Stanley Grill

Composer & Pianist

TO A CHILD

songs to poems by W.B. Yeats

soprano & string quartet

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on behalf of Michael B Yeats

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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
Arietta s 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

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

To a Child

This music was composed for my son when he was six years old. Every parent has endless dreams about their children, coupled equally with fears of what can go wrong. The four poems by W.B. Yeats included in this group of songs captured those feelings so wonderfully that I decided to set them for female voice with string quartet accompaniment. The form of the work is a little unusual – it begins with an opening prelude for string quartet alone, followed by the first song. Thereafter, each song is followed by a brief interlude for the strings that is a variation on the opening prelude. The work closes with a postlude that brings back the opening theme.

Stan Grill
Haworth, NJ

Prelude

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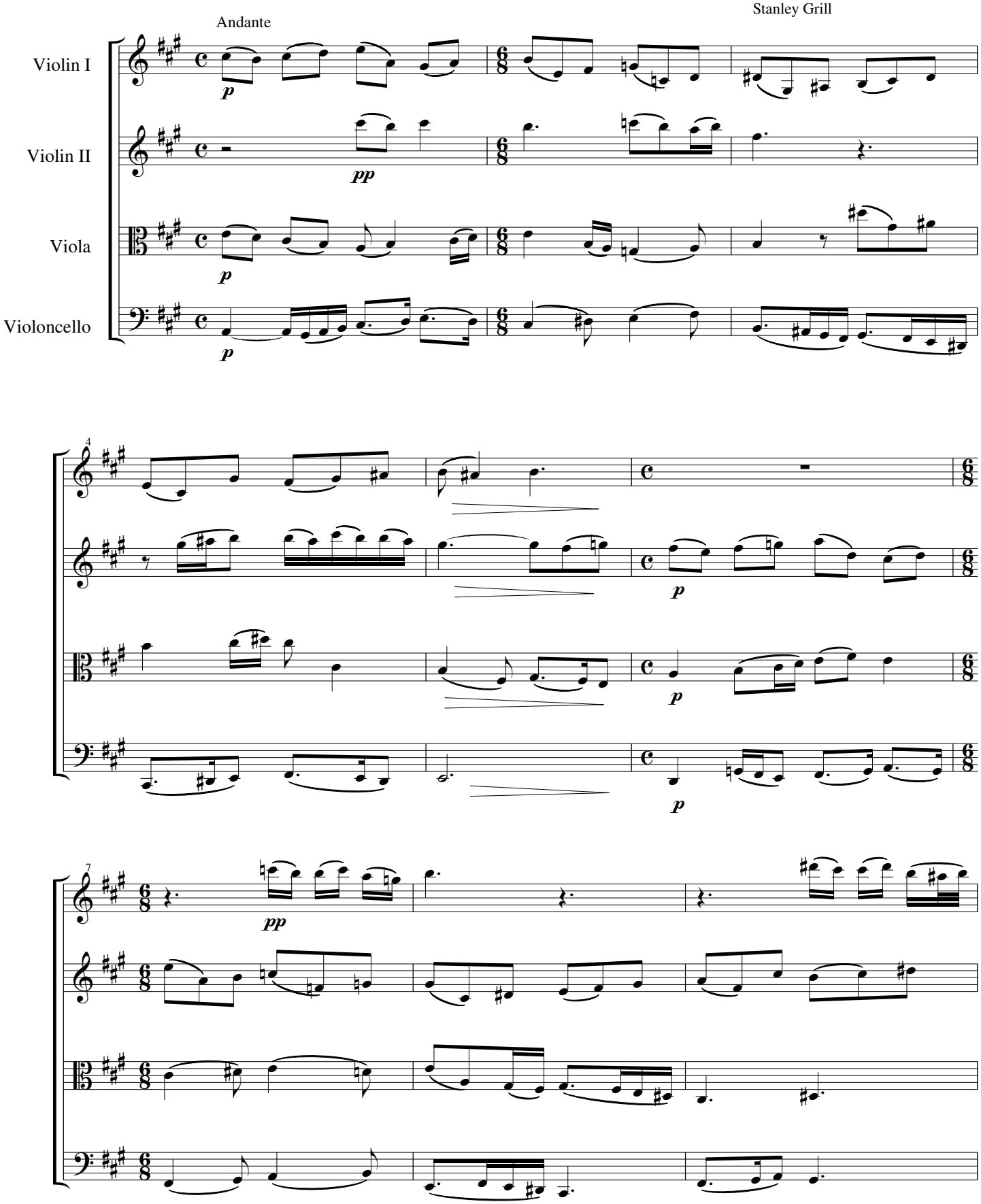

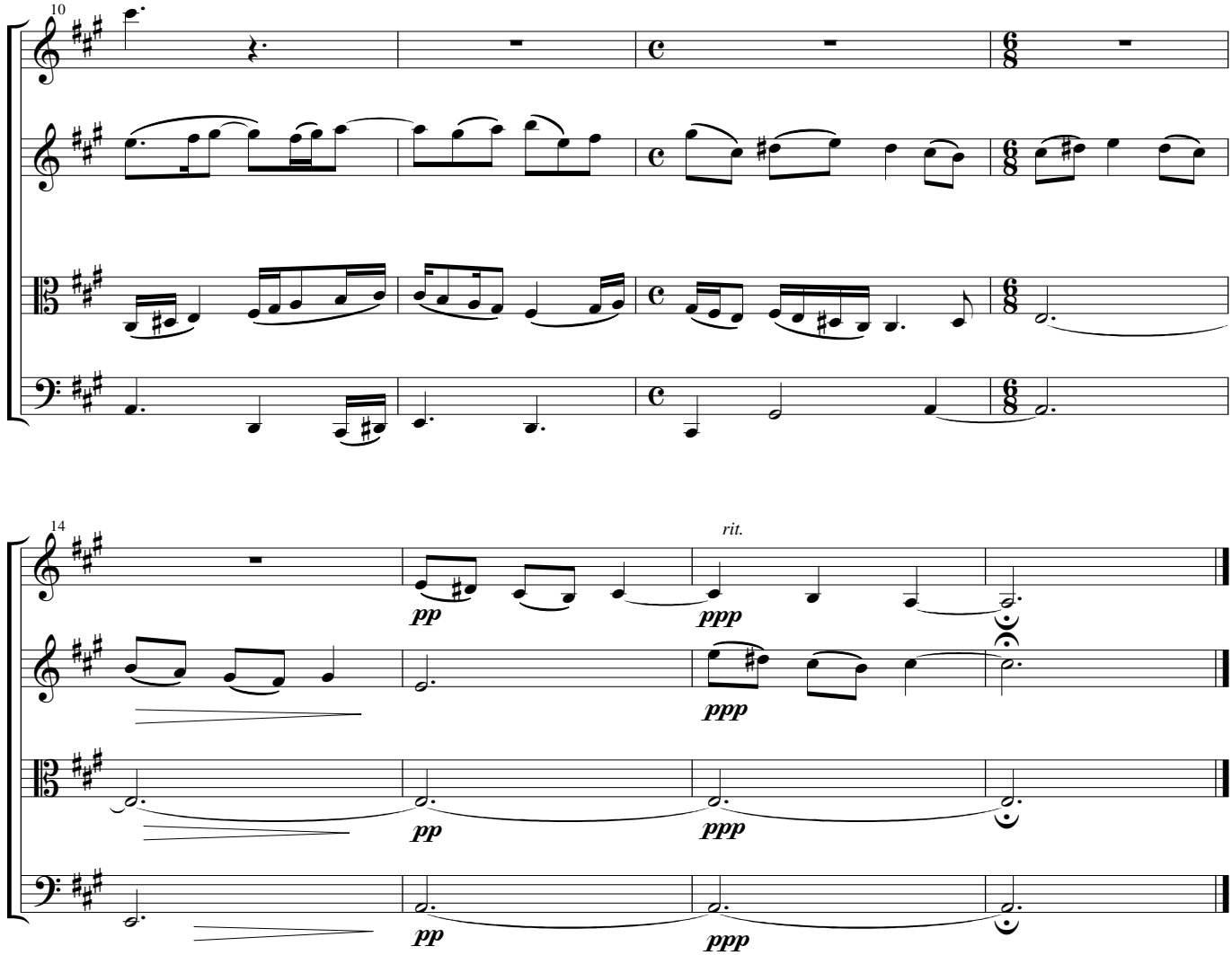
10
14
rit.
pp
ppp
pp
ppp
pp
ppp

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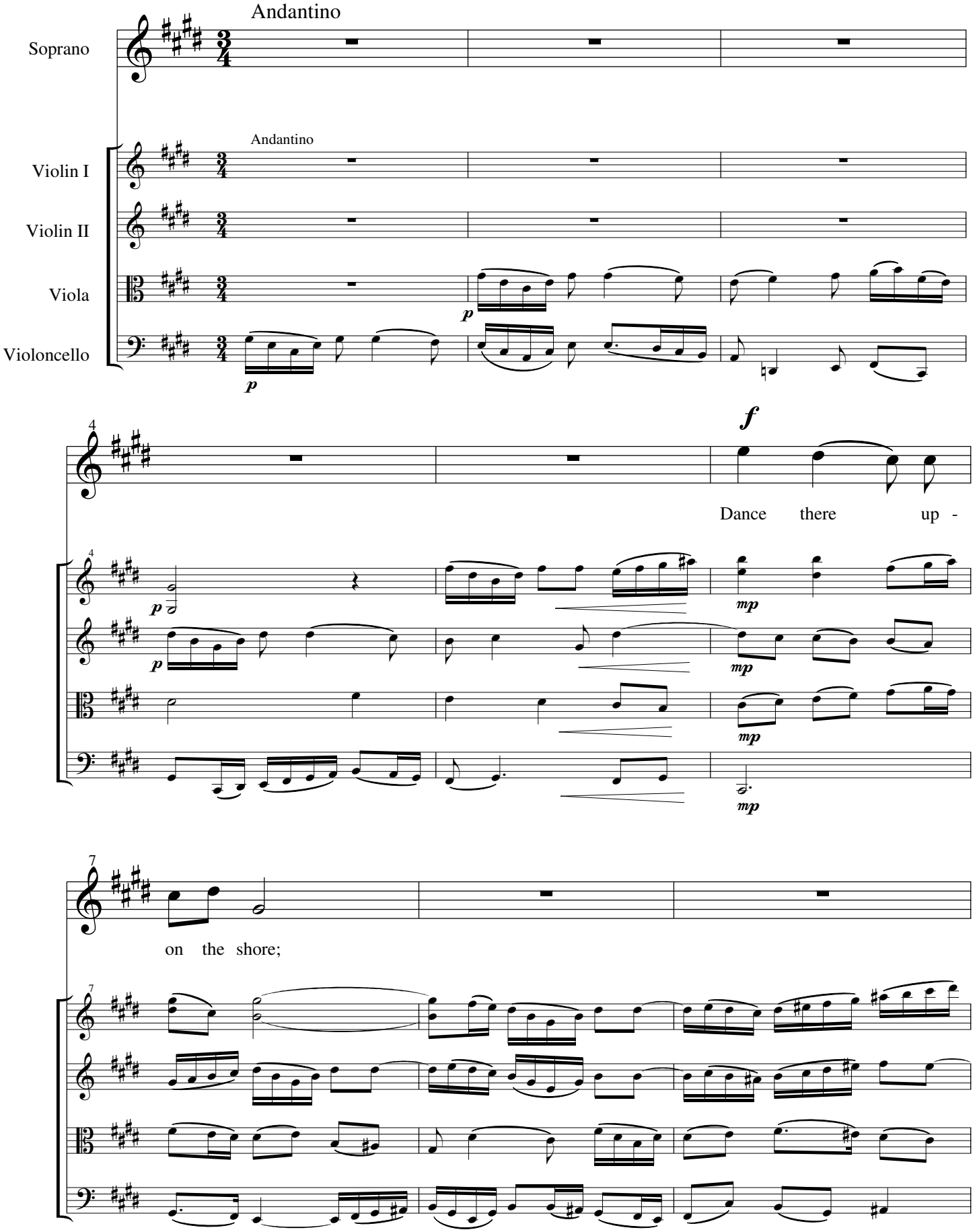
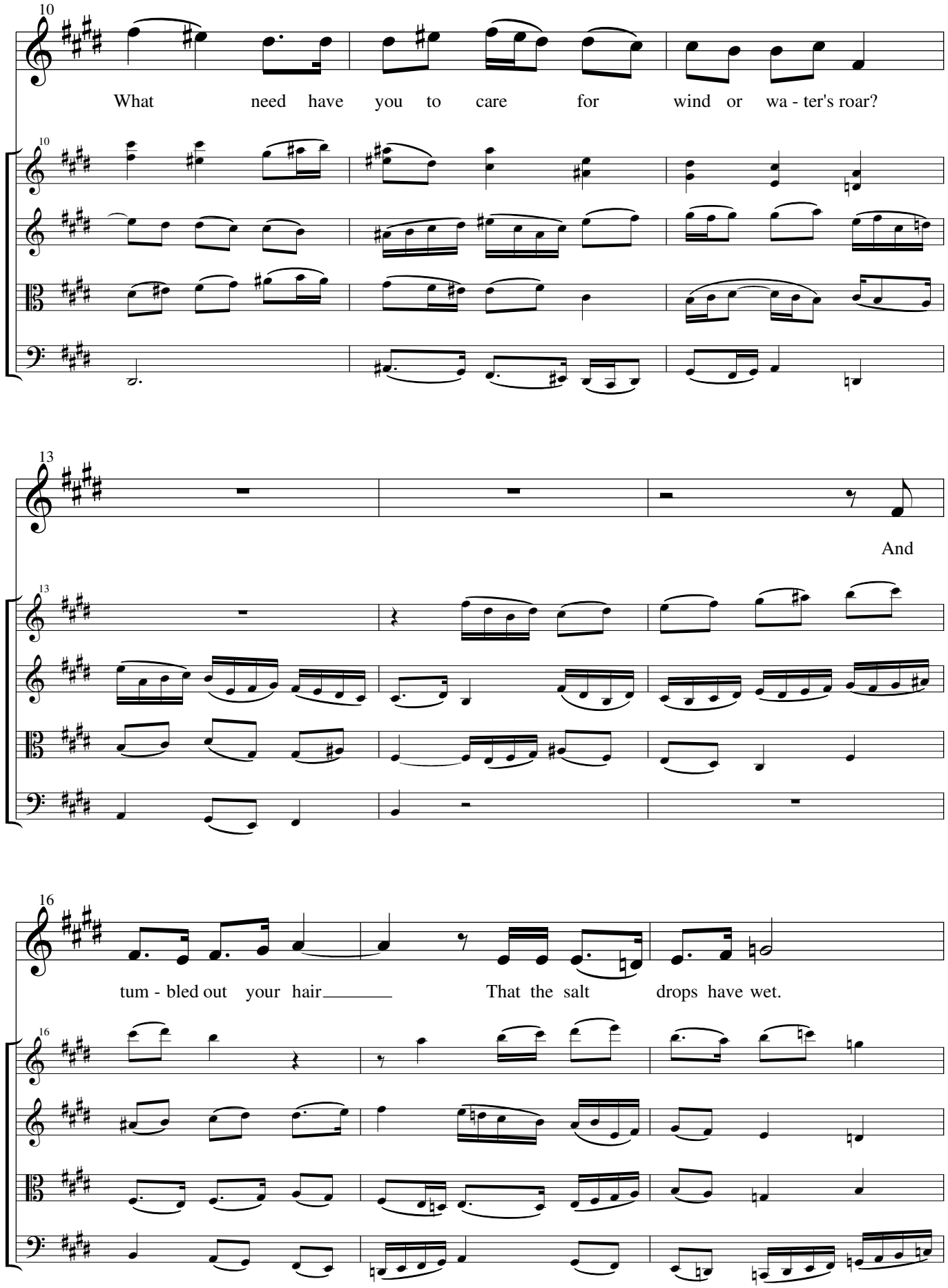
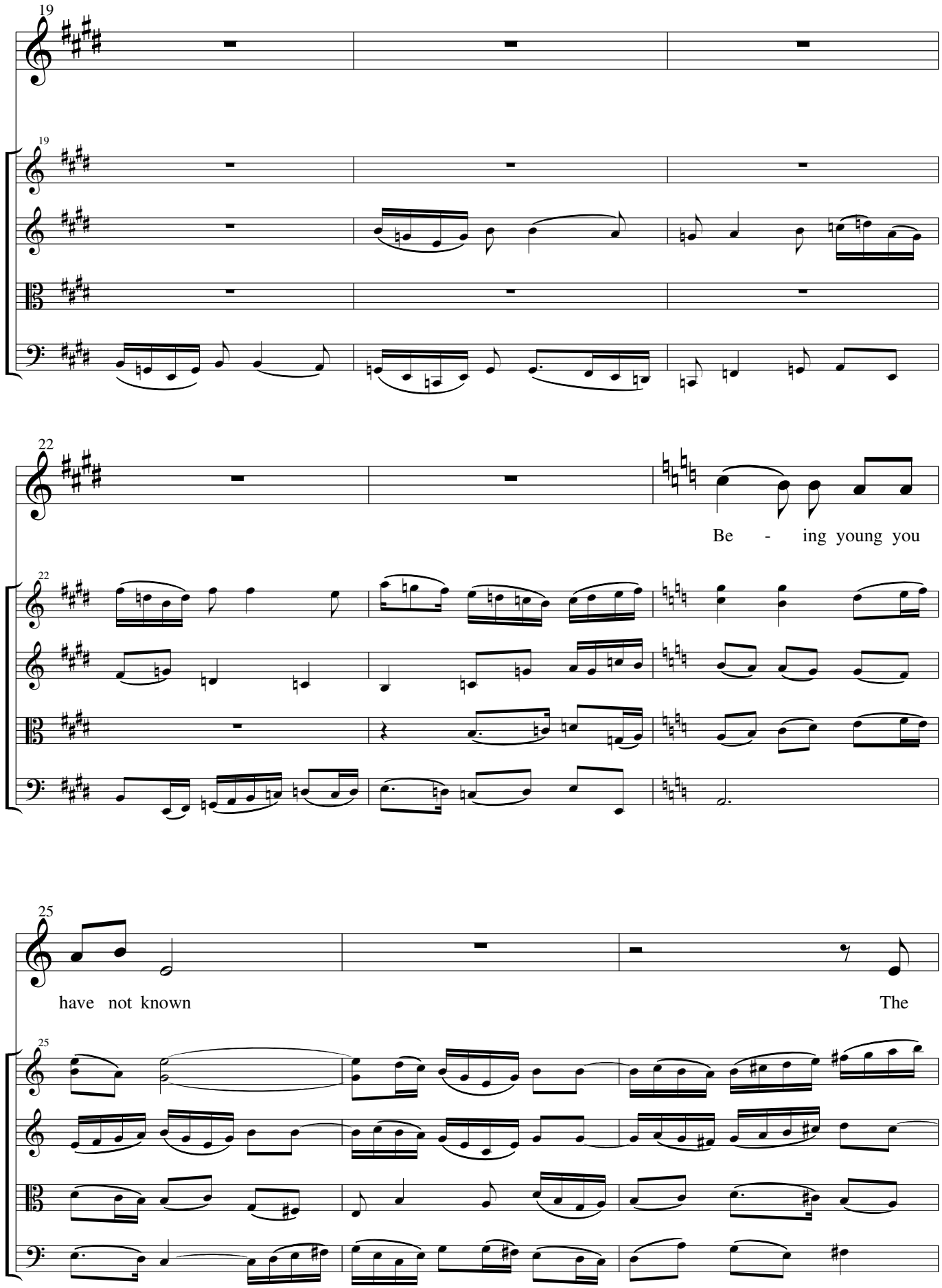
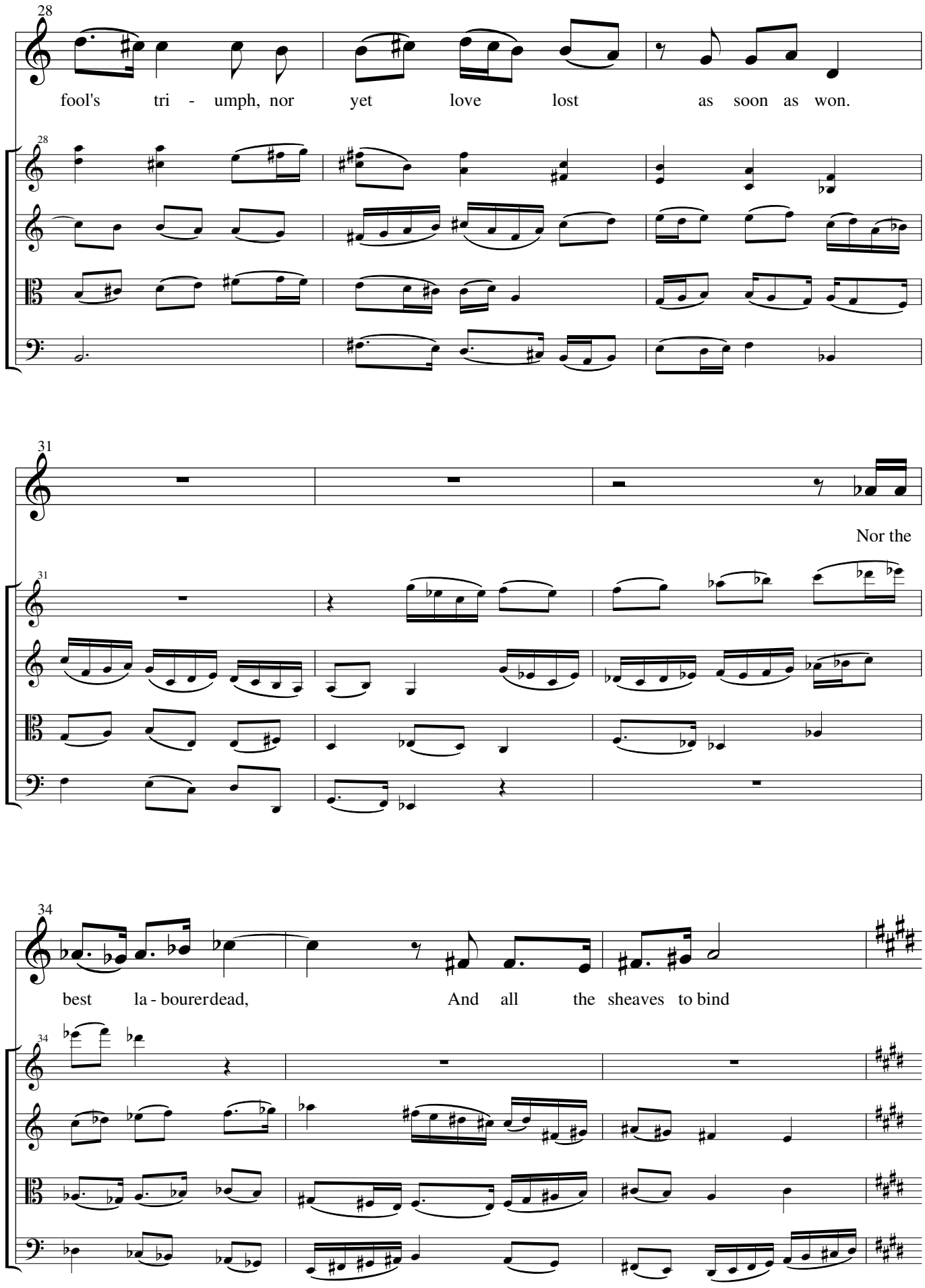
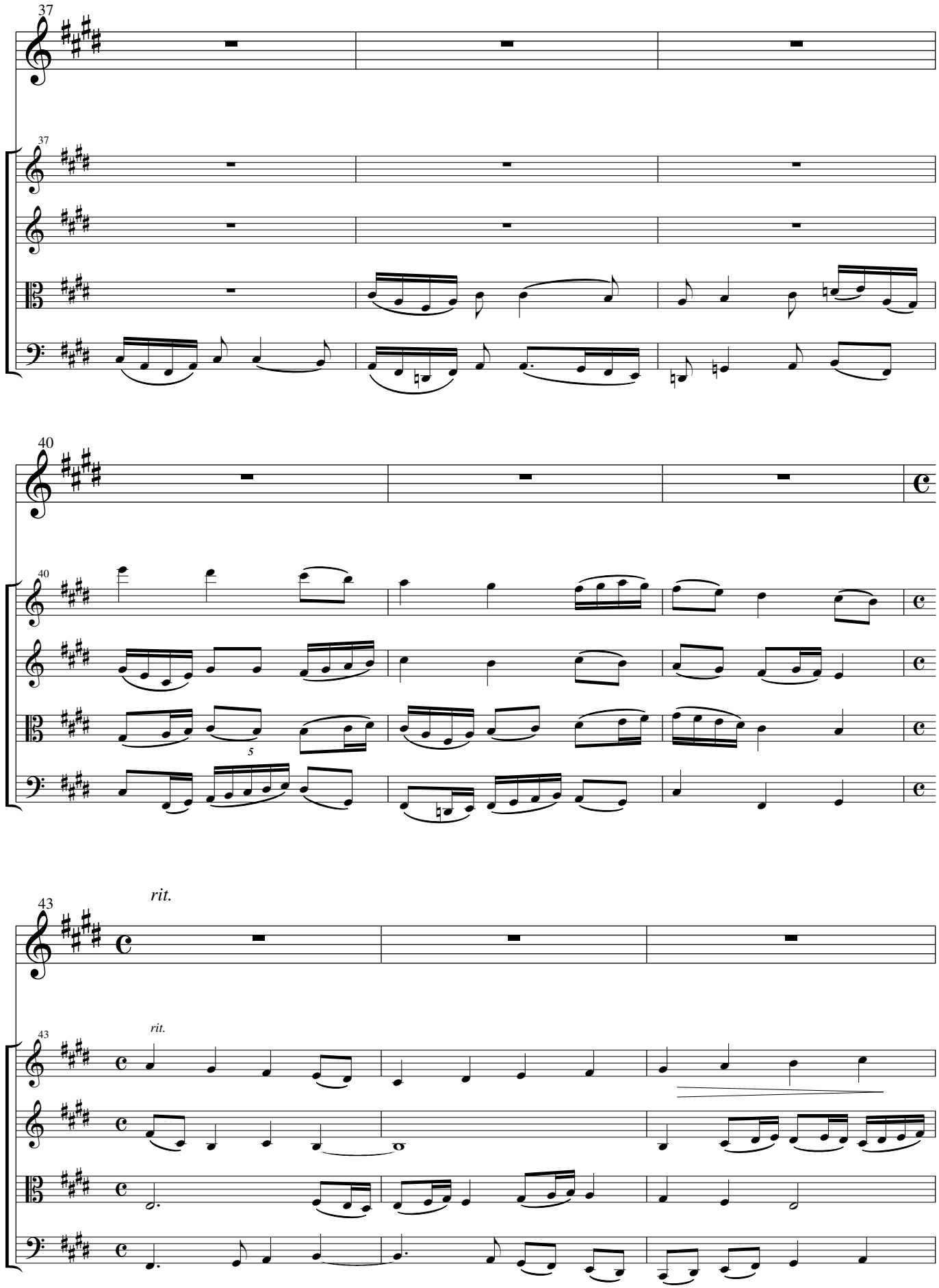
To a Child Dancing in the Wind

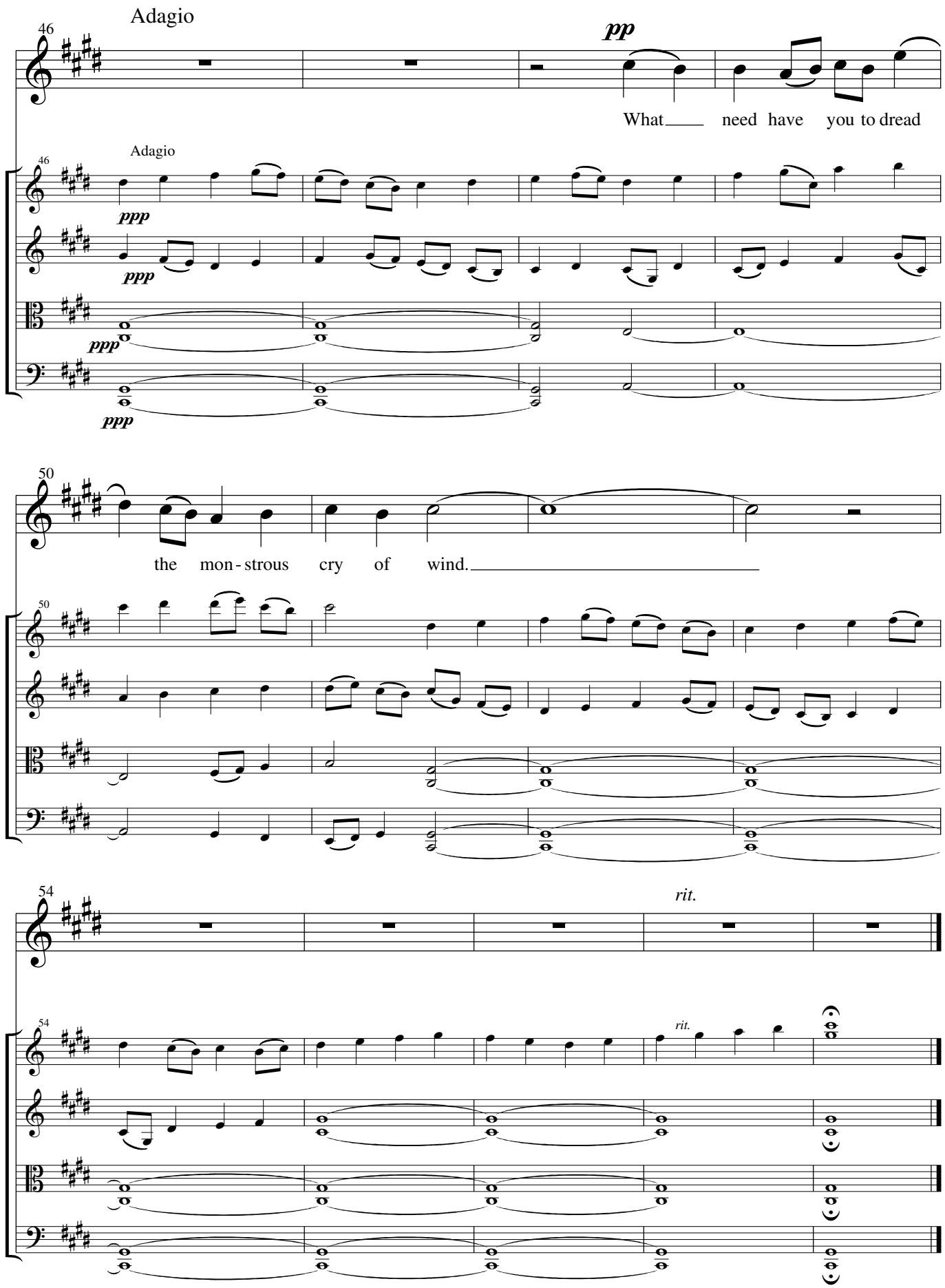



10
What need have you to care for wind or wa - ter's roar?
13
And
16
tum - bled out your hair That the salt drops have wet.


19
19
22
Be - ing young you
22
25
have not known
The
25


28
fool's tri - umph, nor yet love lost as soon as won.
31
Nor the
34
best la - bourerdead, And all the sheaves to bind


37
37
40
40
5
43
rit.
43
rit.


Adagio
46
pp
What need have you to dread
Adagio
46
ppp
ppp
ppp
ppp
50
the mon - strous cry of wind.
50
54
rit.
54
rit.

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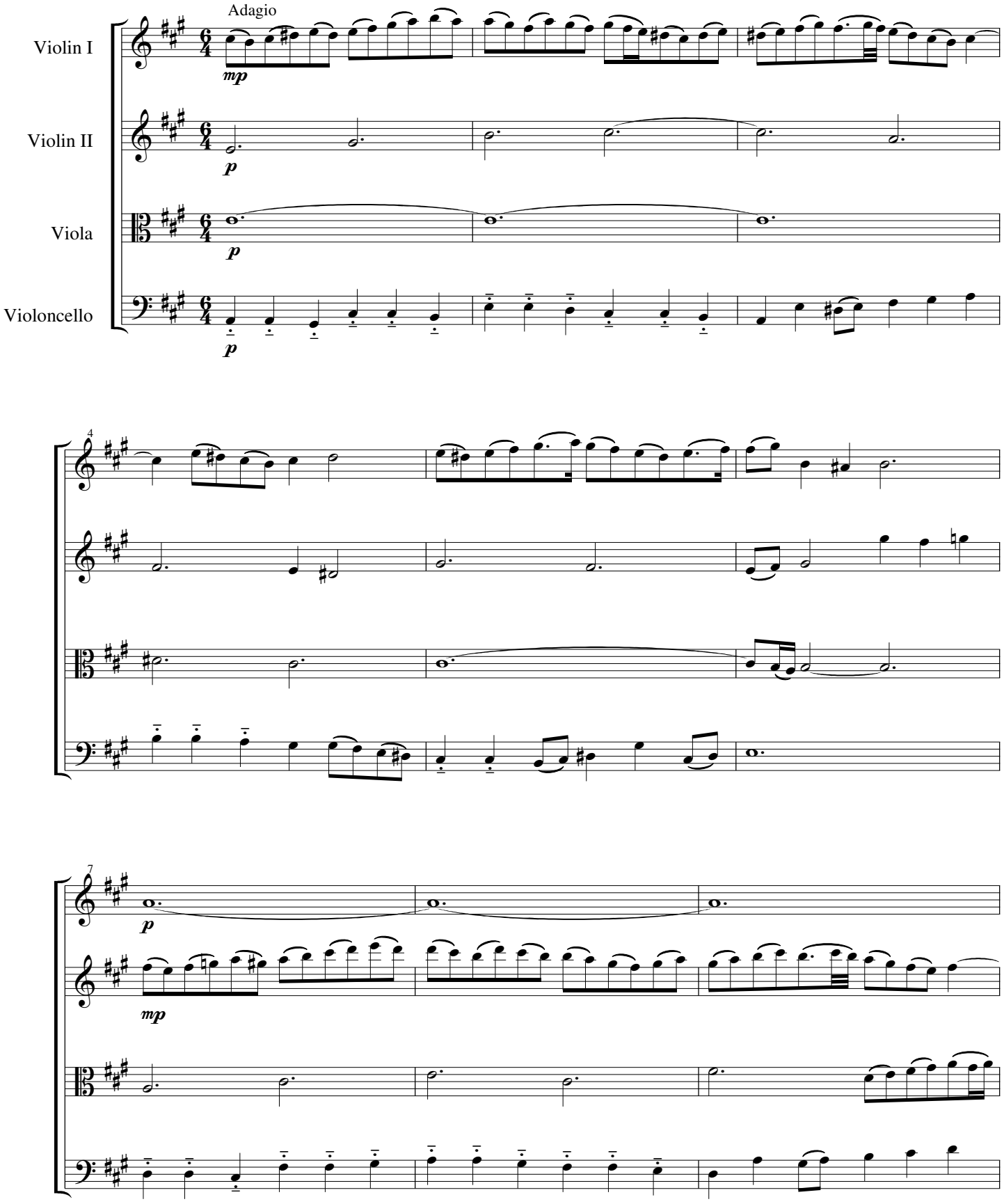
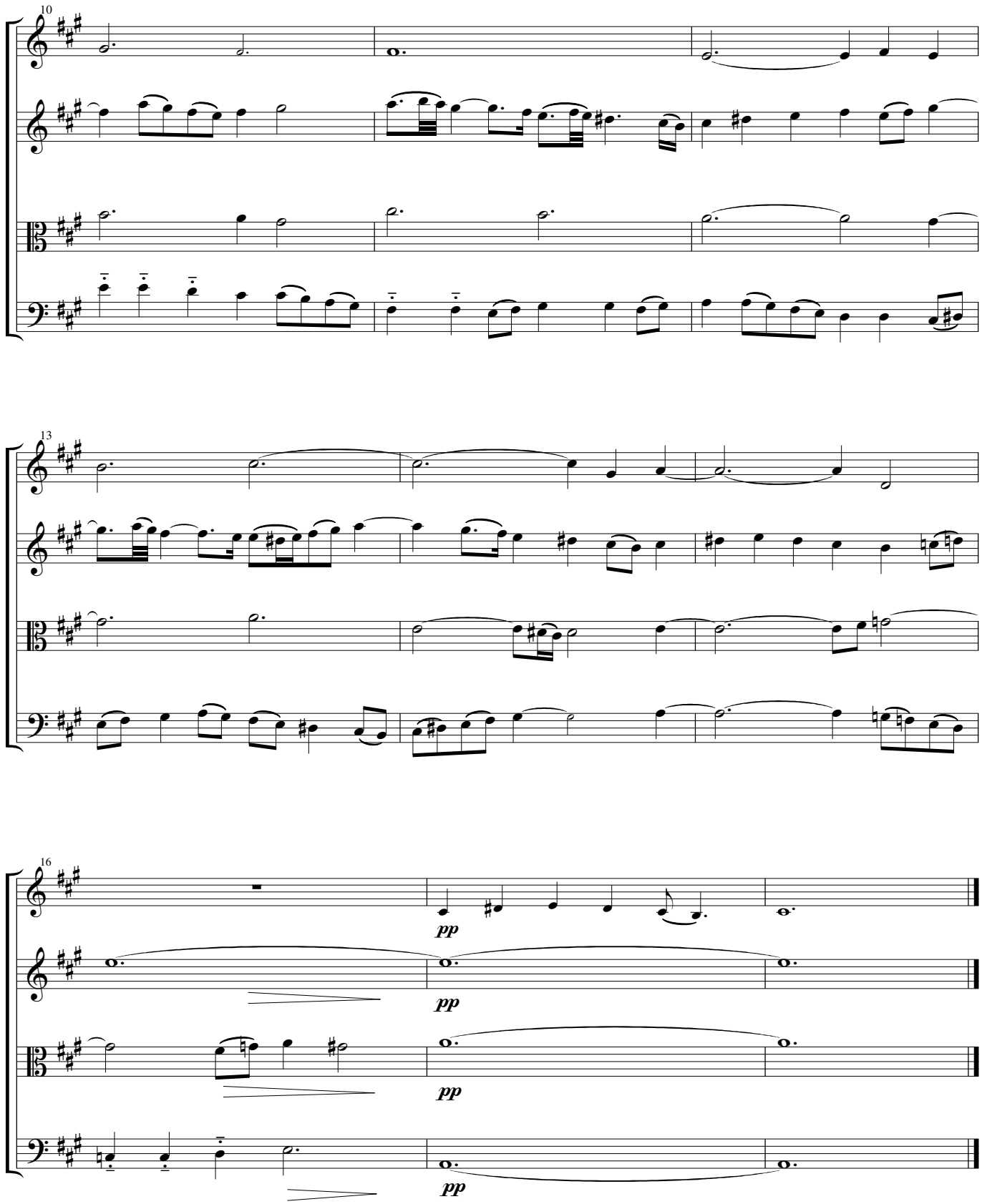
Interlude I




10
13
16
pp
pp
pp
pp

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A Cradle Song

Andantino

Soprano

p

The an - gels are sing - ing

Andantino

Violin I

s.p.

pp

Violin II

p

Viola

mp

Violoncello

p

4

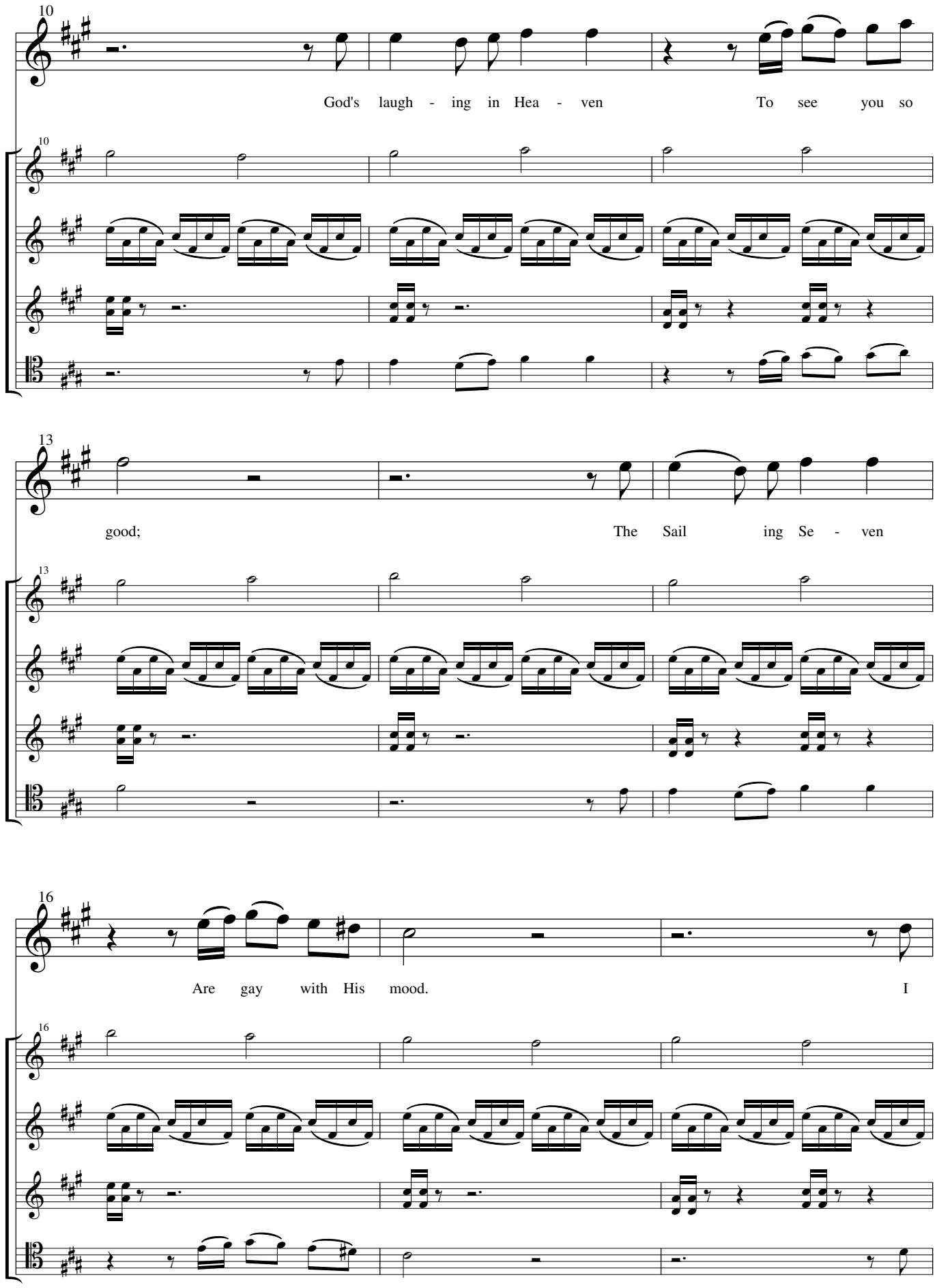
A - bove your bed, They

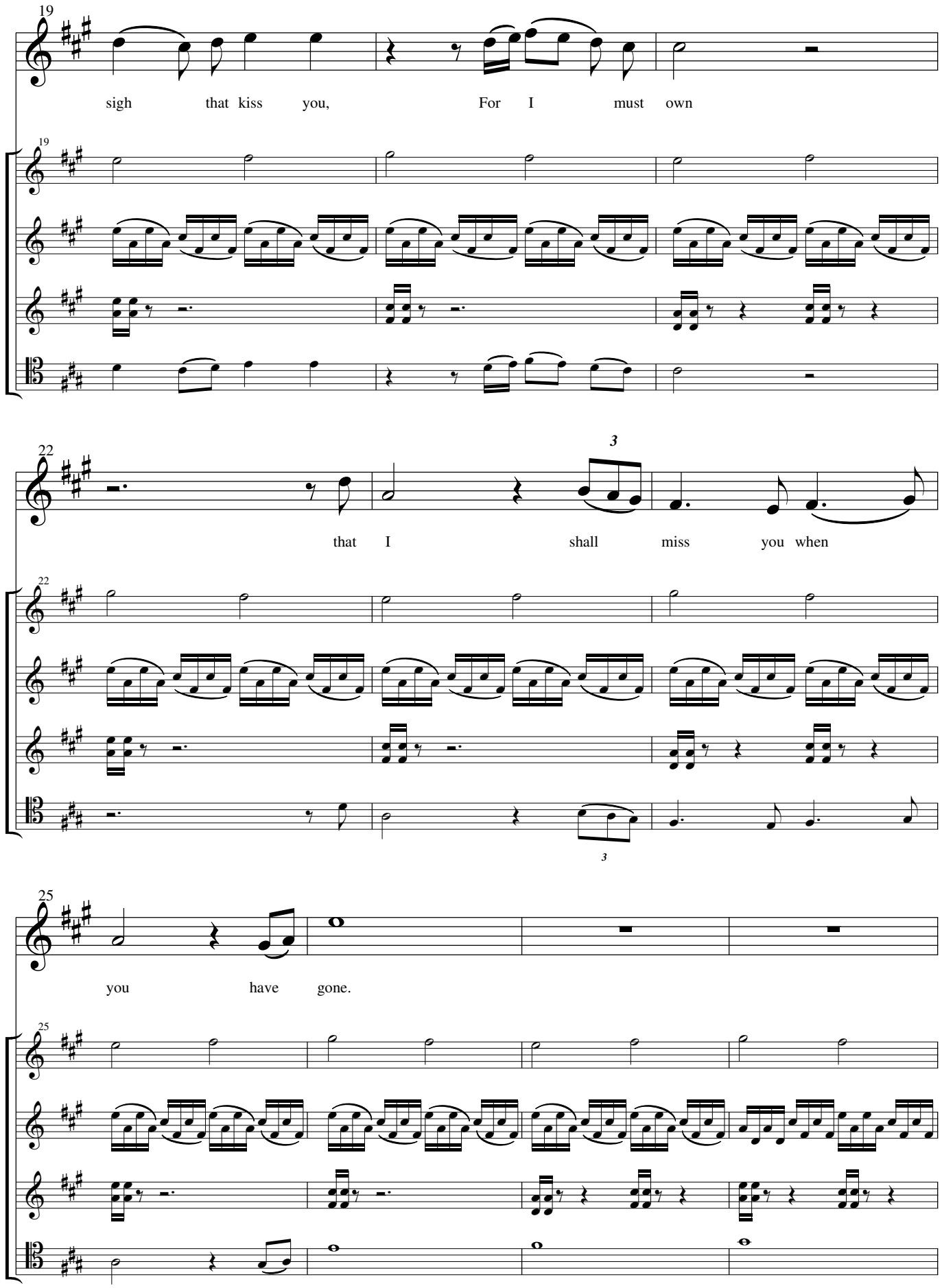
4

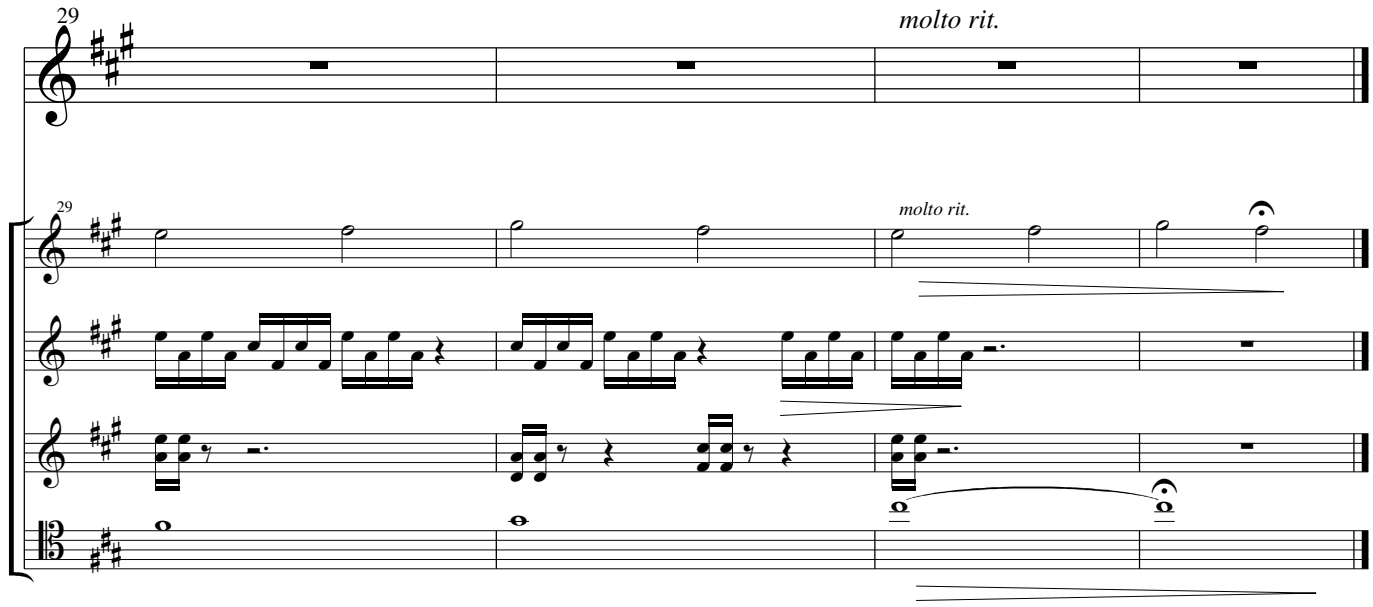
7

wea - ry of troop - ing With the whim - pering dead.

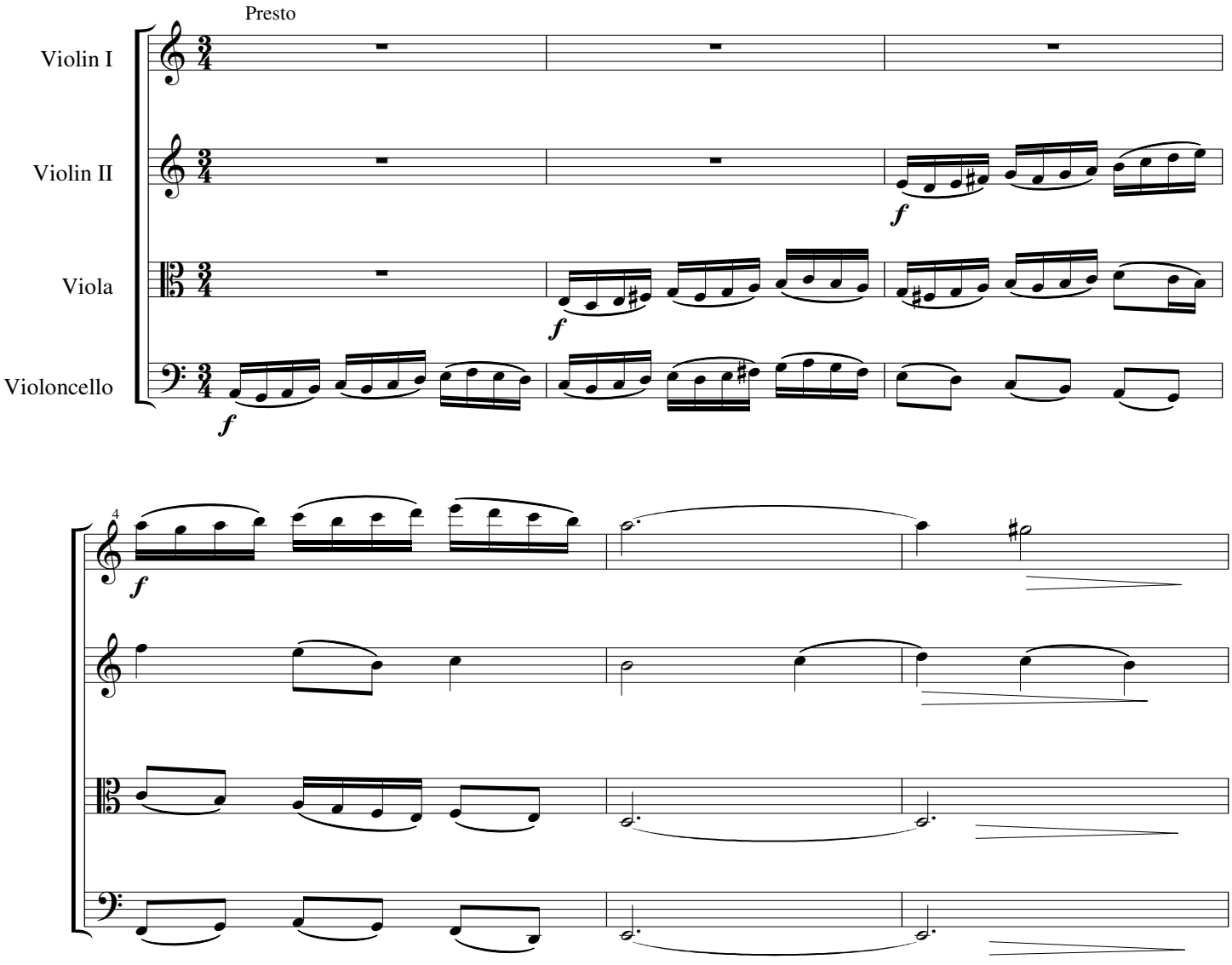
7

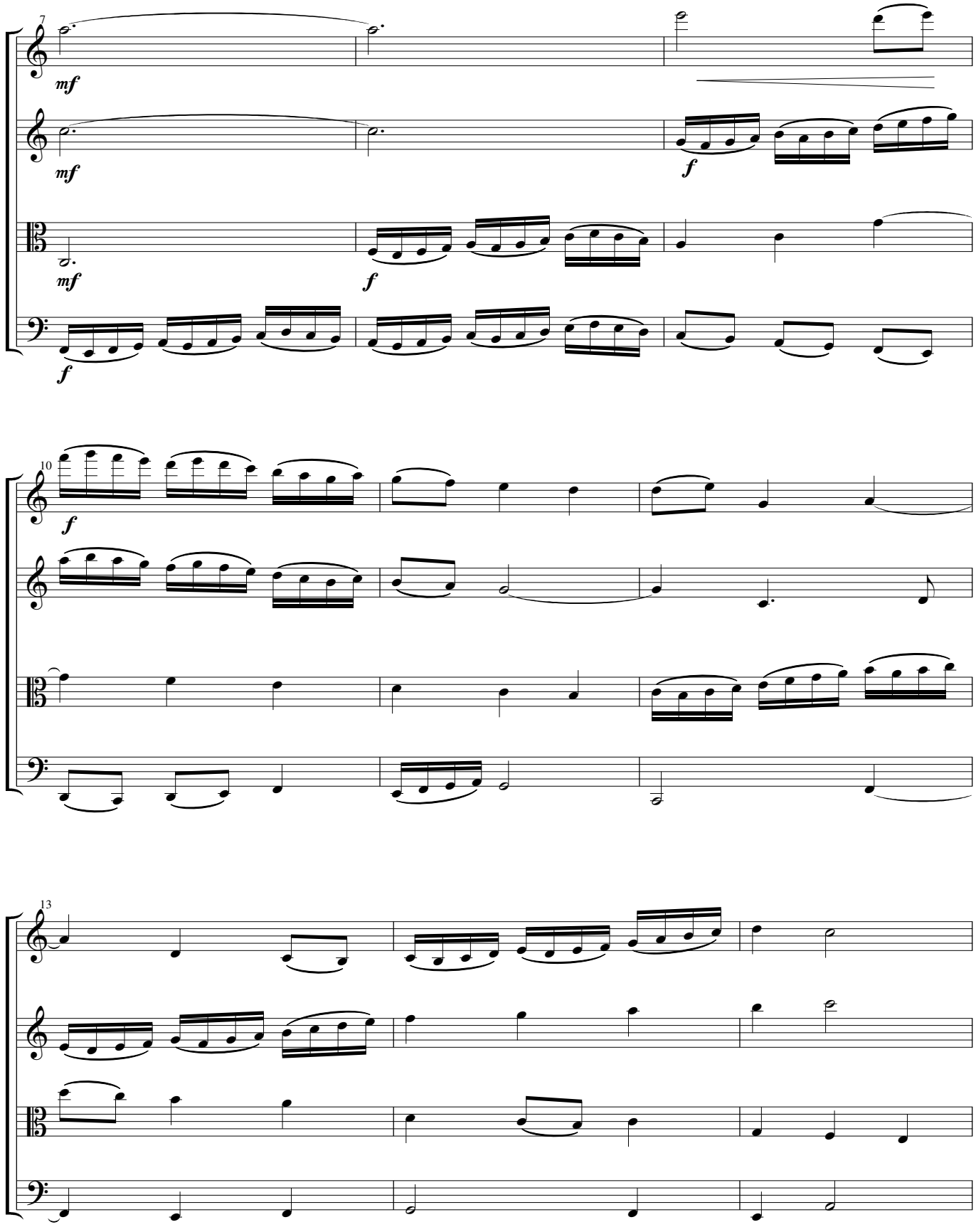

10
God's laugh - ing in Hea - ven To see you so
13
good; The Sail ing Se - ven
16
Are gay with His mood. I

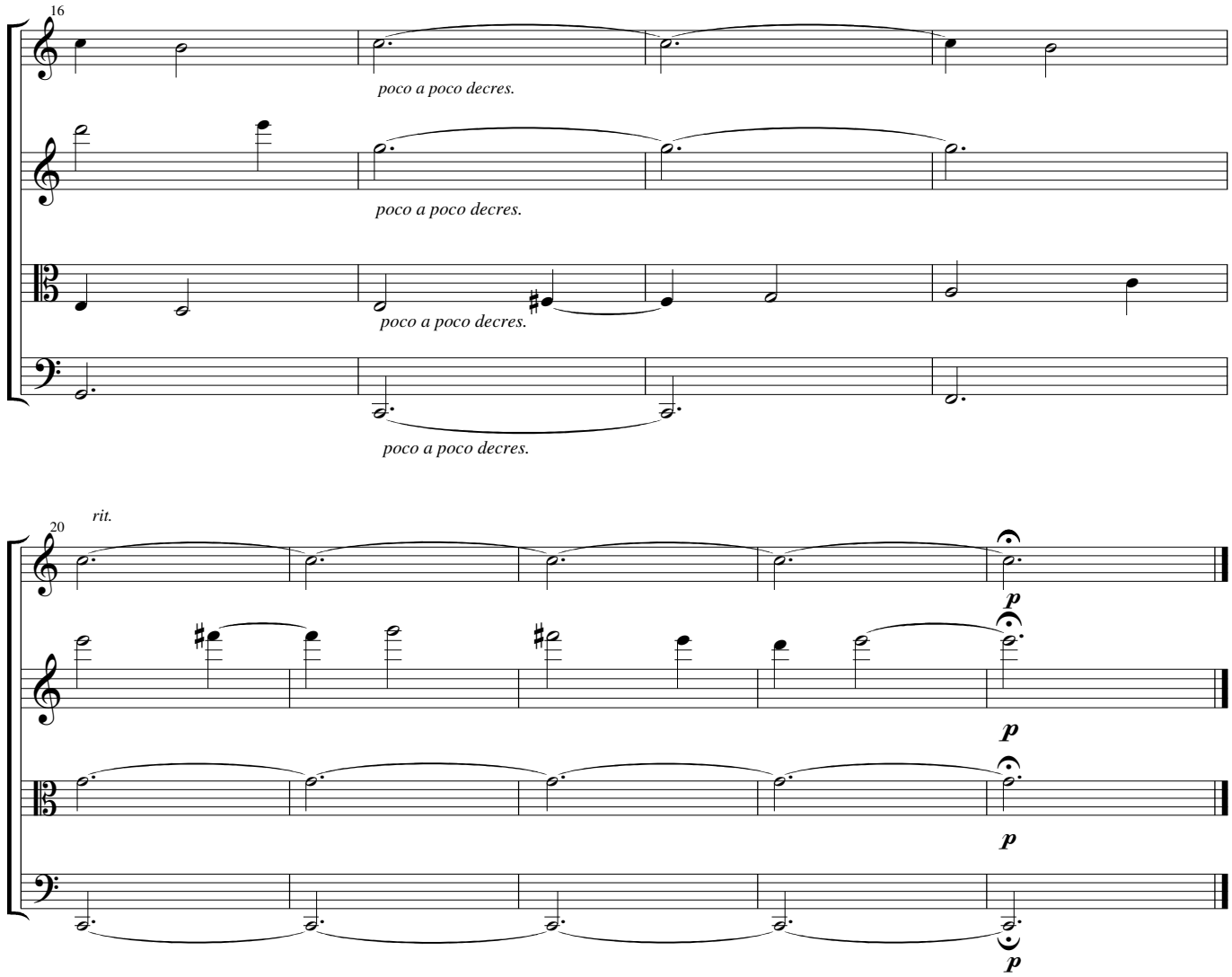

19
sigh that kiss you, For I must own
22
3
that I shall miss you when
3
25
you have gone.


29
molto rit.
29
molto rit.

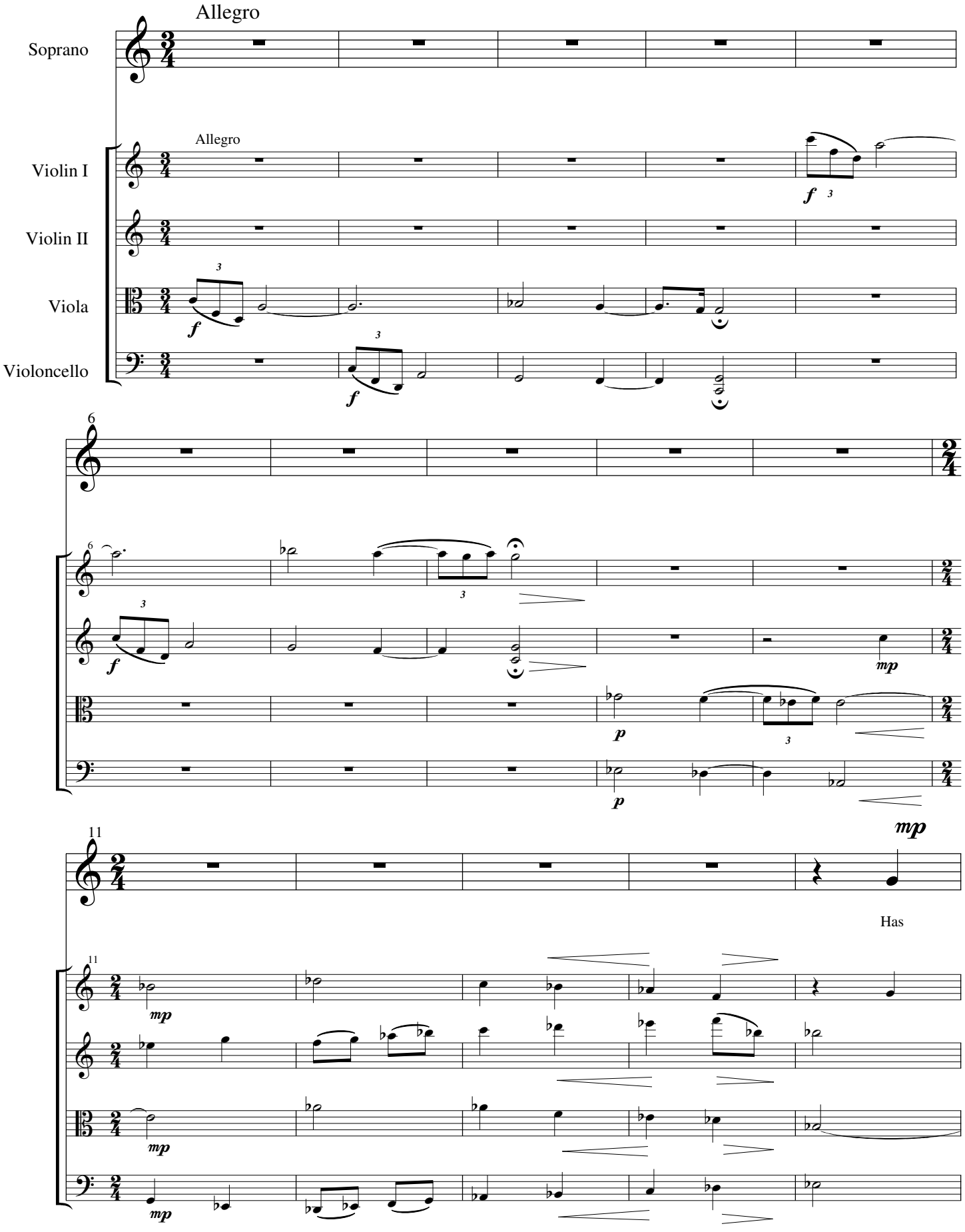
Interlude II

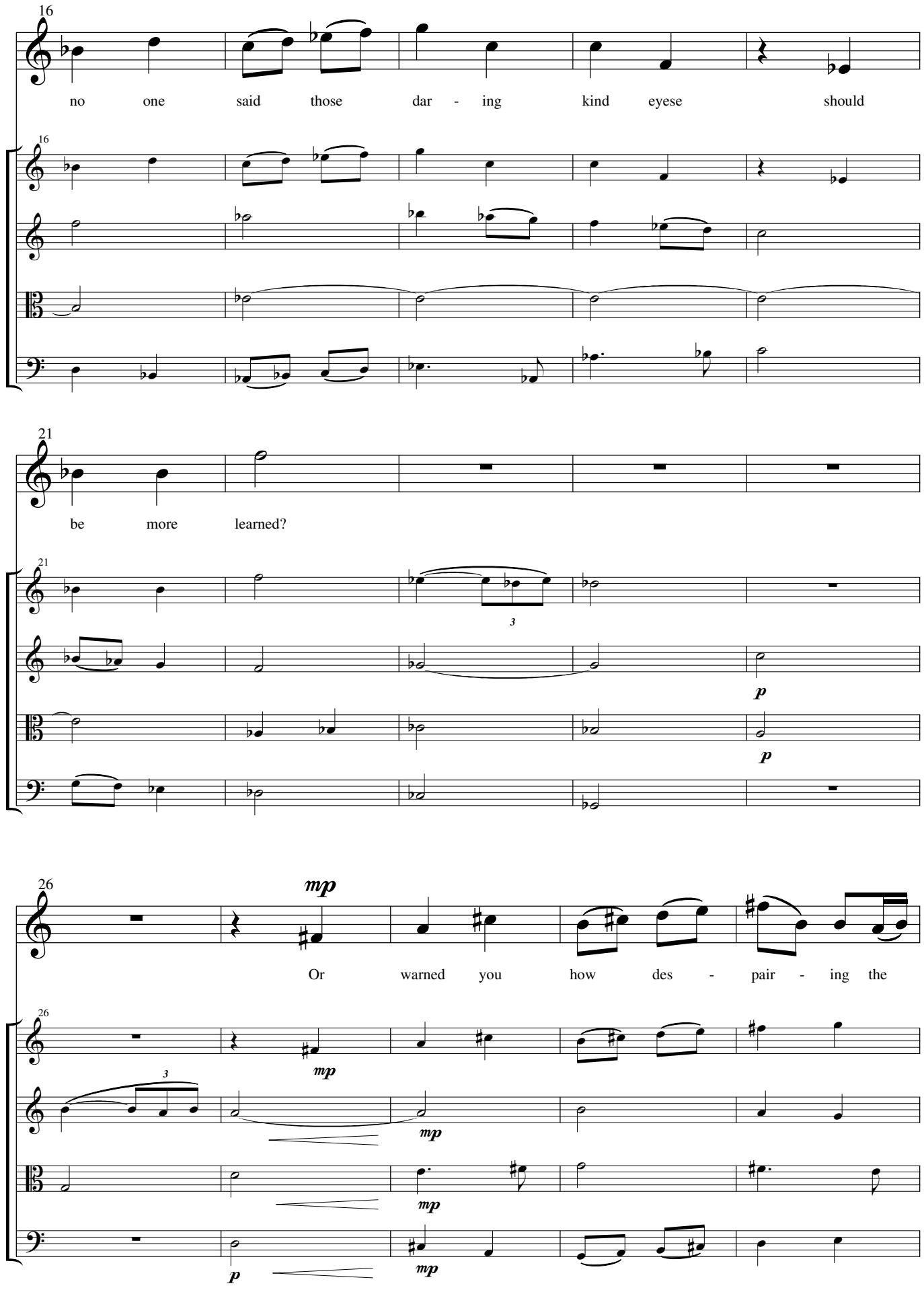


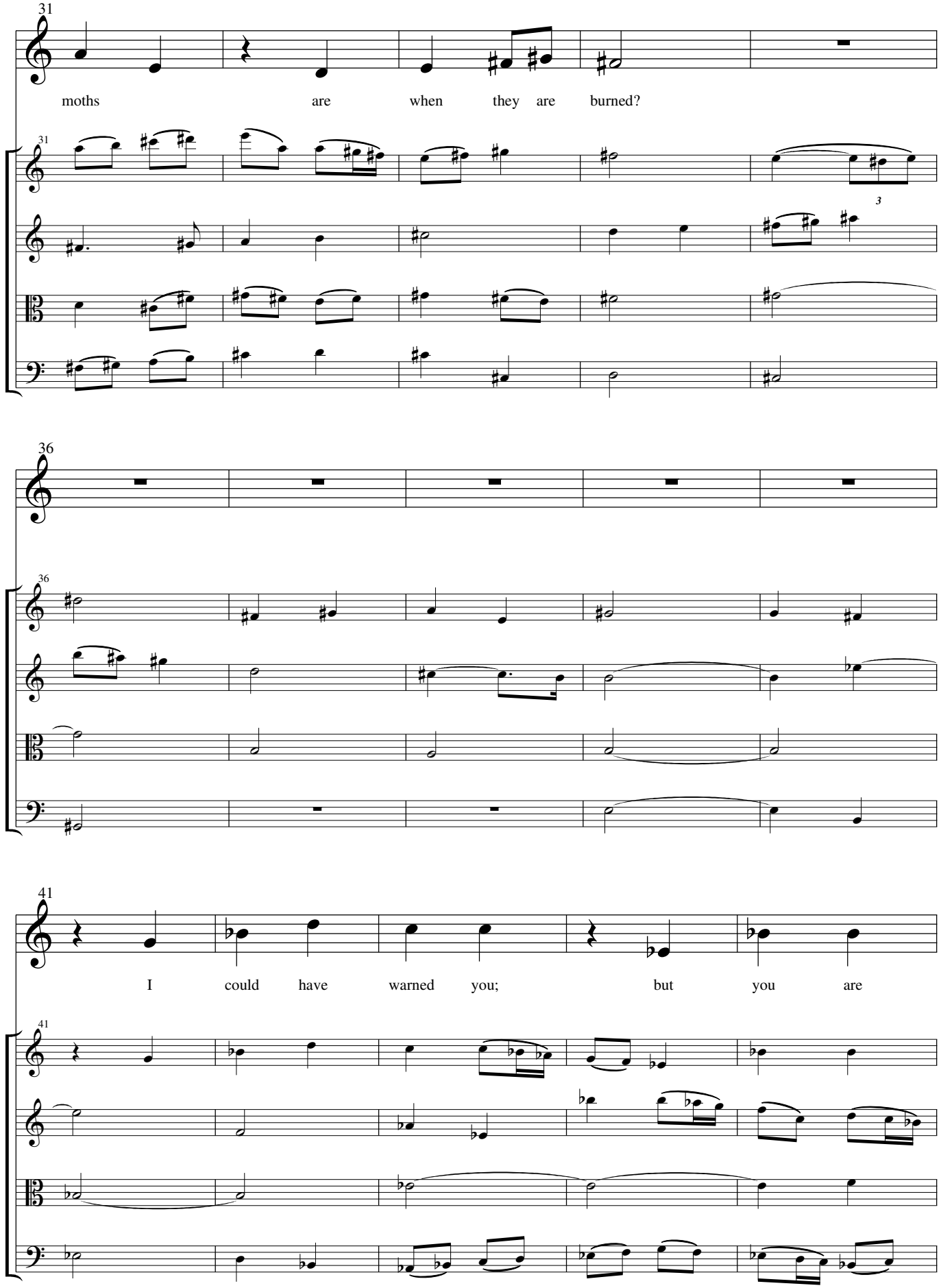

7
mf
mf
f
mf
f
f
10
f
13

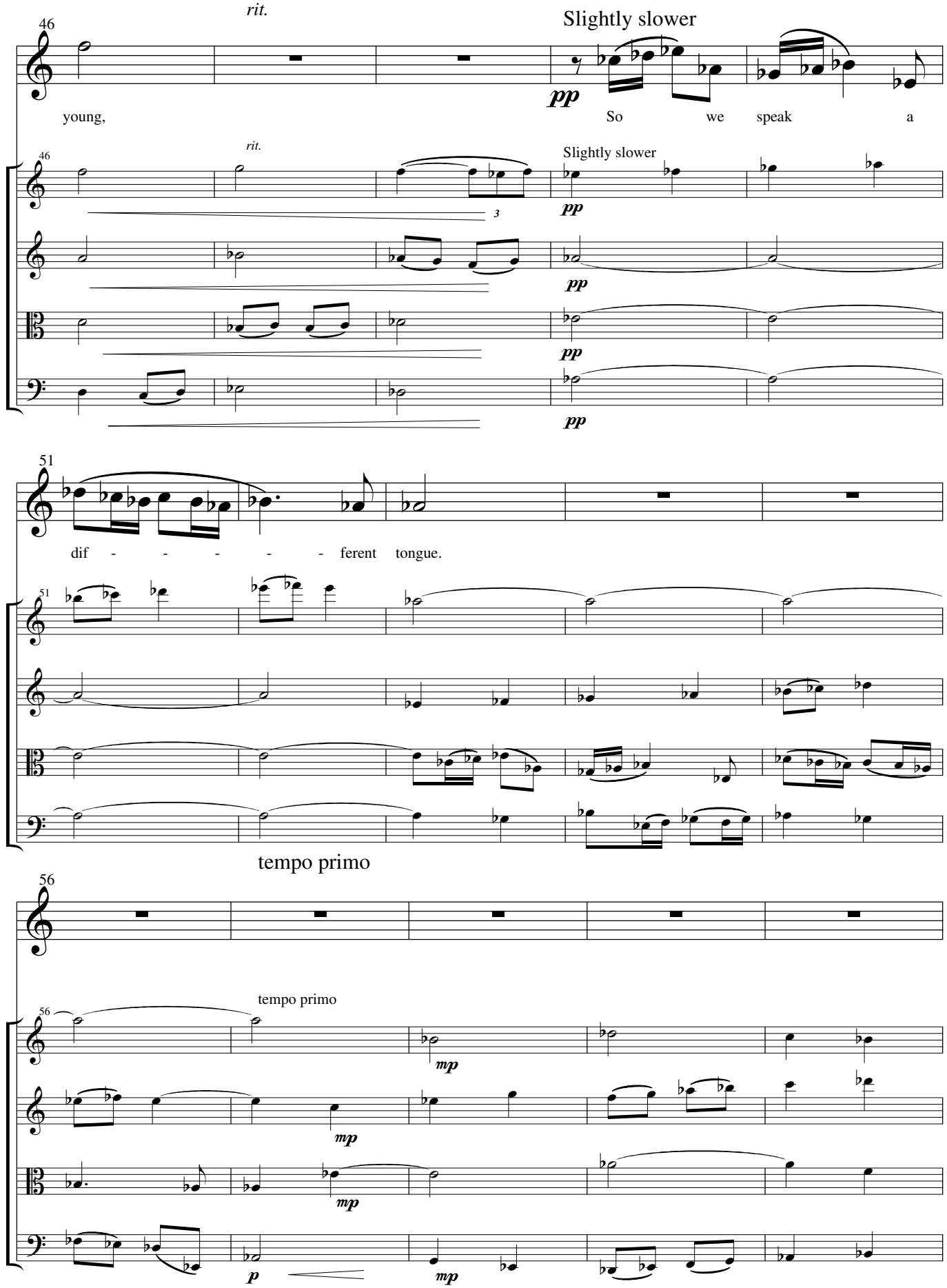

16
poco a poco decres.
poco a poco decres.
poco a poco decres.
poco a poco decres.
20
rit.
p
p
p
p

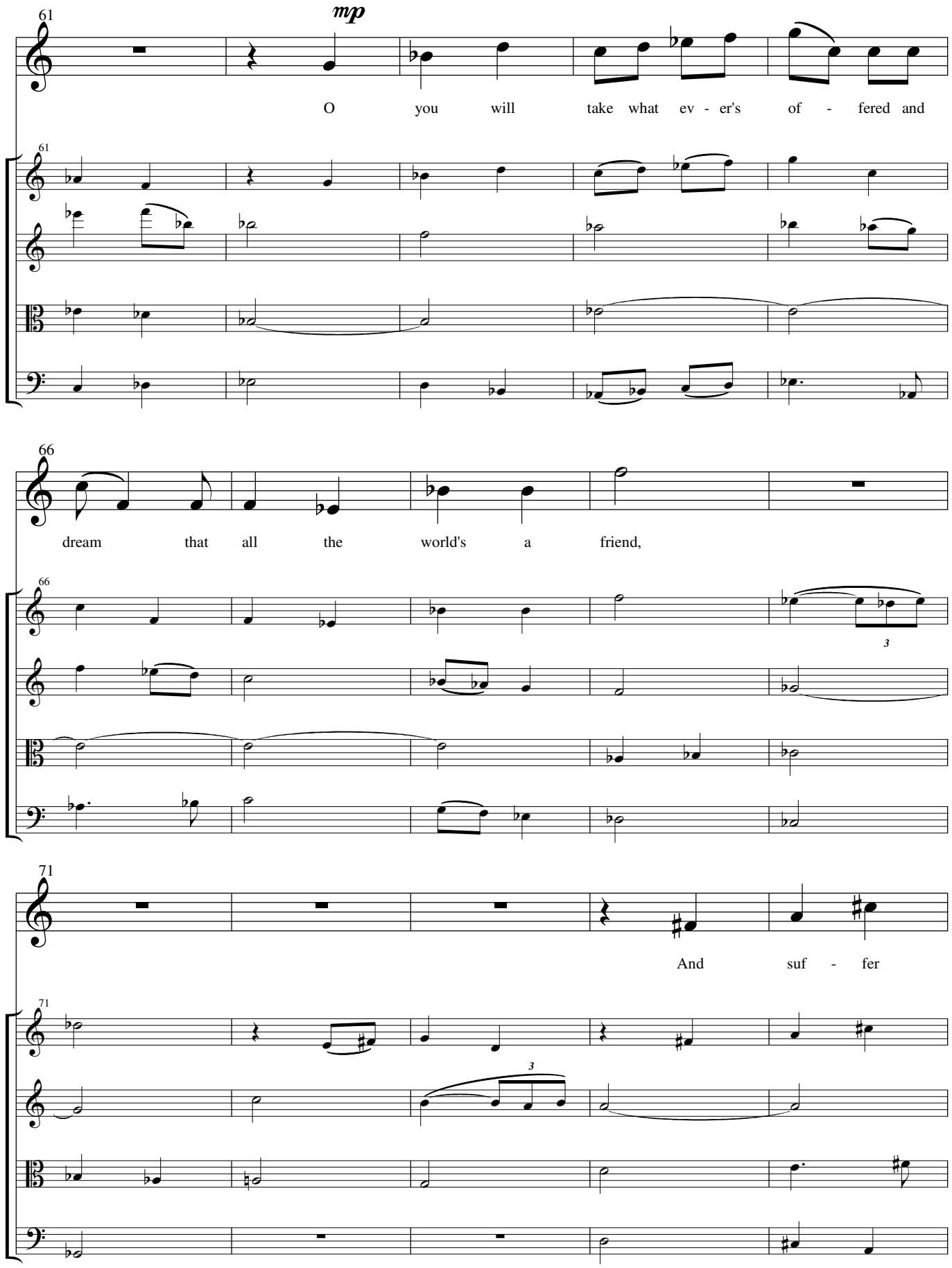
Two Years Later

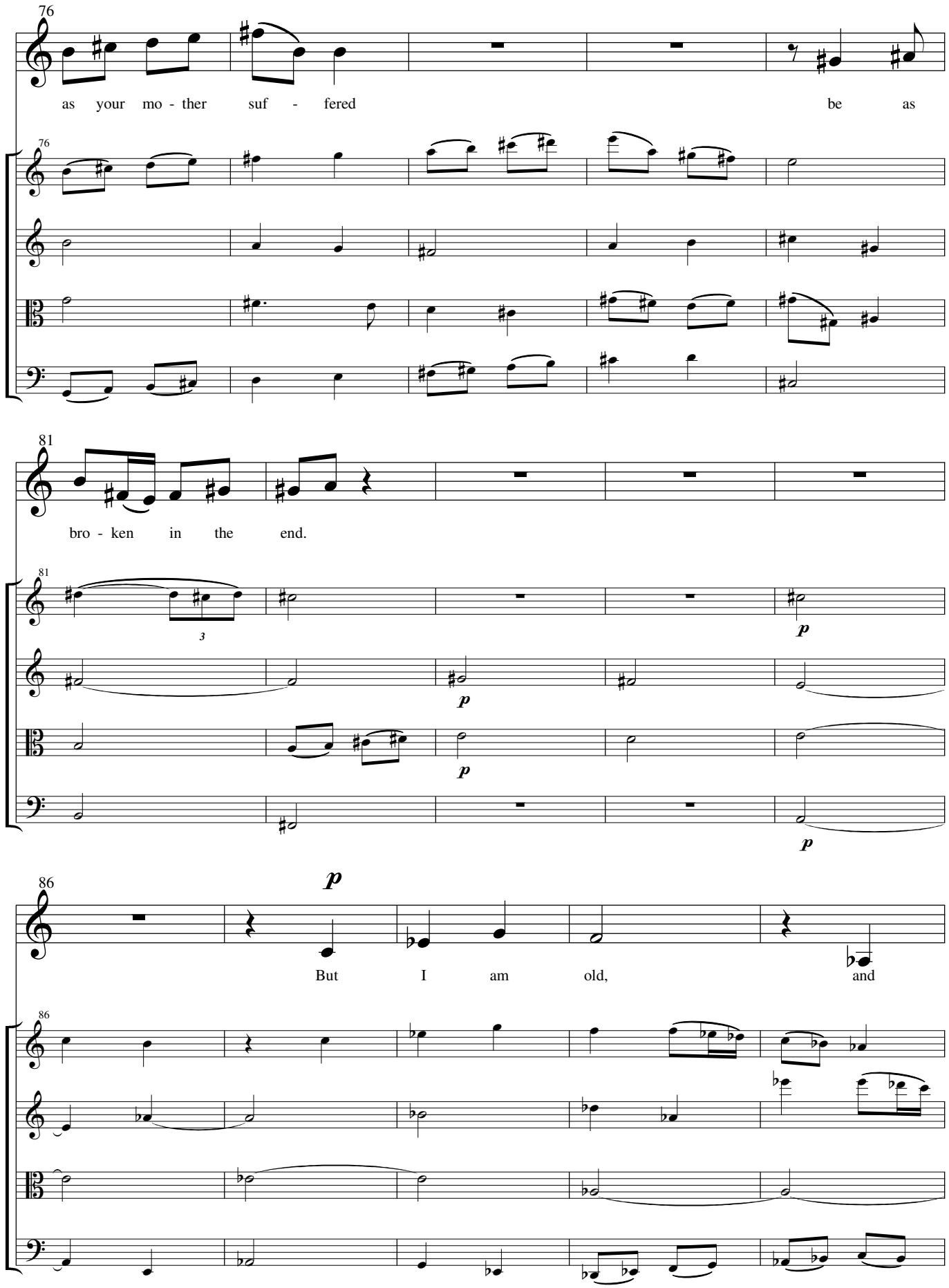


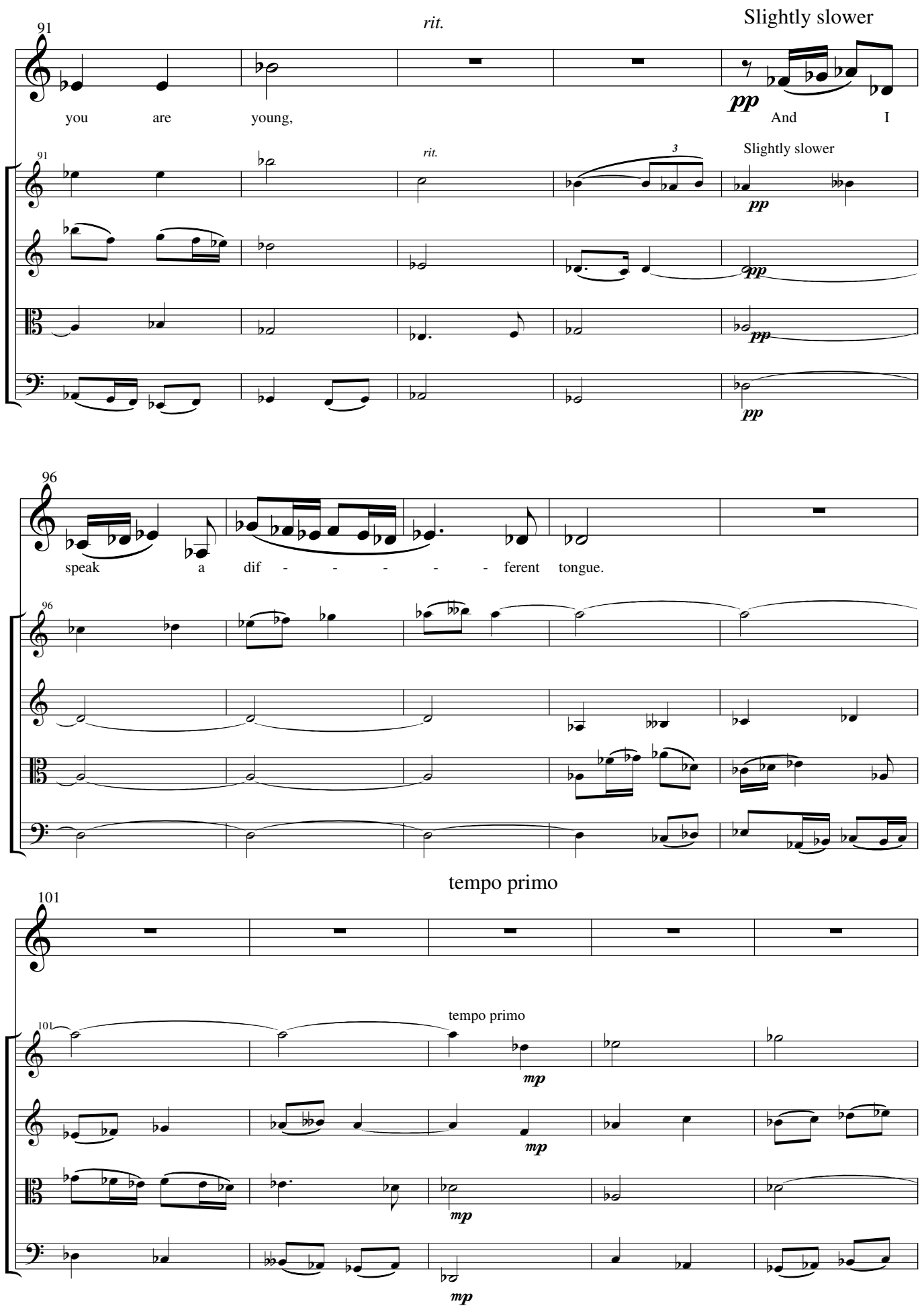

16
no one said those dar - ing kind eyese should
16
21
be more learned?
21
3
p
p
26
mp
Or warned you how des - pair - ing the
26
3
mp
mp
mp
p
mp

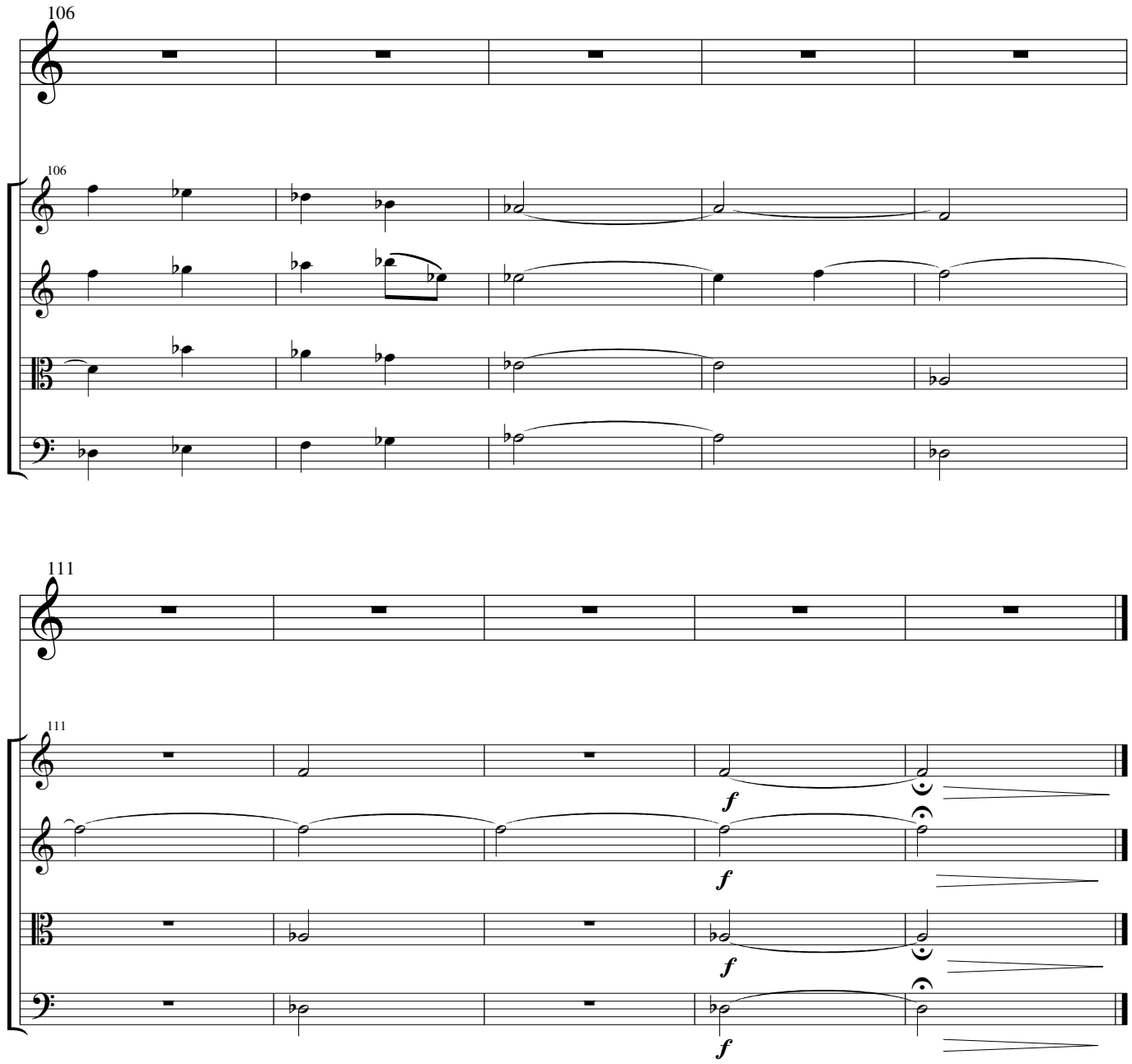

31
moths are when they are burned?
31
3
36
36
41
I could have warned you; but you are
41


rit.
Slightly slower
46
young,
So we speak a
pp
51
dif - - - - - ferent tongue.
tempo primo
56
mp
p


61
mp
O you will take what ev - er's of - fered and
61
66
dream that all the world's a friend,
66
3
71
And suf - fer
71
3


76
as your mo - ther suf - fered be as
81
bro - ken in the end.
3
p
86
p
But I am old, and


91
rit.
Slightly slower
you are young,
And I
pp
96
speak a dif - - - - - ferent tongue.
tempo primo
101
mp


106
106
111
111
f
f
f
f

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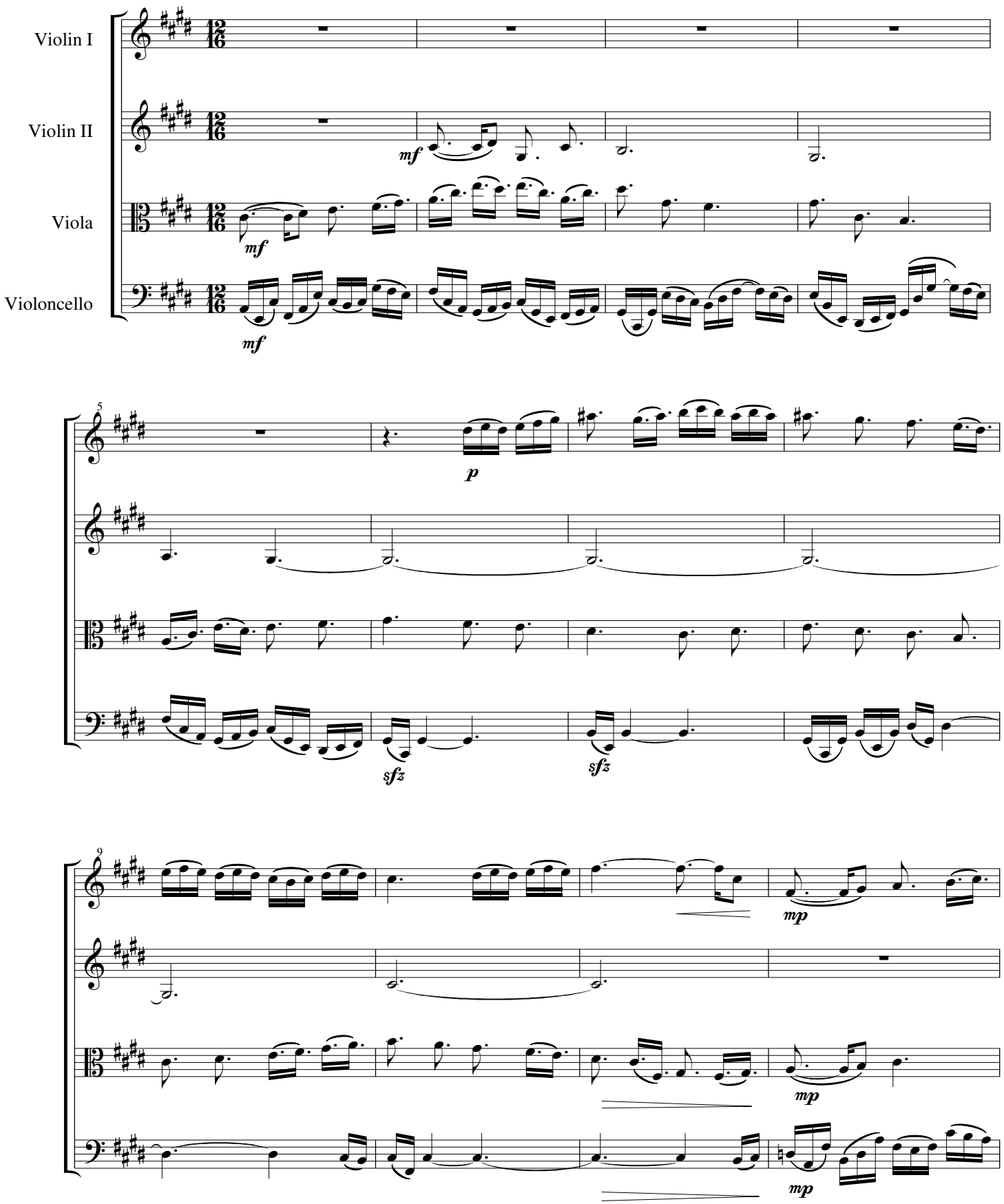
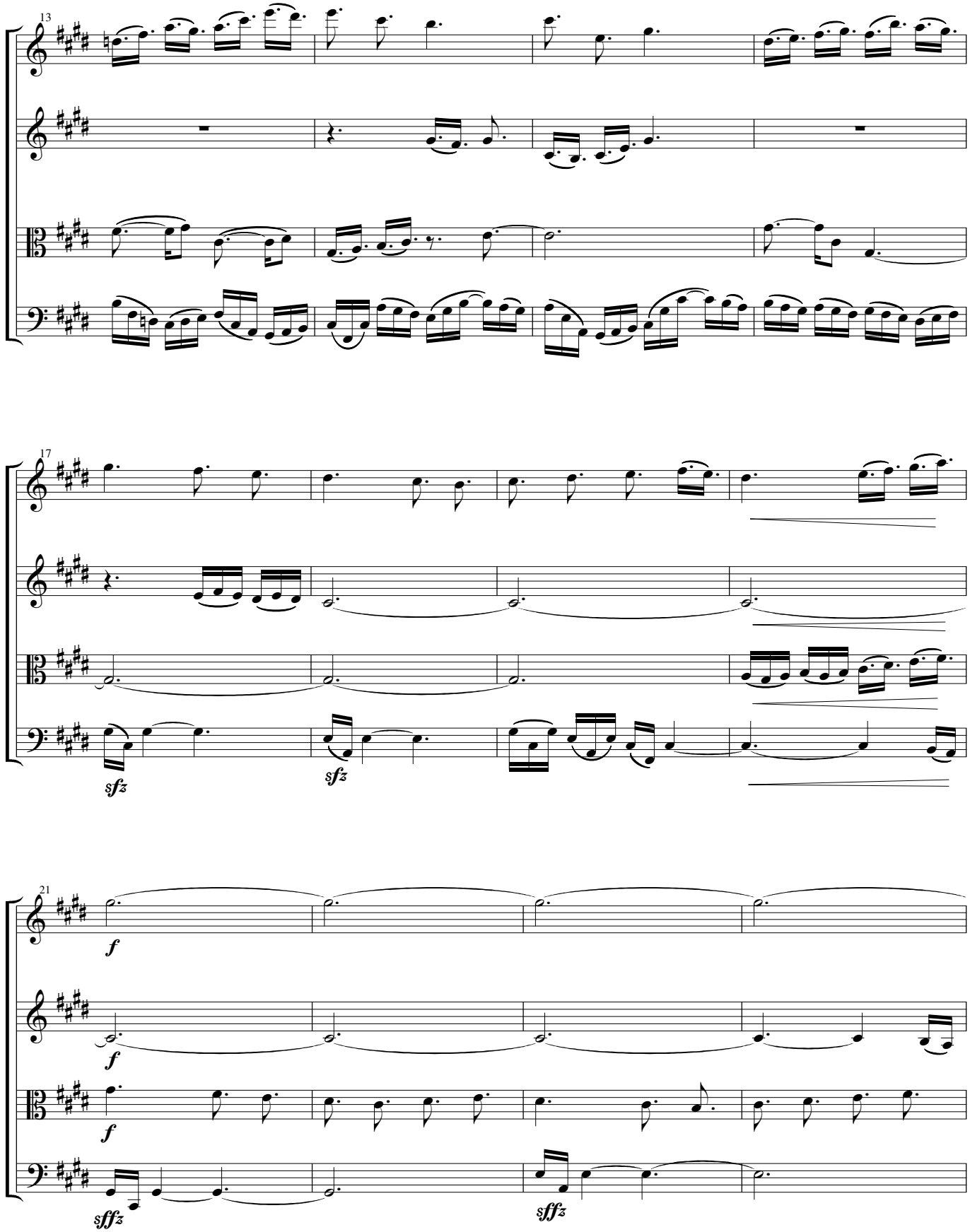
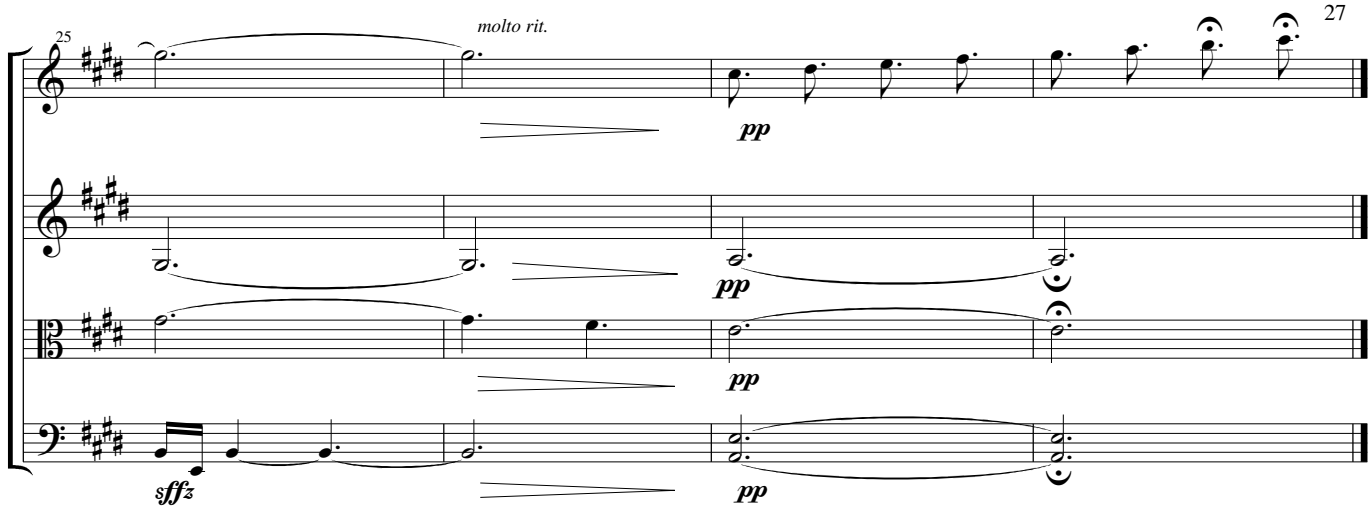
Interlude III

Allegro

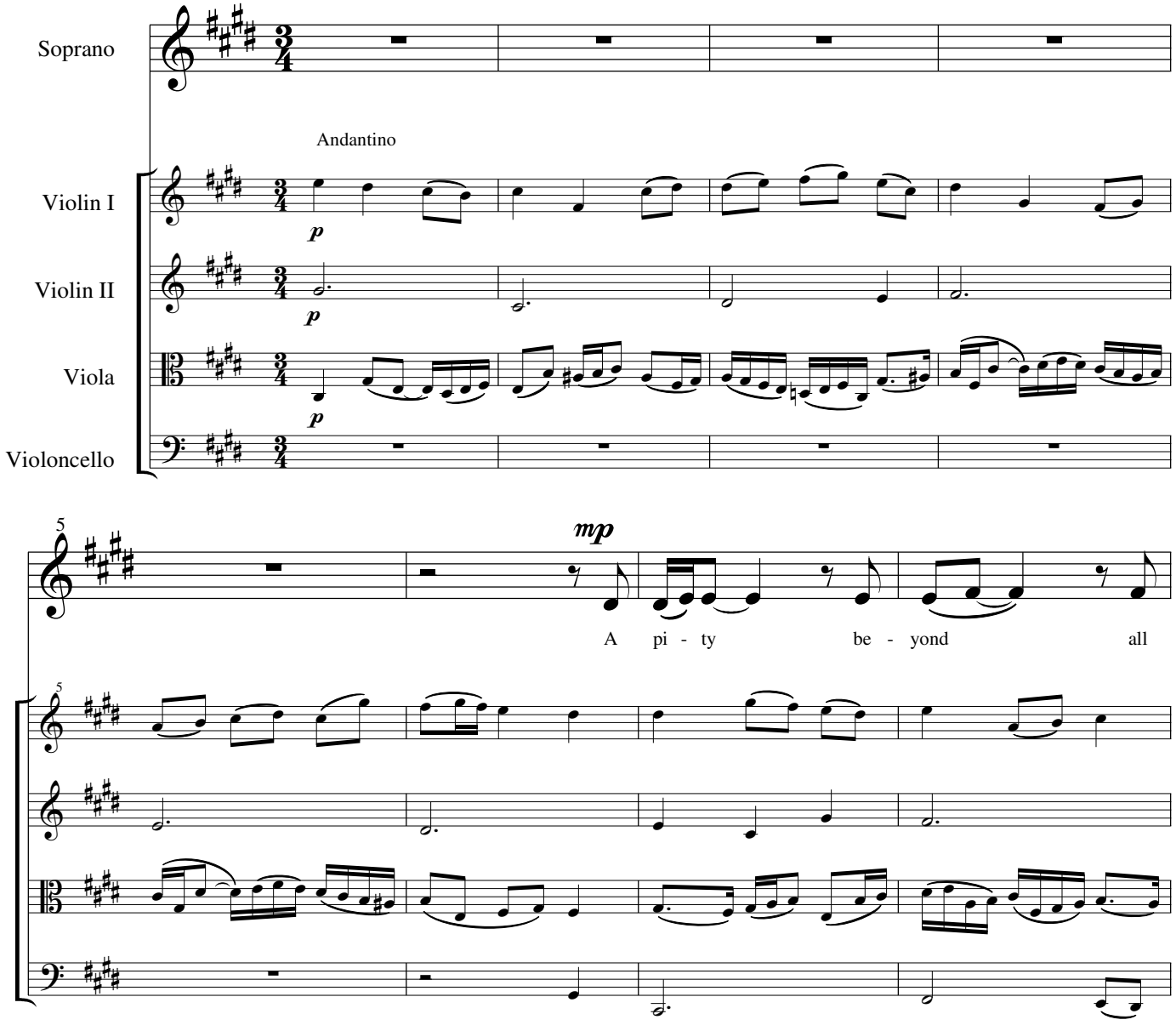


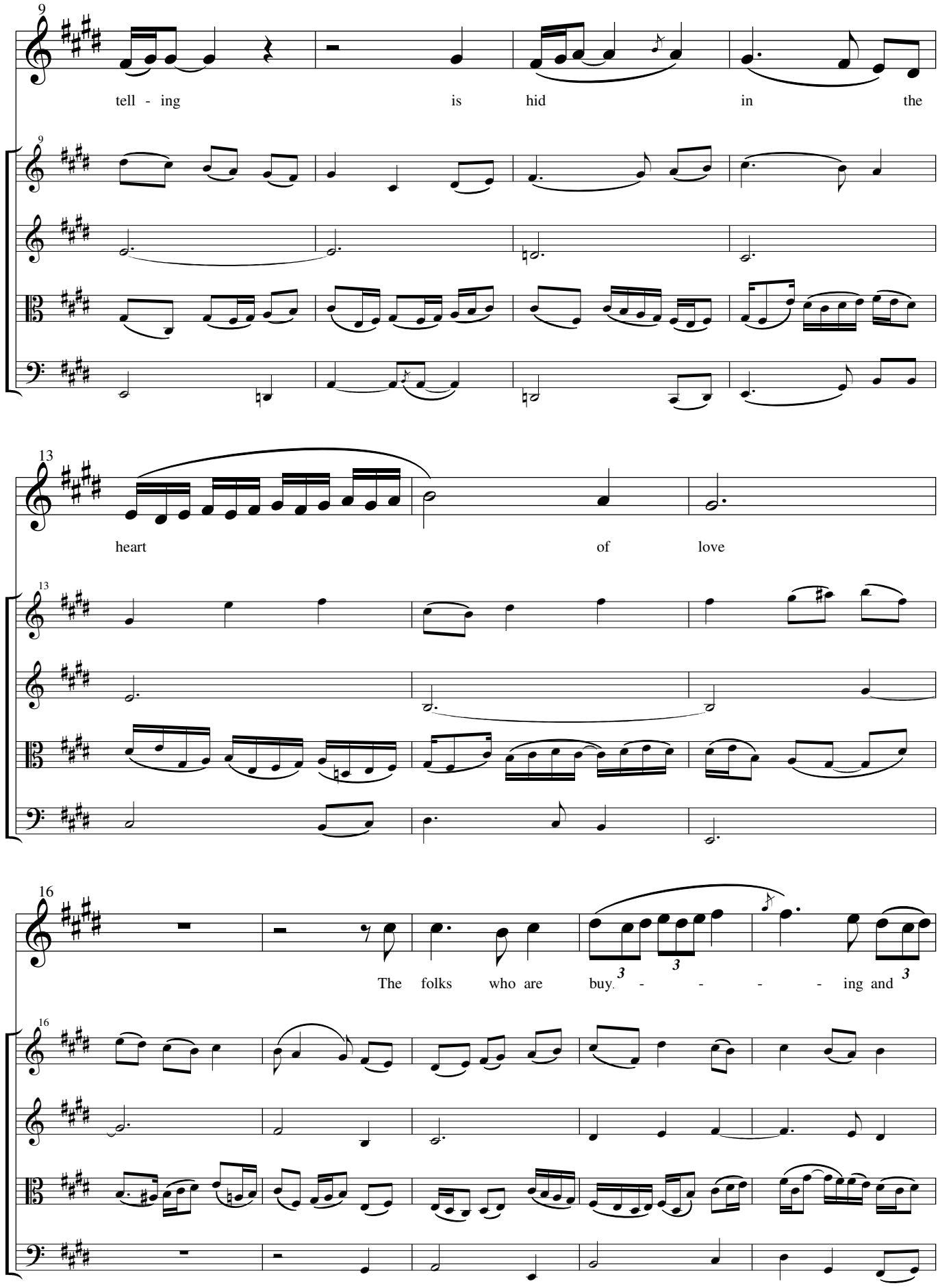

13
17
sfz
sfz
21
f
f
f
sffz
sffz

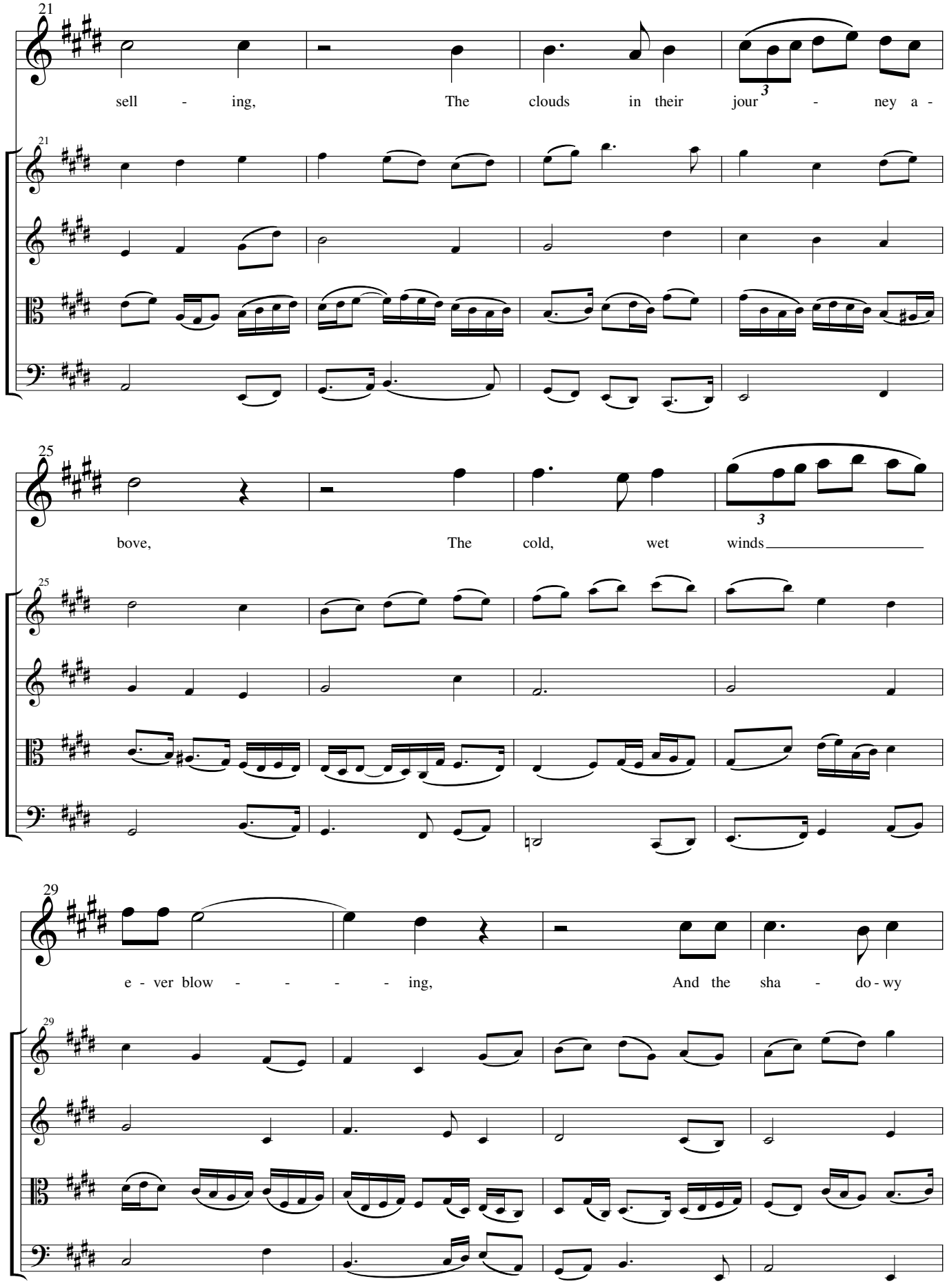

25
molto rit.
pp
pp
pp
sffz
pp

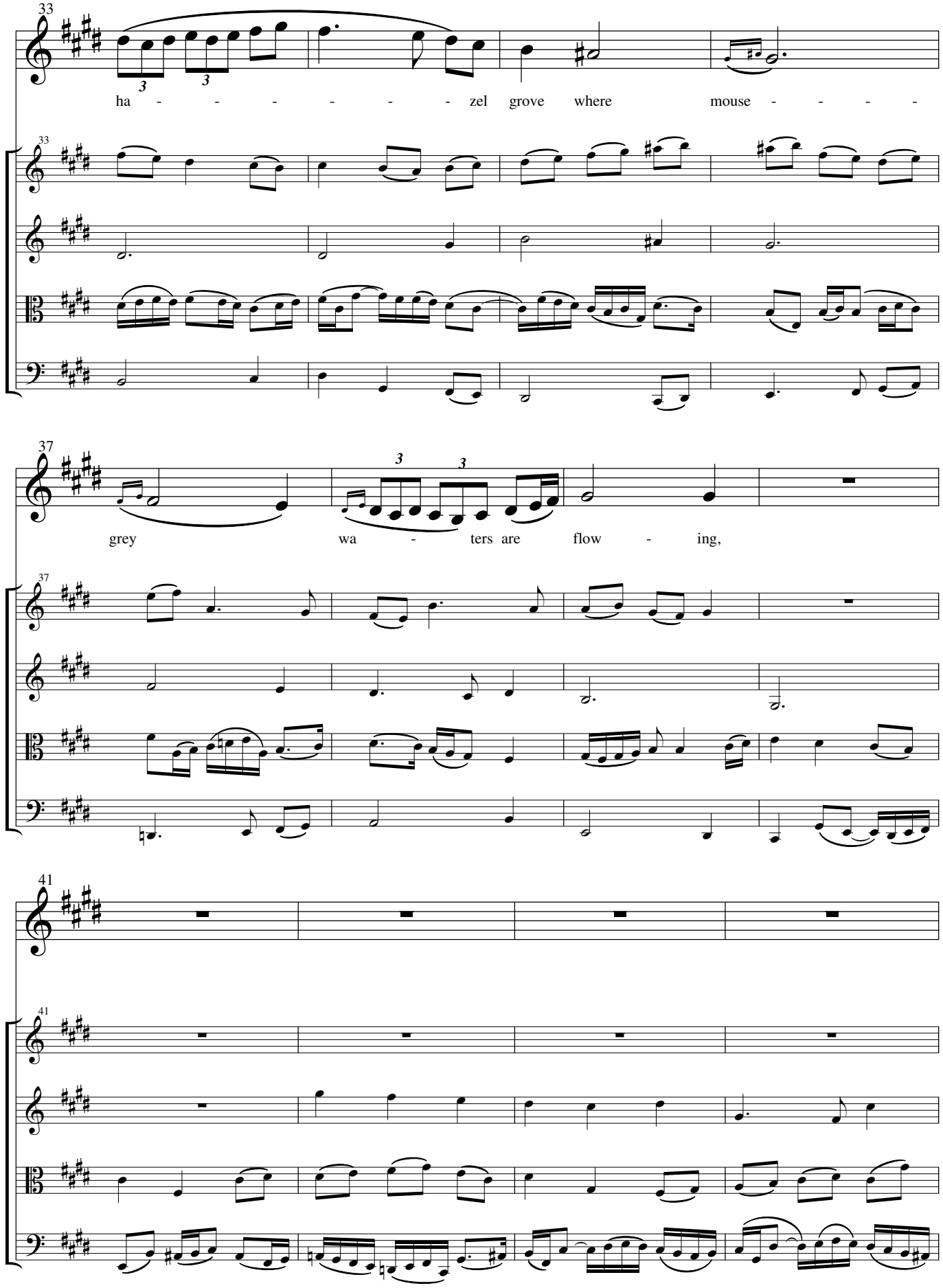
The Pity of Love

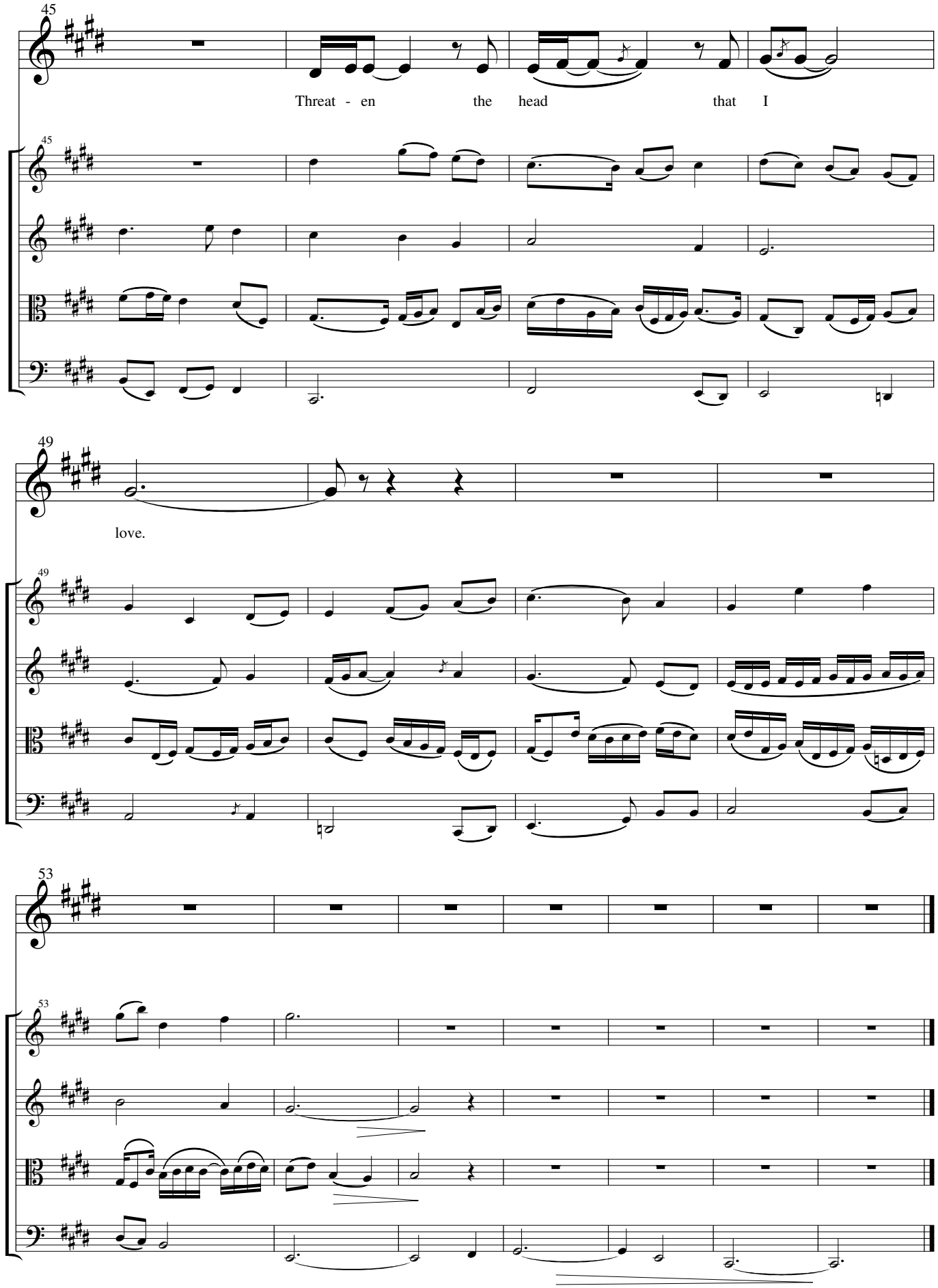
Andantino



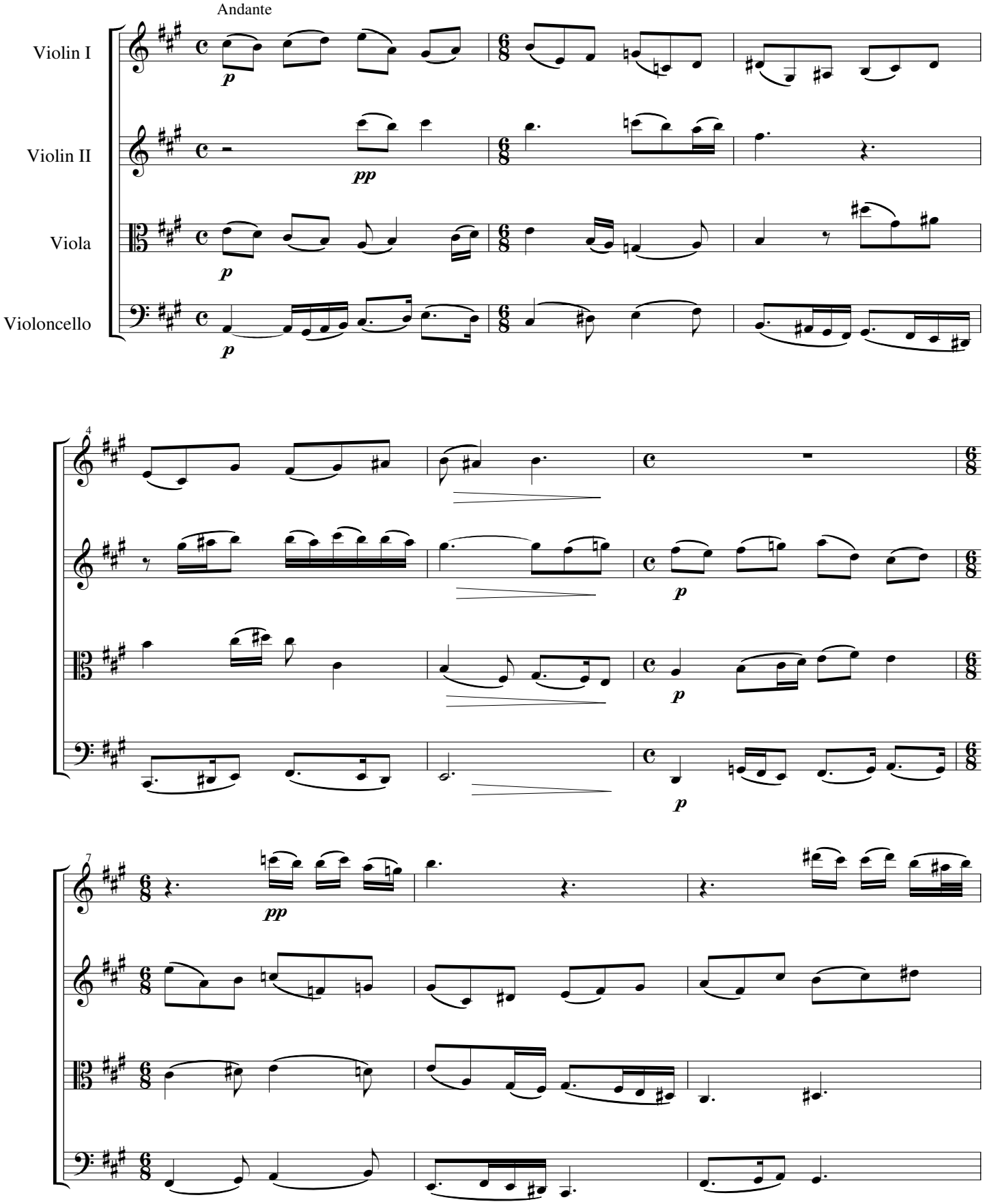

9
tell - ing is hid in the
13
heart of love
16
The folks who are buy - - - - ing and

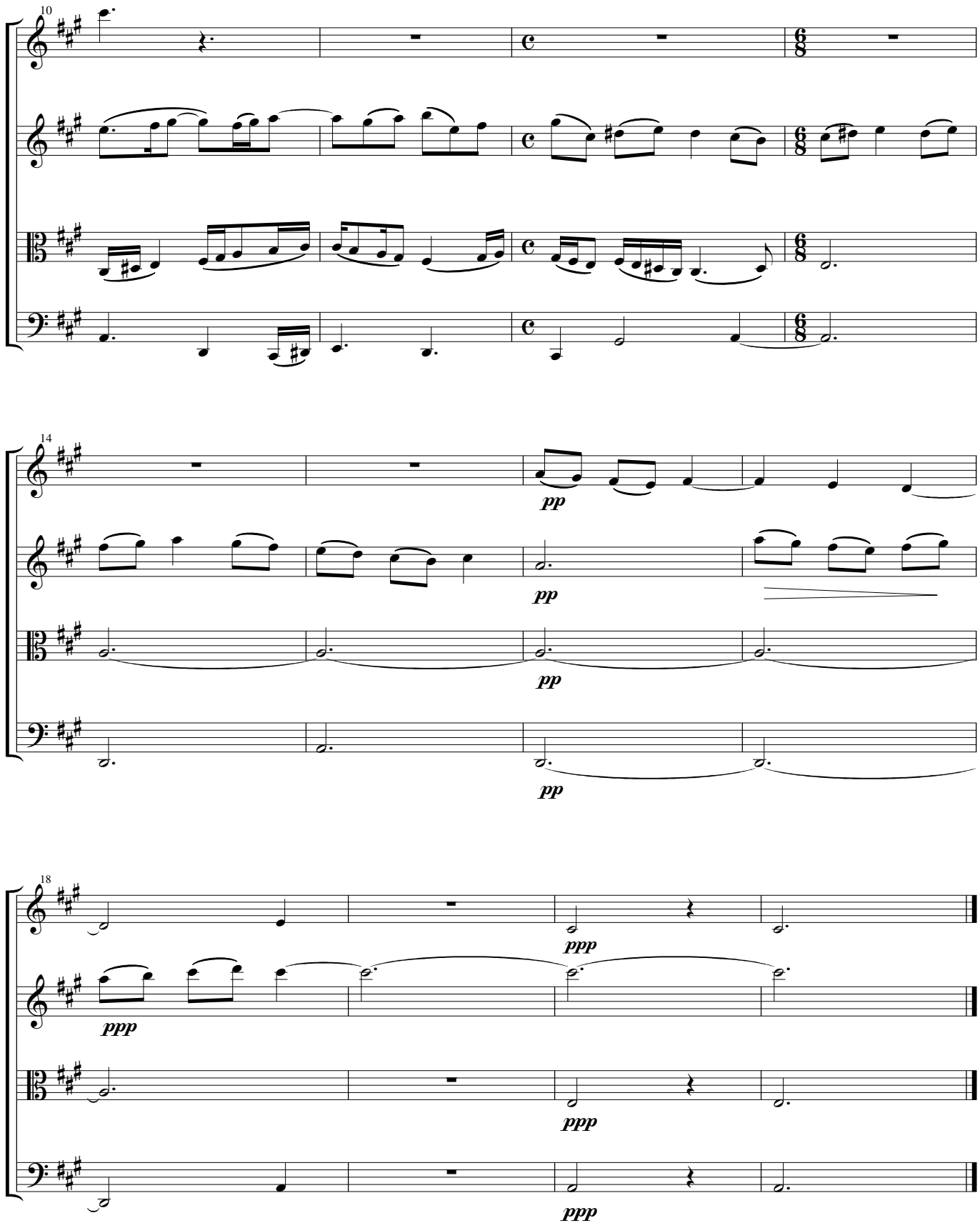

21
sell - ing, The clouds in their jour - ney a -
25
bove, The cold, wet winds
29
e - ver blow - - - - ing, And the sha - do - wy


33
ha - - - - - - - zel grove where mouse - - - -
37
grey wa - ters are flow - ing,
41


45
Threat - en the head that I
45
49
love.
49
53
53

Postlude




10
14
pp
pp
pp
pp
18
ppp
ppp
ppp
ppp

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 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 Philadelpia, 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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