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## *The Nuctemeron of Sitsky*

Nuctemeron signifies the day of the night or the night illuminated by day. It is analogous to the “Light Issuing from Darkness”, which is the title of a well-known Hermetic work.<sup>i</sup>

This paper highlights Larry Sitsky’s reinterpretation and revitalisation of Ferruccio Busoni’s esoteric tradition - *Junge Klassizität*, or Young Classicality<sup>ii</sup>. This, the Busoni-Sitsky esoteric tradition, is rooted in the notion of a priesthood of composers, whose works serve to illuminate the mystic path for those who follow. This paper deciphers the allegorical content of Sitsky’s *The Golem* with a view to casting new light on this tradition and its continuing significance in modern composition.

From 1921 to 1924 Busoni taught master-classes for piano and composition at the esteemed *Akademie der Kunst* in Berlin<sup>iii</sup>. Central to his teaching was his philosophy of Young Classicality, which he had set out as early as 1906 in his *Sketch of a New Aesthetic of Music*. Unlike Stravinsky’s Neo-classicism, with which it is often confused,<sup>iv</sup> Young Classicality was not a mere a stylistic prescription for composition, but rather, a mystical vision of the world that finds its parallel in the composition of music.

The esoteric foundations of Young Classicality have been discussed at length in my recent doctoral thesis entitled *Pillars of the Temple: the Busoni-Sitsky esoteric tradition*. It is sufficient for the purpose of this short paper, to identify only its three central concepts:

- (1) The ideal of the composer as priest;
- (2) The belief in the existence of a totally objective music;
- (3) The understanding of transcription as a form of spiritual channelling.

It is important to note that Young Classicality shares western occultism’s fundamental nismus towards the transmutation of the human soul. Those exoteric, pragmatic aspects that relate solely to compositional craft, arise primarily from the attempt to put esoteric ideas into practice.<sup>v</sup> Accordingly, Young Classicality can be validly defined as a branch of the western occult tradition.

Larry Sitsky studied with Egon Petri, Busoni’s life-long friend and disciple in San Francisco from 1958 until 1961. Petri’s San Francisco master-class was modelled on

Busoni's but without composition classes.<sup>vi</sup> This did not deter Sitsky from showing Petri his newly completed *Opus 1 Violin Sonata*<sup>vii</sup>. Before long Petri began to offer Sitsky technical advice drawn from his memory of Busoni's composition teaching, with which he had been greatly familiar.

Significantly, Petri and Sitsky spent many hours going over Busoni's unfinished opera *Doktor Faust*. Together they read through the whole score, Petri playing the orchestral part, which he had himself reduced, and Sitsky playing the singers' melodies.<sup>viii</sup> These lessons on *Doktor Faust* provided, not only a paradigm of Busoni's composition technique, but also a model of Young Classicality, as esoteric philosophy realised in sound. Sitsky recalls:

[Petri] told me that Busoni was very interested in such matters, by that he meant magic, the supernatural, philosophy, what we might broadly call today metaphysics or esotericism, and that writing the piece [*Doktor Faust*] was Busoni's final expression of those interests...He was at some pains I suppose to indicate that it wasn't a one-off matter and that, in fact, even the business of transcribing was a kind of, how did he put it, – psychic possession by one composer of the music of another.<sup>ix</sup>

In fact, *Doktor Faust* constitutes a careful encryption of Busoni's esoteric ideas transmitted together with the cipher by which they may be decoded. The spoken prologue to the opera plainly states Busoni's intention for future generations to decode the score and inherit his legacy. It reads:

Still unexhausted all the symbols wait  
That in this work are hidden and concealed;  
Their germs a later school shall procreate  
Whose fruits to those unborn shall be revealed

Once his studies were over, Sitsky went to say goodbye to Petri. He remembers that, on this occasion, Petri urged him to ensure that Busoni's ideas were not lost.

I remember coming to say goodbye to him [Petri] and he had provided a reference for my first job in Australia, which was at the Queensland Conservatorium – and he said to me “you are now a member of this club and it's your duty to pass the torch on.” And that kind of stuck in my head...<sup>x</sup>

Petri faithfully preserved Busoni's legacy from 1924 until his own death in 1962, scarcely a year after Sitsky's departure. In the modernistic climate of the early sixties Busoni was popularly dismissed as a conservative advocate of retrospective music. Sitsky became a somewhat quixotic champion of Young Classicality, driven by his belief in Busoni's ideals and his refusal to abandon his legacy to obscurity. Determined to keep his promise to Petri, irrespective of potential damage to his public profile, Sitsky devoted himself to performing

and transcribing Busoni's pieces, documenting Busoni's work and tirelessly promoting Busoni as an artist. In Sitsky's hands the Busoni tradition, once primarily hermetic in character, expanded to reflect new influences, including Asian mysticism and Gurdjieffian philosophy.

Sitsky's own opera *The Golem* (1980) expands and transmits the core ideas of the Busoni tradition. Its many overt and covert references to *Doktor Faust* include the use of a recurrent 'F' pedal ('F' for Ferruccio), the shared use of a double chorus and the shared structural use of pre-existing or 'satellite' pieces. *The Golem* is structured around the *Ten Sephiroth of the Kabbalah*, Sitsky's work for solo choir and percussion from 1974.

One cannot overstate the influence of the Kabbalah<sup>xi</sup> on Sitsky's work.<sup>xii</sup> The Kabbalistic texts are a body of occult knowledge, originally Jewish, upon which the western occult tradition was founded. Central to Kabbalistic thought is the Tree of Life symbol, which traces the descent of divine power and, conversely, the ascent of the human spirit. The idea is that divine power manifests itself in ten stages, or through ten discrete worlds, each with its own character. In the practice of ceremonial magic, the magician uses this symbol to draw divine power down into the physical world (descending), or to assist the human soul to transcend the corporeal (ascending). (Fig. 1)

Sitsky's *Ten Sephiroth of the Kabbalah* is not structured according to the descending path of divine force – the 'lightning flash,' but according to the ascending path of the soul – the 'path of the serpent'. As each Sephira represents a different world, or sphere, the order of their appearance in *The Golem* has been altered according to dramatic considerations. (Table 1)

Given Sitsky's structural use of the Kabbalistic Tree of Life, and his choice of a Jewish mystical subject, it should come as no surprise that the pitch material for *the Golem* was generated from an unfolding system of Gematria.<sup>xiii</sup> Traditionally a tool of Jewish mysticism, Gematria associates each Hebrew letter with a certain number for the purpose of uncovering esoteric meaning within words. The arithmetical total of any given word is calculated by adding together the numerical equivalents of its component letters. Groups of words that have the same arithmetical total are considered to have related meanings. Many Kabbalists believe the Old Testament was written in a hidden code, to which Gematria is the cipher.

*The Golem* is characterised by recurring words and short phrases. Sitsky has set these to music using processes derived from Gematria, including:

- (1) the assignment of a common pitch to groups of words that are related in meaning;

- (2) the assignment of a common interval to groups of words and short phrases that are related in meaning;
- (3) the assignment of common intervallic sets to groups of words and longer phrases that are related in meaning;
- (4) the assignment of particular instrumental colours and textures to groups of words and longer phrases that are related in meaning;
- (5) the recurrent use of intervallic sets to highlight a particular word or phrase; and
- (6) the assignment of particular pitch rows to each individual character.

(1) The assignment of a common pitch to groups of words that are related in meaning.

Each word in this example is assigned a specific pitch, which is used for all subsequent appearances of that word. The meaning of each word is connected to all other words sharing that pitch. (Table 2)

(2) The assignment of a common interval to groups of words and short phrases that are related in meaning.

Significant words and short phrases that require more than one pitch have been arranged into groups and assigned specific intervals. (Table 3).

(3) The assignment of common intervallic sets to groups of words and longer phrases that are related in meaning.

To longer phrases and particularly significant words, Sitsky has assigned certain intervallic sets. As in the previous cases, words and phrases that share sets of intervals are related in meaning. Some of these intervallic sets and their corresponding words and phrases are illustrated in Ex. 1-14.

The Golem's aria from Act III, scene 6 contains a large number of significant recurrent words. It seems likely that Sitsky assigned pitches to the words of this aria first, and built his system of Gematria from the resulting groups. In this way, Sitsky could establish the result of his unfolding Gematria before the process itself; he could then 'work backwards' by introducing individual groups at pre-determined points in the score.

The Golem's aria is the culmination of the character's emotional and mental deterioration, which has occurred over the course of the opera. As the Golem becomes more and more unstable Sitsky incorporates dramatic falsetto and very wide leaps into his vocal line. The text for this aria reads:

Now you are what I have always been,  
 You are death, silence, the solitude of earth.  
 You will not waken, you will not be raised from sleep.  
 Angels howl in the hollows between the stars,  
 Monsters weep in the ruined courtyards, among the stones of  
 emptiness.  
 Flies grow fat with your blood, the worms rejoice.  
 Your mother's tears fall in the dust.  
 I will make an end of words, I will be the firstborn of death.  
 You will rot away to what I have always been.  
 Earth, earth, earth, I will enter you forever and ever,  
 I will lie with you in the place of sapphires, in the seams of gold,  
 in the nakedness of hell, in the tabernacle of death.

The Gematria of the Golem's aria is comprised of the pitches, intervals and intervallic sets listed at the end of Example 15.

A more sophisticated use of this Gematria system can be found in the Cardinal's speech to Rabbi Loew, in which he sings, "We must hope for a miracle. In this world, there is one order, but in the upper world, another order. May one world penetrate the other!" (Ex. 16)

This passage is structured around four small cells, each of which outlines the tri-tone 'G' to 'C#'. The pitch 'C#' corresponds to the word 'world.'

In the first cell, the phrase 'in this world' moves from 'G' to 'C#' via 'F'. Its intervallic content is comprised of a tone (or minor seventh) followed by a major third (or minor sixth).

The second cell, 'in the upper world,' moves from 'G – F' to C# via B flat and C. Its intervallic content is comprised of a tone (or minor seventh) followed by a perfect fourth (or perfect fifth), another tone (or minor seventh) and a semitone (or major seventh).

In (Ex. 15) these cells have been labelled as A, B, C and D. In cell B, only the first interval that differs from cell A (a perfect fourth or perfect fifth) has been highlighted.

The phrase 'one world,' (cell C) is comprised solely of the tritone from 'G' to 'C#.' From the final 'C#' of cell C to the last note of the example, can be thought of as a large retrograde cell that moves, not from 'G' to 'C#' but from 'C#' to 'G.' The final part of this large retrograde cell is the smaller cell D, on the phrase 'the other.' The phrase from cell C to the end of the example reads 'may *one world* penetrate *the other.*'

(Table 4)

The intervallic content from cell C to the end of the example, that is, the phrase 'penetrate the other', is a major third (or minor sixth) followed by a tone (or minor seventh), a perfect fourth (or perfect fifth), a tri-tone, another major third (or minor sixth) and another perfect fourth (or perfect fifth). This passage can be thought of as the literal *penetration* of one cell, 'one world' into another, 'the other.' The intervallic content of cell D, a perfect fourth (or perfect fifth) followed by a major third (or minor sixth) is interrupted by the intervallic content of cell C, the tri-tone.

(4) The assignment of particular instrumental colours and textures to groups of words and longer phrases that are related in meaning.

Sitsky has, in the case of many significant recurring words and phrases, assigned not only set pitches or intervals to them, but also instrumental colour and texture. Examples 18-20 illustrate colour Gematria of the words 'Burn', 'Golem' and the phrase 'I am the watchman of the house of Israel'.

Further examples of colour Gematria include: the word 'Death,' which is consistently accompanied by sustained minims in the oboes and violas; 'Joseph,' which is accompanied by crotchets and minims in horns and violas, and dotted minims in the double bass; and the word 'Darkness' which is accompanied by quavers in the bass drum and a sustained tremolo in the double bass and violas.

(5) The recurrent use of intervallic sets to highlight a particular word or phrase.

In some cases, Sitsky has highlighted a significant word or phrase solely through its consistent use of a particular set of intervals, and not, necessarily, through its connection to other phrases or words. Such words and phrases include 'Blood accusation', 'Breath of life', 'Generation', 'If the righteous wished, they could create a world', 'Tetragrammaton' and 'Became a living soul'.

(6) The assignment of particular pitch rows to each individual character.

Pitch material for *The Golem* that has not been generated by Sitsky's system of Gematria, has nevertheless been generated by the application of strict procedure. Each character of the opera has been assigned a separate note-row from which the notes and intervals of their music has been derived. These note-rows are used to generate pitch material for the vocal lines of the corresponding character, as in Ex. 21 and Ex. 22, or to generate pitch material for the surrounding music, as in Ex. 23.

*Doktor Faust* and *The Golem* have substantial external differences in terms of style and construction. Where *Doktor Faust* uses the tonal language of late Romanticism, *The Golem*

is an atonal, modernistic score featuring extended performance techniques and almost pointillistic orchestration. The inheritance of Busoni is not immediately apparent in *The Golem*, and yet Sitsky's score makes frequent reference to *Doktor Faust* and the tradition it represents. Why would Sitsky go to such a length to infer a compositional lineage unreflected by *The Golem's* score? Because, except peripherally, Busoni's tradition is not concerned with the craft of composition. It is a branch of the western hermetic tradition and an occult order in its own right. Its language is one of theurgy, whether tonal or not is of little consequence. Its goal is not the transformation of modern music but the transformation of the human soul.

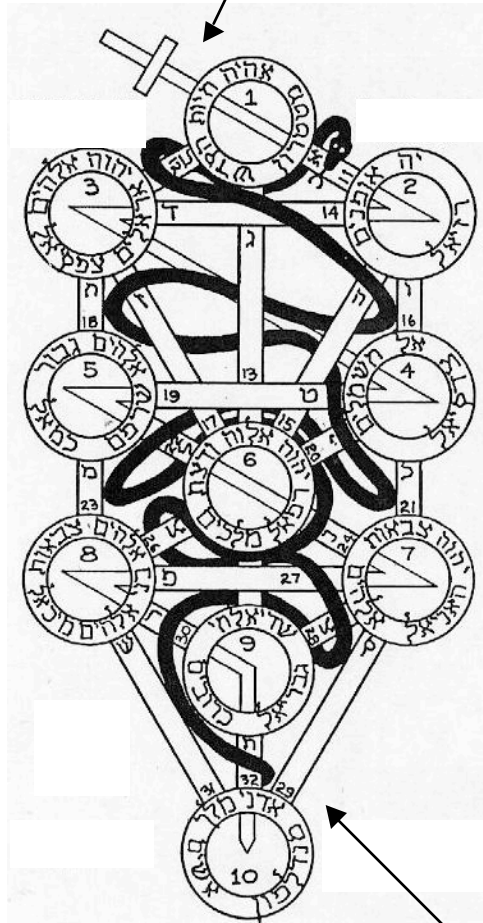
Tables, figures and musical examples for  
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**(Fig. 1) The Kabbalistic 'Tree of Life' symbol**

*The Lightning Flash (descending)*



(GOD)

- 1: Kether Elyon
- 2: Hokmah
- 3: Binah
- 4: Hesed
- 5: Gevurah
- 6: Tiphareth
- 7: Netzach
- 8: Hod
- 9: Yesod
- 10: Malkuth

(MATERIALITY)

*The path of the Serpent (ascending)*

**An example of Gematria in verbal language:**

The Hebrew word for father is *av*, comprised of the Hebrew letters alef (1) + bet (2). So, the total numerical value of *av* is 3 (1+2).

The Hebrew word for mother is *em*, comprised of the Hebrew letters alef (1) + mem (40). So, the total numerical value of *em* is 41 (1+40).

Therefore the total of *av* (father) + *em* (mother) = 44

The Hebrew word for child is *yeled*, comprised of the Hebrew letters yud (10) + lamed (30) + dalet (4). So, the total numerical value of *yeled* is 44 (10 + 30 + 4).

**Table 1: Structure of The Golem**

ACT I	Scene 1		MALKUTH
	Scene 2		YESOD
	Scene 3		
	Scene 4		
	Scene 5		GEVURAH
	Scene 6		
ACT II	Scene 1	Choral Interlude	BINAH
	Scene 2		TIPHARETH
	Scene 3		
	Scene 4		NETZACH
	Scene 5		HESED
ACT III	Scene 1		HOD
	Scene 2		
	Scene 3		HOKMAH
	Scene 4		
	Scene 5		
	Scene 6		KETHER ELYON

**Table 2: Gematria of single pitches in *The Golem*.**

A	Soul, Bones, Cry
A#	One, Stars, Mouth, All, Air, Clay, If, Dust, Weep, Sons, Raised, Ash
B	Dogs, Man, Jews, Your, Master, Sleep, Eyes, Howl
C	God, Death, Spoken, Seal, Work, Home, Speak, Down
C#	Thighs, Word, World, Sun, Give
D	Gold, Enemies, Light, She, Wine, Rock, Forehead
D#	Life, Strange, Tongue, Day, Age, Lord, Truth, Old, Child, Watch, In, Stream
E	Earth, Sword
F	Smoke, Name, Water, Sign, Find, Murder, Place, Night, End, Nakedness
F#	Fire, Face, Blood, Christians, Love, Peace, Hell
G	Die, Thief, Formed, King, Bless, Drank, Drunk, Voice, Books, Hair, Stones
G#	Holy, Burn, Tell, Come, Whore, Shadow, Fall

**Table 3: Gematria of single intervals in *The Golem*.**

semi-tone / major seventh	Spirit, Darkness, Monsters, Father, Mother, Exile, Evil, Body, Tears, Graveyard, Broken.
tone / minor seventh	Create, Destroy, Whirlwind, Joseph, City, Servant, Yosele, Prophet, Consumed, Tonight, Synagogue, Solitude.
minor third / major sixth	Isaac, Order, Nothing, Daughter, Jacob, In the.
major third / minor sixth	Secret, Rabbi, Rebbitzen, Protect, Return, Demon, Devil, Written, Brightness, Power, Virgin, Magic, Redeem, Heaven, Into, Risen, Weep.
perfect fourth / perfect fifth	Sorrow, Creature, People, Money, Rejoice, Phantom, Angels, I will, Righteous, Elements, Come to me, I am here, husband, Silence.
tri-tone	Nostrils, Adam, Golem, I am your master, Mordecai, Judah, Torture,

**Ex. 1– 5:**  
(tone/min. 7<sup>th</sup> & perf. 4<sup>th</sup>/perf. 5<sup>th</sup>)

[b. 418, p. 210]

for - ev - er

[b. 618, p. 84]

Is - ra - el

[b. 535, p. 73]

a li - ving soul

[b. 4, p. 408]

black wind

[b. 429, p. 58]

lights that shine

**Ex. 6– 8:**  
(maj. 3<sup>rd</sup>/min. 6<sup>th</sup> & perf. 4<sup>th</sup>/perf. 5<sup>th</sup>)

[b. 527, p. 72]

A - don - ai

[b. 529, p. 72]

E - lo - him

[b. 528, p. 72]

Za - ba - oth

**Ex. 9 & 10:**(semi-tone/maj. 7<sup>th</sup> & tone/min. 7<sup>th</sup>)

[b. 530, p. 72]

Ain Soph Aur

[b. 154, p. 14]

our Mes - si - ah

**Ex. 11 & 12:**(maj. 3<sup>rd</sup>/min. 6<sup>th</sup> & tri-tone)

[b. 229, p. 24]

with ma - gi - cians

[b. 119, p. 430]

mir - a - ele

**Ex. 13 & 14:**(tone/min. 7<sup>th</sup> & maj. 3<sup>rd</sup>/min. 6<sup>th</sup> & tri-tone)

[b. 435, p. 60]

born un - der the sign of

[b. 616-18, p. 84]

I am the watch - man of the house of Is - ra - el

*Other words and phrases that are grouped by common intervallic sets include: (1) a tone (or minor seventh) followed by a perfect fourth (or perfect fifth) and a tri-tone, corresponding to the phrases 'What have I made?' and 'What I have made'; and, (2) a minor third (or major sixth) followed by a major third (or minor sixth), corresponding to the words 'Solomon' and 'Sorcerer.'*

**Ex. 15: Gematria of The Golem's Aria.**

*pp* Now you are what I have al-ways been. You are death, **(i)**

**(ii)** si-lence, **(iii)** the so-li-tude **(iv)** of earth,

You will not wa-ken. You will not be raised **(v)**

from sleep. **(vi)** An-gels howl **(vii)** in the hol-lows be-tween the stars, **(v)**

*(falsetto)* **(viii)** mon-sters weep **(v)** in the ruined court-yards, **(ix)** a-mong the stones of emp-i-ness.

Flies grow fat with your blood, **(x)** the worms re-joyce. *pp* Your mo-ther's **(ii)** **(viii)**

**(viii)** tears **(xi)** fall **(vii)** in the **(v)** dust. *p* I will make an end of words. **(xii)**

(i)  
 I will be the first - born of death. You will rot a - way to  
 what I have al - ways been. *mf* Earth.  
 (iv) (iv) (xiii) (xiii)  
 earth, earth, I will en - ter you for - e - ver and e - ver.  
 (vii) (xiv) (vii) (xv) (xiv)  
*p* I will lie with you in the place of sapph - ires, in the seams of gold. In the na - ked - ness of  
 (x) (vii) (i)  
 hell, in the tab - er - na - cle of death.

- (i) DEATH: C natural
- (ii) SILENCE, ANGEL, REJOICE: A perfect fourth (or perfect fifth)
- (iii) SOLITUDE: A semi-tone (or major seventh) followed by a minor third (or major sixth)
- (iv) EARTH: E natural
- (v) RAISED, STARS, WEEP, DUST: A#
- (vi) SLEEP, HOWL: B natural
- (vii) IN THE: A minor third (or major sixth)
- (viii) MONSTERS, MOTHERS, TEARS: A semi-tone (or major seventh)
- (ix) STONES: G natural
- (x) BLOOD, HELL: F#
- (xi) FALL: G#
- (xii) WORDS: C#
- (xiii) FOREVER, EVER: A tone (or minor seventh) followed by a perfect fourth (or perfect fifth)
- (xiv) NAKEDNESS, PLACE: F natural
- (xv) GOLD: D natural

**Ex. 16: The Cardinal's speech to Rabbi Loew in *The Golem*.**

[bb. 101-6]

In this world there is one order, but in the up-per world  
a - no - ther or - der. May one world pe - ne - trate the o - ther!

**Ex. 17: Interpenetration of pitch material in *The Golem*.**

[bb. 101-6]

A Tri-tone: [G-C#]  
T/m.7; M.3/m.6

B Tri-tone: [G-C#]  
T/m.7; 4/5; T/m.7; St/M.7

C Tri-tone: [G-C#]

D Tri-tone: [G-C#]  
M.3/m.6; T/m.7; 4/5;  
TT; M.3/m.6; 4/5

**Table 4: Complex intervallic Gematria in *The Golem*.**

Word:	<b>one</b>	<b>world</b>	<b>pe-</b>	<b>ne-</b>	<b>trate</b>	<b>the</b>	<b>oth-</b>	<b>er</b>
Pitch:	G	C#	F	Eb	Bb	E	C	G
Interval:			Maj. 3 <sup>rd</sup> (min. 6 <sup>th</sup> )	tone (maj. 7 <sup>th</sup> )	Perf. 4 <sup>th</sup> (perf. 5 <sup>th</sup> )	tri-tone	Maj. 3 <sup>rd</sup> (min. 6 <sup>th</sup> )	Perf. 4 <sup>th</sup> (perf. 5 <sup>th</sup> )
Cell			Cell A (retrograde)		Cell D (i) (retrograde)	Cell C	Cell D (ii) (retrograde)	Cell B





# Ex 19: Colour Gematria of the word 'Golem'

[b. 509, p. 83 score]

The image displays a musical score for a symphonic work, specifically focusing on the 'Colour Gematria of the word 'Golem''. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Oboe:** Features a long, sustained melodic line with a fermata at the end.
- Clarinet in Bb:** Mirrors the Oboe's melodic line.
- Bass Clarinet:** Also mirrors the Oboe's melodic line.
- Horn:** Plays a rhythmic pattern of eighth notes with a sixteenth-note triplet.
- Trombone 1:** Plays a rhythmic pattern of eighth notes with a sixteenth-note triplet.
- Trombone 2:** Plays a rhythmic pattern of eighth notes with a sixteenth-note triplet.
- Trumpet:** Plays a rhythmic pattern of eighth notes with a sixteenth-note triplet.
- Violin I:** Plays a rhythmic pattern of eighth notes with a sixteenth-note triplet.
- Violin II:** Plays a rhythmic pattern of eighth notes with a sixteenth-note triplet.
- Viola:** Plays a rhythmic pattern of eighth notes with a sixteenth-note triplet.
- Cello:** Features a long, sustained melodic line with a fermata at the end.

The vocal line, labeled 'Isaac', is positioned between the Trombone and Violin parts. It contains the lyrics "Go - - - - - lem" with a long dash indicating a sustained note or a long rest.

## Ex 20: Colour Gematria of the phrase 'I am the watchman of the house of Israel'

[Job. 006-018, pp. 114-15 score]

The musical score is arranged in a system of staves. From top to bottom, the instruments are: Piccolo, Flute, Oboe, Clarinet in Bb, Bass Clarinet, Bassoon, Horn in F, Piano (Grand Staff), Trombone, Violin I, Violin II, Viola, Cello, and Double Bass. The vocal line (Trombone) includes the lyrics: "I am the watch - man of the house of Is - ra - el." The score features various dynamics such as *pp*, *fp*, and *p*, and includes performance markings like *ppz* and *ppz*.

## Ex. 22: Note-row for the Golem.

[bb. 863-67, p. 117]



The Rab - bi is my fa - ther now, and  
I am his o - be-dient son.

[Row] D $\flat$ , E $\flat$ , F, G | A, D, G | A $\flat$ , C, E $\flat$ , B $\flat$ , G $\flat$ , B $\flat$  | B, E, C $\sharp$ , A, B $\flat$ , G;

[Inversion] C $\sharp$ , C, A, G | F, C, G | F $\sharp$ , D, B, E, G $\sharp$ , E | E $\flat$ , B $\flat$ , D $\flat$ , F, E, G;

‘And I am his obedient son,’ ‘C $\sharp$ , ‘F $\sharp$ ,’ ‘B,’ ‘C,’ ‘E,’ ‘G,’ ‘D’ and ‘B $\flat$ ’ is the retrograde, fourth transposition of the row The first half of the example is determined by Gematria – the words ‘Rabbi’ and ‘father’ are assigned the respective intervals of a major third (or minor sixth) and a semi-tone (or major seventh).

## Ex. 23: Note-row for Rabbi Loew.

[b. 1604-5, p. 309]



Rabbi  
We have not yet cho - sen her a hus - band.

[Row] D, G, B $\flat$ , E $\flat$  | C, D $\flat$ , C, B $\flat$ , C, B, A, G $\sharp$  | B, F, D $\flat$ , B $\flat$ , A, A $\flat$ ;

[Inversion] D, A, F $\sharp$ , C $\sharp$  | E, E $\flat$ , E, F $\sharp$ , E, F, G, A $\flat$ , B | F, B, D $\sharp$ , F $\sharp$ , F, G $\flat$ ;

The first two notes ‘E $\flat$ ’ and ‘A’ are the first notes of the row in their original transposition. The notes ‘A,’ ‘G,’ and ‘F’ are from the retrograde, third transposition of the row. The notes ‘A $\flat$ ,’ ‘D,’ ‘F’ and ‘B’ are from the fifth transposition of the row. The last two notes, ‘B’ and ‘E’ are determined by Gematria – the word ‘husband’ has been assigned the interval of a perfect fourth (or perfect fifth).

## Ex. 24: Note-row for Rachel.

[b. 39-40, p. 4]

Clarinet

Rachel

pa - lace of sil - ver and gold.

[Row] Eb, A, D, E, F#, G#, C, B | F#, B, A, E, Bb, G | Db, F, Bb, C;

[Inversion] Eb, A, E, D, C, Bb, Gb, G | C, G, A, D, G#, B | F, Db, Ab, Gb

This shows the fifth transposition of the note-row associated with Rachel used as a response to her line by the clarinet. The notes ‘C,’ ‘Db,’ ‘C,’ ‘Bb,’ ‘C’ and ‘B’ transposed by a perfect fourth (or perfect fifth) result in the clarinet passage shown above, with the notes ‘F,’ ‘Gb,’ ‘F,’ ‘Eb,’ ‘F’ and ‘E.’

<sup>i</sup> E. Lévi, *Transcendental Magic: Its Doctrine and Ritual*, translated by A. E. Waite. Middlesex: Tiger Books. (1995). p. 500.

<sup>ii</sup> For a full discussion of the importance of *Junge Klassizität* in Busoni’s master-class teaching see: T. Levitz, *Teaching New Classicality: Ferruccio Busoni’s Masterclass in Composition*. New York: P Lang. (1996). p. 15.

<sup>iii</sup> Busoni also taught at conservatories in Helsinki (1888-89), Moscow (1890-90), Boston (1891-92), Weimar (1900-01), Vienna (1906-12), Bologna (1913) and Zurich (1915-19).

<sup>iv</sup> As Jann Pasler has observed, “The idea of a composition consisting primarily of formal relationships was always basic to Stravinsky’s aesthetic.” J. Pasler, ed., *Confronting Stravinsky*. California: The University of California Press. (1986) p. xii. For a further discussion on the confusion of *Junge Klassizität* with Neoclassicism see T. Levitz, (1996) p. 15.

<sup>v</sup> In L. Sitsky *Busoni and the Piano: The Works, the Writings, and the Recordings*. Westport, Connecticut: Greenwood Press. (1986) p. 319 note, the author comments:

Busoni’s writings on various questions concerned with the future of music, theoretical speculations and assessments of other composers are invariably considered in general poetical-philosophical terms. He took for granted details of technique and regarded it as trivia not worth committing to print. “Isms” of any kind, particularly ones obsessed with a single method of composition, irked him anyway.

<sup>vi</sup> See: L. Sitsky, *Interview with Judith Crispin*, appended to *The Busoni-Sitsky esoteric tradition*, Ph.D. thesis ANU. (2001)

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<sup>vii</sup> Sitsky subtitled this work *Opus 1*, to signify it as his first composition he felt to be satisfactory. It was the first piece he had written since beginning his American studies and its composition had required Sitsky to teach himself twelve-tone technique.

<sup>viii</sup> L. Sitsky, (2001)

<sup>ix</sup> L. Sitsky, (2001)

<sup>x</sup> L. Sitsky, (2001)

<sup>xi</sup> The word 'Kabbalah' means 'received tradition' or 'received doctrine'.

<sup>xii</sup> Alternate spellings of 'Kabbalah' include: 'Cabala', 'Cabbalah', 'Kabala', 'Qabala', and 'Qabbalah'.

<sup>xiii</sup> For further discussion of Gematria see: G. Scholem, *Kabbalah*. New York: Meridian. (1974)