



Stanley Grill

In Praise of Reason

Solo violoncello
2 Horns in F
String Orchestra

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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
Songs of Loss and Remembrance (Rilke)	2012	soprano, va d'amore, va, vc	12 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, vñva, 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
In Praise of Reason	2012	solo vc, 2 hn, string orchestra	13 min

For Stephen Framil & the Camerata Philadelphia

In Praise of Reason

This music was started in the weeks leading up to the 2012 Presidential election – and the title came first, born in reaction to the lack of reason evident in the political discourse (if it can be called that) that preceded Election Day. If only the beautiful logic that is found in music carried over into the rest of life.

In Praise of Reason

Stanley Grill

Adagio ♩ = 40

Cello solo

Horn in F 1
mp

Horn in F 2
mp

Violin I
pp

Violin II
pp

Viola
pp

Violoncello
pizz.
mp

Contrabass
pizz.
mp

The musical score is for the piece "In Praise of Reason" by Stanley Grill. It is in 4/4 time and marked Adagio with a tempo of 40 beats per minute. The score is for a chamber ensemble consisting of Cello solo, two Horns in F, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Cello solo part is mostly silent. The Horns in F 1 and 2 play a melodic line starting with a half note G4, followed by eighth notes. The Violin I and II parts play a similar melodic line starting with a half note G4. The Viola part plays a half note G4. The Violoncello and Contrabass parts play a pizzicato accompaniment starting with a half note G2.

5

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This system contains measures 5 through 8 of a musical score. The instruments are Violoncello (Vc), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 5 and 6 show the strings playing a rhythmic pattern of quarter notes. The horns and violins play melodic lines with various articulations and slurs. The viola has a few notes in measures 5 and 6. The Vc. and Cb. parts are in the bass clef, mirroring the string rhythm.

9

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mp

p

mp

p

mp

p

Detailed description: This system contains measures 9 through 12. Measure 9 features a dynamic marking of *mf* for the Horn 1 part. The strings continue with their rhythmic pattern. The horns and violins have more complex melodic lines. Dynamic markings of *mp* and *p* are used for various instruments in measures 10 and 11. The Vc. and Cb. parts remain in the bass clef, providing a steady accompaniment.

13

Vc. *mf*

Hn. 1

Hn. 2

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* arco

Cb. *mf* arco

17

Vc. *p*

Hn. 1 *p*

Hn. 2 *p*

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *pp*

Cb. *pp*

21

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mp

mp

mp

pizz.

mf

Detailed description: This system of musical notation covers measures 21 to 23. The Vc part starts with a melodic line in the bass clef, marked *mp* and *mf*. Hn. 1 and Hn. 2 play a sustained note with a slur, then a triplet in measure 23. Vln. I and Vln. II play a rhythmic pattern of eighth notes. Vla. plays a similar eighth-note pattern. Vc. has a triplet in measure 22. Cb. has a pizzicato note in measure 21. Dynamics include *mp*, *mf*, and *pizz.*

24

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

mf

mf

mf

mf

Detailed description: This system of musical notation covers measures 24 to 26. The Vc part features a complex triplet pattern in measure 24, followed by a melodic line, and a sixteenth-note triplet in measure 26. Hn. 1 and Hn. 2 play a triplet in measure 24. Vln. I and Vln. II play a melodic line with a slur. Vla. plays a melodic line. Vc. and Cb. play a rhythmic pattern. Dynamics include *mf* and *f*.

27

Vc

Hn. 1 *mp*

Hn. 2 *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb. *p*

Moderato (♩ = c.80)

31

Vc

Hn. 1 *pp*

Hn. 2 *pp*

Vln. I *mf*

Vln. II *mf*

Vla. *pp*

Vc. *pp* arco *mf* pizz.

Cb. *pp* *mf* pizz.

37

Vc *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf*

Vc. *mf*

Cb. *mf*

43

Vc

Hn. 1

Hn. 2

Vln. I *mf* arco

Vln. II *mf* arco

Vla.

Vc.

Cb.

49

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

p

p

mp

p
arco

mp
arco

mp

55

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

p

p

61

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mp

pizz.

mf

67

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mp

mp

73

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

Detailed description: This system of musical notation covers measures 73 through 78. The Vc part begins with a melodic line in the right hand and rests in the left. Hn. 1 and Hn. 2 are silent until measure 77, where they enter with a melodic phrase. Vln. I plays a rhythmic pattern of eighth notes with slurs. Vln. II plays a similar pattern. Vla. and Vc. play sustained notes. Cb. plays a rhythmic pattern of eighth notes. Dynamics include *mp* for the horns and *pp* for the strings.

79

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

mp

mp

mp

mp

mp

Detailed description: This system of musical notation covers measures 79 through 84. The Vc part has rests until measure 83, then enters with a melodic line. Hn. 1 and Hn. 2 play melodic lines with dynamics *pp* and *mp*. Vln. I and Vln. II play melodic lines with dynamics *pp* and *mp*. Vla. and Vc. play sustained notes with dynamics *pp* and *mp*. Cb. plays a rhythmic pattern of eighth notes with dynamics *mp*. Dynamics include *pp* and *mp* throughout the system.

85

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

p

p

p

p

arco

pizz.

pizz.

98

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

102

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

pizz.

arco

108

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

mf

mf

mf

113

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

117

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

121

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

f

f

Vc *p*

Hn. 1 *p*

Hn. 2 *p*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc.

Cb. *p*

Vc *rit.* **Adagio** ♩ = 40

Hn. 1 *mp*

Hn. 2 *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp* pizz.

Vc. *mp* pizz.

Cb. *mp* pizz.

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Moderato (♩. = c.80)

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

p

142

Vc.

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

146

Vc.

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

pp

pp

arco

pp

p

150

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

mp

157

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

162

Vc. *f*

Hn. 1

Hn. 2

Vln. I *mf*

Vln. II *mf*

Vla. *f*

Vc. *f*

Cb. *f*

arco

166

Vc.

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

170

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

173

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

177

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

f

p

p

p

p

182

Vc

Hn. 1

Hn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Adagio ♩ = 40

p

pp

mp

mp

pp

pp

pp

pp

pizz.

mp

7'55"

Allegro (M.M. ♩. = c. 110)

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

7

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

mf

mf

mf

mf

mf

10

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

mp

p

p

mp

mp

mp

mp

arco

mf

mf

mf

mf

13

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

mf p mp p p p

arco arco

This system of musical notation covers measures 13 through 16. The instruments are Violoncello (Vc), Horn 1 (Hn 1), Horn 2 (Hn 2), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). Measure 13 features a cello solo starting with a mezzo-forte (mf) dynamic, moving to piano (p) by measure 14. Horns 1 and 2 are silent. Violins I and II play a rhythmic pattern of quarter notes, with dynamics of piano (p) and mezzo-piano (mp). Viola and cello parts are marked 'arco' and play quarter notes. Contrabass plays a steady quarter-note accompaniment. Measure 14 continues the cello's melodic line. Measure 15 shows the cello playing a sixteenth-note figure, with horns 1 and 2 entering with a mezzo-piano (mp) dynamic. Measure 16 concludes the system with the cello playing a sixteenth-note figure and horns 1 and 2 playing a sustained note.

17

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

mp mp mp mp

This system of musical notation covers measures 17 through 20. The instruments are Violoncello (Vc), Horn 1 (Hn 1), Horn 2 (Hn 2), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). Measure 17 features a cello solo with a mezzo-piano (mp) dynamic. Horns 1 and 2 enter with a mezzo-piano (mp) dynamic. Violins I and II play a rhythmic pattern of quarter notes, with dynamics of mezzo-piano (mp). Viola and cello parts play quarter notes. Contrabass plays a steady quarter-note accompaniment. Measure 18 continues the cello's melodic line. Measure 19 shows the cello playing a sixteenth-note figure, with horns 1 and 2 playing a sustained note. Measure 20 concludes the system with the cello playing a sixteenth-note figure and horns 1 and 2 playing a sustained note.

20

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

mp

mp

This system of musical notation covers measures 20, 21, and 22. It features seven staves: Violoncello (Vc), Horn 1 (Hn 1), Horn 2 (Hn 2), Violin I (Vn I), Violin II (Vn II), Viola (Va), and Contrabass (Cb). Measure 20 shows the Vc and Vn I parts with melodic lines, while Hn 1 and Hn 2 are silent. Measures 21 and 22 show Hn 1 and Hn 2 entering with a melodic line marked *mp*. The Vn II, Va, and Cb parts also have melodic lines in these measures.

23

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

This system of musical notation covers measures 23, 24, and 25. It features the same seven staves as the previous system. Measure 23 shows the Vc and Vn I parts with melodic lines, while Hn 1 and Hn 2 are silent. Measures 24 and 25 show Hn 1 and Hn 2 entering with a melodic line. The Vn II, Va, and Cb parts also have melodic lines in these measures.

26

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

29

$\text{♩} = \text{♩}$

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

p

pp

pp

Vc *mp*

Hn 1 *mp*

Hn 2 *mp*

Vn I *mp*

Vn II *mp*

Va *mp*
arco

Vc *mp*
arco

Cb *mp*
pizz.

Vc *p* *pp* *pp*

Hn 1 *p* *mp*

Hn 2 *p* *mp*

Vn I *p* *pp*

Vn II *p* *pp*

Va

Vc *mp*

Cb *p*

51

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

51

mp

mp

mp

pizz.

3

57

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

57

p

mp

mp

mp

mp

64

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

72

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

94

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

100

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

106

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

111

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

117

Vc *mp*

Hn 1

Hn 2

Vn I *mp*

Vn II *mp*

Va *mp*

Vc *mp*

Cb *mp*

Allegro (M.M. ♩. = c. 110)

123

Vc

Hn 1 *f*

Hn 2 *f*

Vn I *f*

Vn II *f*

Va *f* pizz.

Vc *f* pizz.

Cb *f* pizz.

p

p

p

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

132

Vc *mp*

Hn 1 *p*

Hn 2 *p*

Vn I *p*

Vn II *p*

Va *mp* arco

Vc *mp*

Cb *mp*

mf

135

Vc *mf*

Hn 1

Hn 2

Vn I *p*

Vn II *p*

Va arco *p*

Vc arco *p*

Cb *p*

mp

139

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

mp

mp

mp

mp

mp

mp

mp

mp

mp

Detailed description: This block contains the musical score for measures 139 to 141. It features eight staves: Violoncello (Vc), Horn 1 (Hn 1), Horn 2 (Hn 2), Violin I (Vn I), Violin II (Vn II), Viola (Va), Violoncello (Vc), and Contrabass (Cb). The key signature is one sharp (F#). In measure 139, the Vc and Hn parts begin with a *mp* dynamic. The Vn I and Vn II parts have melodic lines with slurs. The Va and Vc parts provide harmonic support with sustained notes. The Cb part has a few notes in measure 139. Measures 140 and 141 continue the melodic and harmonic development, with dynamics remaining at *mp*.

142

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

mp

mp

mp

mp

mp

mp

mp

mp

Detailed description: This block contains the musical score for measures 142 to 144. It features the same eight staves as the previous block. In measure 142, the Hn 1 and Hn 2 parts begin with a *mp* dynamic. The Vn I part has a melodic line with a slur. The Vn II part has a melodic line with a slur. The Va and Vc parts provide harmonic support with sustained notes. The Cb part has a few notes in measure 142. Measures 143 and 144 continue the melodic and harmonic development, with dynamics remaining at *mp*.

145

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

148

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

♩. = ♩

151

Musical score for measures 151-156. The score is in 3/4 time and features a key signature of one sharp (F#). The instruments are Vc, Hn 1, Hn 2, Vn I, Vn II, Va, Vc, and Cb. The Vc part starts with a whole note chord in the first measure, followed by rests, and then a series of chords in the final measure of the system, marked with a *p* dynamic. The Hn 1 and Hn 2 parts have rests in the first measure, followed by eighth-note patterns in the second measure, marked with a *pp* dynamic. The Vn I and Vn II parts have a melodic line in the first measure, followed by rests, and then a melodic line in the final measure. The Va and Vc parts have a melodic line in the first measure, followed by rests, and then a melodic line in the final measure. The Cb part has a rhythmic pattern in the first measure, followed by rests, and then a melodic line in the final measure.

157

Musical score for measures 157-162. The score is in 3/4 time and features a key signature of one sharp (F#). The instruments are Vc, Hn 1, Hn 2, Vn I, Vn II, Va, Vc, and Cb. The Vc part has rests in the first four measures, followed by a series of chords in the final measure of the system. The Hn 1 and Hn 2 parts have rests in the first four measures, followed by a melodic line in the final measure. The Vn I and Vn II parts have a melodic line in the first measure, followed by rests, and then a melodic line in the final measure, marked with a *mp* dynamic. The Va and Vc parts have a melodic line in the first measure, followed by rests, and then a melodic line in the final measure, marked with a *mp* dynamic. The Cb part has a rhythmic pattern in the first measure, followed by rests, and then a melodic line in the final measure. The Vn I and Vn II parts have a *pp* dynamic marking in the final measure.

165

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

pp

ppp

ppp

pp

pp
arco

pp

172

Vc

Hn 1

Hn 2

Vn I

Vn II

Va

Vc

Cb

ppp

pp

pp

pp

pp

pp
arco

pp

pp

pp

5'25"

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. In 2012, the Pandolfis Consort commissioned and performed new music for early instruments including "Rilke Songs" for soprano, viola d'amore and cello and "Lieder ohne Worte" for 2 violas, cello and theorbo. Also in 2012, Camerata Philadelphia performed "Pavanne to a world without war." Stan 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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