



Elie Nadelmann

Zeichnung zu einer Skulptur
in der Slg. Scofield Thayer in New York

THE MUSICAL ETHIC OF THE FUTURE (MUSICAL NEOFISM*)

The failure of Strawinsky, the only man who seemed rhythmically and musically gifted enough to reorganize the machineries of music and to turn the possibilities of every musical object upon its other and unused side makes the future event of musical Neofism inevitable.

The event of Strawinsky was necessary; he was a healthful and lusty antipode to the anemic and unmusical but marvelously vertically calculated music of Schönberg. Strawinsky made us know that music was music, and nothing else, and that it took a musician to write it.

But in accepting at last Satie as a master, Strawinsky is musically dead, and in his musical death we see that he was but a lesser star in a lesser age. We see that he was nothing but a jolly Rossini, a real musician of verve and terrific musicality in whose hands every musical machinery had to undergo a transformation a brave and jolly Rossini in an age where composers were occupied with improvising rhapsodically upon music paper after the manner of Bartok, Ornstein,

*) = Neo-futurism.