AMERICAN**VIOLA**SOCIETY

CUENCA

UNA RAPSODIA PARA FLAUTA Y VIOLA

Sven Helge Reher
(1911–1991)

AVS PUBLICATIONS 073

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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 Acompaniment, 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 though 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

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Full Score

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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

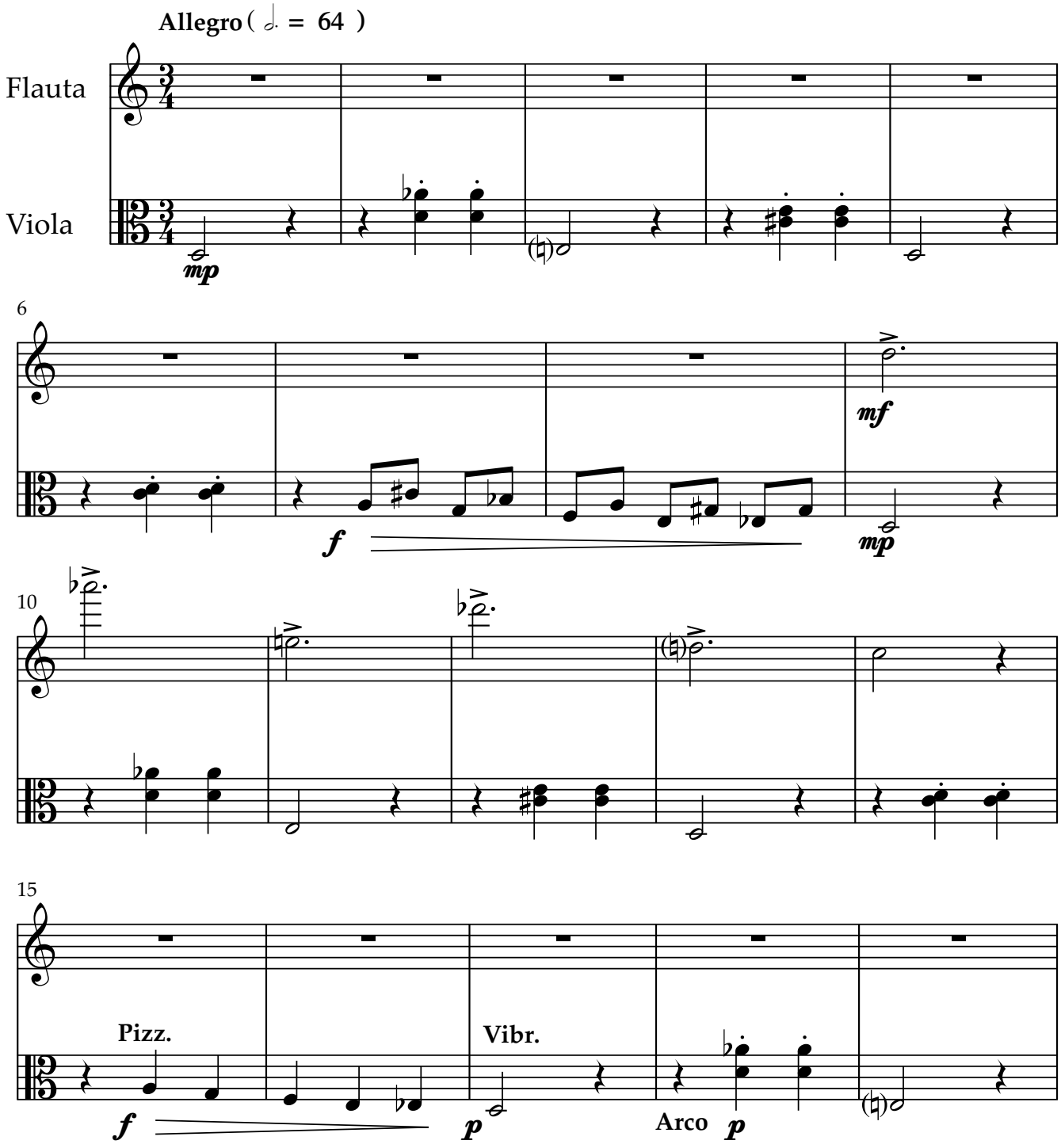
- Rapsodia -

Dedicated to Mary Reher

SVEN REHER

I

LOS RASCACIELOS MEDIEVALES



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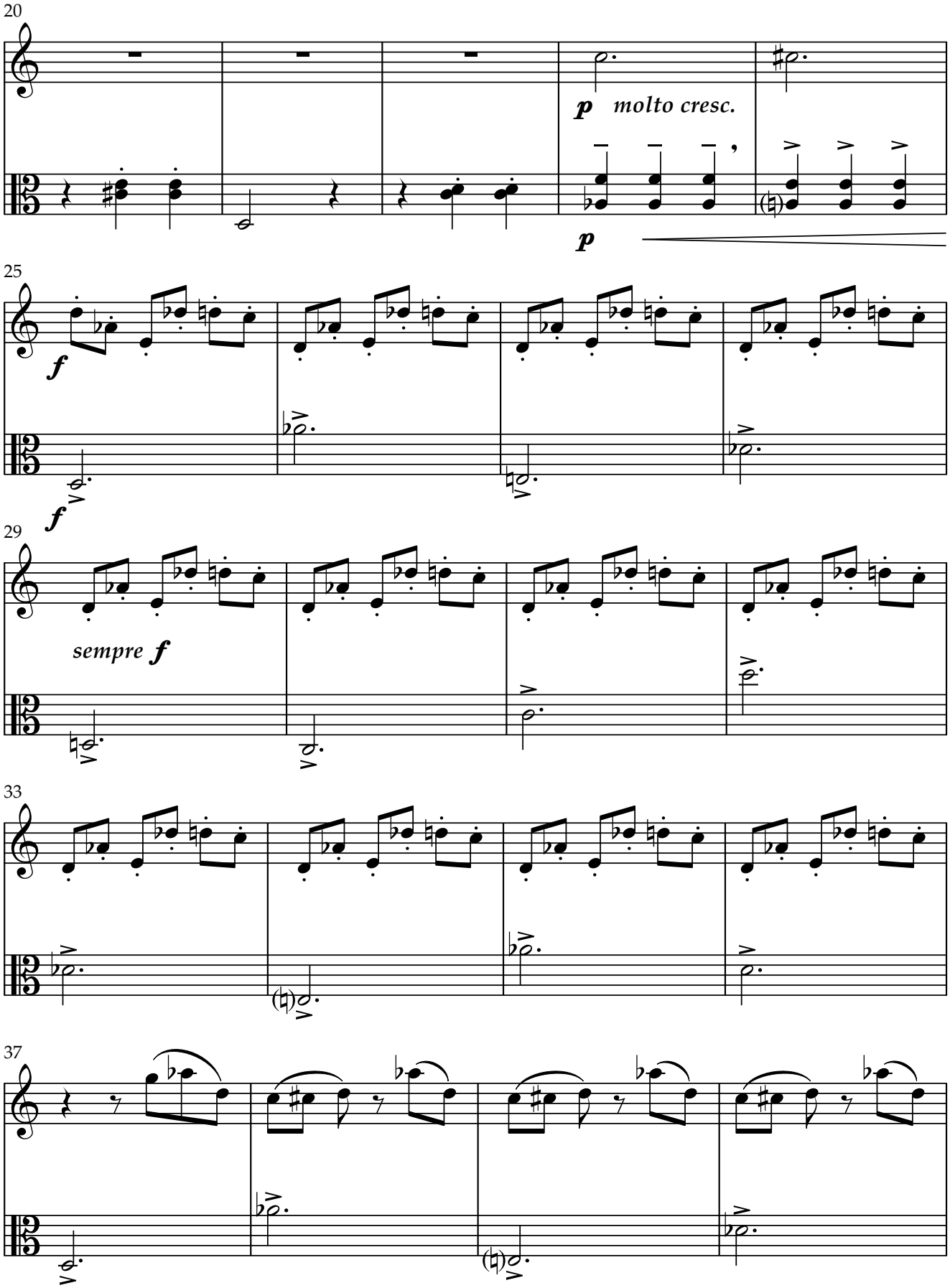
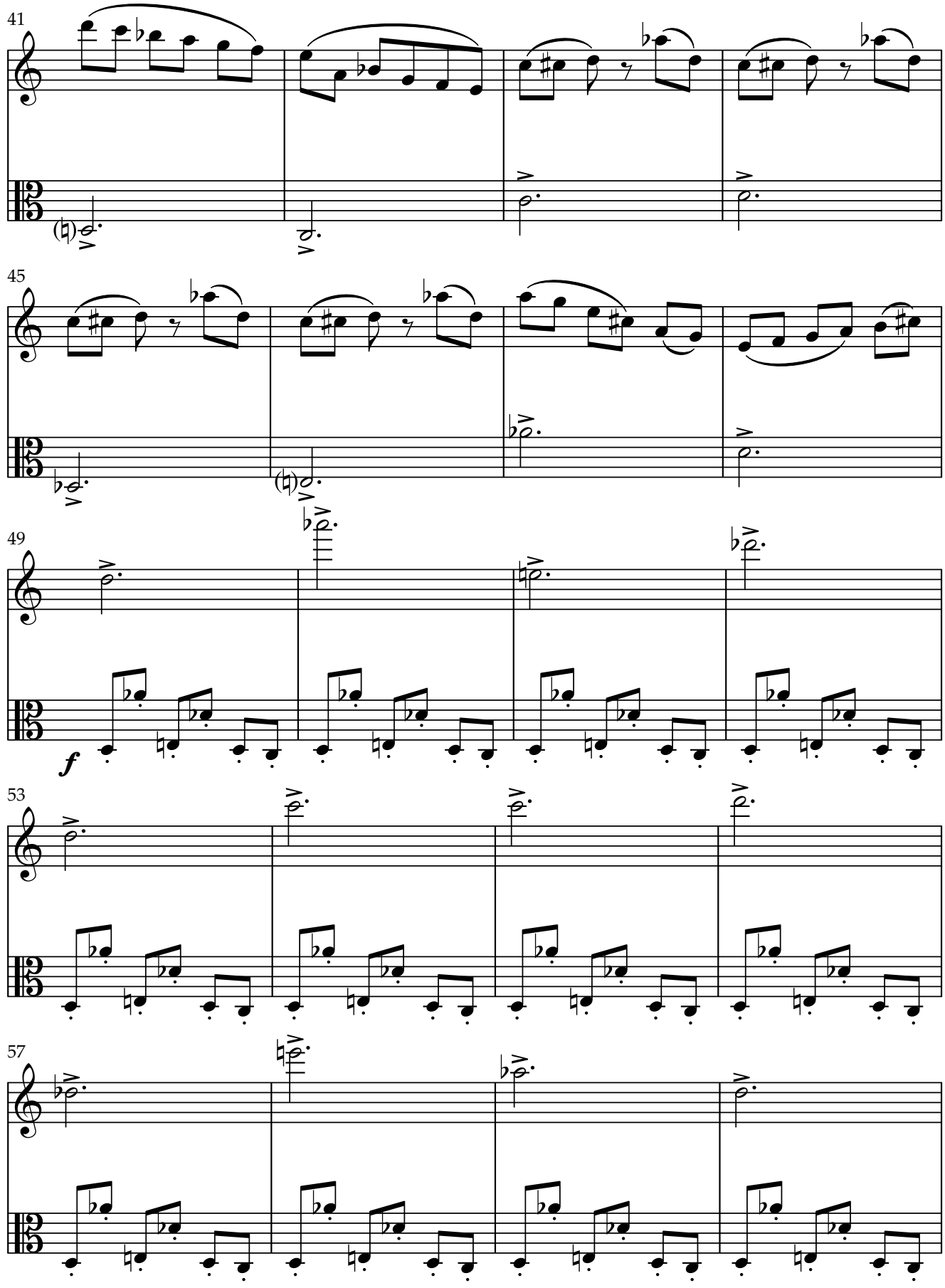
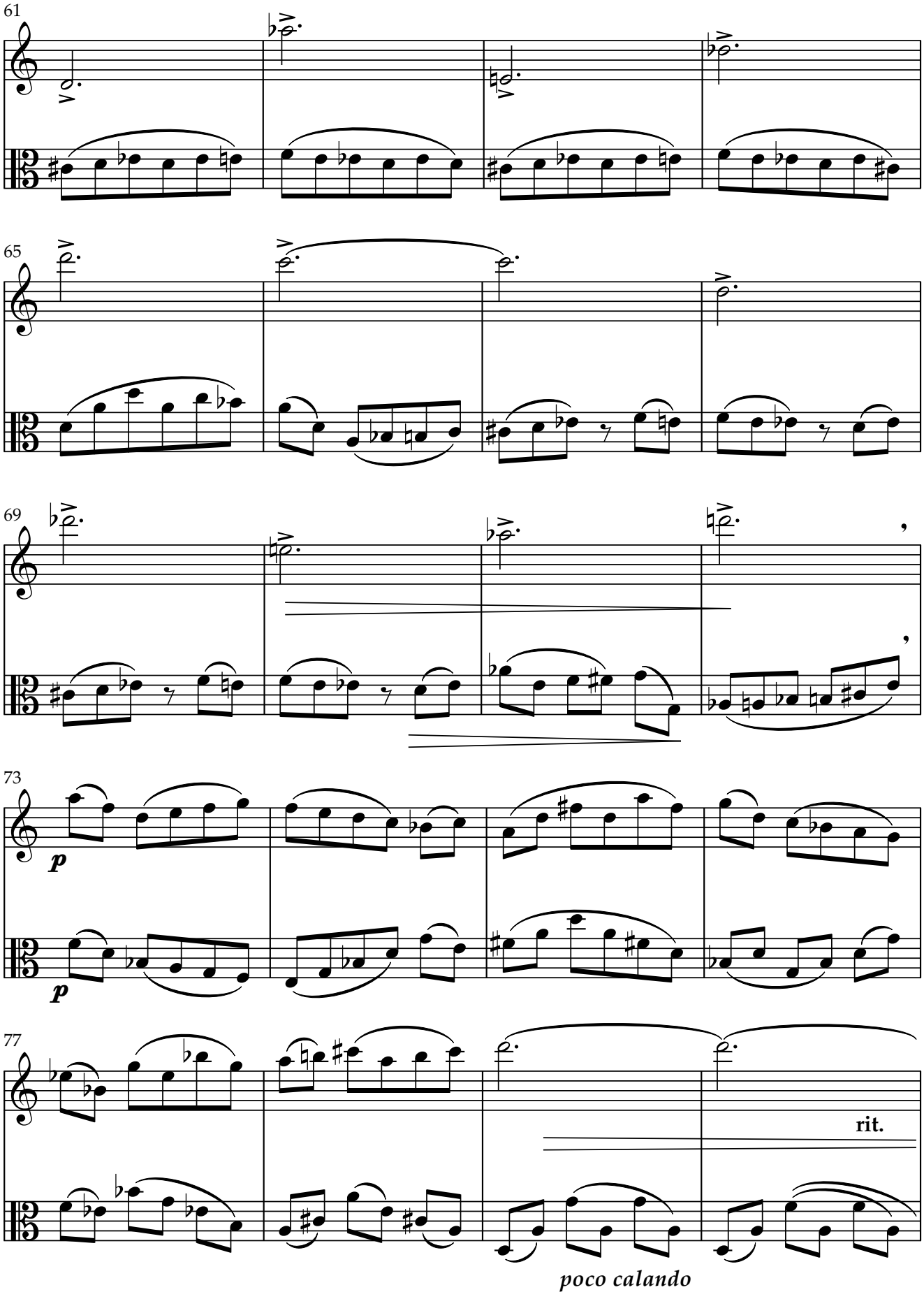
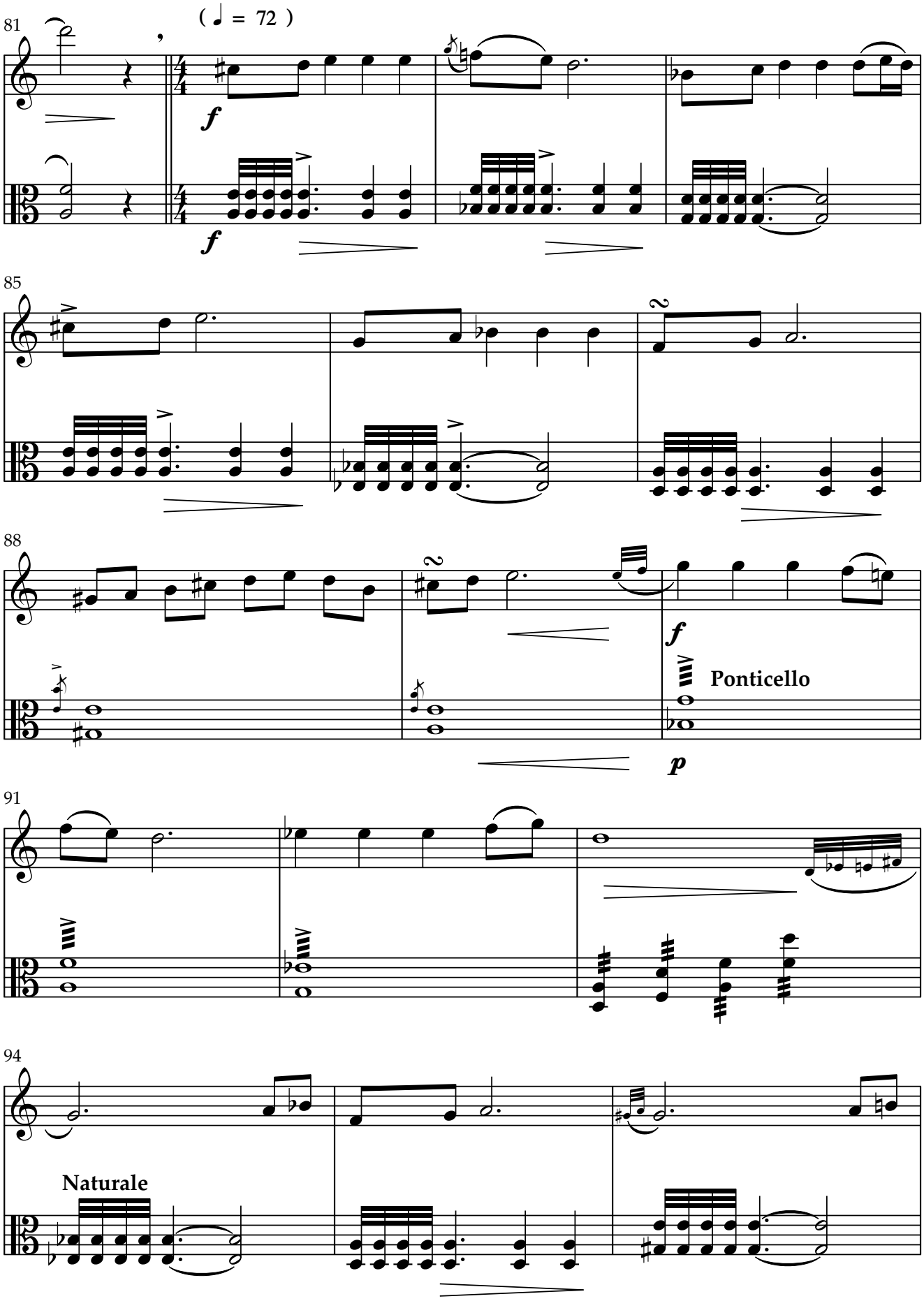
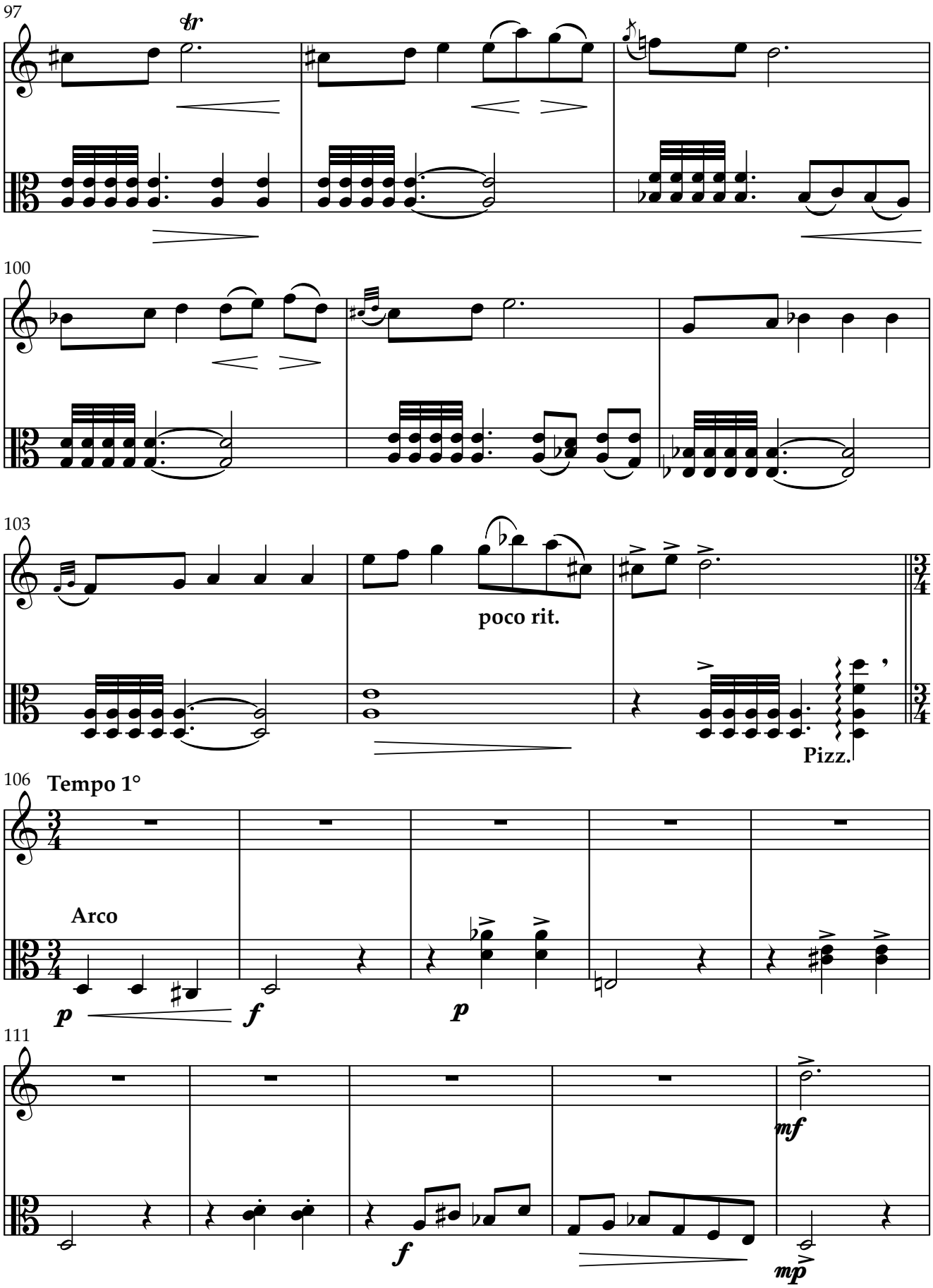
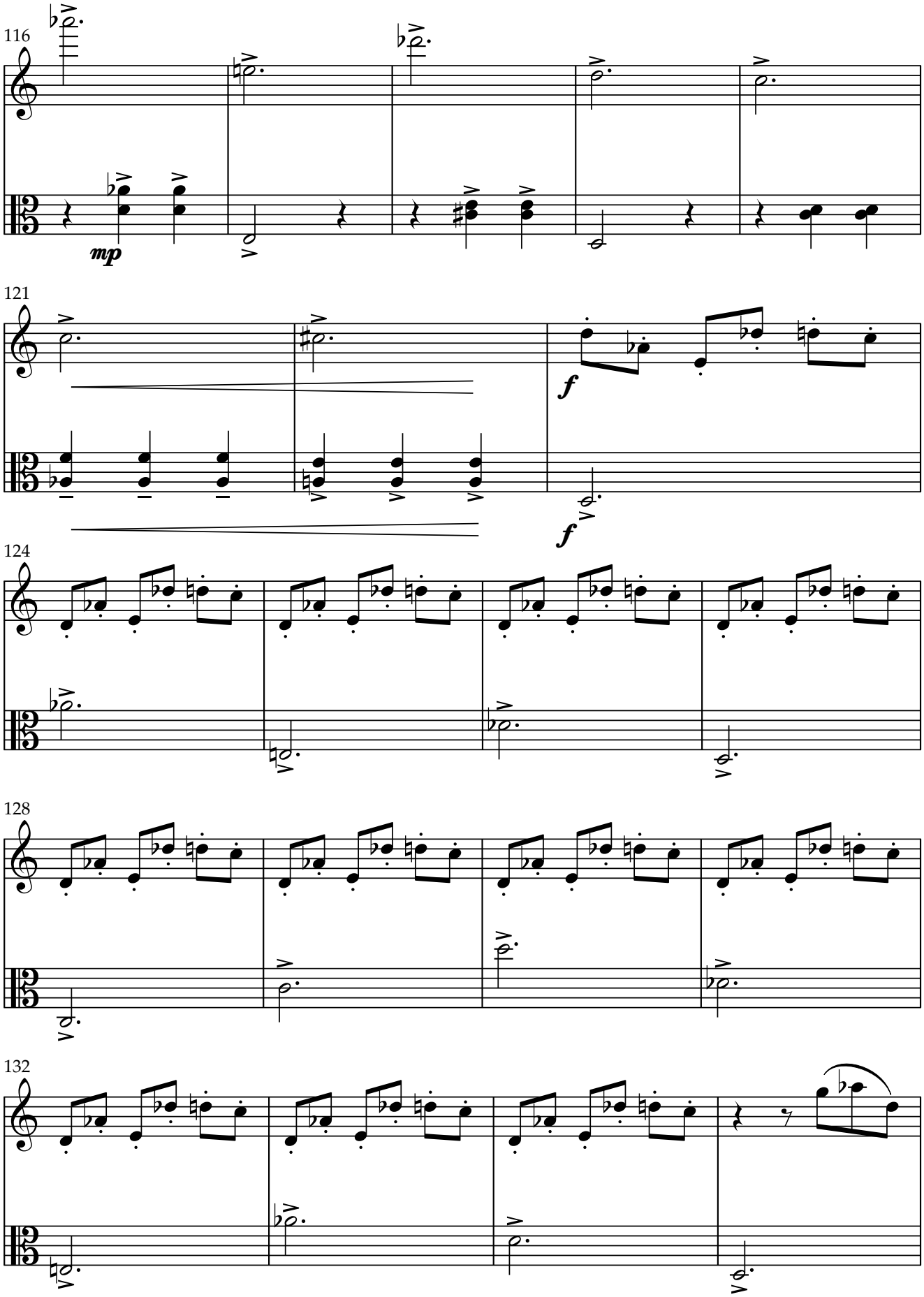

20
p molto cresc.
p
25
f
f
29
sempre f
33
37

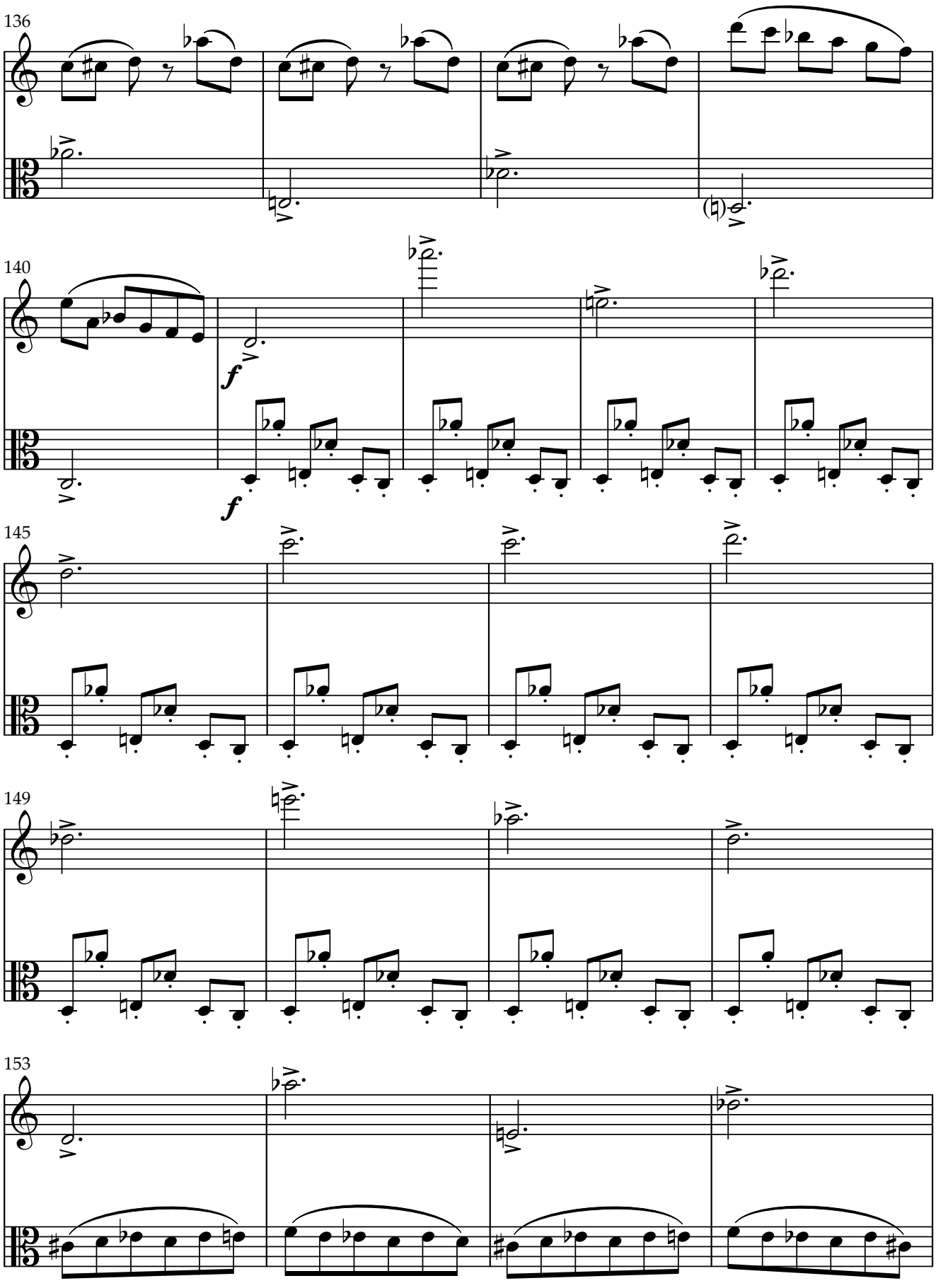

41
45
49
f
53
57

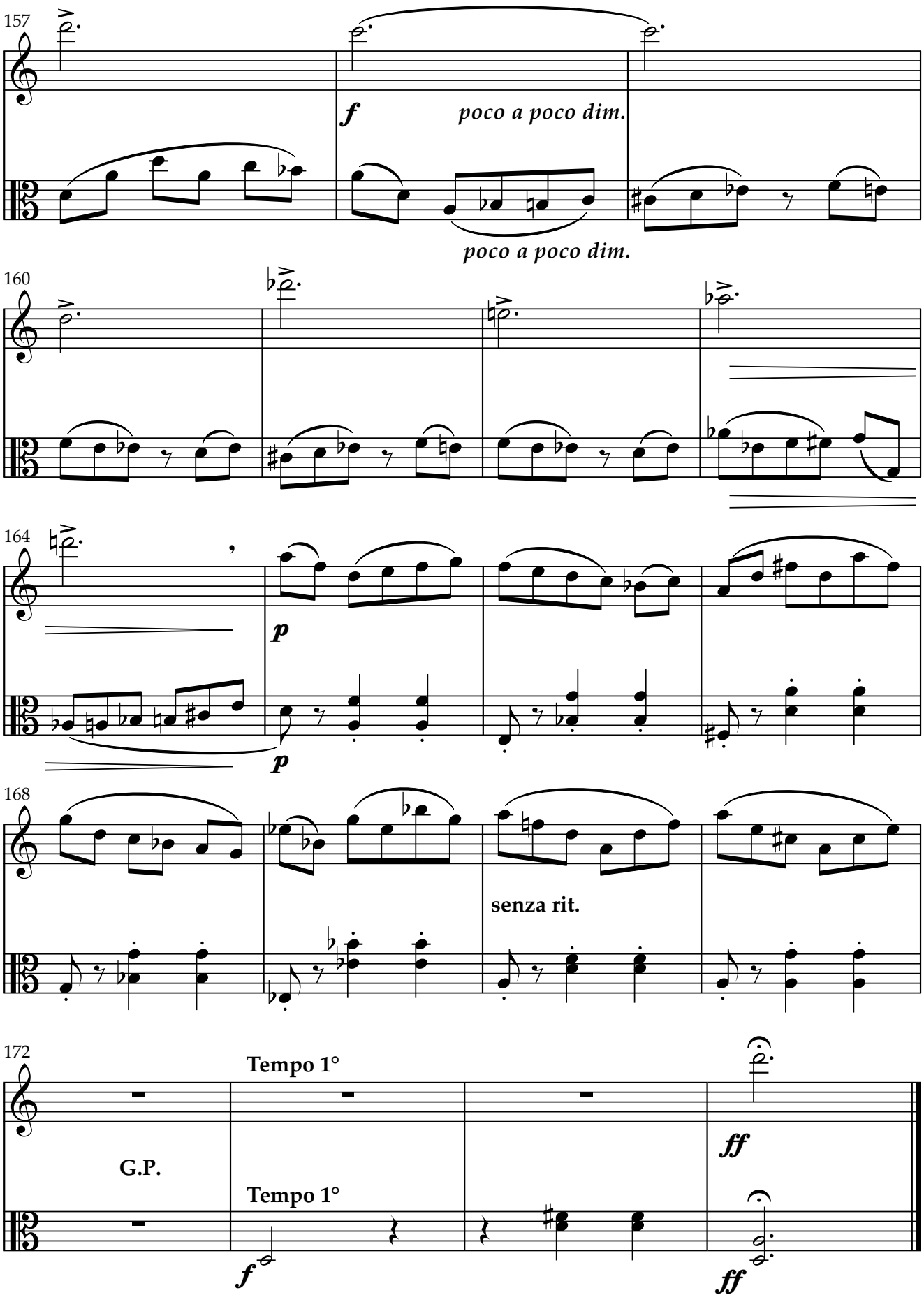

61
65
69
73
p
p
77
rit.
poco calando


81
(♩ = 72)
f
f
85
88
f
Ponticello
p
91
94
Naturale

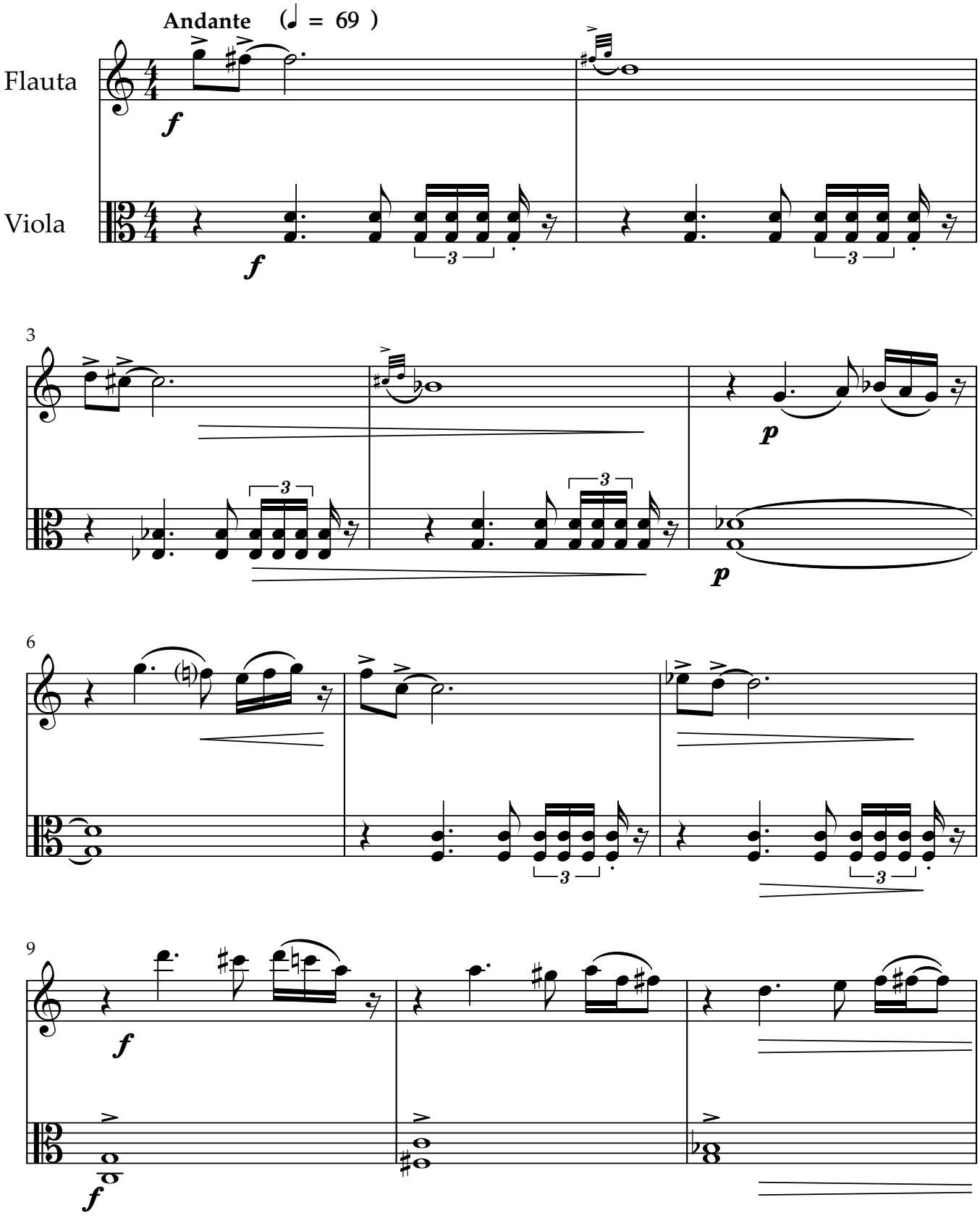

97
tr
100
103
poco rit.
Pizz.
106
Tempo 1°
Arco
p
f
p
111
f
mf
mp

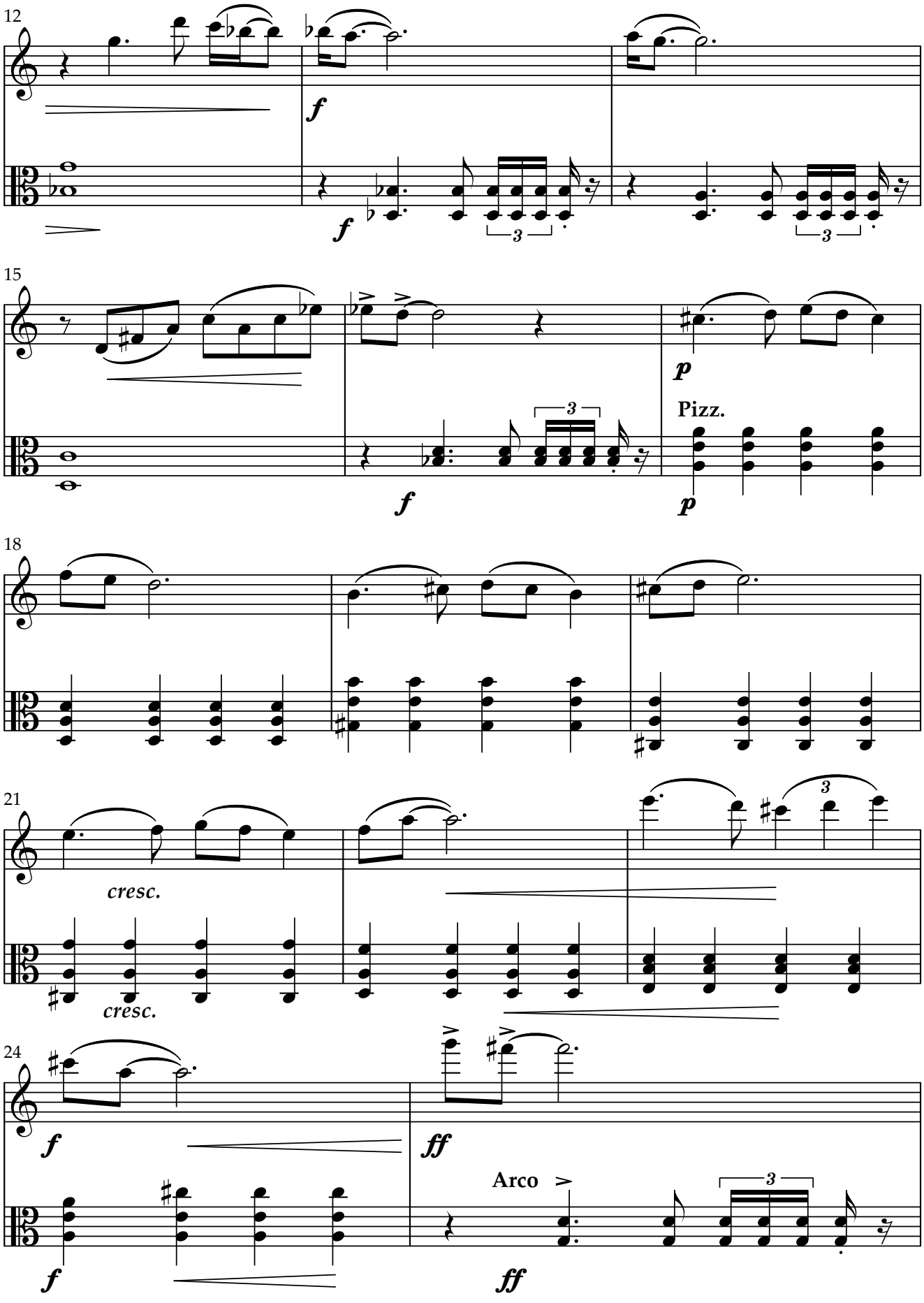

116
mp
121
f
f
124
128
132

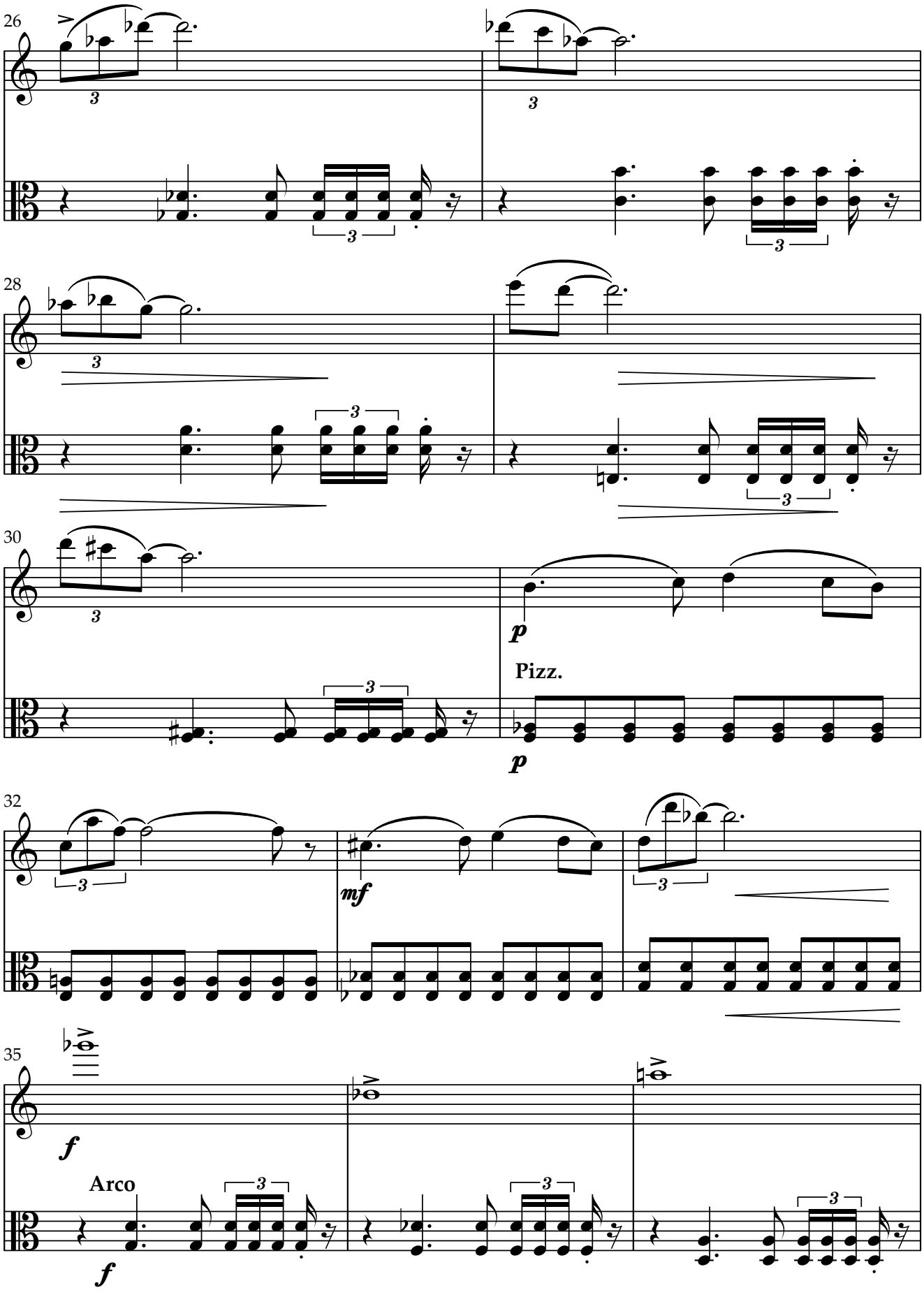

136
140
145
149
153

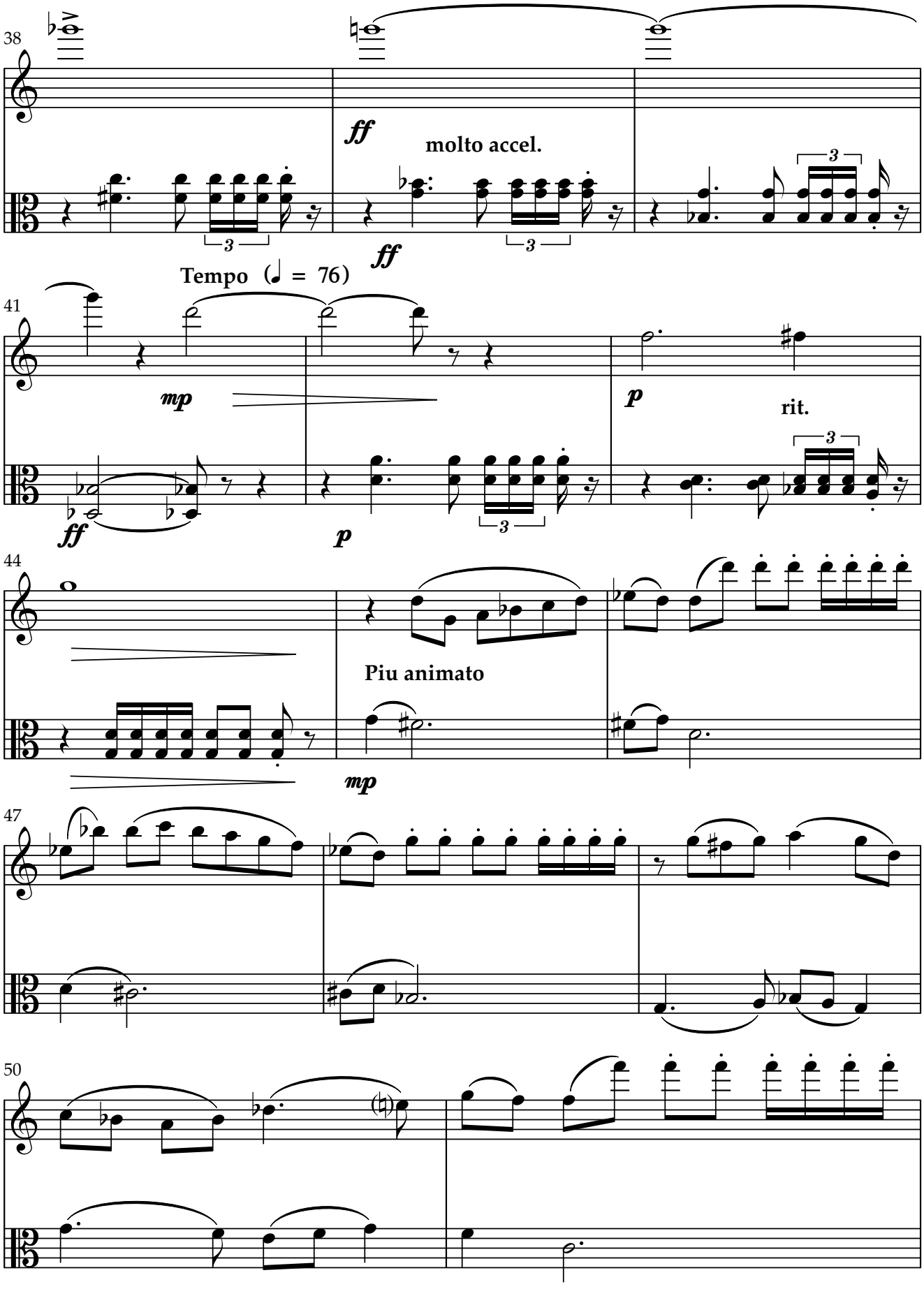

157
f
poco a poco dim.
poco a poco dim.
160
164
p
p
168
senza rit.
172
Tempo 1°
G.P.
Tempo 1°
f
ff
ff

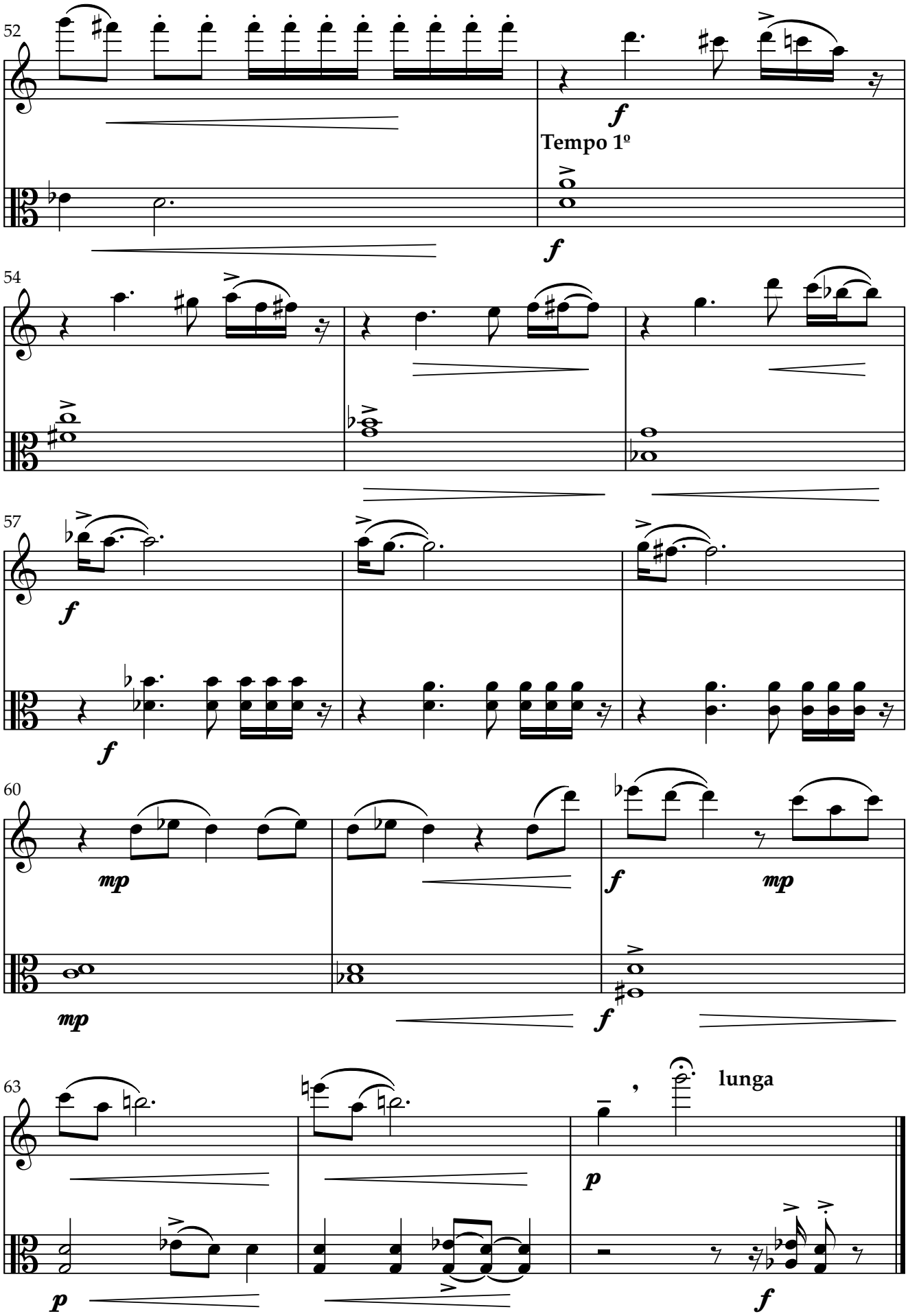
II
MANGANA



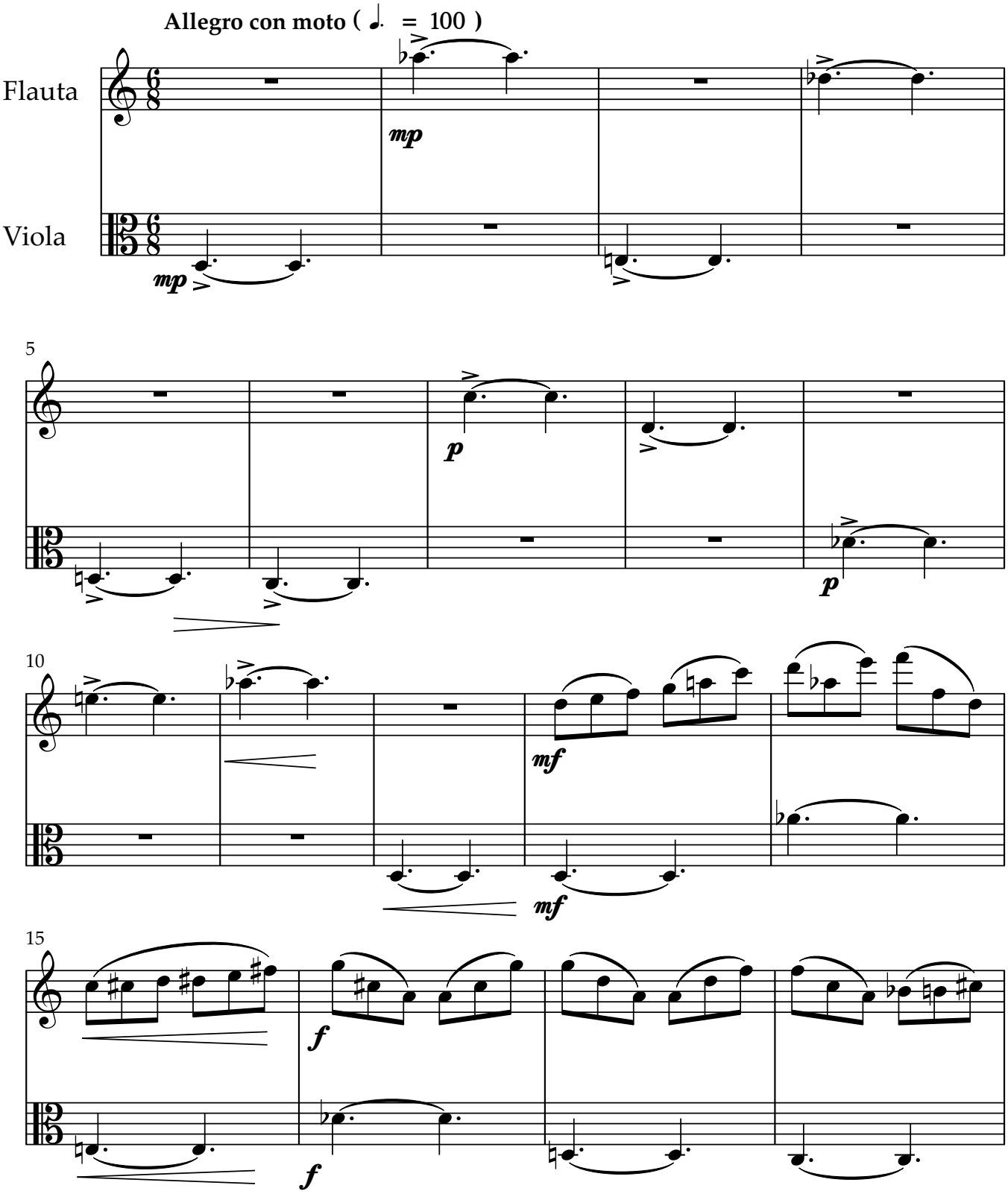

12
f
f
3
3
15
p
Pizz.
f
3
p
18
21
cresc.
cresc.
3
24
f
ff
Arco
3
f
ff

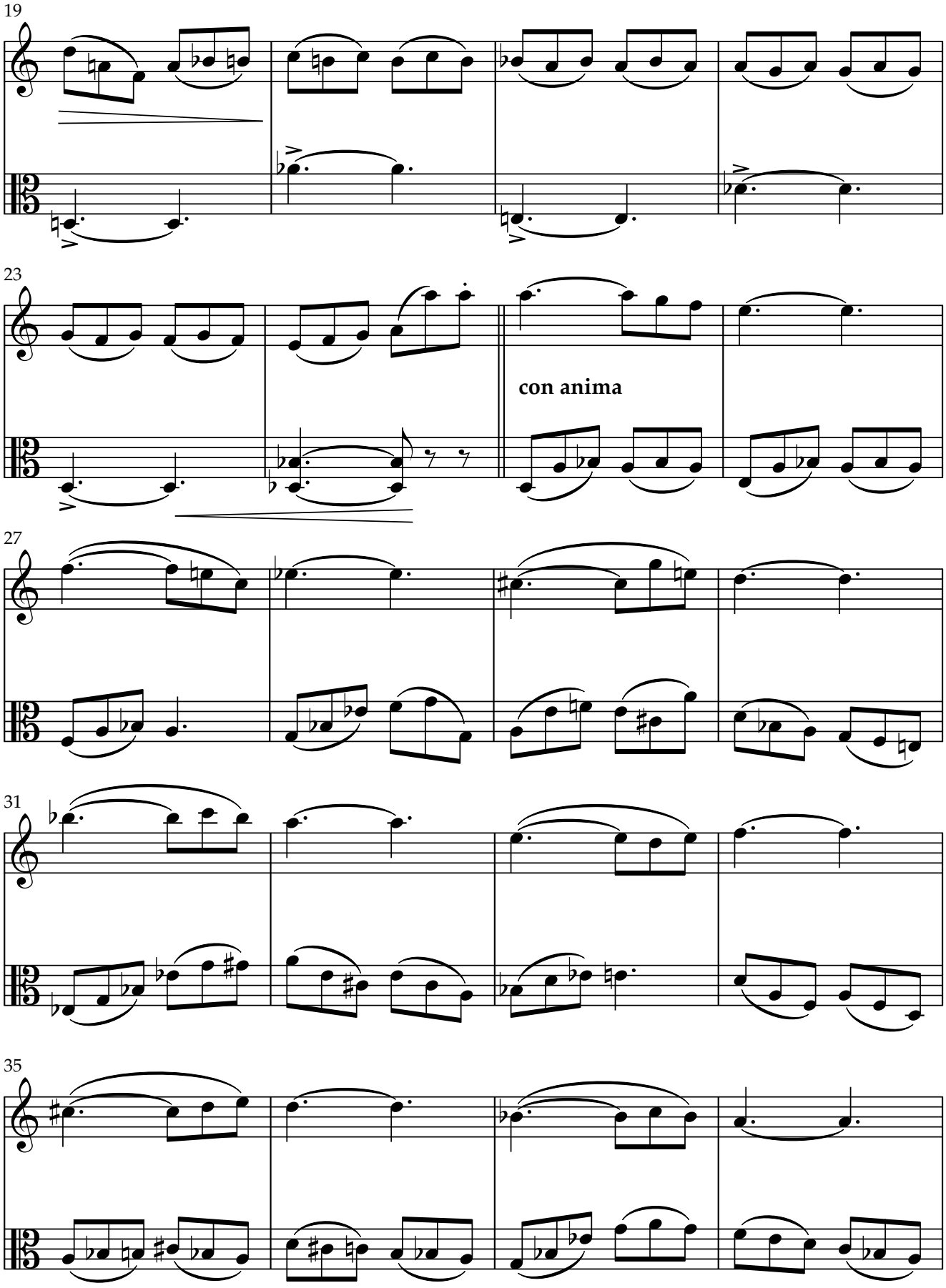

26
28
30
Pizz.
32
35
Arco

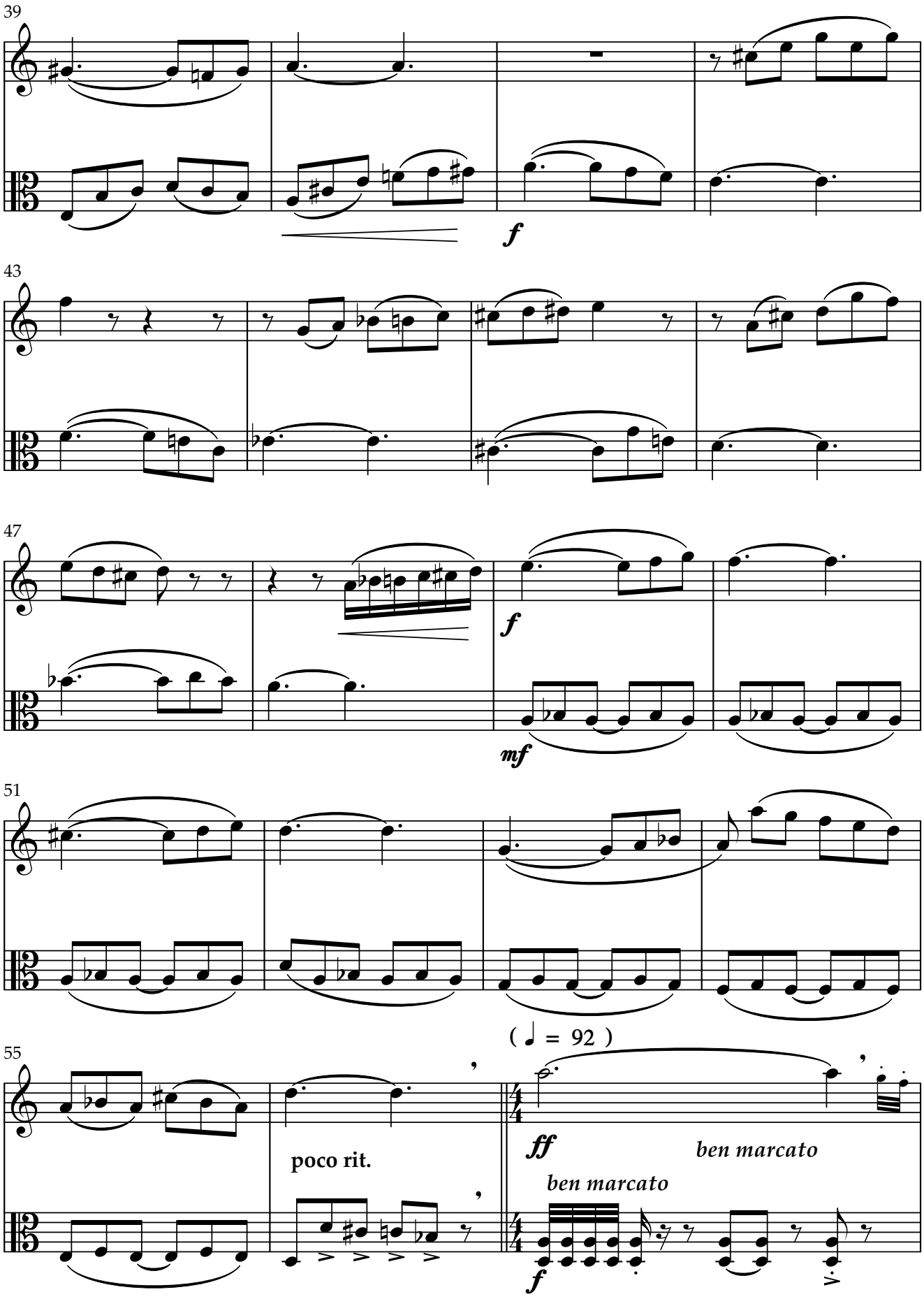

38
ff
molto accel.
ff
Tempo (♩ = 76)
41
mp
p
rit.
ff
p
44
Piu animato
mp
47
50

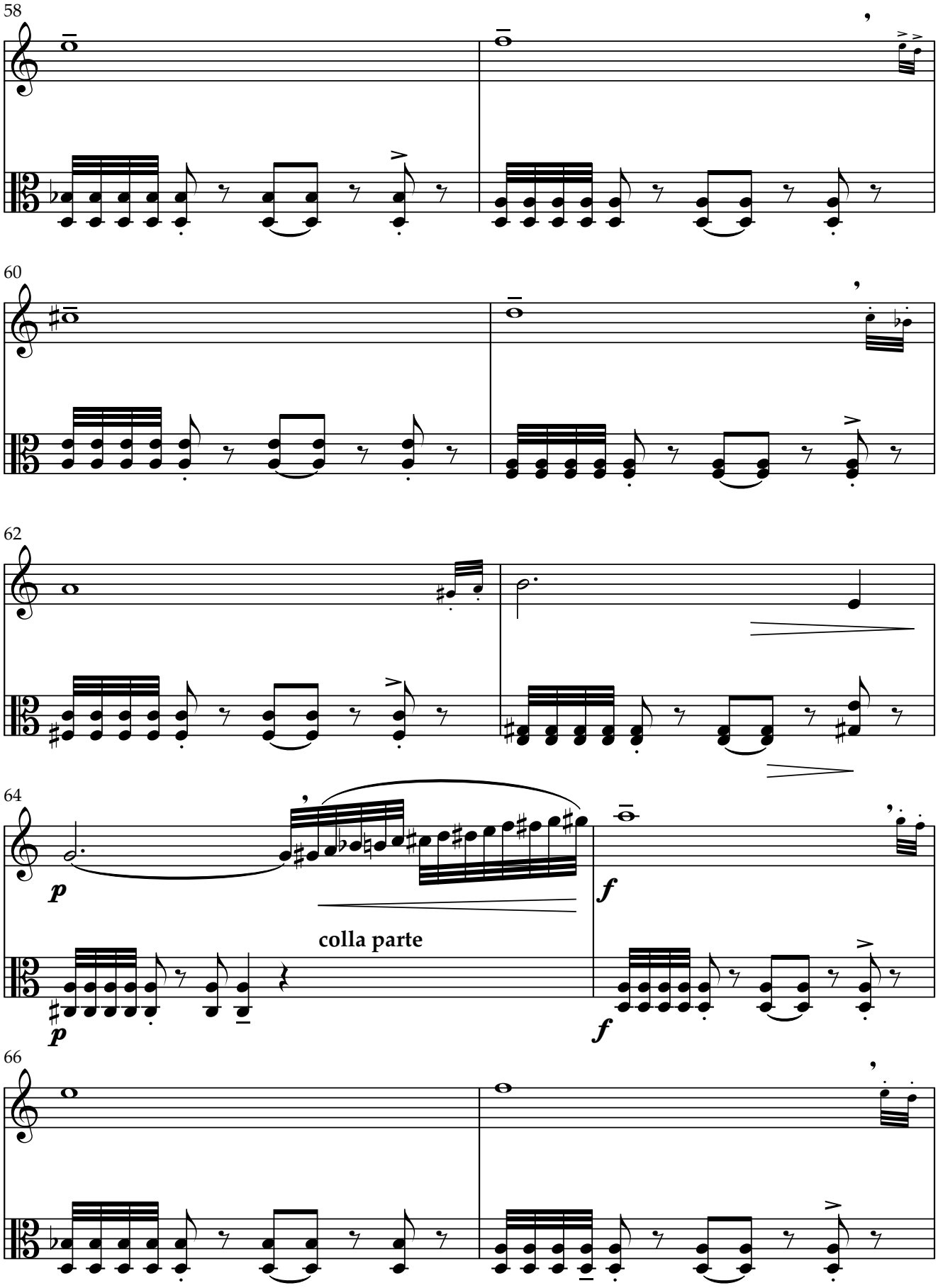

52
Tempo 1º
54
57
60
63
lunga

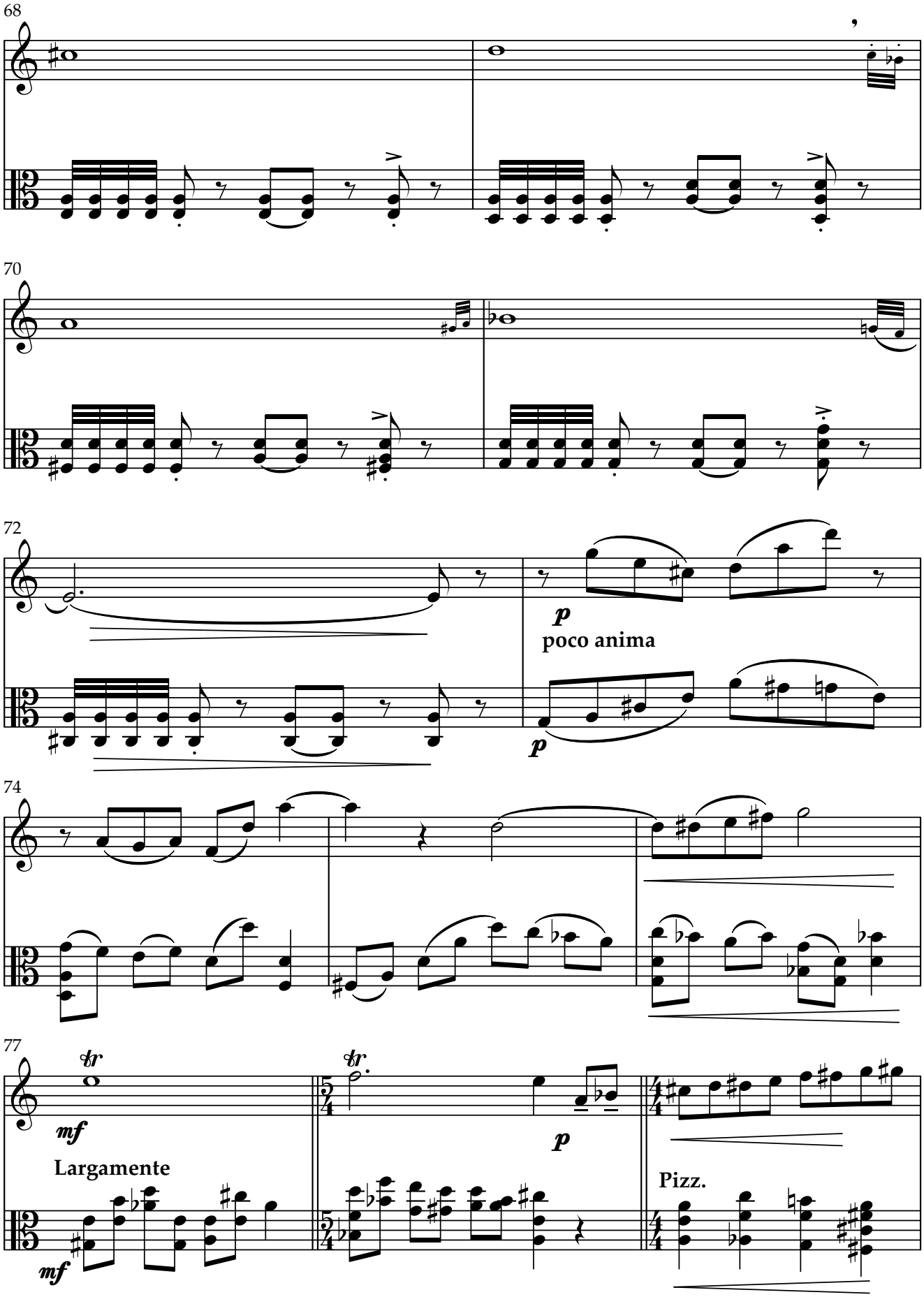
III
LAS CASAS COLGADAS

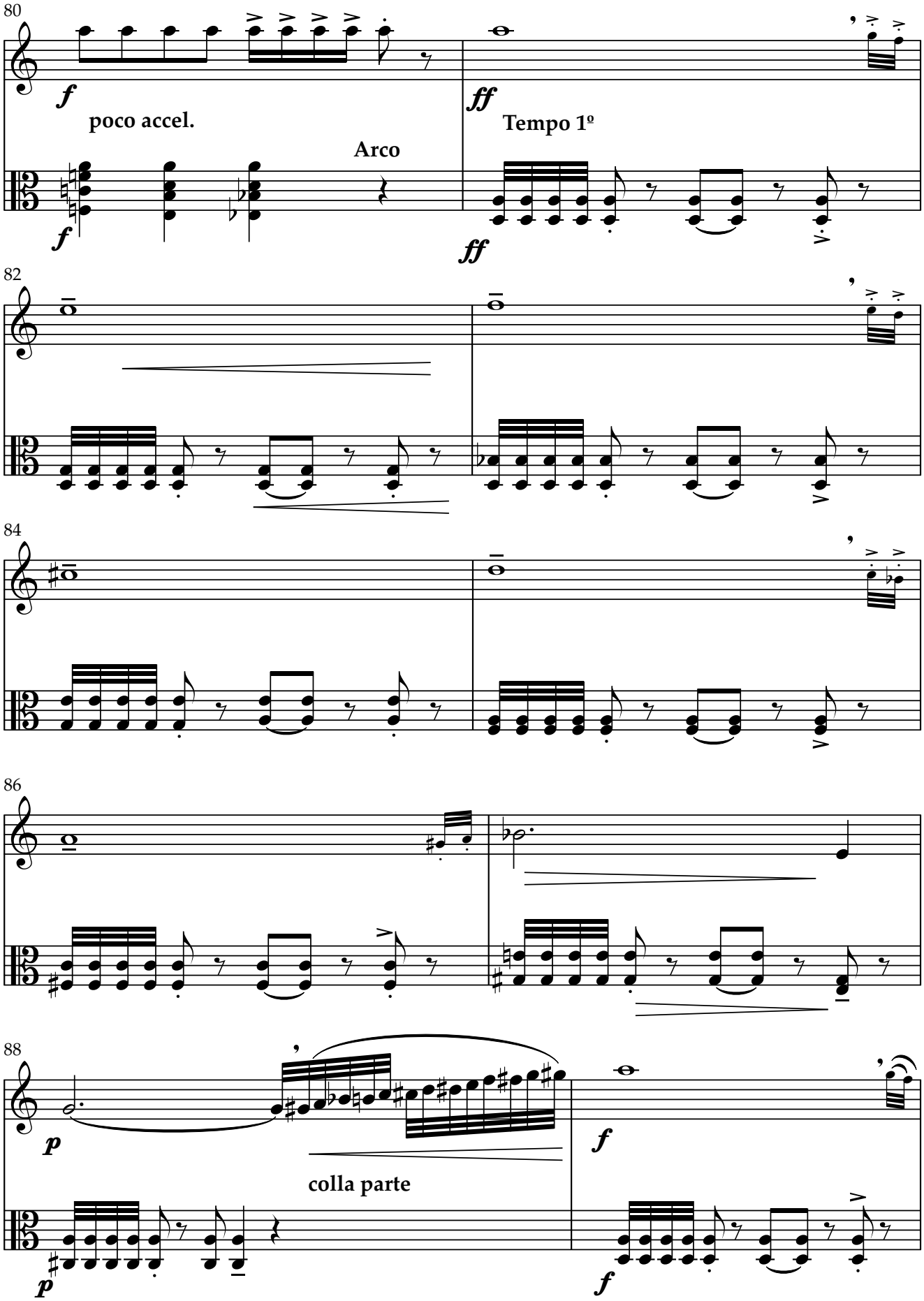


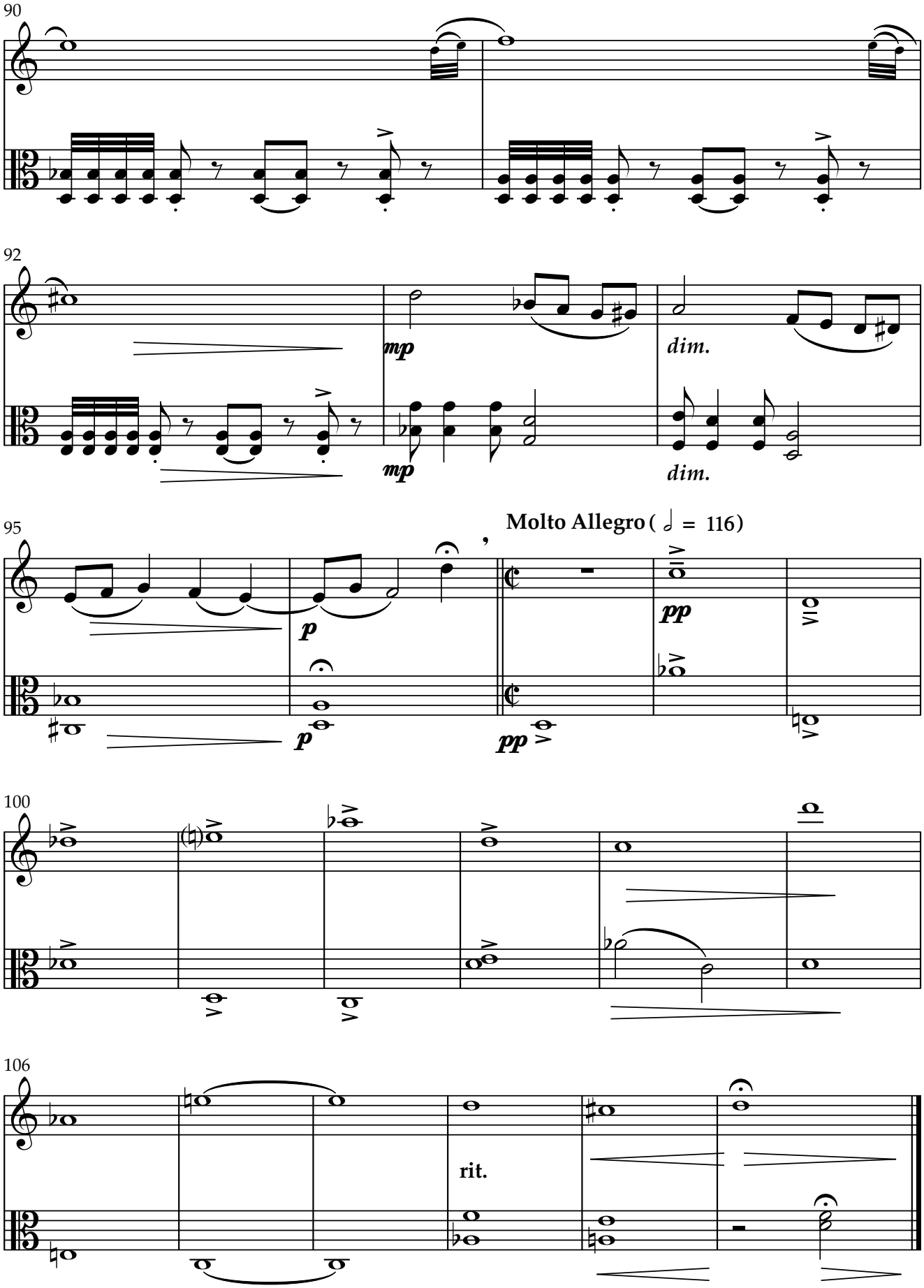

19
23
con anima
27
31
35


39
f
43
47
f
mf
51
55
(♩ = 92)
poco rit.
ff
ben marcato
ben marcato
f

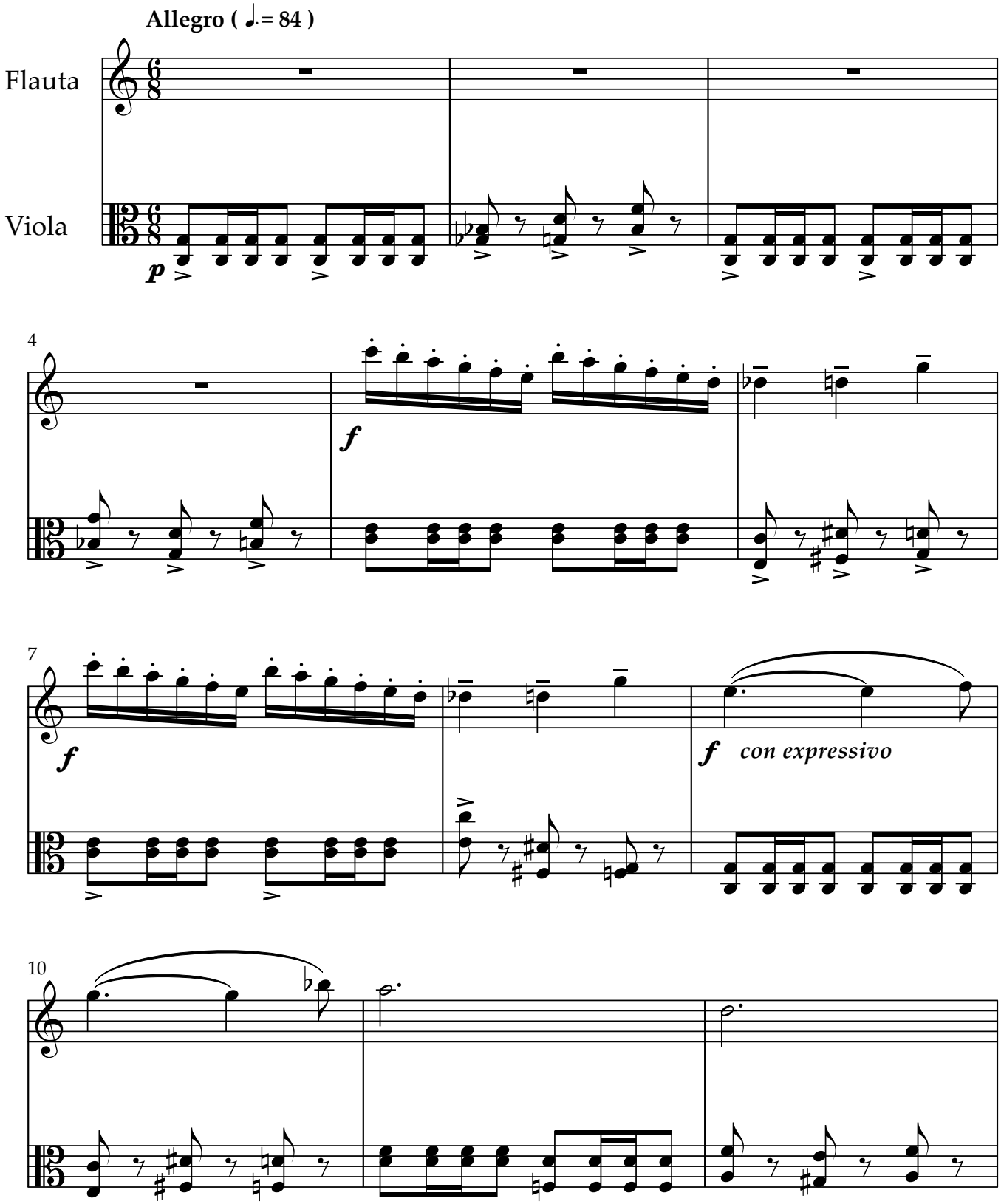

58
60
62
64
p
colla parte
f
66

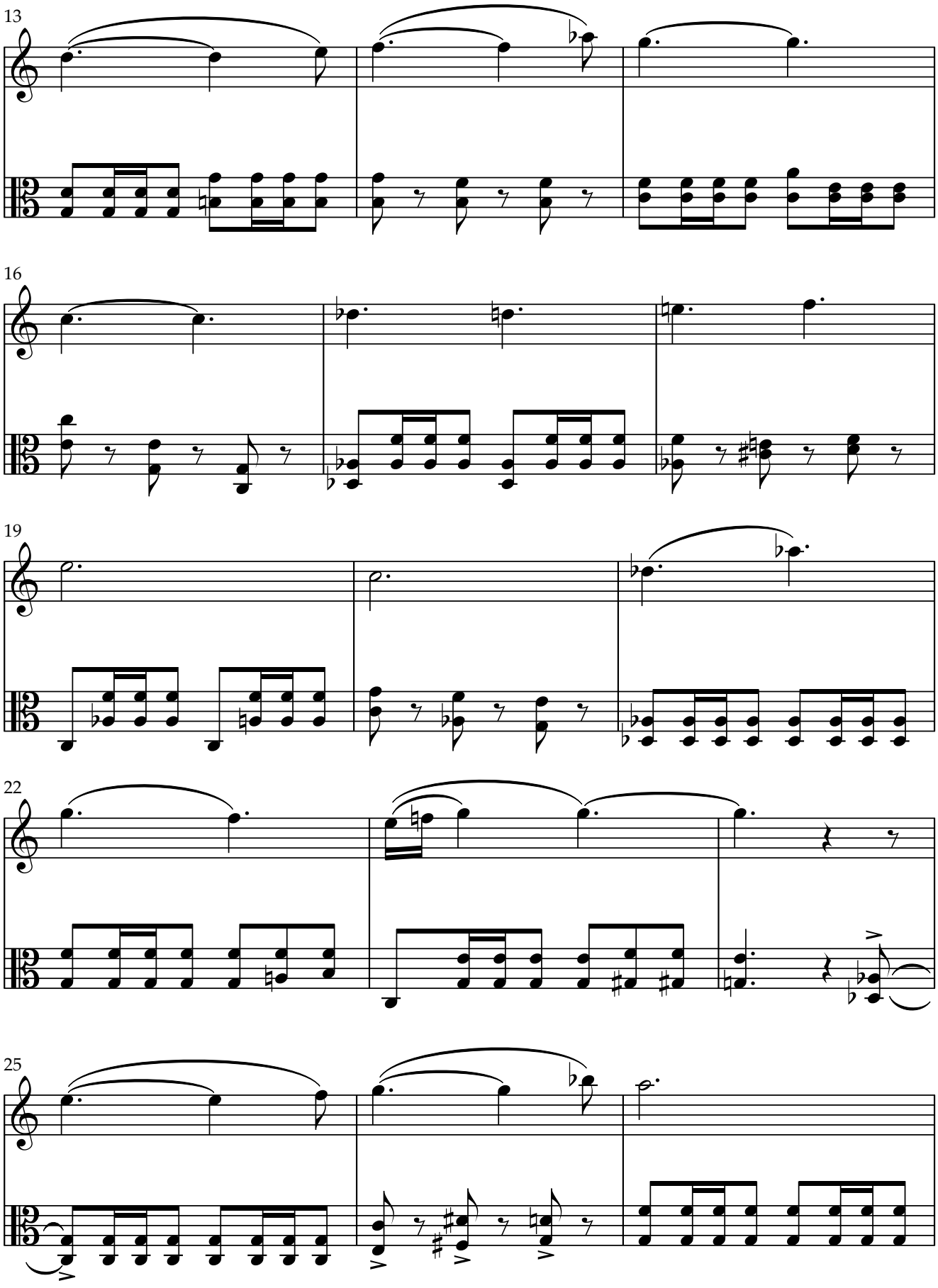

68
70
72
p
poco anima
p
74
77
tr
mf
Largamente
mf
tr
p
Pizz.

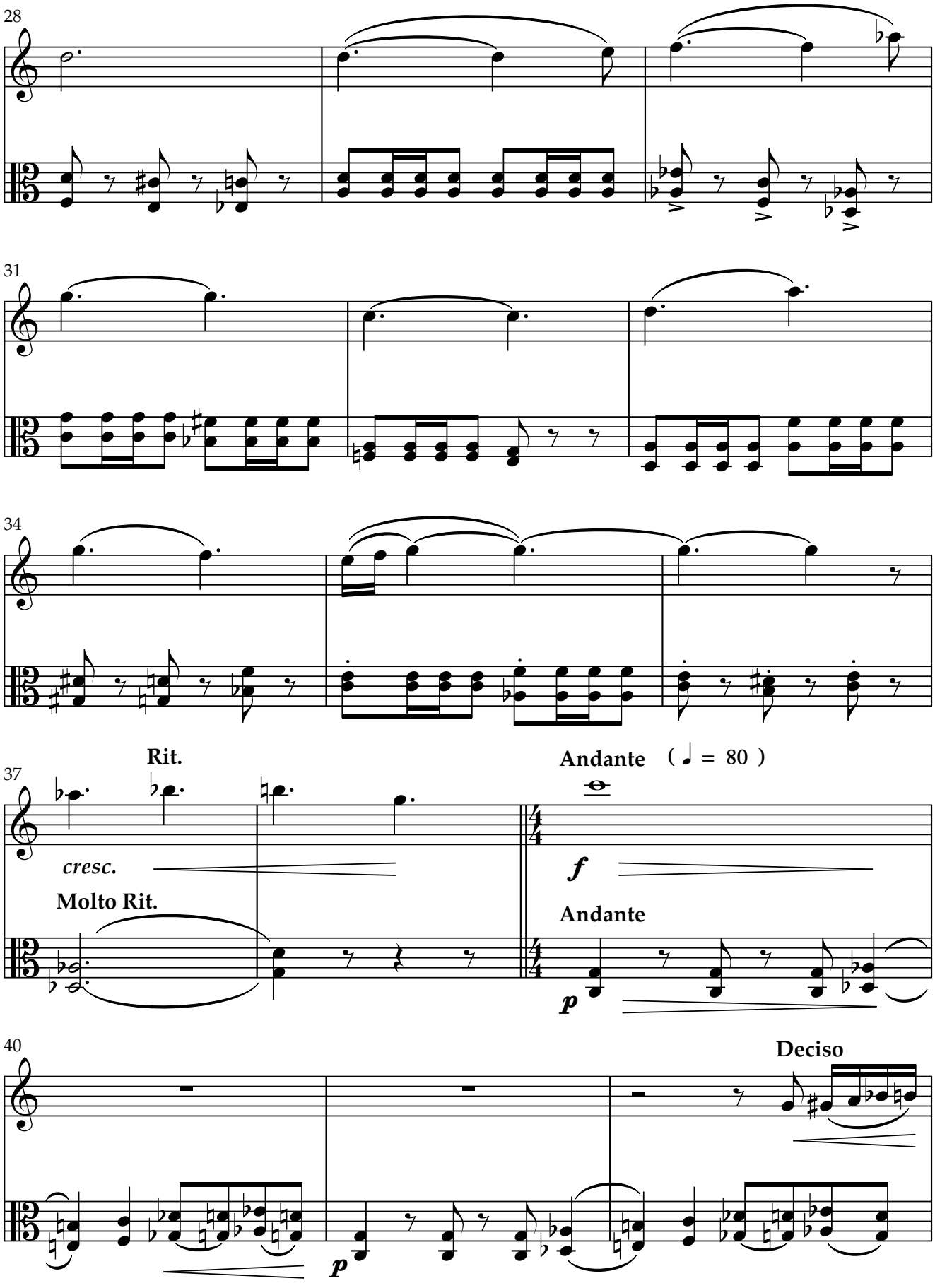

80
f
poco accel.
Arco
ff
Tempo 1º
82
84
86
88
p
colla parte
f

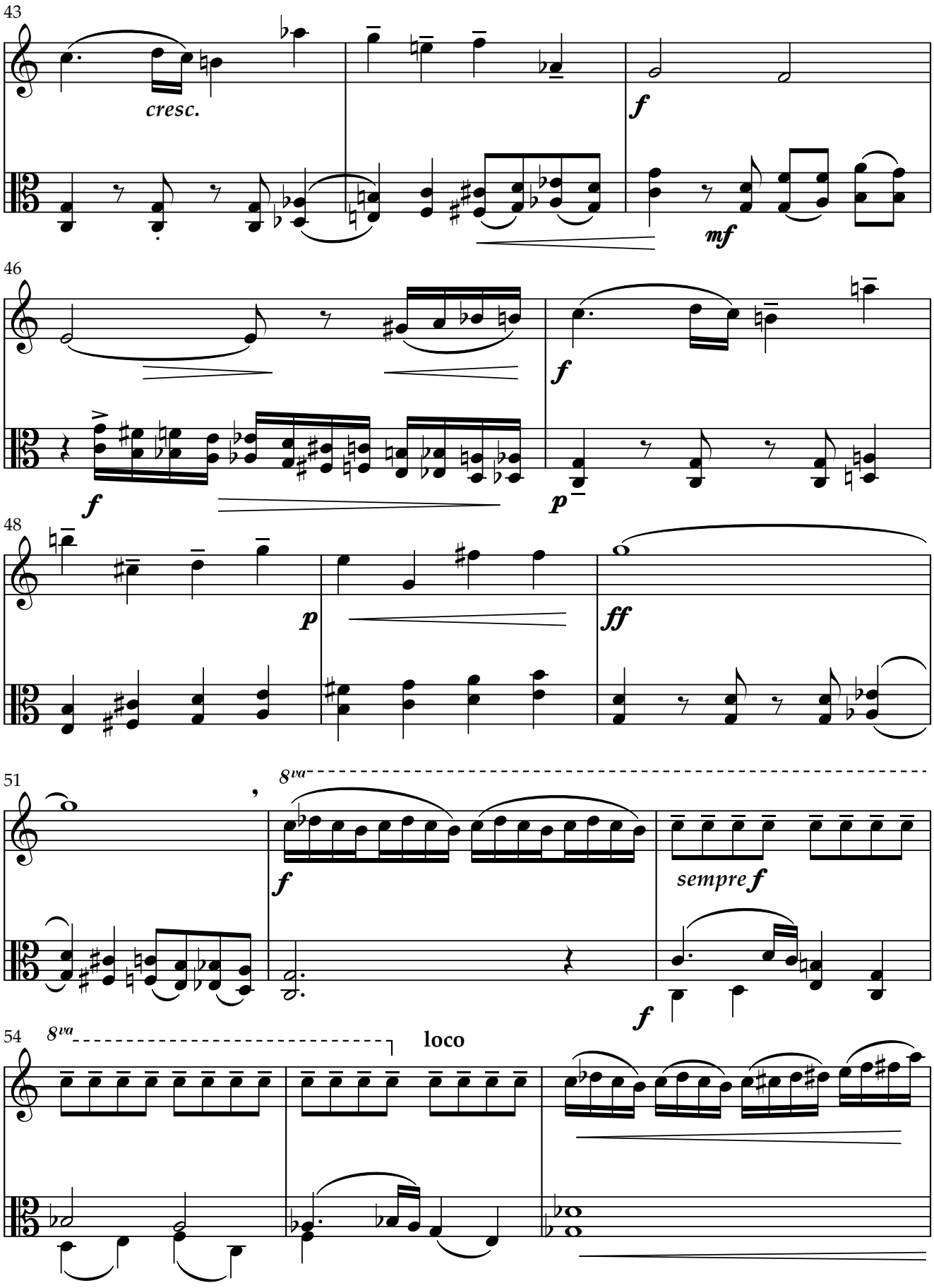

90
92
mp
dim.
mp
dim.
95
Molto Allegro (= 116)
p
p
pp
pp
100
106
rit.

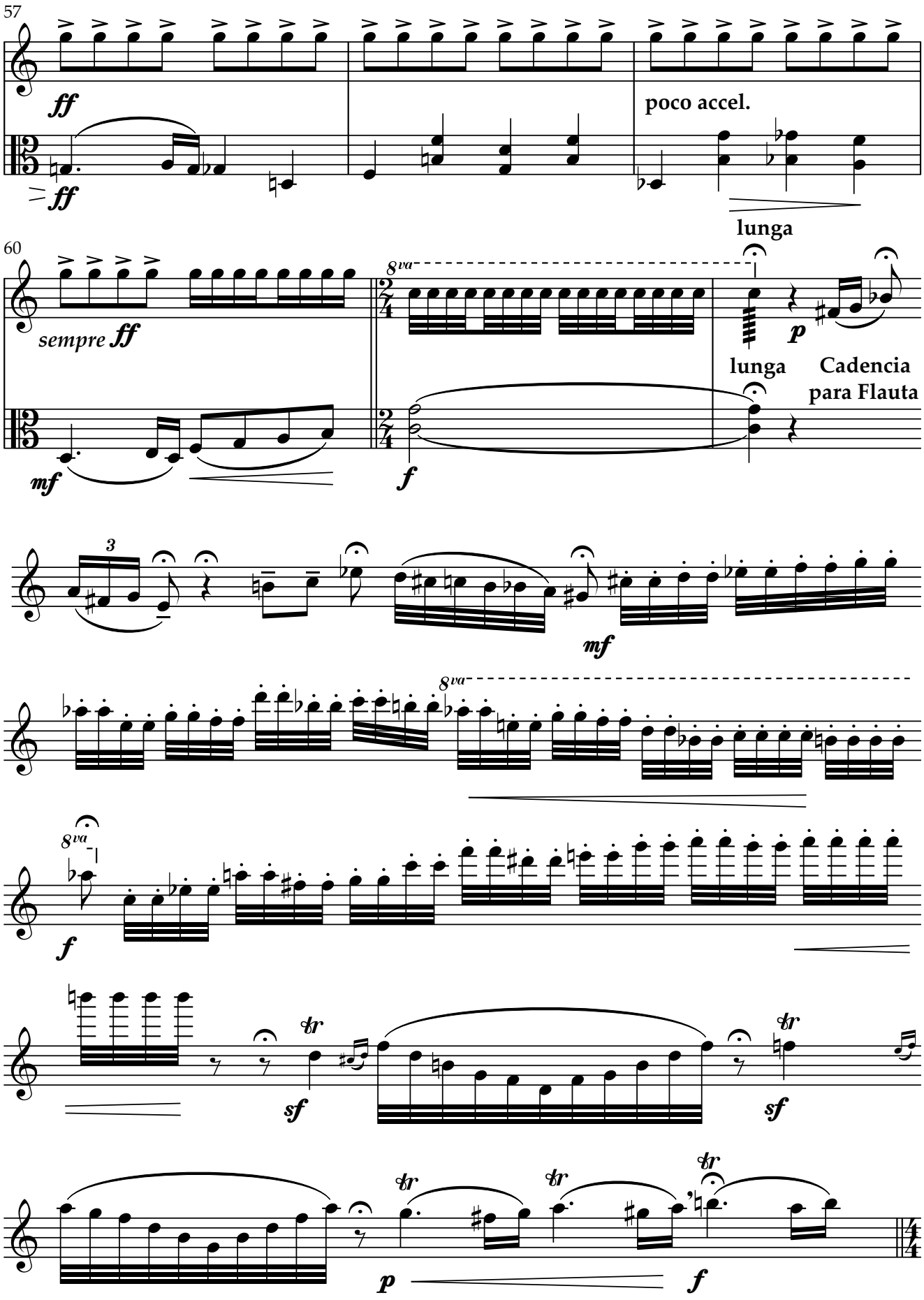
IV
LA PLAZA MAYOR

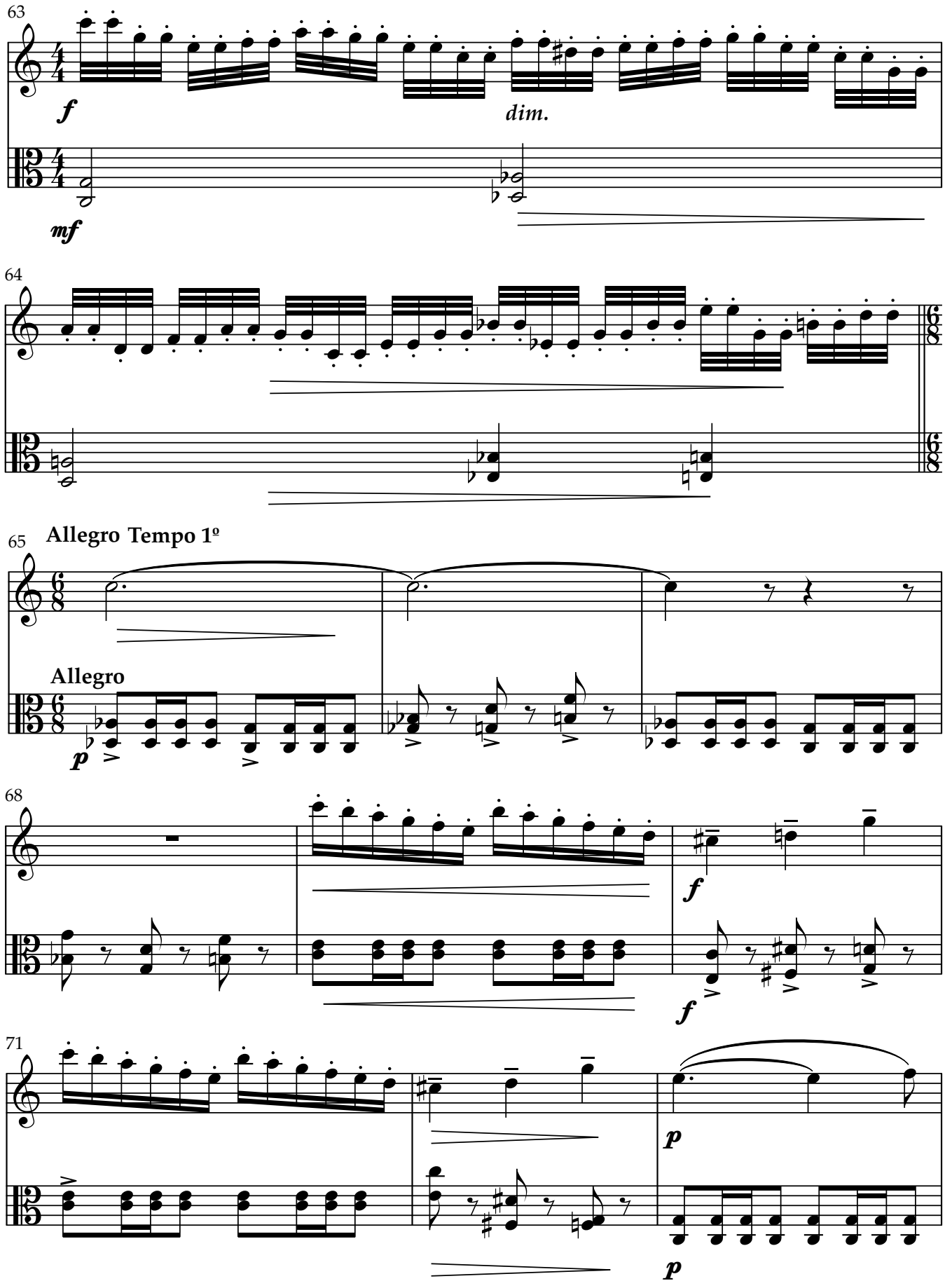


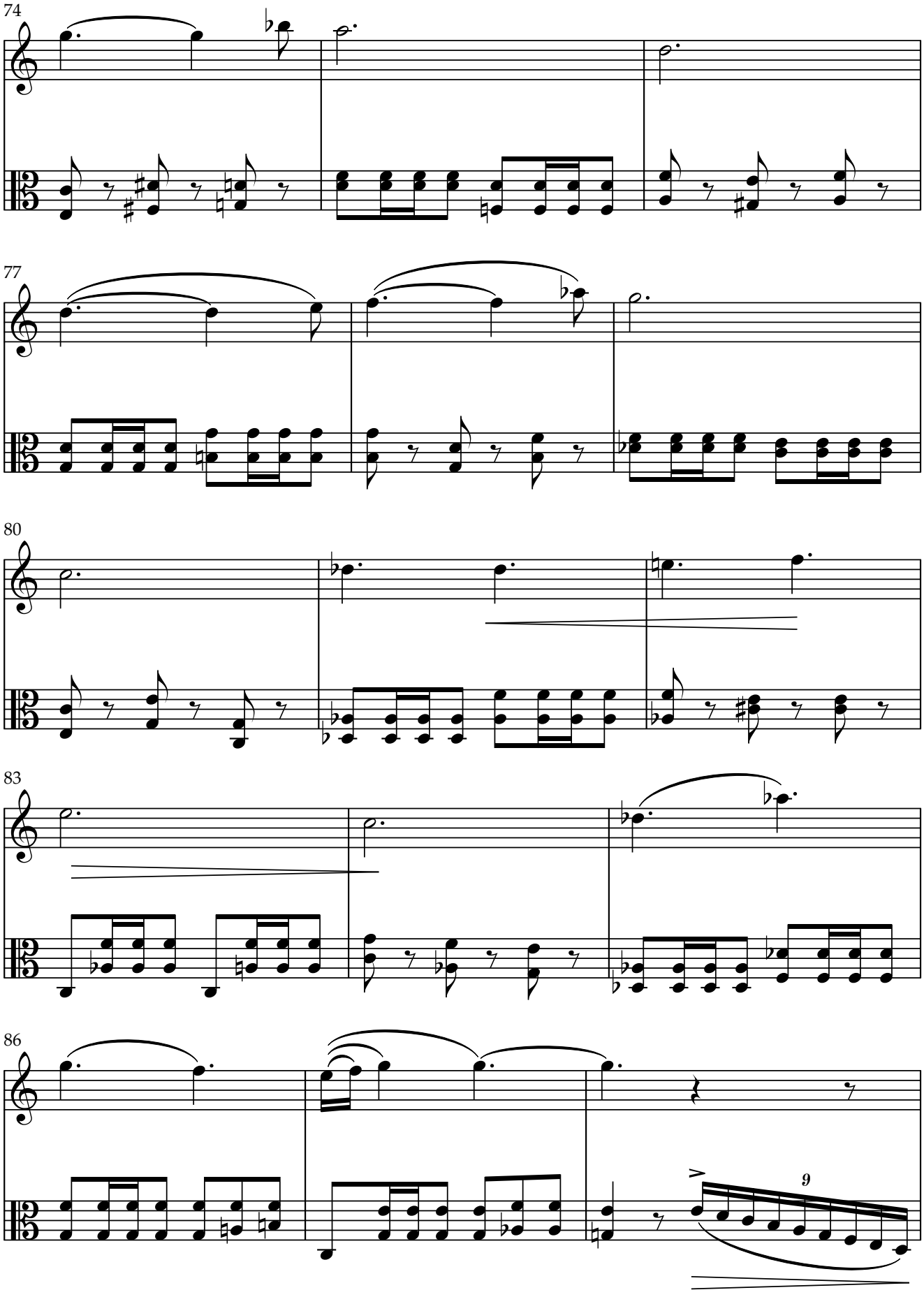

13
16
19
22
25


28
31
34
Rit.
37
cresc.
Molto Rit.
Andante (♩ = 80)
f
Andante
p
40
Deciso
p


43
cresc.
f
mf
46
f
f
p
48
p
ff
51
8va
f
sempre f
f
54
8va
loco


57
ff
ff
poco accel.
lunga
60
sempre ff
8va
lunga
p
Cadencia
para Flauta
mf
f
3
mf
8va
8va
f
sf
sf
p
f


63
f
dim.
mf
64
65
Allegro Tempo 1º
Allegro
p
68
f
f
71
p
p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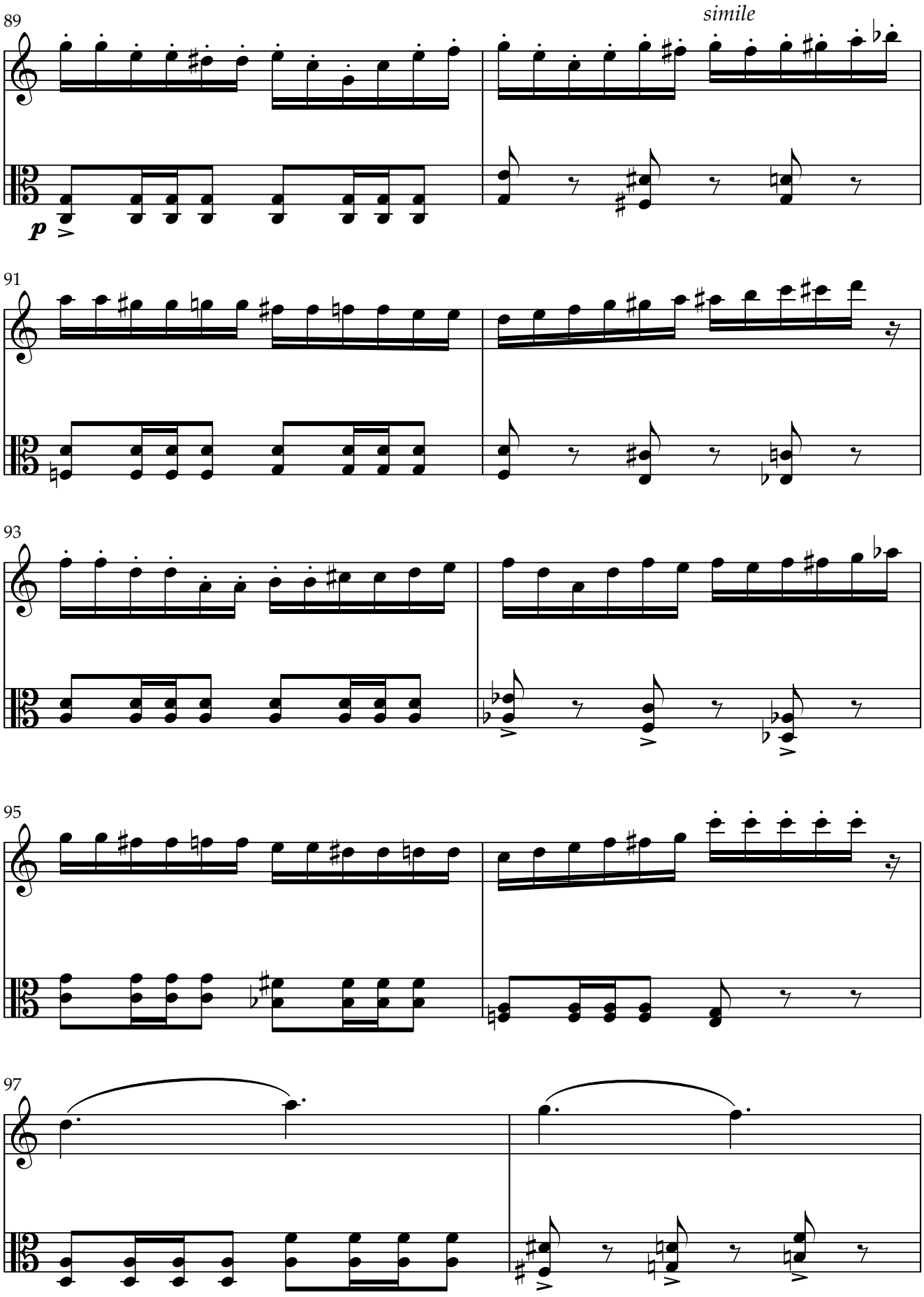
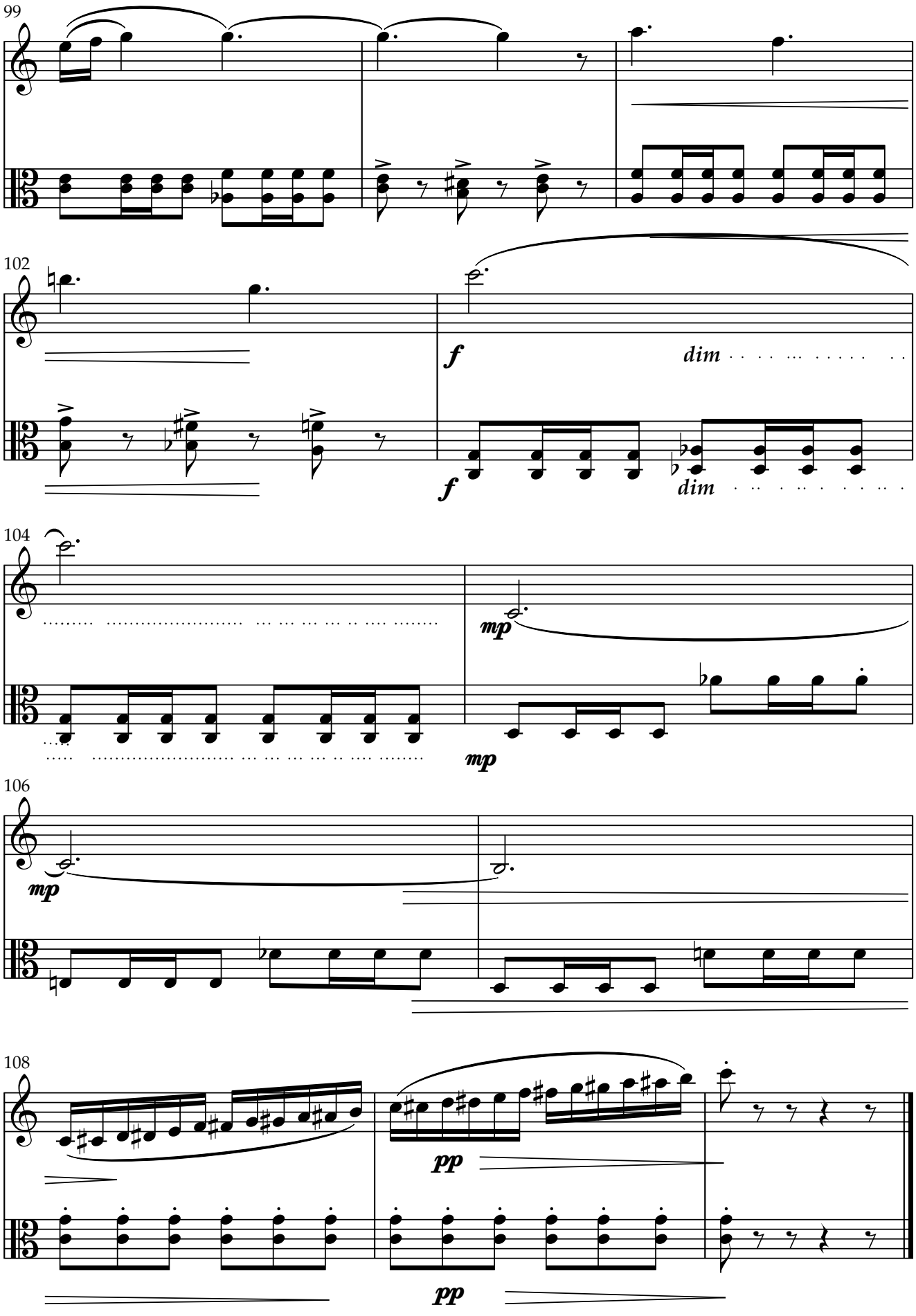
77
80
83
86
9


89
simile
p
91
93
95
97


99
102
f
dim
f
dim
104
mp
mp
106
mp
108
pp
pp