

Stacy Busch Senior Recital, April 7th 2014:

Serenity Prayer Variations

I hate writing program notes for this piece. So, I'm going to jump into the center of it and spare the eloquence. At its most basic layer, the piece is about struggling with finding spirituality. However, this is merely the shell. The piece is truly about acceptance. Acceptance of the character's flaws, circumstances, past and future. In other words, the hand they've been dealt in life (yep, goodbye articulacy.) A particular line in the piece that has always stood out to me as a possible summation is, "I can't tell if it's a gift or if it's mean". Meaning, "Hey God, Spirit of the Universe, Regular Universe, etc, WTF. I didn't ask for this, but I have it, and a lot of it is so hard to deal with I'm not sure I can manage." (Please take my lack of consideration for the program notes as an adverse effect of my caring for the piece.) Now that I've blasphemed both standard religion and my own writing, let's move on.

Serenade

The piece is a four variation set based on a theme so simple it is more accurately defined as a scale. To be more accurate, an E major descending scale, found in a work of 17th century composer Leopold Weiss. Taking inspiration from Benjamin Britten's "seminal" (quotation marks indicating an indecision rather than a sarcasm of the nature of this description) guitar piece *Nocturnal*, the theme is not fully realized until the last variation when it is heard in the bass line. Rather than manipulating the theme, I considered the effect of a descending E major scale, and varied those ideas. These effects reflect the simplicity of the theme. Falling lines, tone quality, basic forays into the sub dominant and dominant, and constant returns to the tonic. Together (I think), these concepts make space for an ease and comfort that is similar to the nature of a descending major scale. Because, after all, true simplicity always feels like coming home.

Incantation

SPELL CASTING! ssssssneaky! *Furtive...*

Attrition

The piece functions as a stand alone quartet or small ensemble piece. However, I was working on *Attrition* and *Creature* during the same time and felt that the two would be a powerful combination- both with their content and the extreme opposite of the mediums. The quartet functions as quasi narrators and together with the video they tell a complete story. It is outwardly confessional while the fixed media is entirely "behind the eyes".

Creature

It begins in the middle. In the middle of a world of vice and ego. It explores the allure and addiction of this powerfully twisted partnership. When the "inner" self holds an intervention with the "outer" self, it confronts and begins to crack the

command of the ego and the sickness that it's spread... Is that creepy and cinematic enough?

Creature is a short film about a deeply buried self intervention. It finds itself in the middle of a world controlled by an insatiable ego and explores the allure and addiction of this disposition. When the "inner" self speaks up, it begins to crack the command of the ego and bring back the "outer" self, ultimately creating a powerful, as well as punishing, realization.

Stacy Busch is a composer and performer specializing in multi media work. She received her BM in composition from Western Michigan University where she studied with composer's Curtis Curtis-Smith and Christopher Biggs as well as piano performance with Lori Sims. Stacy aims to provoke emotional and visceral responses with work that explores the questions of the human condition. She hopes that her work offers an instinctual connectedness while sparking self-inquiry.