The American Viola Society

SONATA (MOVEMENT) FOR VIOLA AND PIANO

Henry Holden Huss
(1862-1953)

AVS Publications 034

Preface

The manuscript score for Henry Holden Huss's Sonata for Viola and Piano bears the date June 1919—a date that raises the question as to whether the work was written for and entered into the 1919 Berkshire Festival competition (which was won by Ernest Bloch's Suite for Viola and Piano). While no definitive proof has yet come to light, circumstances surrounding the composer at the time and further evidence from the sources suggest that the sonata was, indeed, written for the competition:

Huss had a personal relationship with the festival's organizer, Elizabeth Sprague Coolidge, whom he also considered a patron,[1] and he appeared at the first Berkshire Festival in September 1918. His third string quartet, written in 1918 and dedicated to Mrs. Coolidge, won the National Federation of Music Clubs (NFMC) competition in 1919 and was performed at the NFMC convention on July 2, 1919, by the Berkshire Quartet. The manuscript viola part of the sonata does not bear the name of the composer in ink, and the penciled name of Henry Holden Huss conceals a previously erased name that looks suspiciously like a nom de plume.[2] There are no known works prominently featuring the viola prior to this sonata in Huss's catalogue, and while there were viola soloists who may have inspired the composition of this sonata, the appearance of a major work for viola by an American composer (bearing no dedication to a violist) at the same time as the Berkshire Festival competition hardly seems coincidental.

Regardless of Huss's impetus for composing the sonata, the work did go on to receive respectable attention from violists. Edward Kreiner performed the work with the composer at the piano at a March 1, 1920, reception to Benno Moiseiwitsch under the auspices of "The Bohemians" (New York Musicians' Club). Marcel Dick performed the work on November 22, 1938, in Carnegie Hall, and Samuel Lifschey performed the work on multiple occasions. The sonata was never published and survives in an incomplete state; this AVS edition contains the only complete movement, the first, from the original three-movement work. Publication has been made possible by kind permission of the estate of Henry Holden Huss.

A Note on the Sources

This edition is based on the only traced sources of the sonata: a complete autograph viola part in ink and an incomplete holograph piano score in ink, both in the Huss Manuscript Collection in the Music Division, the New York Public Library. The piano score contains fifteen pages of music, comprising the complete first movement (pages 1–13) and two pages of the second movement (page 14–15). The piano score, however, contains additional numbered pages (16–40) that are blank, suggesting that this score is an unfinished copy that Huss made at some point rather than a once-complete version that is now missing pages.

The complete viola part—written in Huss's hand—varies in many instances from the incomplete piano score, including different tempo markings, dynamics, articulations, bowings, and fingerings as well as a few note changes. Furthermore, the part also shows signs of performance with additional markings and changes in pencil—in an unknown hand—including two instances of pizzicato marked out and changed to arco (mm. 41–42 and 104–7).

Attempting to reconcile the differences between these two sources has been problematic, particularly as their exact relationship is unknown. Given the incomplete status of the piano score, the known performances of the work with Huss at the piano, and the fact that these sources came from Huss's estate, the editor has incorporated many of the penciled annotations from the viola part into this edition. All editorial changes have been made without comment.

David M. Bynog, editor

Notes

[1] Gary Allen Greene, "The Life and Music of Henry Holden Huss" (PhD diss., University of Maryland, 1987), 1:242.

[2] The erased name appears to be "Alto Clef." While the condition of the Berkshire Festival competition required that entries be submitted under a false name, Huss was fond of using pseudonyms in general. Other musically associated pseudonyms that Huss used include Tempo Rubato, Diminished Seventh, and Covered Fifth. See Gary A. Greene, *Henry Holden Huss: An American Composer's Life* (Metuchen, NJ: Scarecrow Press, 1995), 234, 237, and 255.

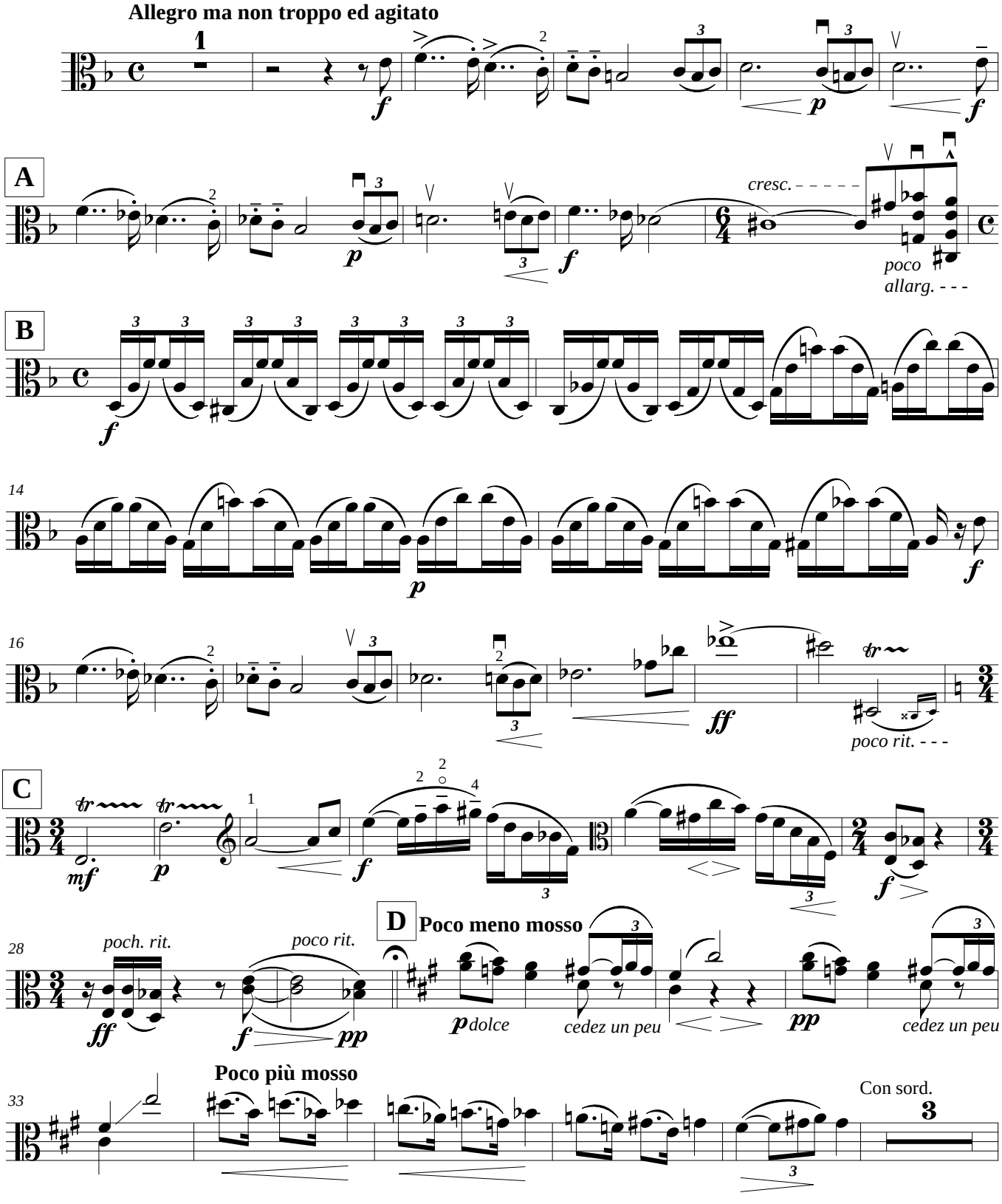
Sonata for Viola and Piano

Viola

I

Henry Holden Huss
June 1919
Edited by David M. Bynog

Allegro ma non troppo ed agitato



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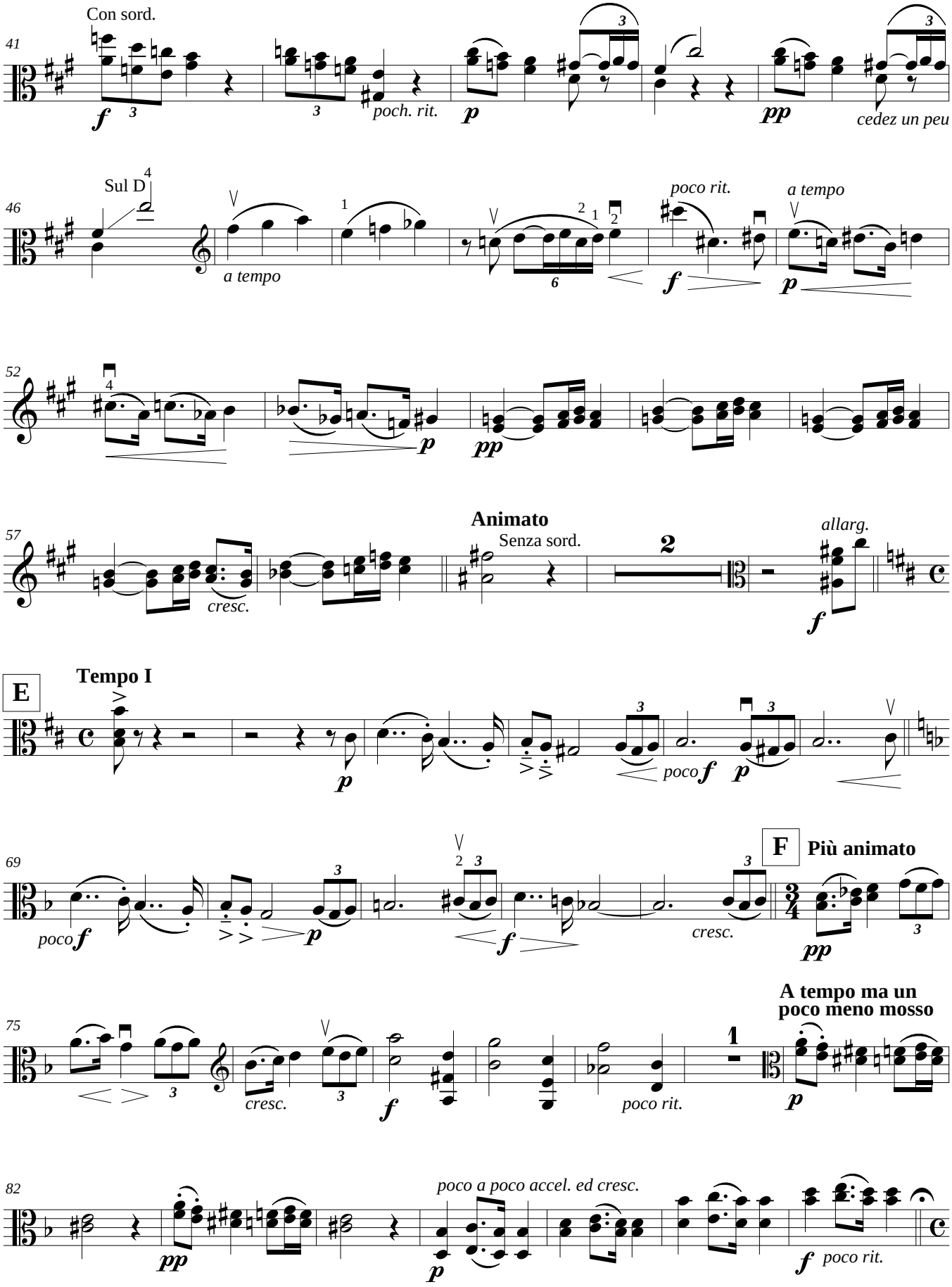
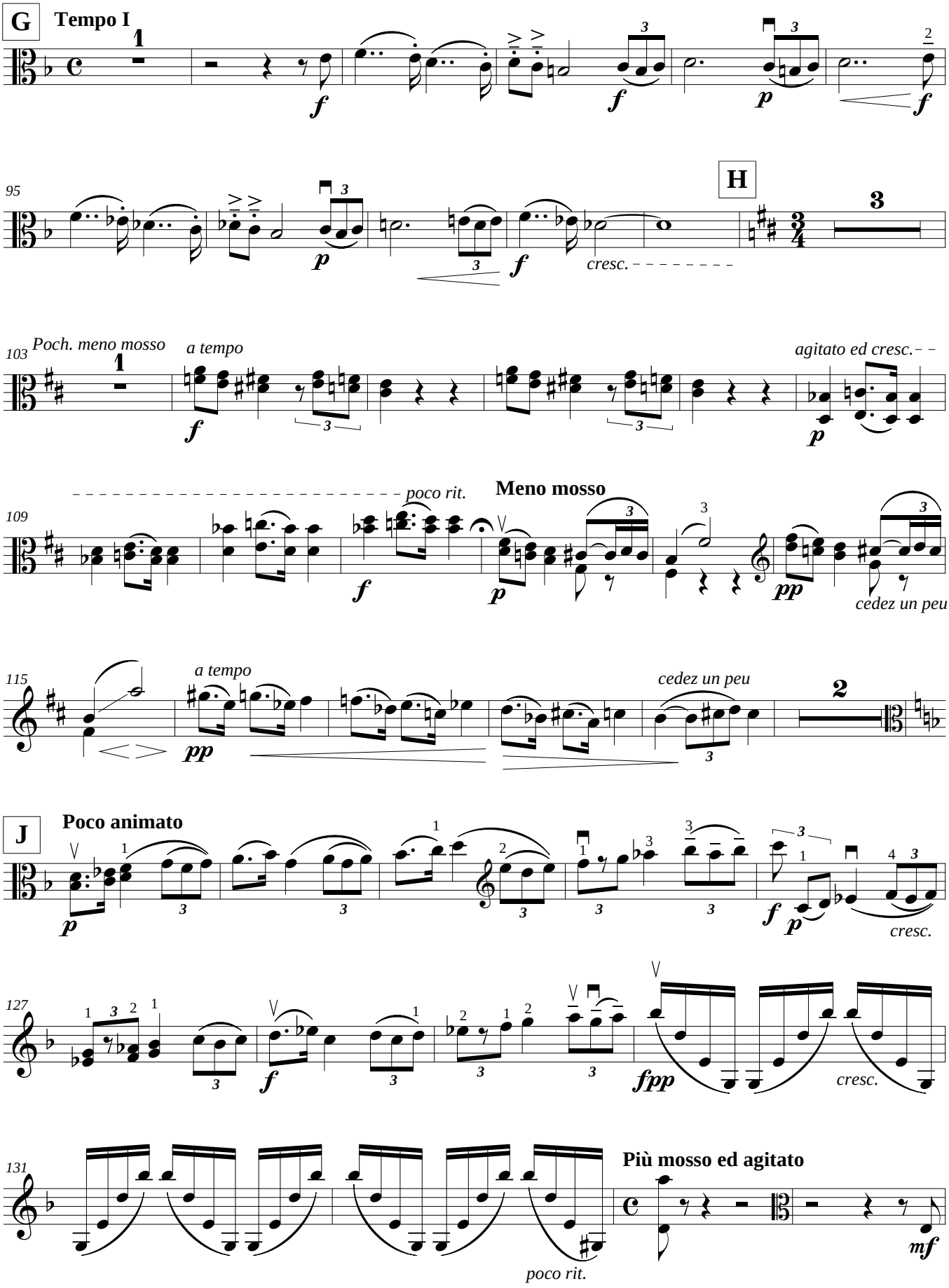
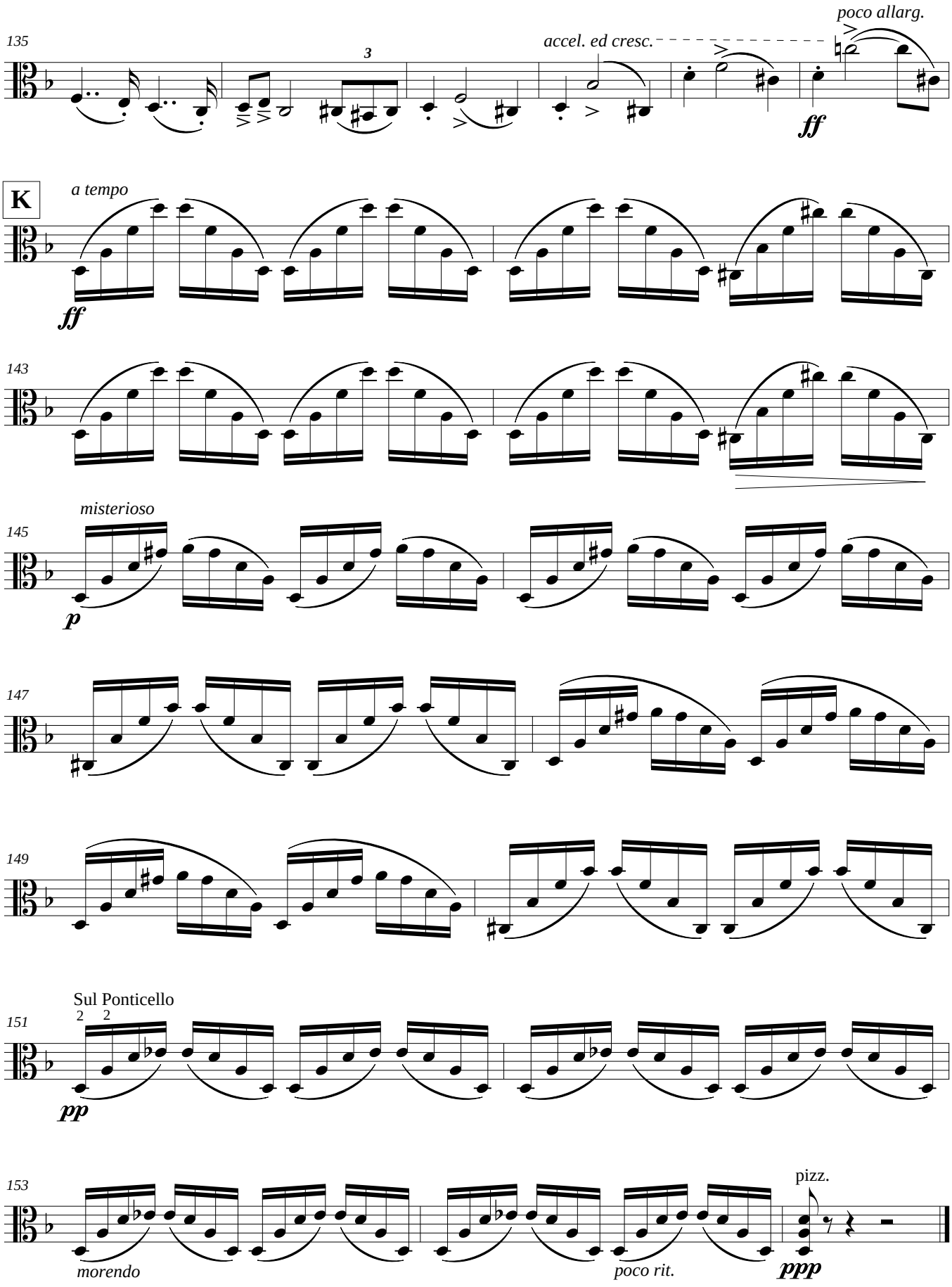

Con sord.
41
poch. rit.
cedez un peu
Sul D
46
a tempo
poco rit.
a tempo
52
57
cresc.
Animato
Senza sord.
allarg.
E
Tempo I
poco
69
cresc.
F
Più animato
75
cresc.
poco rit.
A tempo ma un poco meno mosso
82
poco a poco accel. ed cresc.
poco rit.


G
Tempo I
H
cresc.
Poch. meno mosso
a tempo
agitato ed cresc.
poco rit.
Meno mosso
cedez un peu
a tempo
cedez un peu
J
Poco animato
cresc.
cresc.
Più mosso ed agitato
poco rit.

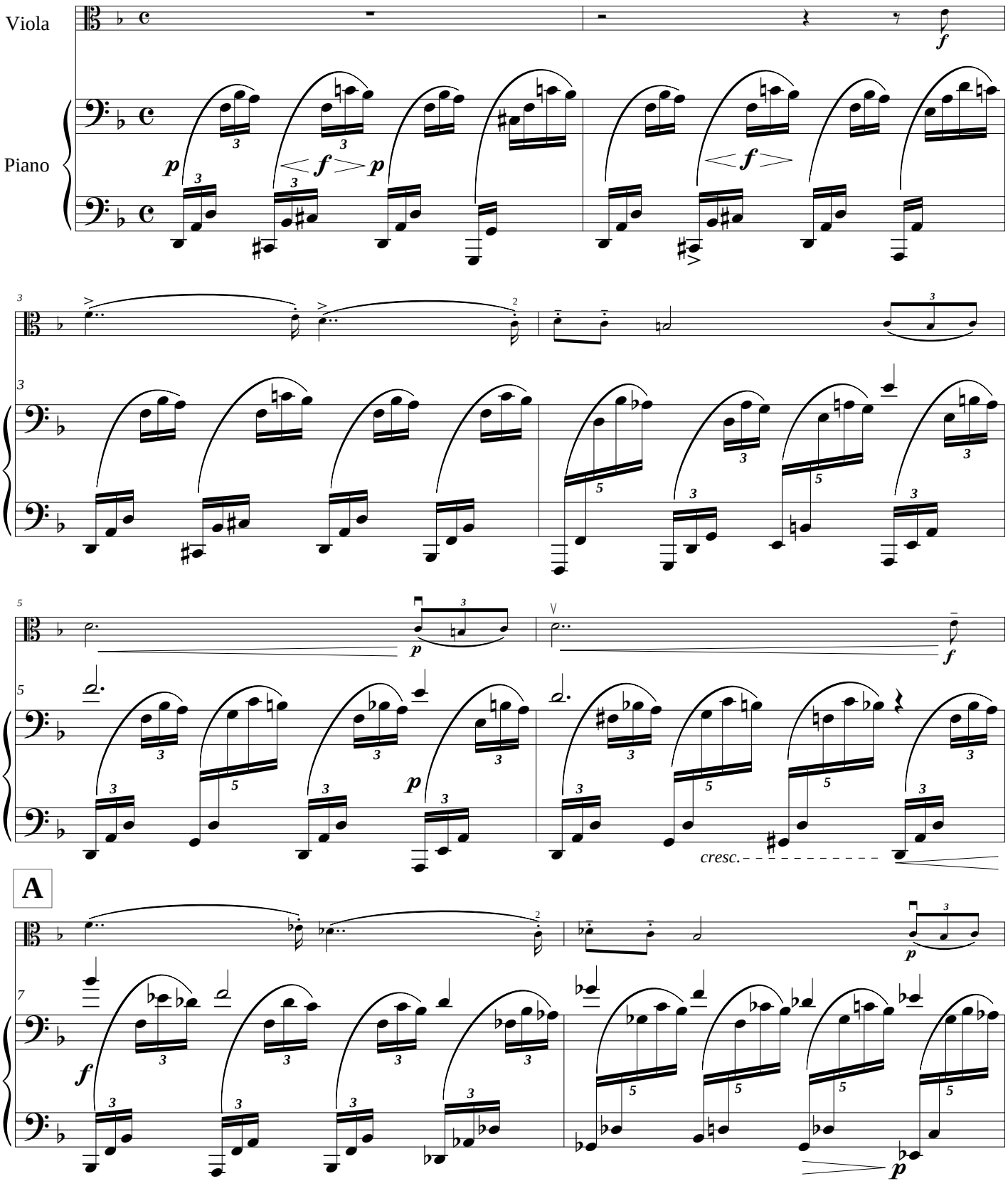

poco allarg.
135
3
accel. ed cresc.
ff
K
a tempo
ff
143
misterioso
145
p
147
149
Sul Ponticello
151
2 2
pp
153
pizz.
morendo
poco rit.
ppp

Sonata for Viola and Piano

I

Henry Holden Huss
June 1919
Edited by David M. Bynog

Allegro ma non troppo ed agitato



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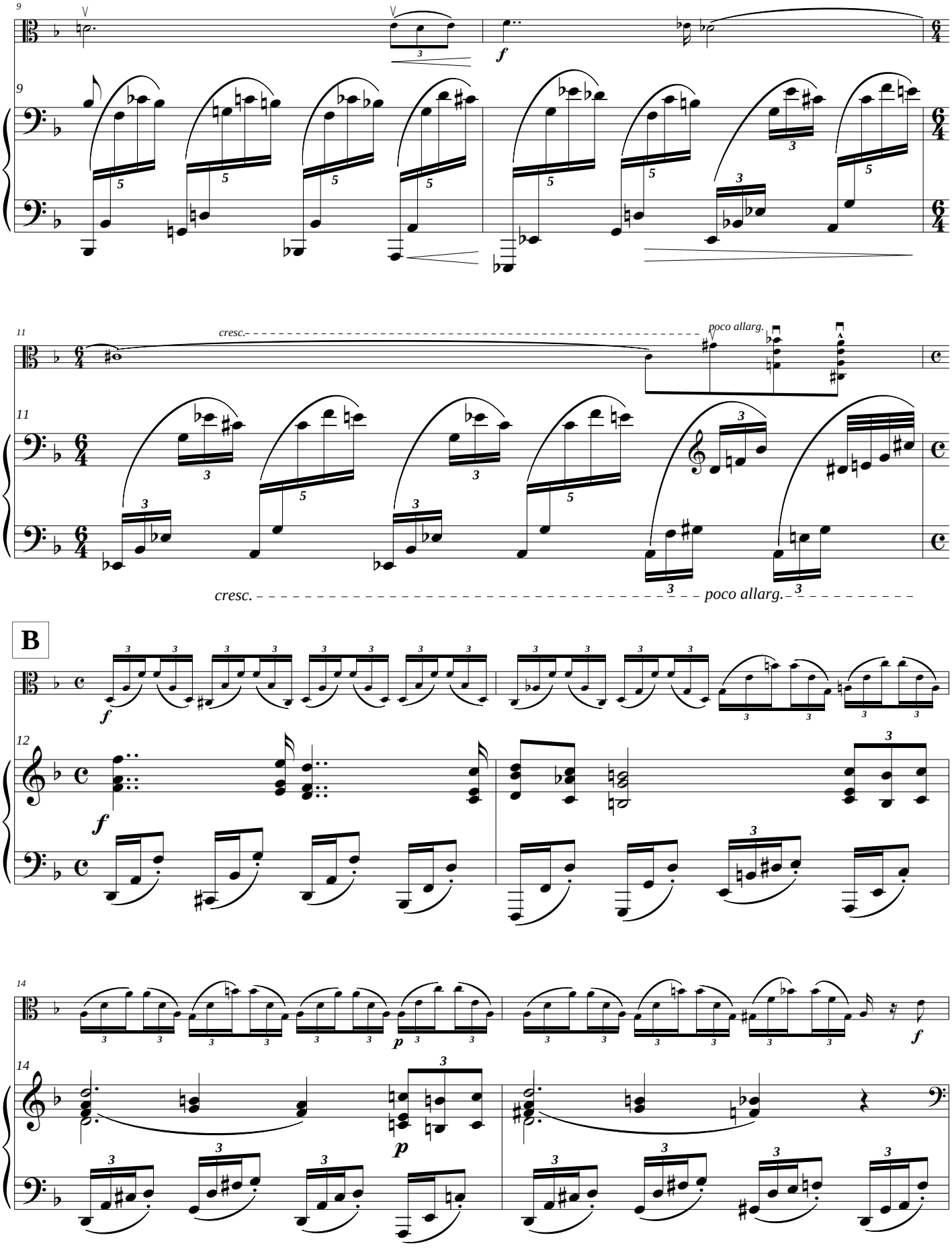
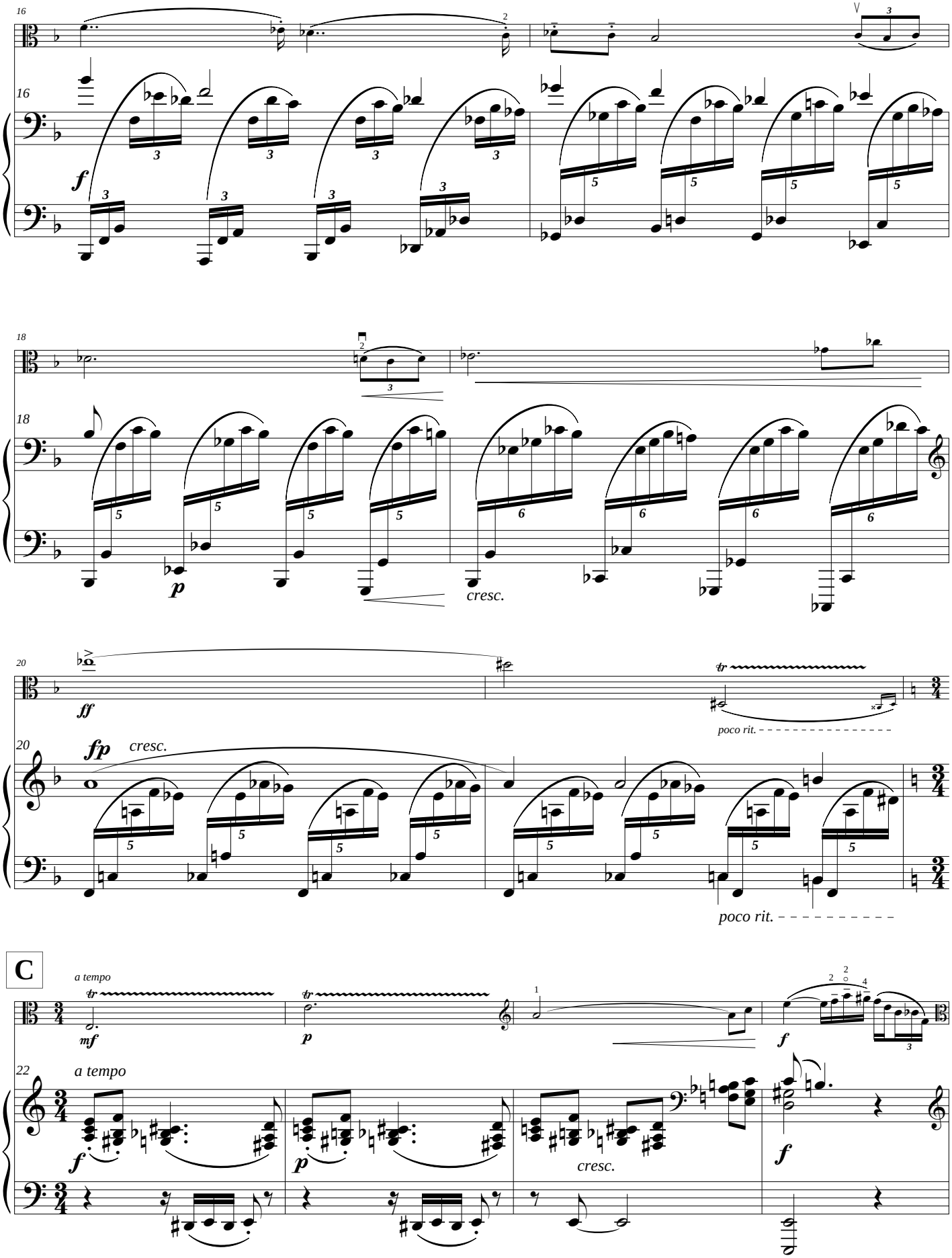
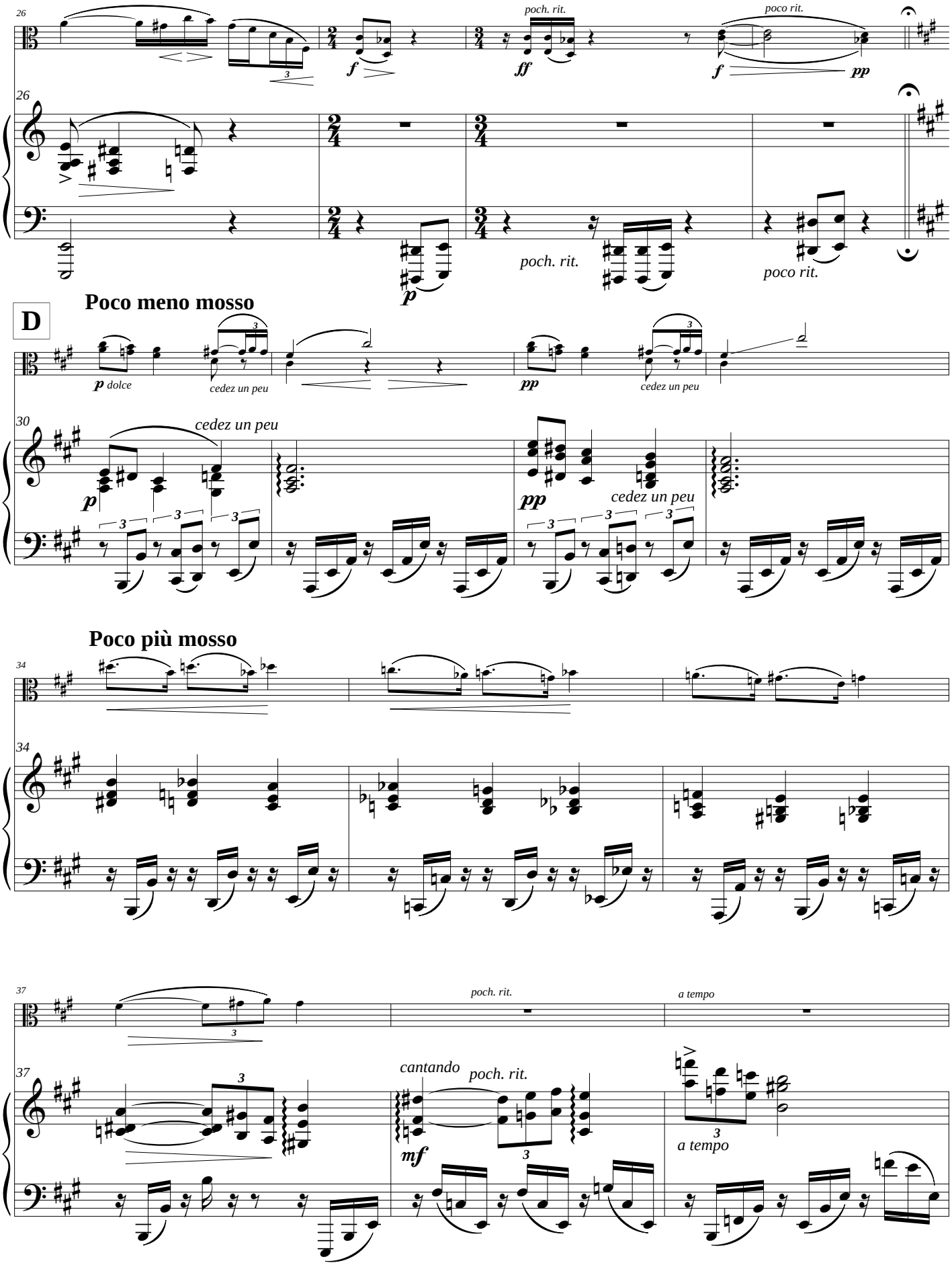
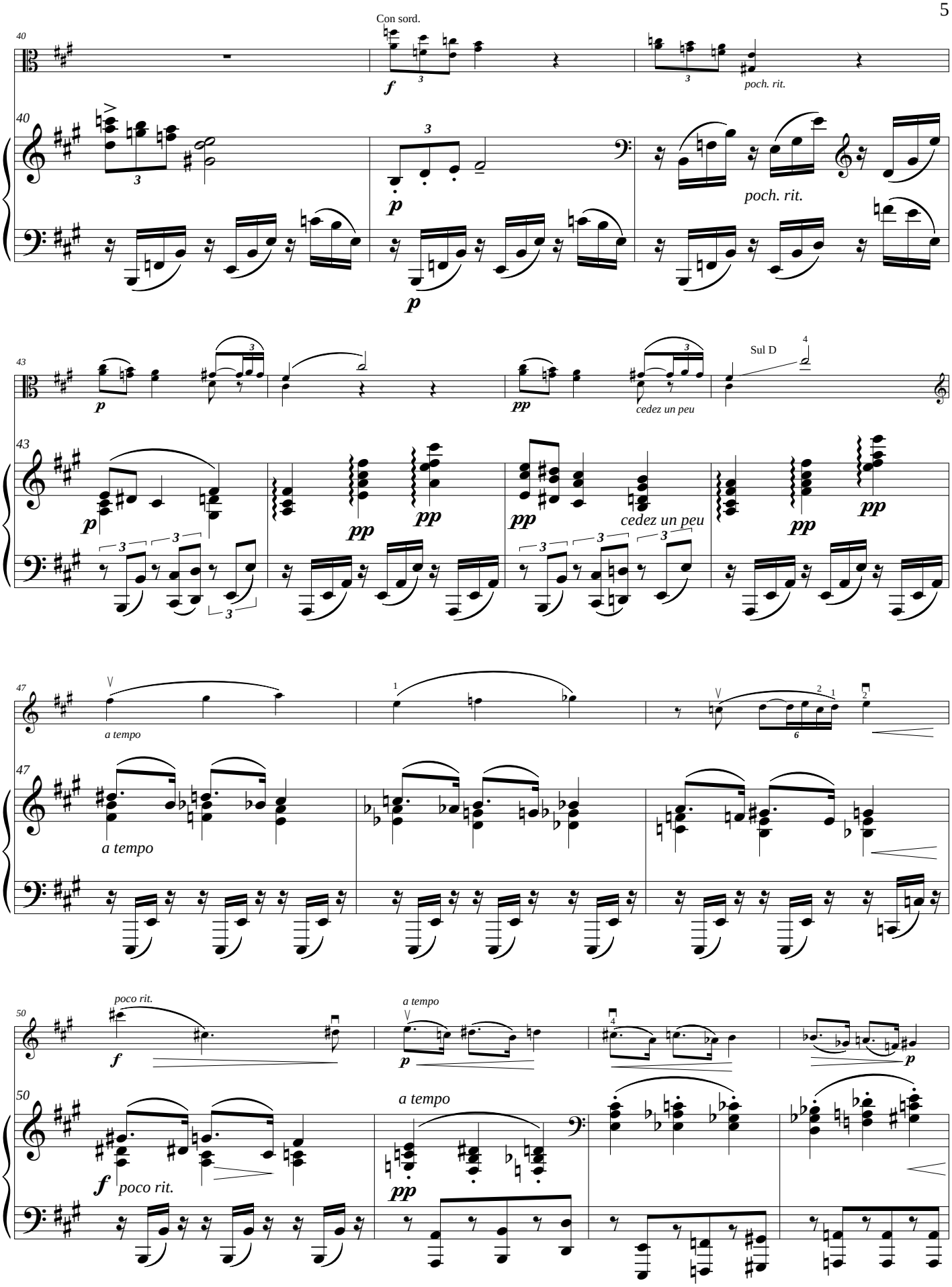
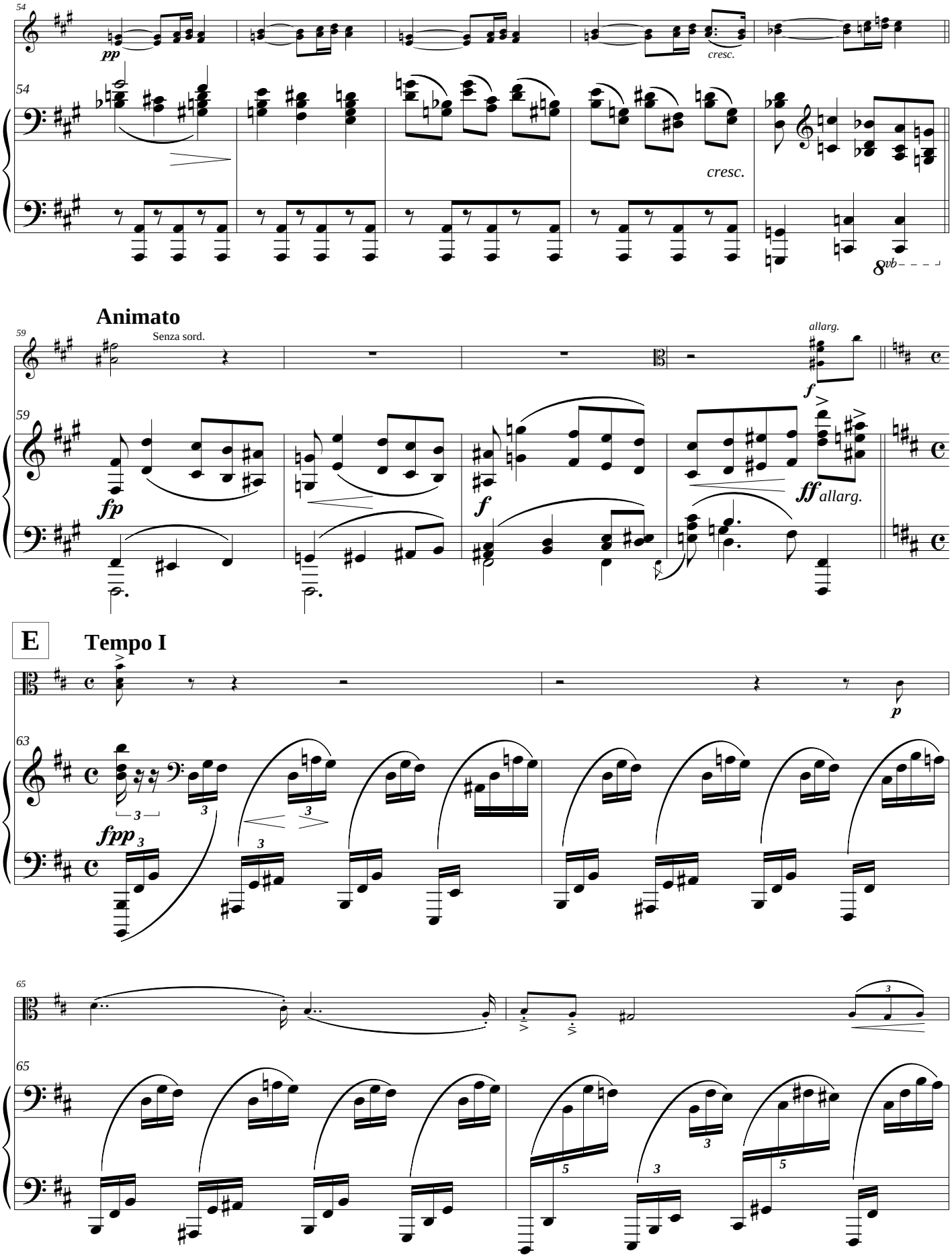
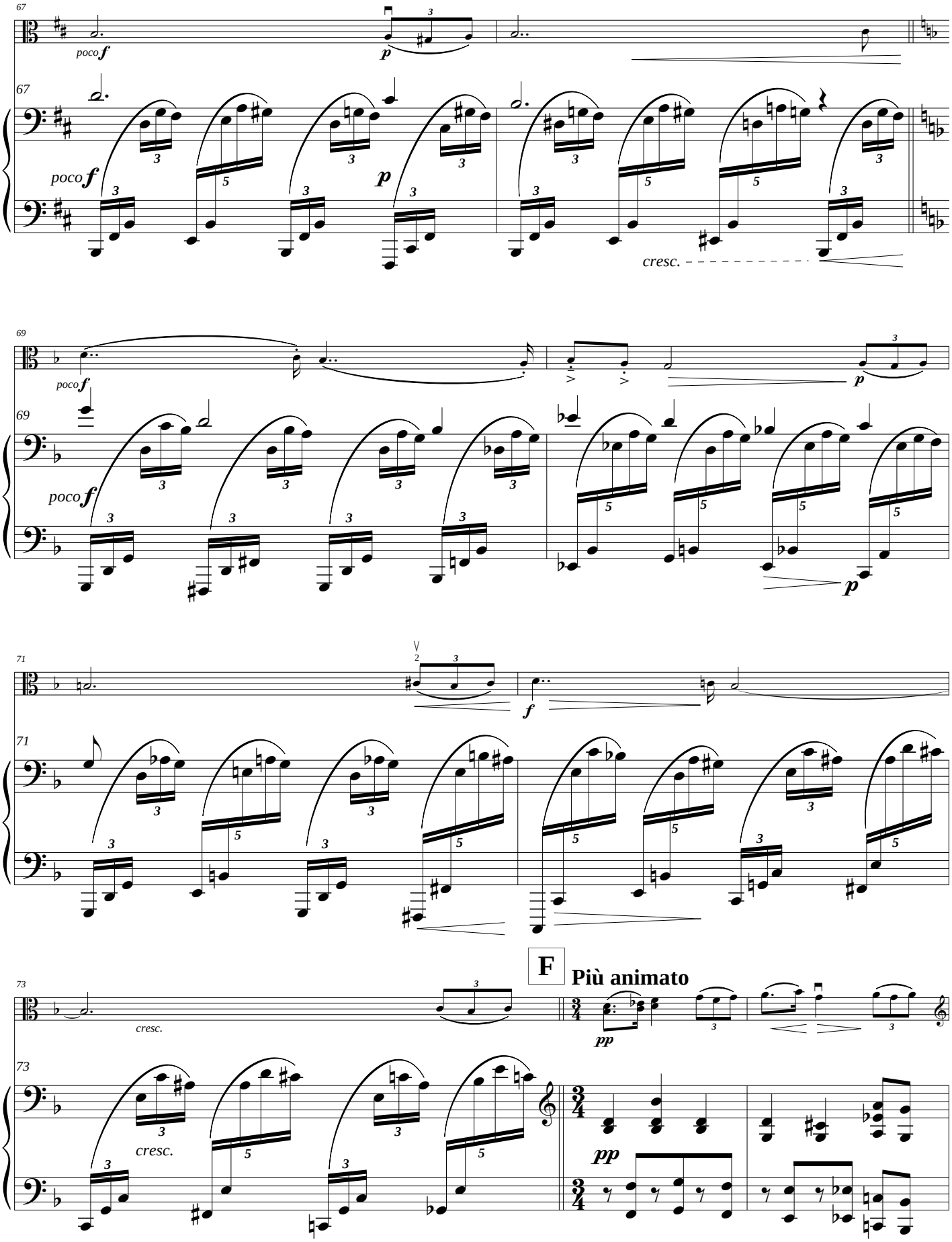

9
f
11
cresc.
poco allarg.
cresc.
poco allarg.
B
12
f
14
p
f

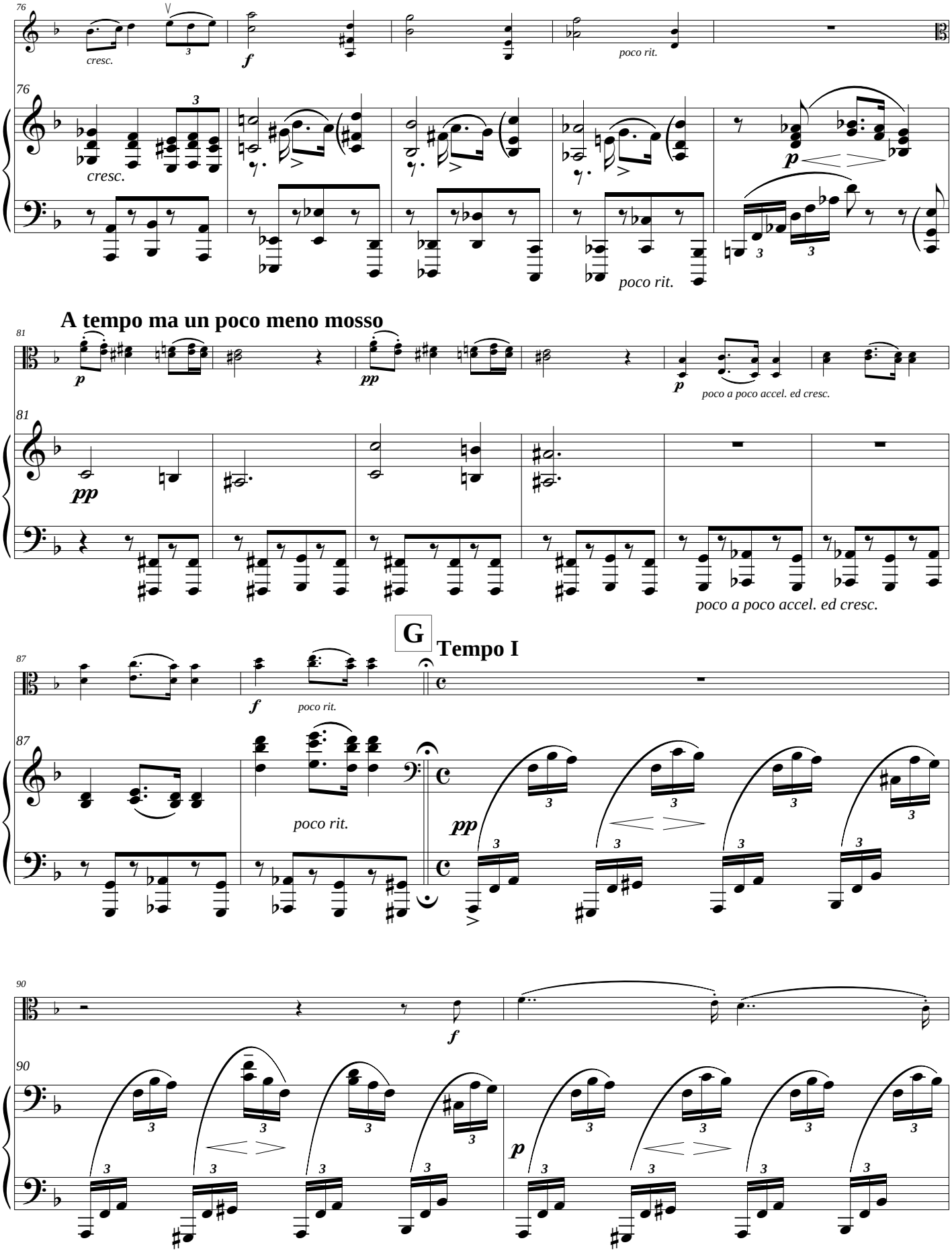

16
f
18
p
cresc.
20
ff
fp
cresc.
tr
poco rit.
poco rit.
C
a tempo
mf
p
f
22
a tempo
f
p
cresc.
f

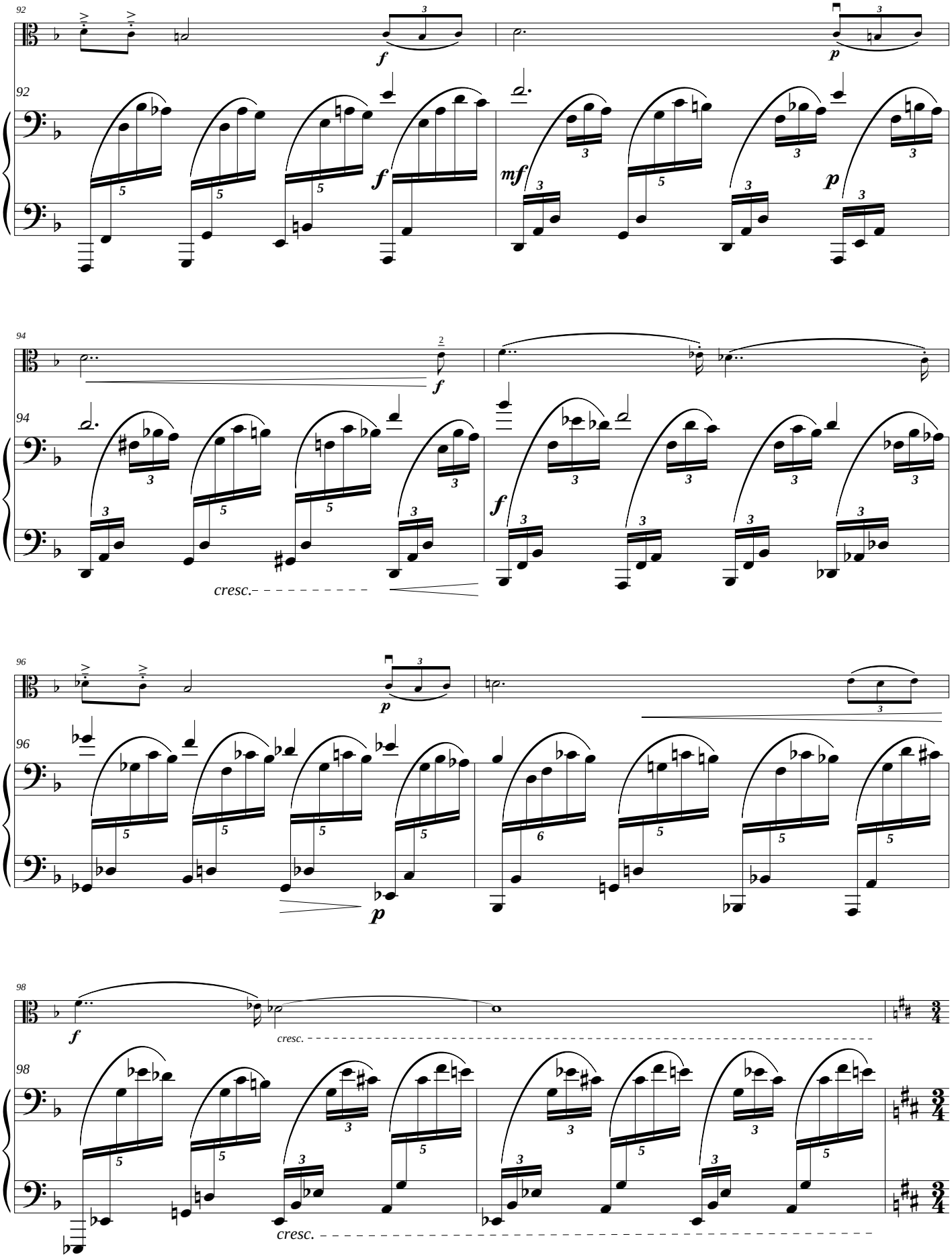

26
poch. rit.
poco rit.
f
ff
pp
p
poch. rit.
poco rit.
D
Poco meno mosso
p dolce
cedez un peu
pp
30
Poco più mosso
34
37
cantando
mf
a tempo


Con sord.
poch. rit.
Sul D
cedez un peu
a tempo
poco rit.


54
pp
cresc.
54
cresc.
8vb
Animato
59
Senza sord.
allarg.
f
59
fp
f
ff allarg.
E
Tempo I
p
63
fpp
65
65


67
poco f
p
67
poco f
p
cresc.
69
poco f
69
poco f
p
71
f
71
73
cresc.
F
Più animato
pp
73
cresc.
pp


76
cresc.
f
poco rit.
p
poco rit.
A tempo ma un poco meno mosso
81
pp
poco a poco accel. ed cresc.
G
Tempo I
87
f
poco rit.
pp
90
f
p


92
f
p
mf
94
cresc.
96
98
cresc.

10 **H**

100

cantando

f

Poch. meno mosso

p

Una corda

103

a tempo

f

103

poch. rit.

a tempo

pp

108

p

agitato ed cresc.

f

poco rit.

108

f

poco rit.

agitato ed cresc.

112

Meno mosso

p

pp

cedez un peu

112

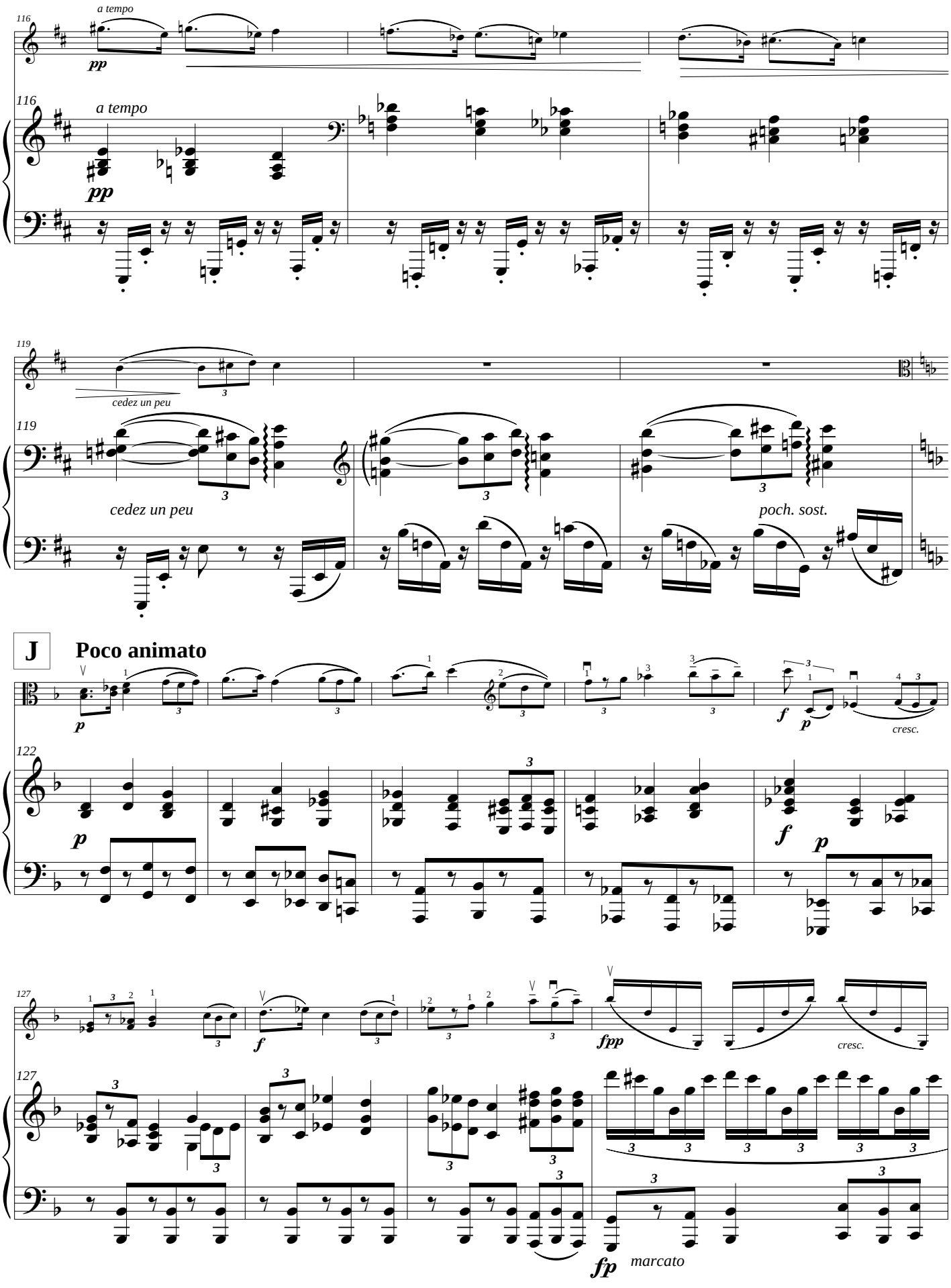
p

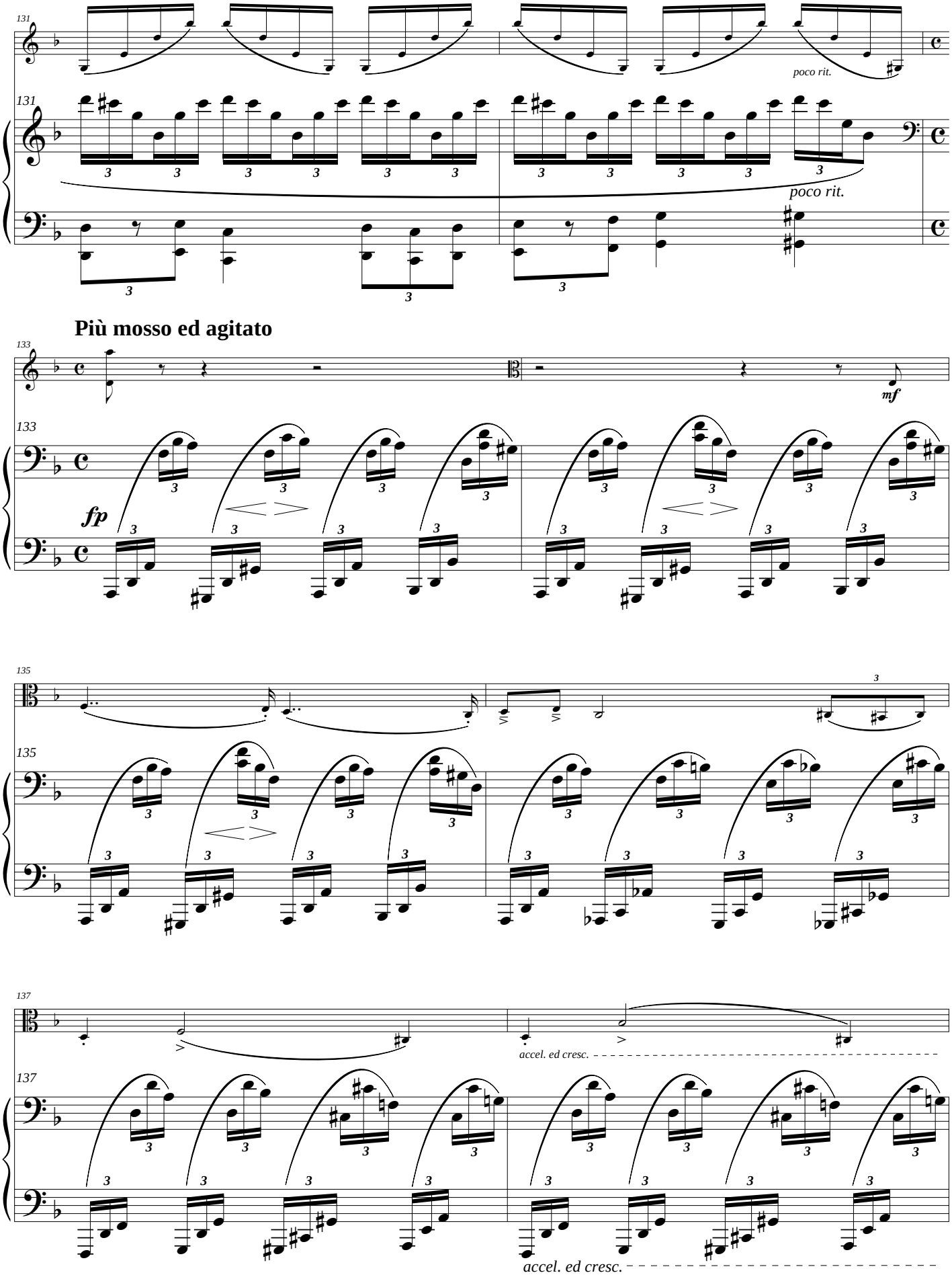
pp

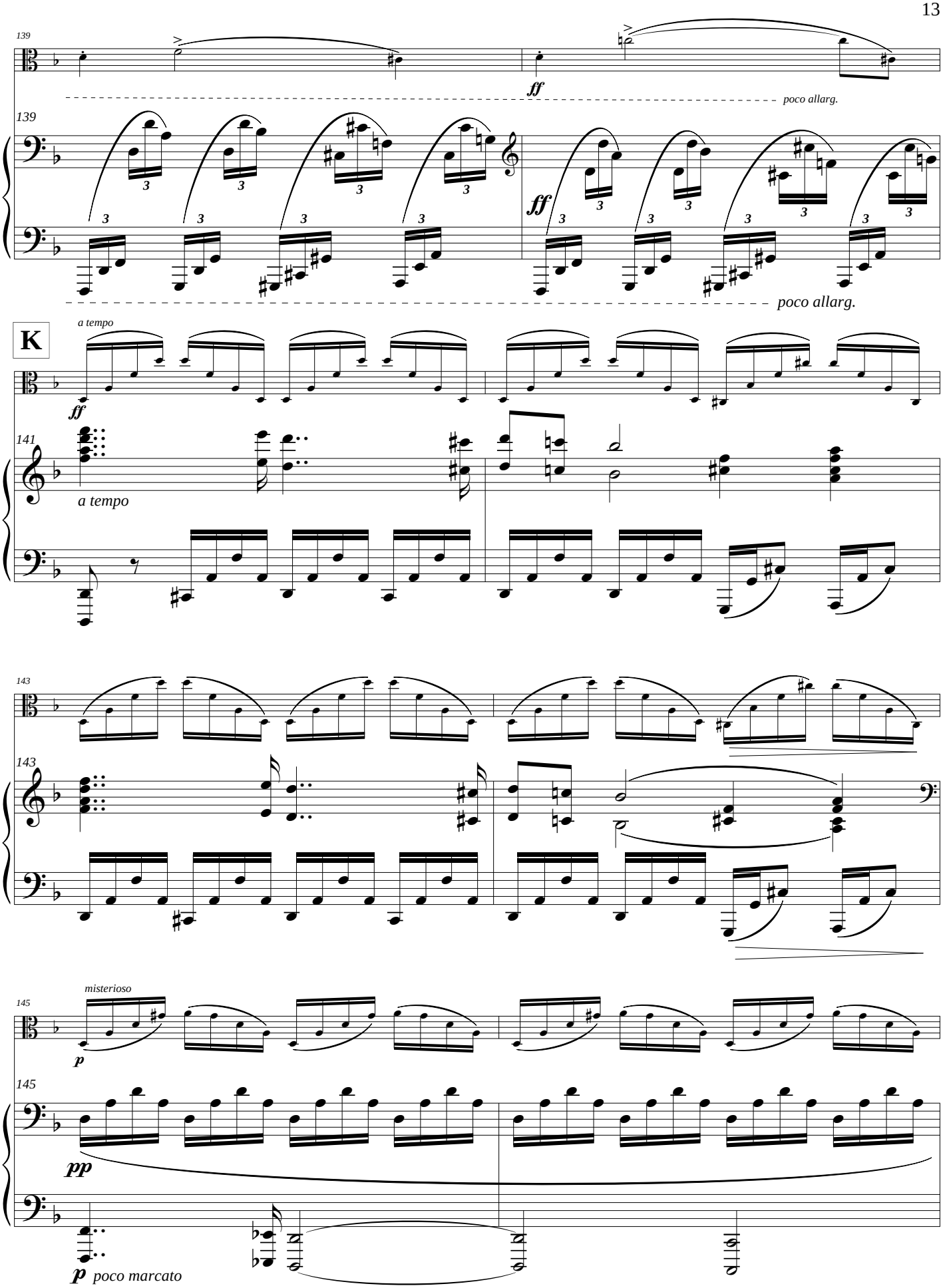
pp

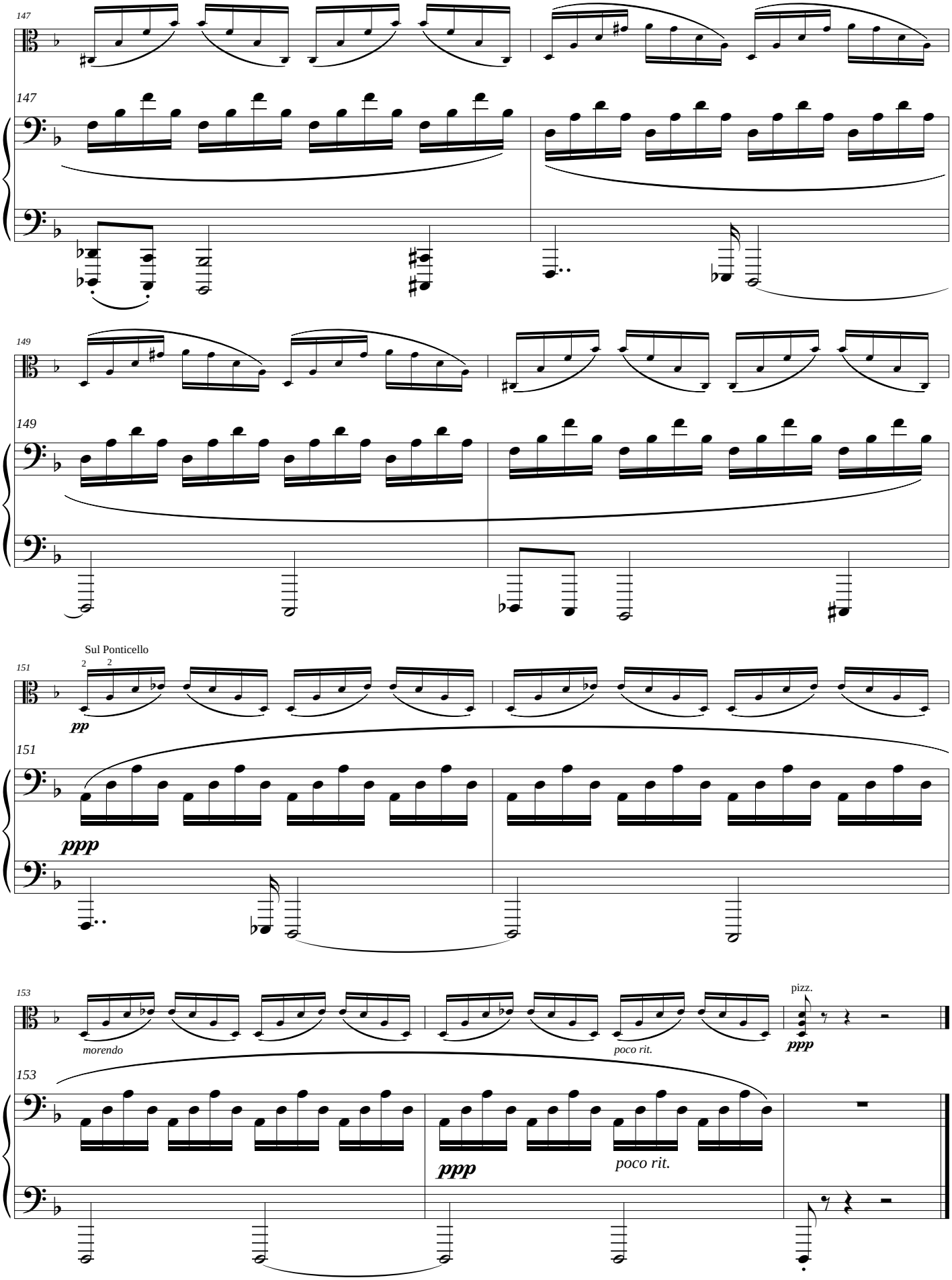
pp

cedez un peu


116
a tempo
pp
116
a tempo
pp
119
cedez un peu
119
cedez un peu
poch. sost.
J
Poco animato
p
122
p
f
p
cresc.
127
f
fpp
cresc.
127
fp
marcato


131
poco rit.
131
poco rit.
Più mosso ed agitato
133
mf
133
fp
135
135
137
accel. ed cresc.
137
accel. ed cresc.


139
ff
poco allarg.
139
ff
poco allarg.
K
a tempo
ff
141
a tempo
143
143
misterioso
p
145
pp
145
p poco marcato


147
147
149
149
Sul Ponticello
151
pp
151
ppp
153
morendo
poco rit.
pizz.
ppp
153
ppp
poco rit.

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