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Graduate Lecture Recital: Cayenna Ponchione, percussion

Cayenna Ponchione

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The Compositional Techniques of Lou Harrison as Used in His Early Percussion Ensemble Literature
a Lecture Recital
by Cayenna Ponchione

Assisted by Heather Kriesel, Jeff Otto, Ian Craft, Taryn Lott and Ryan Socrates

Introduction

Setting the Stage

Short Biography of Lou Harrison

Conditions and Influences Surrounding the Composition of the Main Body of his Percussion Ensemble Literature

Compositional Techniques

Musical Examples

First Concerto for Flute and Percussion
- Interval Controls
- Duration/Icti Controls
- Cross Rhythms
- Performance

Canticle #3
- Melodiciles
- Recorded excerpt

The Song of Queztecoatl
- Rhythmicles
- Canon
- Performance at end of lecture

Concerto for Violin and Percussion Ensemble
- Development of earlier techniques
- Interval controls
- Canons
- Layered Ostinato
- Recorded excerpt

This recital is partial fulfillment of a Master’s Degree in Percussion Performance.
Cayenna Ponchione is from the studio of Gordon Stout.
**Selected Bibliography**


1940

Canticle No. 1
Five percussionists
Published by Music for Percussion ©1965
Premiered at Mills College, Oakland, California, July 18, 1940
Performed at League of Composers’ Concert, Museum of Modern Art, New York City, February 7, 1943; Rockefeller Institute, New York City, February 22, 1960
Reviewed by Pence James, “People Call It Noise—But He Calls It Music,” Chicago Daily News, March 19, 1942
Recorded on Time Series 2000 S/8000

1941

Canticle No. 3
Flute, ocarina, guitar, and percussion
Published by Music for Percussion ©1960
Premiered at the Paramount Theater in San Francisco, 1941
Performed at the Hollywood Playhouse, San Francisco, California, May 7, 1942; American Composers Alliance Concert conducted by Leopold Stokowski at the Museum of Modern Art, New York City, February 22, 1953; Festival of Contemporary Arts, University of Illinois, Urbana, Illinois, March 3, 1959; Monday Evening Concerts, Los Angeles, California, January 19, 1960; Alice Tully Hall, New York March 9, 1985
Recorded on Urania UX 106, University of Illinois School of Music Custom Recording Series CRS 3, and Music Masters MMD 60241X (revised version)
Revised 1989
Compositions for percussion

1939  

First Concerto  
Flute and two percussionists  
Published by C. F. Peters ©1963 and 1964 (miniature score)  
Performed at the Summer Festival 1941 at Bennington College, Vermont  
Recorded on Bis CD-272 (compact disc; world premiere recording) and Composers Recording Inc., CRI CD 568  
Dedicated to Henry Cowell

Fifth Simfony  
Four percussionists  
Available from Edwin A. Fleisher Music Collection, Free Library of Philadelphia  
Premiere conducted by John Cage on May 19, 1939, at the Cornish School, Seattle, Washington  
Dedicated to Sherman Slayback

Bomba  
Five percussionists using traditional and non-traditional percussion instruments  
Autographed manuscript  
Premiered at the 1976 Cabrillo Festival

Counterdance in Spring  
Three percussionists and alarm clocks  
Autographed manuscript
Doble Music
In collaboration with John Cage
Four percussionists
Published by C. F. Peters ©1961
Recorded on Time 58000 and New World Records NW 330

Labrynth No. 3
Eleven percussionists
Available from Edwin A. Fleisher Music Collection, Free Library of Philadelphia
Performed at Town Hall, New York City, January 16, 1961; Cabrillo Festival, July 1967

The Song of Queztecoatl
Four percussionists
Published by Music for Percussion ©1962
Performed at the Manhattanville College, Purchase, New York, July 28, 1959; Monday Evening Concerts, Los Angeles, California, January 18, 1960; Bayonne Jewish Community Center, Bayonne, New Jersey, May 15, 1960
Reviewed in Newsweek, August 10, 1959
Recorded on Orion O 642 (cassette) and ORS 7276

Fugue for Percussion
Four percussionists
Published by Music for Percussion ©1962
Performed May 10, 1951, at a New Music Society Concert, Columbia University, New York City
Recorded on Opus One 22

Suite for Percussion
Five percussionists
Published by Music for Percussion ©1969
Recorded on Composers Recordings, Incorporated, CRI SD 252 and CRI Anthology Series ACS 6006 (cassette recording)
1959

*Concerto for Violin and Percussion Orchestra* (*Concerto por la violon kon perkuta orkestro*)
Solo violin and five percussionists
Published by C. F. Peters ©1961
Premiered at Carnegie Recital Hall, New York City, November 19, 1959; performed at the Monday Evening Concerts, Los Angeles, California, January 19, 1960; University of South Florida, February 1985; University of New Mexico, Albuquerque, March 1985; University of Illinois at Champaign-Urbana, October 1986
Recorded on Turnabout QTV-S 34653 and Crystal Records S853
Dedicated to Anahid Ajemian

1961

*Concerto in Slendro*
Violin, celesta, two tackpianos, and percussion
See ensemble compositions

1963

*Majestic Fanfare*
Trumpets and percussion
See ensemble compositions

1972–73

*Concerto for Organ with Percussion Orchestra*
Organ and percussion ensemble
Published by Peer International (no date)
Premiered at San Jose State University on April 30, 1973, by Philip Simpson; performed March 1985 at the University of New Mexico, Albuquerque
Reviewed by Robert Commanday in the *San Francisco Chronicle*, August 26, 1974
Recorded on Crystal S858

1976

*Suite No. 1*
Guitar and Percussion
Manuscript
Recorded on Etcetera KTC 1071

1978

*Plaint & Variations*
Guitar
Manuscript
Recorded on Etcetera KTC 1071

1978–79  *Serenade*
Guitar and one percussionist (optional)
See solo compositions

1982  *Passage Through Darkness*
First movement of *Counterdance in Spring*
Three percussionists and alarm clocks
Premiered May 10, 1982, Mills College, Oakland, California

1987  *Ariadne*
Percussion, flute, and dancer
See music for stage works and film entry

*Clays’ Quintet*
Percussion, trumpet, French horn, mandolin, and harp
See ensemble compositions for Western instruments