THE “ART-SCIENTISTS”: COWELL, ANTHEIL, VARESE

1. George Antheil (1900–1959)
2. Henry Cowell (1897–1965)
   a. First major California composer
   b. Younger than Ives, but known better first.
   c. *New Musical Resources* (1930) gives major thoughts on music that composers would use throughout the 20th century.
      i. Parts borrowed from studies with Charles Seeger
   d. Many of these ideas appear in his piano pieces (why piano?) of the teens and 20s.
      i. *Tides of Mananaun* (1917?) — tone clusters
      ii. *Aeolian Harp* (1923) — inside the piano
      iii. *Banshee* (1925) — mature inside the piano composition
      iv. *Fabric* — Composition in multiple tempi
   e. Advocate of younger composers in his score periodical *New Music*
   f. Interest in non-Western music
   g. Influence:
      i. Students: John Cage, Gershwin, Dick Higgins, Burt Bacharach
      ii. Europe: Performing for Bartók and Schoenberg
      iii. Development of Ideas: Nancarrow, Stockhausen (Scales of Tempi in *Gruppen*)
   h. Toward a biography(ies?)…

3. Varèse (1883–1965) and the development of percussion
   a. Life – Paris to Berlin to America
   b. Most of his (few) works from the 1920s
   c. Influence of science as the “romantic” element in his titles: *Intégrales, Hyperprism*
   d. *Density 21.5* — most performed work; solo flute.
   e. ‘We also need new instruments very badly. … Musicians should take up this question in deep earnest with the help of machinery specialists” (1916)
   f. *Ionisation* for 13 percussionists (1929–31)
      i. alternation and variation of rhythmic cells
   g. Discussion: Liberation of sound; Ives’s “ear-stretching”
   h. *Deserts* (1954) and *Poème électronique* (1958) to be discussed in the electronic music class)