



The American Viola Society

LULLABY
FOR VIOLA AND PIANO

Julia Klumpkey
(1870-1961)



AVS Publications 045

Preface

Julia Klumpkey (1870–1961)¹ was born in San Francisco and graduated from the New England Conservatory of Music in 1895 with a diploma in violin performance. She also trained and concertized abroad, studying violin with Eugène Ysaÿe in Brussels and Leopold Auer in Dresden, viola with Henri Benoit in Paris, and composition with Annette Dieudonné and Nadia Boulanger in Paris.² She was violin instructor and director of the college orchestra at Converse College in South Carolina during various periods between 1906 and 1922;³ she eventually returned to San Francisco, where she was active in several musical organizations.

Klumpkey's compositions primarily consist of songs and chamber music, including four known works for viola and piano: *Quatre pièces* (published 1932), *Second Suite for Viola and Piano* (published 1935),⁴ *Lullaby for Viola and Piano* (published 1937), and *Suite for Viola and Piano: San Francisco Bay* (published 1951).

Notes about the Sources

This edition is based on several sources from the Julia Klumpkey Collection, New England Conservatory of Music, Boston, MA, including a copy of the edition published by Wesley Webster in 1937; a complete manuscript piano score, viola part, and alternate violin part; and a single-page manuscript piano score consisting of mm. 1–22 only. This AVS edition includes markings from the manuscript sources that do not appear in the published edition as well as alterations by the editor that he believes are warranted based on the sources (including the addition of slurs and ties and select adjustments to the placement of dynamic markings). All editorial decisions have been made without comment.

David M. Bynog, editor
July 2016

Notes

1. Originally spelled Julia Klumpke. Klumpkey's mother expended considerable energy to have her daughters educated, raising them "in a way that they could become self-sufficient." See Julien Bogousslavsky, "The Klumpke Family—Memories by Doctor Déjerine, Born Augusta Klumpke," *European Neurology* 53, no. 3 (2005): 115. Klumpkey's sisters include Augusta Klumpke Déjerine, a neurologist who was the first woman admitted as an intern at La Laribosière hospital in Paris and the first woman admitted to the Société de Biologie; Dorothea Klumpke Roberts, an astronomer who was the first woman to be named an Officier d'Académie of the Paris Academy of Sciences; and Anna Elizabeth Klumpke, a noted painter. Sources provide conflicting dates for Klumpkey's birth year, and 1870 is taken from Augusta Klumpke Déjerine's memories cited above.

2. *The National Cyclopædia of American Biography*, vol. 31 (New York: James T. White, 1944), 405.

3. *Ibid.*

4. This title suggests that there is a "First Suite for Viola and Piano." It is possible that Klumpkey considered the *Quatre pièces* to be the "first suite," or the *Suite for Viola and Piano: San Francisco Bay* may have been considered the "first suite" despite its later publication date.

16

cresc.

20

Il corde

3

24

cresc.

p

28

Musical score for measures 28-32. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The top staff features a melodic line with slurs and accents, marked with 'V' and '1'. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

33

Musical score for measures 33-37. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The top staff features a melodic line with slurs and accents, marked with '3', '4', '3', 'V', 'V', and '3'. The grand staff provides harmonic accompaniment with chords and moving lines in both hands. A marking 'II corde' is present above the top staff in measure 36.

38

Musical score for measures 38-42. The system consists of three staves: a single bass clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). The top staff features a melodic line with slurs and accents, marked with 'V' and '1'. The grand staff provides harmonic accompaniment with chords and moving lines in both hands. The piece concludes with a double bar line at the end of measure 42.



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