

AMERICAN **VIOLA** SOCIETY

---

**CUENCA**  
**UNA RAPSODIA**  
**PARA FLAUTA Y VIOLA**

---

Sven Helge Reher  
(1911–1991)



---

**AVS PUBLICATIONS 073**

© 1982, Sven Helge Reher.

© 2022, Children of Sven Reher. All rights reserved.

**This musical composition is licensed under a  
[Creative Commons Attribution 4.0 International License](#).**

**For more information about the composer, his music, or the license under which this musical composition is released, email [SvenReher-Legacy@4reher.org](mailto:SvenReher-Legacy@4reher.org)**

## About the Composer

Sven Helge Reher (born 1911 in Hamburg, Germany) came to Los Angeles with his family in 1914. His father, Wilhelm Reher, was a violinist who had performed under Nikisch, Mahler and others in the Hamburg Philharmonic. In the period 1914 to 1918 he was a member of the Los Angeles Symphony Orchestra under Adolf Tandler. Frau Reher (née Callesen) was a pianist who had studied in Leipzig, Germany. After sundry continental and transoceanic peregrinations--during which Wilhelm reorganized the Houston Symphony and served among the first stands of the Cincinnati Symphony under Reiner--the Rehers settled permanently in Southern California.

Given his family's inclinations it was inevitable that Sven should become a musician; his first violin lessons were under the supervision of his father. Then, in the mid-nineteen twenties, both Sven and his younger brother Kurt studied at the prestigious Berliner Hochschule für Musik. Trading his violin for the heftier viola, Sven joined the ranks of the Los Angeles Philharmonic, then directed by Otto Klemperer, and served eight years (1934 to 1942).

After a stint in military intelligence in the European Theater, Reher returned to Los Angeles where he has ever since been an outstanding feature in the musical scene: as a member of the Hollywood String Quartet, as a regular performer on the Monday Evening Concerts, as a soloist with community orchestras, as a much-sought-after studio musician, and as an educator. He is the dedicatee of works by Walter Piston, Mario Castel-Nuovo-Tedesco, Ernst Kanitz and others; his recording of the Hindemith Sonata for Viola Unaccompanied was glowingly reviewed in the *New York Times*.

*Tom Bertonneau Biographical Narrative, Finding Aid for the Sven Reher Papers, Library Special Collections, Charles E. Young Research Library, UCLA*

A definitive autobiography of Mr. Reher can be found in a 1981 oral history completed for the *UCLA Center for Oral History Research* (link: [We Must Go Further Yet](#)). Additional physical materials pertaining to his life and career were donated posthumously to the *UCLA Library Department of Special Collections* (link: [Sven Reher Papers](#))

## Compositions

- *Twelve Studies for Viola* (1978)
- *Sonata for Solo Viola: Enigma* (1979)
- *Cuenca – Rapsodia Para Flauta Y Viola* (1982)
- *Essay for Solo Viola and String Orchestra* (1983)
- *Christmas Music for Two Violas* (1984)
- *Twelve Studies for Intermediate Viola* (1986)
- *Music for Viola (In the First Position) With Piano Accompaniment, transcribed, arranged and edited by Sven Reher* (1988)

## Selected Discography

- *Paul Hindemith Anthology, Volumes 2-4* (GSC Recordings 1972-1975; LoC # 74750800)
- *Leon Levitch: Quartet for Flute, Viola, Cello, and Piano* (Orion Records; LoC # 72750191)
- *Leon Levitch: Sonata for Viola and Piano, Op. 11* (Orion Records 1970; LoC # 75751579)
- *Eric Zeisl: Sonata for Viola and Piano in A minor* (Society for Performing Artists; 1950)

In addition to the above recordings, Mr. Reher performed in numerous commercial sound recordings. A partial list of those can be found on the [Discogs](#) web site.

## Tribute

I would like to dedicate the digital conversion of these Viola music compositions to my father the composer, Sven Helge Reher (deceased January 1991). My father was a source of support and musical mentorship from my earliest years. When I was trying to learn the recorder as a young girl, he would sit with me and patiently guide me through the playing of duets. As I grew in life and in music, Sven invited me to join as a flutist in his recreational string quartet (in which he enjoyed playing First Violin). My dad and I later played a number of small concerts together along with a larger one in Los Angeles in which we performed the North American premiere of his work *Cuenca, Rhapsody for Flute and Viola*.

Listening to my father play his beautiful viola, or overhearing him teach his students, was always a source of learning for me; he was a fine and sensitive musician, and very supportive of his students. Toward the end of his life when he was suffering from the effects of a debilitating stroke, I once again learned from dad as I ministered to him with my Music Therapist hat on. I learned about the Spirit within, resonant behind our physical facades, and the power of music.

Sven, I dedicate this electronic modernization of your compositions to you! May your Spirit and contributions live on long past my time, helping to support present and future violists.

## Acknowledgments

Many hands have been involved in this project, from seed to fruition. Violist Bruce Irschick gave initial encouragement for the digitization idea, providing assistance and opinions when needed. The final product would not have been possible without the technical initiative and skill of John Chapman, who completed all the tasks required to digitize the original manuscripts. The project piqued his interest, and his patience and dedication to the goal never waned. We, the family, are the benefactors of his generous time and effort in accomplishing the considerable amount of work required to bring the project to fruition.

I, Mary Reher (Sven's daughter), undertook the proofing of the digitized manuscripts and audio files, communicating corrections and editorial queries to John. Vincent Reher (Sven's son) was a collaborative supporter of the project, providing guidance and technical assistance in several areas including licensing and compiling biographical material. As with everything I undertake, my husband Andy Nowak has patiently offered advice when asked, as well as consistently being a solid base of support behind my back.

After his death, the physical copies of our father's music were distributed to many universities in different countries by David Reher (Sven's son). The current digitization project now brings Sven Reher's music into the modern world, where hopefully its life will continue with the benefit of this new and widely-accessible format.

Mary Reher  
Pender Island, B.C. Canada  
March 2022

# Score Tables of Contents

## Full Score

I - Los Rascacielos Medievales _____	1
II - Mangana _____	10
III - Las Casas Colgadas _____	15
IV - La Plaza Mayor _____	22

## Viola Score

I - Los Rascacielos Medievales _____	1
II - Mangana _____	5
III - Las Casas Colgadas _____	7
IV - La Plaza Mayor _____	10

## Flute Score

I - Los Rascacielos Medievales _____	1
II - Mangana _____	5
III - Las Casas Colgadas _____	7
IV - La Plaza Mayor _____	10

# CUENCA

## - Rapsodia -

Dedicated to Mary Reher

SVEN REHER

### I

### LOS RASCACIELOS MEDIEVALES

Allegro (♩ = 64)

Flauta

Viola

6

10

15

*mp*

*f*

*mf*

*p*

*Arco p*

Pizz.

Vibr.

Detailed description of the musical score: The score is for Flute and Viola. It is in 3/4 time and marked Allegro (♩ = 64). The Flute part consists of rests in measures 1-5 and 10-15. The Viola part starts in measure 1 with a mezzo-piano (*mp*) dynamic. In measure 6, the dynamic changes to forte (*f*) and includes a forte hairpin. In measure 10, the dynamic is mezzo-forte (*mf*). In measure 15, the dynamic is piano (*p*), and the instruction 'Arco p' is written below the staff. The Viola part includes pizzicato (*Pizz.*) in measure 15 and vibrato (*Vibr.*) in measure 16. The score includes various musical notations such as slurs, hairpins, and articulation marks.

20

Musical score for measures 20-24. The system consists of a treble clef staff and a bass clef staff. The treble staff has a whole rest in measures 20-23 and a half note with a sharp sign in measure 24. The bass staff contains chords and single notes. Dynamics include *p* *molto cresc.* and *p*. There are accents over notes in measures 23 and 24.

25

Musical score for measures 25-28. The system consists of a treble clef staff and a bass clef staff. The treble staff has a series of eighth notes with a dynamic of *f*. The bass staff has chords with dynamics *f* and *vo.* and accents.

29

Musical score for measures 29-32. The system consists of a treble clef staff and a bass clef staff. The treble staff has a series of eighth notes with a dynamic of *sempre f*. The bass staff has chords with dynamics *vo.* and accents.

33

Musical score for measures 33-36. The system consists of a treble clef staff and a bass clef staff. The treble staff has a series of eighth notes. The bass staff has chords with dynamics *vo.* and accents.

37

Musical score for measures 37-40. The system consists of a treble clef staff and a bass clef staff. The treble staff has eighth notes with slurs and dynamics *vo.*. The bass staff has chords with dynamics *vo.* and accents.

Movement 1 Los Rascacielos Medievales

3

41

(h)  $\phi$ .  $\nu$   $\phi$ .  $\nu$   $\phi$ .  $\nu$   $\phi$ .

45

$\nu$   $\phi$ . (h)  $\phi$ .  $\nu$   $\phi$ .  $\nu$   $\phi$ .

49

$\nu$   $\phi$ .  $\nu$   $\phi$ .  $\nu$   $\phi$ .  $\nu$   $\phi$ .

53

$\nu$   $\phi$ .  $\nu$   $\phi$ .  $\nu$   $\phi$ .  $\nu$   $\phi$ .

57

$\nu$   $\phi$ .  $\nu$   $\phi$ .  $\nu$   $\phi$ .  $\nu$   $\phi$ .



61

65

69

73

77

Movement 1 Los Rascacielos Medievales

5

81 (♩ = 72)

*f*

85

*f*

88

*f* Ponticello  
*p*

91

*p*

94

Naturale

*p*

97 *tr*

100

103 *poco rit.*

106 *Tempo 1°*

Arco

111

Movement 1 Los Rascacielos Medievales

7

116

*mp*

121

*f*

124

*v*

128

*v*

132

*v*

136

Musical notation for measures 136-139. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, featuring a key signature of one flat and a common time signature. The bass staff contains a bass line with dotted half notes and quarter notes, including dynamic markings like 'p' and 'f'.

140

Musical notation for measures 140-144. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, featuring a key signature of one flat and a common time signature. The bass staff contains a bass line with eighth notes and rests, including dynamic markings like 'p' and 'f'.

145

Musical notation for measures 145-148. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, featuring a key signature of one flat and a common time signature. The bass staff contains a bass line with eighth notes and rests, including dynamic markings like 'p' and 'f'.

149

Musical notation for measures 149-152. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, featuring a key signature of one flat and a common time signature. The bass staff contains a bass line with eighth notes and rests, including dynamic markings like 'p' and 'f'.

153

Musical notation for measures 153-156. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and rests, featuring a key signature of one flat and a common time signature. The bass staff contains a bass line with eighth notes and rests, including dynamic markings like 'p' and 'f'.

Movement 1 Los Rascielos Medievales

9

157

*f* poco a poco dim.

poco a poco dim.

160

*p*

*p*

164

*p*

*p*

168

senza rit.

172

G.P.

Tempo 1°

*f*

*ff*

## II MANGANA

Andante (♩ = 69)

Flauta

Viola

*f*

*f*

*p*

*p*

3

6

9

Movement II Mangana

11

12

*f*

15

*f* *p* Pizz.

18

*f*

21

*cresc.*

24

*f* *ff* Arco



26

28

30

32

35

Movement II Mangana

13

38

*ff* molto accel. *ff*

41

Tempo (♩ = 76) *ff*

*mp* *p* rit.

44

Piu animato

*mp*

47

*mp*

50

*mp*

52

*f*  
Tempo 1°

54

*f*

57

*f*

60

*mp* *f* *mp*

63

*p* *p* *f* lunga

### III LAS CASAS COLGADAS

Allegro con moto (♩ = 100)

Flauta

Viola

*mp*

5

*p*

10

*mf*

15

*f*

19

Musical notation for measures 19-22. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/8. The music features a melodic line in the treble staff with eighth and quarter notes, and a bass line in the bass staff with quarter and eighth notes. There are slurs and accents throughout.

23

Musical notation for measures 23-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/8. The music features a melodic line in the treble staff with eighth and quarter notes, and a bass line in the bass staff with quarter and eighth notes. There are slurs and accents throughout. The instruction "con anima" is written in the treble staff between measures 24 and 25.

27

Musical notation for measures 27-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/8. The music features a melodic line in the treble staff with eighth and quarter notes, and a bass line in the bass staff with quarter and eighth notes. There are slurs and accents throughout.

31

Musical notation for measures 31-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/8. The music features a melodic line in the treble staff with eighth and quarter notes, and a bass line in the bass staff with quarter and eighth notes. There are slurs and accents throughout.

35

Musical notation for measures 35-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is 3/8. The music features a melodic line in the treble staff with eighth and quarter notes, and a bass line in the bass staff with quarter and eighth notes. There are slurs and accents throughout.

Movement III Las Casas Colgadas

17

39

*f*

43

*f*

47

*f*  
*mf*

51

*f*

55

*poco rit.*  
*ff* *ben marcato*  
*ben marcato*  
*f*

(♩ = 92)

58

60

62

64

*p* *f*

colla parte

66

Movement III Las Casas Colgadas

19

68

68

70

70

72

*p*  
poco anima

*p*

74

77

*mf*  
Largamente

*p*

Pizz.

*mf*



80

*f* poco accel. *ff* Tempo 1º

Arco

82

*ff*

84

*ff*

86

*ff*

88

*p* *f*

colla parte

Movement III Las Casas Colgadas

21

90

92

95

Molto Allegro (♩ = 116)

100

106

# IV LA PLAZA MAYOR

Allegro (♩ = 84)

Flauta

Viola

*p*

4

*f*

7

*f*

*f con espressivo*

10

*p*

Movement IV La Plaza Mayor

23

13

16

19

22

25

28

31

34

37

Rit. **Andante** (♩ = 80)

*cresc.* **Molto Rit.** **f**

**Andante** **p**

40

**Deciso**

43

*cresc.* *f* *mf*

This system contains measures 43, 44, and 45. The upper staff is in treble clef with a key signature of one flat and a common time signature. It features a melodic line with a crescendo leading to a fortissimo (f) dynamic. The lower staff is in bass clef with a 3/2 time signature, providing harmonic support with chords and some eighth-note patterns.

46

*f* *p*

This system contains measures 46 and 47. Measure 46 shows a fortissimo (f) dynamic in both staves. Measure 47 features a piano (p) dynamic in the upper staff, with a melodic line that is more subdued than the previous measures.

48

*p* *ff*

This system contains measures 48 and 49. Measure 48 is marked piano (p) in the upper staff. Measure 49 is marked fortissimo (ff) in the upper staff, with a melodic line that rises in intensity.

51

*f* *sempre f* *f*

*8va*

This system contains measures 51, 52, and 53. Measure 51 is marked fortissimo (f). Measure 52 is marked *sempre f* (always fortissimo) and includes an *8va* (octave) marking above the staff. Measure 53 is marked fortissimo (f) and features a melodic line with eighth-note patterns.

54

*8va* *loco* *f*

This system contains measures 54, 55, and 56. Measure 54 is marked *8va* (octave) and *loco* (loco). Measure 55 is marked *loco*. Measure 56 is marked fortissimo (f) and features a melodic line with eighth-note patterns.

57

*ff* *poco accel.*

60

*sempre ff* *mf* *f* *lunga* *p*

*mf*

*f* *8va*

*f* *8va*

*sf* *tr* *sf*

*p* *f* *tr*

lunga Cadencia para Flauta

63

*f* *dim.*

*mf*

64

65 Allegro Tempo 1º

*p*

*Allegro*

68

*f*

*f*

*p*

71

*p*

*p*



74

Musical notation for measures 74-76. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a half note, a quarter note, and a half note, all under a slur. The lower staff is in bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes.

77

Musical notation for measures 77-79. The system consists of two staves. The upper staff continues the melodic line with a slur over three notes. The lower staff continues the rhythmic accompaniment.

80

Musical notation for measures 80-82. The system consists of two staves. The upper staff has a half note, a quarter note, and a half note. The lower staff continues the rhythmic accompaniment.

83

Musical notation for measures 83-85. The system consists of two staves. The upper staff has a half note, a quarter note, and a half note. The lower staff continues the rhythmic accompaniment.

86

Musical notation for measures 86-88. The system consists of two staves. The upper staff has a half note, a quarter note, and a half note. The lower staff continues the rhythmic accompaniment, ending with a measure containing a slur and the number 9.

Movement IV La Plaza Mayor

29

89 *simile*

*p*

91

93

95

97

99

Musical score for measures 99-101. The treble clef staff features a melodic line with a long slur over measures 99-101. The bass clef staff provides a rhythmic accompaniment with chords and eighth notes. Measure 101 includes a fermata over a dotted quarter note.

102

Musical score for measures 102-103. The treble clef staff has a melodic line with a slur and dynamics markings *f* and *dim*. The bass clef staff has a rhythmic accompaniment with dynamics markings *f* and *dim*.

104

Musical score for measures 104-105. The treble clef staff has a melodic line with a slur and a dynamic marking *mp*. The bass clef staff has a rhythmic accompaniment with a dynamic marking *mp*.

106

Musical score for measures 106-107. The treble clef staff has a melodic line with a slur and a dynamic marking *mp*. The bass clef staff has a rhythmic accompaniment.

108

Musical score for measures 108-110. The treble clef staff has a melodic line with a slur and a dynamic marking *pp*. The bass clef staff has a rhythmic accompaniment with a dynamic marking *pp*.