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
VignettesFlowers (W.C. Williams)	2002	SATB, cello	18 min
Love Poems (W.C. Williams)	2003	SSAA	10 min
VignettesTrees (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

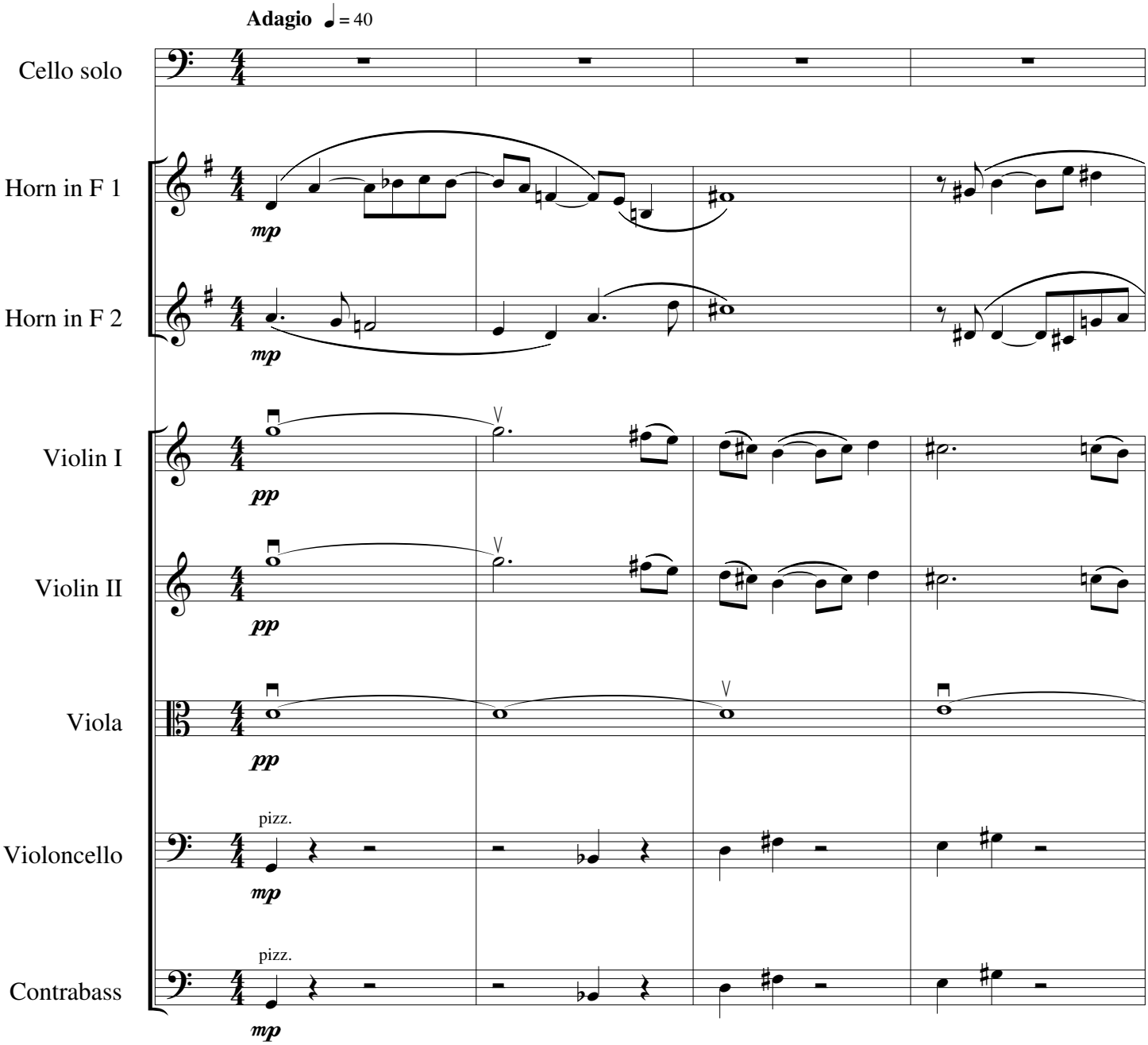
For Stephen Framil & the Camerata Philadelphia

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



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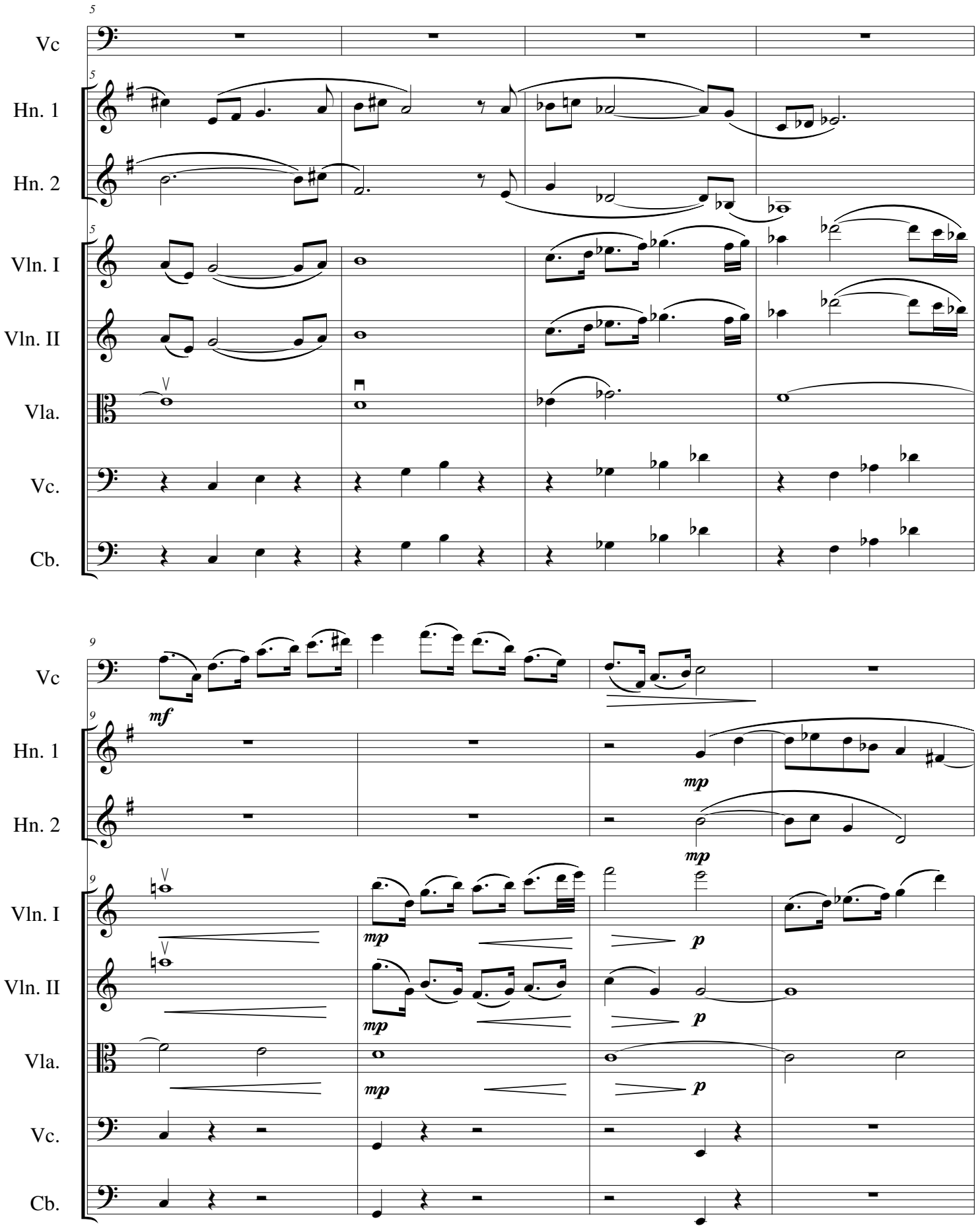
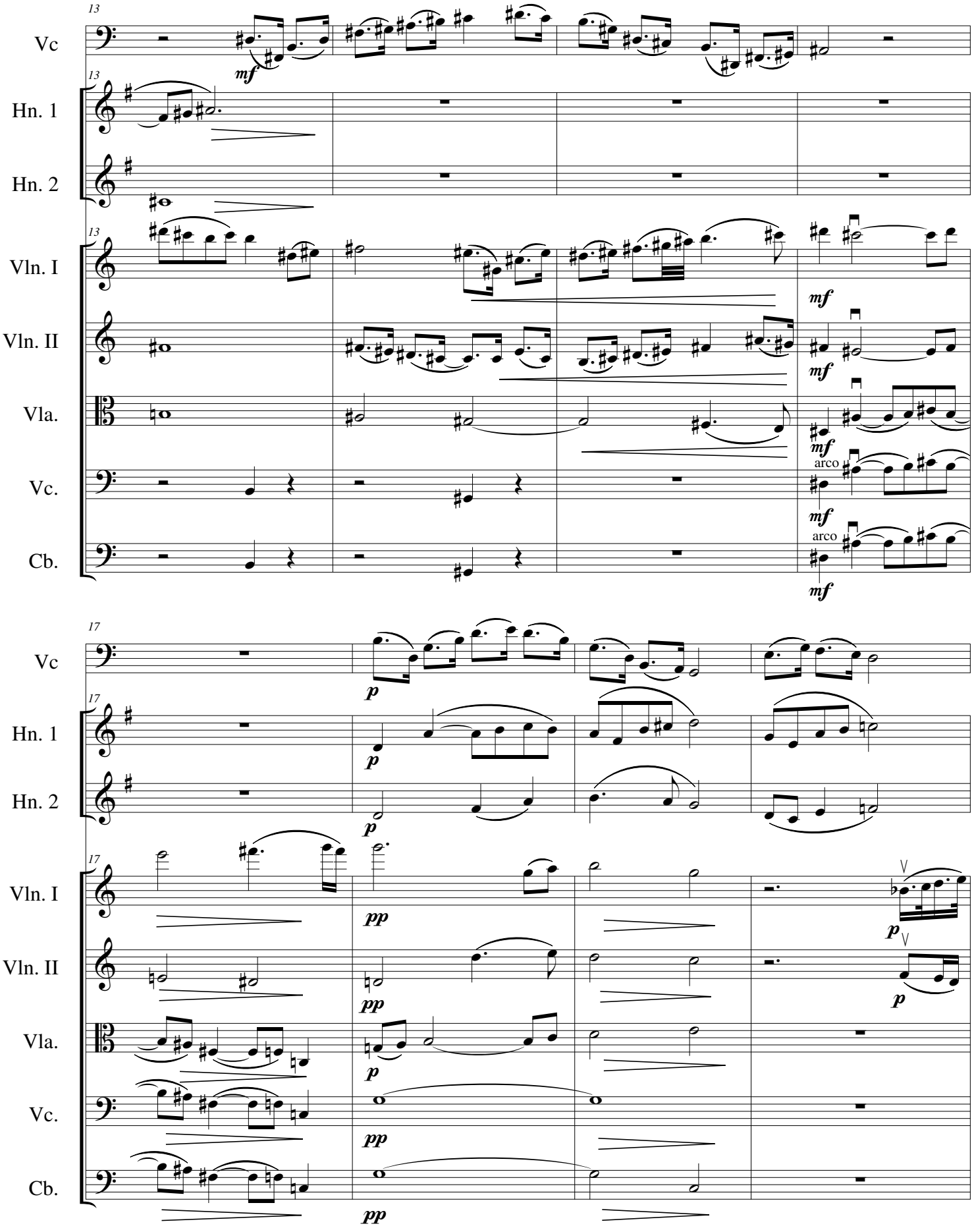
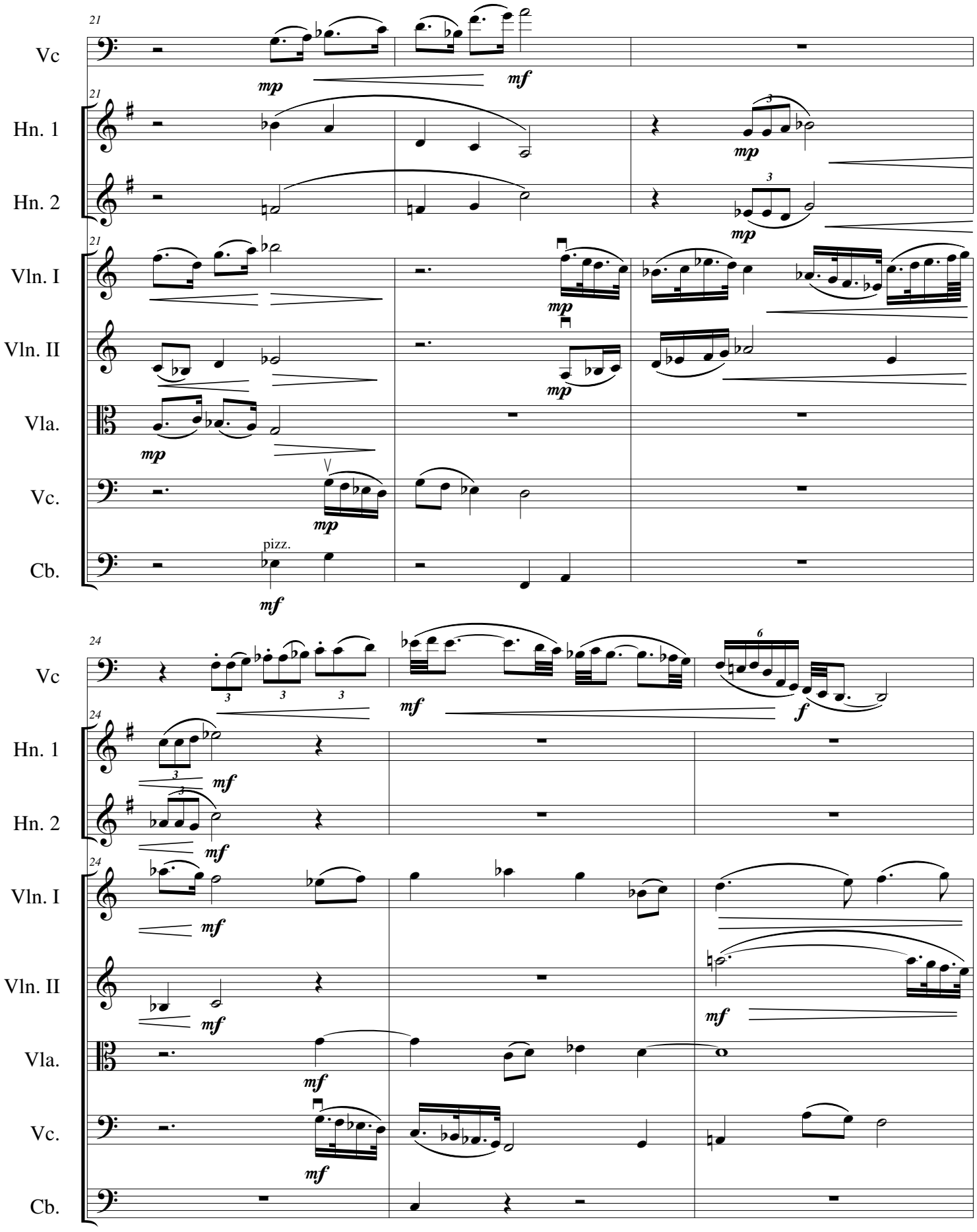
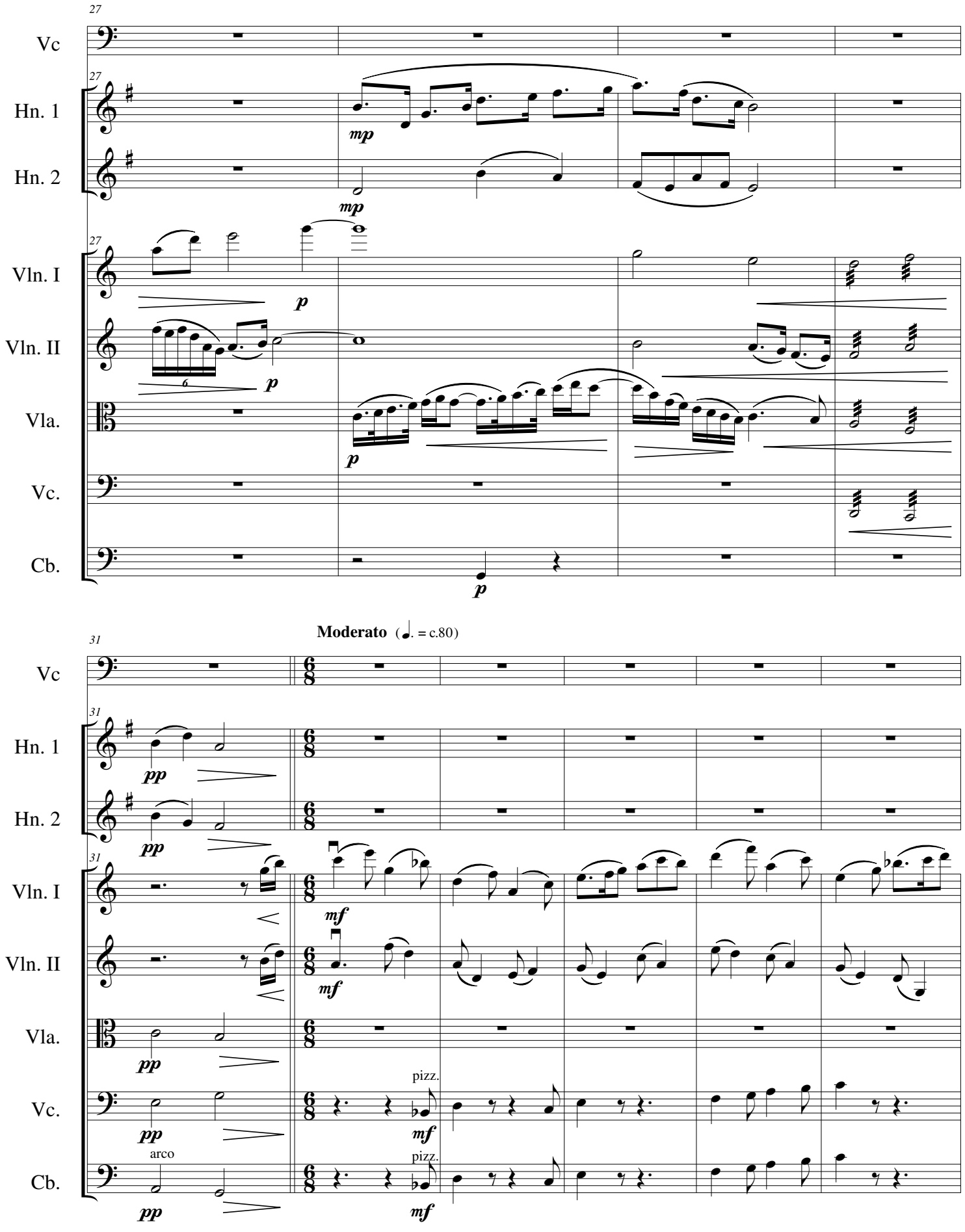
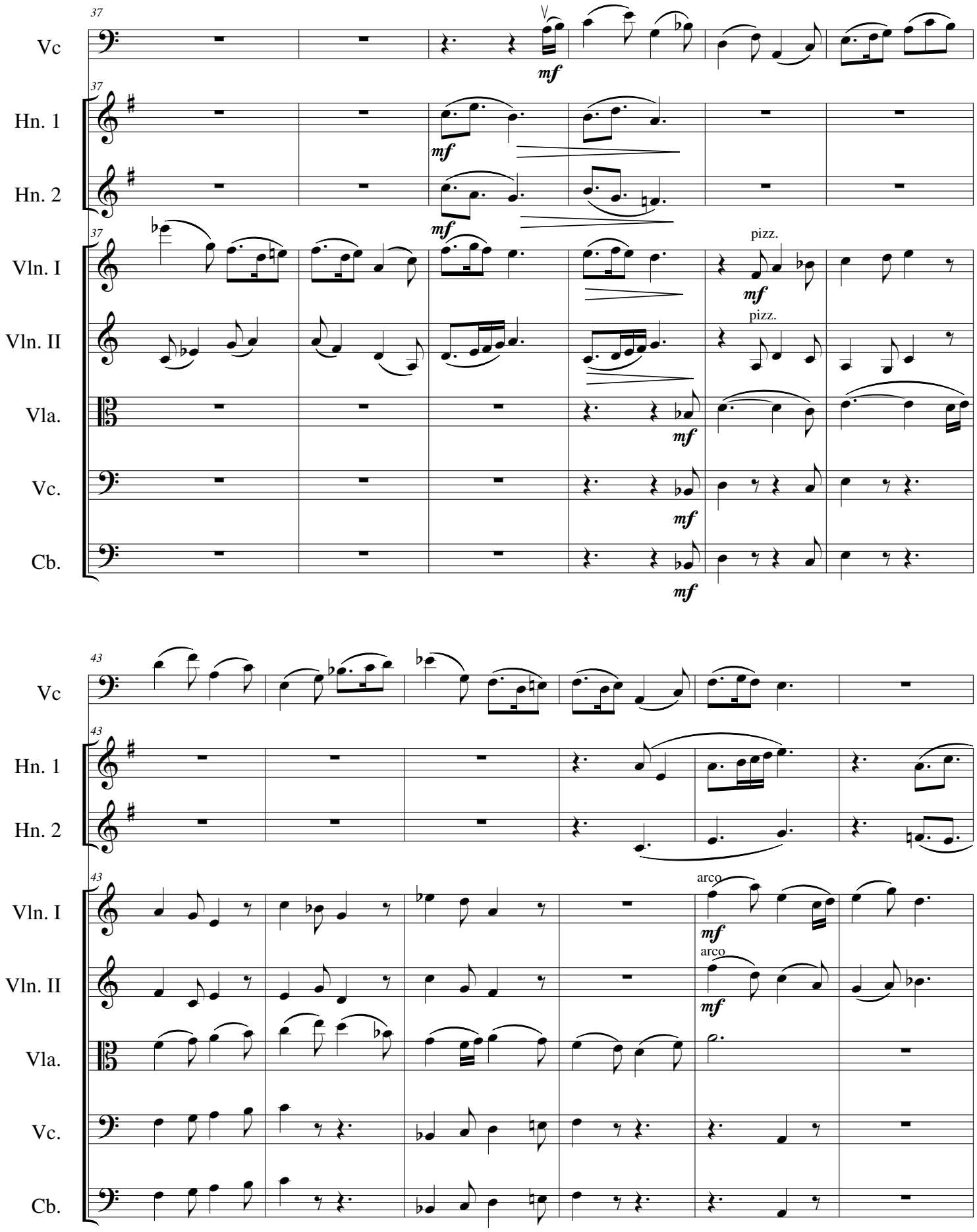
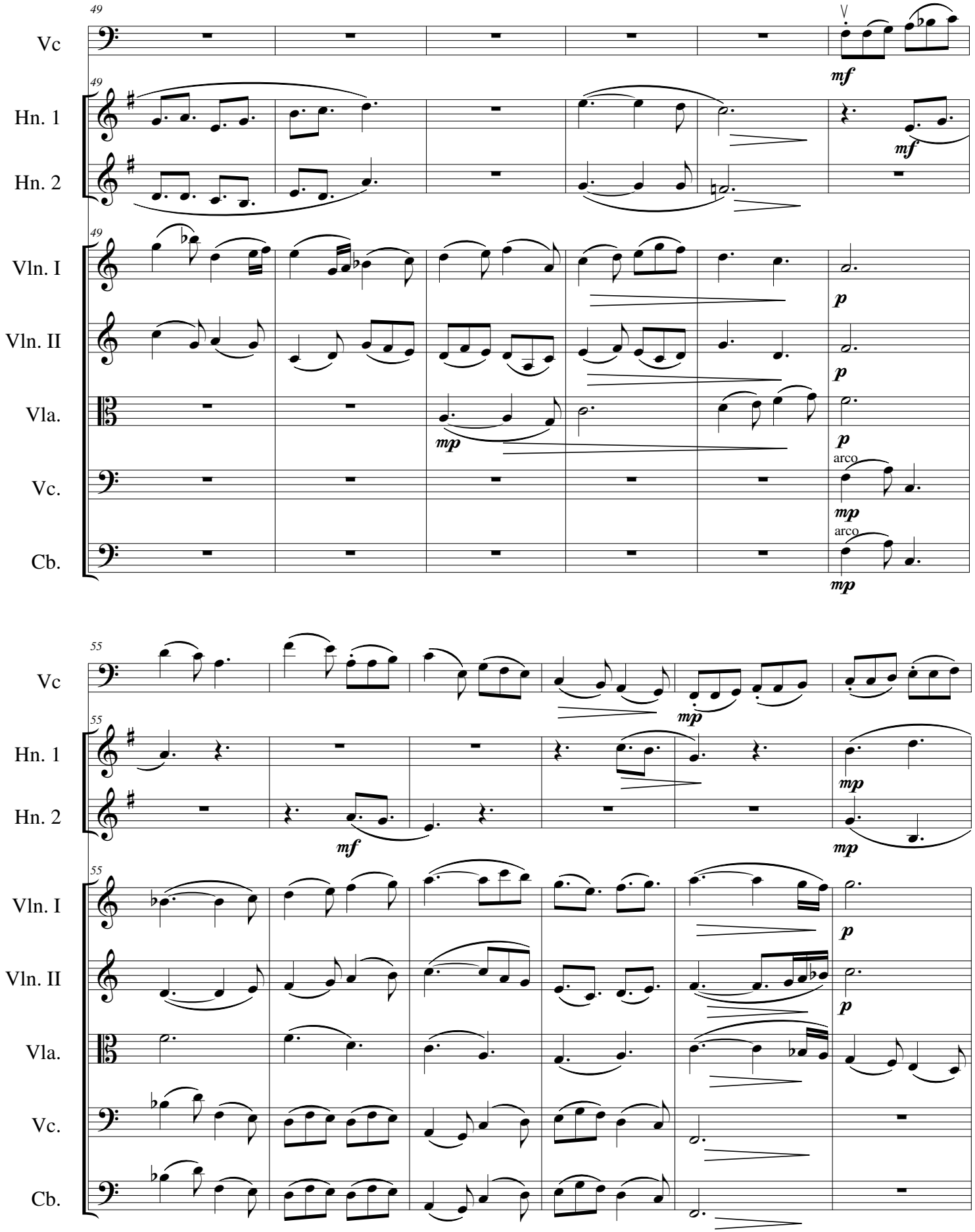

5
Vc
5
Hn. 1
Hn. 2
5
Vln. I
Vln. II
Vla.
Vc.
Cb.
9
Vc
mf
9
Hn. 1
mp
Hn. 2
mp
9
Vln. I
mp
p
Vln. II
mp
p
Vla.
mp
p
Vc.
Cb.

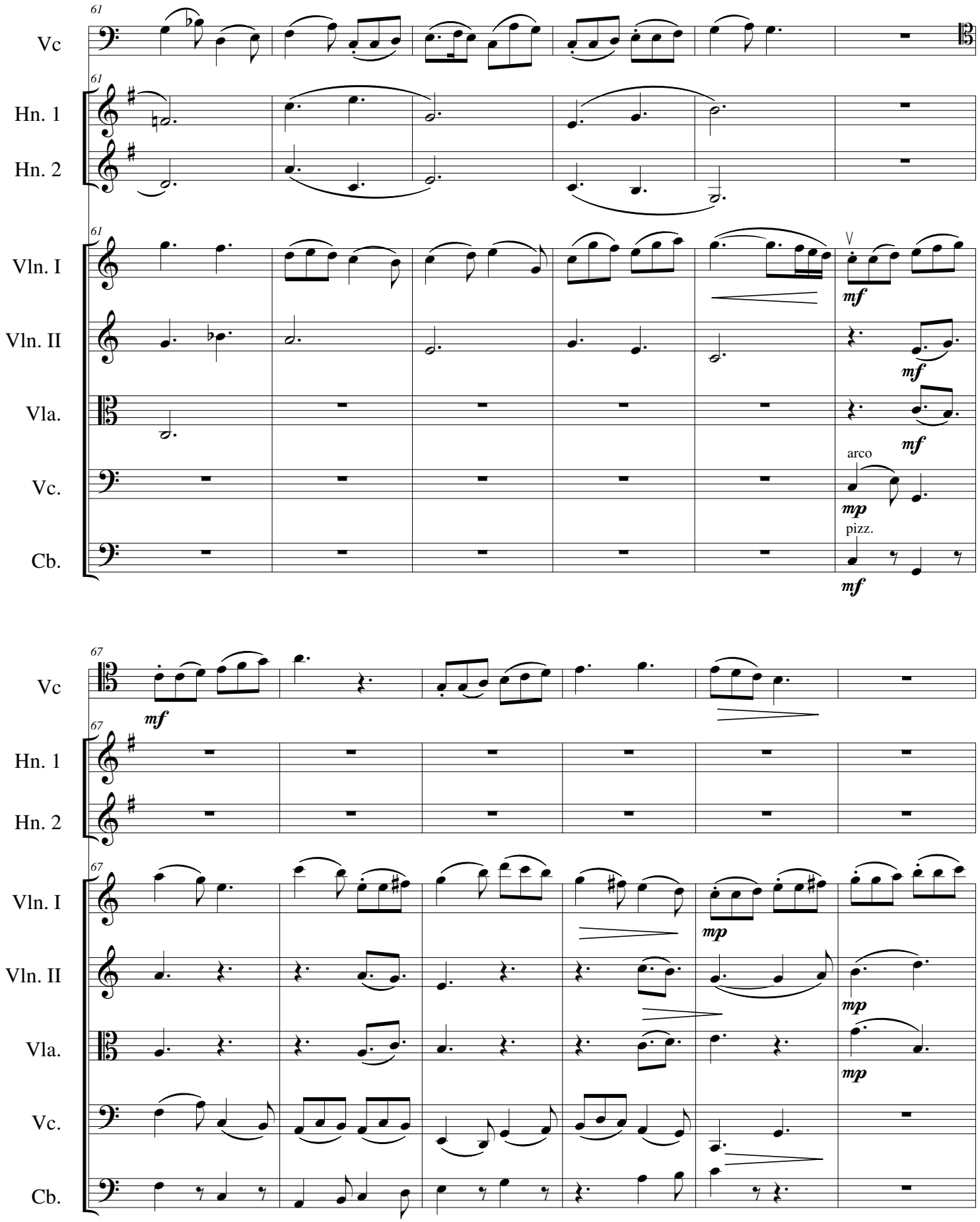

13
Vc
mf
13
Hn. 1
Hn. 2
13
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
arco
mf
Cb.
arco
mf
17
Vc
p
17
Hn. 1
p
Hn. 2
p
17
Vln. I
pp
p
Vln. II
pp
p
Vla.
p
Vc.
pp
Cb.
pp

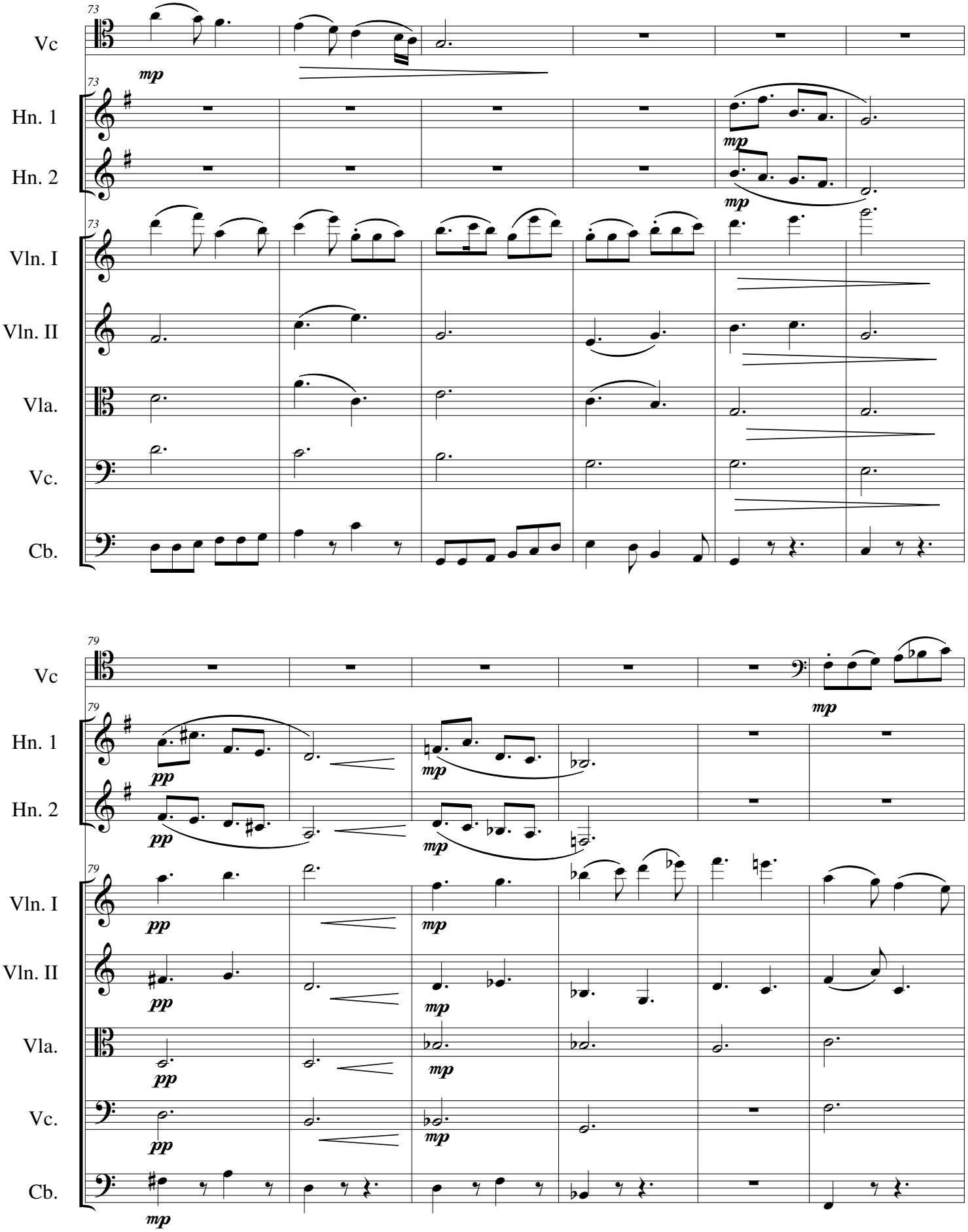

21
Vc
mp
mf
21
Hn. 1
mp
3
Hn. 2
mp
3
21
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
mp
pizz.
Cb.
mf
24
Vc
3
3
3
mf
6
f
24
Hn. 1
3
mf
Hn. 2
3
mf
24
Vln. I
mf
Vln. II
mf
mf
Vla.
mf
Vc.
mf
Cb.

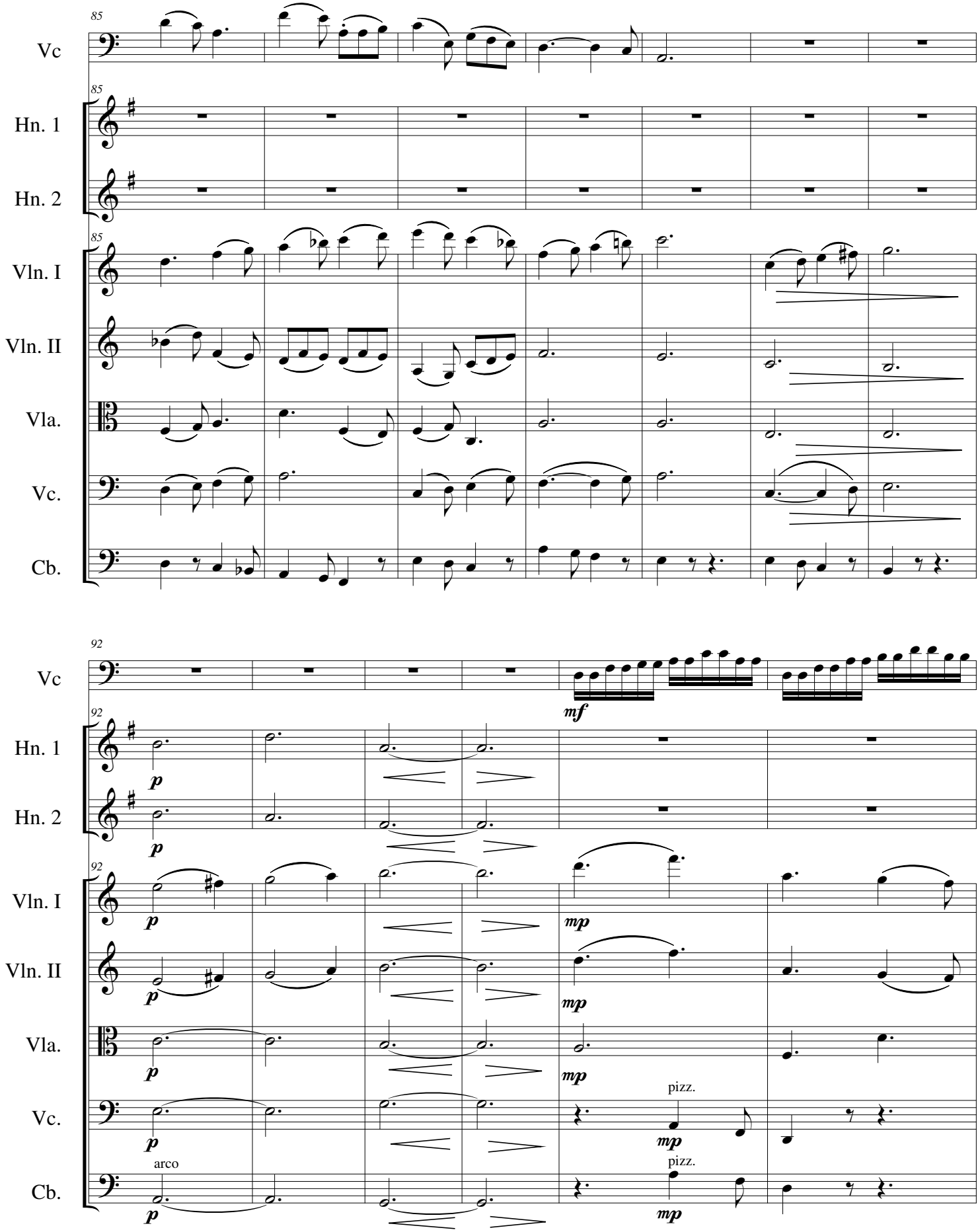

27
Vc
27
Hn. 1
Hn. 2
mp
mp
27
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
6
p
p
p
31
Moderato (♩. = c.80)
Vc
31
Hn. 1
Hn. 2
pp
pp
31
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
pp
pizz.
mf
arco
pizz.
pp
mf

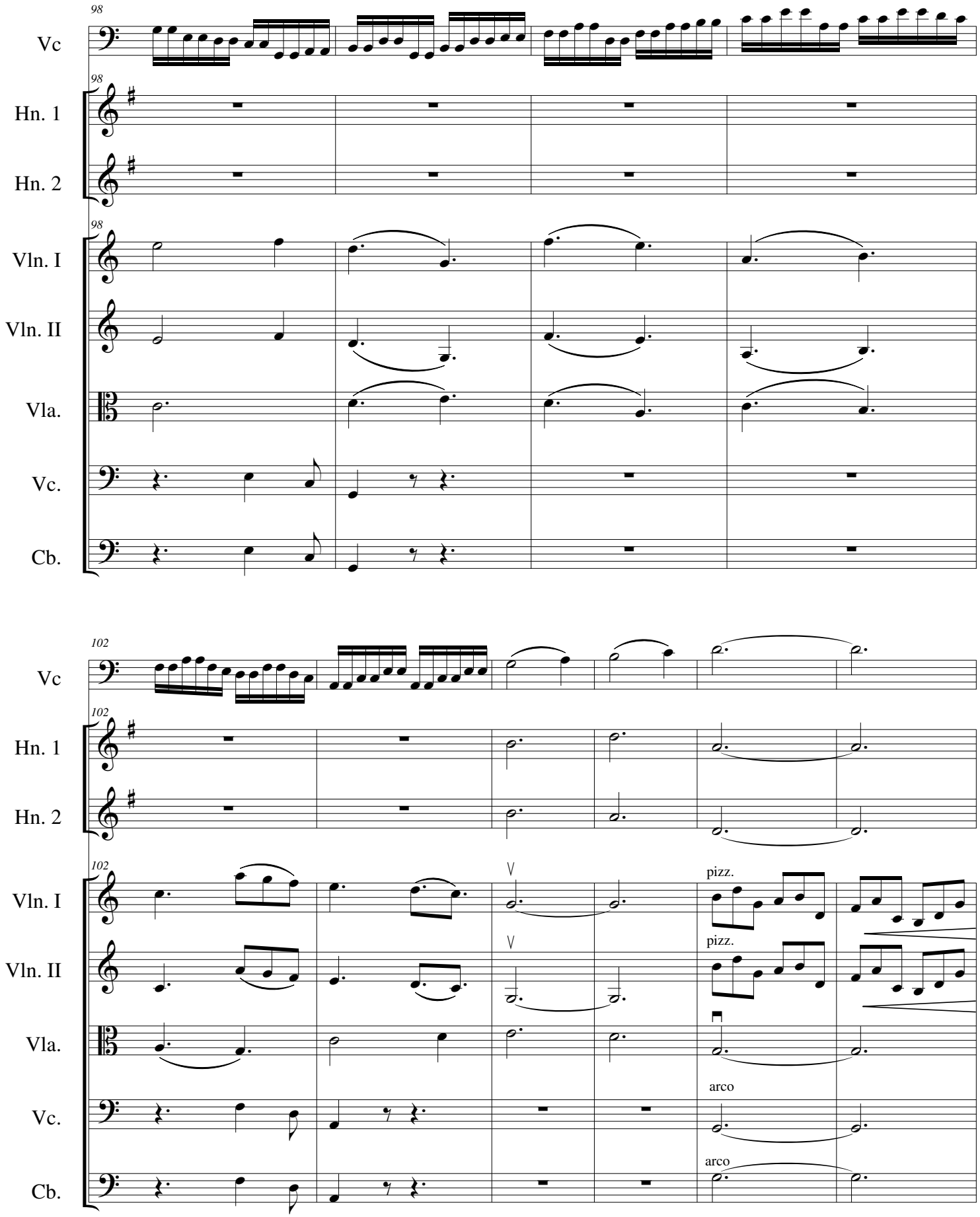

37
Vc
mf
Hn. 1
Hn. 2
Vln. I
pizz.
Vln. II
Vla.
Vc.
Cb.
43
arco

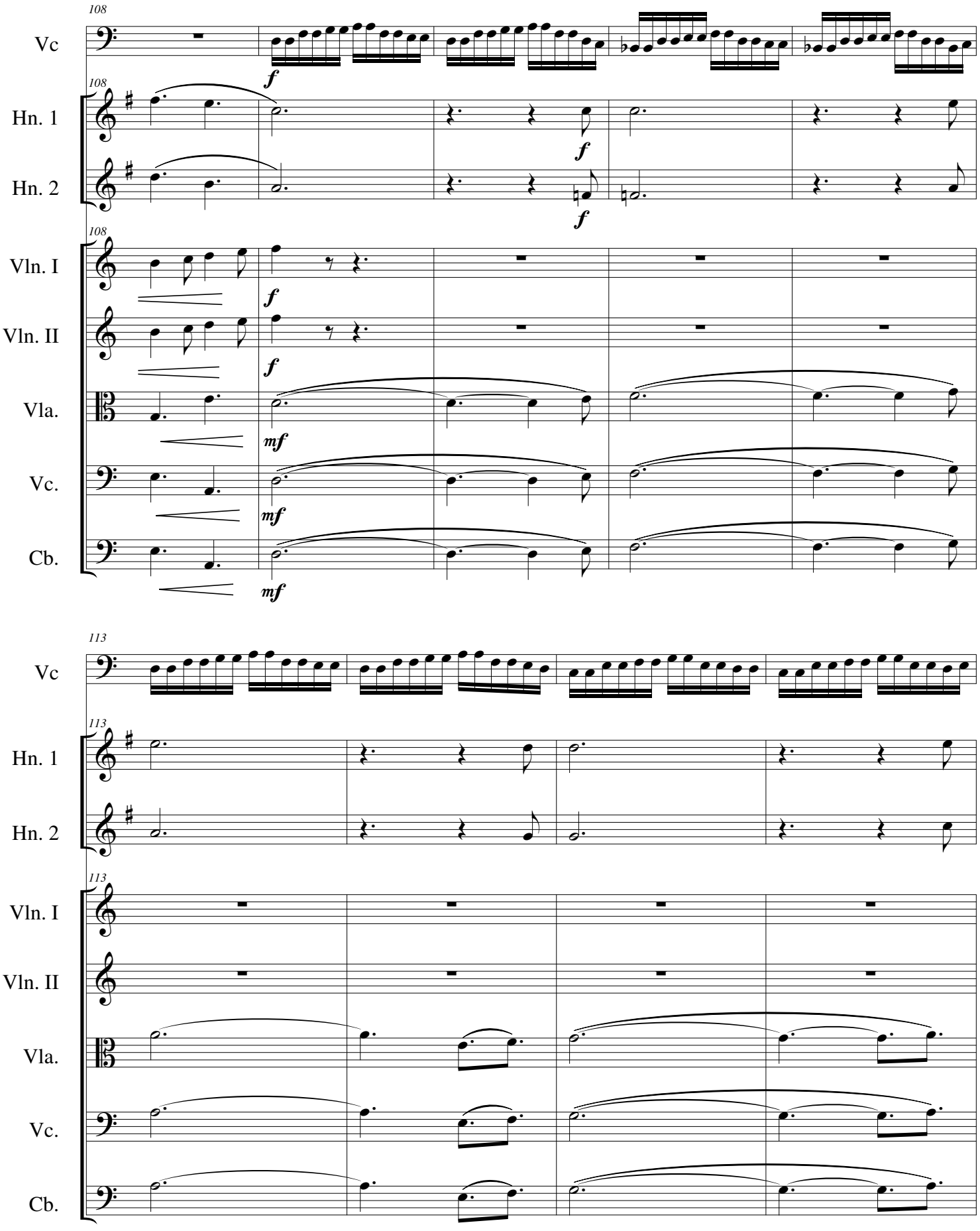

49
Vc
mf
Hn. 1
Hn. 2
mf
Vln. I
p
Vln. II
p
Vla.
mp
p
Vc.
arco
mp
Cb.
arco
mp
55
Vc
mp
Hn. 1
mp
Hn. 2
mf
mp
Vln. I
p
Vln. II
p
Vla.
Vc.
Cb.

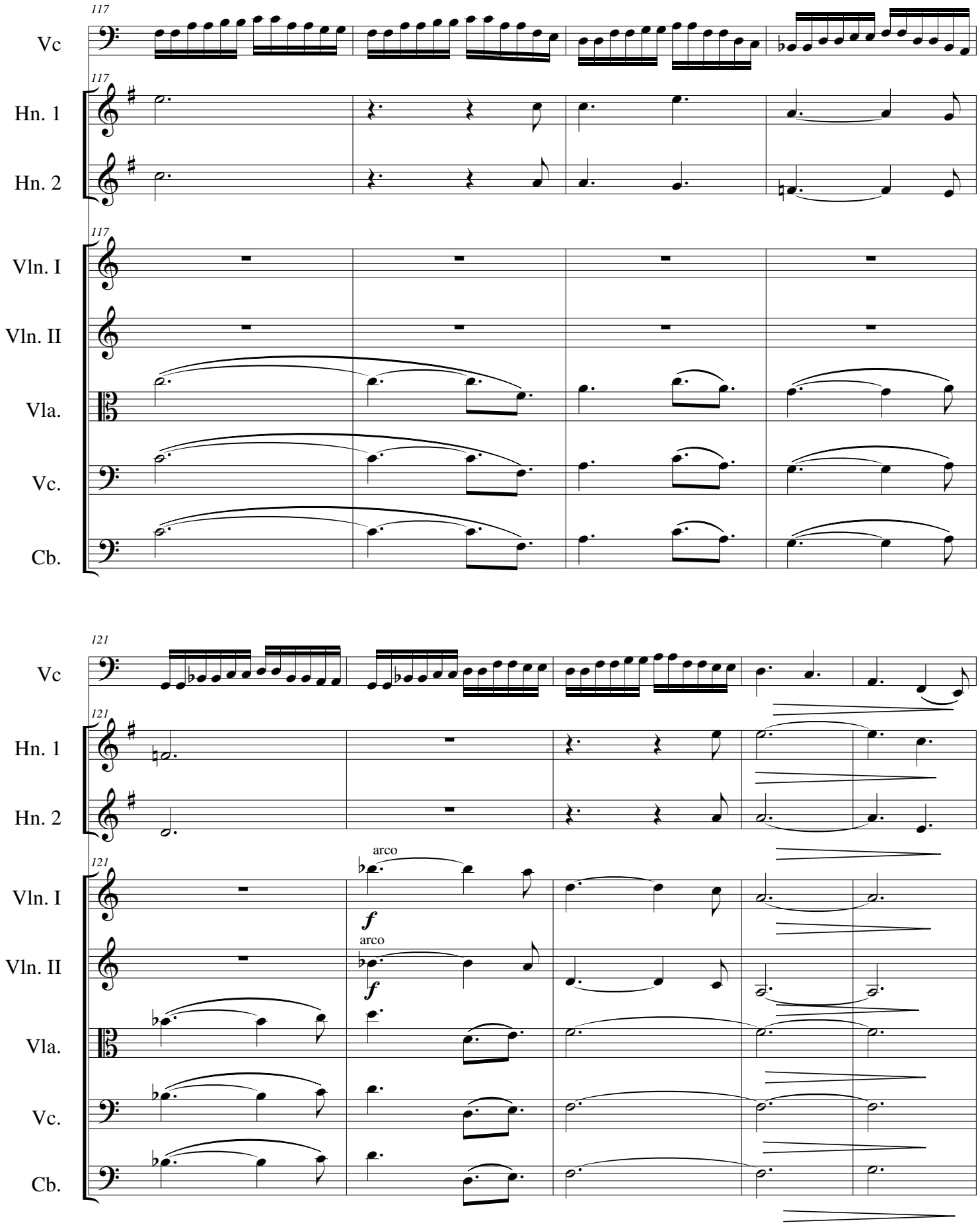

61
Vc
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
arco
mp
pizz.
67
mp

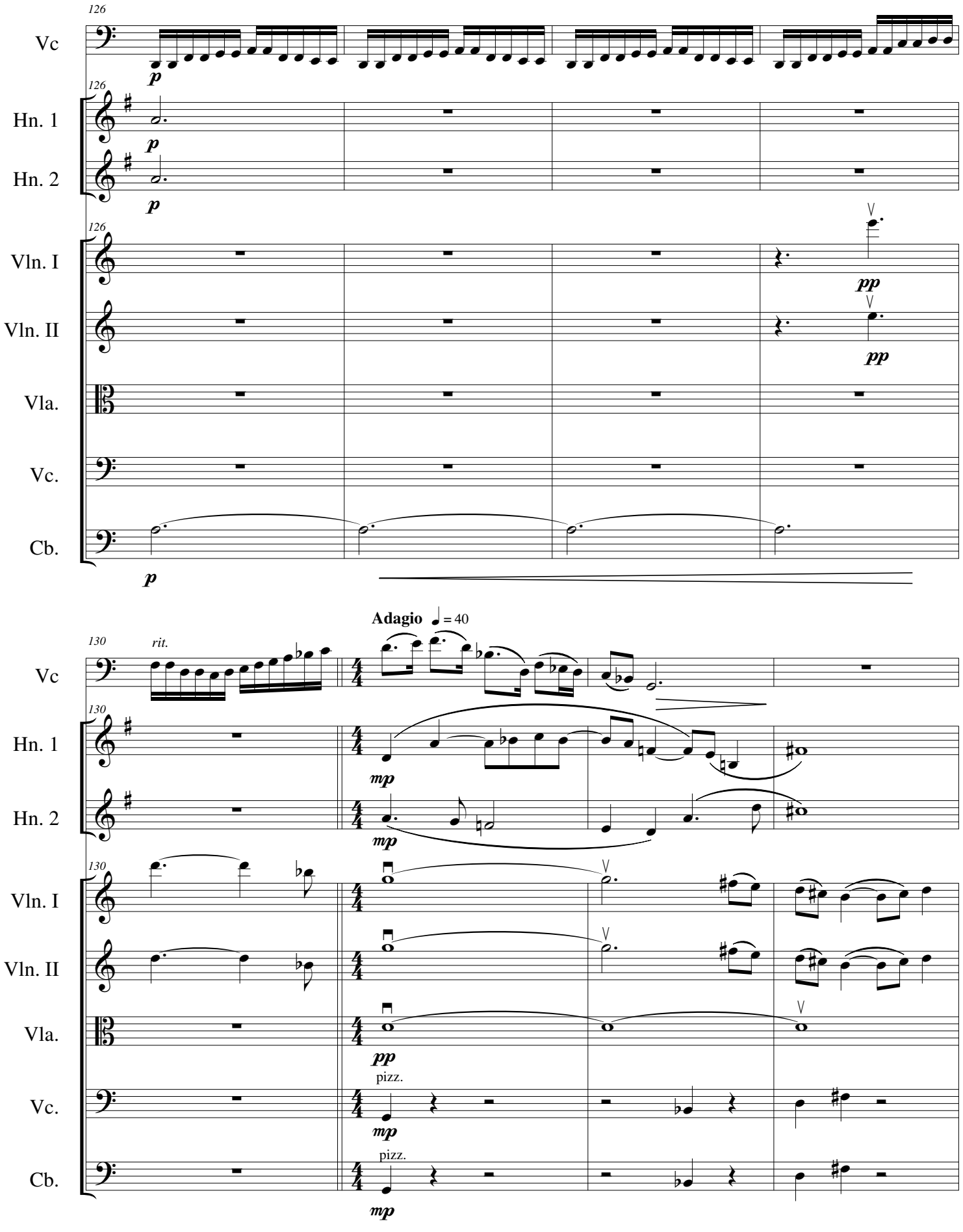

73
Vc
mp
73
Hn. 1
Hn. 2
mp
mp
73
Vln. I
Vln. II
Vla.
Vc.
Cb.
79
Vc
mp
79
Hn. 1
Hn. 2
pp
mp
pp
mp
79
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
pp
mp
pp
mp
pp
mp
mp

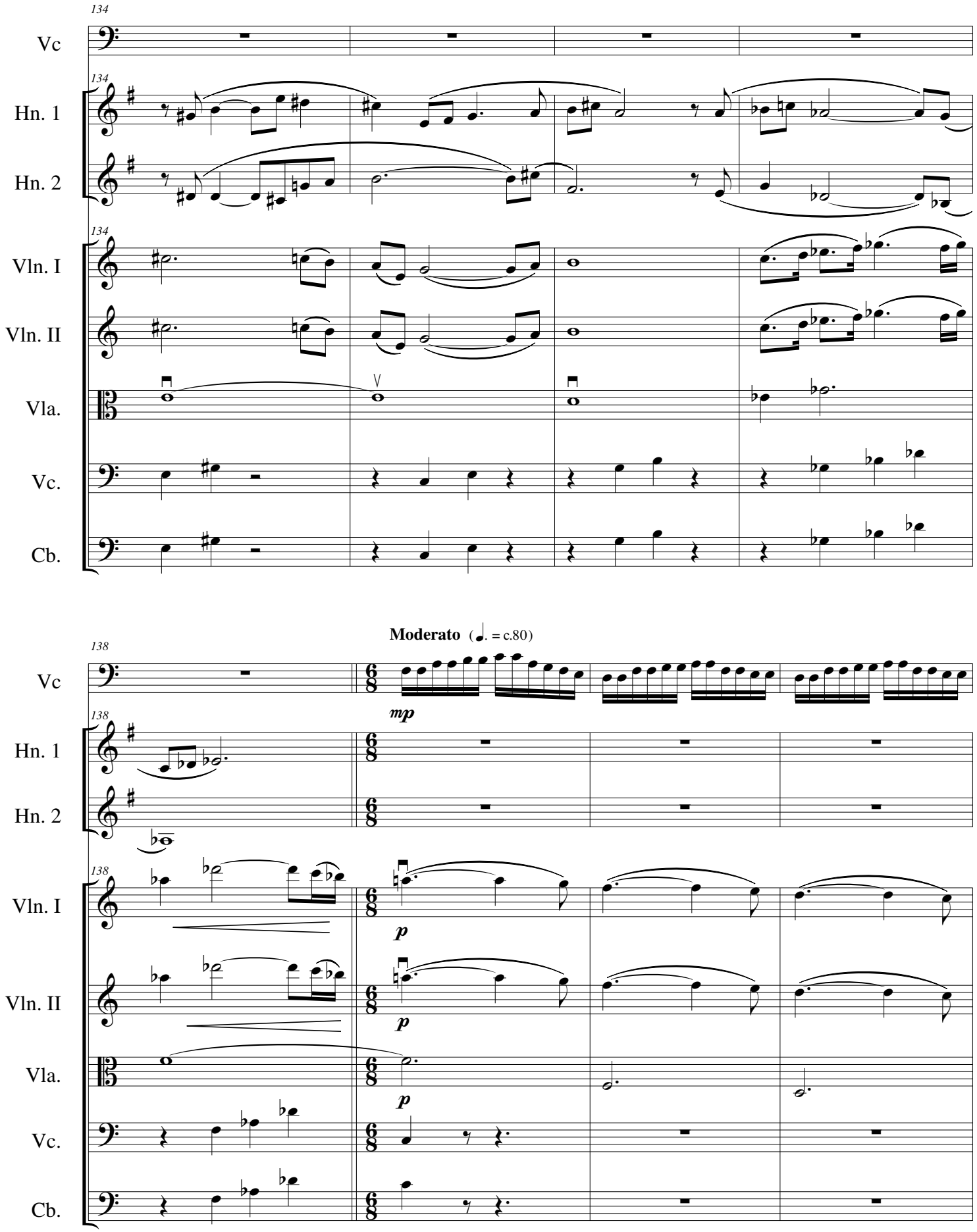

85
Vc
85
Hn. 1
Hn. 2
85
Vln. I
Vln. II
Vla.
Vc.
Cb.
92
Vc
mf
92
Hn. 1
p
Hn. 2
p
92
Vln. I
p
mp
Vln. II
p
mp
Vla.
p
mp
Vc.
p
pizz.
mp
Cb.
arco
p
pizz.
mp

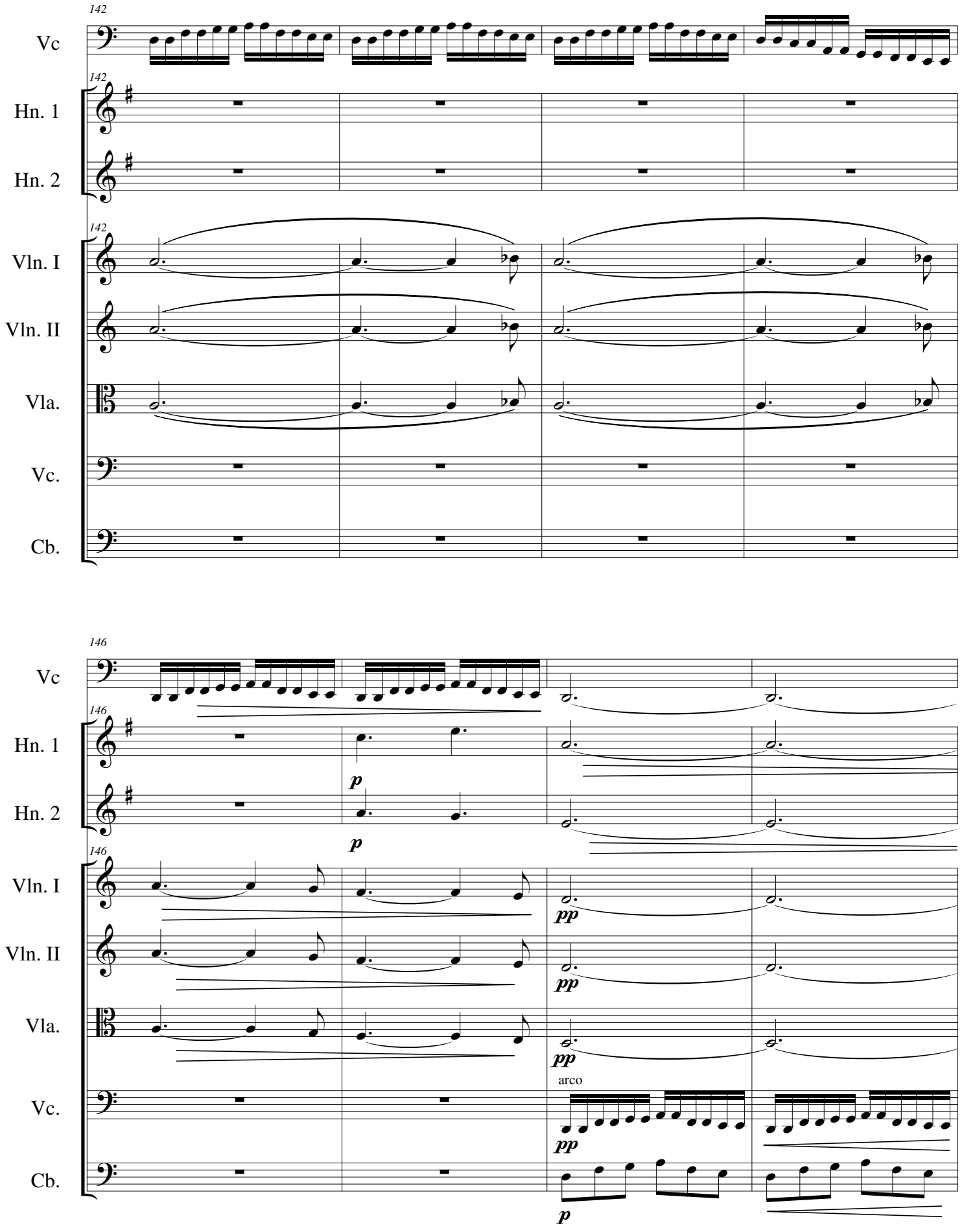

98
Vc
98
Hn. 1
Hn. 2
98
Vln. I
Vln. II
Vla.
Vc.
Cb.
102
Vc
102
Hn. 1
Hn. 2
102
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.
arco
arco

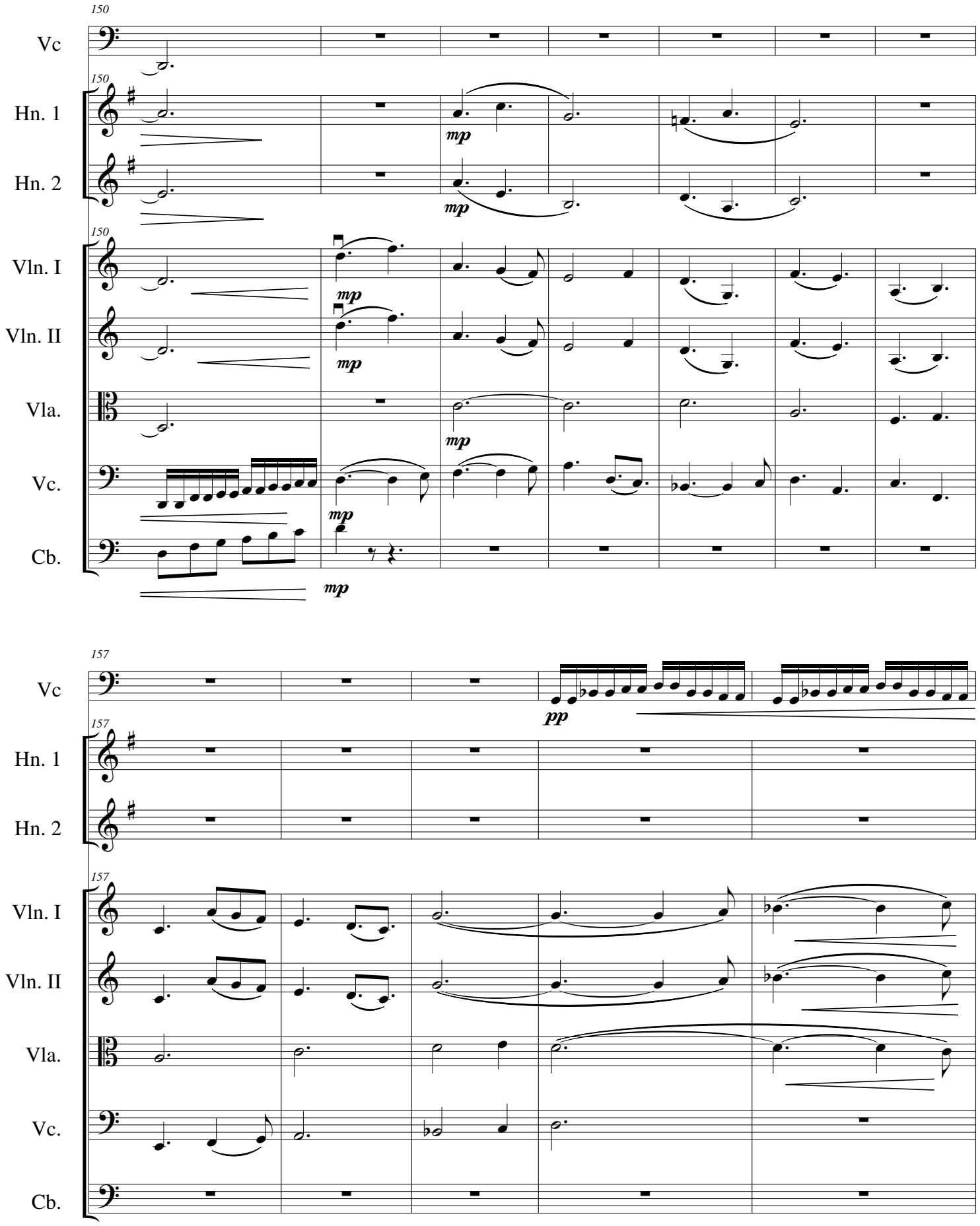

108
Vc
f
108
Hn. 1
f
Hn. 2
f
108
Vln. I
f
Vln. II
f
Vla.
mf
Vc.
mf
Cb.
mf
113
Vc
113
Hn. 1
Hn. 2
113
Vln. I
Vln. II
Vla.
Vc.
Cb.

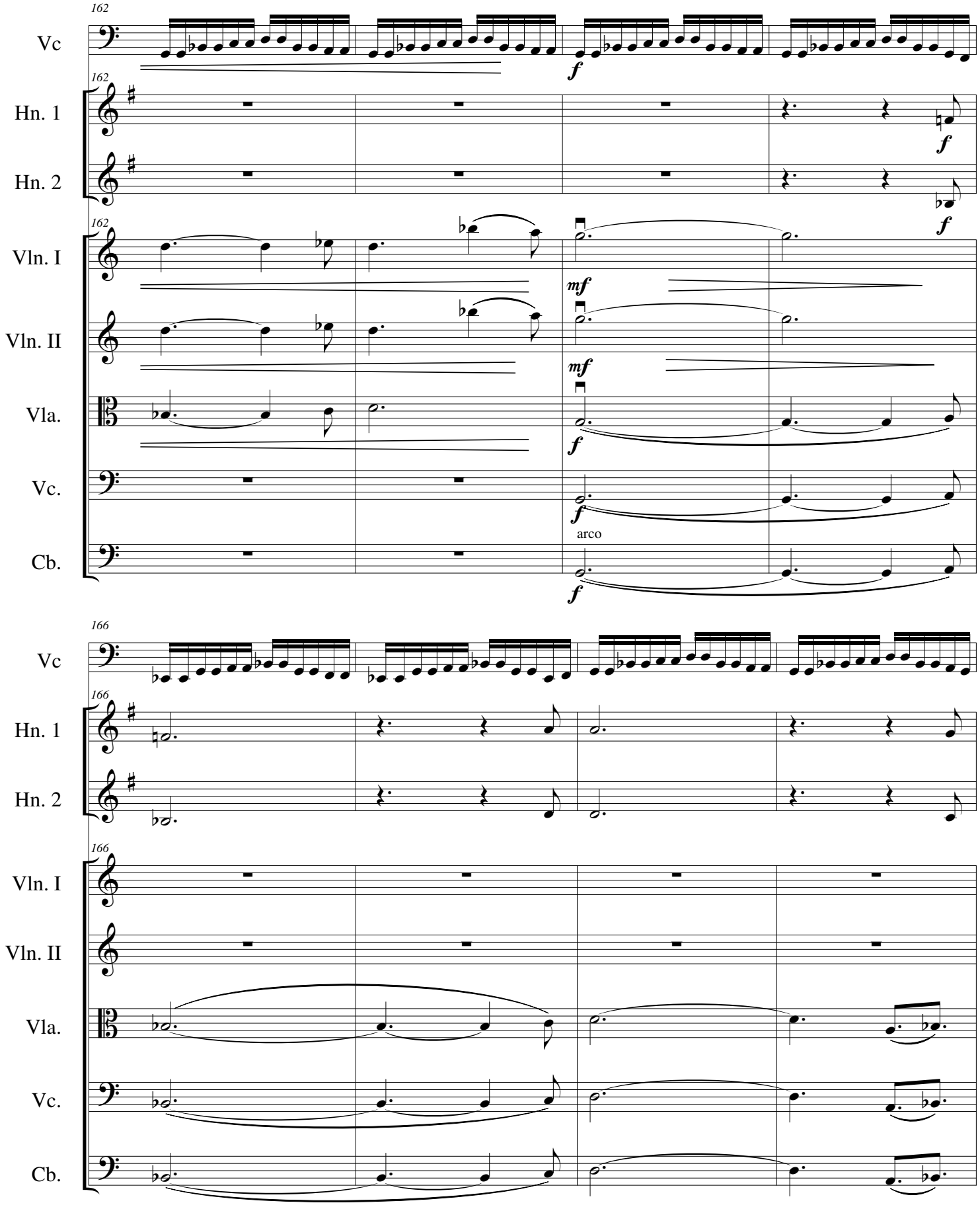

117
Vc
117
Hn. 1
Hn. 2
117
Vln. I
Vln. II
Vla.
Vc.
Cb.
121
Vc
121
Hn. 1
Hn. 2
121
arco
f
arco
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

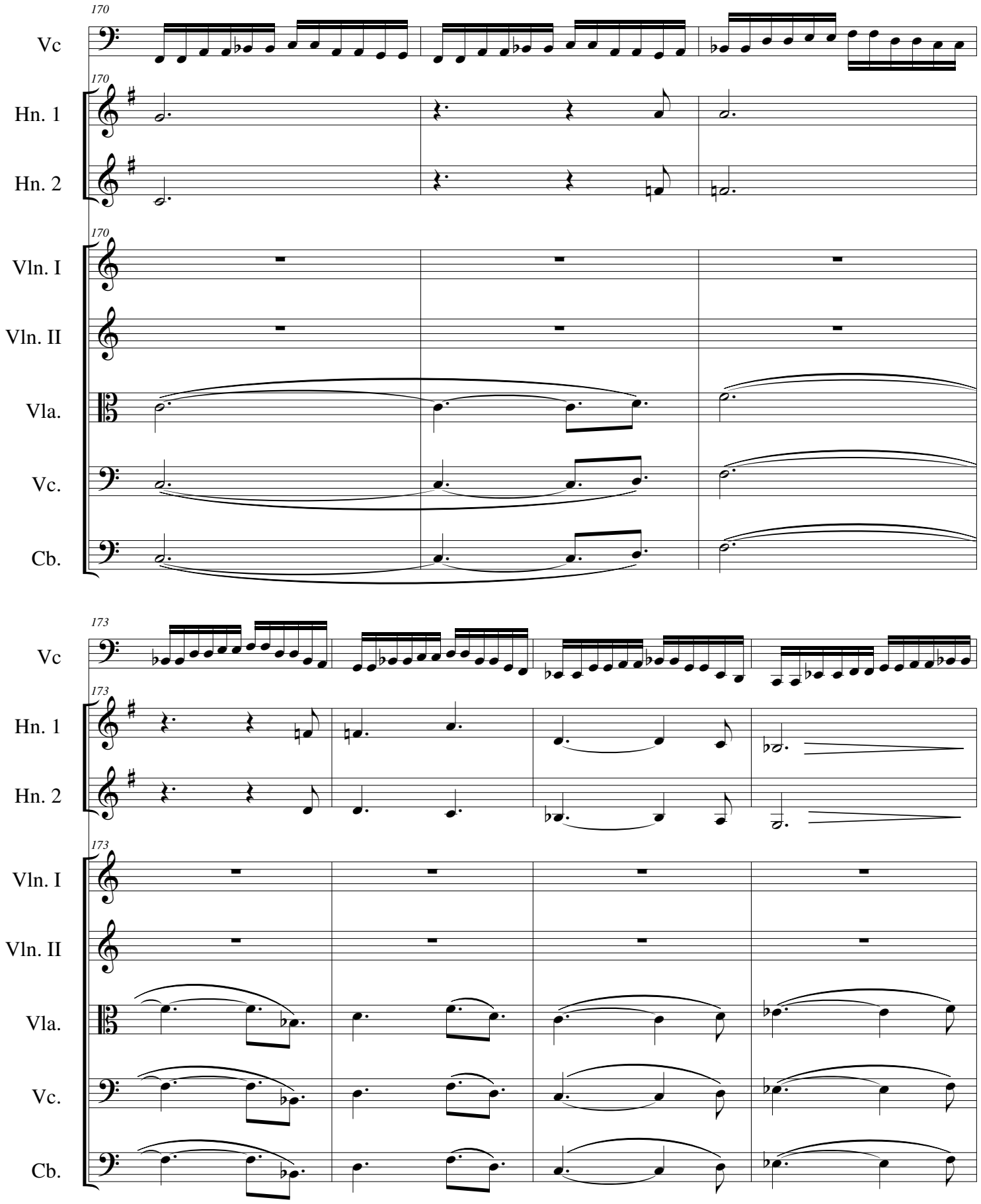

126
Vc
p
126
Hn. 1
p
Hn. 2
p
126
Vln. I
pp
Vln. II
pp
Vla.
Vc.
Cb.
p
Adagio ♩ = 40
130
rit.
Vc
130
Hn. 1
mp
Hn. 2
mp
130
Vln. I
Vln. II
Vla.
pp
pizz.
Vc.
mp
pizz.
Cb.
mp

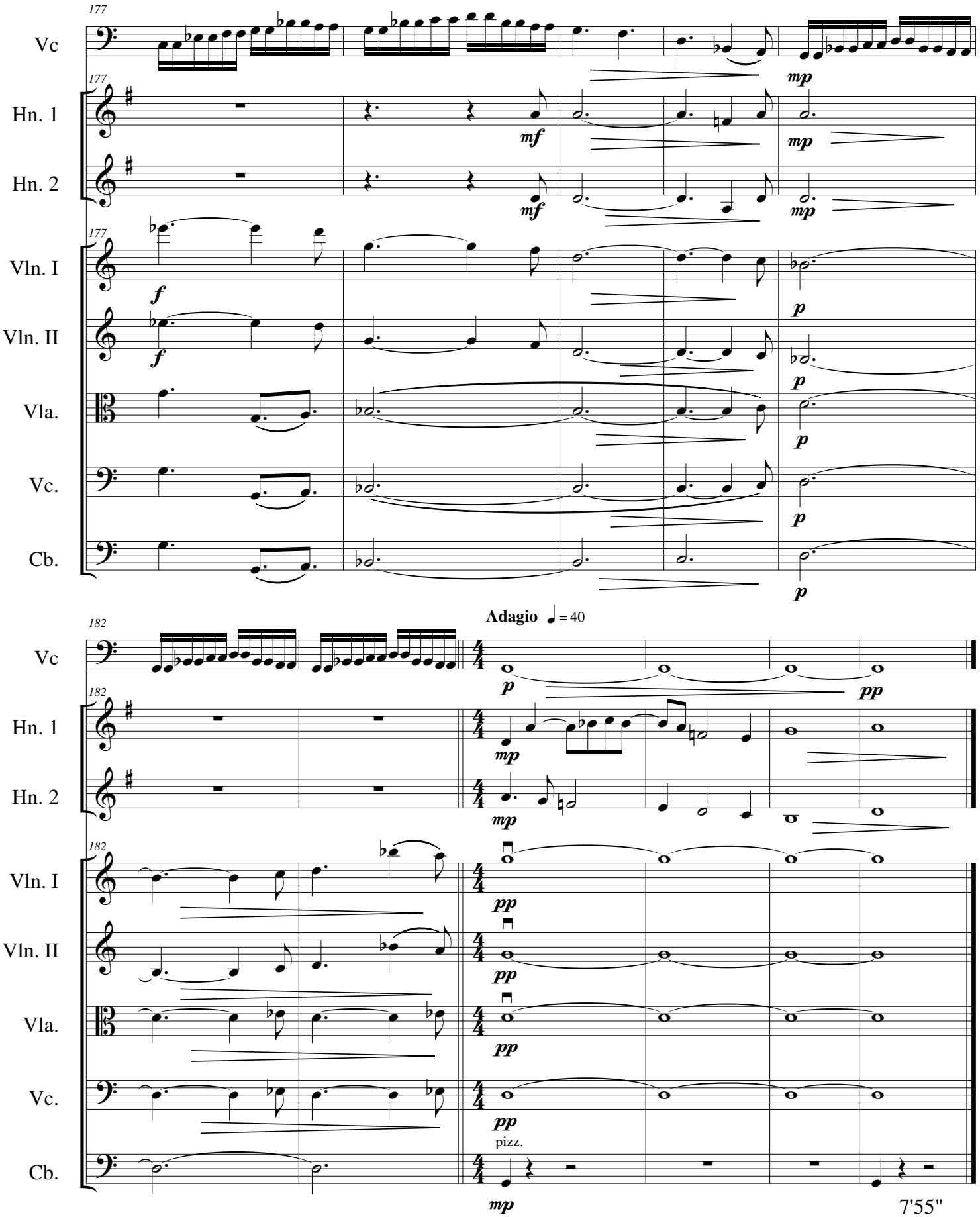

134
Vc
134
Hn. 1
Hn. 2
134
Vln. I
Vln. II
Vla.
Vc.
Cb.
Moderato (♩. = c.80)
138
Vc
mp
138
Hn. 1
Hn. 2
138
Vln. I
p
Vln. II
p
Vla.
p
Vc.
Cb.


142
Vc
142
Hn. 1
Hn. 2
142
Vln. I
Vln. II
Vla.
Vc.
Cb.
146
Vc
146
Hn. 1
Hn. 2
146
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
pp
pp
pp
arco
pp
p

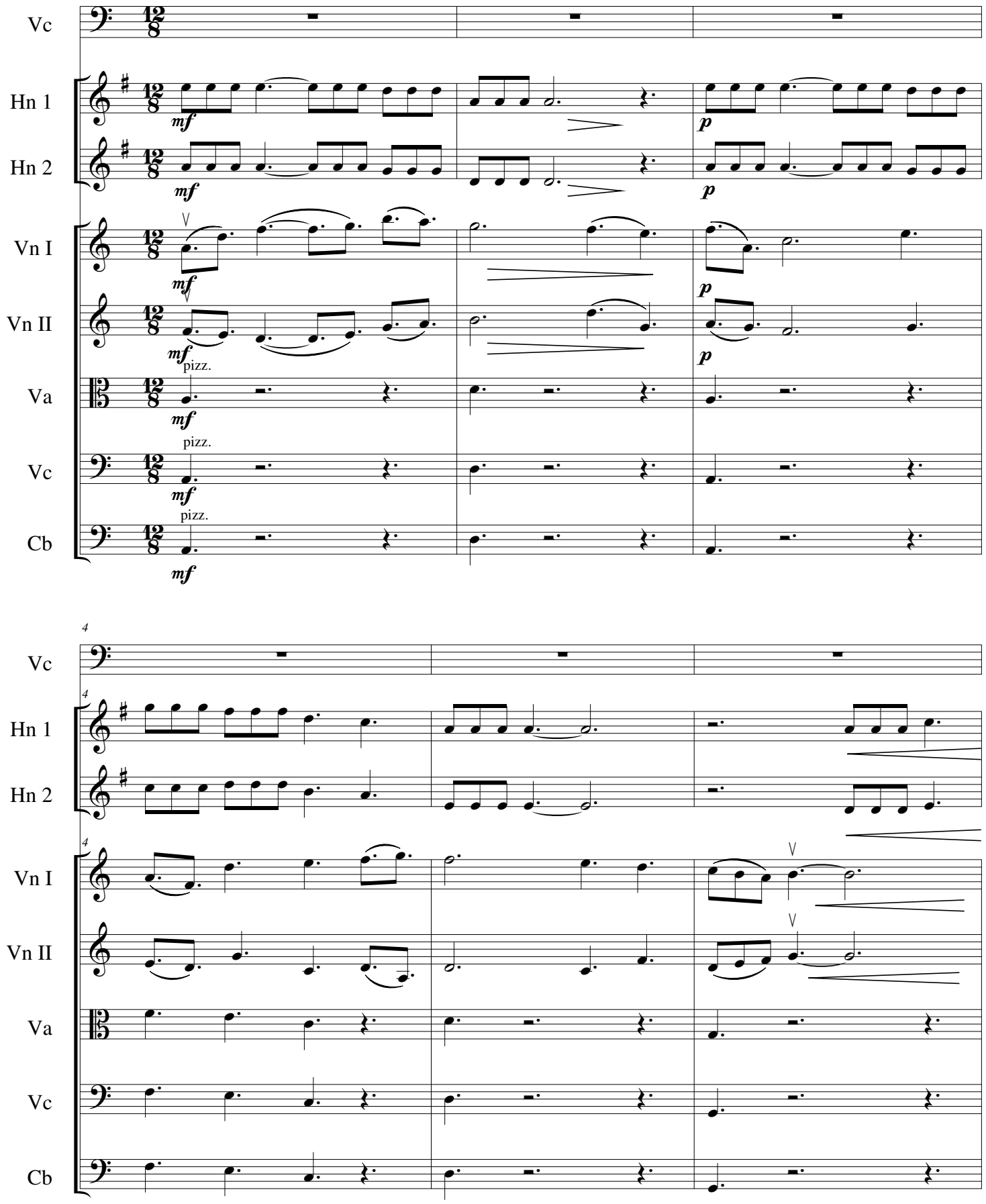

150
Vc
150
Hn. 1
Hn. 2
150
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
157
pp

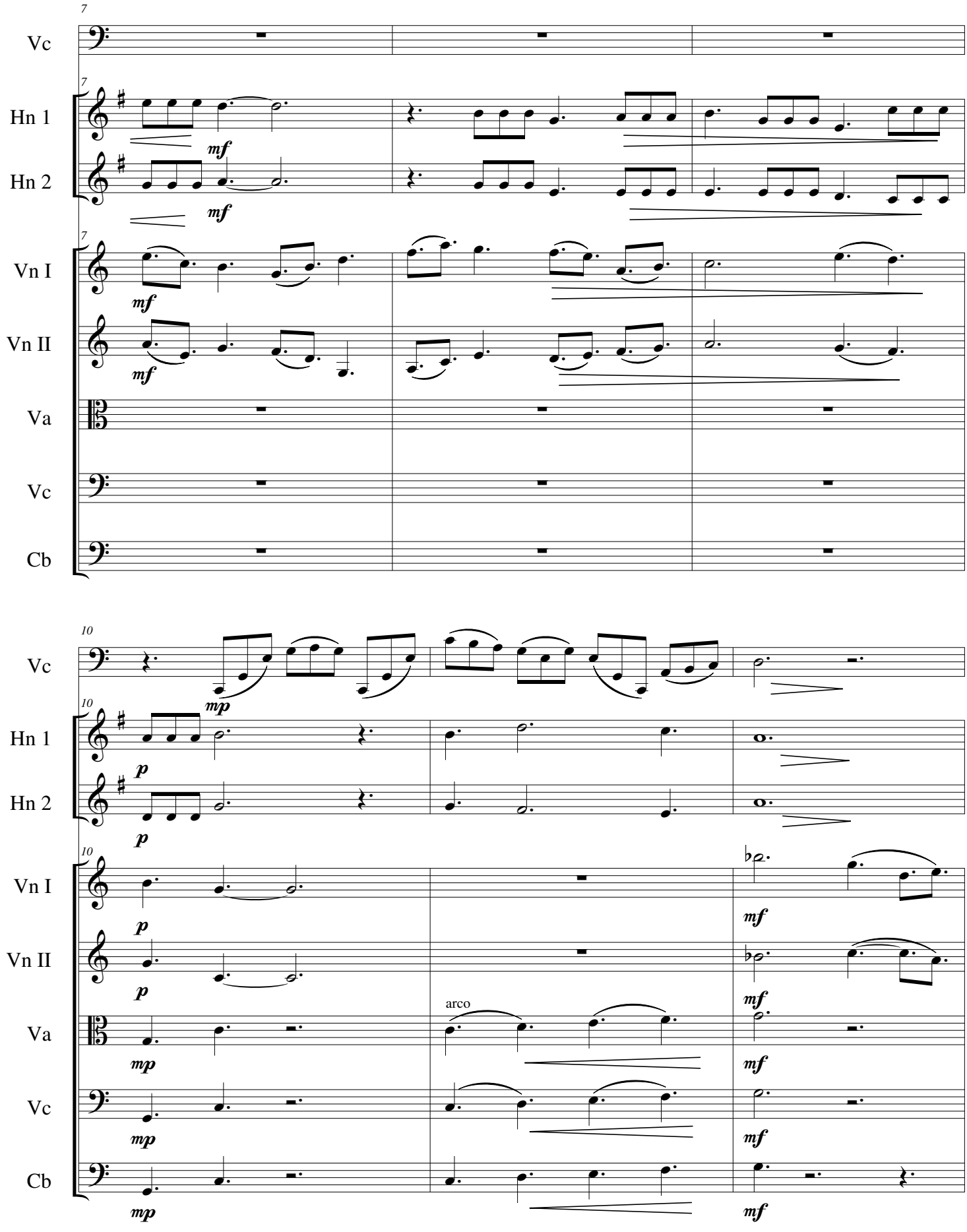

162
Vc
f
162
Hn. 1
f
Hn. 2
f
162
Vln. I
mf
Vln. II
mf
Vla.
f
Vc.
f
arco
Cb.
f
166
Vc
166
Hn. 1
Hn. 2
166
Vln. I
Vln. II
Vla.
Vc.
Cb.

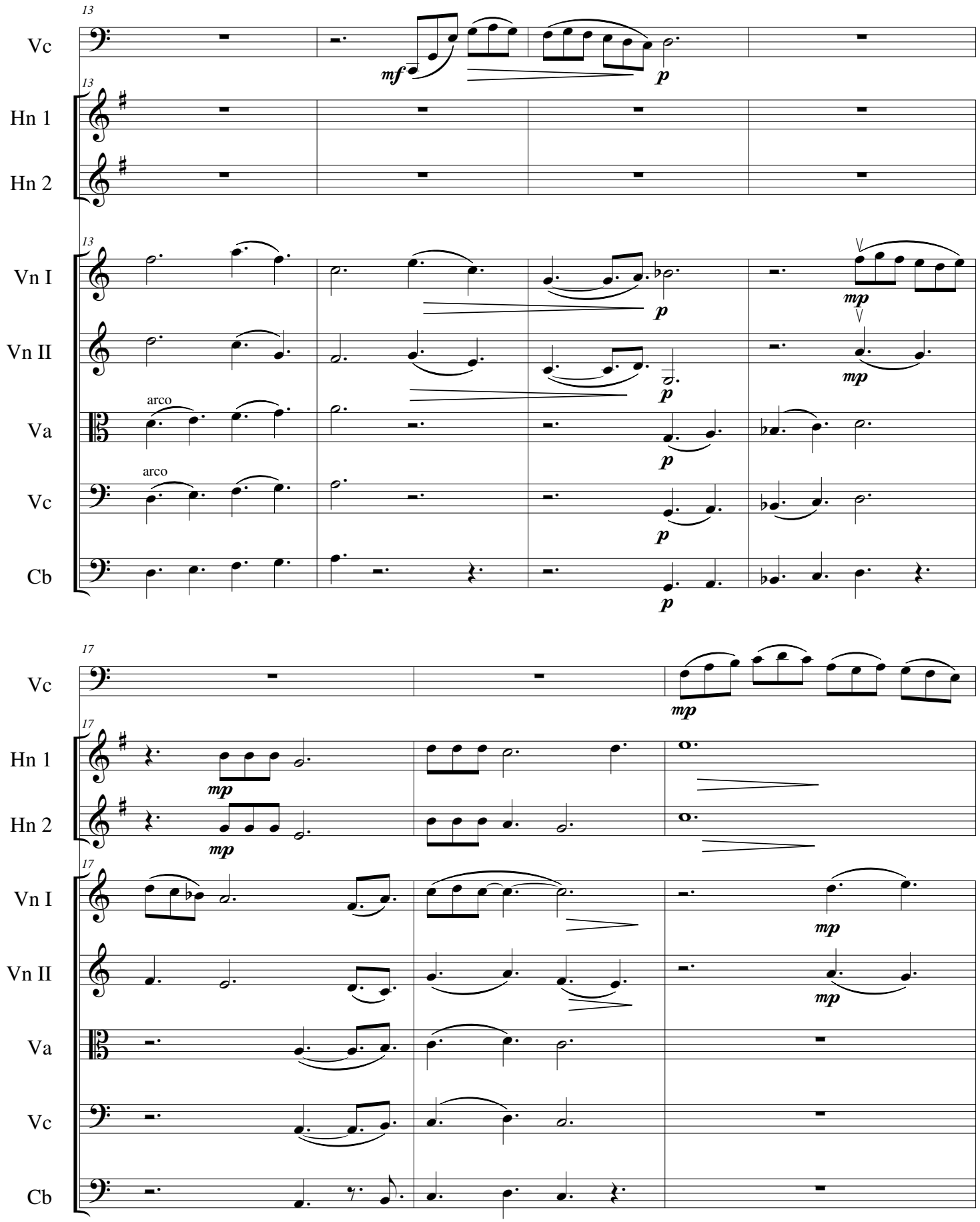

170
Vc
170
Hn. 1
Hn. 2
170
Vln. I
Vln. II
Vla.
Vc.
Cb.
173
Vc
173
Hn. 1
Hn. 2
173
Vln. I
Vln. II
Vla.
Vc.
Cb.


177
Vc
Hn. 1
Hn. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
f
p
Adagio ♩= 40
182
pp
pizz.
7'55"

Allegro (M.M. ♩. = c. 110)




7
Vc
7
Hn 1
Hn 2
mf
mf
7
Vn I
Vn II
Va
Vc
Cb
mf
mf
10
Vc
mp
10
Hn 1
Hn 2
p
p
10
Vn I
Vn II
Va
Vc
Cb
p
p
mp
mp
mp
arco
mf
mf
mf
mf


13
Vc
mf
p
13
Hn 1
Hn 2
13
Vn I
Vn II
Va
Vc
Cb
arco
arco
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Vc
Cb
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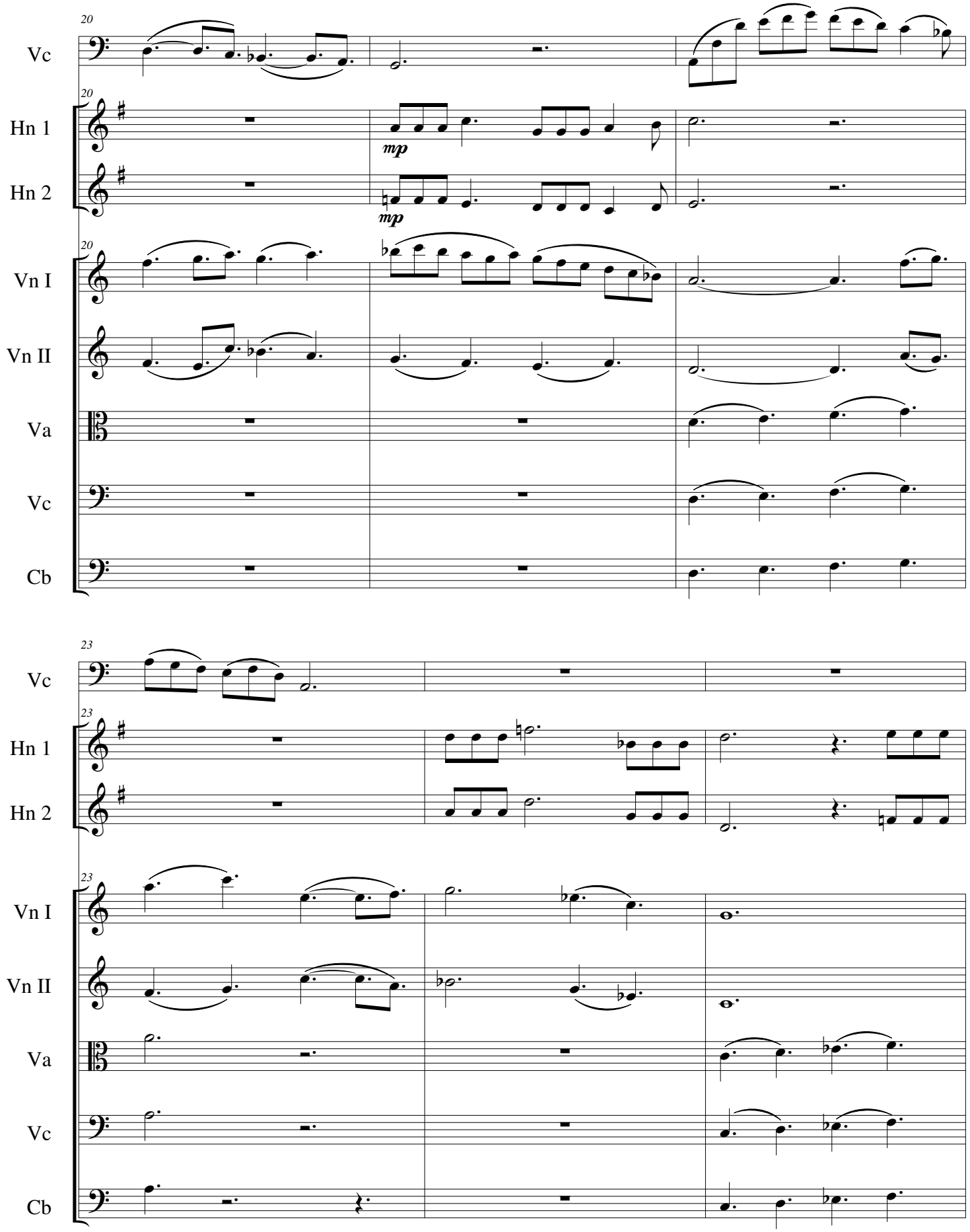
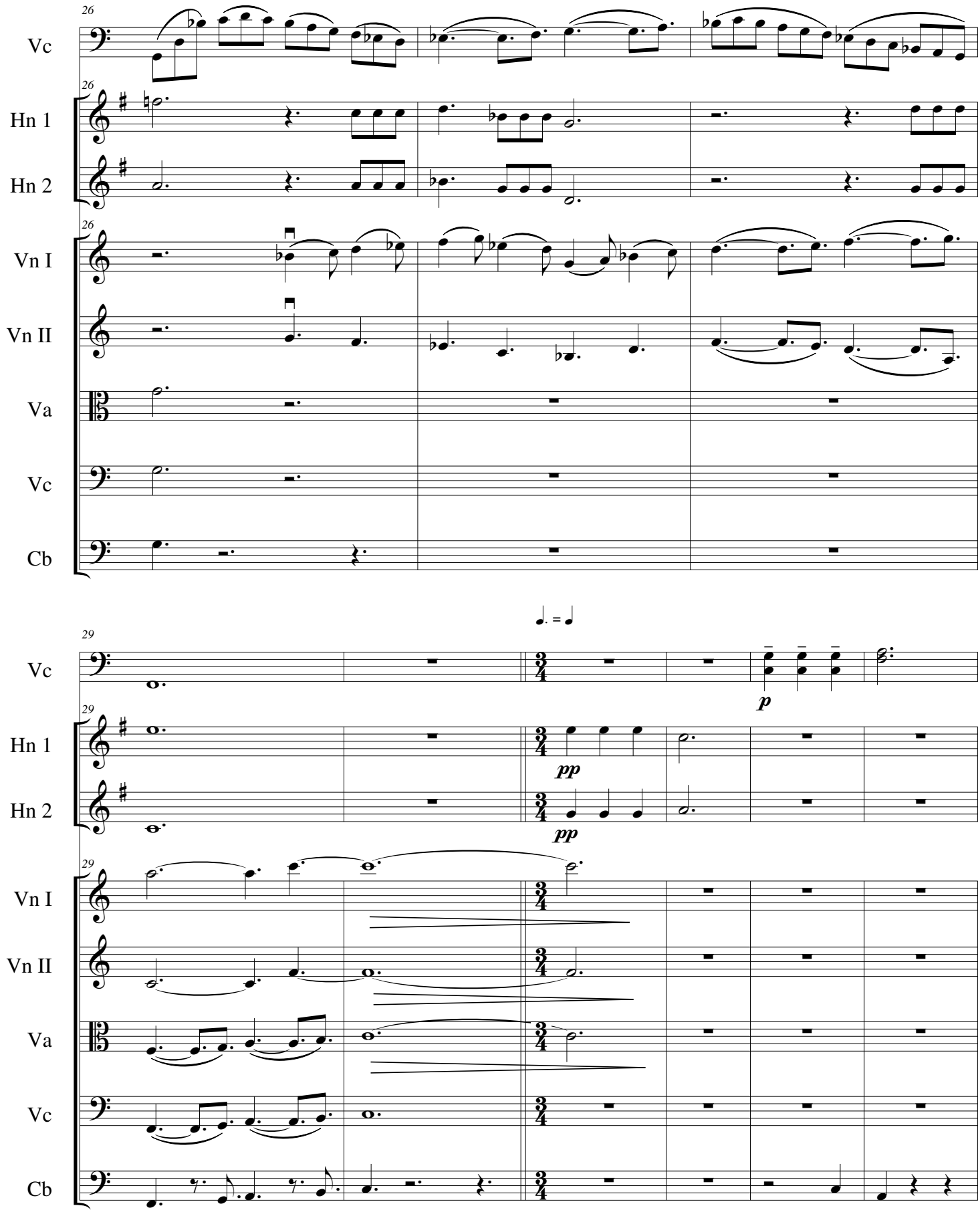
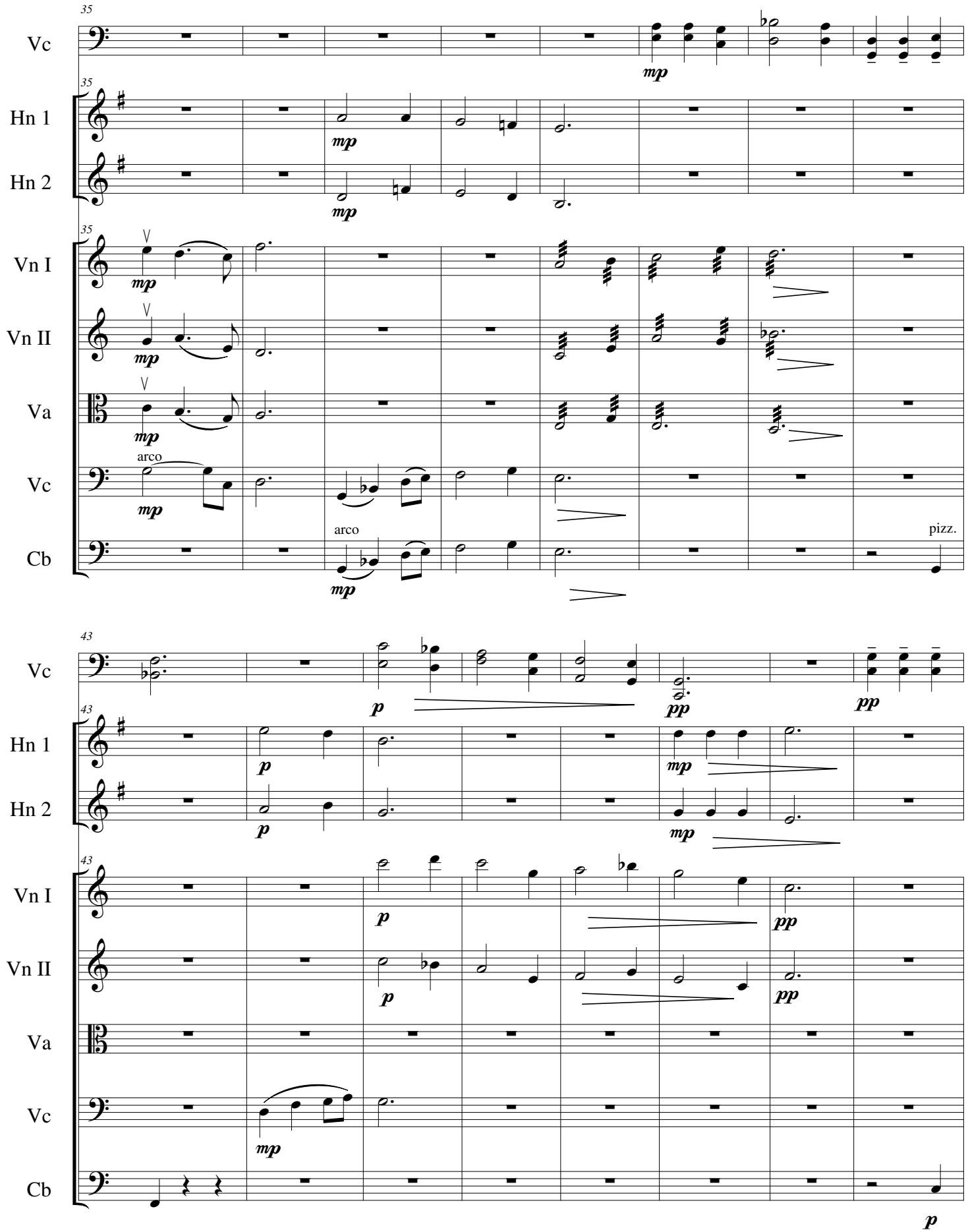
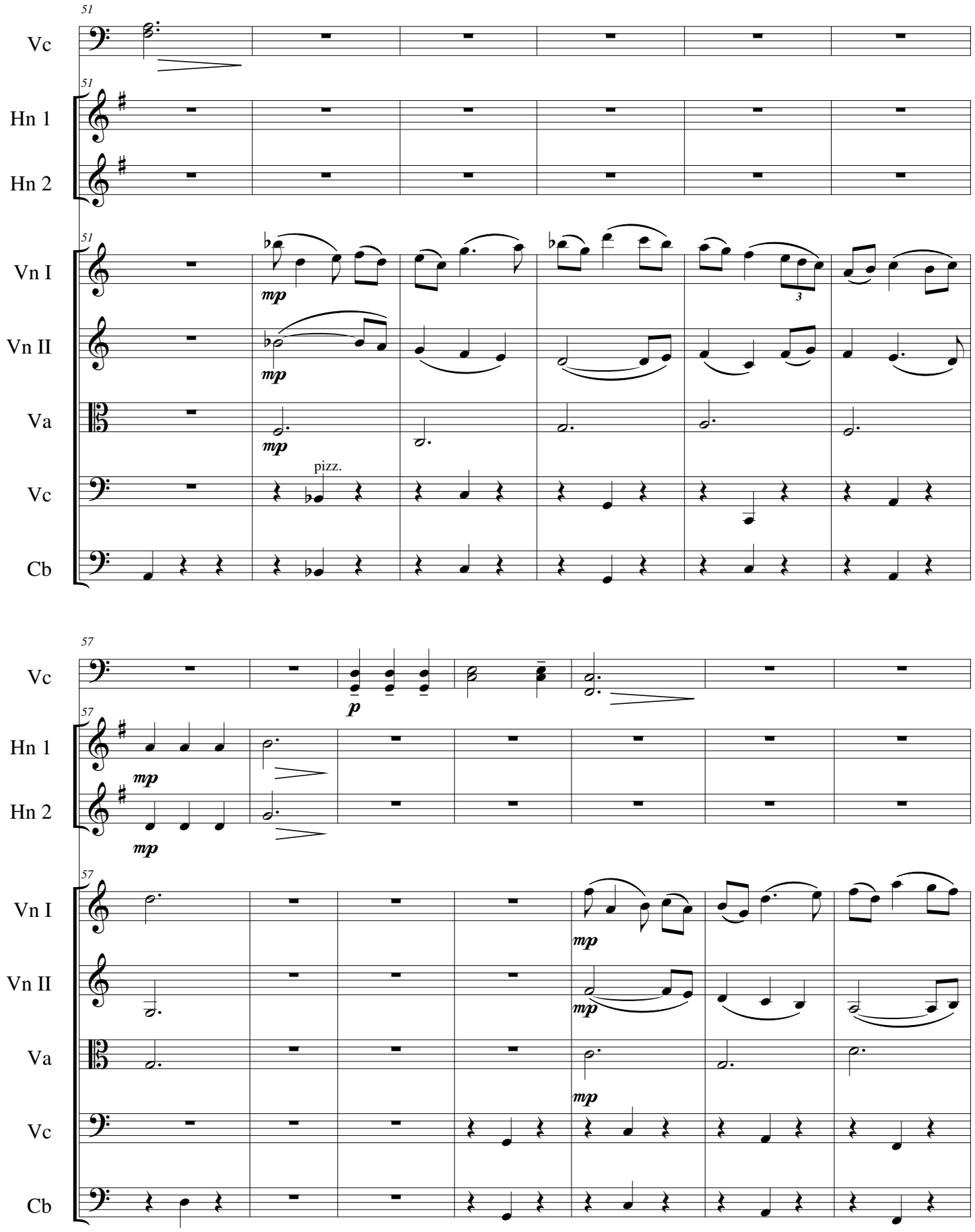
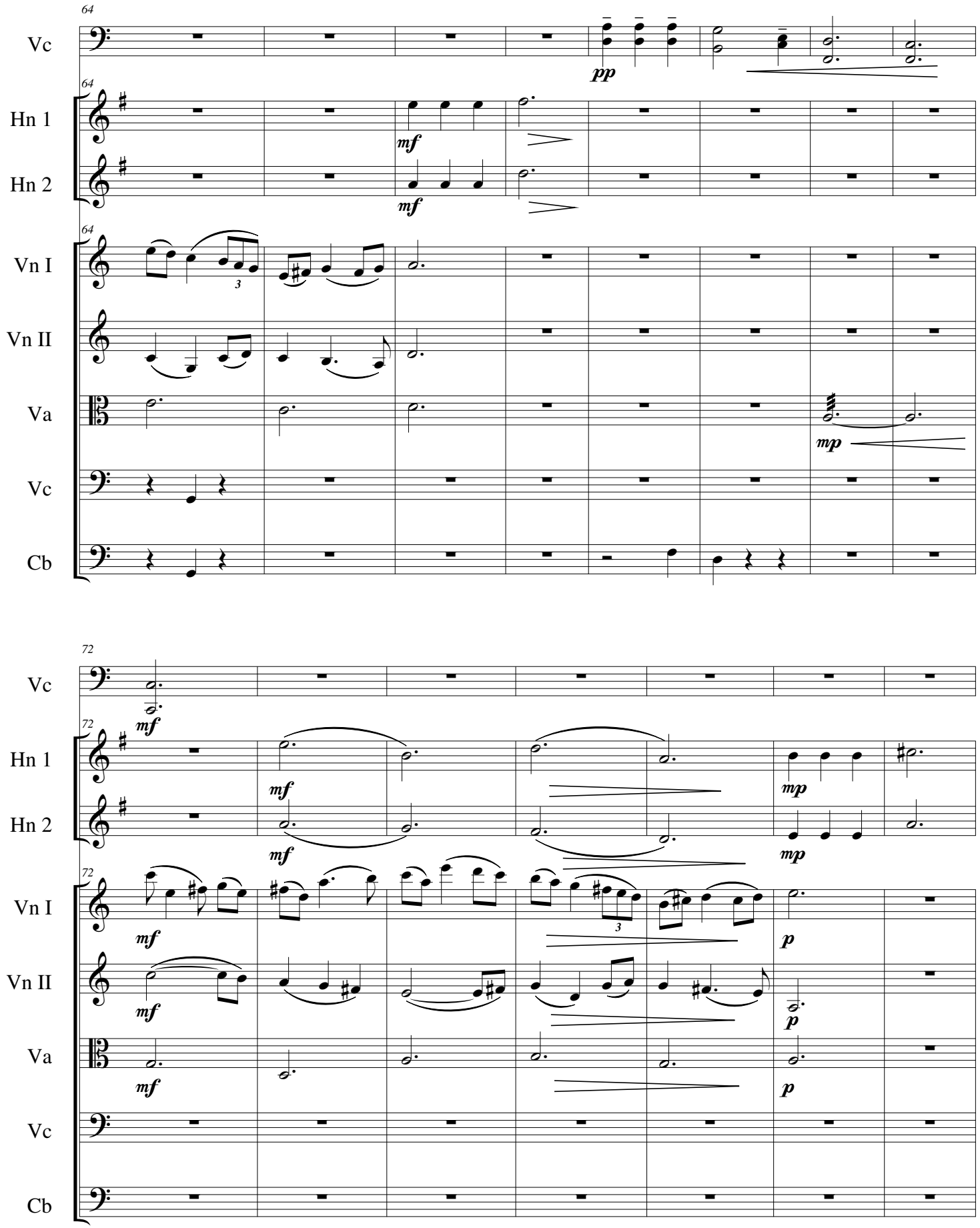
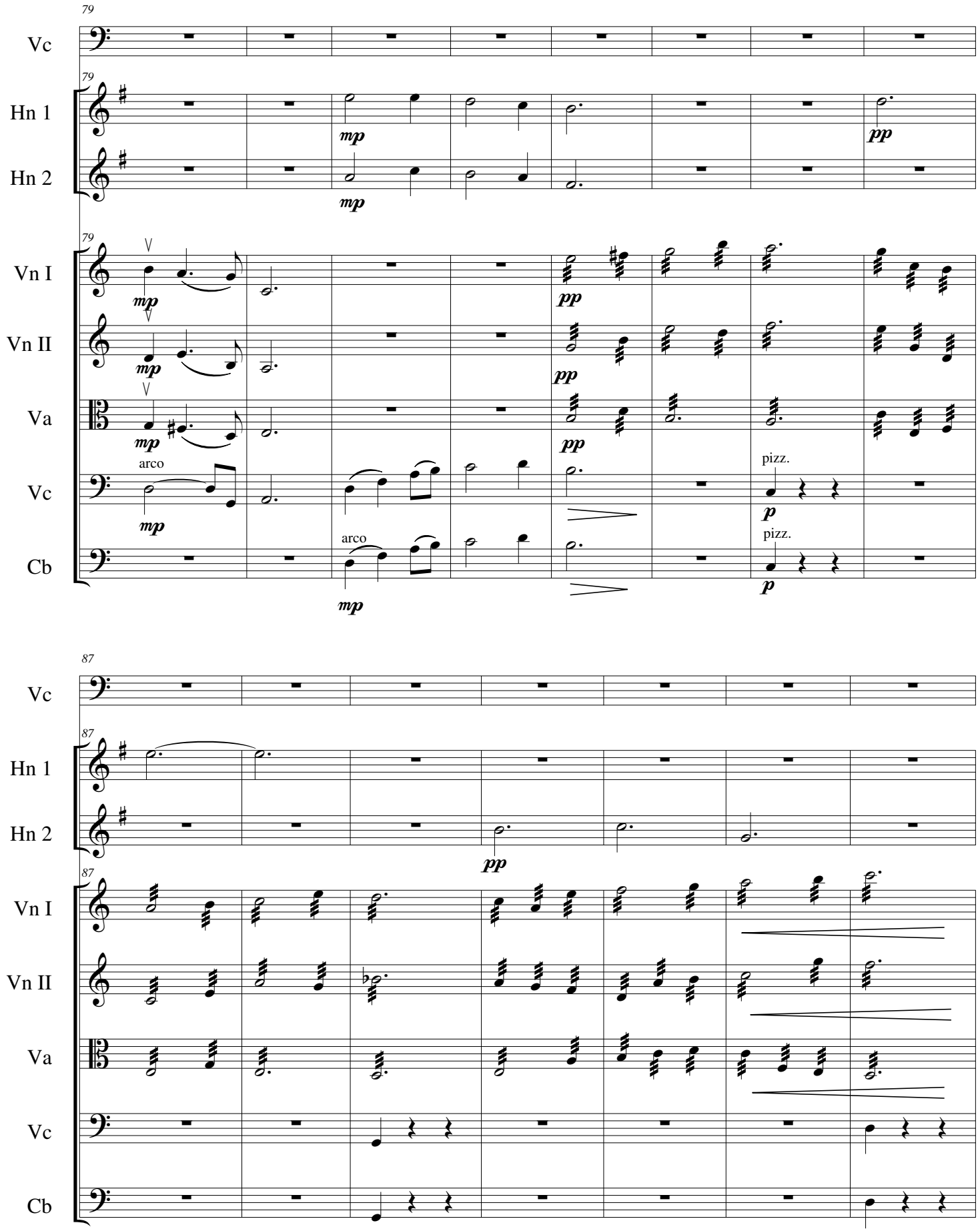

20
Vc
20
Hn 1
mp
Hn 2
mp
20
Vn I
Vn II
Va
Vc
Cb
23
Vc
23
Hn 1
Hn 2
23
Vn I
Vn II
Va
Vc
Cb

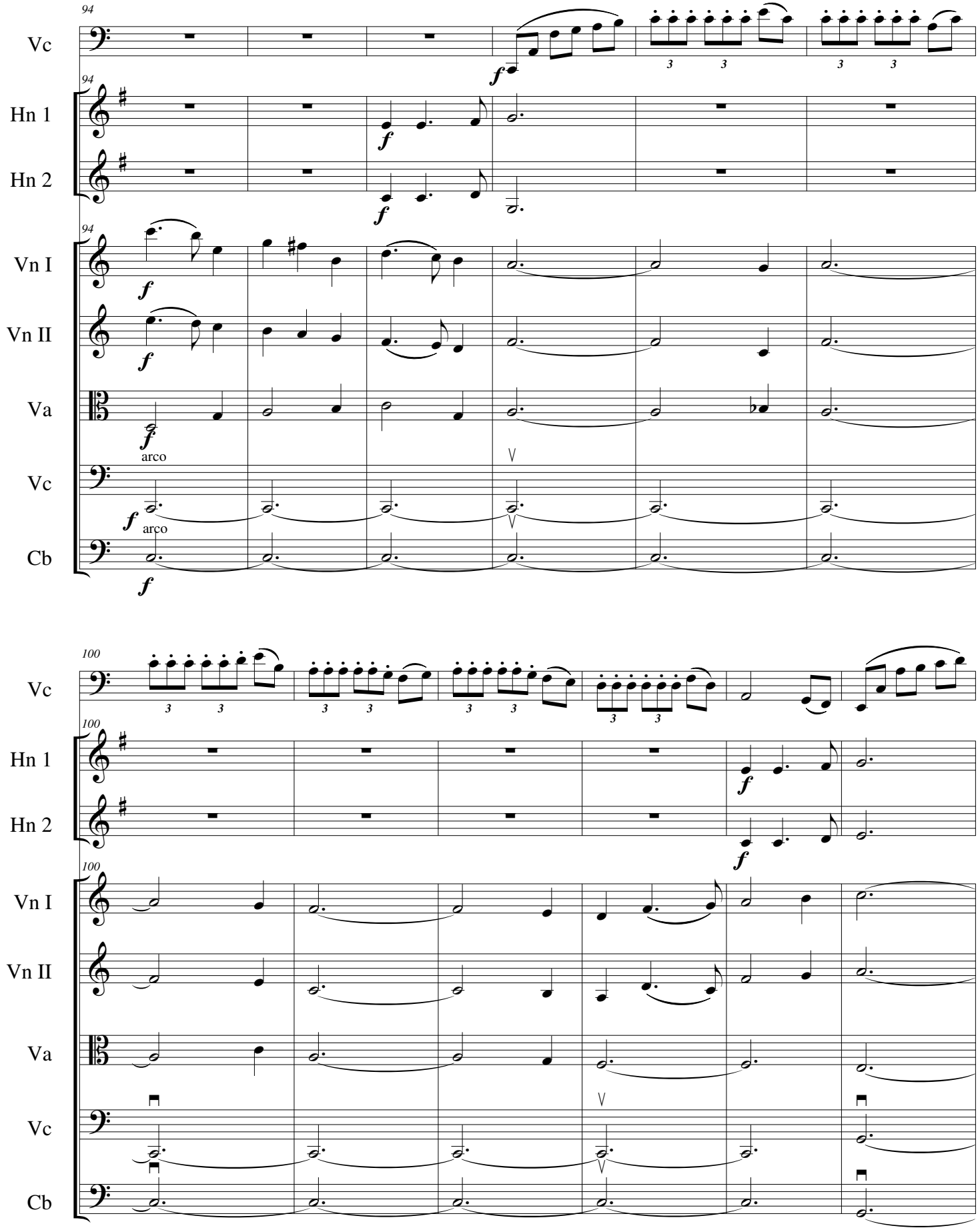

26
Vc
26
Hn 1
Hn 2
26
Vn I
Vn II
Va
Vc
Cb
29
Vc
p
29
Hn 1
pp
Hn 2
pp
29
Vn I
Vn II
Va
Vc
Cb

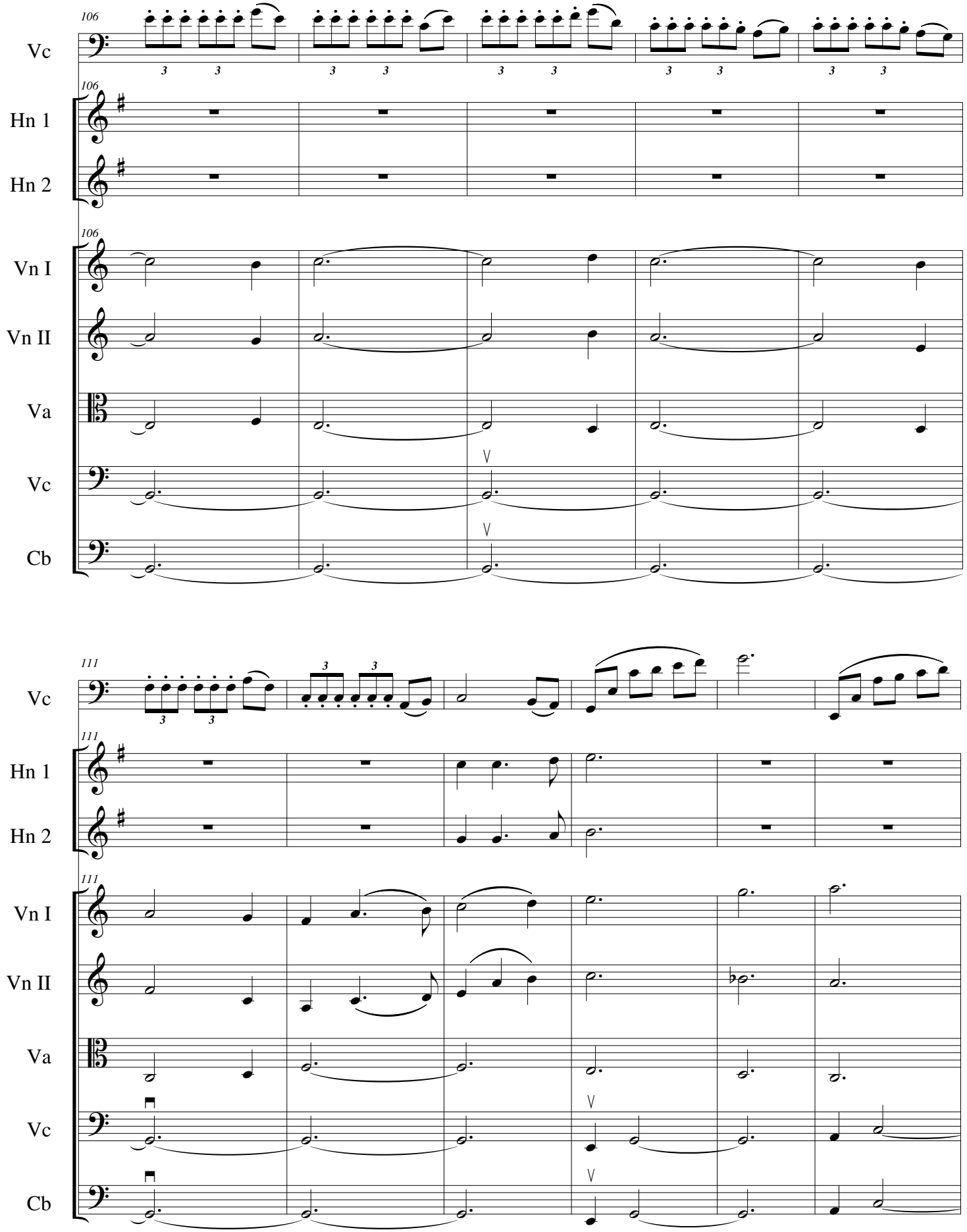

35
Vc
mp
35
Hn 1
mp
Hn 2
mp
35
Vn I
mp
Vn II
mp
Va
mp
arco
Vc
mp
arco
Cb
mp
pizz.
43
Vc
p
pp
pp
43
Hn 1
p
mp
Hn 2
p
mp
43
Vn I
p
pp
Vn II
p
pp
Va
Vc
mp
Cb
p

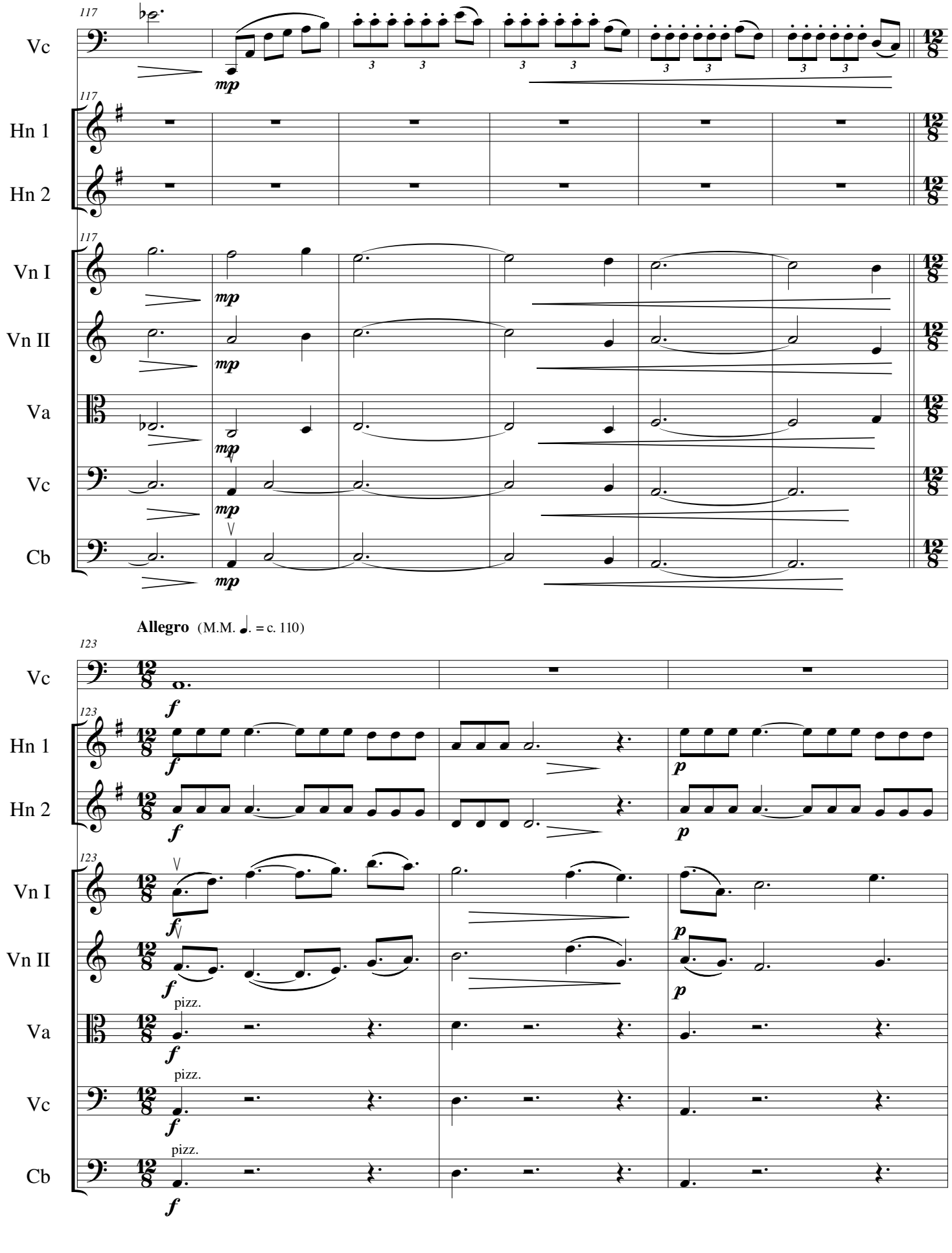

51
Vc
51
Hn 1
Hn 2
51
Vn I
Vn II
Va
Vc
Cb
mp
mp
mp
pizz.
3
57
Vc
57
Hn 1
Hn 2
57
Vn I
Vn II
Va
Vc
Cb
p
mp
mp
mp
mp
mp

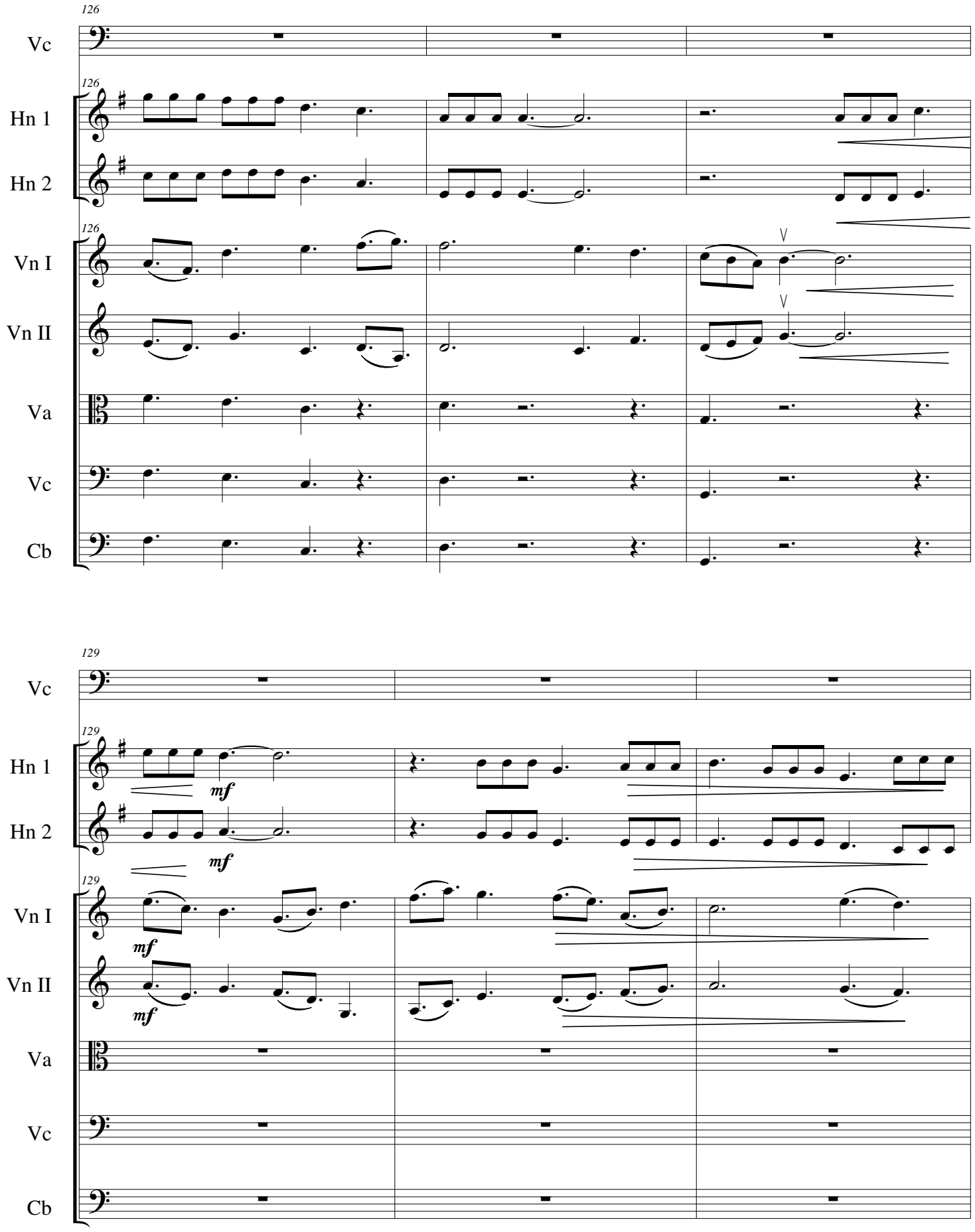

64
Vc
pp
64
Hn 1
mf
Hn 2
mf
64
Vn I
3
Vn II
Va
mp
Vc
Cb
72
Vc
mf
72
Hn 1
mf
mp
Hn 2
mf
mp
72
Vn I
mf
3
p
Vn II
mf
p
Va
mf
p
Vc
Cb

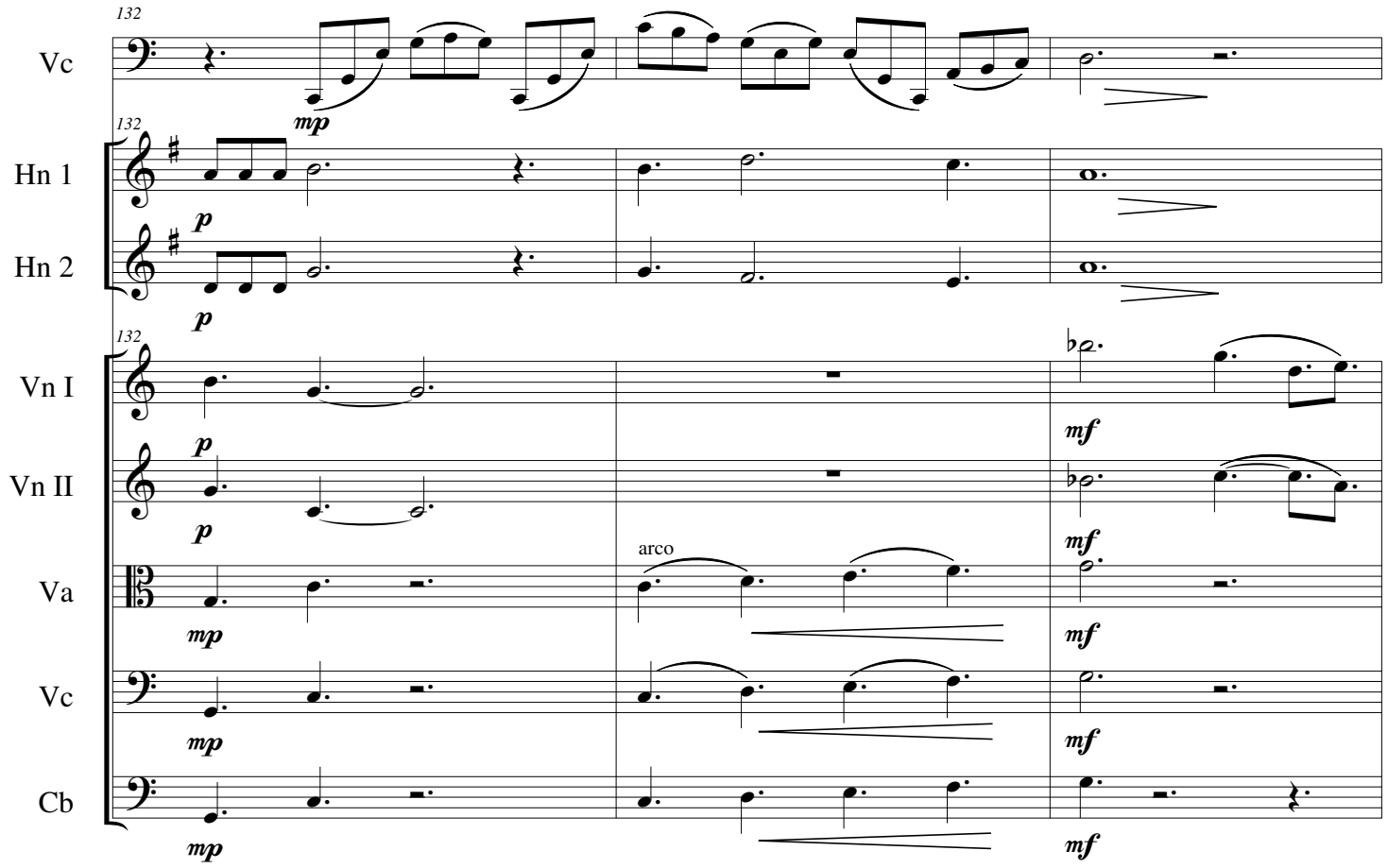

79
Vc
79
Hn 1
Hn 2
mp
pp
79
Vn I
Vn II
Va
Vc
Cb
arco
pizz.
87
Vc
87
Hn 1
Hn 2
87
Vn I
Vn II
Va
Vc
Cb

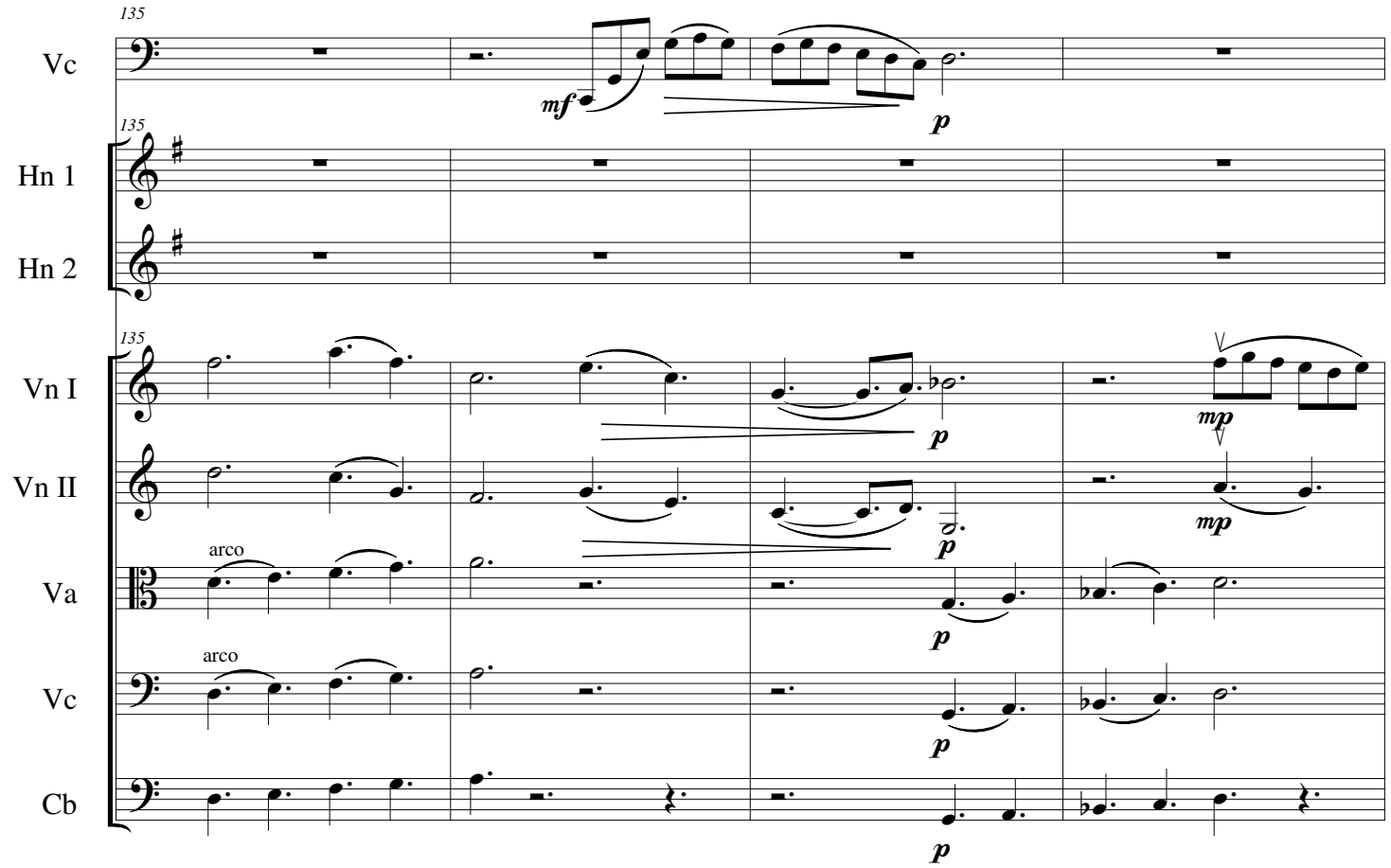

94
Vc
Hn 1
Hn 2
Vn I
Vn II
Va
Vc
Cb
arco
arco
100
Vc
Hn 1
Hn 2
Vn I
Vn II
Va
Vc
Cb

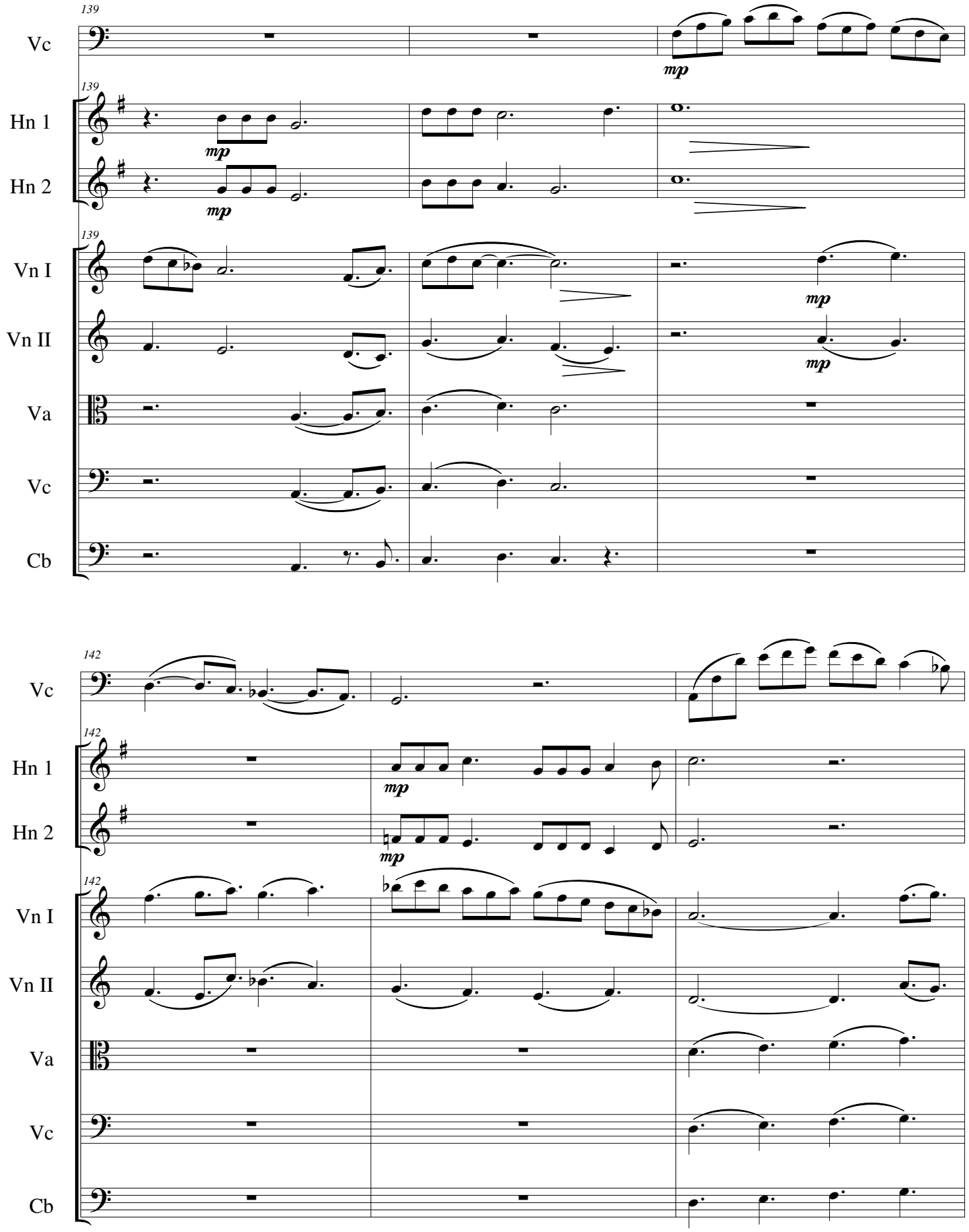

106
Vc
106
Hn 1
Hn 2
106
Vn I
Vn II
Va
Vc
Cb
111
Vc
111
Hn 1
Hn 2
111
Vn I
Vn II
Va
Vc
Cb

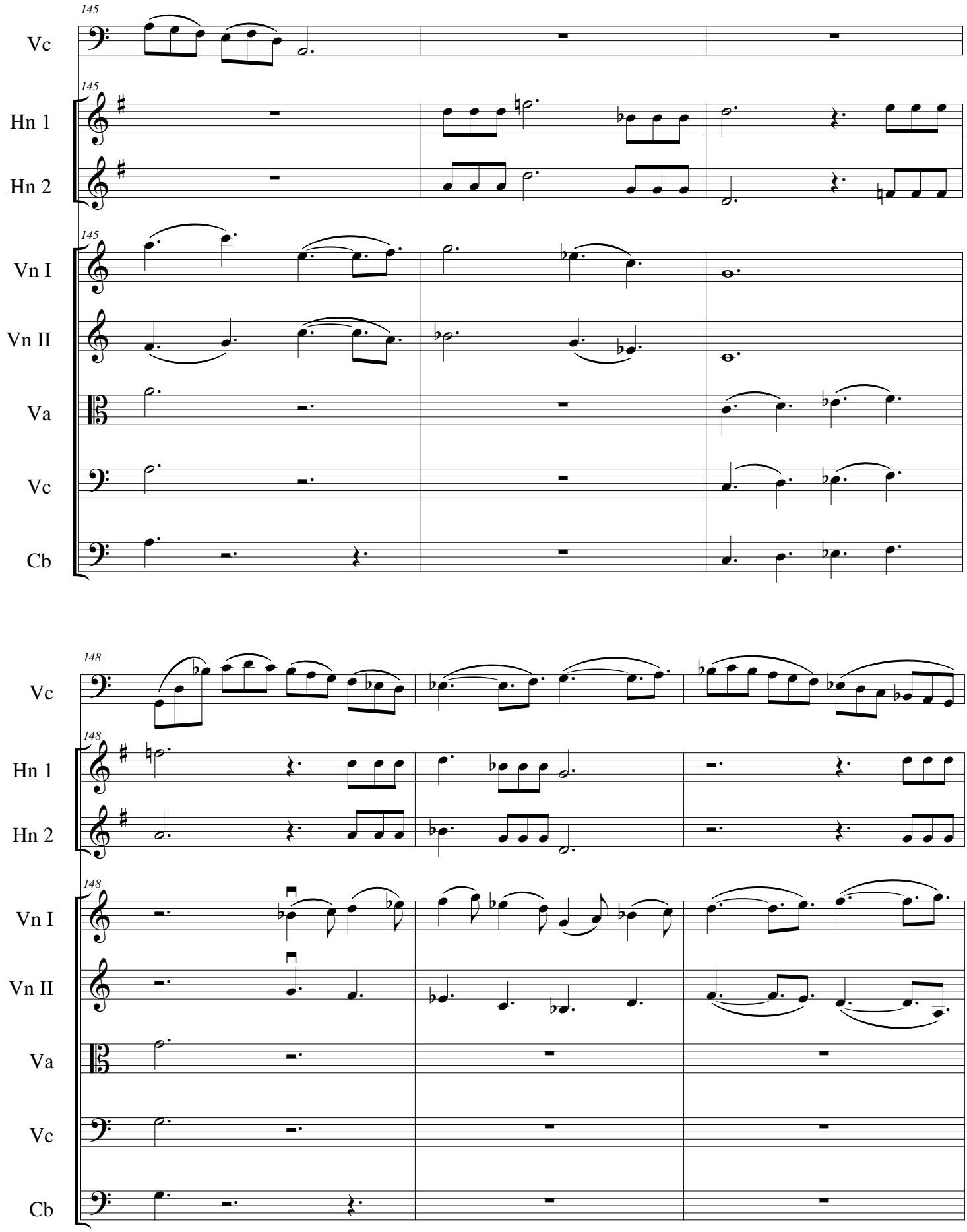

117
Vc
mp
Hn 1
Hn 2
Vn I
Vn II
Va
Cb
Allegro (M.M. ♩. = c. 110)
123
f
p
pizz.

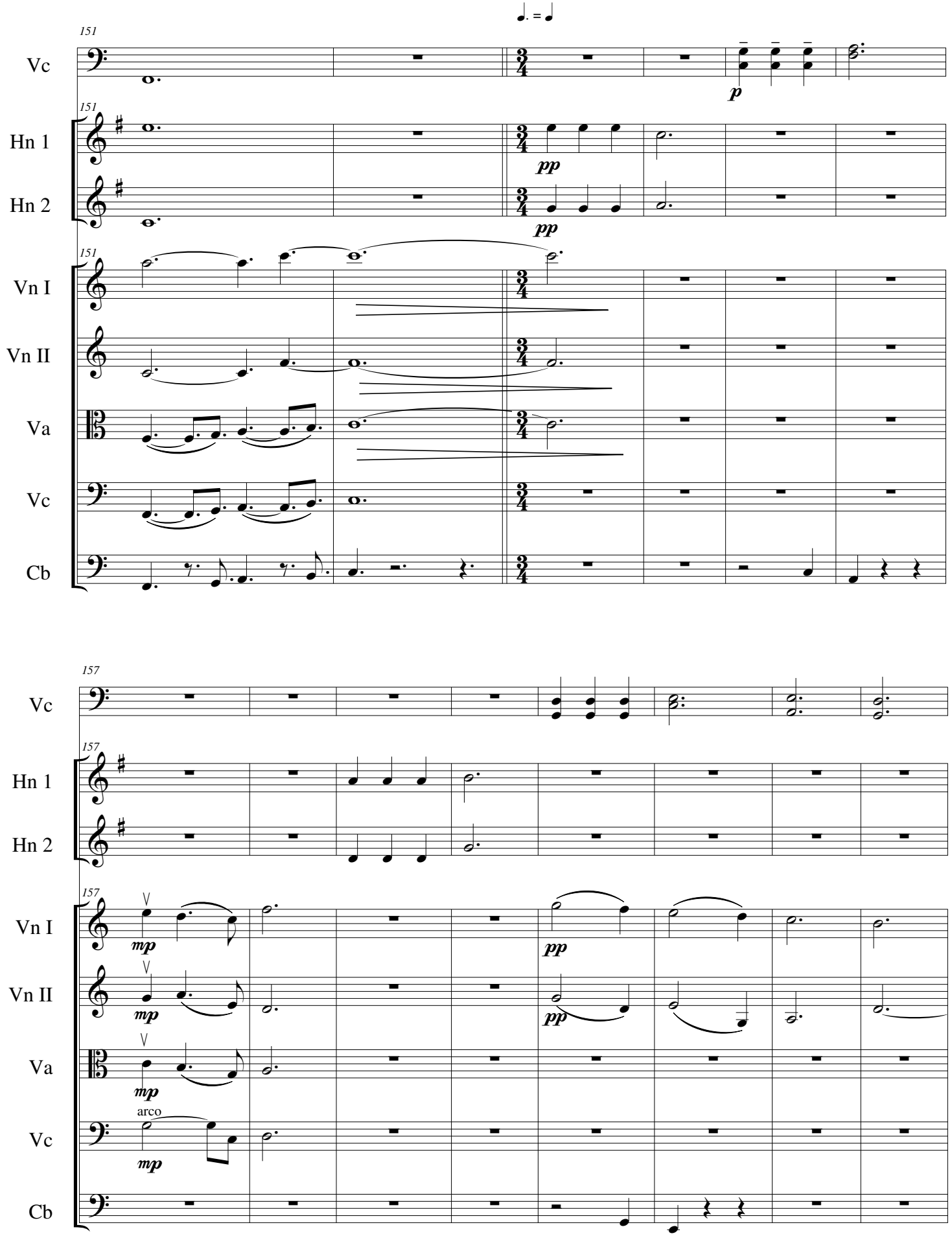

126
Vc
126
Hn 1
Hn 2
126
Vn I
Vn II
Va
Vc
Cb
129
Vc
129
Hn 1
mf
Hn 2
mf
129
Vn I
mf
Vn II
mf
Va
Vc
Cb

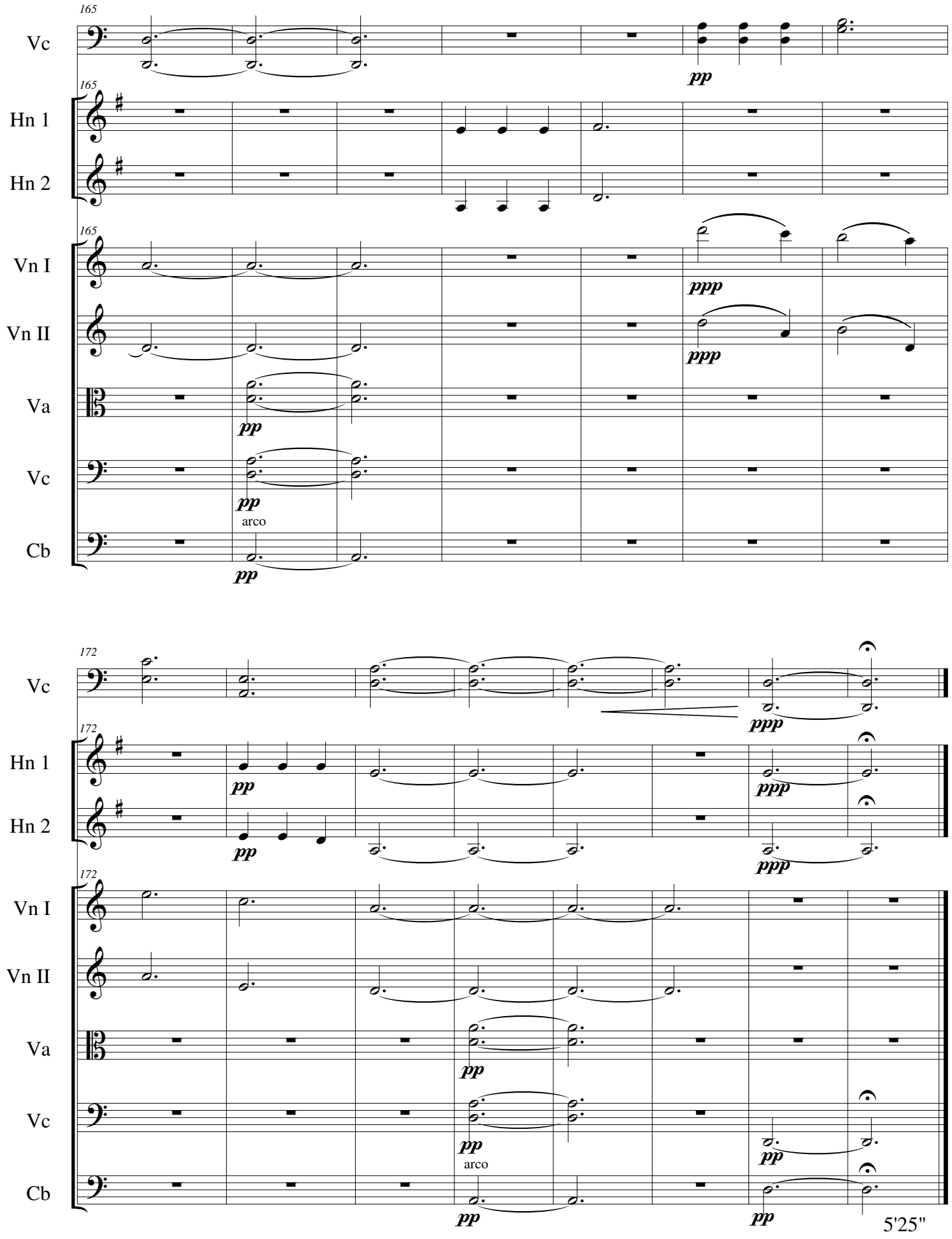

132
Vc
mp
132
Hn 1
p
Hn 2
p
132
Vn I
p
mf
Vn II
p
mf
arco
Va
mp
mf
Vc
mp
mf
Cb
mp
mf


135
Vc
mf
p
135
Hn 1
Hn 2
135
Vn I
p
mp
Vn II
p
mp
arco
Va
p
arco
Vc
p
Cb
p


139
Vc
mp
139
Hn 1
mp
Hn 2
mp
139
Vn I
mp
Vn II
mp
Va
Vc
Cb
142
Vc
142
Hn 1
mp
Hn 2
mp
142
Vn I
Vn II
Va
Vc
Cb


145
Vc
145
Hn 1
Hn 2
145
Vn I
Vn II
Va
Vc
Cb
148
Vc
148
Hn 1
Hn 2
148
Vn I
Vn II
Va
Vc
Cb


151
Vc
Hn 1
Hn 2
Vn I
Vn II
Va
Vc
Cb
p
pp
pp
157
mp
pp
mp
pp
mp
arco
mp


165
Vc
pp
165
Hn 1
Hn 2
165
Vn I
ppp
Vn II
ppp
Va
pp
Vc
pp
arco
Cb
pp
172
Vc
ppp
172
Hn 1
pp
ppp
Hn 2
pp
ppp
172
Vn I
Vn II
Va
pp
Vc
pp
pp
arco
Cb
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 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. 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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