Psyche

Psyche was premiered at Carnegie Recital Hall on 2 May 1981. Since then it has been widely performed across the country, from New York, Chicago, Seattle, San Diego, and Interlochen to Anchorage, Alaska, and has been featured at several composition conferences. The work consists of five continuous movements; each of the first four is a unique transformation of the principal theme based upon one of Jung's four functions of the creative process: *Emotion* (I), *Intellect* (II), *Sensation* (III), and *Intuition* (IV). In the fifth movement, *Synthesis*, the material is developed, bringing into balance these four functions of the psyche.

The first movement is largely a dialogue of imitative counterpoint, employing sudden dynamic shifts, a strong metric pulse, and frequent sequencing of the major third harmonic interval that results in chromatic cross relations. Movement II is based on a retrograde of the theme modified to become a twelve-tone row. The rhythm of entrances among voices in the polyphonic texture accelerates toward the climactic point; the decreasing durations between entrances follow Fibonacci proportions. Specific pitch intervals of imitation are determined by Fibonacci numbers of half-steps, expanding symmetrically outward in contrary motion to the greatest span of register at the movement's apex. The third movement, *Sensation*, is generated by a merging and exchanging of two musical personalities, that of the woodwinds and that of the harpsichord. The qualities of these personalities are defined by their opposed tactile, sensual natures. The fourth movement is an intuitive transformation of the subject, perhaps drawing from the composer's subconscious mind. It employs harmony as a generating device for the first time, as well as the "B-A-C-H" motive and ostinato; the harpsichord periodically interrupts in recitative fashion. The final movement is canonic, building to a polyrhythmic, polymetric structure that ignites the greatest climax of the work.