

AMERICAN **VIOLA** SOCIETY

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# **TWELVE STUDIES**

**FOR**

# **INTERMEDIATE VIOLA**

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Sven Helge Reher  
(1911-1991)



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AVS PUBLICATIONS 081

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*Procured and prepared by Tanya Solomon, Chair of the Scores Committee for the American Viola Society.*

## 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

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FOR BRUCE TOOR

# TWELVE STUDIES

FOR

INTERMEDIATE VIOLA

SVEN HELGE REHER

ANDANTE (♩ = 106)

1. 

*p* SPICCATO

5

9

13

17

21

25

29

33

*f*

37

41

*p*

45

*mf*

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49

53

57

*p*

61

65

*f* *p*

69

73

77 MOLTO LEGATO (♩ = 92)

*mf*

FINE

85

93

100

108

115

TEMPO I

*p* *crescendo* *f* D.C. AL FINE

ANDANTE (♩ = 80)

2. *mf*

3

5

7

9

11

13

15

17

19

21

23

25

27

29

31

33

35

37

39

41

43

45

47

49

51

3. **ANDANTE** (♩ = 100)

7

12

17

24

33 **SLOWER** (♩ = 88)

36

41

*p* *mf* *pp* *sempre* *f* *SEMPRE FORTE* *f*

45 *p* SUBITO

49 *mf* *f*

Tempo I

53 *f* *f*

60 *p* *f*

67 *p*

72 *f* *f*

78 *mf* *f* G.P. D.C. AL CODA

85 CODA *f* *p* *pp* SEMPRE DIMINUENDO

LARGHETTO (♩ = 60)

4.

3

5

7

9

11

13

15

17

19

21

*p* AT TIP OF BOW

23

25

26

27

28

29

*mp*

30

31

31

33

33

34

34

35

35

36

36

37

37

39

39

41

41

43

45

47

49

51

53

55

57

59

LARGO (♩ = 54)

5. *mf* *tr*

4 *tr*

7 *p*

10 *tr* *V* *tr* *V*

13 *V* *1* *POCO A POCO CRESCENDO*

16 *tr* *1*

19 *tr* *3* *tr* *V*

22 *tr* *3* *tr* *0* *tr* *4* *tr*

*POCO RIT.* **FINE**

25 CON MOTO (♩ = 76 )

Musical staff 25-27: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. Measures 25-27 contain eighth-note patterns with slurs and trills.

Musical staff 28-30: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. Measures 28-30 contain eighth-note patterns with slurs and trills.

Musical staff 31-33: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. Measures 31-33 contain eighth-note patterns with slurs and trills. Measure 32 includes a trill marking.

Musical staff 34-36: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. Measures 34-36 contain eighth-note patterns with slurs and trills.

Musical staff 37-39: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. Measures 37-39 contain eighth-note patterns with slurs and trills. Measure 38 includes a trill marking and a triplet of eighth notes.

Musical staff 40-42: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. Measures 40-42 contain eighth-note patterns with slurs and trills. Measure 41 includes a trill marking.

Musical staff 43-45: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. Measures 43-45 contain eighth-note patterns with slurs and trills. Measure 43 includes a trill marking and a triplet of eighth notes.

Musical staff 46-48: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. Measures 46-48 contain eighth-note patterns with slurs and trills.

Musical staff 49-51: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. Measures 49-51 contain eighth-note patterns with slurs and trills. Measure 49 includes a trill marking and a triplet of eighth notes. The piece ends with a double bar line and a 'DA CAPO' instruction.

NOTE: STOP ALL TRILLS ON THE DOT OF THE PRINCIPAL NOTE.

DA CAPO

MODERATO (♩ = 120)\*

6. 

SPICCATO

5 

9 

13 

17 

21 

25 

29 

33 

37 

43

46

49

52

55

59

64

69

74

79

84

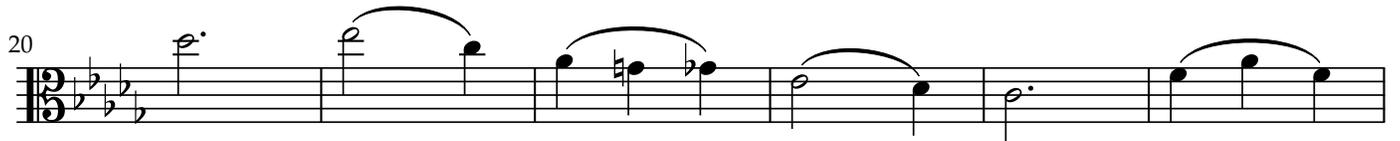
\* THIS STUDY IS MOST EFFECTIVE AT ( ♩ = 152 )

WALTZ TEMPO (♩ = 65)

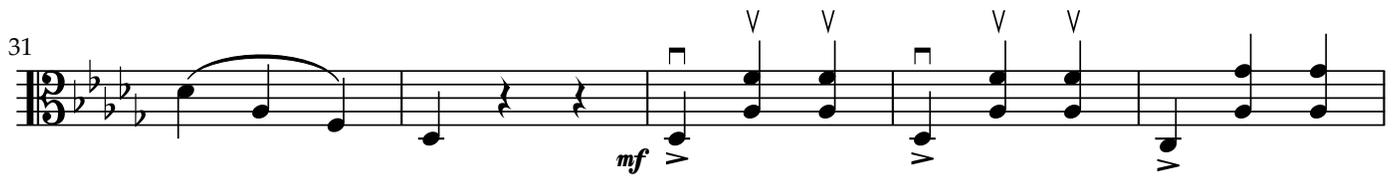
7. 

7 

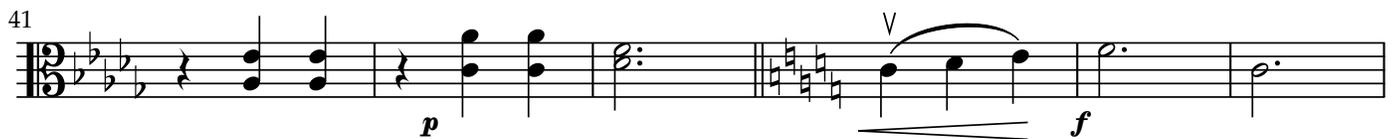
13 

20 

26 

31 

36 

41 

47 

53

Musical staff 53: A single staff in 3/8 time with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes with various slurs and ties.

59

Musical staff 59: A single staff in 3/8 time with a key signature of one sharp (F#). It contains a sequence of quarter and eighth notes with slurs and ties. The staff ends with a fermata and the marking "G.P.". A hairpin symbol is located below the staff.

66

Musical staff 66: A single staff in 3/8 time with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes with slurs and ties. The staff begins with a dynamic marking "f" and several "v" markings.

71

Musical staff 71: A single staff in 3/8 time with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes with slurs and ties. The staff begins with a dynamic marking "f" and several "v" markings.

76

Musical staff 76: A single staff in 3/8 time with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes with slurs and ties.

83

Musical staff 83: A single staff in 3/8 time with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes with slurs and ties.

90

Musical staff 90: A single staff in 3/8 time with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes with slurs and ties.

98

Musical staff 98: A single staff in 3/8 time with a key signature of one sharp (F#). It contains a sequence of eighth and quarter notes with slurs and ties. The staff ends with a fermata and a "v" marking.

8. MODERATO (♩ = 120 )

*f* PIZZICATO

6 *p*

11 ARCO

17 (♩ = 103 ) UPPER HALF OF BOW

*p* PONTICELLO - NO VIBRATO

22 *p* PONTICELLO - TREMOLO

27

31 (♩ = 103)

*mf* PIZZICATO

36 *p*

41 (♩ = 103 )

*mf* *f* *p* *mp* COL LEGNO

46 4

49

52

55

58

61 (\*) (♩ = 73)

67

73

77 (♩ = 73)

79 BOUNCING BOW

82

85

88

91

(\*) THE ZEROS INDICATE HARMONICS. (NATURAL).  
 THE DIGITS ARE SUGGESTIONS FOR FINGERINGS.  
 THE ROMAN NUMERALS BELOW NOTES INDICATE THE STRING.  
 THE DIAMOND-SHAPED NOTES INDICATE HARMONICS. (NATURAL)

ADAGIO (♩ = 66)

9. *mf*

3

5

7

9

11

13

15

17

19

21

23

25

27

29

31

33

35

37

39

41

43

45

POCO RIT.

10. **ANDANTE** (♩ = 92 )

**MARTELE (AT TIP OF BOW) mp**

5 **sim.**

9

13

17 **sim.**

20

23 **f**

27

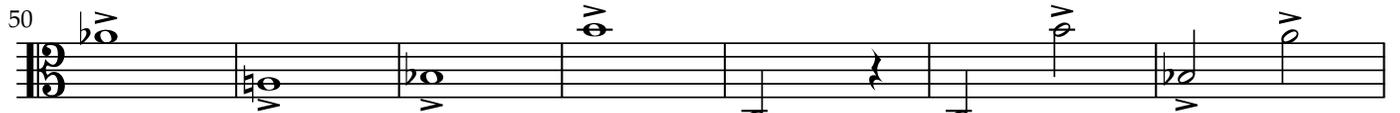
32

37

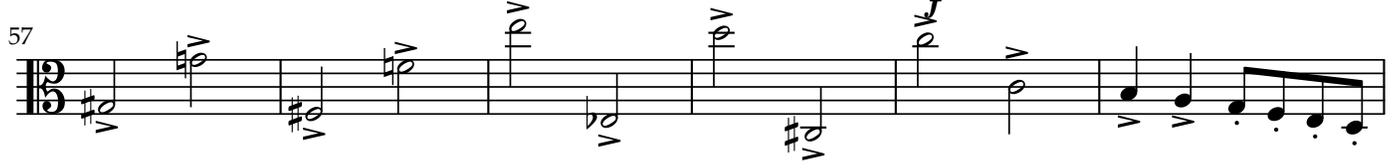
42 **p** **VC** **VC** **VC** **VC**

This musical score is for Study 10, an Andante piece in 4/4 time with a tempo of 92 beats per minute. It is written for viola and features a variety of articulation techniques. The piece begins with a marcate section at the tip of the bow, marked *mp*. The score is divided into measures, with measure numbers 5, 9, 13, 17, 20, 23, 27, 32, 37, and 42 indicated. The piece includes several *sim.* (simile) markings and a dynamic change to *f* (forte) starting at measure 23. The final section, starting at measure 42, is marked *p* (piano) and includes *VC* (vibrato) markings.

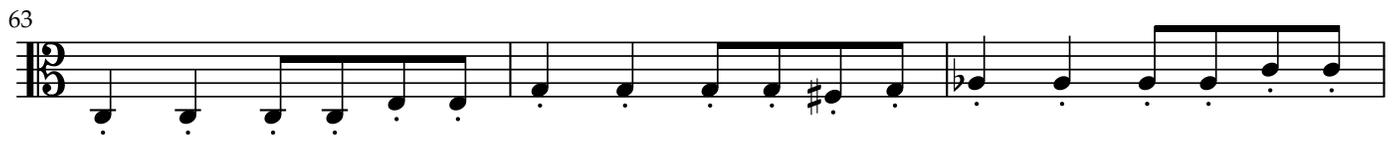
50



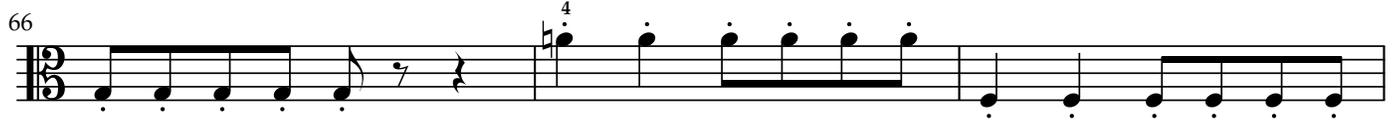
57



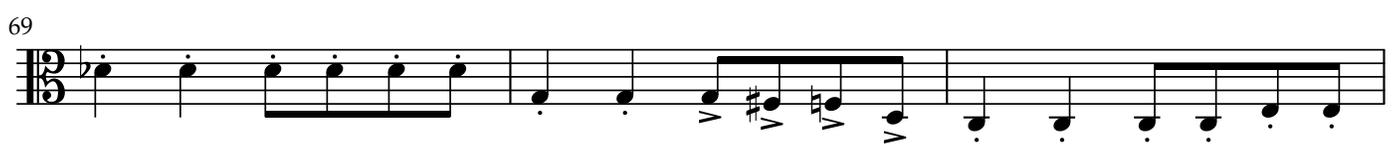
63



66



69



72



75



78



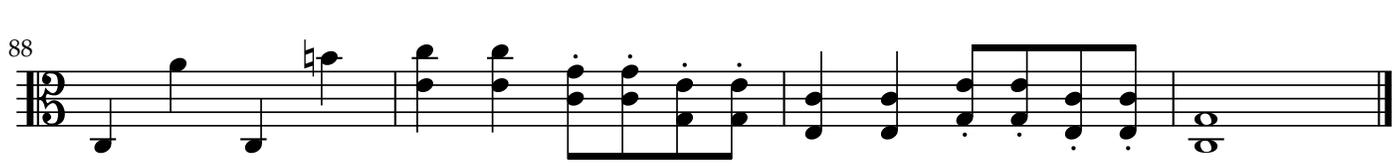
81



84



88



11. **ANDANTE** (♩ = 92)

*f*

5

*p*

10

*mf*

14

*f* *pp*

19

25 (♩ = 69)

*mp*

BRUSH STROKES - LOWER HALF OF BOW

30

37

44

*f*

PLAY ALL NOTES SIMULTANEOUSLY -

50

AT FROG OF BOW

58

66

ADAGIO ( ♩ = 72 )

72

77

82

87

92

ALLEGRO ( ♩ = 120 )

94

97

102

107

112

12. ANDANTE (  $\text{♩} = 76$  )

*mf* DETACHE

3

5

7

9

11

13

15

17



19



21



23



25



27



29



31



33



ADAGIO MA NON TROPPO (♩ = 76)

35 *p* *mf*

39 *f* *p*

43 *p*

47 *mf* *f*

51 *p* *mf* *f* DA CAPO TO CODA

55 CODA (⊕) *f*

57 *f*

59 *f*

61 *p*



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Cantata Wo soll ich fliehen hin. AVS 014

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denn es will Abend werden. AVS 029

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