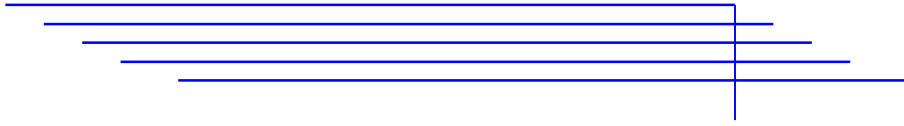


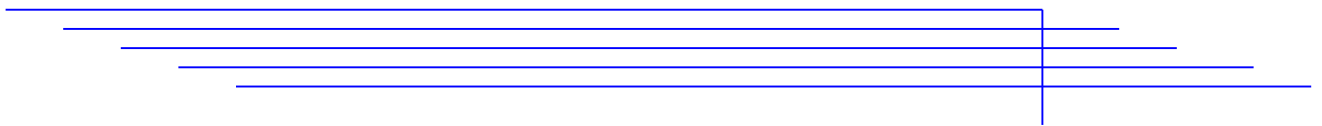
stanley grill



# Aphorisms

for string quartet

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# STANLEY GRILL

# COMPOSITIONS

## 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

## 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

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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, Book 1	2019	string quartet	15 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

## 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

## 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

(for string quartet)

“a terse statement of a truth or sentiment”

Many authors and thinkers have written aphorisms, but few excelled at this art. The ability to capture a complex thought in a simple, pithy phrase is harder than it looks! Leading up to my writing this string quartet, I had picked through a few volumes of aphorisms by François La Rochefoucauld, Franz Kafka and Oscar Wilde. While the format of these books, in places, has some semblance of order, mostly each maxim or aphorism stands on its own. The idea intrigued me for music, as such a method of organization runs so contrary to how music is usually structured – and I wanted to experiment with a piece that flowed from one brief idea to another, without interruption or development.

Stanley Grill  
Haworth, NJ

January, 2019

1

♩ = 40

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

2

Andante (♩ = 80)

Vn I *ppp* *p*

Vn II *ppp* *mp*

Va *ppp* *mp*<sup>3</sup> *pizz.*

Vc *ppp* *pizz.* *p*

Vn I

Vn II

Va *3*

Vc

19

Vn I

Vn II

Va

Vc

arco

p

pizz.

mp

25

Vn I

Vn II

Va

Vc

3

31

Vn I

Vn II

Va

Vc

f

arco

36

Vn I

Vn II

Va

Vc

*f* *p* *f* *p*

41

Vn I

Vn II

Va

Vc

*f* *f* *f* *p* *p*

46

Vn I

Vn II

Va

Vc

*f* *f* *f* *p* *f* *p*

50

Vn I

Vn II

Va

Vc

*f* *pp* *f* *pp*

55

Vn I

Vn II

Va

Vc

*f* *pp* *f* *pp*

4

$\text{♩} = 80$

Vn I

Vn II

Va

Vc

*p*



5

Prestissimo (♩ = 160)

70

Vn I *ppp* *f*

Vn II *ppp* *f*

Va *ppp* *f*

Vc *ppp* pizz. *f*

76

Vn I

Vn II

Va

Vc arco

81

Vn I *ff*

Vn II *ff*

Va *ff*

Vc pizz. *ff*

86

Vn I

Vn II

Va

Vc

*mp*

*mp*

*mp*

*mp*

90

Vn I

Vn II

Va

Vc

*pp*

*pp*

*pp*

*pp*

96

Vn I

Vn II

Va

Vc

*f*

*pp*

*f*

*pp*

*f*

*pp*

103

Vn I

Vn II

Va

Vc

*pp*

*pp*

*pp*

*pp*

109

Vn I

Vn II

Va

Vc

*f*

*f*

*f*

*f*

pizz.

pizz.

pizz.

116

Vn I

Vn II

Va

Vc

*pp*

*pp*

*pp*

arco

arco

arco

123 *rit.*

Vn I *mp*

Vn II *mp*

Va *mp*

Vc *mp*

Detailed description: This system covers measures 123 to 128. It begins with a *rit.* (ritardando) marking. The first violin (Vn I) plays a melodic line with a *mp* dynamic. The second violin (Vn II) and viola (Va) play a similar melodic line. The cello (Vc) provides a bass line. A double bar line is present after measure 126.

129

Vn I 3

Vn II

Va

Vc

Detailed description: This system covers measures 129 to 133. The first violin (Vn I) features a triplet of eighth notes in measures 129 and 131. The second violin (Vn II) and viola (Va) continue with their melodic lines. The cello (Vc) plays a steady bass line.

134

Vn I

Vn II

Va *mf*

Vc *mf* arco

3

Detailed description: This system covers measures 134 to 138. The first violin (Vn I) plays a melodic line. The second violin (Vn II) and viola (Va) play a melodic line with a *mf* dynamic. The cello (Vc) plays a melodic line with a *mf* dynamic and is marked *arco*. A triplet of eighth notes is indicated in measure 138.

139

Vn I

Vn II

Va

Vc

*p*

*mp*

*pizz.*

145

Vn I

Vn II

Va

Vc

*arco*

152

Vn I

Vn II

Va

Vc

3

160

Vn I

Vn II

Va

Vc

3

3

3

7

Allegro (♩ = 120)

Vn I

Vn II

Va

Vc

*p*

*ff*

*ff*

*f*

V

173

Vn I

Vn II

Va

Vc

179

Vn I

Vn II

Va

Vc

*p*

*p*

186

Vn I

Vn II

Va

Vc

*arco*

*p*

193

Vn I

Vn II

Va

Vc

*ff*

*ff*

*ff*

199

Vn I

Vn II

Va

Vc

*p*

*p*

*p*

205

Vn I

Vn II

Va

Vc

*p*

*p*

*p*

8 Adagio ♩ = 56

211

Vn I

Vn II

Va

Vc

*pp*

*pp*

*pp*

*pp*



216

Vn I

Vn II

Va

Vc

221

9 Vivace (♩. = 120)

Vn I

Vn II

Va

Vc

*f*

*f*

*f*

pizz.

*f*

226

Vn I

Vn II

Va

Vc

230

Vn I

Vn II

Va

Vc

234

Vn I

Vn II

Va

Vc

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

238

Vn I

Vn II

Va

Vc

*f* *p*

*f* *p*

*f* *p*

*f* *p*

242

Vn I

Vn II

Va

Vc

10

Allegro (♩ = 120)

Vn I

Vn II

Va

Vc

*p*

*p*

*p*  
arco

*p*

252

Vn I

Vn II

Va

Vc

pizz.

258

Vn I

Vn II

Va

Vc

arco

263

Vn I

Vn II

Va

Vc

**11** *l'istesso tempo*

*f* *pp* *mp*

*f* *pp* *mp*

*f* *pp* *mp*

*f* *pp* *mp*

269

Vn I

Vn II

Va

Vc

274

Vn I

Vn II

Va

Vc

12

*pp*

*f*

pizz.

279

Vn I

Vn II

Va

Vc

285

Vn I

Vn II

Va

Vc

291

Vn I

Vn II

Va

Vc

297

Vn I

Vn II

Va

Vc

*f*

*fff*

303

Vn I

Vn II

Va

Vc

*pp*

*mp*

13 Presto (♩. = 160)

309

Vn I

Vn II

Va

Vc

*f*

*f*

arco

*ff*

*ff*

316

Vn I

Vn II

Va

Vc

*ff*

323

Vn I

Vn II

Va

Vc

*ff*

330

Vn I

Vn II

Va

Vc

*p* *f* *p* *ff* *p* *ff*

337

Vn I

Vn II

Va

Vc

*p* *f* *p* *f* *p* *ff* *p* *ff*

344

Vn I

Vn II

Va

Vc

*p* *f* *p* *ff* *p* *ff*



351

Vn I

Vn II

Va

Vc

This system contains measures 351 through 357. The first violin (Vn I) part features a melodic line with a long slur spanning measures 351-352 and 355-356. The second violin (Vn II) part has a simple melodic line with a slur in measures 355-356. The viola (Va) and cello (Vc) parts play a rhythmic eighth-note pattern, with some rests in measures 351-352 and 355-356.

358

Vn I

Vn II

Va

Vc

This system contains measures 358 through 364. The first violin (Vn I) part features a melodic line with a long slur spanning measures 358-359 and 361-362. The second violin (Vn II) part has a simple melodic line with a slur in measures 358-359. The viola (Va) and cello (Vc) parts play a rhythmic eighth-note pattern, with some rests in measures 358-359 and 361-362.

365

Vn I

Vn II

Va

Vc

This system contains measures 365 through 371. The first violin (Vn I) part features a melodic line with a long slur spanning measures 365-366 and 368-369. The second violin (Vn II) part has a simple melodic line with a slur in measures 365-366. The viola (Va) and cello (Vc) parts play a rhythmic eighth-note pattern, with some rests in measures 365-366 and 368-369.

371

Vn I *p* *pp*

Vn II *p* *pp*

Va *p* pizz.

Vc *p* pizz.

378

Vn I

Vn II

Va

Vc

385

Vn I

Vn II

Va

Vc

392

Vn I

Vn II

Va

Vc

Measures 392-398. Vn I: Treble clef, melodic line with slurs. Vn II: Treble clef, melodic line with slurs. Va: Bass clef, rhythmic eighth-note patterns. Vc: Bass clef, rhythmic eighth-note patterns.

399

Vn I

Vn II

Va

Vc

Measures 399-405. Vn I: Treble clef, melodic line with slurs. Vn II: Treble clef, melodic line with slurs. Va: Bass clef, rhythmic eighth-note patterns. Vc: Bass clef, rhythmic eighth-note patterns.

406

Vn I

Vn II

Va

Vc

Measures 406-412. Vn I: Treble clef, melodic line with slurs. Vn II: Treble clef, melodic line with slurs and triplets. Va: Bass clef, rhythmic eighth-note patterns. Vc: Bass clef, rhythmic eighth-note patterns. Time signature changes to 5/4 at the end of each system.

Vn I

Vn II

Va

Vc

*p*

*p*

arco

*mp*

arco

*mp*

*f*

*f*

*f*

414

Vn I

Vn II

Va

Vc

*p*

*p*

*p*

*f*

*f*

*f*

*f*

417

Vn I

Vn II

Va

Vc

*p*

*p*

*p*

*p*

420

Vn I *f* *p* *f*

Vn II *f* *p* *f*

Va *f* *p* *f*

Vc *f* *p* *f*

423

Vn I *p*

Vn II *p*

Va *p*

Vc *p*

426

Vn I *f*

Vn II *f*

Va *f*

Vc *f*

429

Vn I *p* *f*

Vn II *p* *f*

Va *p* *f*

Vc *p* *f*

432

Vn I *p* *rit.*

Vn II *p*

Va *p*

Vc *p*

436

16

Adagio ♩ = 56

Vn I *pp*

Vn II *pp*

Va *pp* *f* pizz.

Vc *pp* *f* pizz.

441

Vn I

Vn II

Va

Vc

17 Andantino (♩ = 90)

447

Vn I

Vn II

Va

Vc

*mp*

*mp*

*arco*

*pp*

*mp*

*arco*

*pp*

*mp*

453

Vn I

Vn II

Va

Vc

460

Vn I

Vn II

Va

Vc

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*f* *p* *f* *p*

467

Vn I

Vn II

Va

Vc

*f*

*f*

474

Vn I

Vn II

Va

Vc



481

$\text{♩} = 40$

Vn I *p*

Vn II *p*  
arco

Va *p*  
arco

Vc *p*

487

Vn I *ppp*  $\rightarrow$  *ff*

Vn II *ppp*  $\rightarrow$  *ff*

Va *ppp*  $\rightarrow$  *ff*

Vc *ppp*  $\rightarrow$  *ff*

Vn I *pizz.* arco *p*

Vn II *pizz.* arco *p*

Va *pizz.* arco *p*

Vc *pizz.* arco

500

Vn I

Vn II

Va

Vc

pizz.

*ff*

arco

*p*

506

Vn I

Vn II

Va

Vc

pizz.

*ff*

arco

*p*

*ff*

513

Vn I

Vn II

Va

Vc

arco

*pp*

arco

*pp*

arco

*pp*

arco

*pp*

20

519

Vn I

Vn II

Va

Vc

*mf*

525

Vn I

Vn II

Va

Vc

*p*

532

Vn I

Vn II

Va

Vc

*f*

**21** Presto (♩ = 160)

*p*

538

Vn I

Vn II

Va

Vc

543

Vn I

Vn II

Va

Vc

*f*

548

Vn I

Vn II

Va

Vc

*p*

*f*

553

Vn I

Vn II

Va

Vc

558

Vn I

Vn II

Va

Vc

*p*

*p*

*p*

pizz.

*mp*

564

Vn I

Vn II

Va

Vc

*pp*

*p*

*pp*

*p*

*pp*

*p*

Vn I *pp*

Vn II *pp*

Va *pp*

Vc

576

Vn I

Vn II

Va

Vc

582

Vn I

Vn II

Va

Vc

588

Vn I

Vn II

Va

Vc

This system of musical notation covers measures 588 to 593. It features four staves: Vn I (Violin I), Vn II (Violin II), Va (Viola), and Vc (Violoncello). The key signature is one flat (B-flat). The Vn I and Vn II parts play a melodic line of dotted half notes, with Vn I starting on G4 and Vn II on F4. The Va part plays a similar melodic line starting on D3. The Vc part provides a bass line with dotted half notes, starting on G2. Measures 588-590 show the initial entry of the strings, while measures 591-593 show the continuation of the melodic lines.

594

Vn I

Vn II

Va

Vc

This system of musical notation covers measures 594 to 599. The instrumentation remains the same: Vn I, Vn II, Va, and Vc. The key signature is one flat. The Vn I and Vn II parts continue their melodic lines, with Vn I starting on G4 and Vn II on F4. The Va part continues its melodic line starting on D3. The Vc part continues its bass line with dotted half notes, starting on G2. Measures 594-596 show the continuation of the melodic lines, while measures 597-599 show the continuation of the bass line.

600

Vn I

Vn II

Va

Vc

This system of musical notation covers measures 600 to 605. The instrumentation remains the same: Vn I, Vn II, Va, and Vc. The key signature is one flat. The Vn I and Vn II parts continue their melodic lines, with Vn I starting on G4 and Vn II on F4. The Va part continues its melodic line starting on D3. The Vc part continues its bass line with dotted half notes, starting on G2. Measures 600-602 show the continuation of the melodic lines, while measures 603-605 show the continuation of the bass line.

606

Vn I

Vn II

Va

Vc

612

Vn I

Vn II

Va

Vc

618

Vn I

Vn II

Va

Vc

*f* *pp*

*f* *pp*

*f* *pp*



624

Vn I

Vn II

Va

Vc

630

Vn I

Vn II

Va

Vc

23 Allegro (♩ = 120)

Vn I

Vn II

Va

Vc

*mf*

*mf*

*f*

arco

*mp*

*p*

*p*

*p*

642

Vn I

Vn II

Va

Vc

*mp*

*pp*

*pp*

*pp*

*pizz.*

*p*

24

Vn I

Vn II

Va

Vc

*p*

*p*

653

Vn I

Vn II

Va

Vc

658

Vn I

Vn II

Va

Vc

663

Vn I

Vn II

Va

Vc

25

Andante (♩ = 80)

668

Vn I

Vn II

Va

Vc

*f*

*mf*

arco

*f*

673

Vn I

Vn II

Va

Vc

Measures 673-677. Vn I and Vn II play eighth-note patterns. Va plays sustained chords. Vc plays a rhythmic eighth-note pattern.

678

Vn I

Vn II

Va

Vc

Measures 678-681. Vn I and Vn II play eighth-note patterns. Va plays sustained chords. Vc plays a rhythmic eighth-note pattern.

682

Vn I

Vn II

Va

Vc

Measures 682-686. Vn I and Vn II play eighth-note patterns. Va plays sustained chords. Vc plays a rhythmic eighth-note pattern.

687

Vn I *mp*

Vn II *mp*

Va *mp*

Vc *mp*

693

Vn I *p*

Vn II *p*

Va *p*

Vc *p*

26

700

Largo (♩ = 56)

Vn I *pp*

Vn II *pp*

Va *p*

Vc *pizz.* *mf*

706

Vn I

Vn II

Va

Vc

*mp*

712

Vn I

Vn II

Va

Vc

27 Andante (♩ = 80)

719

Vn I

Vn II

Va

Vc

*p*

*f*

*ff*

*ff*

*pizz.*

726

Vn I

Vn II

Va

Vc

*p*

*p*

*p*

*p*

733

Vn I

Vn II

Va

Vc

*arco*

*arco*

740

Vn I

Vn II

Va

Vc

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

746

Vn I pizz. *ff* arco *p* pizz. *ff* arco *p*

Vn II pizz. *ff* arco *p* pizz. *ff* arco *p*

Va pizz. *ff* arco *p* pizz. *ff* arco *p*

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

752

Vn I

Vn II

Va

Vc

758

Vn I *f*

Vn II *f*

Va *f*

Vc *f*



765

Vn I

Vn II

Va

Vc

*ff*

*ff*

*ff*

*ff*

29

771

Vn I

Vn II

Va

Vc

*p*

*pp*

*mp*

*pizz.*

*p*

*pp*

*mp*

*p*

*mp*

778

Vn I

Vn II

Va

Vc

784

Vn I

Vn II

Va

Vc

789

Vn I

Vn II

Va

Vc

arco

*f*

*p*

30

Moderato (♩ = 108)

Vn I

Vn II

Va

Vc

*f*

arco

*f*

arco

*f*

arco

*mf*

797

Vn I

Vn II

Va

Vc

797-800

800

Vn I

Vn II

Va

Vc

800-803

803

Vn I

Vn II

Va

Vc

803-806

806

Vn I

Vn II

Va

Vc

809

Vn I

Vn II

Va

Vc

812

Vn I

Vn II

Va

Vc

*p*

816

Vn I

Vn II

Va

Vc

*f*

*p*

*rit.*

821

REPRISE (♩ = 40)

Vn I

Vn II

Va

Vc

*pp*

828

Vn I

Vn II

Va

Vc

## 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 Prostakoff. 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](http://www.stangrillcomposer.com). Stan Grill is a member of ASCAP.



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