INTRODUCTION

Jamaica is among the Caribbean islands that Columbus claimed for Spain. The island was captured by the British in 1655 and remained a British colony until its independence in 1962 (Jamaica, 2005). Jamaica was settled by Europeans who brought in a large number of African slaves to perform agricultural work, mainly on sugar plantations. Workers from Asia, predominantly from India and China, who arrived after Emancipation also contribute to the nation's diversity. In response to its rich diversity, the motto of Jamaica is: Out of Many, One People.

"Jamaican music is as varied as the people who inhabit the island... [M]uch folk music retains features and functions of black African music, blended with elements of European (primarily British) music" (Lewin & Gordon, 2007-2011). Jamaican musical genres, such as ska, rocksteady, reggae, and dancehall, are popular and influential internationally.

The classical music tradition in Jamaica dates back to the 18th century. The "first oratorio written in the Americas," *Jonah*, was composed by Samuel Felsted sometime around 1773 (Lumsden, 2004). Sir Frederic H. Cowen, the most prolific Jamaican classical composer, created a long list of works including several operas. Cowen moved to England during his youth and, in addition to composing, had a notable career as a performer and conductor (Lumsden, 2003). Peter Ashbourne is the most versatile of the younger generation of composers born and living in Jamaica. One of his recent works, *Mikey*, a reggae opera, displays his innovative approach to composition. Ashbourne points out that "when you consider that, in terms of popular culture, Jamaica has an unusually high profile, [and] art music is easily overshadowed by the more conspicuous and populist genres. There is very little in the way of financial support [or] sponsored training [for art music]" (P. Ashbourne, personal communication, May 6, 2011).

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Describing his compositional approach, Ashbourne states:

Jamaica is a small island in the Caribbean basin that is remarkably rich in folk material. The quality and quantity are both impressive. [This richness helps to explain] why I want to examine this folk tradition [as a] resource. Some very interesting music can result when these tuneful, mostly diatonic melodies are subjected to various compositional techniques. The tonal basis of this traditional music can be conveniently integrated with my current approach to the musical poles of tonality and atonality. (Personal communication, May 6, 2011)

Oswald Russell’s *THREE JAMAICAN DANCES* is an example of a classical work that incorporates folk music; the piece is based on Jamaican folk songs. JAMAICAN PIANIST PAUL SHAW discusses the second movement, which is based on the folk song, *Sammy Dead*:

As simple as that folk song is, Oswald Russell takes the melody … he layers over it a rhythm (like this, an *ostinato*), and as it turned out from some of the research that I’ve done … that rhythm – you hear it in a lot of Caribbean music – comes all the way from West Africa (Shaw, 2010).

The Edna Manley College offers several music-related degrees: an Associate of Arts in Music, a Bachelor of Music in Classical Performance, Jazz and Popular Music Studies, and a Bachelor of Music Education. Two other institutions, Northern Caribbean University and Mico University College, also offer a Bachelor of Music Education. The National Youth Orchestra of Jamaica (NYOJ) trains young people to play orchestral instruments. The NYOJ is a private non-profit orchestra, offering no-cost music lessons, and uses the El Sistema program of orchestral instrument education pioneered in Venezuela.

**REFERENCES**


COMPOSERS
Eleanor Alberga (1949-)
Peter Ashbourne (1950-)
Paulette Bellamy
Frederic Hyman Cowen (1852-1935)
Noel Dexter
Samuel Felsted (1743-1802)
Orville Hammond
Andrew Marshall
Oswald Russell (1933-)
Don Shirley (1927-)
Stephen Earl Tucker
Marjorie Whylie

COMPOSITIONS

Alberga
Animal banter
Chasm (for piano)
Clouds
Dancing with the shadow (1990; ballet score)
De profundis (for voice)
Fizz (for piano)
Glinting glancing shards
Her lament: one Cezanne apple (for voice)
Hill & gully ride (for piano)
Ice flow (for piano)
If the silver bird could speak (for piano)
Jamaican medley (for piano)
Letters of a love betrayed (Chamber opera; Based on a story from Isabel Allende's Eva Luna)
My heart danceth (for voice)
Mythologies (for orchestra)
Nightscape (the Horniman serenade)
No-man's land lullaby

On a bat's back I do fly
Only a wish away (for piano)
Piano quintet
Remember
Resolution
Roald Dahl's "Snow White & the Seven Dwarfs" (for orchestra)
String quartet, no. 1
String quartet, no. 2
String quartet, no. 3
Sun warrior (for chamber orchestra)
3-day mix (for piano)
Two-piano suite
Violin concerto
The wild blue yonder

Ashbourne
Alleluia (1995; choral concert, with drums)
Avia (1986; for wind ensemble)
Carib colours (2002; for orchestra)
Elena and her variations (1985; with soprano recorder solo)
Five songs (2005; for high voice & piano)
The fly, the bell and the bicycle (1984; for chamber orchestra)
Folk suite (1996; for string quartet)
The hidden garden (2010; for oboe & strings)
Jamaica folk (1985; for string quartet)
Jamaican suite (1981; for symphonic wind ensemble)
Little prelude (1984; for flute & string quartet)
Mapadua (2010; for chamber orchestra)
Medley of Jamaican folk tunes (1963; for violin & piano)
Mikey (2011; reggae opera)
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<tr>
<th>Work</th>
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<td>C. Gangelhoff</td>
<td>2009</td>
<td>for string quartet</td>
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<tr>
<td>Parakeet in de garden</td>
<td>C. Gangelhoff</td>
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<td>for soprano, clarinet &amp; piano; or tenor, flute &amp; piano</td>
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<td>Improvisations of jackass a jump and bray</td>
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<td>Cowen</td>
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<td>All hail the glorious reign</td>
<td>Edward Cowen</td>
<td>1897</td>
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<td>Barbaric march</td>
<td>Edward Cowen</td>
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<td>The butterfly's ball</td>
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<td>Christmas scenes</td>
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<td>Cupid's conspiracy</td>
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<td>Festival overture</td>
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<td>Garibaldi, or the rival patriots</td>
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The spirit of carnival (operetta, unfinished)
St. John's eve (1889)
St. Ursula (1881)
String quartet, in C minor (1866)
Summer on the river (1893)
Symphony, no. 1, in C minor (1869)
Symphony, no 2, in F major (1872)
Symphony, no.3, in C minor (The Scandinavian) (1880)
Symphony, no. 4, in B flat minor (The Welsh) (1884)
Symphony, no. 5, in F major (1887)
Symphony, no. 6, in E major (Idyllic) (1897)
Thorgrim (1890; opera)
The transfiguration (1895; oratorio)
Three valse caprices (for piano)
Two pieces (1903; for orchestra)
The veil (1910; cantata)
Village scenes (1893)
The water lily (1893)

Dexter
I come to the cross (for choir, piano & percussion)
The Lord is my shepherd (for choir, piano & percussion)
Lord, make us one (for choir, piano & percussion)
O praise ye the Lord (for choir, piano & percussion)
The official university song (University of the West Indies)
The right hand of God

Felsted
Jonah: An oratorio (c.1775; for chorus & piano)
Six voluntaries to the organ or harpsichord (c. 1793)

Russell
The beachcomber (for flute)
Berceuse (1993; for piano)
Caraïbes (for wind ensemble)
D’alpha en alpha
Élégie (The lone tree by the sea) (for cello)
Games of arms (1963; ballet)
Humoresque, no.1 (for piano)
Legends of lover’s leap (1962; ballet)
Papillons (for piano)
Rhapsody (1988)
Three dance movements (for percussion)
Three Jamaican dances (for piano)
  1. Allegro moderato
  2. Andante moderato
  3. Allegro
Les vieilles lunes (1969; film score)

Tucker
After the late, late show: Fanfare for wind quintet
Locked in
Prelude for Flute and Piano
Transformations

SCORES

Alberga
[Includes music for If the silver bird could speak]

**Cowen**


*Symphony, no. 3 (The Scandinavian)*. (1884). Vienna, Austria: Gutman. Retrieved from University of Rochester website: [link]


**Dexter**

Dolan, M. (Ed.). (2002). *Let the peoples sing: Sacred choral music of the Caribbean*. Minneapolis, MN: Augsburg Fortress. [Includes *I come to the cross; The Lord is my shepherd; Lord, make us one; O praise ye the Lord*]

Felsted

Russell
Caraïbes. (n.d.). [Photocopy of manuscript]. (Available at New York Public Library, Performing Arts Research collections: Call # JMH 93-122)

[Vol. 3 includes music for Jamaican dance, no. 2 and Papillons]

[Vol. 5 includes music for Humoresque, no. 1]

RECORDINGS
Alberga
British women composers, vol. 2 [CD].
Track 11. Suite from "Dancing with the Shadow": Duo (4:53)
Track 12. Suite from "Dancing with the Shadow": Quintet (6:43)
Track 13. Suite from "Dancing with the Shadow": Sextet (3:23)

Bellamy
[Includes Improvisations on jackass a jump and bray]

Cowen
Symphony, no.3; Indian rhapsody[CD].
(2009). [Recorded by Czechoslovak State Philharmonic Orchestra; Adrian Leaper, conductor]. Hong Kong: Marco Polo-Naxos.
(Marco Polo: 8.223273; one disc, 67:14)
Track 1. The butterfly's ball (11:56)
Track 2. Indian rhapsody (15:58)
Track 3. Symphony, no. 3: Allegro moderato ma con moto (11:47)
Track 4. Symphony, no. 3: A summer evening on the fjord: Adagio con moto - allegretto (10:17)
Track 5. Symphony, no. 3: Scherzo: Molto vivace quasi presto (6:30)
Track 6. Symphony, no. 3: Finale: Allegro ma non troppo (10:45)
Symphony, no. 6, in E major (The idyllic) [CD]. (2006). [Recorded by Aarhus Symphony Orchestra; Bostock, Douglas, conductor]. Frederiksberg, Denmark: Classico. (CLASSCD684; one disc).

Track 1. Allegro vivace - più mosso - poco più risoluto - poco più animato
Track 2. Allegro scherzando - poco tranquillo
Track 3. Adagio, molto tranquillo
Track 4. Finale. Molto vivace

Felsted

Lift every voice and sing [CD]. (2002). [Recorded by University of the West Indies Singers]. Kingston, Jamaica: University of the West Indies. (OCLC# 646071519)

Track 2. "Tune your harps" from Jonah


Track 108. “Save Me O Lord” from Jonah


Track 203. "Save me O Lord" from Jonah (2:25)
Track 204. "Billows foam" from Jonah (1:45)

Samuel Felsted: Jonah [CD]. (2002). Bamberg, Germany: Cavalli. (one disc) (disc also includes Mozart's Te Deum, K. 141 and Salieri's Krönungs)

Track 3. Overture
Track 4. Jonah, arise!
Track 5. Out of the Deep, O God, I cry

Track 6. Billows foam around my head
Track 7. The Lord commands; My God and King
Track 8. Jonah, arise again; Lord I obey
Track 9. Repent, ye men of Nineveh
Track 10. Have mercy, Lord
Track 11. God saw their works; Tune your harps

Russell


Track 4. Jamaican dance, no. 1 (1:02)
Track 5. Jamaican dance, no. 2 (2:27)
Track 6. Jamaican dance, no. 3 (1:56)


Track 7. Jamaican dance, no. 1 (0:55)
Track 8. Jamaican dance, no. 2 (2:53)
Track 9. Jamaican dance, no. 3 (1:43)

SOUND FILES

Alberga

Available at http://chevalierdesaintgeorges.homestead.com/audio.html#3

[Roald Dahl's "Snow White and the Seven Dwarfs"; String quartet, no. 3; Violin concerto]

Available at http://www.eleanoralberga.com/pages/compsframeset.htm

"Scherzo" from String quartet, no. 3
"Stepmother's dance from Roald Dahl's "Snow White and the Seven Dwarfs"
"Duo" from Dancing with the shadow
"Celebration dance" from Roald Dahl's "Snow White and the Seven Dwarfs"

The wild blue yonder

Violin concerto, first movement

Violin concerto, first movement, end of cadenza

Violin concerto, second movement, opening

Violin concerto, finale, conclusion

Bellamy

Available at
http://www.bellamymusic.com/profile.htm

Improvisations of jackass a jump and bray

Dexter

Available at
[The Official University Song (University of the West Indies)]

WEBSITES


BOOKS, ARTICLES & THESIS


**LIBRARIES**