

## 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 Manaunaun* (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. (*Déserts* (1954) and *Poème électronique* (1958) to be discussed in the electronic music class)
4. Discussion: Humans and Music? Why?