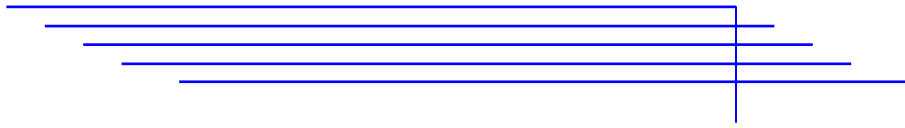


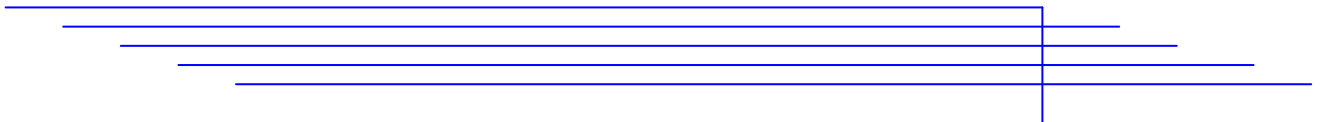
stanley grill



# MIDDLE GROUND

*violin, 2 violas, violoncello*

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## MUSIC BY STAN GRILL

### VOCAL MUSIC

The Snow Begins (W.C. Williams)	1975	soprano, piano	3 min
Earth and Sea (Eskimo texts)	1975	soprano, piano	3 min
Preludes (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	2 voices, 2 cellos	15 min
Thinking of You (John MacKenzie)	2005	soprano, vc, harp	7 min
Ariettas without words	2005	soprano, vc, harp	9 min
Scetate (Ferdinando Russo)	2005	SSATTBB	6 min
In Their Flight (Mark Doty)	2006	soprano, mezzo soprano, vn, vc	6 min
Rilke Songs	2009	soprano, va d'amore, vc	15 min
4 Songs to Poems by Hart Crane	2010	tenor, piano	12 min
Sonnets to Orpheus (Rilke)	2012	tenor, piano	35 min

### MUSIC FOR STRINGS ALONE

6 Contrapuntal Pieces	1986	string quartet	20 min
For Laura	1987	string quartet	25 min
As Easy as 1,2,3	1987	string trio	10 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	va, vc	9 min
Pavanne (for a world without war)	2005	string orchestra	8 min
Meditations for String Orchestra	2006	string orchestra	8 min
American Landscapes	2007	string quartet	24 min
Motet for String Orchestra	2008	string orchestra	7 min
Ecstasy	2009	viola solo	9 min
Transformations	2009	viola da gamba solo	12 min
Sonatine	2010	3 violins	9 min
Middle Ground	2012	vn, 2 va, vc	25 min

### CHAMBER MUSIC

Three for Three	1992	vn, vc, pn	16 min
Civil War Songs	1992	va, pn	18 min
Take Five	1993	2 vns, va, vc, pn	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	fl, vc, pn	25 min
Nonet (for New York)	2002	fl, ob, cl, hn, bn, 2vns, va, vc	35 min
A Little Sweet	2003	fl, vc	10 min
On the edge of sleep & dreaming	2003	hn, vc, 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 Peace	2005	cl, vn, vc	15 min
Elements	2006	fl, ob, cl, hn, bn	11 min
Motet for Brass Instruments	2006	2 trp, hn, trb, tu	7 min

### ORCHESTRAL MUSIC

Appalachian Songs	1988	chamber orchestra	25 min
Morning Music	2001	cl, string orchestra	22 min
Two Sad Songs (W.B. Yeats)	2002	soprano, string orchestra	15 min
Invisible Ballet	2003	strings & diverse instruments	33 min
Pluto	2005	orchestra	15 min
Ophelia Songs (Shakespeare)	2005	soprano, harp, string orchestra	12 min
Love's Little Pleasures	2008	soprano, string orchestra	15 min
The Four Elements	2009	va, string orchestra	22 min
Mystical Songs	2009	soprano, va, string orchestra	18 min

# Middle Ground

"Middle Ground" - scored for violin, 2 violas, cello - was composed for Elzbieta Sajka and the Pandolfis Consort. The title is about more than the 2 violas - and that gorgeous middle range they sound in. It was composed in the midst of an American Presidential campaign, a time when, even more than usual, politicians speak in extremes, and none attempt to find that "middle ground" where people can accomplish remarkable things if they have the desire and will to do so.

The quartet is in 5 movements, so that it also has a center, balanced by the outside movements. With the thought in mind that the Pandolfis Consort is an early music ensemble, the 2<sup>nd</sup> and 4<sup>th</sup> movements are based on Baroque themes, by Corelli and Bach, respectively. The opening and final movements are dance-like, built around opening viola duets.

*Stan Grill*

# Middle Ground

I

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Moderato (♩ = c. 108)

Violin *p*

Viola 1 *pp* *mf*

Viola 2 *pp* *mf*

Cello

Detailed description: This system contains the first four staves of the score. The Violin staff (treble clef) plays a melody of eighth notes with slurs, starting at a piano (*p*) dynamic. The Viola 1 staff (alto clef) plays a similar eighth-note melody, starting at pianissimo (*pp*) and moving to mezzo-forte (*mf*) in the fifth measure. The Viola 2 staff (alto clef) plays a more active eighth-note line, also starting at *pp* and moving to *mf*. The Cello staff (bass clef) is mostly silent, indicated by a series of rests.

Vn

Va 1 *p*

Va 2 *p*

Vc *p*

Detailed description: This system contains the next four staves. The Violin staff (treble clef) continues the melody with slurs. The Viola 1 staff (alto clef) plays a melodic line with slurs, starting at piano (*p*). The Viola 2 staff (alto clef) plays a more active eighth-note line, also starting at *p*. The Cello staff (bass clef) is mostly silent, but has a final measure with a piano (*p*) dynamic.

14

Vn

Va 1

Va 2

Vc

21

Vn

Va 1

Va 2

Vc

*mf*

*mp*

*mp*

*pizz.*

29

Vn

Va 1

Va 2

Vc

*mp*

*p*

*p*

*mf*

37

Vn

Va 1

Va 2

Vc

*pizz.*

*arco*

*f*

43

Vn

Va 1

Va 2

Vc

*p*

*p*

*pizz.*

*arco*

*mp*

*f*

*mp*

50

Vn

Va 1

Va 2

Vc

*pp*

*pp*

*mf*

*mf*

57

Vn

Va 1

Va 2

Vc

*p*

64

Vn

Va 1

Va 2

Vc

*f*

70

Vn

Va 1

Va 2

Vc

*p*

*pizz.*

*mp*

77

Vn

Va 1

Va 2

Vc

arco

*f*

84

Vn

Va 1

Va 2

Vc

*p*

*mf*

*mf*

*f* pizz.

pizz.

91

Vn

Va 1

Va 2

Vc

*mp*

*mf*

arco

arco



97

Vn

Va 1

Va 2

Vc

105

Vn

Va 1

Va 2

Vc

*f*

pizz.

112

Vn

Va 1

Va 2

Vc

*f*

*f*

*f*

arco

120

Vn

Va 1

Va 2

Vc

*pizz.*

*pp*

*mf*

127

Vn

Va 1

Va 2

Vc

*p*

133

Vn

Va 1

Va 2

Vc

*arco*

*p*

140

Vn

Va 1

Va 2

Vc

144

Vn

Va 1

Va 2

Vc

arco

148

Vn

Va 1

Va 2

Vc

152

Vn

Va 1

Va 2

Vc

156

Vn

Va 1

Va 2

Vc

*mf*

*mf*

*mf*

160

Vn

Va 1

Va 2

Vc

*mf*

166

Vn

Va 1

Va 2

Vc

173

Vn

Va 1

Va 2

Vc

pizz.

**ff**

180

Vn

Va 1

Va 2

Vc

*p*

*f*

*p*

*p*

*f*

*p*

*p*

*f*

*p*

*p*

*f*

*p*

*p*

*pp*

*pp*

*p*

*f*

*p*

*pp*

arco

188

Vn

Va 1

Va 2

Vc

*mf*

*mf*

195

Vn

Va 1

Va 2

Vc

*p*

*p*

202

Vn

Va 1

Va 2

Vc

*p*

209

Vn

Va 1

Va 2

Vc

216

Vn

Va 1

Va 2

Vc

*rit.*

5'22"

# Middle Ground

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2

Largo ♩ = 50

Violin *mp*

Viola 1 *mp*

Viola 2 *mp*  
pizz.

Cello *mf*

Vn <sup>5</sup>

Va 1

Va 2

Vc



9

Vn *pp*

Va 1 *pp*

Va 2 *pp*  
pizz.

Vc *p*

13

Vn

Va 1

Va 2

Vc

17

Vn

Va 1 pizz. arco *pp*

Va 2 pizz. arco *pp*

Vc *p*

22

Vn

Va 1

Va 2

Vc

arco

25

Vn

Va 1

Va 2

Vc

pizz.

arco

*mf*

*mf*

*mf*

*mf*

29

Vn

Va 1

Va 2

Vc

32

Vn

Va 1

Va 2

Vc

*pp*

36

Vn

Va 1

Va 2

Vc

40

Vn

Va 1

Va 2

Vc

*pizz.*

*mp*

*arco*

*mp*

*arco*

*mp*

45

Vn

Va 1

Va 2

Vc

49

Vn

Va 1

Va 2

Vc

*mf*

*mf*

*mf*

arco

*mf*

53

Vn

Va 1

Va 2

Vc

55

Vn

Va 1

Va 2

Vc

57

Vn

Va 1

Va 2

Vc

59

Vn

Va 1

Va 2

Vc

*p*

*p*

pizz.

*mf* pizz.

*mf*

64

Vn

Va 1

Va 2

Vc

Moderato (♩ = c. 96)

69

Vn

Va 1

Va 2

Vc

75

Vn

Va 1

Va 2

Vc

81

Vn

Va 1

Va 2

Vc

This system of music covers measures 81 through 86. The Violin (Vn) part begins with a sixteenth-note pattern in the first two measures, followed by a melodic line with slurs and accidentals. The Violin I (Va 1) part features a rhythmic accompaniment of eighth and sixteenth notes. The Violin II (Va 2) part has a more melodic line with slurs. The Violoncello (Vc) part provides a steady bass line with eighth and sixteenth notes.

87

Vn

Va 1

Va 2

Vc

This system of music covers measures 87 through 93. The Violin (Vn) part continues with a melodic line, showing some chromatic movement. The Violin I (Va 1) part has a dense texture with many sixteenth notes. The Violin II (Va 2) part has a melodic line with slurs and some chromaticism. The Violoncello (Vc) part continues with a steady bass line.

94

Vn

Va 1

Va 2

Vc

This system of music covers measures 94 through 100. The Violin (Vn) part has a melodic line with some chromaticism and slurs. The Violin I (Va 1) part has a rhythmic accompaniment of eighth and sixteenth notes. The Violin II (Va 2) part has a melodic line with slurs and some chromaticism. The Violoncello (Vc) part continues with a steady bass line.

102 *rit.* **Largo** ♩ = 50

Vn

Va 1

Va 2

Vc

*mp*

*mp*

*mp*

*pizz.*

*mf*

109

Vn

Va 1

Va 2

Vc

113

Vn

Va 1

Va 2

Vc

*p*

*p*

*p*

*arco*

*p*



119

Vn

Va 1

Va 2

Vc

6'00"

# Middle Ground

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3

Presto (M.M. ♩ = c. 160)

Violin *f*

Viola 1 *mf*

Viola 2 *mf*

Cello *p*

The first system of the score covers measures 1 through 5. The Violin part features a melodic line with a forte (*f*) dynamic, starting with a half note and followed by a series of eighth notes. The Viola 1 and Viola 2 parts play a rhythmic accompaniment of eighth notes with a mezzo-forte (*mf*) dynamic. The Cello part is mostly silent in the first two measures, then enters in the third measure with a piano (*p*) dynamic, playing a simple bass line.

Vn

Va 1

Va 2

Vc

The second system of the score covers measures 6 through 10. The Violin part continues its melodic line with a mezzo-forte (*mf*) dynamic. The Viola 1 part continues with eighth-note accompaniment. The Viola 2 part continues with eighth-note accompaniment. The Cello part continues with a simple bass line.

12

Vn

Va 1

Va 2

Vc

18

Vn

Va 1

Va 2

Vc

24

Vn

Va 1

Va 2

Vc

*p*

*p*

30

Vn

Va 1

Va 2

Vc

*f*

*f*

*p*

*p*

pizz.

36

Vn

Va 1

Va 2

Vc

*f*

*mf*

*mf*

arco

*p*

42

Vn

Va 1

Va 2

Vc

48

Vn

Va 1

Va 2

Vc

pizz.

54

Vn

Va 1

Va 2

Vc

60

Vn

Va 1

Va 2

Vc

66 *rit.* **a tempo** (♩=♩)

Vn

Va 1

Va 2

Vc

*p*

arco

*p*

72

Vn

Va 1

Va 2

Vc

*mp*

*mp*

78

Vn

Va 1

Va 2

Vc

84

Vn

Va 1

Va 2

Vc

90

Vn

Va 1

Va 2

Vc

96

Vn

Va 1

Va 2

Vc

*mp*

102

Vn

Va 1

Va 2

Vc

108

Vn

Va 1

Va 2

Vc

pizz.

pizz.

114

Vn

Va 1

Va 2

Vc



120

Vn

Va 1

Va 2

Vc

126

Vn

Va 1

Va 2

Vc

132

Vn

Va 1

Va 2

Vc

*arco*

*mf*

*mf*

*ff*

*ff*

*mp*

*mp*

140

Vn

Va 1

Va 2

Vc

*mf*

*mf*

148

Vn

Va 1

Va 2

Vc

*mp*

*ff*

*pp*

*pp*

*pp*

*mf*

*ff*

*pp*

156

Vn

Va 1

Va 2

Vc

*f*

*mf*

*mf*

*p*

162

Vn

Va 1

Va 2

Vc

168

Vn

Va 1

Va 2

Vc

174

Vn

Va 1

Va 2

Vc

180

Vn

Va 1

Va 2

Vc

*p*

*p*

186

Vn

Va 1

Va 2

Vc

*f*

*mp*

*f*

*mp*

*pizz.*

192

Vn

Va 1

Va 2

Vc

*p*

*p*

*p*

*arco*

*p*

# Middle Ground

4

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Adagio ♩ = 40

Violin

Viola 1

Viola 2

Cello

*p* *pp* *pp* *pp*

Detailed description: This block contains the first system of the musical score. It features four staves: Violin, Viola 1, Viola 2, and Cello. The Violin and Viola 1 parts are in treble clef, while Viola 2 and Cello are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The Violin and Viola 1 parts play a melodic line with slurs and accents, starting with a piano (*p*) dynamic and moving to pianissimo (*pp*) in the third measure. The Viola 2 part plays a similar melodic line but with a different rhythmic pattern. The Cello part provides a harmonic foundation with sustained chords, also moving from *p* to *pp*. A double bar line is present in the second measure of each staff.

Vn

Va 1

Va 2

Vc

4

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features four staves: Violin (Vn), Viola 1 (Va 1), Viola 2 (Va 2), and Cello (Vc). The Violin part continues with a complex melodic line, marked with a '4' above the first measure. The Viola 1 and Viola 2 parts play a rhythmic accompaniment with slurs. The Cello part continues with sustained chords. The key signature and time signature remain consistent with the first system.

7

Vn *mf*

Va 1 *mf*

Va 2 *mf* pizz.

Vc *f*

10

Vn *p*

Va 1 *p*

Va 2 *p*

Vc *f* *p*

13

Vn *f*

Va 1 *f*

Va 2 *f*

Vc *f* arco

16

Vn

Va 1

Va 2

Vc

*mp*

*mp*

*mp*

*pizz.*

*mp*

19

Vn

Va 1

Va 2

Vc

21

Vn

Va 1

Va 2

Vc

*mp*

*p*

*mp*

*p*

23

Vn

Va 1

Va 2

Vc

*f*

*f*

*f*

*f*

arco

25

Vn

Va 1

Va 2

Vc

*pp*

*mf*

*mp*

*pp*

*mf*

*pp*

*mf*

*ppizz.*

*mp*

*mf*

28

Vn

Va 1

Va 2

Vc



31

Vn

Va 1

Va 2

Vc

*pp*

*pp*

*pp*

arco

*pp*

34

Vn

Va 1

Va 2

Vc

*mp*

*mf*

*mf*

pizz.

*mf*

37

Vn

Va 1

Va 2

Vc

*pp*

41

Vn

Va 1

Va 2

Vc

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

*pp*

*mp*

45

Vn

Va 1

Va 2

Vc

50

Vn

Va 1

Va 2

Vc

*p*

*p*

*p*

*p*

# Middle Ground

## V

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Allegro (M.M. ♩ = c. 120)

Musical score for Violin, Viola 1, Viola 2, and Cello. The score is in 3/4 time and begins with a key signature of one flat. The Violin part starts with a whole rest and then plays a melodic line starting in the fifth measure. The Viola 1 and Viola 2 parts play a rhythmic accompaniment of eighth notes. The Cello part plays a bass line. Dynamics include *mp* and *p*. A hairpin indicates a crescendo in the Viola parts.

Musical score for Violin, Viola 1, Viola 2, and Cello. The Violin part continues its melodic line. The Viola 1 part plays a series of half notes. The Viola 2 part plays a rhythmic accompaniment. The Cello part plays a bass line. Dynamics include *mp* and *p*. A hairpin indicates a crescendo in the Viola parts.

13

Vn

Va 1

Va 2

Vc

musical score for measures 13-18, featuring Violin (Vn), Violin 1 (Va 1), Violin 2 (Va 2), and Violoncello (Vc). The score includes dynamic markings such as *p* and *pizz.*, and time signature changes from 2/4 to 3/4.

19

Vn

Va 1

Va 2

Vc

musical score for measures 19-24, featuring Violin (Vn), Violin 1 (Va 1), Violin 2 (Va 2), and Violoncello (Vc). The score includes dynamic markings such as *mf*, *arco*, and a triplet marking (*3*), and a time signature change to 6/8.

25

Vn

Va 1

Va 2

Vc

musical score for measures 25-30, featuring Violin (Vn), Violin 1 (Va 1), Violin 2 (Va 2), and Violoncello (Vc).

31

Vn

Va 1

Va 2

Vc

37

Vn

Va 1

Va 2

Vc

*p*

*p*

*p*

pizz.

*mp*

43

Vn

Va 1

Va 2

Vc

49

Vn

Va 1

Va 2

Vc

*mf*

*mp*

*mp*

arco

55

Vn

Va 1

Va 2

Vc

*mf*

*mf*

*mf*

arco

61

Vn

Va 1

Va 2

Vc

67

Vn

Va 1

Va 2

Vc

73

Vn

Va 1

Va 2

Vc

*p*

*mp*

*pizz.*

*arco*

*p*

78

Vn

Va 1

Va 2

Vc

*mp*

*mp*

*mp*

*mp*

84

Vn

Va 1

Va 2

Vc

*pp*

*pp*

*pp*

*pp*

90

Vn

Va 1

Va 2

Vc

*mf*

*mf*

*mf*

*mf*

96

Vn

Va 1

Va 2

Vc

*p*

*p*

*pp*

*pp*

*arco*



102

Vn

Va 1

Va 2

Vc

108

Vn

Va 1

Va 2

Vc

114

Vn

Va 1

Va 2

Vc

120

Vn

Va 1

Va 2

Vc

*f*

*ff*

arco

arco

*ff*

126

Vn

Va 1

Va 2

Vc

*mf*

pizz.

*mf*

132

Vn

Va 1

Va 2

Vc

137

Vn

Va 1

Va 2

Vc

143

Vn

Va 1

Va 2

Vc

149

Vn

Va 1

Va 2

Vc

*p*

*p*

*pp*

arco

pizz.

pizz.

155

Vn

Va 1

Va 2

Vc

arco

pp

pizz.

161

Vn

Va 1

Va 2

Vc

arco

pp

pp

pp

167

Vn

Va 1

Va 2

Vc

mp

mp

mp

mp

173

Vn

Va 1

Va 2

Vc

*p*

*pizz.*

*p*

*pizz.*

*p*

Detailed description: This system of music covers measures 173 to 178. It features four staves: Violin (Vn), Violin 1 (Va 1), Violin 2 (Va 2), and Violoncello (Vc). The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 at measure 175. The Violin parts play melodic lines with slurs and ties. The Violoncello part has a triplet in measure 175. Dynamics include piano (*p*) and pizzicato (*pizz.*). A hairpin crescendo is shown under the first three measures.

179

Vn

Va 1

Va 2

Vc

*arco*

*p*

*pizz.*

*mp*

Detailed description: This system covers measures 179 to 184. The key signature changes to two flats (Bb, Eb). The time signature changes from 3/4 to 6/8 at measure 181. The Violin parts continue with melodic lines, including a triplet in measure 181. The Violoncello part has a triplet in measure 181. Dynamics include piano (*p*) and mezzo-piano (*mp*). The Violin 2 part is marked *arco* in measure 181. A hairpin crescendo is shown under the last three measures.

185

Vn

Va 1

Va 2

Vc

Detailed description: This system covers measures 185 to 190. The key signature has two flats (Bb, Eb). The time signature changes from 6/8 to 3/4 at measure 188. The Violin parts play melodic lines with slurs and ties. The Violoncello part has a triplet in measure 188. A hairpin crescendo is shown under the last three measures.

190

Vn

Va 1

Va 2

Vc

*mp*

*mf*

*mp*

arco

*mp*

Detailed description: This system of musical notation covers measures 190 to 195. It features four staves: Violin (Vn), Violin 1 (Va 1), Violin 2 (Va 2), and Violoncello (Vc). The Violin part begins with a rest in measure 190 and then plays a melodic line with slurs and accents, marked *mp*. The Violin 1 part has a rhythmic eighth-note pattern, marked *mf*. The Violin 2 part plays a similar rhythmic pattern, also marked *mp*. The Violoncello part has a lower rhythmic pattern, marked *mp*, with the instruction 'arco' above the first measure. The system concludes with a double bar line and a 3/8 time signature change.

196

Vn

Va 1

Va 2

Vc

*mf*

*mf*

*mf*

arco

*mf*

Detailed description: This system of musical notation covers measures 196 to 201. It features four staves: Violin (Vn), Violin 1 (Va 1), Violin 2 (Va 2), and Violoncello (Vc). The Violin part plays a melodic line with slurs and accents, marked *mf*. The Violin 1 part has a rhythmic eighth-note pattern, marked *mf*. The Violin 2 part plays a similar rhythmic pattern, also marked *mf*. The Violoncello part has a lower rhythmic pattern, marked *mf*, with the instruction 'arco' above the first measure.

202

Vn

Va 1

Va 2

Vc

Detailed description: This system of musical notation covers measures 202 to 207. It features four staves: Violin (Vn), Violin 1 (Va 1), Violin 2 (Va 2), and Violoncello (Vc). The Violin part plays a melodic line with slurs and accents. The Violin 1 part has a rhythmic eighth-note pattern. The Violin 2 part plays a similar rhythmic pattern. The Violoncello part has a lower rhythmic pattern.

208

Vn

Va 1

Va 2

Vc

213

Vn

Va 1

Va 2

Vc

*p*

*mp*

pizz.

arco

*p*

*mp*

218

Vn

Va 1

Va 2

Vc

*mp*

*mp*

*mp*

*mp*

223

Vn

Va 1

Va 2

Vc

228

Vn

Va 1

Va 2

Vc

*pp*

*pp*

*pp*

*pp*

233

Vn

Va 1

Va 2

Vc

*mf*

*mf*

*mf*

*p*

*pizz.*

*pizz.* *pp*

*mf*



238

Vn

Va 1

Va 2

Vc

*arco*

*pp*

243

Vn

Va 1

Va 2

Vc

248

Vn

Va 1

Va 2

Vc

253

Vn

Va 1

Va 2

Vc

258

Vn

Va 1

Va 2

Vc

264

Vn

Va 1

Va 2

Vc

*mf dim.*

*mf dim.*

*mf*

*pizz.*

*arco*

*pizz.*

*arco*

269

Vn

Va 1

Va 2

Vc

*rit.*

*ppp*

*pp*

*ppp*

*pizz.*

*pp*

*ppp*

*arco*

*pizz.*

6'50"

## 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 Probstakoff. Major works include music for string orchestra and voice, string orchestra and clarinet, a nonet for winds and strings, and several 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, the Bronx Arts Ensemble and the Duo + Ensemble. During the 2004-06 seasons, he was composer in residence of One World Symphony, a New York City based orchestra. One World Symphony has premiered several major works, including "Invisible Ballet" for orchestra, "Two Sad Songs" setting poems by W.B. Yeats for soprano & string orchestra, and a cycle of songs for two cellos and two mezzo sopranos setting poems by the New Jersey poet William Carlos Williams. In 2006, One World commissioned three works – a setting of the Ophelia songs from Shakespeare's "Hamlet" for soprano, harp and string orchestra, an orchestral work, "Pluto," for a program featuring Holst's "The Planets," and a setting of poetry for a concert honoring those who lost their lives on 9/11. Recent works include "The Four Elements" for viola and string orchestra commissioned by violist Brett Deubner and "Mystical Songs" for soprano, viola and string orchestra commissioned by the Universidad Tecnica Particular de Loja. In 2009, an entire program of music by Stan Grill was performed in Tokyo by the Duo + Ensemble. He currently works in Philadelphia, and lives happily in New Jersey with his wife, cats and piano.

*"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 in the American Music Center's on-line library. Please go to Stan's web page at [American Music Center](#).



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