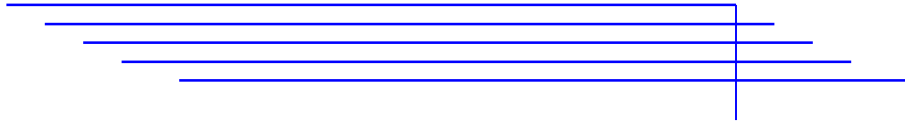


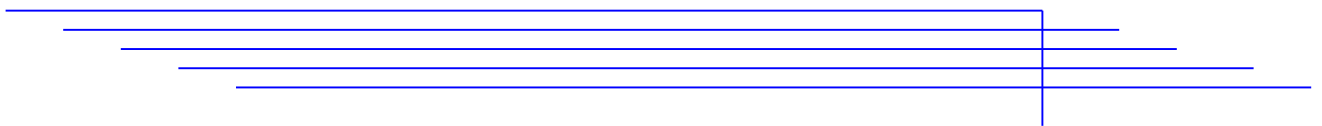
stanley grill



Airs and Dances

for strings

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VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Prelude (T.S. Eliot)	1978	soprano, violin, cello	10 min
6 Songs (W.B. Yeats)	1983	soprano, piano	15 min
To a Child (W.B. Yeats)	1987	soprano, string quartet	20 min
Crazy Jane Sings (W.B. Yeats)	1999	soprano, fl, vn, va, vc, pn	25 min
Vignettes/Flowers (W.C. Williams)	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
Vignettes/Trees (W.C. Williams)	2004	sop, mezz sop, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, cello, harp	7 min
Ariettas Without Words	2005	soprano, cello, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	sop, mezzo, violin, cello	6 min
5 Rilke Songs	2009	soprano, viola d'amore, cello	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	35 min
Seasons (W.C. Williams)	2010	SATB	11 min
Sonnets to Orpheus (R.M. Rilke)	2012	tenor, piano	35 min
Songs of Loss and Remembering (R.M. Rilke)	2012	soprano, viola d'amore, viola, cello	12 min
Rozmowa z kamieniem (W. Szyborska)	2013	soprano, 2 violins, cello	15 min
2 Love Songs (H. Heine)	2015	countertenor, va, vc, theorbo	4 min
A Collection of Songs (C.F. Cilliers)	2017	soprano, piano	18 min
The Violin Sings in a Common Language	2017	soprano, violin	13 min
The Waking (T. Roethke)	2017	SATB	5 min
Roses? (H. Stanbrough)	2017	SATB	3 min
Mad Girl's Love Song (Sylvia Plath)	2018	SA	5 min
The Home on the Hill (E.A. Robinson)	2018	SATB	3 min
Der Februar (Erich Kastner)	2018	soprano, viola d'amore	4 min
Vier Gedichte (Inborg Hoflehner)	2018	mezzo soprano, viola d'amore	6 min
La Lay de Plour (Guillaume Machut)	2018	contralto, fl, vn, vc, piano	40 min
Selections from Les Roses (R.M. Rilke)	2019	soprano, cornetto, chamber organ	9 min

MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
The Beckoning Stars	2001	string quartet	13 min
Imaginary Dances	2001	violin solo	18 min
Short Stories	2003	vn, va, vc, db	18 min
Passion (a love duet)	2003	viola, cello	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba	12 min
Sonatine	2010	3 violins	9 min
Lieder ohne Worte	2011	2 va, vc, theorbo	12 min
Middle Ground	2012	vn, 2 va, vc	25 min
O mystery!	2012	cello solo	5 min
Music for Viol Consort	2013	6 viols	20 min
Afterwards, there were no more wars	2013	string quartet	21 min
At the Center of All Things	2013	string quartet	17 min
4 Nocturnes	2013	violin, viola	19 min
Lonely Voices	2013	string quartet	26 min
Trance Music	2014	string orchestra	22 min
The Time is Past	2016	string quartet	15 min

Dreaming of a Better World	2016	string quartet	15 min
Trio Sonata	2017	vn, va d'amore, cello	10 min
Transfiguration	2017	viola quartet	14 min
Duets	2018	2 viola d'amore	7 min
Aphorisms I	2019	string quartet	15 min
Airs and Dances	2019	strings	6 min
CHAMBER MUSIC			
Three for Three	1992	violin, cello, piano	16 min
Civil War Songs	1992	viola, piano	18 min
Take Five	1993	piano quintet	25 min
Serenade	1999	fl, vn, va, vc	11 min
Distant Music	2000	cl, vn/va, vc, pn	20 min
Driven by the Wind	2001	flute, cello, piano	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, string quartet	35 min
A Little Sweet	2003	flute, cello	10 min
On the Edge of Sleep & Dreaming	2003	horn, cello, harp	31 min
5 Pastoral Scenes	2004	ob, bn, vn, va, vc	30 min
I was dreaming of the sea...	2004	vn (or fl), vc, pn	7 min
Little Tales of Mirth & Woe	2004	vn (or fl), vc, pn	6 min
An Ode to the Possibility of Piece	2005	clarinet, violin, cello	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 tp, hn, tb, tu	7 min
4 Caprices	2014	violin, piano	14 min
Melville's Dream	2017	alto flute, viola, cello	12 min
Music for Loud Band	2018	2 cornettos & 2 tenor sackbuts	5 min
Fanfare	2018	4 sackbuts (or tenor trombones)	3 min
the children are crying	2018	saxophone quartet	6 min
the children are still crying	2018	saxophone quartet	6 min
Aphorisms II	2019	viola & piano	21 min
ORCHESTRAL MUSIC			
Morning Music	2001	clarinet, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	string orchestra & diverse instruments	33 min
Dark Matter (Pluto)	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures (various poets)	2008	soprano, string orchestra	15 min
The Four Elements	2009	viola, string orchestra	22 min
Mystical Songs (Fernando Rielo)	2009	soprano, viola, string orchestra	18 min
In Praise of Reason	2012	cello, 2 horns, string orchestra	13 min
Against War	2018	soprano, orchestra	23 min
Season of Rain	2018	orchestra	38 min
Summer	2018	orchestra	43 min
Declaration of Peace	2019	chamber orchestra	12 min
PIANO MUSIC			
Simple Sketches	2015	piano	12 min
Skirmishes	2016	piano 4 hands	10 min
Preludes for Piano, 1-6	2016	piano	10 min
Preludes for Piano, 7-12	2017	piano	10 min
Aphorisms III	2019	piano	17 min

for Paul Haines

Andante (♩ = 80)

Violin I *mf*

Violin II *mf*

Viola *f*

Cello *f*

5

Vn I *p*

Vn II *p*

Va *mp*

Vc *mp*

10

Vn I *f*

Vn II *f*

Va *f*

Vc *f*

2
15

Vn I

Vn II

Va

Vc

div.

20

Vn I

Vn II

Va

Vc

p

p

mp

pizz.

mp

24

Vn I

Vn II

Va

Vc

29

Vn I

Vn II

Va

Vc

Measures 29-32: Vn I and Vn II play sixteenth-note patterns. Va has a melodic line with a slur. Vc plays a steady bass line with eighth notes.

33

Vn I

Vn II

Va

Vc

Measures 33-36: Vn I and Vn II play sixteenth-note patterns. Va has a melodic line with a slur. Vc plays a steady bass line with eighth notes.

37

Vn I

Vn II

Va

Vc

Measures 37-40: Vn I and Vn II play sixteenth-note patterns. Va has a melodic line with a slur. Vc plays a steady bass line with eighth notes.

4
41

Vn I

Vn II

Va

Vc

f

46

Vn I

Vn II

Va

Vc

50

Vn I

Vn II

Va

Vc

ff

ff

ff

arco

ff

54

Vn I

Vn II

Va

Vc

p

p

p

p

58

Vn I

Vn II

Va

Vc

p

p

62

Vn I

Vn II

Va

Vc

p

p

ff

ff

ff

arco

6
67

Vn I

Vn II

Va

Vc

71

Vn I

Vn II

Va

Vc

pp

pp

75

Vn I

Vn II

Va

Vc

mf

mf

f

f

80

Vn I

Vn II

Va

Vc

pp

pp

pp

pp

85

Vn I

Vn II

Va

Vc

p

p

mp

mp

90

Vn I

Vn II

Va

Vc

8
94

Vn I

Vn II

Va

Vc

f

f

div.

f

div.

f

98

Vn I

Vn II

Va

Vc

102

Vn I

Vn II

Va

Vc

p

p

mp

pizz.

mp

106

Vn I

Vn II

Va

Vc

Detailed description: This system contains measures 106 through 110. The Vn I part features a complex melodic line with many slurs and ties. The Vn II part plays a rhythmic accompaniment of eighth notes. The Va part has a few notes with slurs. The Vc part provides a simple harmonic accompaniment with quarter notes.

111

Vn I

Vn II

Va

Vc

Detailed description: This system contains measures 111 through 114. The Vn I part continues with its melodic line. The Vn II part maintains its eighth-note accompaniment. The Va part has a few notes with slurs. The Vc part continues with its simple harmonic accompaniment.

115

Vn I

Vn II

Va

Vc

Detailed description: This system contains measures 115 through 118. The Vn I part continues with its melodic line. The Vn II part maintains its eighth-note accompaniment. The Va part has a few notes with slurs. The Vc part continues with its simple harmonic accompaniment.

10
119

Vn I

Vn II

Va

Vc

123

Vn I

Vn II

Va

Vc

f

f

f

128

Vn I

Vn II

Va

Vc

132

Vn I

Vn II

Va

Vc

ff

ff

ff

arco

Detailed description: This system covers measures 132 to 135. The first violin (Vn I) and second violin (Vn II) parts feature a continuous sixteenth-note pattern. The viola (Va) part has a melodic line with a slur over measures 132-134. The cello (Vc) part has a bass line with rests in measures 132-134. Dynamics include fortissimo (ff) for the strings and arco for the cello.

136

Vn I

Vn II

Va

Vc

pp

pp

Detailed description: This system covers measures 136 to 140. The first violin (Vn I) and second violin (Vn II) parts continue with sixteenth-note patterns. The viola (Va) and cello (Vc) parts have melodic lines. Dynamics include pianissimo (pp) for the strings.

141

Vn I

Vn II

Va

Vc

pp

pp

Detailed description: This system covers measures 141 to 145. The first violin (Vn I) and second violin (Vn II) parts continue with sixteenth-note patterns. The viola (Va) and cello (Vc) parts have melodic lines. Dynamics include pianissimo (pp) for the strings.

12
146

Vn I

Vn II

Va

Vc

div.

2

Allegro (♩ = 120)

153

Vn I

Vn II

Va

Vc

mf

mf

pizz.

mf

pizz.

mf

arco

156

Vn I

Vn II

Va

Vc

arco

159

Vn I

Vn II

Va

Vc

mp

mp

mp

mp

p

p

pizz.

arco

162

Vn I

Vn II

Va

Vc

mp

mf

mf

pizz.

arco

14
165

Vn I

Vn II

Va

Vc

p

p

arco

p

pizz.

f

168

Vn I

Vn II

Va

Vc

171

Vn I

Vn II

Va

Vc

f

f

f

ff

ff

ff

p

p

p

div.

ffz

175

Vn I

Vn II

Va

Vc

ff

ff

ff

sffz

Detailed description: This system covers measures 175 to 178. The key signature is three sharps (F#, C#, G#). Vn I plays a series of half notes: G4, A4, B4, C5. Vn II plays a melodic line with eighth notes and quarter notes, including a trill on G4. Va plays a similar melodic line with eighth notes and quarter notes. Vc has rests in measures 175-177 and a final quarter note G2 in measure 178. Dynamics include *ff* for the strings and *sffz* for the final Vc note.

179

Vn I

Vn II

Va

Vc

mf

mf

mf

p

p

p

sffz

sffz

Detailed description: This system covers measures 179 to 182. Vn I plays a series of half notes: G4, A4, B4, C5. Vn II plays a melodic line with eighth notes and quarter notes, including a trill on G4. Va plays a similar melodic line with eighth notes and quarter notes. Vc has rests in measures 179-180 and a final quarter note G2 in measure 182. Dynamics include *mf* for the strings and *p* for the final Vc note.

183

Vn I

Vn II

Va

Vc

mf

mf

mf

pizz.

arco

mf

pizz.

mf

Detailed description: This system covers measures 183 to 186. Vn I plays a melodic line with eighth notes and quarter notes, including a trill on G4. Vn II plays a melodic line with eighth notes and quarter notes, including a trill on G4. Va plays a melodic line with eighth notes and quarter notes, including a trill on G4. Vc plays a melodic line with eighth notes and quarter notes, including a trill on G2. Dynamics include *mf* for the strings and *pizz.* for the final Vc note.

16
186

Vn I

Vn II

Va

Vc

This system of musical notation covers measures 16 to 186. It includes four staves: Vn I (Violin I), Vn II (Violin II), Va (Viola), and Vc (Violoncello). The key signature is three sharps (F#, C#, G#). The Vn I staff features a melodic line with slurs and accents. The Vn II staff has a more active, rhythmic line. The Va staff provides harmonic support with sustained notes and some movement. The Vc staff is mostly silent, with occasional notes.

189

Vn I

Vn II

Va

Vc

p

p

p

mf

This system covers measures 189 to 192. The Vn I, Vn II, and Va staves are marked with a piano (*p*) dynamic. The Vn I and Vn II parts consist of sustained notes. The Va part has a few notes with slurs. The Vc part is marked with a mezzo-forte (*mf*) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

193

Vn I

Vn II

Va

Vc

pp

pp

pp

This system covers measures 193 to 196. The Vn I, Vn II, and Va staves are marked with a pianissimo (*pp*) dynamic. The Vn I and Vn II parts have more active, melodic lines with slurs. The Va part has sustained notes. The Vc part has a rhythmic pattern of eighth and sixteenth notes.

196

Vn I
Vn II
Va
Vc

This system of music covers measures 196 to 199. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature is three sharps (F#, C#, G#). The music consists of various note values, including half notes, quarter notes, and eighth notes, with some notes beamed together. There are rests in several measures, particularly in the Vn II and Vc parts.

200

Vn I
Vn II
Va
Vc

arco
p

This system of music covers measures 200 to 203. It features the same four staves as the previous system. The key signature remains three sharps. The music includes a variety of rhythmic patterns, such as eighth-note runs and quarter-note phrases. A dynamic marking of *p* (piano) is present in measure 202, and the instruction "arco" is written above the Vc staff in the same measure. There are also some slurs and ties across measures.

204

Vn I
Vn II
Va
Vc

This system of music covers measures 204 to 207. It features the same four staves. The key signature is three sharps. The music continues with complex rhythmic textures, including sixteenth-note passages in the Vn II and Vc parts. There are several slurs and ties across measures, and some notes are marked with accents. The system concludes with a final measure in measure 207.

18
207

Vn I *mf*

Vn II *mf* *p*

Va *pizz.* *mf*

Vc *pizz.* *mf* *p* *arco*

210

Vn I *p* *pp*

Vn II *pp* *mp*

Va *p* *pp* *sfz* *arco*

Vc *arco* *pp* *pizz.* *ff*

213

Vn I

Vn II *p* *mp* *p*

Va *pp* *pizz.* *arco* *pp*

Vc

216

Vn I

Vn II

Va

Vc

mp

pizz. arco

sfz

sfz

sfz

Detailed description: This system covers measures 216 to 218. The key signature is three sharps (F#, C#, G#). Vn I plays eighth-note patterns. Vn II plays a sustained half-note. Va alternates between pizzicato and arco. Vc plays a simple bass line. Dynamics include mp and sfz.

219

Vn I

Vn II

Va

Vc

pp

pizz. arco

sfz

f

f

p

f

sfz

f

p

Detailed description: This system covers measures 219 to 221. Vn I has a dynamic crescendo from f to p. Vn II has a dynamic crescendo from pp to p. Va has a dynamic crescendo from sfz to p. Vc has a dynamic crescendo from sfz to p. Dynamics include pp, sfz, f, and p.

222

Vn I

Vn II

Va

Vc

f

p

f

f

p

f

f

p

Detailed description: This system covers measures 222 to 224. Vn I has a dynamic crescendo from f to p. Vn II has a dynamic crescendo from f to p. Va has a dynamic crescendo from f to p. Vc has a dynamic crescendo from f to p. Dynamics include f and p.

20
225

Vn I

Vn II

Va

Vc

arco

p

228

Vn I

Vn II

Va

Vc

pizz.

ff

pp

ppp

3

Largo ♩ = 66

233

Vn I

Vn II

Va

Vc

mp

pp

mp

pp

p

mp

p

p

238

Vn I

Vn II

Va

Vc

pp

pp

pp

pp

Detailed description: This system of music covers measures 238 to 242. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature is one sharp (F#). Measures 238-241 are in 4/4 time, and measure 242 is in 3/4 time. The Vn I part consists of a melodic line with slurs and rests. The Vn II part features a sixteenth-note triplet in measures 238, 241, and 242. The Va part has a melodic line with slurs. The Vc part has a bass line with slurs. Dynamics include *pp* (pianissimo) in measures 241 and 242.

243

Vn I

Vn II

Va

Vc

mp

pp

mp

pp

mp

pp

mp

pp

Detailed description: This system of music covers measures 243 to 248. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature is one sharp (F#). Measures 243-247 are in 4/4 time, and measure 248 is in 3/4 time. The Vn I part has a melodic line with slurs and rests. The Vn II part features a sixteenth-note triplet in measure 243. The Va part has a melodic line with slurs. The Vc part has a bass line with slurs. Dynamics include *mp* (mezzo-piano) and *pp* (pianissimo).

249

Vn I

Vn II

Va

Vc

f

f

f

f

Detailed description: This system of music covers measures 249 to 253. It features four staves: Violin I (Vn I), Violin II (Vn II), Viola (Va), and Violoncello (Vc). The key signature is one sharp (F#). Measures 249-250 are in 4/4 time, and measures 251-253 are in 3/4 time. The Vn I part has a melodic line with slurs and a sixteenth-note triplet in measure 251. The Vn II part has a melodic line with slurs and a triplet in measure 253. The Va part has a melodic line with slurs and a sixteenth-note triplet in measure 250. The Vc part has a bass line with slurs. Dynamics include *f* (forte).

22
254

Vn I

Vn II

Va

Vc

5

3

5

3

5

pizz.

259

Vn I

Vn II

Va

Vc

p

5

p

6

6

3

p

264

Vn I

Vn II

Va

Vc

pp

pp

pp

269

Vn I

Vn II

Va

Vc

Detailed description: This system covers measures 269 to 272. The key signature is one sharp (F#). The Vn I part features a seven-note ascending scale in measure 269, followed by a descending scale in measure 270. The Vn II part plays a simple harmonic accompaniment. The Va part has a similar seven-note ascending scale in measure 269. The Vc part has rests in measures 269 and 270, then plays a rhythmic pattern of eighth notes in measures 271 and 272.

273

Vn I

Vn II

Va

Vc

Detailed description: This system covers measures 273 to 276. The Vn I part has a melodic line with a long note in measure 274. The Vn II part has a seven-note ascending scale in measure 273 and a descending scale in measure 274. The Va part has a seven-note ascending scale in measure 273. The Vc part has a rhythmic pattern of eighth notes in measures 275 and 276.

277

Vn I

Vn II

Va

Vc

Detailed description: This system covers measures 277 to 280. The Vn I part has a seven-note ascending scale in measure 277 and a descending scale in measure 278. The Vn II part has a melodic line with a long note in measure 279. The Va part has a seven-note ascending scale in measure 277. The Vc part has a rhythmic pattern of eighth notes in measures 279 and 280.

24
281

Vn I *f*

Vn II *mp*

Va *f*

Vc *arco mp*

p

mp

p

286

Vn I *pp*

Vn II *pp*

Va *pp*

Vc *pp*

292

Vn I

Vn II

Va

Vc *pizz.*

297

Vn I

Vn II

Va

Vc

f *pp*

f *pp*

f *pp*

f *p*

304

Vn I

Vn II

Va

Vc

4

Moderato (♩ = 108)

313

Vn I

Vn II

Va

Vc

mf *p*

mf *p*

f *p*

f *p*

26
317

Vn I

Vn II

Va

Vc

321

Vn I

Vn II

Va

Vc

arco

f

325

Vn I

Vn II

Va

Vc

329

Vn I *p*

Vn II *p*

Va *pizz.* *p*

Vc *pizz.* *p*

Measures 329-332. Vn I and Vn II play chords and dyads. Va and Vc play a rhythmic pattern of eighth notes with pizzicato markings. Dynamics are marked *p*.

333

Vn I *pp*

Vn II *pp*

Va *pp*

Vc *pp*

Measures 333-336. Vn I and Vn II play chords and dyads. Va and Vc play a rhythmic pattern of eighth notes. Dynamics are marked *pp*.

337

Vn I

Vn II

Va *arco* *f*

Vc *arco* *f*

Measures 337-340. Vn I and Vn II play chords and dyads. Va and Vc play a rhythmic pattern of eighth notes. Dynamics are marked *f*. Va and Vc have *arco* markings.

28
341

Vn I

Vn II

Va

Vc

pp

pp

f

f

346

Vn I

Vn II

Va

Vc

pp

pp

f

f

351

Vn I

Vn II

Va

Vc

pp

pp

f

f

356

Vn I

Vn II

Va

Vc

f

p

pizz.

div.

360

Vn I

Vn II

Va

Vc

364

Vn I

Vn II

Va

Vc

f

f

f

tutti

arco

30
368

Vn I

Vn II

Va

Vc

div.

div.

372

Vn I

Vn II

Va

Vc

ff

ff

376

Vn I

Vn II

Va

Vc

ff

pp

pp

pp

pizz.

pizz.

pp

380

Vn I

Vn II

Va

Vc

arco

pizz.

Detailed description: This system covers measures 380 to 383. The Vn I and Vn II staves are in treble clef with a key signature of one sharp (F#). They play a sustained chord of G4 and B4. The Va and Vc staves are in bass clef with a key signature of one sharp (F#). They play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The Va staff is marked 'arco' for measures 380-381 and 'pizz.' for measures 382-383. The Vc staff is marked 'arco' for measures 380-381 and 'pizz.' for measures 382-383. A double bar line with repeat dots is at the end of measure 383.

384

Vn I

Vn II

Va

Vc

Detailed description: This system covers measures 384 to 387. The Vn I and Vn II staves are in treble clef with a key signature of one sharp (F#). They play a sustained chord of G4 and B4. The Va and Vc staves are in bass clef with a key signature of one sharp (F#). They play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The Va staff is marked 'arco' for measures 384-385 and 'pizz.' for measures 386-387. The Vc staff is marked 'arco' for measures 384-385 and 'pizz.' for measures 386-387. A double bar line with repeat dots is at the end of measure 387.

388

Vn I

Vn II

Va

Vc

Detailed description: This system covers measures 388 to 391. The Vn I and Vn II staves are in treble clef with a key signature of one sharp (F#). They play a sustained chord of G4 and B4. The Va and Vc staves are in bass clef with a key signature of one sharp (F#). They play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. The Va staff is marked 'arco' for measures 388-389 and 'pizz.' for measures 390-391. The Vc staff is marked 'arco' for measures 388-389 and 'pizz.' for measures 390-391. A double bar line with repeat dots is at the end of measure 391.

32
393

Vn I

Vn II

Va

Vc

397

Vn I

Vn II

Va

Vc

401

Vn I

Vn II

Va

Vc

arco

A few words about (and by) the composer

Stan Grill was raised in the Bronx, studied at the Bronx House School of Music, and later graduated from the Manhattan School of Music with undergrad and graduate degrees in music theory. He studied piano with Robert Helps and Leon Kushner and composition with Ursula Mamlok and Joseph Proskakoff. Major works include music for string orchestra and various solo instruments, a cello concerto, ten string quartets, a nonet for winds and strings, and numerous song cycles for mixed voices and chamber ensemble. Performances have been produced by the composer, as well as presented by the Composers Guild of New Jersey, the St. Paul's Church Festival of the Arts, the Leonia Chamber Players, the New York Composers Circle, the Northern New Jersey Camerata, One World Symphony, the Bronx Arts Ensemble, the Tokyo based Duo + Ensemble, the Pandolfis Consort, the Diderot Quartet and Camerata Philadelphia.

“As I see it, as much as we strive to find reason and purpose in our having been born into this amazing, mysterious and awe-inspiring universe, that attempt is largely futile. It is however, the best part of our nature that obliges us to make the attempt, though the most we can hope for is to gain some small degree of understanding of the world around us, and, more importantly, of ourselves. To achieve this, we each approach the problem in our own way, uniquely shaped by our cultural background, innate talents and abilities, education and so on. For some, science may be the window through which they best perceive and interpret the world, for others, religion. For those to whom the world seems to express itself most clearly and beautifully through sound, music is the voice that speaks to us and through which we, in turn, best express ourselves. Now, I can write notes that will make pretty music because I’ve been trained to do so – but the best of my music has arrived, rather inexplicably, as part of a personal effort to understand the world and myself. It is, in a way, an act of translation. The world says something, I try to understand it, and then translate it into musical language. The particular musical language which I speak, is, of course, a product of my conservatory training and personal musical tastes, but hopefully, the outcome, imperfect a translation as it may be, will convey to others something of its original intent.”

Stan's music is melodic, modal, contrapuntal, characterized by extended, interweaving lines. His musical influences span the centuries, and include Machaut, Josquin, Palestrina, Monteverdi, Lassus, Britten, Ives, Vaughn Williams and Shostakovich. Two main themes permeate many of the pieces - music intended to influence the minds and hearts of those who hear it in such a way as to encourage thoughts about the possibility of world peace - and music composed in an attempt to translate something about the nature of the physical world.

Complete scores are available at www.stangrillcomposer.com. Stan Grill is a member of ASCAP.



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