

## BIBLIOGRAPHY

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# Art Music by Caribbean Composers: Jamaica

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### 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.

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**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

*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*

**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*

**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)

*O'er our Blue Mountain* (2009; for string quartet)

*Parakeet in de garden* (2003; for soprano, clarinet & piano; or tenor, flute & piano)

*Ring games and jubilee* (2003; for chamber orchestra)

**Bellamy**

*Improvisations of jackass a jump and bray*

**Cowen**

*All hail the glorious reign* (1897)

*Barbaric march* (1883)

*The butterfly's ball* (1901)

*Christmas scenes* (1894)

*Concertstück* (1900; for piano & orchestra)

*La coquette* (1873; for piano)

*Coronation march* (1902)

*The corsair* (1876)

*Cupid's conspiracy* (1918; comedy ballet)

*A daughter of the sea* (1896)

*The deluge* (1878; oratorio)

*Deux morceaux* (1901)

*Melodie*

*À l'Espagne*

*The dream of Endymion* (1897; for tenor & orchestra)

*The fairies' spring* (1891)

*Festival overture* (1872)

*Flower fairies* (for piano)

*Four old English dances*

*Set 1* (1896)

*Set 2* (1905)

*Garibaldi, or the rival patriots* (1860; operetta)

*He giveth His beloved sheep* (1907; oratorio)

*Harold, or the Norman conquest* (1895; opera)

*In fairyland: Suite de ballet* (1896)

*In the olden time, Suite*, in D major (1883; for strings)

*Indian rhapsody* (1903)

*Jephthah* (1900; oratorio, unfinished)

*John Gilpin* (1904; for chorus & orchestra)

*The language of flowers: Suite de ballet, Set 1* (1880)

*The language of flowers: Suite de ballet, Set 2* (1914)

*The magic goblet: The luck of Edenhall* (1934; for orchestra)

*March* (1886)

*Miniature variations* (1934)

*Minna-waltz* (1858; for piano)

*Monica's blue boy* (1917; pantomime)

*The months* (1912)

*Niagara, characteristic overture*, in C major (1881)

*Nights of music* (1900; for violins)

*Ode to the passions* (1898; for chorus & orchestra)

*One too many* (1874; operetta)

*Overture, in D minor* (1866)

*Pauline* (1876; opera)

*Piano concerto*, in A minor (1869)

*Piano trio, no. 1*, in A major (1865)

*Piano trio, no. 2*, in A minor (1868)

*A phantasy of life and love* (1901)

*Reverie* (1903; for violin & orchestra)

*The rose maiden* (1870)

*The rose of life* (1895)

*Ruth* (1887; oratorio)

*Signa* (1893; opera)

*Sinfonietta*, in A major (1881)

*Sleeping beauty* (1885; cantata)

*Snowflakes* (for voice & piano)

*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 vales 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)  
*Caraiibes* (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**

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## RECORDINGS

### Alberga

*British women composers, vol. 2* [CD]. (1992). London, England: Lorelt. (LNT 103: one disc)

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)

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Shaw, P. (2001). *Le grand tour: Paul Shaw plays Caribbean art music* [CD].

[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*

*Music for the colonial band* [CD]. (1976). [Recorded by Colonial Band of Boston; David P. McKay, conductor]. Washington, DC: Folkways Recordings. (FW32378; one disc)

Track 108. "Save Me O Lord" from *Jonah*

*Music for the colonial orchestra: 18th century American orchestra music.* (2003). [Recorded by Wayland Consort Orchestra; David P. McKay, conductor]. Washington, DC: Folkways Recordings. (FW32380; one disc)

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

Nyaho, W. H. C. (2003). *Senku: Piano music by composers of African descent* [CD]. Newtown, CT: MSR Classics. (MSR1091; one disc, 73:17)

Track 4. *Jamaican dance, no. 1* (1:02)

Track 5. *Jamaican dance, no. 2* (2:27)

Track 6. *Jamaican dance, no. 3* (1:56)

Shaw, P. (2001). *Le grand tour: Paul Shaw plays Caribbean art music* [CD].

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/compframeset.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  
<http://www.uwi.edu/uwiofficialsong.aspx?sflang=en>  
 [The Official University Song (University of the West Indies)]

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The Center for Black Music Research (CBMR). Columbia College Chicago, IL.

Finding aid available at

[http://www.colum.edu/CBMR/PDF\\_folder/Finding%20Aids/CBMR\\_de\\_Lerma.pdf](http://www.colum.edu/CBMR/PDF_folder/Finding%20Aids/CBMR_de_Lerma.pdf)

[Don Shirley]