

Stanley Grill



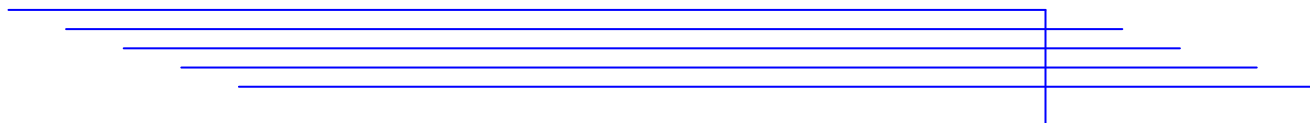
Composer & Pianist

Rilke Songs

soprano, viola d'amore & violoncello

Der Panther
Mein Leben
Du siehst, ich will viel
Eingang
Buddha in Der Glorie

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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
Collected Villanelles (various poets)	2018	SATB	16 min
La selva de los relojes (Federico Garcia Lorca)	2018	mezzo soprano, cello, piano	21 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 Machaut)	2018	contralto, fl, vn, vc, piano	40 min
Selections from Les Roses (R.M. Rilke)	2019	soprano, oboe, violin	9 min
Blossoms (Selma Meerbaum-Eisinger)	2019	soprano, viola d'amore, cello	22 min
This Hour (Rose Ausländer)	2019	soprano, tenor, vn, va, vc, harpsichord	11 min
The Aim was Song (Robert Frost)	2019	soprano, cello	3 min
Two Ballads (Richard Leach)	2019	soprano, Bb clarinet, viola, cello, piano	8 min
The Whirr of Wings (various poets)	2020	chorus, flute, viola, cello	24 min
Dust Song (Richard Leach)	2020	soprano, piano	3 min
Selections from Words for Music Perhaps	2020	mezzo soprano, baritone, piano	8 min
An Incalculable Loss (Richard Leach/Norman Fischer)	2020	soprano & cello	12 min
Say their names (words from the news)	2020	voice & piano	6 min
To Pain (Peter Levitt)	2020	baritone & piano	4 min
Artist (Madhu Raghavendra)	2020	soprano & piano	3 min
1918 (Ellen Bryant Voigt)	2020	mezzo soprano, vn, 2 va, vc	20 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	viola 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
Border Crossings	2019	2 violins	6 min
Sea and Sky	2019	2 violas	11 min
Ode to Theia	2020	string quartet	22 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 cornetts & 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
Divisions	2019	vn, vc, pn	13 min
Aphorisms IV	2019	cello & piano	19 min
Remember	2020	viola & piano	10 min
The Whirr of Wings (instrumental suite)	2020	flute, viola, cello	19 min
Dance	2020	flute	3 min
Echo	2020	flute, oboe, clarinet, violin	4 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
Everything Passes	2019	soprano & chamber orchestra	16 min
Gaia's Lament	2019	violin, orchestra	21 min
Serenade	2019	oboe, string orchestra	13 min
The Silence of Winter	2020	3 flutes, string orchestra	13 min
The Bridge	2020	viola & orchestra	70 min
Fantasy	2020	piano, string orchestra	15 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

Rilke Songs

My musical thoughts are often influenced by the sounds of early music, and gradually I became interested in the possibility of composing for early instruments. After reaching out, over the internet, to the Pandolfis Ensemble, I worked on two songs for them, settings of poems by Rilke: “Buddha in Der Glorie” and “Der Panther”. I had intended to write one song, but after reading through many poems, I thought these two poems worked together perfectly. “Buddha in Der Glorie” describes a state of being that perhaps we all, in some way, aspire to – but cannot achieve. It reflects our yearning for connectedness with the universe around us – and for eternity. “Der Panther” is the opposite, but truer description of the human condition. We all pace behind the thousand bars created by the limitations of our imaginations, knowledge, capabilities and illusions. Occasionally a glimmer of something beyond what we are capable of gets through – goes right to the core of our being – and then disappears. I thought that the two poems belonged together, since “Der Panther” describes the way we are, and “Buddha in Der Glorie” describes what we yearn to become.

Both of these pieces were experiments for me in several respects. First, I’ve never tried to set German texts to music before. I don’t speak German at all, so this was an interesting challenge. With the help of a German-English dictionary, several translations of the poems, and a phone call to my wife’s German aunt, I think I was able to capture the sense of rhythmic accents of the text in the vocal part. At least I hope I have! Second, writing for the viola d’amore without really understanding the capabilities of the instrument has been interesting. I found some descriptions in a book on orchestration and some information on line. I also contacted Myron Rosenblum, the President of the American Viola D’Amore Society, who fortunately lives not far from my home, and he very kindly provided me with good advice about the instrument. I tried to take advantage of the sympathetic strings by keeping the music as much as possible within the compass of the tuning in C – so the music does not wander chromatically. The tuning of the strings also allows many chords that are not possible on instruments in the violin family, and I have explored that aspect of the viola d’amore as well. In “Buddha in Der Glorie” I also use natural harmonics in several places.

Having completed the two songs, I found myself still fascinated by Rilke’s poems, and wrote three additional songs for the series using poems that to me seemed to carry through the transition of development from the entrapment of “Der Panther” to the freedom of the Buddha.

Stan Grill

Der Panther

Sein Blick ist vom Vorübergehn der Stäbe
So müd geworden, daß er nichts mehr halt.
Ihm ist, als ob es tausend Stäbe gäbe
und hinter tausend Stäben keine Welt.

Der weiche Gang geschmeidig starker Schritte,
der sich im allerkleinsten Kreise dreht,
ist wie ein Tanz von Kraft um eine Mitte,
in der betäubt ein großer Wille steht.

Nur manchmal schiebt der Vorhang der Pupille
sich lautlos auf—. Dann geht ein Bild hinein,
geht durch der Glieder angespannte Stille—
und hört im Herzen auf zu sein.

Mein Leben

Mein Leben ist nicht diese steile Stunde,
darin du mich so eilen siehst.
Ich bin ein Baum vor meinem Hintergrunde,
ich bin nur einer meiner vielen Munde
und jener, welcher sich am frühesten schließt.

Ich bin die Ruhe zwischen zweien Tönen,
die sich nur schlecht aneinander gewöhnen:
denn der Ton Tod will sich erhöhen –

Aber im dunklen Intervall versöhnen
sich beide zitternd.

Und das Lied bleibt schön.

Du siehst, ich will viel...

Du siehst, ich will viel.
Vielleicht will ich Alles:
Das Dunkel jedes unendlichen Falles
Und jedes Steigens lichtzitterndes Spiel.

Es leben so viele und wollen nichts,
Und sind durch ihres leichtes Gerichts
Glatte Gefühle gefürstet.

Aber du freust dich jeden Gesichts,
Das dient und dürstet.

Du freust dich Aller, die dich gebrauchen
Wie ein Gerät.

Noch bist du nicht kalt, und es ist nicht zu spät,
In deine werdenden Tiefen zu tauchen,
Wo sich das Leben ruhig verrät.

Eingang

Wer du auch seist: am Abend tritt hinaus
aus deiner Stube, drin du alles weißt;
als letztes vor der Ferne liegt dein Haus:
wer du auch seist.

Mit deinen Augen, welche müde kaum
von der verbrauchten Schwelle sich befreien,
hebst du ganz langsam einen schwarzen Baum
und stellst ihn vor den Himmel: schlank, allein.
Und hast die Welt gemacht. Und sie ist groß
und wie ein Wort, das noch im Schweigen reift.
Und wie dein Wille ihren Sinn begreift,
lassen sie deine Augen zärtlich los...

Buddha in Der Glorie

Mitte aller Mitten, Kern der Kerne,
Mandel, die sich einschließt und versüßt,-
dieses alles bis an alle Sterne
ist dein Fruchtfleisch: Sei begrüßt.

Sieh, du fühlst, wie nichts mehr an dir hängt;
im Unendlichen ist deine Schale,
und dort steht der starke Saft und drängt.
Und von aussen hilft ihm ein Gestrahle,

denn ganz oben werden deine Sonnen
voll und glühend umgedreht.
Doch in dir ist schon begonnen,
was die Sonnen übersteht.

Der Panther

Andante (♩ = 72)

Soprano

Viola d'Amore

Violoncello

mp
pizz.
mf

6

mp Sein Blick ist vom Vor - ü - ber-gehn der Stä - be so müd ge - wor - den, daß er

6

11

nichts — mehr hält. — Ihm ist, als ob es tau-send Stä - be gä - be und hin - ter

11

16

tau - send Stä-ben kei - - - ne Welt. —

16

The musical score is for a piece titled 'Der Panther'. It is written for Soprano, Viola d'Amore, and Violoncello. The tempo is Andante, with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat major or D minor). The time signature is 3/4. The score is divided into four systems. The first system shows the initial instrumental introduction. The second system begins the vocal entry with the lyrics 'Sein Blick ist vom Vor - ü - ber-gehn der Stä - be so müd ge - wor - den, daß er'. The third system continues the vocal line with 'nichts — mehr hält. — Ihm ist, als ob es tau-send Stä - be gä - be und hin - ter'. The fourth system concludes the vocal phrase with 'tau - send Stä-ben kei - - - ne Welt. —'. The piano accompaniment features a mix of chords and moving lines, with specific markings like 'pizz.' (pizzicato) and dynamic markings like 'mp' (mezzo-piano) and 'mf' (mezzo-forte).

21

Der wei - che Gang ge - schmei - dig stark - er Schritt - te,

21

26

der sich im al - ler - klei - sten Krei - se dreht, ist wie ein Tanz _____ von

26

31

Kraft um ei - ne Mit - - - te, in der be - täubst ein groß - er

31

3

36

Wil - - - le steht.

36

41

p Nur — manch — mal schiebt der Vor — hang der Pu — pil — le sich laut — los

41

pp arco

p

46

auf. Dann geht ein Bild hi - nein, geht durch der Glie - der an - ge -

46

50

spann - te Stil - le

mf und hört im Her - - -

50

mf

mf

54

rit. *pp* sein.

54

pp

pp

Mein Leben

Andante (♩ = 72)

59

59

mp

mp

65

mp

Mein Le - ben ist nich die-se stei - le Stun - de —

65

p

pp

70

mp

da - rin du mich so ei - len siehst. Ich bin ein Baum —

70

mp

mp

74

f

— vor mein-em Hin - ter-grun - de, — ich

74

f

f

78 *mp*
 bin nur ei - - - ner mei - ner vie - len Mun - de und

78 *pp* *pp*

82 *p*
 je - ner, wel - cher sich am fruh - sten schliesst. Ich bin die Ru -

82 *mp* *sub. p* *pizz.* *sub. p*

86 *mp*
 - - he zwis - chen zwei - en To - - - nen, die sich nur schlecht

86 *arco* *f* *p* *f* *p*

91
 — an - ein - an - der ge - woh - nen:

91 *pp* *mp* *pp* *mp* *mf* *p*

99 *p* denn der Ton _____ Tod _____ *mf* denn der Ton _____ *mp* Tod will sich er - hohn

104 *f* A - ber im dunk - len In - ter - vall ver - soh - nen sich

109 bei - de zit - - - ternd.

114 *p* Und das Lied _____ bleibt schon. _____

Du siehst, ich will viel

Allegro (♩. = 96)

120

120

f

mf

125

125

mf

f

mf

f

130

mp

Du siehst, Du siehst, ich _____ will

130

p

p

135

viel. Viel - leicht will ich Al - - - les:

135

mp

mp

This musical score is for a piece titled "Du siehst, ich will viel". It is marked "Allegro" with a tempo of 96 beats per minute. The score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 6/8. The score is divided into four systems, each starting with a measure number (120, 125, 130, 135). The first system (measures 120-124) features a vocal line with whole notes and rests, and a piano accompaniment with eighth and sixteenth notes. Dynamics include *f* and *mf*. The second system (measures 125-129) continues the vocal line and piano accompaniment, with dynamics *mf*, *f*, and *mf*. The third system (measures 130-134) includes the vocal line with lyrics "Du siehst, Du siehst, ich _____ will" and a piano accompaniment with a *p* dynamic. The fourth system (measures 135-139) includes the vocal line with lyrics "viel. Viel - leicht will ich Al - - - les:" and a piano accompaniment with a *mp* dynamic. The score concludes with a final chord in the piano part.

141 *mf*

das Dun - kel je - des un - end - li - schen Fal - - - - les

141 *mf*

mf

147 *mp*

und je - des Stei - gens licht - zit - tern - des Spiel.

147 *mp*

mp

152 *mf*

Es le - ben so vie - le und wol - len

152 *pp* *mf*

pp *mf*

160

nichts, und sind durch ih - res leich - ten Ge - richts — glat - te Ge - für - stet.

160

169

A - ber du freust dich je - des Ge - sichts, das dient und dür - stet.

169

177

Du freust _____ dich Al - - - -

177

f

182

ler, die dich ge - brau - - - - chen wie ein Ge - rät.

182

mf *f* *mf*

f

187

mp

Noch bist Noch bist du _____ nicht

187

p *p*

192

kalt, und es ist nicht zu

196

spät, in dei - ne

201

wer - den - den Tie - - - - fen zu tau - chen, wo

206

sich das Le - ben ru - hig ver - rät.

210 Andante (♩ = 72)

Musical score for measures 210-216, Andante tempo (♩ = 72). The score is in 3/4 time and B-flat major. The upper staff (treble clef) contains whole rests for measures 210-216. The lower staff (bass clef) contains the following notes: 210: G2, A2, B2; 211: G2, A2, B2; 212: G2, A2, B2; 213: G2, A2, B2; 214: G2, A2, B2; 215: G2, A2, B2; 216: G2, A2, B2. Dynamics include *pp* at the start and *ppp* at the end.

Eingang

Grave ♩ = 60

Musical score for measures 217-222, Grave tempo (♩ = 60). The score is in 4/4 time and D major. The upper staff (treble clef) contains whole rests for measures 217-222. The lower staff (bass clef) contains the following notes: 217: D2, E2, F#2, G2; 218: D2, E2, F#2, G2; 219: D2, E2, F#2, G2; 220: D2, E2, F#2, G2; 221: D2, E2, F#2, G2; 222: D2, E2, F#2, G2. Dynamics include *pp* at the start and *p* at the end.

Musical score for measures 223-228, Grave tempo (♩ = 60). The score is in 4/4 time and D major. The upper staff (treble clef) contains whole rests for measures 223-226, followed by a vocal line in measures 227-228: 227: D4, E4, F#4, G4; 228: D4, E4, F#4, G4. The lower staff (bass clef) contains the following notes: 223: D2, E2, F#2, G2; 224: D2, E2, F#2, G2; 225: D2, E2, F#2, G2; 226: D2, E2, F#2, G2; 227: D2, E2, F#2, G2; 228: D2, E2, F#2, G2. Dynamics include *pp* at the start and *pp* at the end.

Wer du ____ auch seist: ____

228

mp

Am A - bend tritt hi - naus aus dei-ner Stu - be drin du al - les weißt;

228

mp

pp

pizz.

233

pp

als letz - - - tes vor der Fer - ne —

233

pizz.

arco

237

liegt dein Haus:

237

241

p

Wer du — auch seist: —

mp

Mit dei-nem Au - gen,

241

p

mp

245

wel-che mü-de kaum von der ver-brauch-ten Schwel-le sich be-frein, *pp* hebst du ganz

249

lang-sam ei-nen schwar-zen Baum und stellst ihn vor den Him-mel: schlank, *mp*

254

al-lein. Und hast die Welt ge-macht. *pp*

259

Und sie ist groß und wie ein Wort, das noch im Schwei-gen reift. *pp* Und wie dein Wil-

264

le ih - ren Sinn be - greift, _____

264

268

las - sen sie dei - ne Au - - gen zärt-lich los...

268

272

272

276

276

Buddha in der Gloria

Andantino ♩ = 96

281

281

mp

285

285

290

mp Mit - te al - ler mit - ten, Mit - te al - ler mit - ten,

290

p

sfz pp 3

295

p Kern der Ker - ne,

sfz pp *3* *sfz pp* *mp* *pp*

299

Kern der Ker - ne, *mp* Man - del, — die sich ein - schließt

mp *pp* *mp*

303

— und ver - süßt, *p* die-ses Al - les

mf *pp*

307

die-ses Al - les bis an al - le Ster - ne ist dein Frucht - fleisch:

mp *pp* *mp* *pp*

311

mp Sei _____ ge-grüßt.

311

p *mf*

p *mf*

315

rit. **Andante** (♩ = 72)

mp Sieh, _____ du fühlst, _____ wie

315

p *p*

319

nichts mehr an dir hängt; im Un - end-li - chen — ist dei - ne

319

mp *mp*

323

Scha - le, _____ *mf* und dort und

323

mf *mf*

327

dort steht der star - ke Saft und drängt.

f

331

pp

pp

336

Andantino ♩ = 96

mp

mp

341

rit.

mp

Andante (♩ = 72)

345 *f* Und von au - ßen — hilft ihm ein Ge-strah - le, denn ganz o - ben — wer-den dei-ne Son - nen

345 *mf* *mf*

349 voll — und glü - hend um - ge - dreht. *p* Doch in dir ist

349 *sfz pp* *sfz pp* *sfz pp* *pp* *p*

353 schon be-gon-nen, was die Son - nen ü - ber - steht. —

353 *pp* *p* *pp* *pizz.* *mf*

A few words about (and by) the composer

STAN GRILL

Raised in the Bronx, Stan has been obsessed with music since the age of six, when his mother took him to Carnegie Hall and he was astonished and awestruck by a performance of "La Mer." While that obsession first took the form of playing piano at every possible moment (when not otherwise engaged in activities typical of a kid growing up in the Bronx of the 1950's and '60s), it was Stan's music theory studies at the Manhattan School of Music that converted that obsession to writing music – and to finding his own musical voice.

He learned the craft from extraordinary musicians: among others - Robert Helps, Leon Kushner, Ursula Mamlok and Joseph Prostakoff. Stan's passion for medieval and Renaissance music has greatly influenced his writing - a contemporary expression of ageless techniques based on melody, modal harmonies, and contrapuntal, extended, interweaving lines. Two main themes permeate many of his works - music composed in an attempt to translate something about the nature of the physical world, and music composed to inspire and promote world peace.

Stan's music has been performed the world over – from Ecuador to Poland; Toulouse to Tokyo; Brooklyn to Vienna – by such artists as Camerata Philadelphia, Camerata Arkos, Englewinds, the Pandolfis Consort, the Bronx Arts Ensemble, One World Symphony, violists Brett Deubner and Ralph Farris, and violinist Jorge Avila. Major works include three symphonies, ten string quartets, a nonet, concerti for violin, viola and cello, and numerous song cycles for voice and various instruments.

Stan's discography includes "afterwards..." with the Camerata Philadelphia string quartet, "and I paint stars with wings" with Camerata Philadelphia, "Rustling Flights of Wings" with soprano Nancy Allen Lundy, pianist Stephen Gosling and violinist Ralph Farris and "At the Center of All Things" with music performed by the Diderot String Quartet.

"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.

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



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