAVE**

**Comp:** Jim McNEELY
**Rts:** Wu Wei Music  (BMI)
**Perf:** Jim McNEELY (piano)
Jon Burr (bass)
Billy Hart (drums)
**Prod:** David Feinman
**Prod. Co:** Gatemouth Recording Co.; Island Park, NY
**Rec. Date:** May 4 or June 27, 1979
**Liner Notes:** Leslie Ladd & David Feinman
**Time:** 3:16
1. **LP:** THE PLOT THICKENS
   Gatemouth 1001
   12' 33rpm  (Sd 1 – Bd 2)
2. **Reissue on CD:** THE PLOT THICKENS  (1989)
   Muse 5378  (Tk 2)
**Notes:** A great title. The piano starts with a light theme with occasional high notes. Hesitant searching passages follow, backed by bass. The drums rap and the piano changes to more melodic ramblings then returns in the end to the opening theme. This album was a solo effort while he was working as a sideman. In 1978 Jim McNeely “joined the Thad Jones/ Mel Lewis Big Band. He spent six years as a featured soloist with that band and its successor, Mel Lewis and the Jazz Orchestra.” (Anon. 2014) See the modern jazz section for the Mel Lewis Sextet piece, Charlie’s Cavern – JZ-MD6.
**Ref:** Anon. 2014, Jim McNeely, Bio, Wikipedia
Jim McNeely, Bio, Home site, jim-mcneely
Jim McNeely, The Plot Thickens LP, Discogs

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**JZ-CP11** Germany 1999
OUT OF THE TAB CAVE
JZ – Contemporary – Acid Jazz – Instrumental
Comp: Hellmut HATTLER
Rts: (BIEM)
Perf: TAB TWO
   Hellmut Hattler (bass)
   Dave Wilczewski (sax)
   Joo Kraus (trumpet)
   Jürgen Schlachter (cymbal)
Prod: Tab Two
Prod. Co: Polydor GmbH; Hamburg
Rec. Co: Toontown Studio; Ulm
Time: 5:52
CD: BETWEEN US
   Polydor 559 768-2  (Tk 12)
Notes: Tab Two was one of the pioneers of acid jazz in Germany.
The title of this piece must relate in some way to the name of this band.
A 30-second sample had sax and trumpet followed by a choppy drum solo.
Ref: Hellmut Hattler, Tab Two, Wikipedia
Nickolas K 2014, Tab Two, Between Us, Review (in French), fonkadelica
Tab Two, Between Us, Discogs
Tab Two, Between Us, universalmusic (►AUDIO SAMPLE)

STALAGMITE
JZ – Contemporary – Funk – Instrumental
Comp: Craig TABORN
Rts: (BMI)
Perf: Aaron STEWART (tenor sax)
   Craig Taborn (keyboards)
   David King (drums)
Prod: Craig Taborn
Prod. Co: Thirsty Ear Recordings Inc.
Rec. Co: Brooklyn Recording; Brooklyn, NY
Time: 1:09
CD: JUNK MAGIC
   Thirsty Ear THI 571442  (Tk 6)
Notes: One critic wrote – “'Stalagmite' is an over the top exercise in abstract electronic jazz that 'swings' with teetering, clattering, industrial strength by the ensemble, though not, admittedly one that would be recognized within conventional (again, yawn) perception.” (Jurek 2014)
The first word of the album title sort of spells it out: this is junk jazz. Funky percussions and synthetic hand-clapping introduce the tenor sax, which goes around and around for a few choruses, followed by a dash of a few blipping sounds on synthesizer, back to the tenor, then the percussions end it abruptly.
Ref: Aaron Stewart, Bio, pirecordings
Craig Taborn, Junk Magic CD, CDUniverse (►AUDIO SAMPLE)
Jurek, Thom 2014, Craig Taborn, Junk Magic CD, Allmusic (►AUDIO SAMPLE)

TO THE CAVE
JZ – Contemporary – Instrumental – Cave Pic Cover
Comp: Matt RENZI
Rts: Renzmac Music (BMI)
Perf: Matt RENZI (clarinet)
    David Ambrosio (bass)
    Russell Meissner (drums)
Prod: Matt Renzi
Prod. Co: Fresh sound Records
Rec. Co: The Studio; New York, NY
Rec. Date: Sept. 2003
Time: 7:59  (7:54)
CD: THE CAVE
    Fresh Sound New Talent FSNT 226 (Tk 7)
Notes: In the short liner notes Renzi mentions that the music on this album "represents a four-year span of experiences living in Japan, Italy, New York, and India." So the cave that inspired this piece was most likely either in Italy or Japan. One critic said, " 'To the Cave' features Renzi's clarinet in a spiritual adventure that treads slowly and deliberately with visions of our ancestors in focus. Nothing stands in his way as he and his musical partners parade over ancient pathways in search of life's next adventure." (Santella 2005) And another said that Renzi brings a more definitive groove to – "the hypnotic, Indian-inflected 'To the Cave,' which feels like a calmer version of John Zorn's Masada Quartet." (Anon. 2011) The bass sets down a very slow beat and the clarinet starts a long exploration of various interlinked passages. The drums come rolling in and the intensity picks up as the clarinet climbs. Then the bowed double bass solos with its own interwoven, contorted ideas eventually descending to the lowest register. The clarinet plods back on the scene and continues to weave more of the same.
Ref: Anon. 2011, Matt Renzi, The Cave CD, freshsoundrecords
    Matt Renzi, Bio, mattrenzi
    Matt Renzi, The Cave CD, CDUniverse (_AUDIO SAMPLE)
    Santella, Jim 2005, CD Track Review, Matt Renzi, The Cave, allaboutjazz

caveinspiredmusic.com