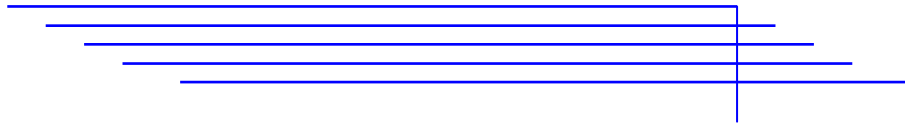


Stanley Grill



Composer & Pianist

## vignettes ~ flowers

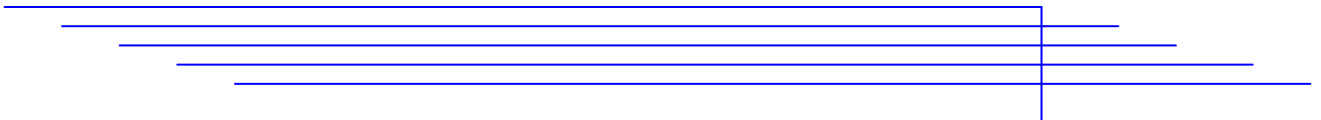
musical settings of poems  
by William Carlos Williams

for small chorus and viola

10/14  
The Petunia  
A Love Poem  
The Chrysanthemum  
Black Eyed Susan  
Chicory  
Approach of Winter  
Two Aspects of April - 1

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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

### 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

**10/14**

Rose in the park  
with a white center  
blood red  
single rose—

the scraping of  
fallen leaves still leaves  
your loveliness  
unshaken

### **THE PETUNIA**

Purple!  
for months unknown  
but for  
the barren sky.

A purple trumpet  
fragile  
as our hopes  
from the very  
sand  
saluting us.

### **A LOVE POEM**

Basic hatred  
sometimes has a flower  
pure crystal  
a white camellia

It assumes  
the shape of love  
is love  
to all appearances

### **THE CHRYSANTHEMUM**

how shall we tell  
the bright petals  
from the sun in the  
sky concentrically

crowding the branch  
save that it yields  
in its modesty  
to that splendor?

### **BLACK EYED SUSAN**

Black eyed susan  
rich orange  
round a purple core

the white daisy  
is not  
enough

Crowds are white  
as farmers  
who live poorly

But you  
are rich  
in savagery—

Arab  
Indian  
dark woman

### **CHICORY**

Lift your flowers  
on bitter stems  
chicory!  
Lift them up  
Out of the scorched ground!  
Bear no foliage  
But give yourself  
Wholly to that!  
Strain under them  
you bitter stems  
that no beast eats—  
and scorn greyness!  
Into the heat with them:  
cool!  
luxuriant! Sky-blue!  
The earth cracks and  
is shriveled up;

the wind moans piteously;  
the sky goes out  
if you should fail.

### **APPROACH OF WINTER**

The half-stripped trees  
struck by a wind together,  
bending all,  
the leaves flutter drily  
and refuse to let go  
or driven like hail  
stream bitterly out to one side  
and fall  
where the salvias, hard carmine,—  
like no leaf that ever was—  
edge the bare garden.

### **TWO ASPECTS OF APRIL – I**

Nothing is more certain than the flower—  
and best, sometimes, are those  
that start into blossom directly from  
the harshness of bare gardens—the crocus  
breaking through, narcissi heaving  
a trampled place, and I saw once  
jonquils, forgotten, buried under  
a new driveway, covered with broken  
stone  
but still unsuppressed, rising still  
into a graceful flower-head—

Soprano

Alto

Tenor

Bass

Viola

Allegro

*mf*

*f*

*p*

5

S

A

T

B

Vc

5

*p* Rose

*p* Rose

*p* Rose

*p* Rose

9

S

Rose in

A

Rose Rose Rose

T

8

Rose Rose in

B

Rose Rose

Vc

9

13

S

*mp*

in park Rose in the

A

the *mp* Rose in

T

8

the park *mp* Rose in

B

Rose in the park *mp* Rose in the

Vc

13

*mp*

17

S *mf* with with a white cen - ter

A park *mf* with a white cen - ter with

T 8 the park *mf* with a white with

B park with a white *mp* with a white

Vc 17 *mf*

Detailed description: This block contains the first system of a musical score, measures 17 through 20. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Cello (Vc). The Soprano part begins with a measure rest, then sings 'with' on a half note, followed by 'with a white' on a half note, and 'cen - ter' on a half note. The Alto part sings 'park' on a half note, then 'with a white' on a half note, and 'cen - ter with' on a half note. The Tenor part begins with a measure rest, then sings 'the park' on a half note, followed by 'with a white' on a half note, and 'with' on a half note. The Bass part sings 'park' on a half note, then 'with a white' on a half note, and 'with a white' on a half note. The Cello part plays a continuous eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A rehearsal mark '17' is at the start of the Soprano and Cello staves.

21

S with a white cen - ter *p*

A a white cen - ter with a white cen -

T 8 a white cen - ter

B cen - - - ter

Vc 21 *p*

Detailed description: This block contains the second system of a musical score, measures 21 through 24. It features the same five staves as the first system. The Soprano part has a measure rest, then 'with a white' on a half note, and 'cen - ter' on a half note. The Alto part sings 'a white' on a half note, then 'cen - ter' on a half note, and 'with a white cen -' on a half note. The Tenor part sings 'a white' on a half note, then 'cen - ter' on a half note. The Bass part sings 'cen - - - ter' on a half note. The Cello part plays a continuous eighth-note accompaniment. Dynamics include *p* (piano). A rehearsal mark '21' is at the start of the Soprano and Cello staves.

25

*p*

S

Blood red

A

ter Blood Blood

*p*

T

Blood Blood

*p*

B

Blood

Vc

25

29

*mp*

S

red rose

A

Blood sin - gle

*mp*

T

Blood red rose

*mp*

B

red Blood red sin - gle rose

Vc

29

*mp*



33

S

A

T

B

Vc

8

*mf*

*sfz*

37

S

A

T

B

Vc

8

*p*

Blood

*mf*

rose

*p*

Blood

sing - gle

The

*p*

Blood

red

sin - gle

*mf*

rose

*mp*

red

sin - gle

*mf*

rose

*p*

*mf*

41

S

A

T

B

Vc

scra - ping of fal - len leaves still leaves

*p* The

45

S

A

T

B

Vc

*pp* leaves

*pp* Still Still

scra - ping of fal - len leaves Still

*pp* Still leaves

49

S

leaves your love - li - ness un - - -

A

T

8

leaves your love - li - ness un - - -

B

Still leaves

Vc

49

53

S

sha - - - ken. *rit.*

A

un - - sha - ken.

T

8

sha - - - ken.

B

un - - sha - ken.

Vc

53

*rit.*

# The Petunia

**Energetically**

Soprano

*f* Pur - - - ple!

Viola

*f*

**Energetically**

4

8

12

16

20

24

**Adagio**

28 *p*

S For months un - known but for the bar - ren sky a pur - ple trum -

*p*

T 8 For months un - known but for the bar - ren sky a pur -

28

34

S pet Fra - gile as our hopes From the ve -

T 8 ple trum - pet Fra - gile as our hopes From the ve -

40 *pp* Energetically

S ry sand sa - lut - ing us.

*pp*

T 8 ry sand sa - lut - ing us.

40 Energetically

*f*

45



69

S

Adagio

*f* Pur - - - *pp* ple!

Adagio

*p* trem.

## A Love Poem

Moderato

Viola

*ff*

*f*

T

8

Ba - sic ha - tred

*f*

B

Ba - sic

*f*

S

7

Ba - sic ha - tred

*f*

A

Ba - sic ha - tred

T

8

Ba - sic ha - tred

B

ha - tred

Ba - sic

*f*

10

S Ba - sic ha - tred some - times

A Ba - sic ha - tred some - times has

B ha - tred

13

S has some - times has a *p*

A some - times has a *p*

T some - times has some - times has a *p*

B some - times has some - times has a

13

*p*

6



16

S *mf* flower some - times

A *mf* flower some times

T *mf* flower some - times

B *mf* flower some - times

16 *ff*

19 *p* has a flower

A *p* has a flower

T *p* has a flower

B *p* has a flower

19 *p*

21 *f*

S pure cry - stal

A *f* pure cry - stal

21 *f* 6 3

23 *mf*

S a white ca - mel - lia

A *mf* a white ca - mel - lia a white ca -

T *mf* a white ca - mel - lia

B *mf* a white ca - mel - lia a white

23 *mf* 6 *pizz.* *mf*

26

S it as - sumes the shape

A mel - lia it as - sumes the shape it as - sumes the

T it as - sumes it as -

B ca - mel - lia it as - sumes the shape

26 *arco* *f*

28

S it as - sumes it as - sumes the shape of *p*

A shape it as - sumes *p* of

T sumes it as - sumes the shape of *p*

B it as - sumes it as - sumes the shape of *p*

28 *pp* 6

30 *mp*

S love is love

A love *mp* is love to all ap - pear an -

T 8 love *mp* is love

B love *mp* is love

30 *mf* *pizz.*

6 6 6

32 *pp*

S is love to all ap - pear - an - ces.

A ces *pp* is love

T 8 *pp* is love

B *pp* is love

32 *p* *arco* *pizz.* *pp*

6 6

Andante

## The Chrysanthemum

Soprano

Alto

Tenor

Bass

Viola

Andante

*mf* *p* *mf*

4

S *mf* how shall we tell how shall we

A *mf* how shall we tell how shall we

T *mf* how shall we

B *mf* how shall we

4

The musical score is for a piece titled "The Chrysanthemum" by Stan Grill. It is in 3/8 time with a key signature of one sharp (F#). The tempo is marked "Andante". The score includes staves for Soprano, Alto, Tenor, Bass, and Viola. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "how shall we tell how shall we". The Viola part has dynamics *mf*, *p*, and *mf*. There are rehearsal marks 4 and 8. The score is copyrighted by Stan Grill in 2002.

6

S tell how shall we

A tell how shall we tell the bright pe - tals

T tell

B tell

*p* *mf*

8

S tell the bright pe - tals how shall we

A how shall we tell the bright

T how shall we tell the bright pe - tals from the sun

B how shall we tell the bright pe - tals from

8

10

S tell the bright pe - tals from the sun

A pe - tals from the sun

T the sun

B the sun the sun

10

*f*

13

S

A

T

B

13

*p* *f*

16

S *p* how shall we tell the bright pe - tals from the sun

A *p* how shall we tell the bright pe - tals from the sun

T 8 *p* from the sun

B *p* from the sun

16

18

S in the sky con - cen - tri - cal-ly crowd - ing the branch

A in the sky con - cen - tri - cal-ly crowd - ing the branch

T 8 in the sky con - cen - tri - cal-ly crowd - ing the branch

B in the sky con - cen - tri - cal-ly crowd - ing the branch

18



20

S

A

T

B

20

*f*

*p*

24

S

A

T

B

24

*p*

save that it yields in its mo - des - ty to that splen - dor?

*pp*

## Black Eyed Susan

Allegro

Bass

*f* Black eyed su-san Black eyed su-san

Viola

*f* *mp* *f*

Allegro

B

*mp* rich o - range round the pur - ple

*mp*

B

*mf* core the white dai - sy is not e - nough

*f* *mp* *f*

B

the white dai - sy is not e-nough

*mp*

14

B

Crowds are white as farm - ers who live

14

*f*

17

B

poor - ly But

17

*mp*

20

B

you are rich in sa - vag-ery

20

*f*

22

B

A - rab In - dian dark wo - man

22

*pizz.*

24

*p*

# Chicory

24

**Moderato**

**Soprano**  
*f* Lift your flowers on bit - ter stems chi chi co chi chi co

**Alto**  
*f* Lift your flowers on bit - ter stems chi chi ry chi chi ry

**Tenor**  
*f* Lift your flowers on bit - ter stems chi - - - co - ry!

**Bass**  
*f* Lift your flowers on bit - ter stems

**Viola**  
*pizz. Moderato*  
*f*

**S**  
 4  
 chi chi co chi chi co chi - co - ry! chi - - co - ry!

**A**  
 chi chi ry chi chi ry chi - co - ry! chi - - co - ry!

**T**  
 8  
 chi chi co chi chi co chi chi co chi chi co

**B**  
 chi - - co - ry! chi chi ry chi chi ry chi chi ry chi chi ry

4

7

S Lift them up out of the scorched ground! chi chi co chi chi co

A Lift them up out of the scorched ground chi chi ry chi chi ry

T Lift them up out of the scorched ground chi - - - co - ry!

B Lift them up out of the scorched ground

7

10

S chi chi co chi chi co chi - co - ry! chi - - co - ry!

A chi chi ry chi chi ry chi - co - ry! chi - - co - ry!

T chi chi co chi chi co chi chi co chi chi co

B chi - co - ry! chi chi ry chi chi ry chi chi ry chi chi ry

10

13

S Bear no fo - li - age but but

A Bear no fo - li - age but

T

B give your - self whol - ly to

give your - self whol - ly to

13 *arco*  
*mp*

16

S

A

T that! that! Strain

B that!

16

27

19

S  
you bit - ter stems

A  
you bit - ter stems

T  
8  
un - der them you bit - ter stems that no beast

B  
Strain un - der them you bit - ter stems

19

22

S  
that no beast eats that no beast eats

A  
you bit - ter stems that no beast eats

T  
8  
eats you bit - ter stems

B  
that no beast eats

22

25

S

A

T

B

8

*p* and scorn

*p* grey - ness!

*p* and scorn

*p* grey - ness!

25 *pizz.*

29

S

A

T

B

8

*f* In - to the heat with them:

*f* In - to the heat with them:

*f* In - to the heat with them:

*f* In - to the heat with them:

29 *arco* *pizz.*



32

S Cool! lu - xu - ri - ant!

A Cool! lu - xu - ri - ant!

T Cool! lu - xu - ri - ant!

B Cool! lu - xu - ri - ant!

32 *arco*

35

S *p* sky

A *p* blue!

T *p* sky

B *p* blue!

35 *pizz.*

39

S The earth cracks

A and is shri-veled up;

T the wind moans

B pi -

39 *arco*  
*p*

43

S the sky goes

A the sky goes

T the sky goes

B teous - ly; the sky goes

43 *pizz.*

47

S

out if you should fail.

A

out if you should fail.

T

8

out if you should fail.

B

out if you should fail.

47

The musical score is for four voices and piano. The lyrics are 'out if you should fail.' The Soprano, Alto, and Bass parts have a melodic line with a half note and a dotted half note. The Tenor part has a melodic line with a half note and a dotted half note. The piano accompaniment has a simple harmonic line with quarter and eighth notes.

# Approach of Winter

32

Vivace

Soprano

Alto

Tenor

Bass

Viola

stripped

the half - stripped

5

S

A

T

B

5

trees

trees

struck

struck

struck

struck

struck

struck

9

S

A

T

B

by a wind by a wind to - ge - - - -

ge - - - -

9

by a wind by a wind to - ge - - - -

13

S

A

T

B

ther bend-ing all bend-ing all the

ther bend-ing all the

ther

ther

13

ther bend-ing all bend-ing all the

ther bend-ing all the

ther

ther

17

S leaves flut - - - - ter dri - - - -

A leaves flut - - - - ter dri - - - -

T 8 leaves flut - - - - ter dri - - - -

B leaves flut - - - - ter dri - - - -

17

21

S ly

A ly

T 8 ly and re - fuse to

B ly and re - fuse and re - fuse to

21

25

S let go or

A let go or

T 8 let go or

B let go or

25

29

S dri - - - ven like

A dri - - - ven like

T 8 dri - - - ven like

B dri - - - ven like

29

33

S hail stream

A hail stream

T hail stream

B hail stream

33

37

S bit - ter - ly out to one

A bit - ter - ly out to one

T bit - ter - ly out to one

B bit - ter - ly out to one

37



37

41

S  
side to one side and fall

A  
side to one side and fall

T  
8  
side to one side and fall

B  
side to one side and fall

41

45

S  
when the sal - vias

A  
when the sal - vias

T  
8  
when the sal - vias

B  
when the

45

50

S hard car - - mine

A hard car - - mine

T 8 hard car - - mine

B sal - vias hard car - - mine

50

56

S like no leaf like no leaf that e - - - ver e - -

A like no leaf that e - - - ver e - -

T 8 e - - - ver e - -

B e - - - ver e - -

56

39

62

S  
ver was edge the bare

A  
ver was edge the bare

T  
8  
ver was edge the bare

B  
ver was edge the bare

62

67

S  
gar - den.

A  
gar - den.

T  
8  
gar - den.

B  
gar - den.

67

Adagio

## Two Aspects of April - I

Soprano *mp* No - thing is no - thing is more cer - tain

Alto *mp* No - thing is no - thing is more cer - tain

Tenor *mp* no - thing is no - thing is more cer -

Bass *mp* no - thing is no - thing is more cer -

Viola *Adagio* *pizz.* *p*

S 5 cer - tain than the flower

A cer - tain than the flower

T 8 tain cer - tain than the flower

B tain cer - tain than the flower

5

9

S and best, some-times, are those that start

A and best, and best, some-times, are those that start

T 8 some - times, are those some-time are those that

B some - times, are those some - times, are those that start in - to

9

12

S di - rect - ly from the harsh - ness of bare - - - gar - dens

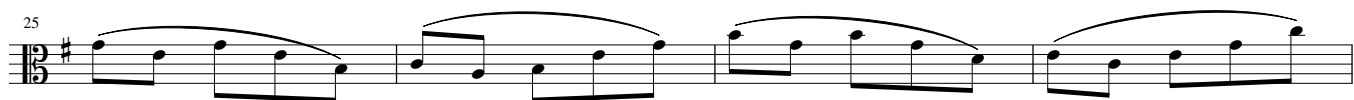
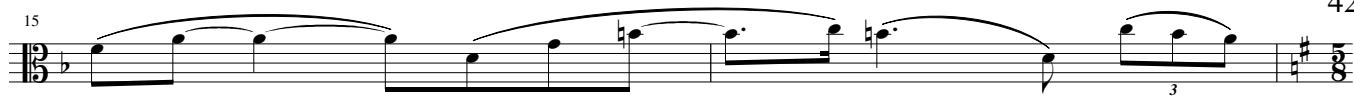
A di - rect - ly from the harsh - ness of bare - - - gar - dens

T 8 start - in - to blos - som

B blos - som

12

*arco*



33

S the cro - cus break - ing through,

A the cro - cus break - ing through,

T the cro - cus break - ing through,

B the cro - cus break - ing through,

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "the cro - cus break - ing through,". The music is in G major (one sharp) and 3/8 time. Each part has a melodic line with eighth and quarter notes, some beamed together.



37

S nar - cis - si heav - ing a

A nar - cis - si heav - ing a

T 8 nar - cis - si heav - ing a

B nar - cis - si heav - ing a

37



41

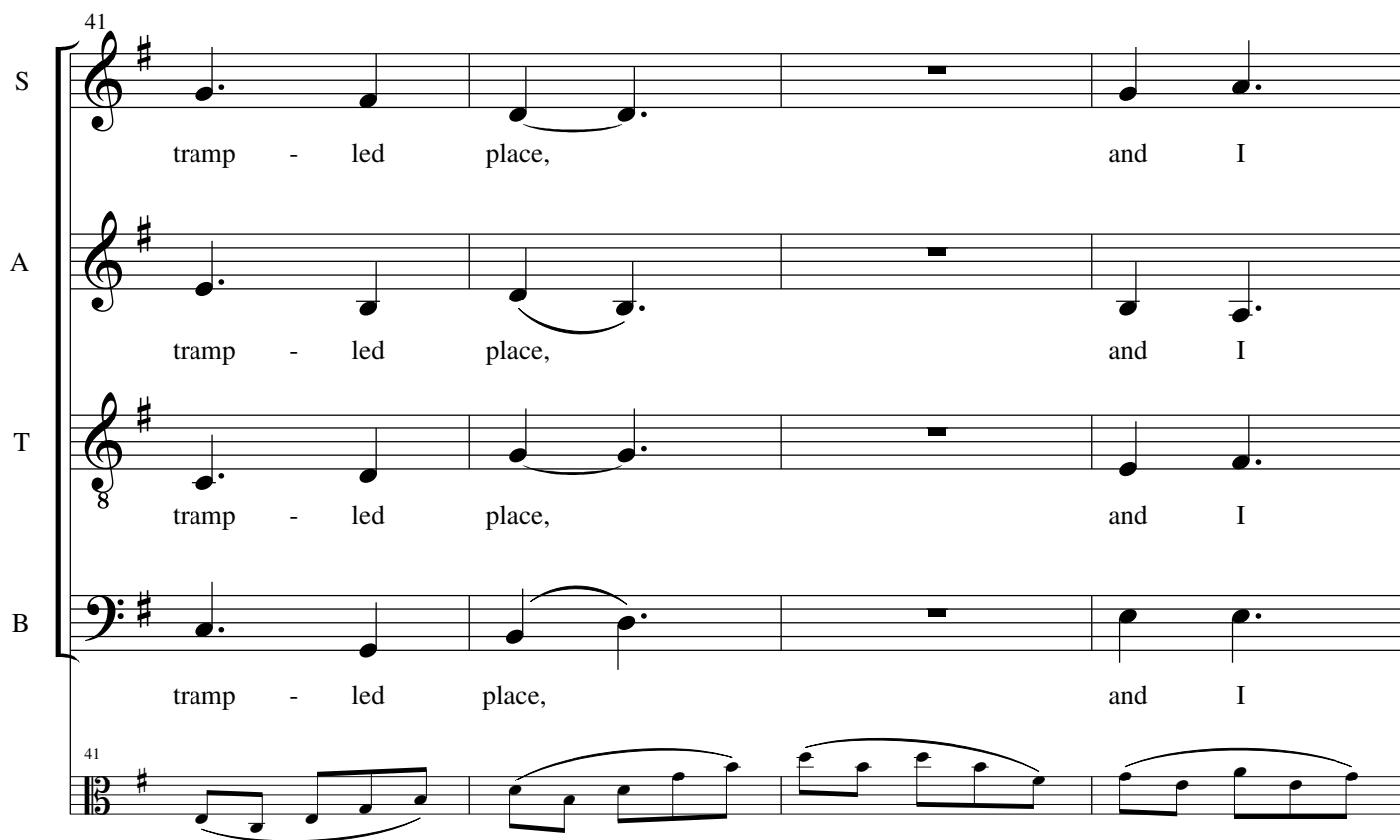
S tramp - led place, and I

A tramp - led place, and I

T 8 tramp - led place, and I

B tramp - led place, and I

41



45

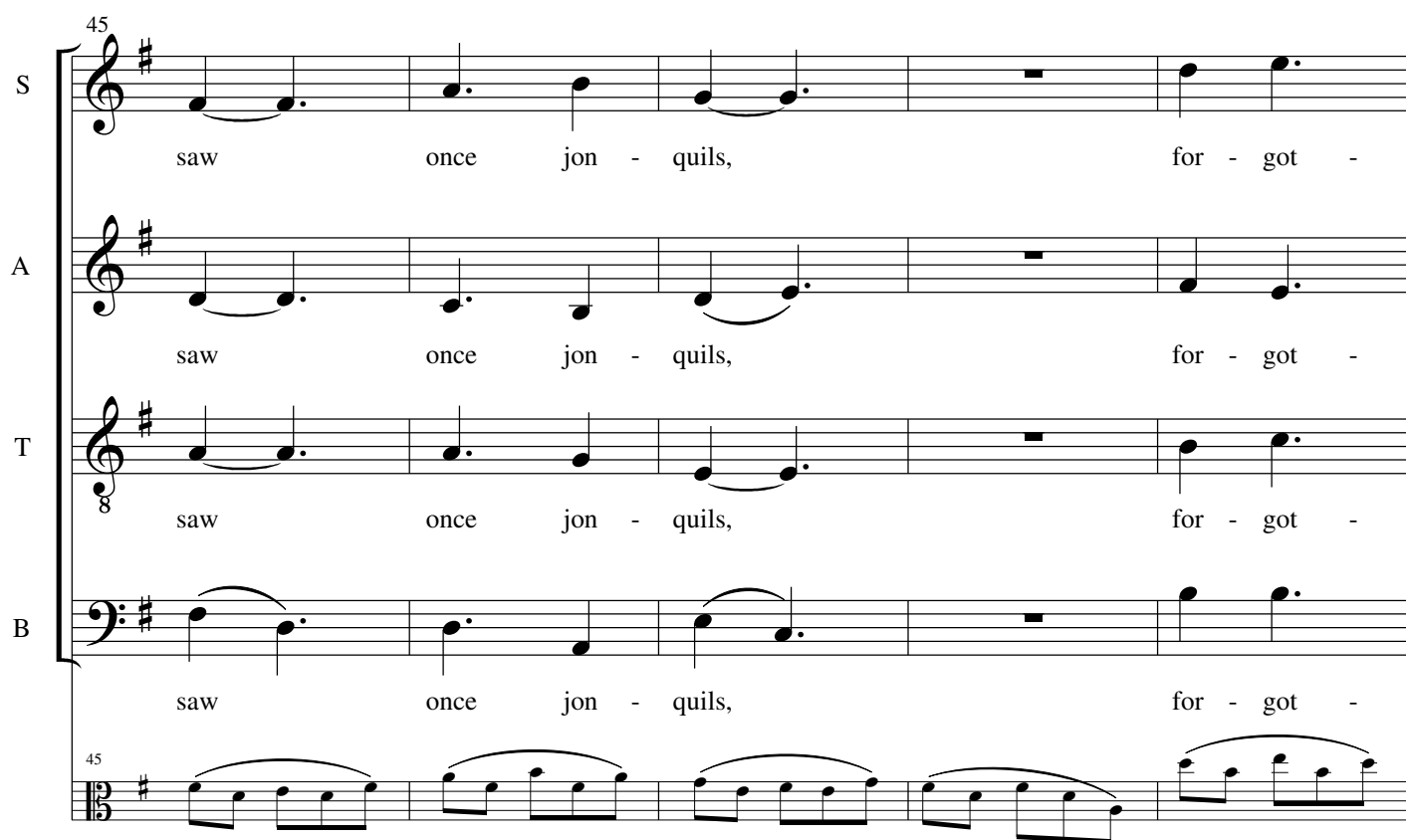
S saw once jon - quils, for - got -

A saw once jon - quils, for - got -

T saw once jon - quils, for - got -

B saw once jon - quils, for - got -

45



50

S ten, bu - ried un - der a new drive - way

A ten, bu - ried un - der a new drive - way

T ten, bu - ried un - der a new drive - way

B ten, bu - ried un - der a new drive - way

50





45

56

S  
A  
T  
B

co - vered with bro - ken stone

56

62

S  
A  
T  
B

but still un - sup - pressed,

62

67

S

ri - sing still

A

ri - sing still

T

8

ri - sing still

B

ri - sing still

67

## Adagio

73

S

*pp* in - to a grace - ful flo - - - wer head.

A

*pp* in - to a grace - ful flo - - - wer head.

T

8

B

73

Adagio

*pizz.*

*p*

## 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 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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