The American Viola Society

TWELVE STUDIES
FOR VIOLA

Sven Helge Reher
(1911-1991)

AVS Publications 063

© 1978, 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

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 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

Score Table of Contents

Study 1 _____ **1**

Study 2 _____ **3**

Study 3 _____ **5**

Study 4 _____ **8**

Study 5 _____ **10**

Study 6 _____ **13**

Study 7 _____ **15**

Study 8 _____ **17**

Study 9 _____ **20**

Study 10 _____ **23**

Study 11 _____ **26**

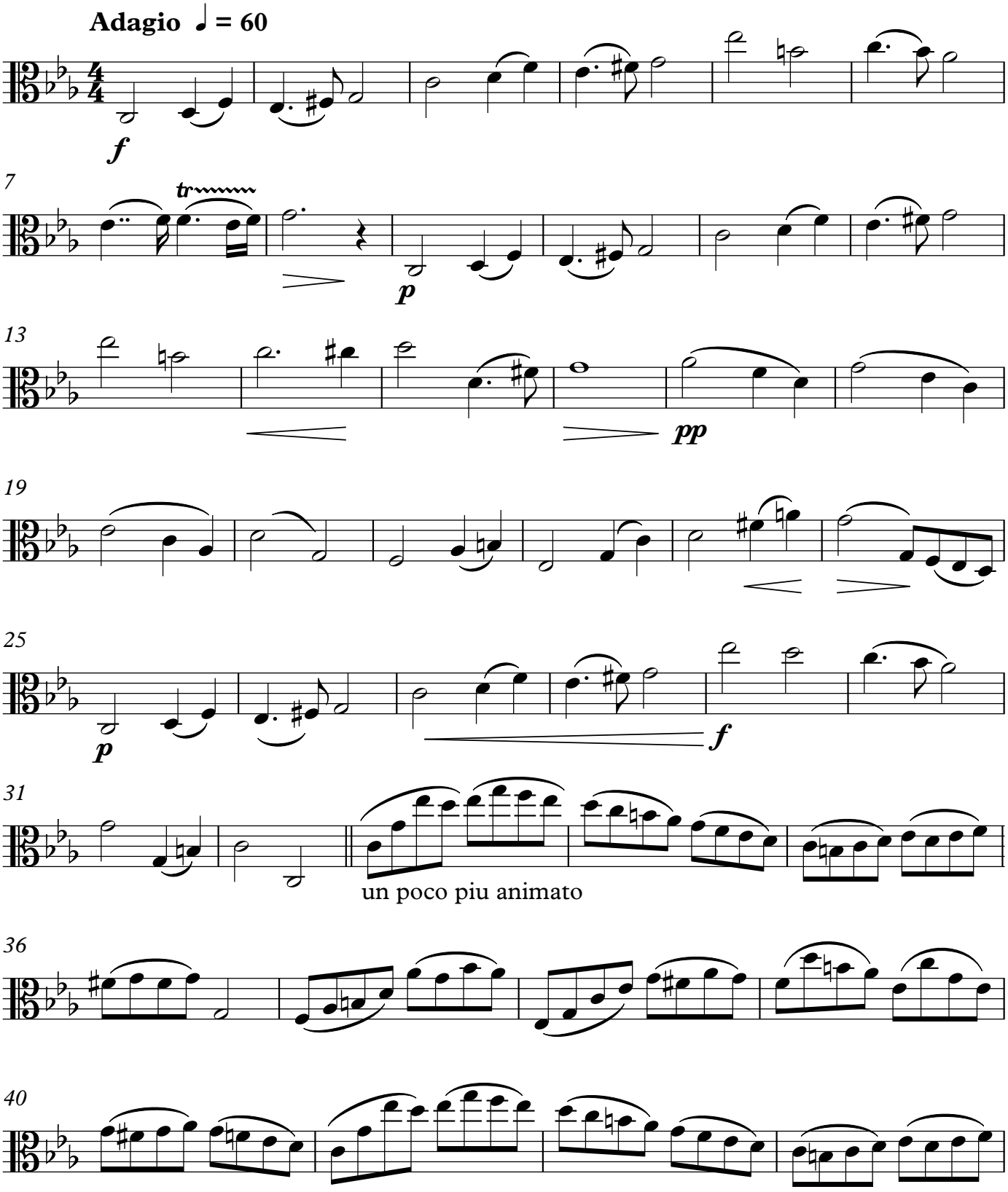
Study 12 _____ **29**

For Nancy Ross

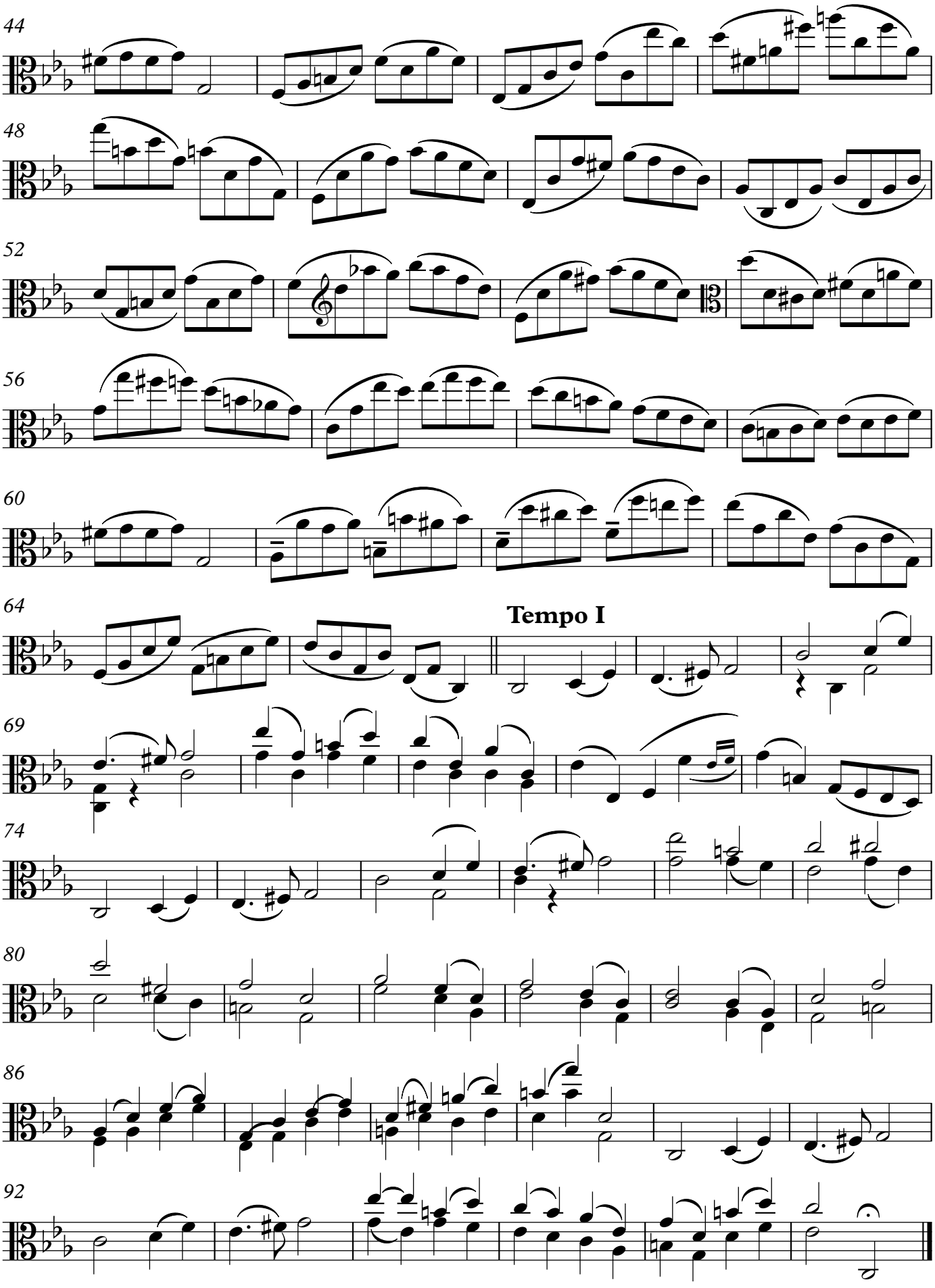
Twelve Studies For Viola

Study 1

SVEN HELGE REHER

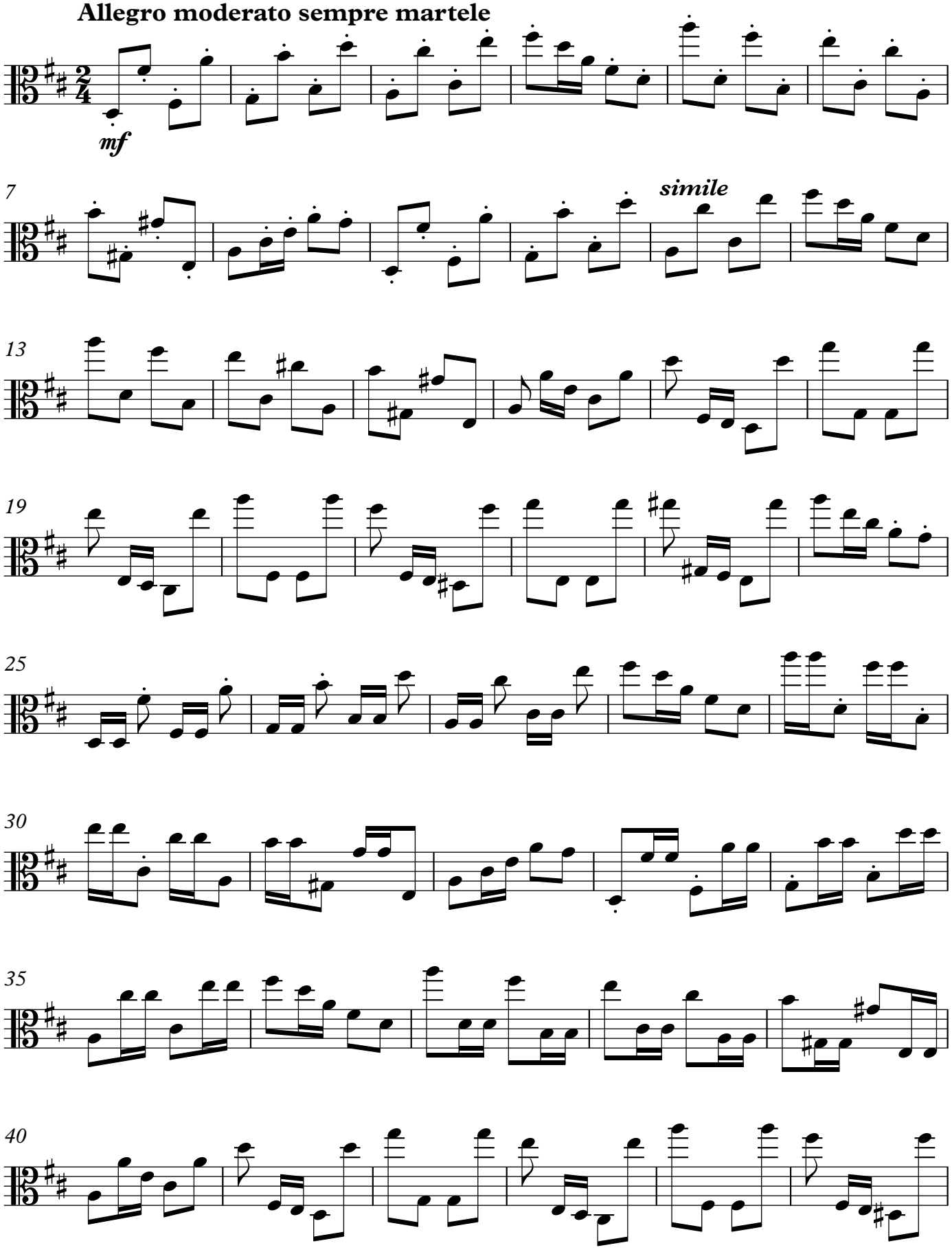


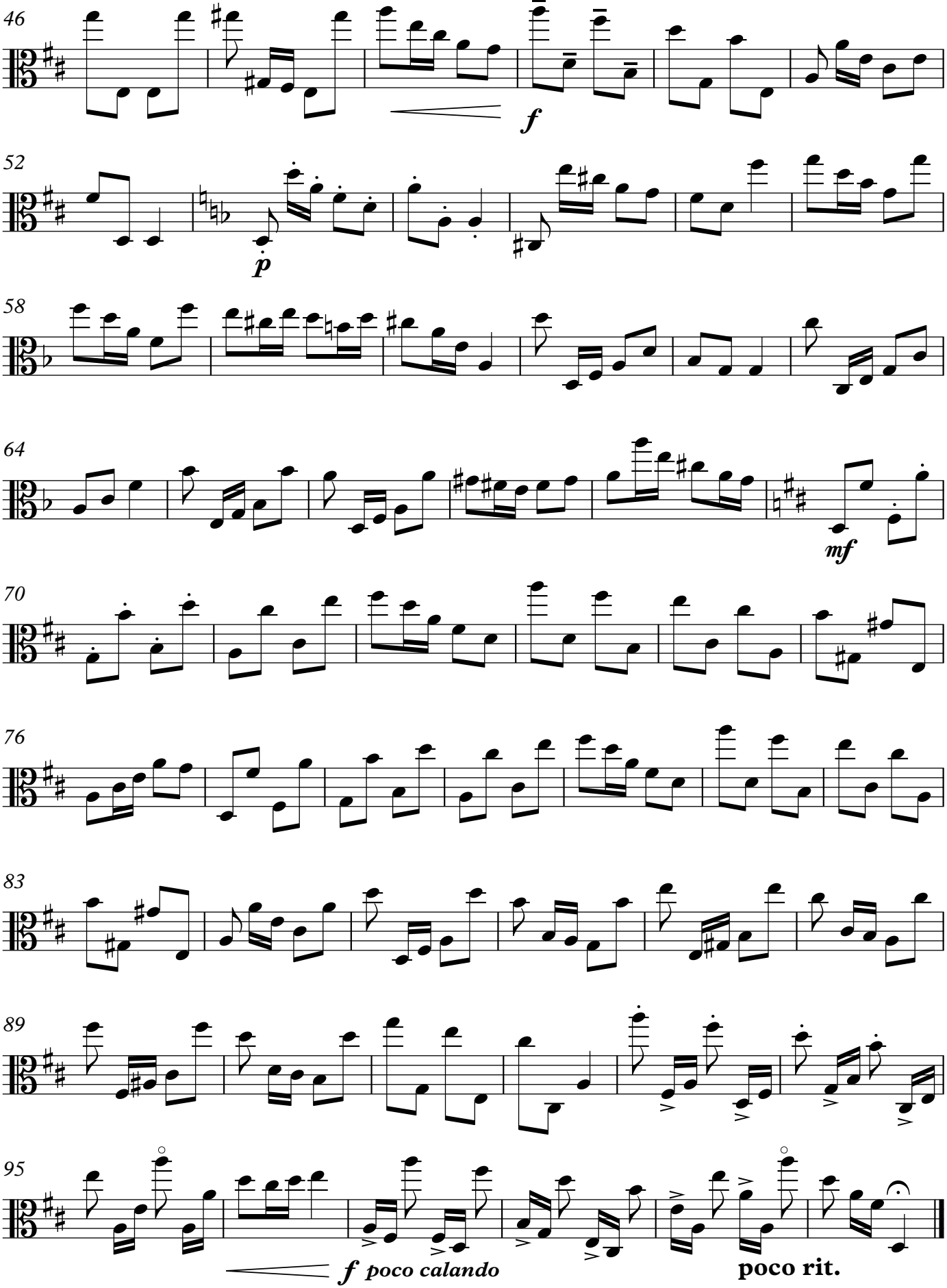
© Copyright 1978 Sven Helge Reher
© 2022, Children of Sven Reher. (CC BY 4.0)


44
48
52
56
60
64
Tempo I
69
74
80
86
92

Study 2

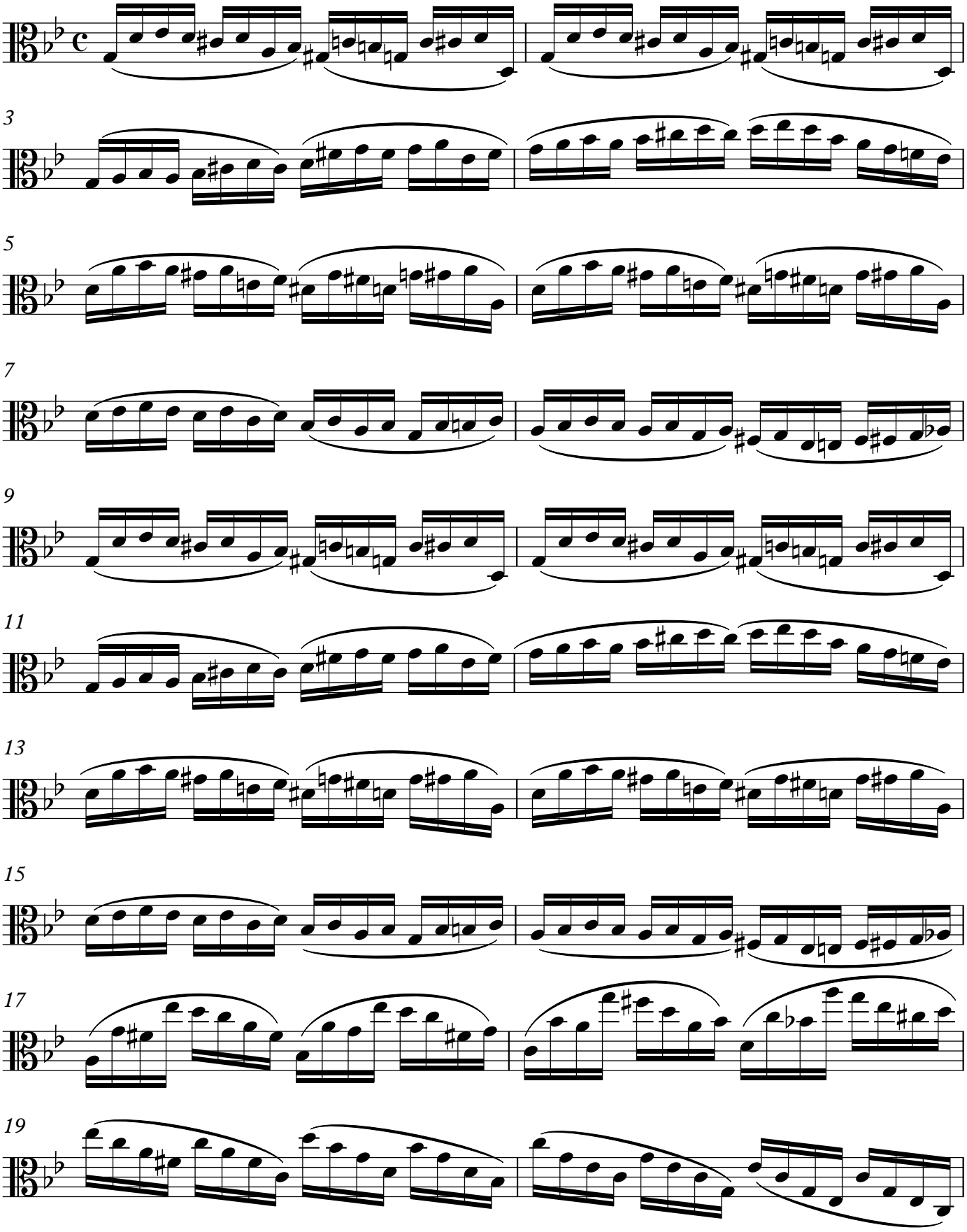
Allegro moderato sempre martele

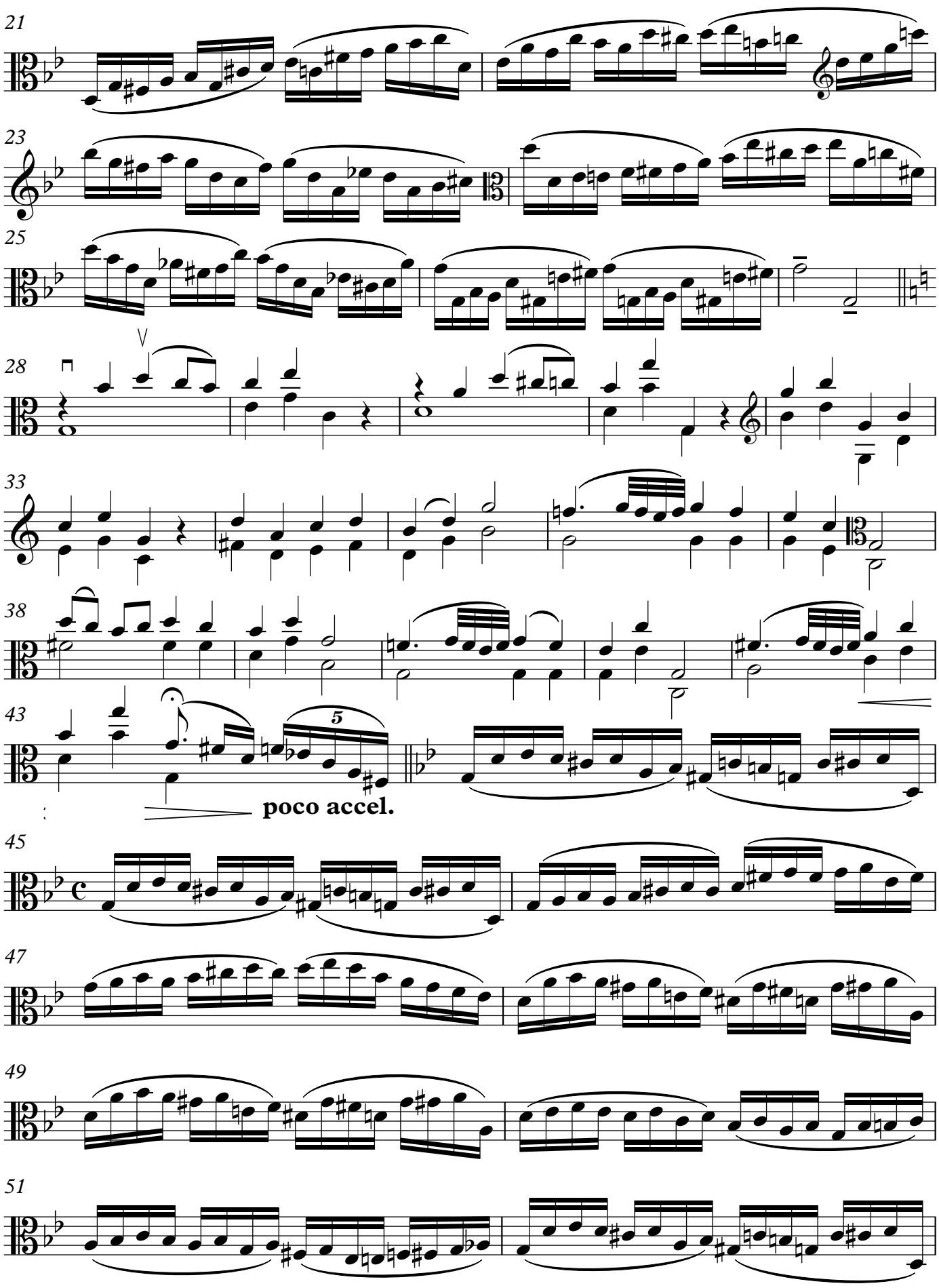


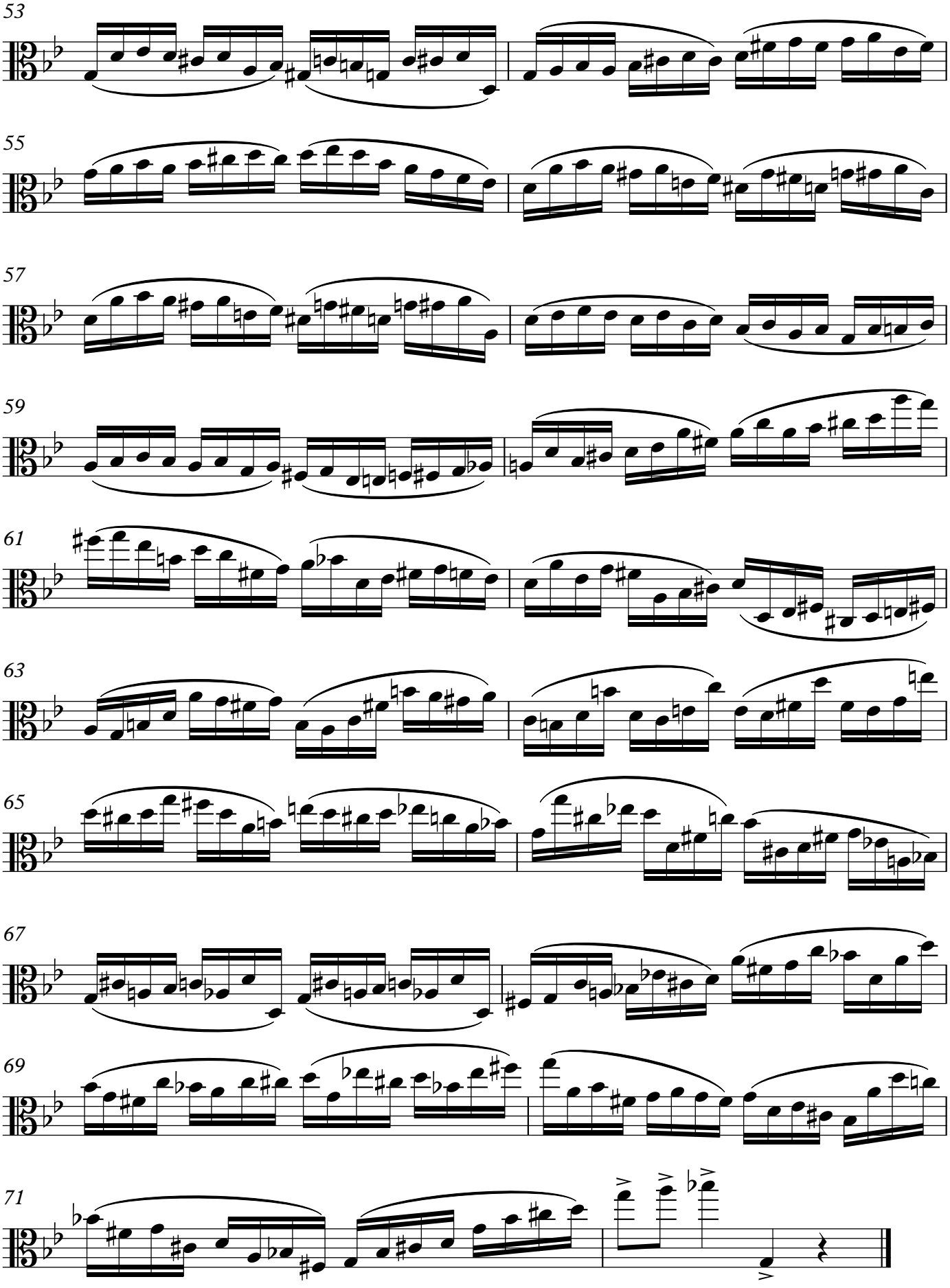

46
f
52
p
58
64
mf
70
76
83
89
95
f poco calando
poco rit.

Study 3

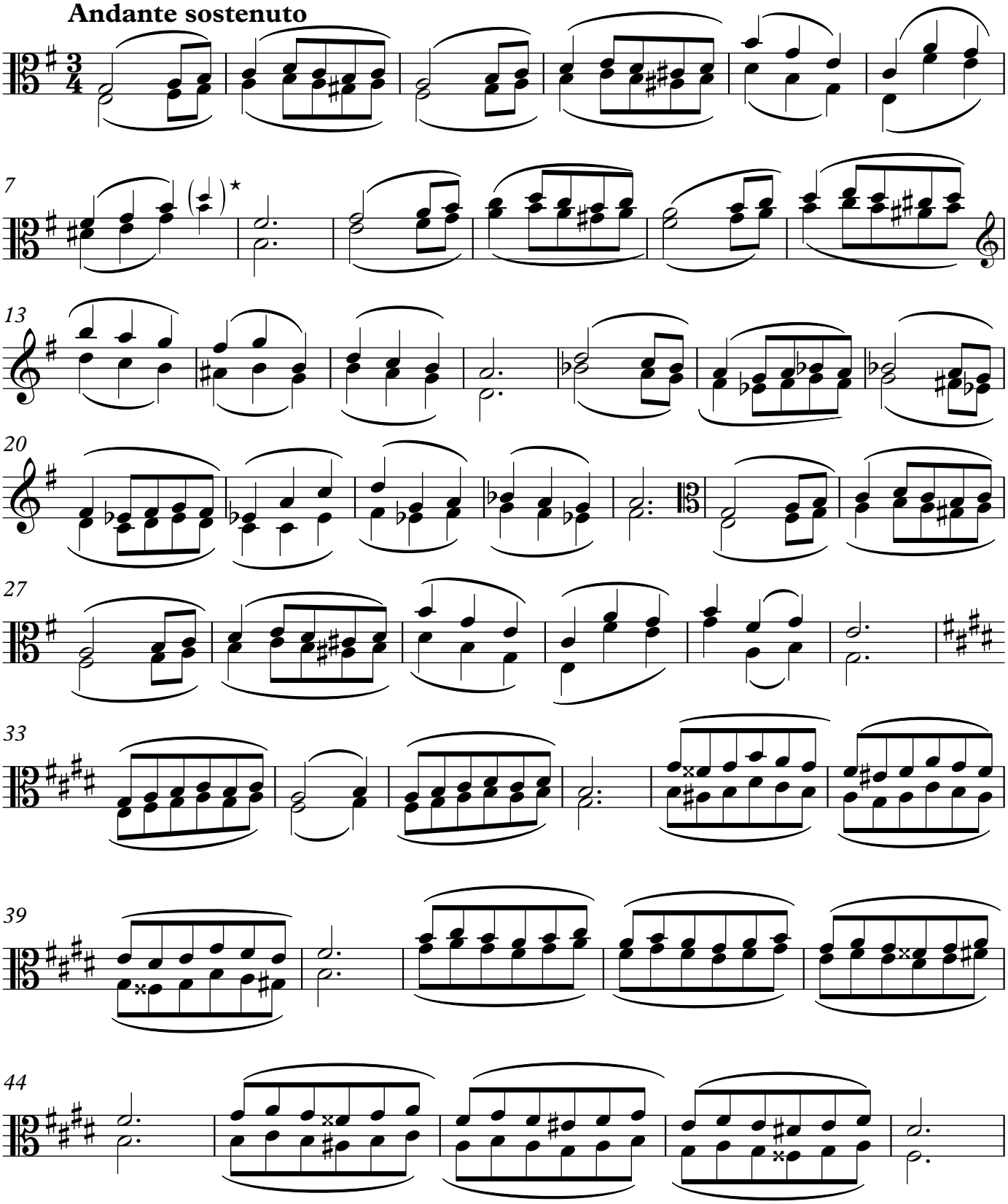
Allegro (♩ =80)



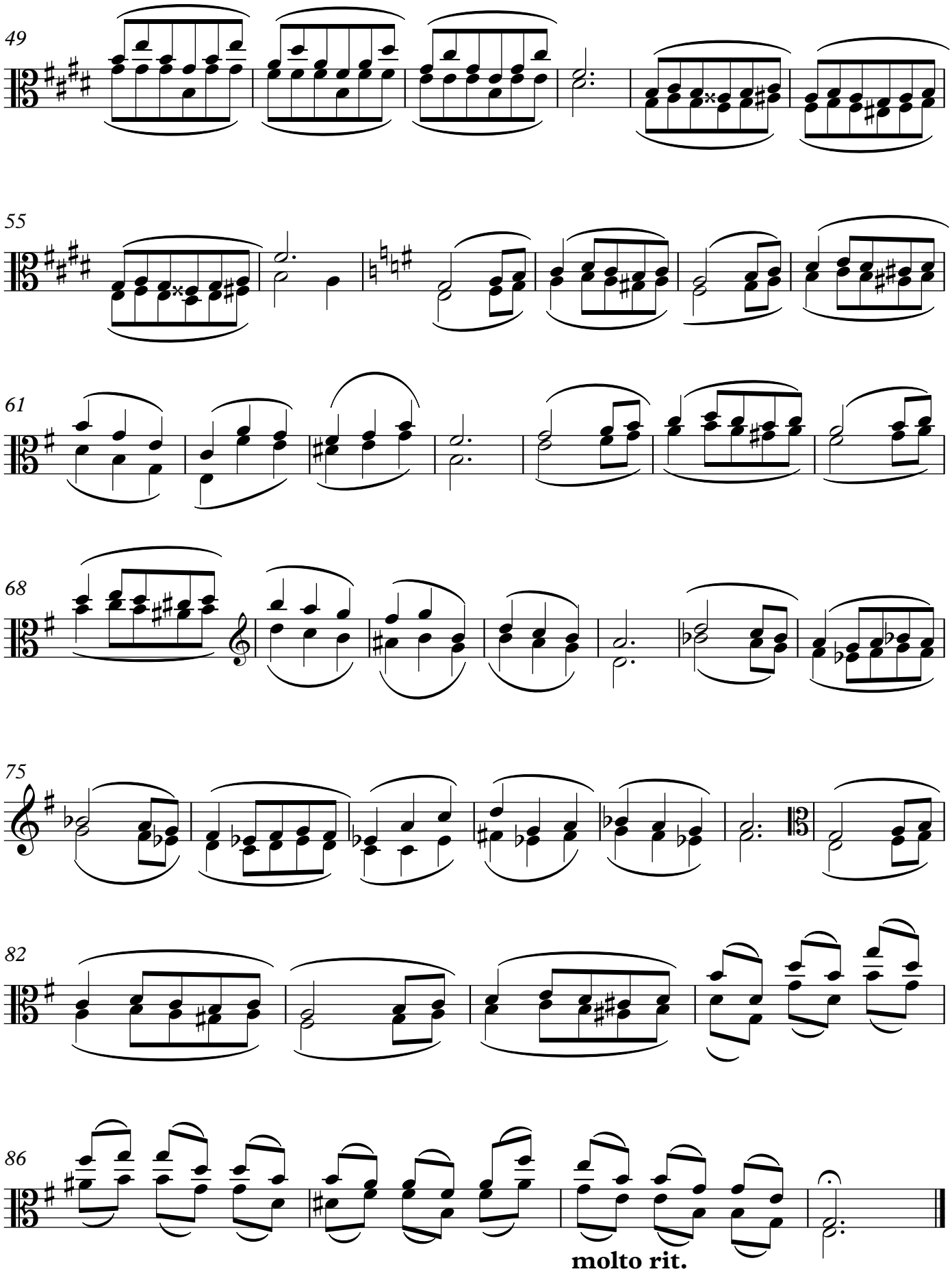

21
23
25
28
33
38
43
5
poco accel.
45
47
49
51


53
55
57
59
61
63
65
67
69
71

Study 4

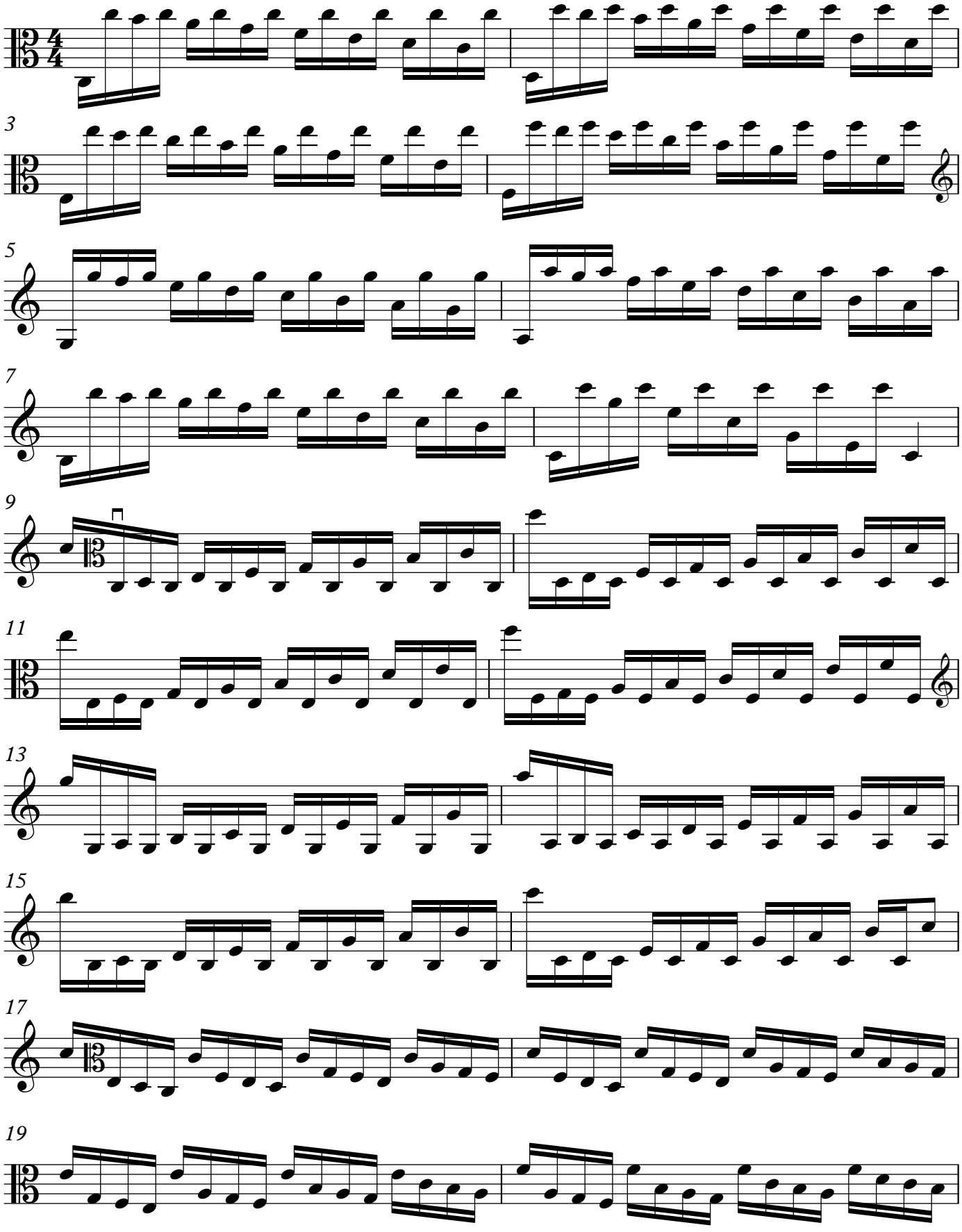


⋆ *Optional alternative double stop*

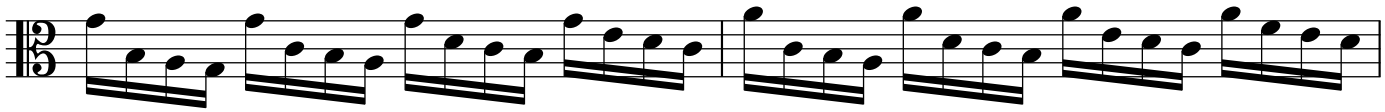

49
55
61
68
75
82
86
molto rit.

Study 5

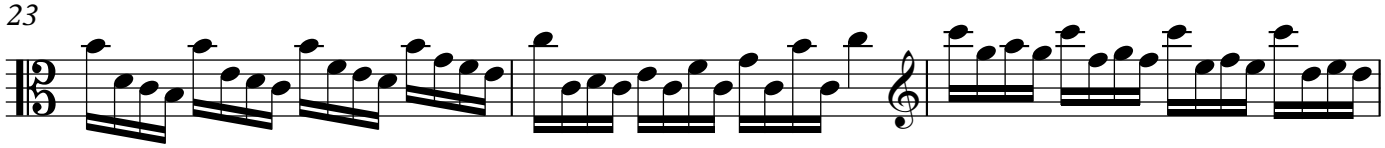
Allegro ♩ = 140



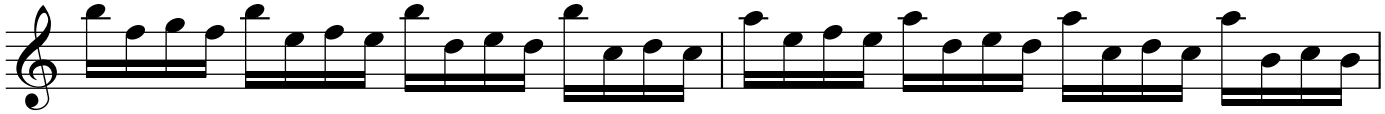
21



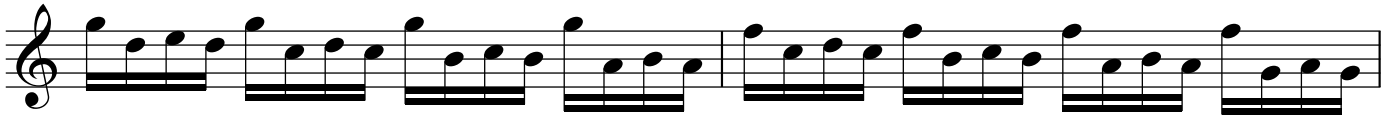
23



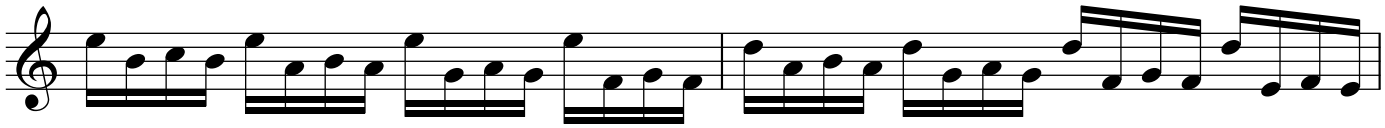
26



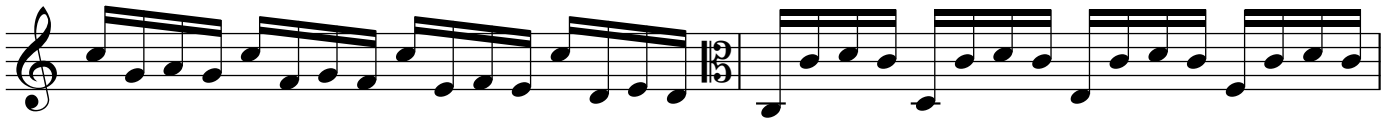
28



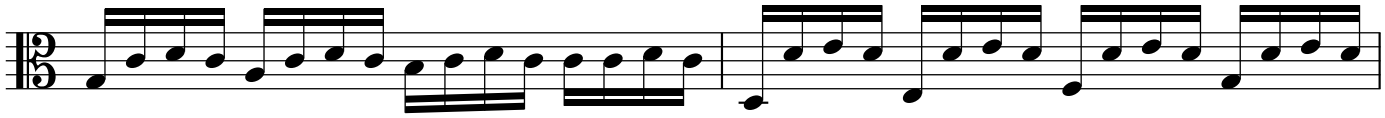
30



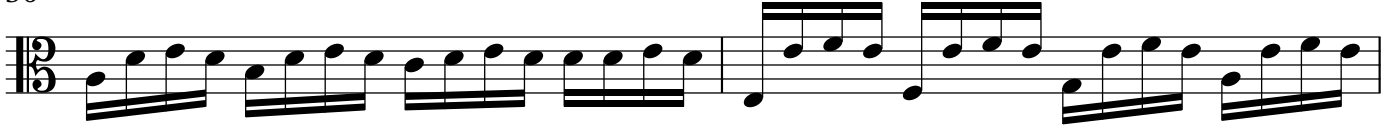
32



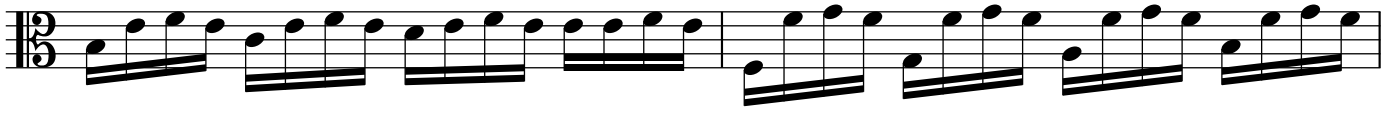
34



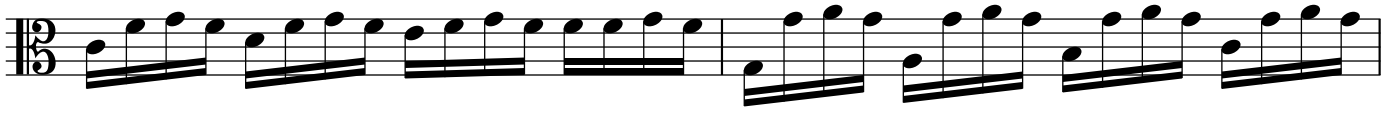
36



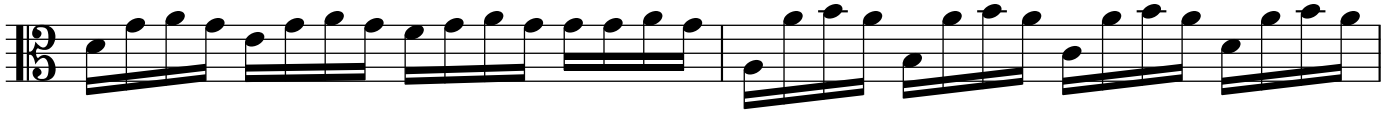
38

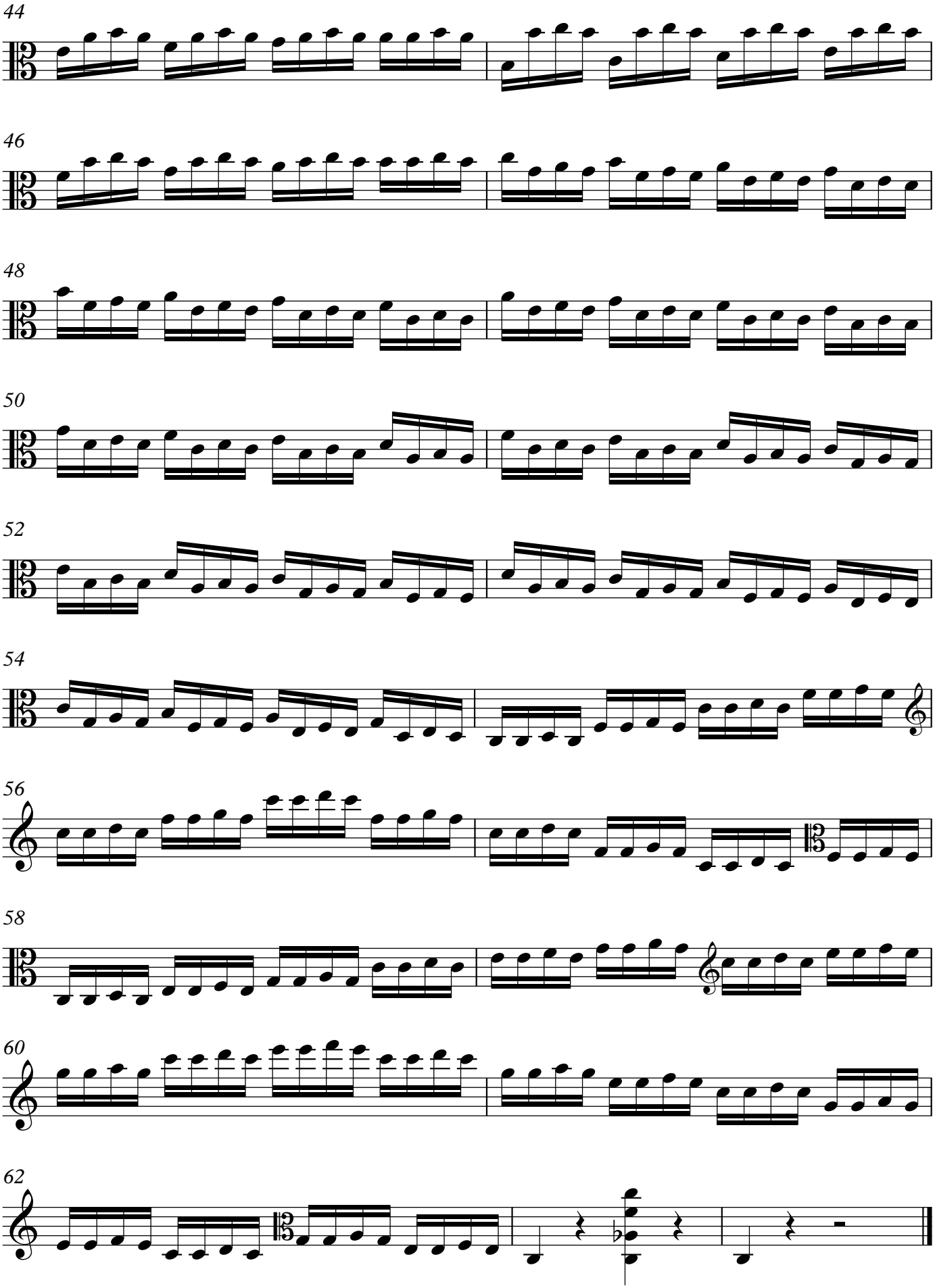


40



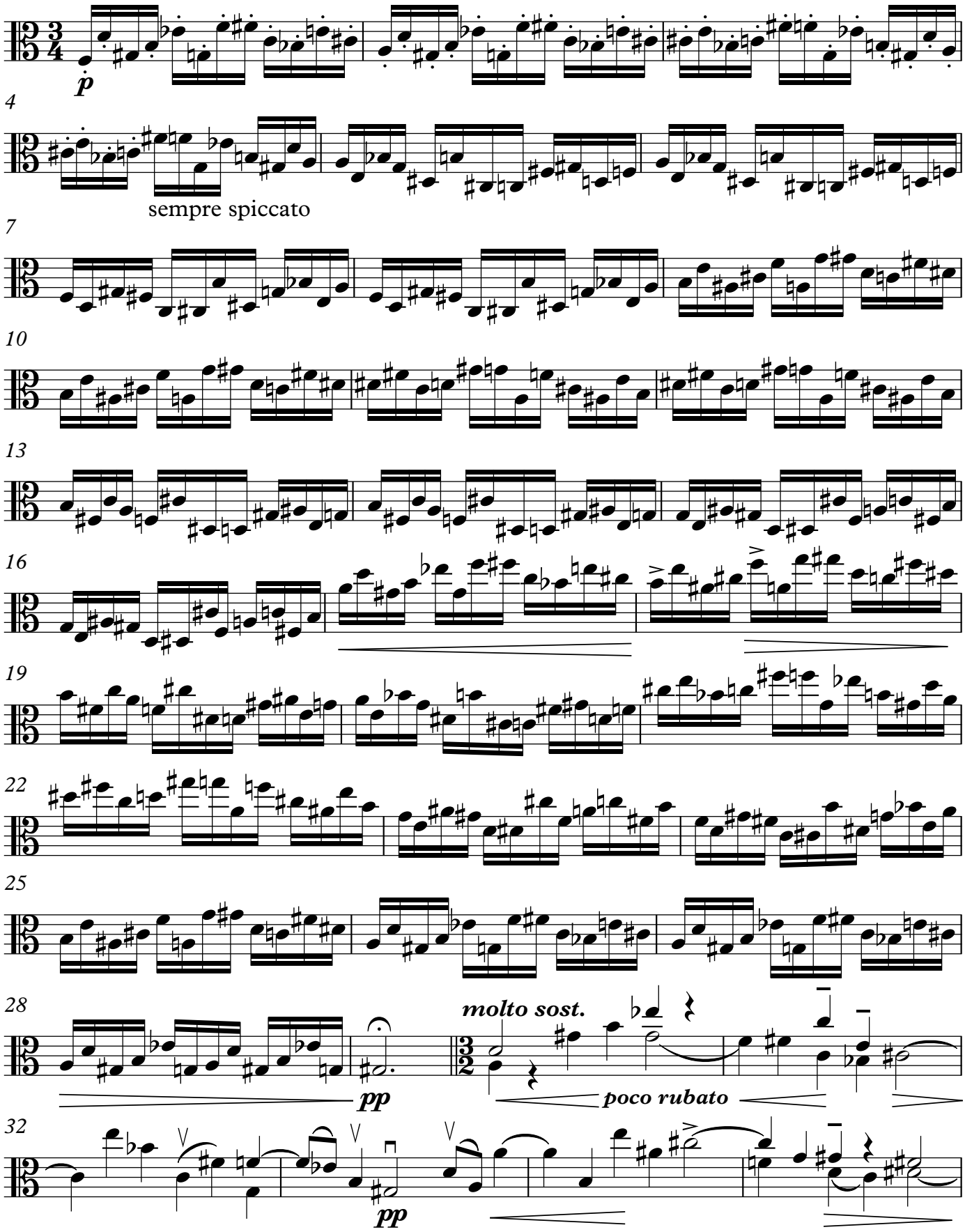
42

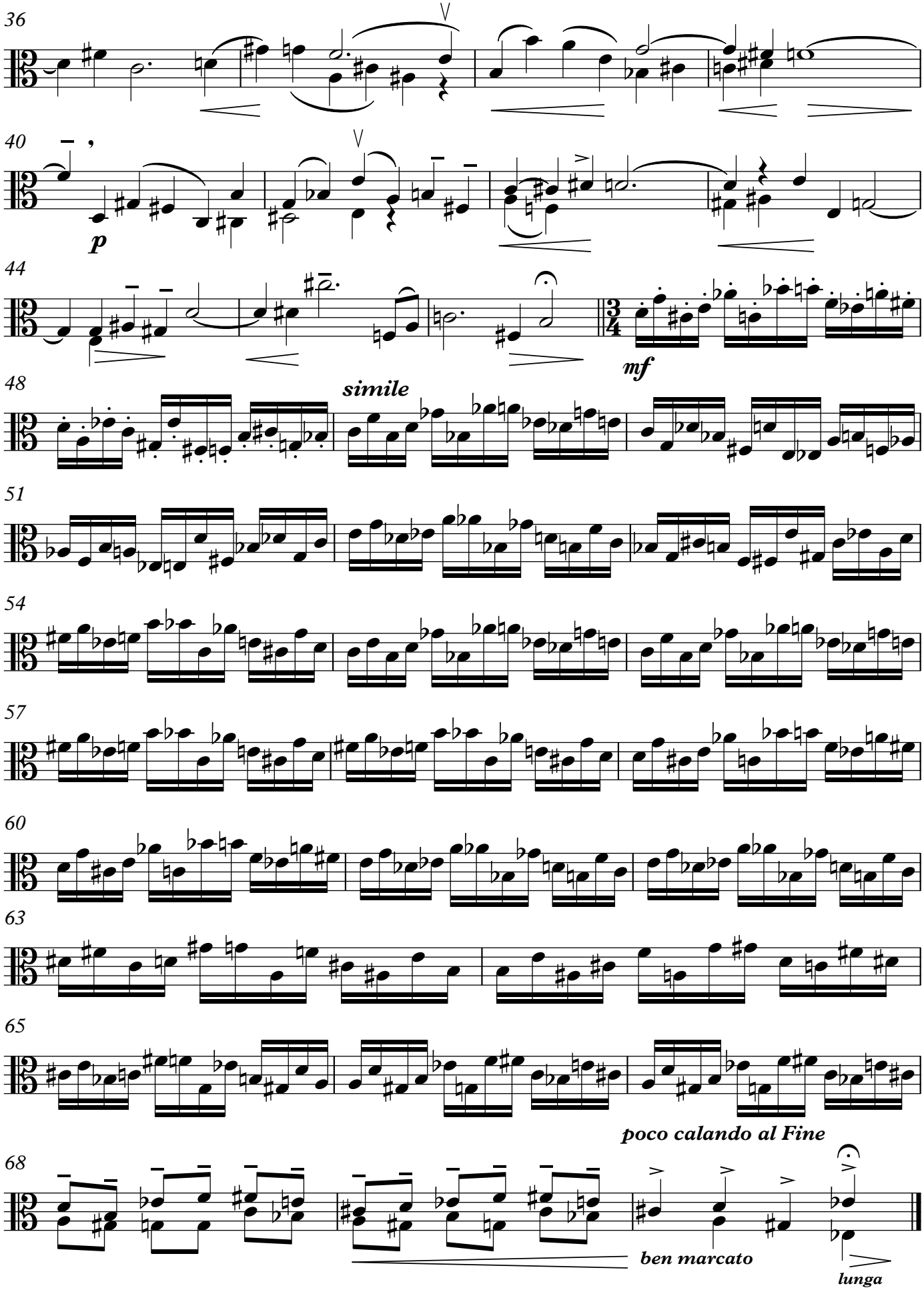



44
46
48
50
52
54
56
58
60
62

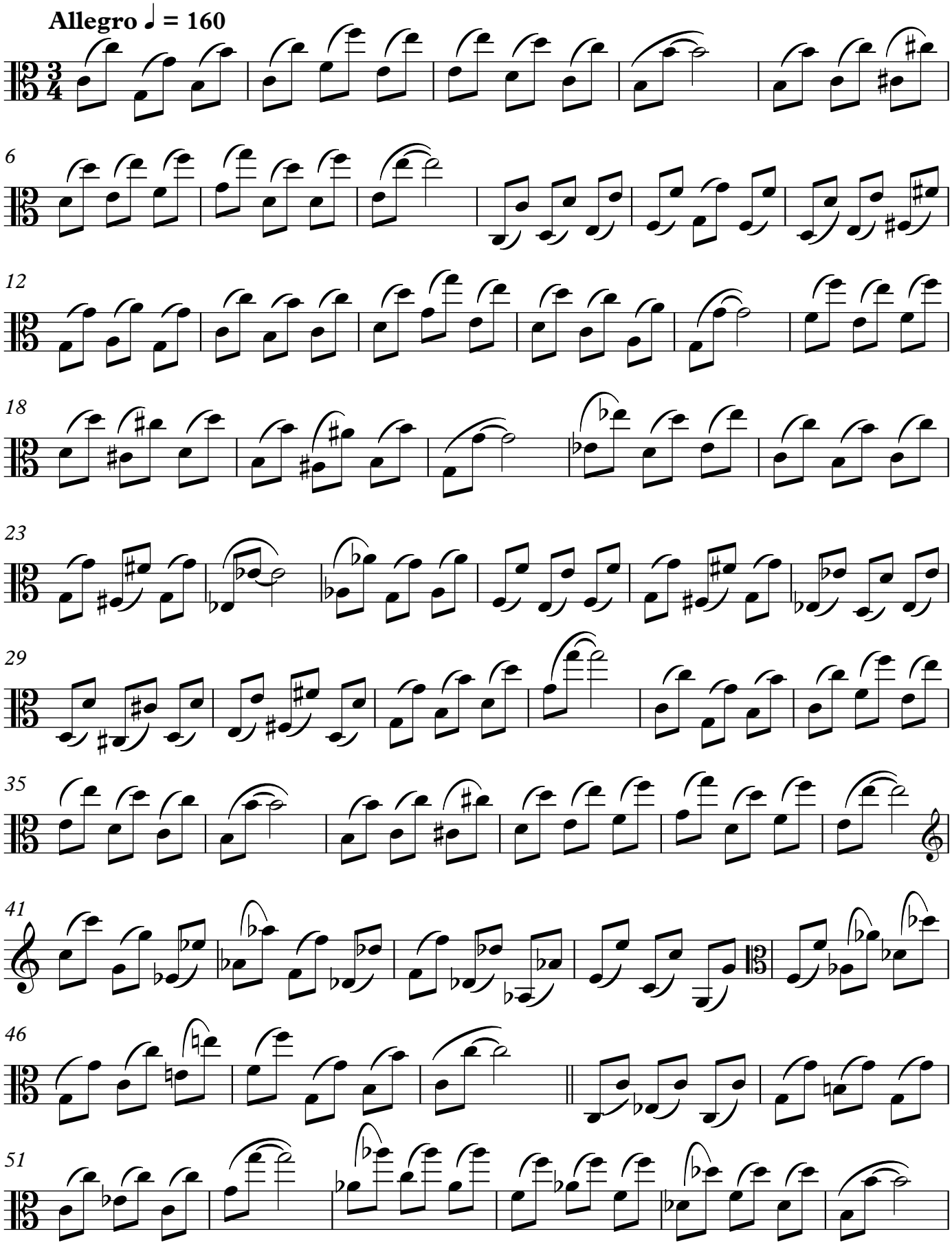
Study 6

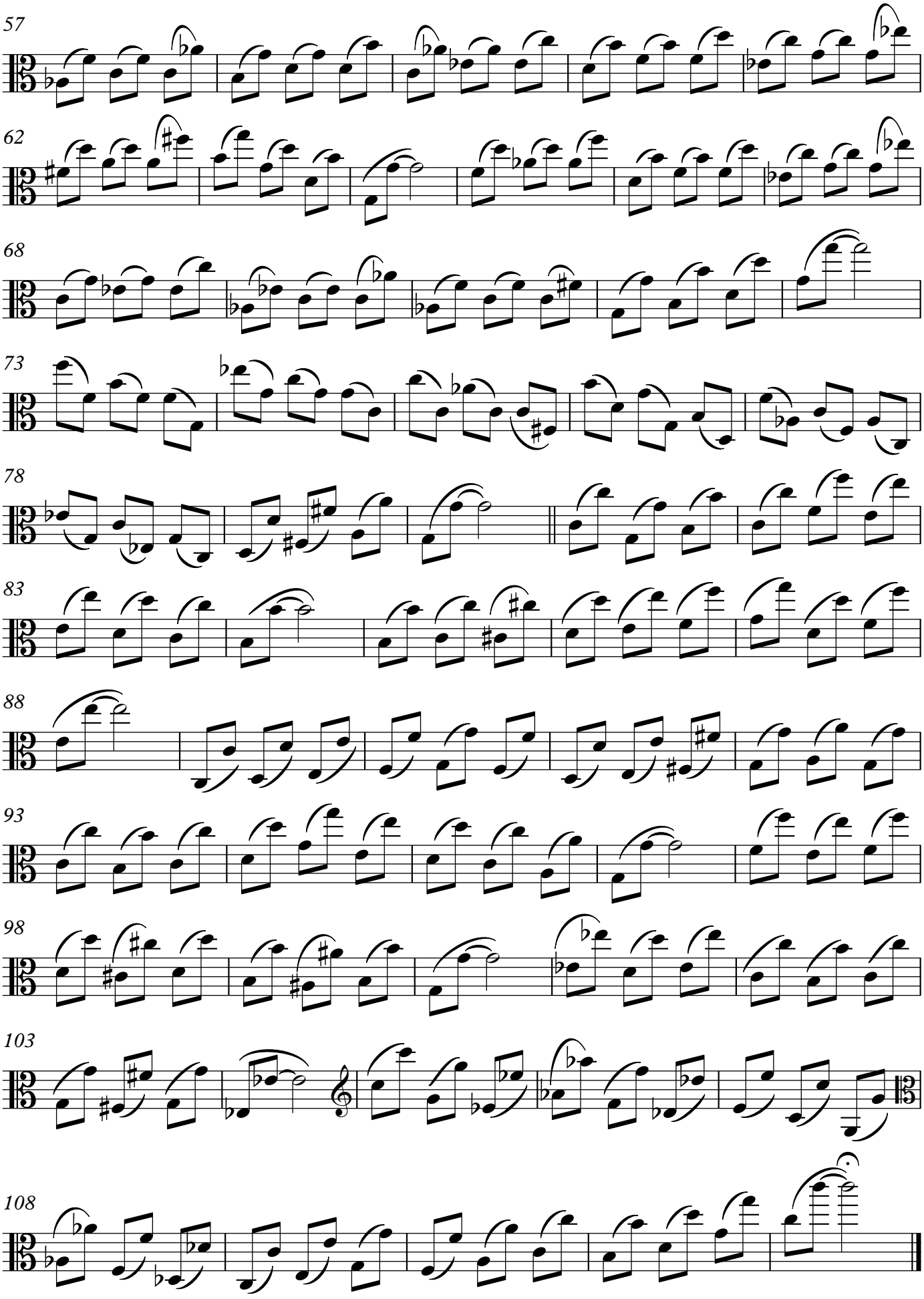
Allegro leggiero




36
40
p
44
mf
48
simile
51
54
57
60
63
65
poco calando al Fine
68
ben marcato
lunga

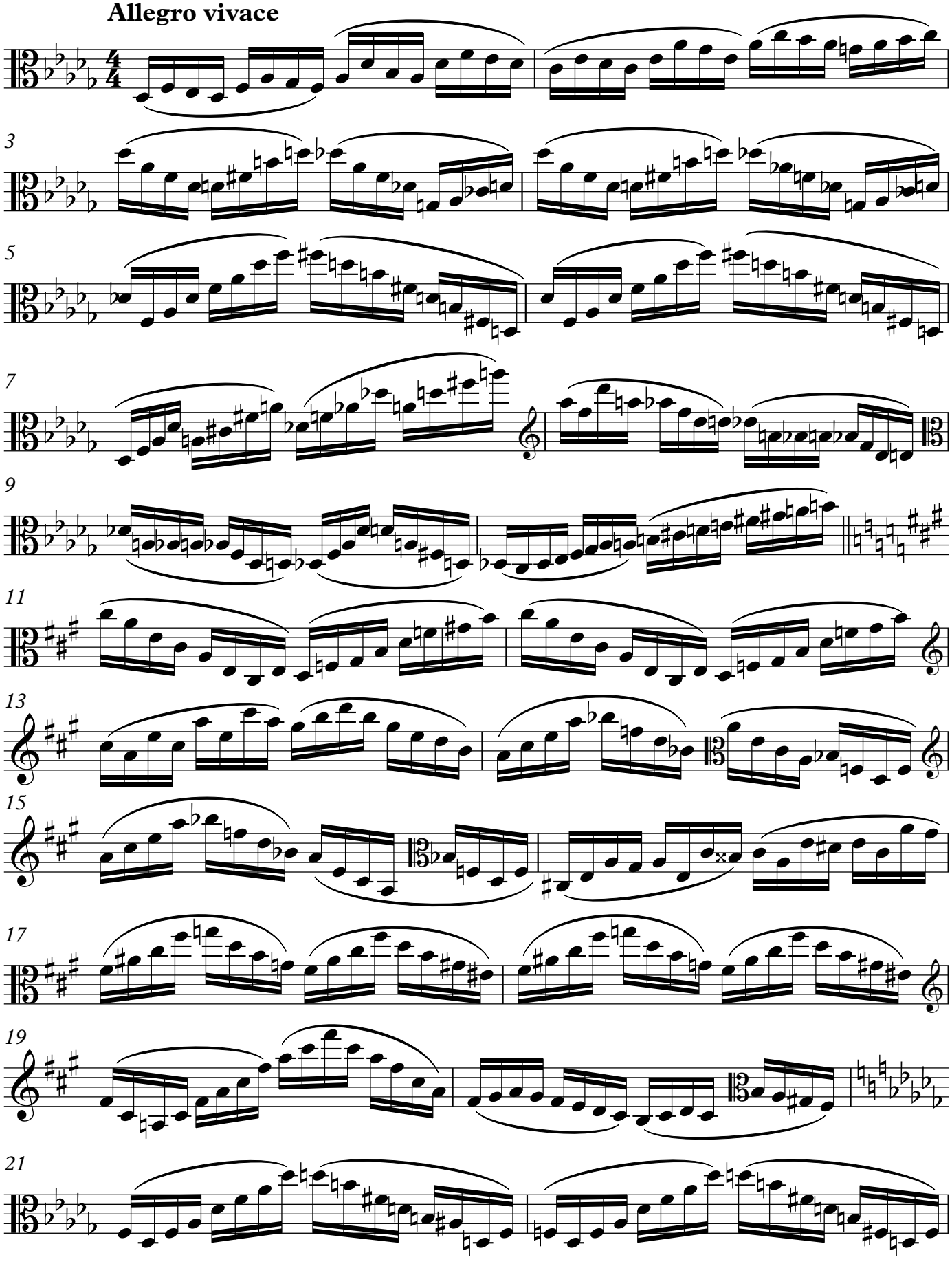
Study 7

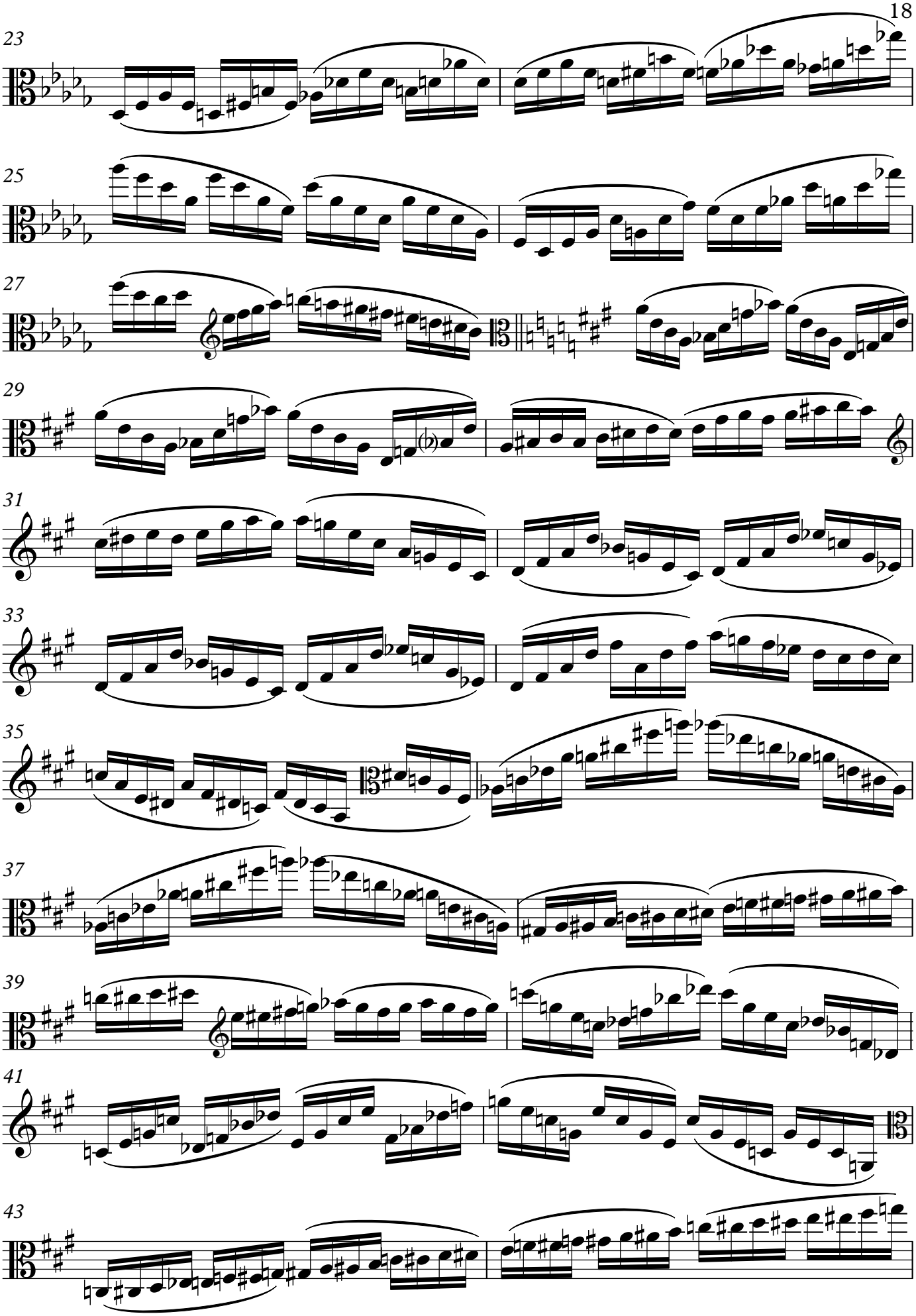


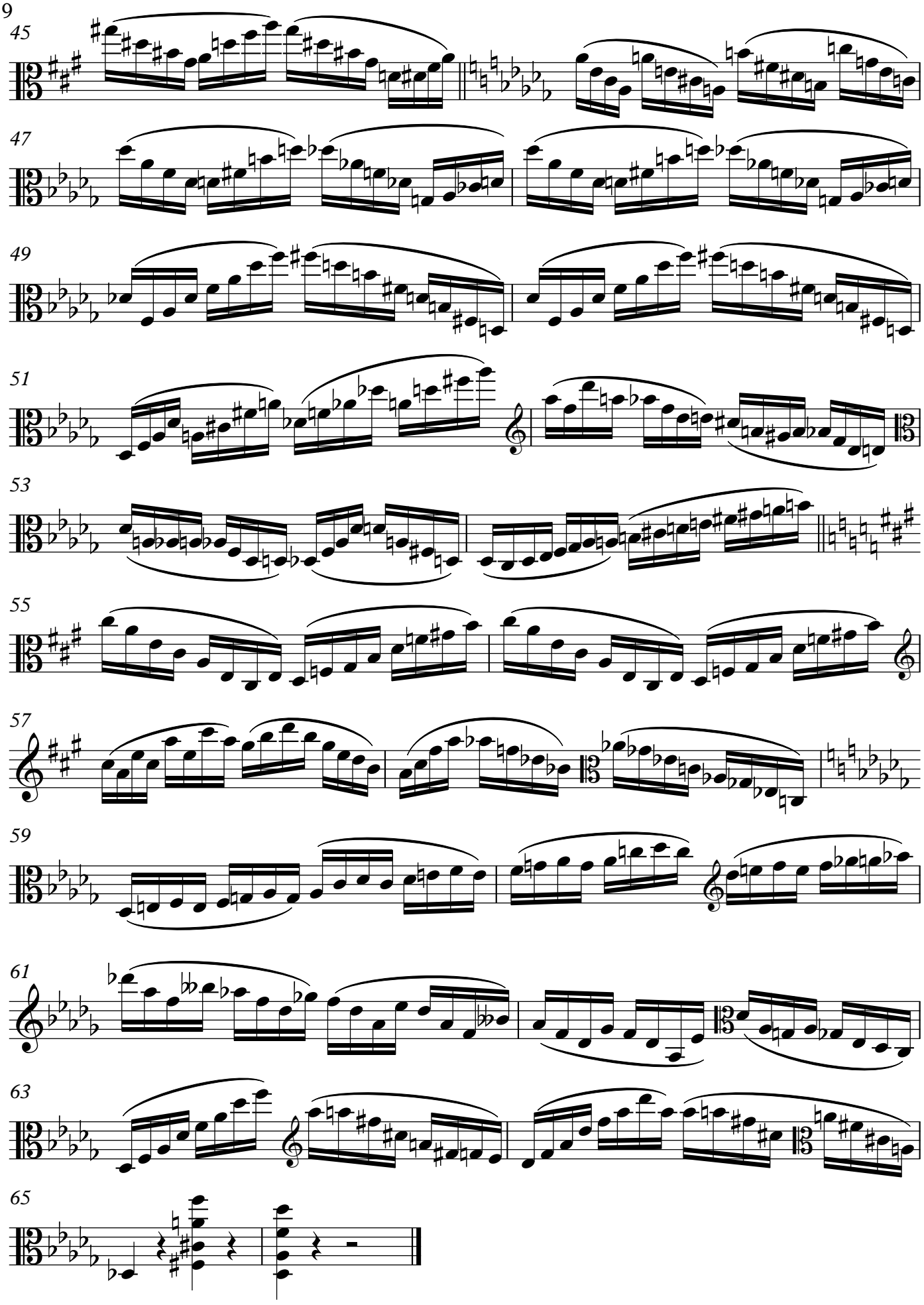

57
62
68
73
78
83
88
93
98
103
108

Study 8

Allegro vivace

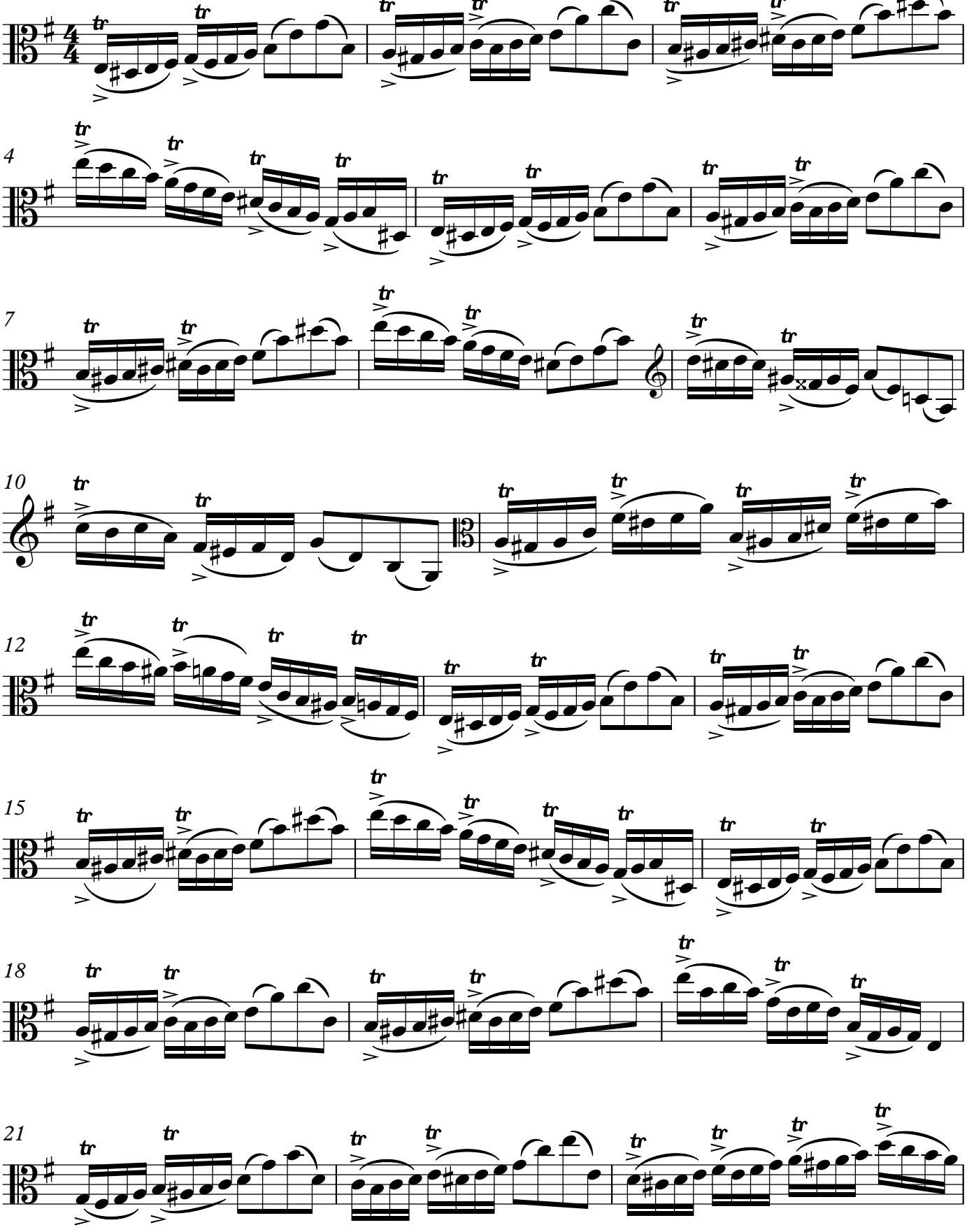


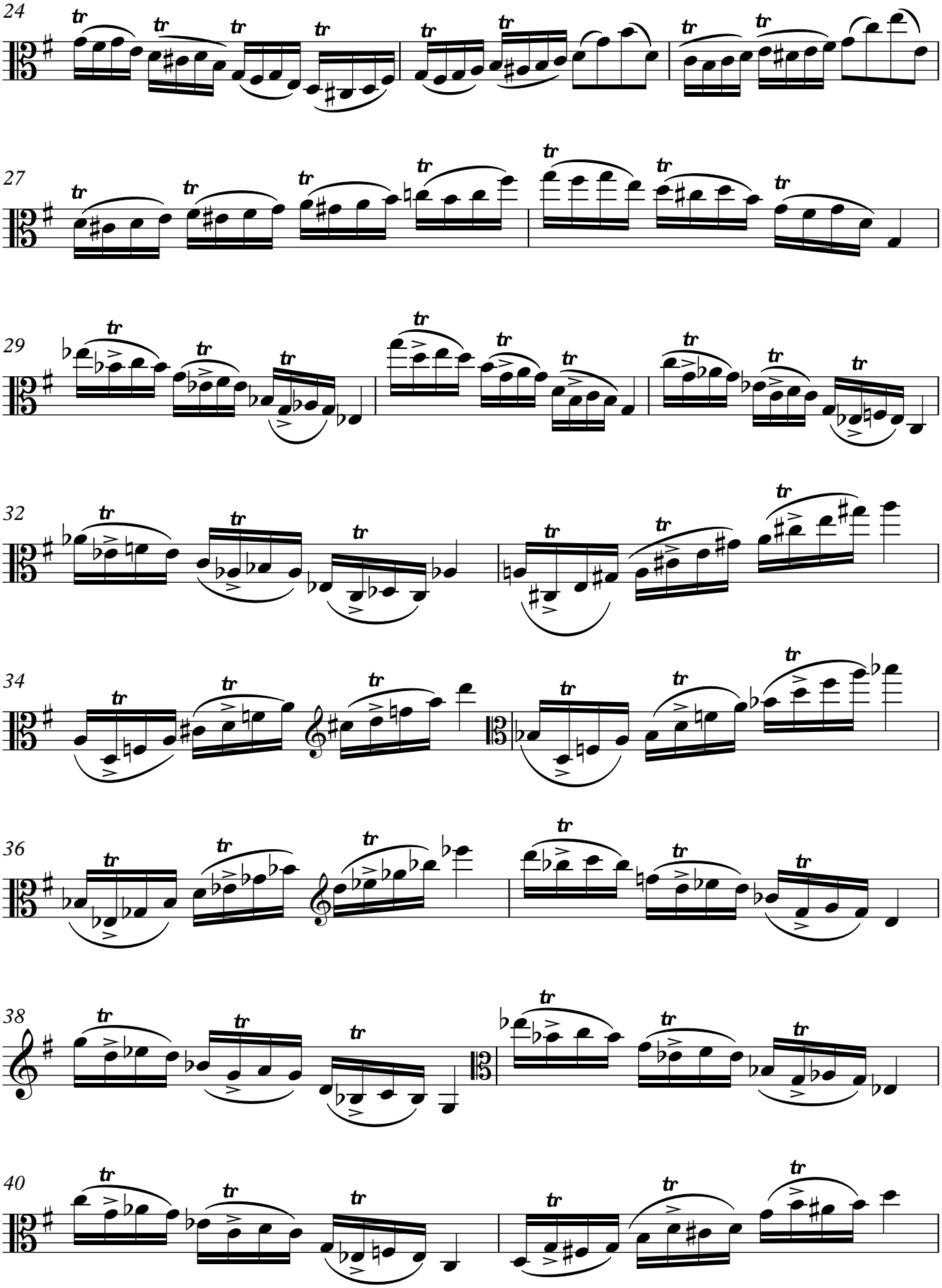

23
25
27
29
31
33
35
37
39
41
43

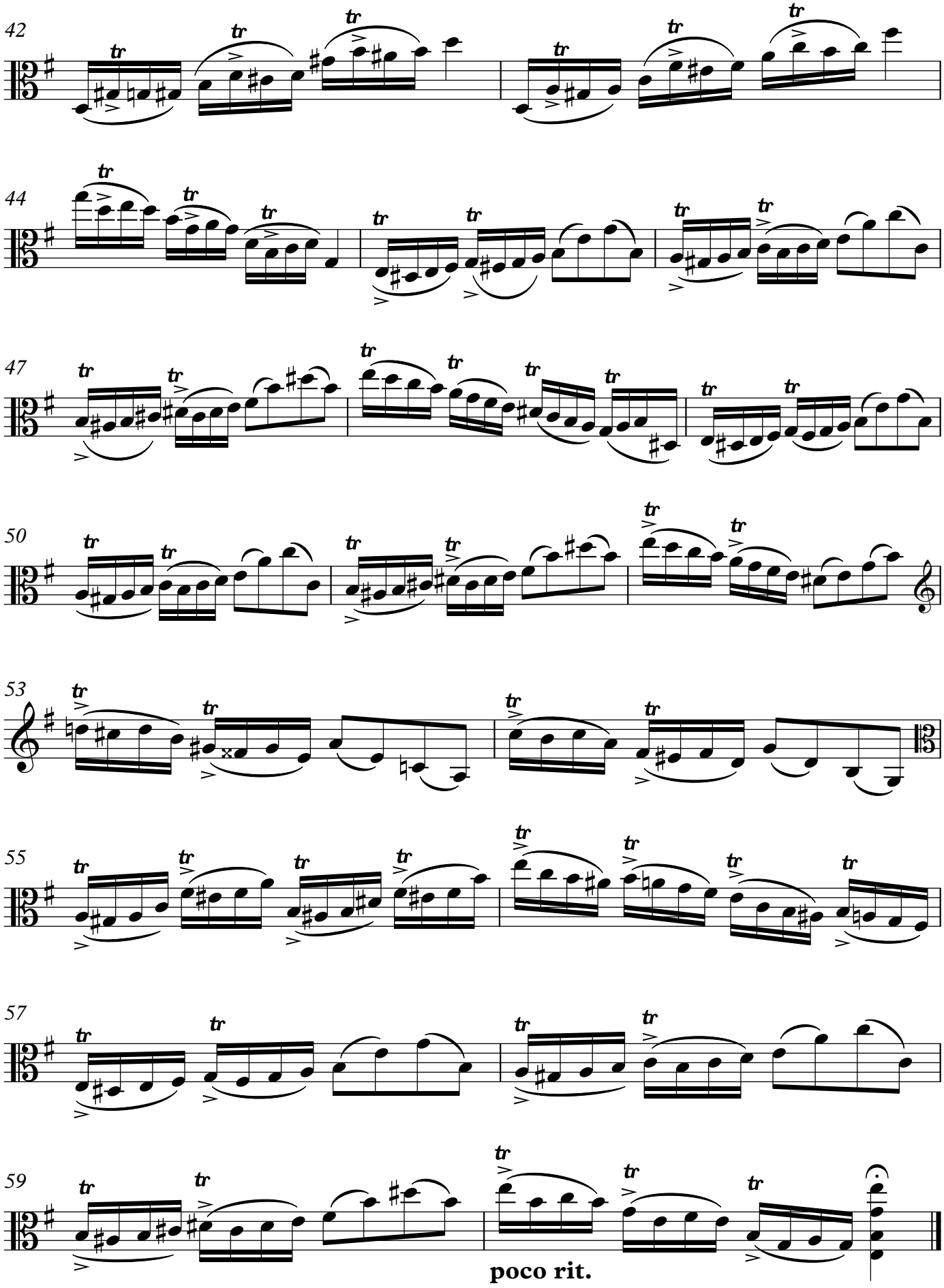

45
47
49
51
53
55
57
59
61
63
65

Study 9

Andante con moto

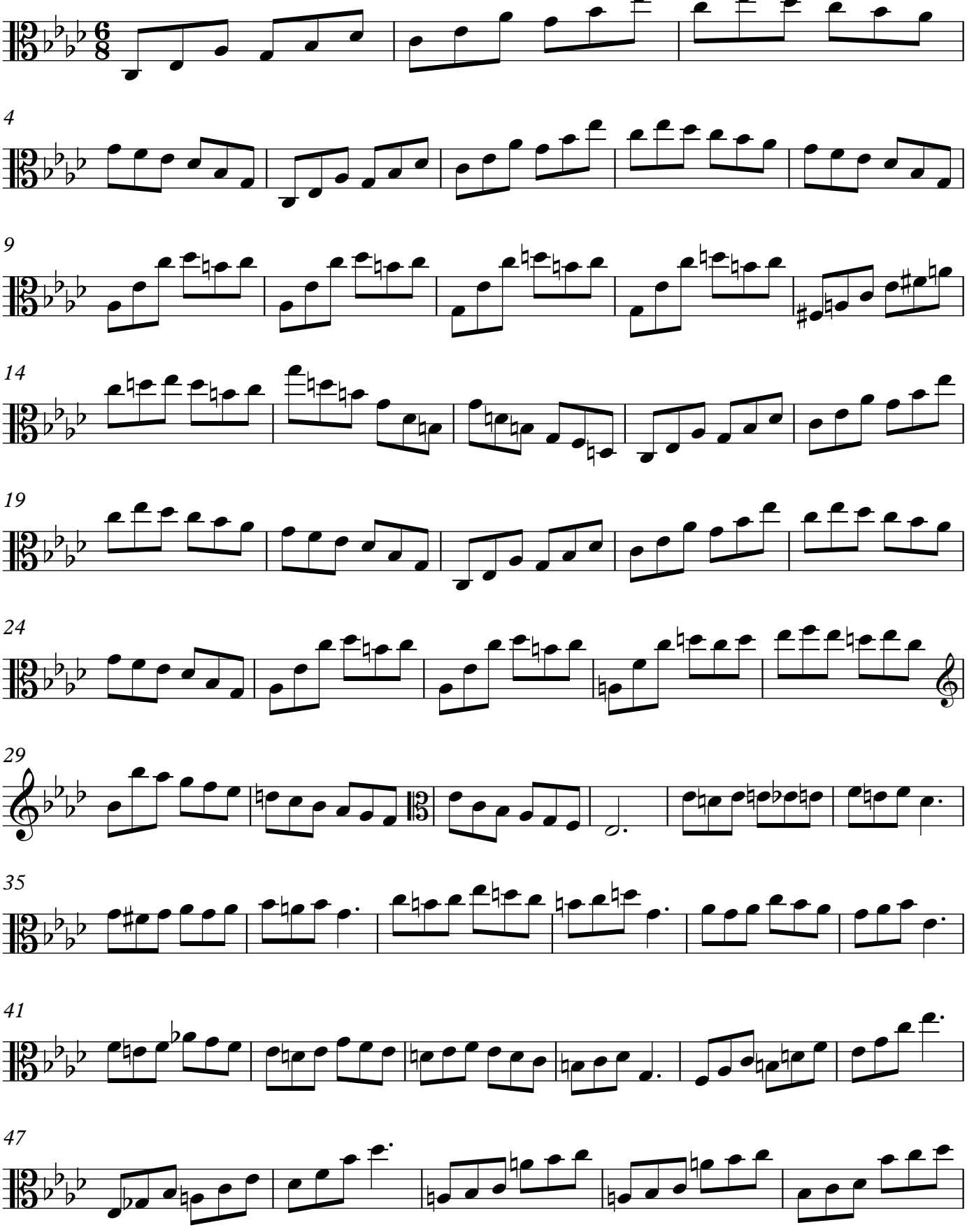



24
27
29
32
34
36
38
40

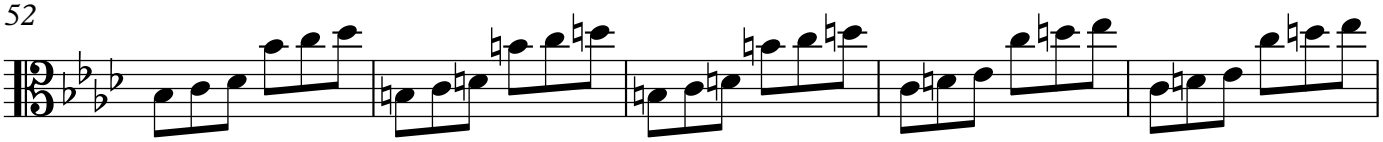

42
44
47
50
53
55
57
59
poco rit.

Study 10

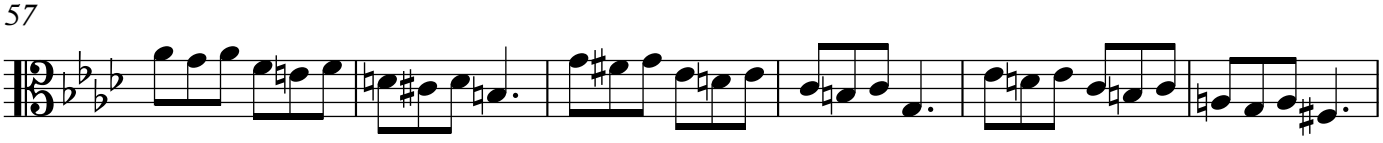
Molto allegro ♩. = 144



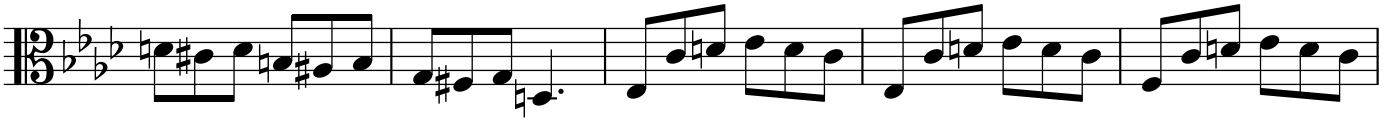
52



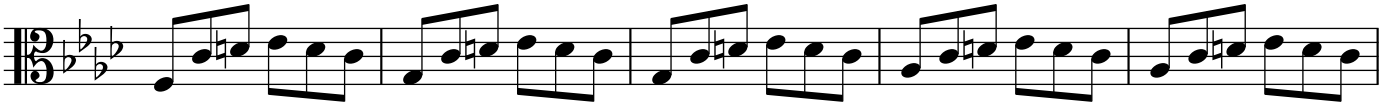
57



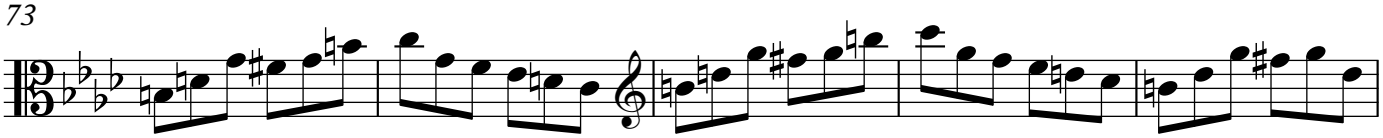
63



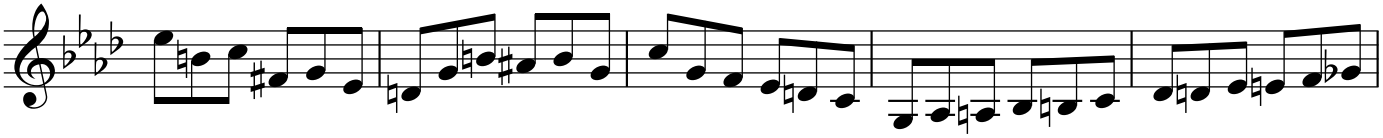
68



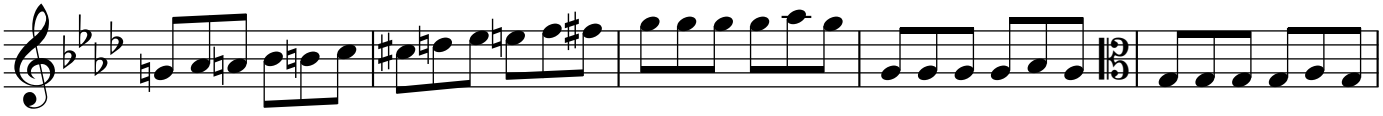
73



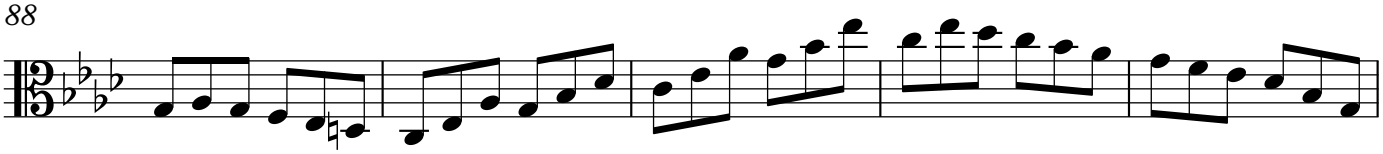
78



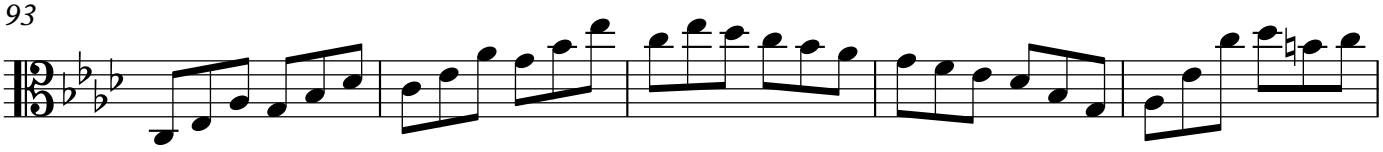
83



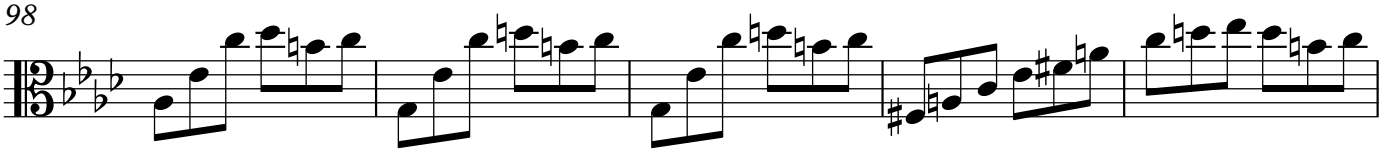
88

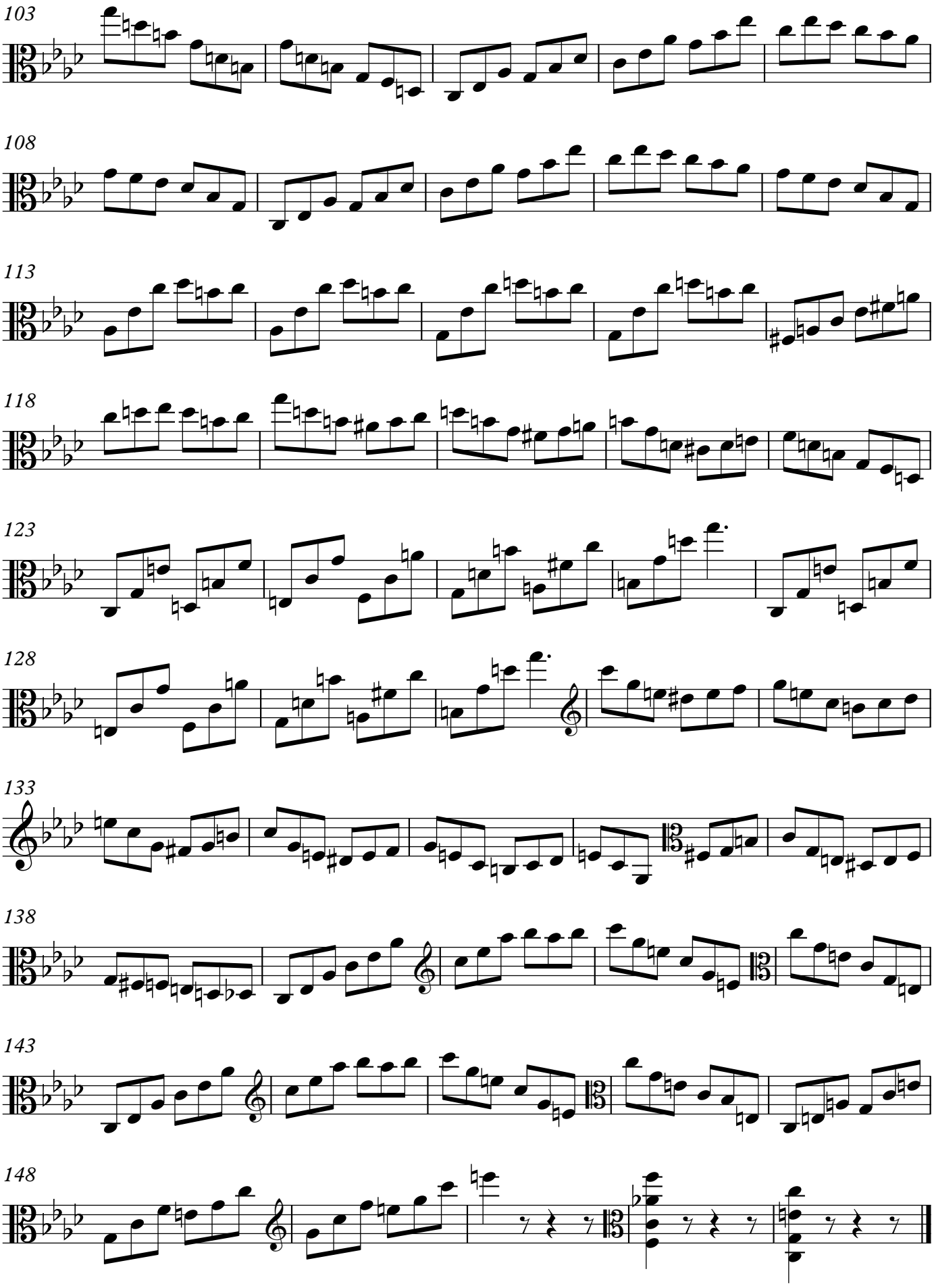


93



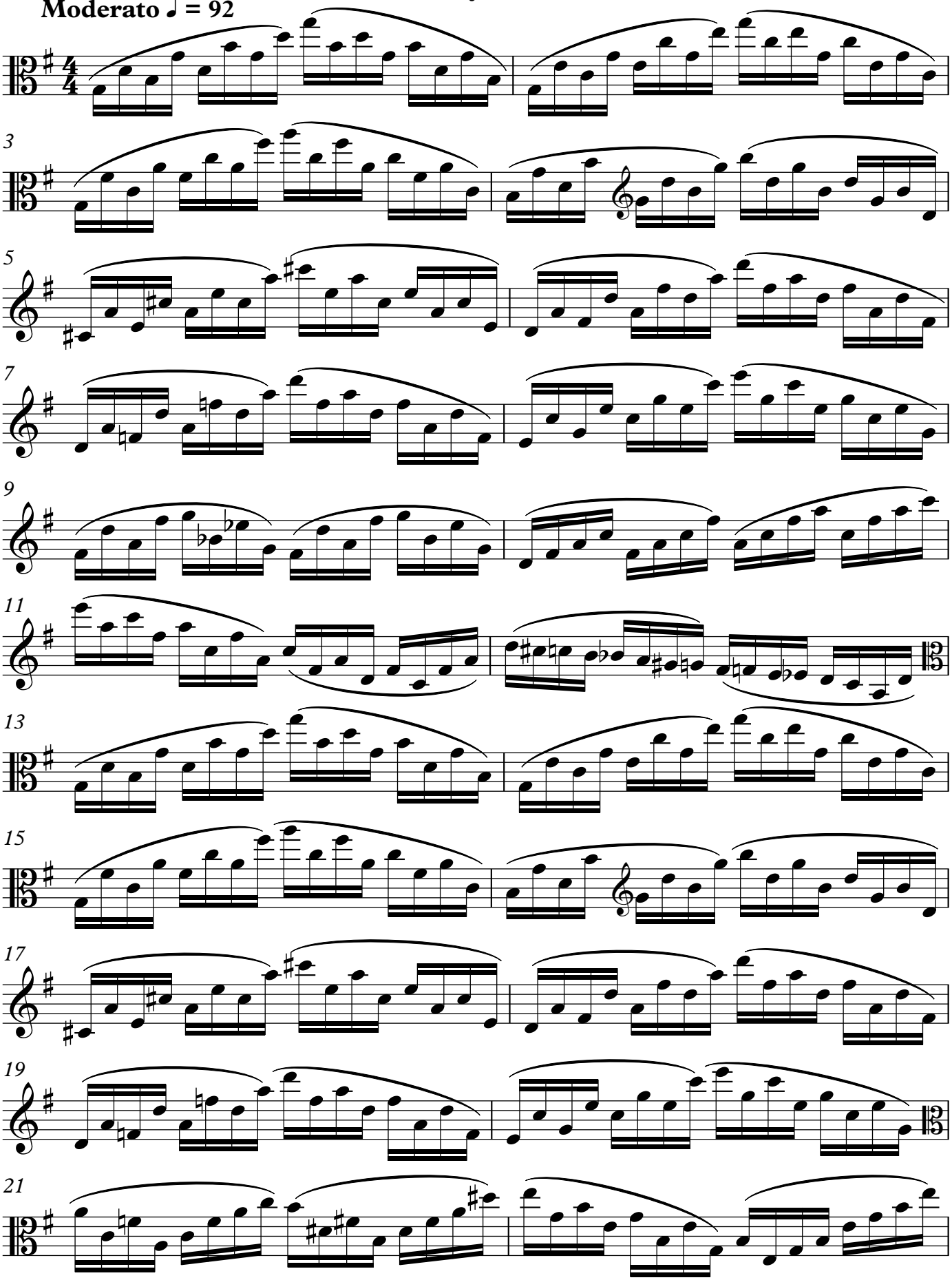
98

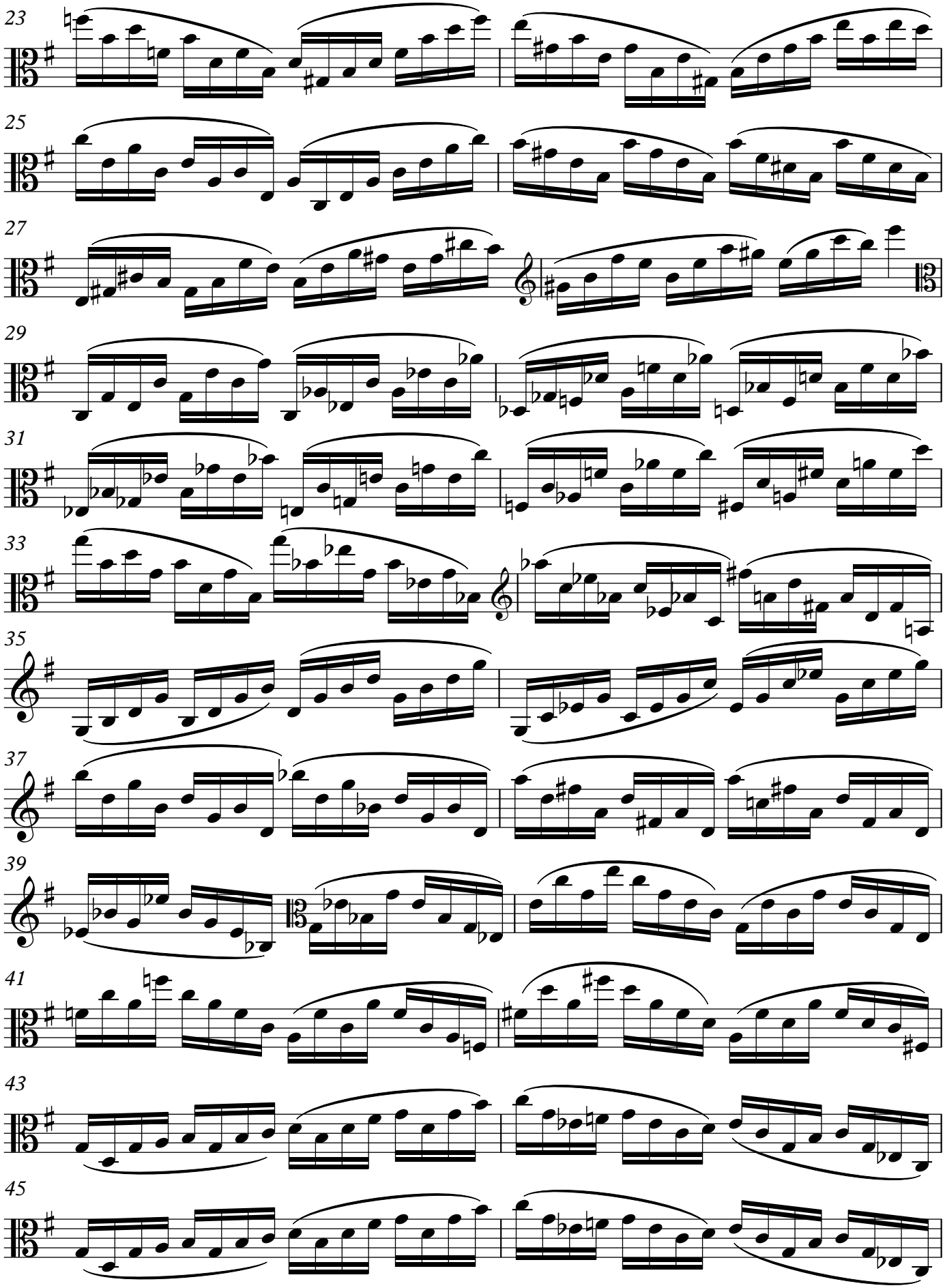


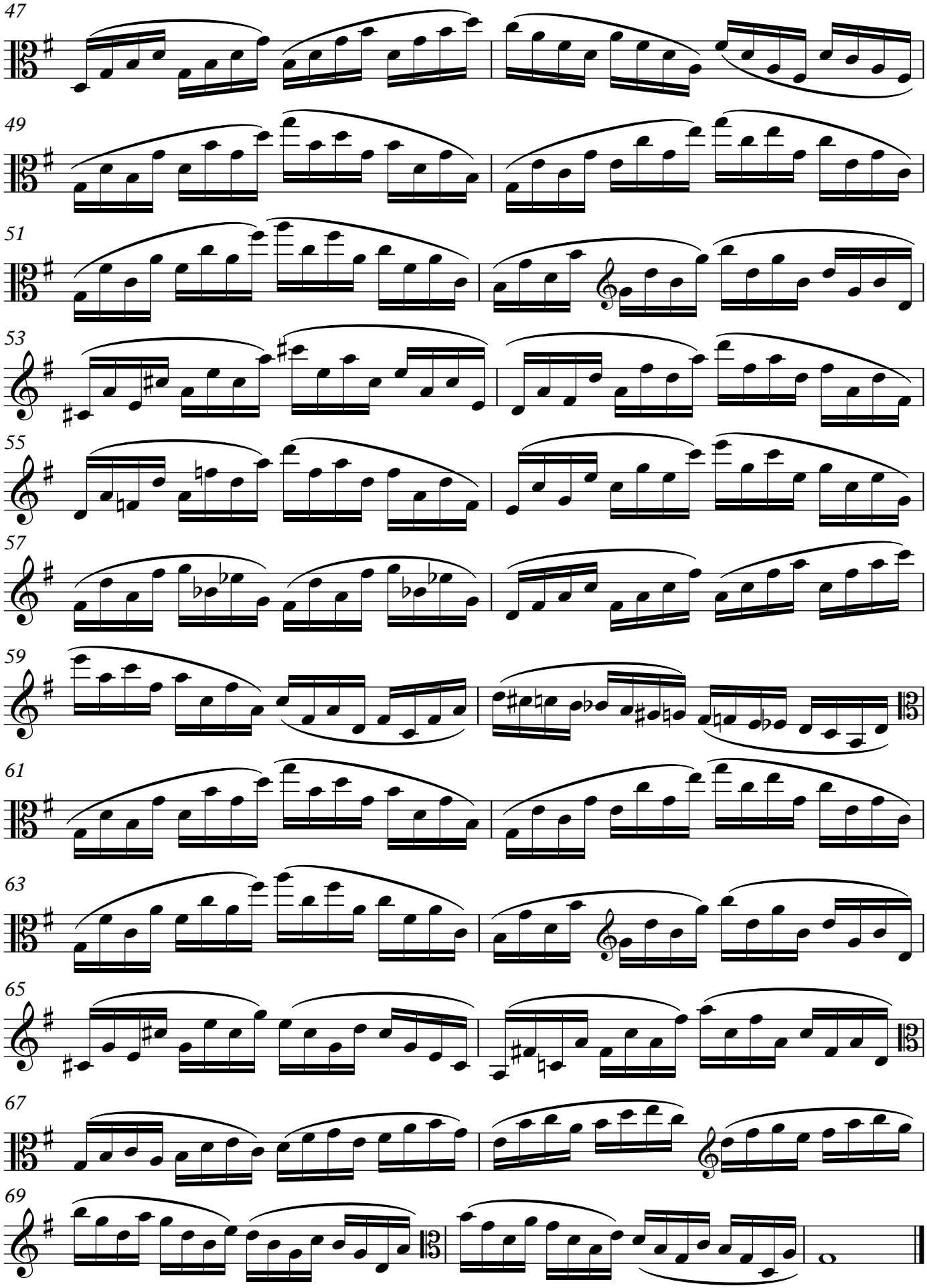

103
108
113
118
123
128
133
138
143
148

Study 11

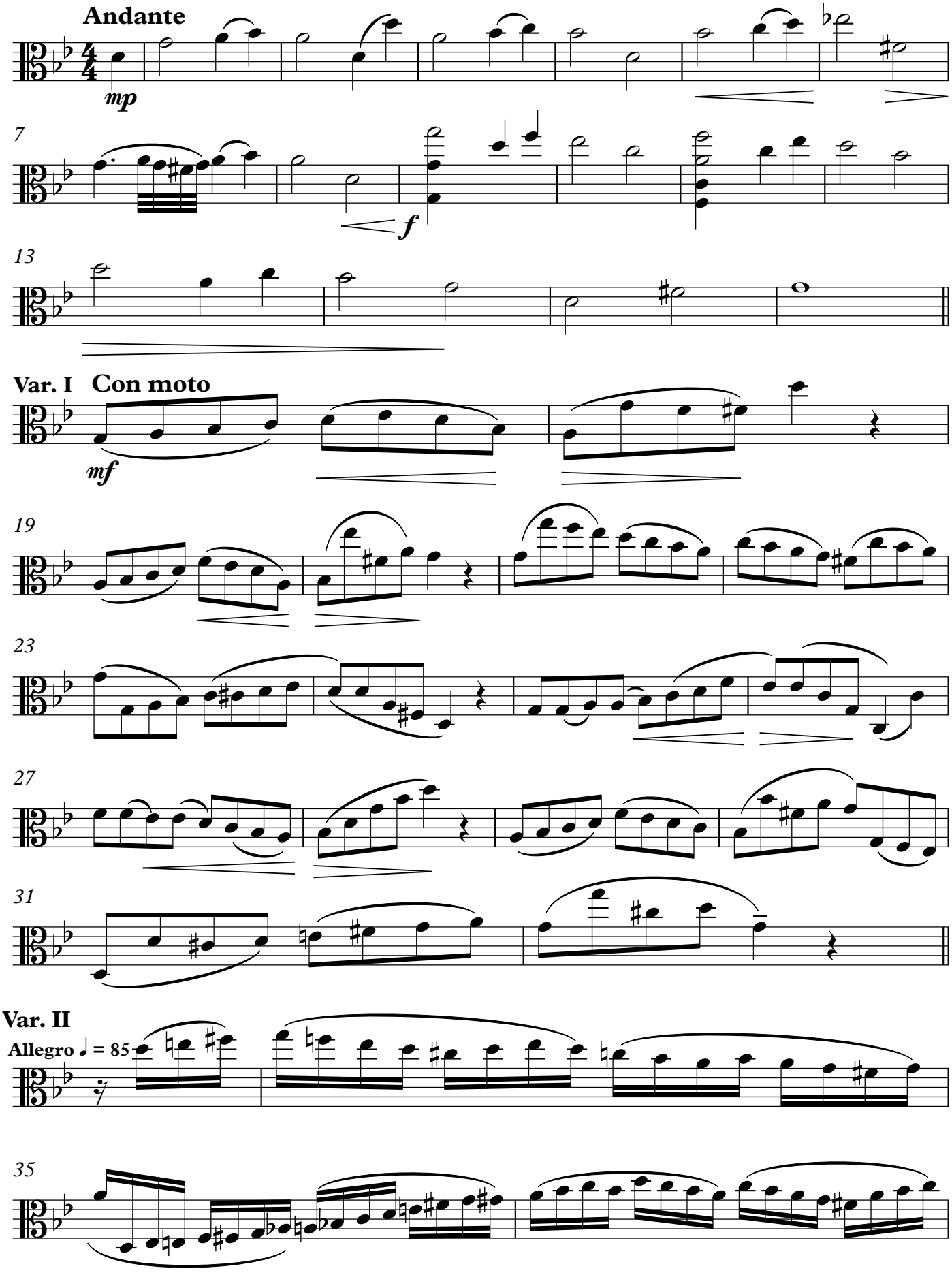
Moderato ♩ = 92

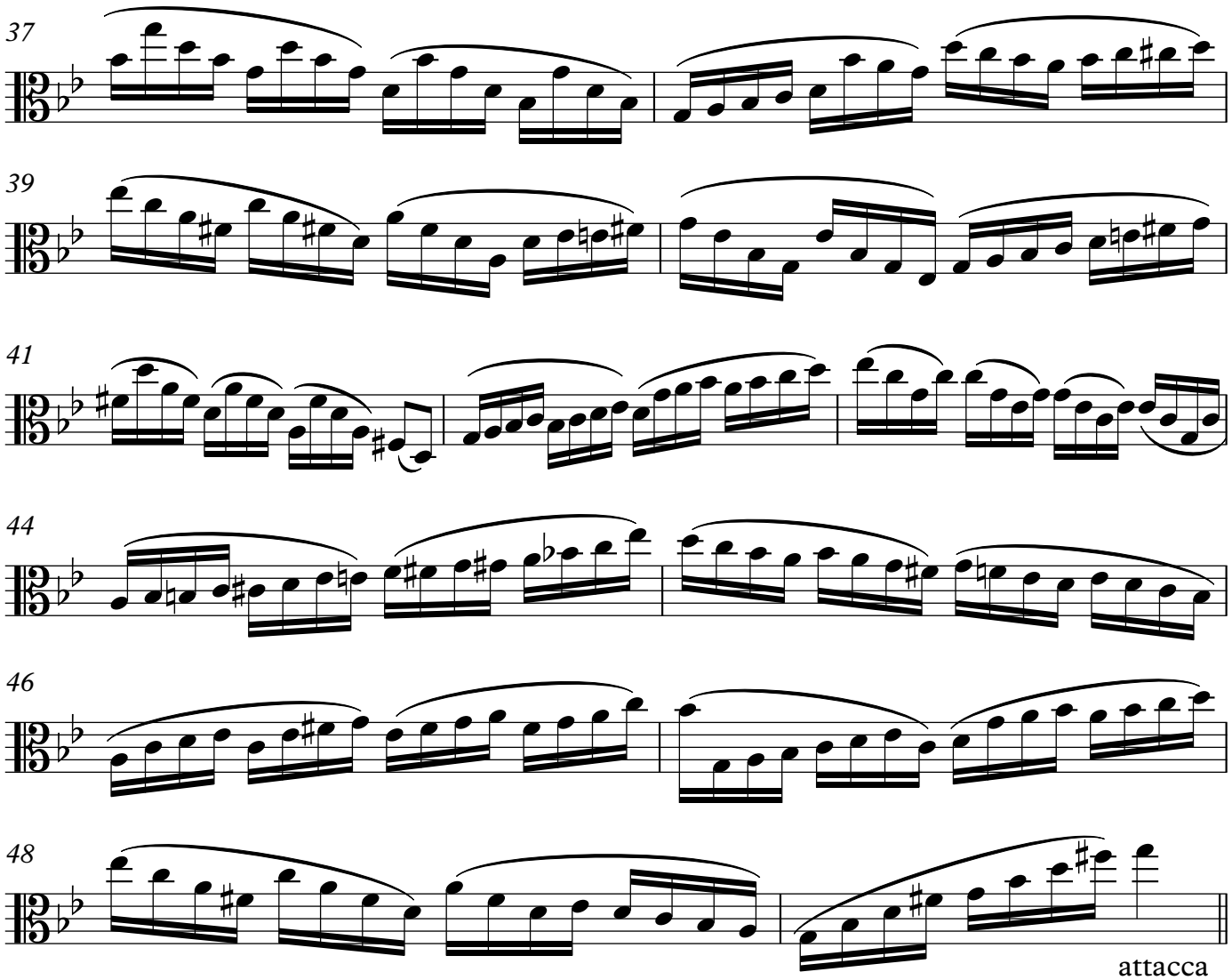



23
25
27
29
31
33
35
37
39
41
43
45

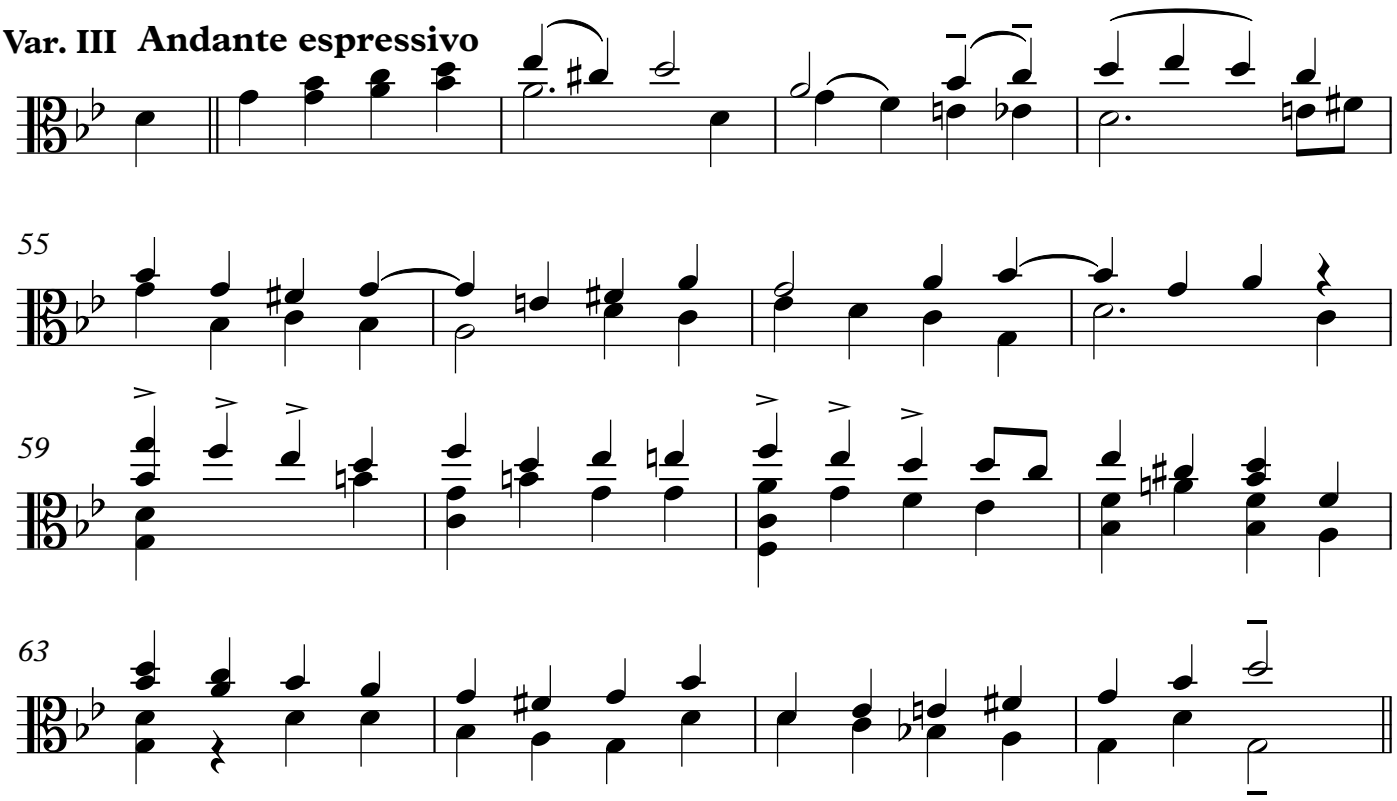

47
49
51
53
55
57
59
61
63
65
67
69

Study 12

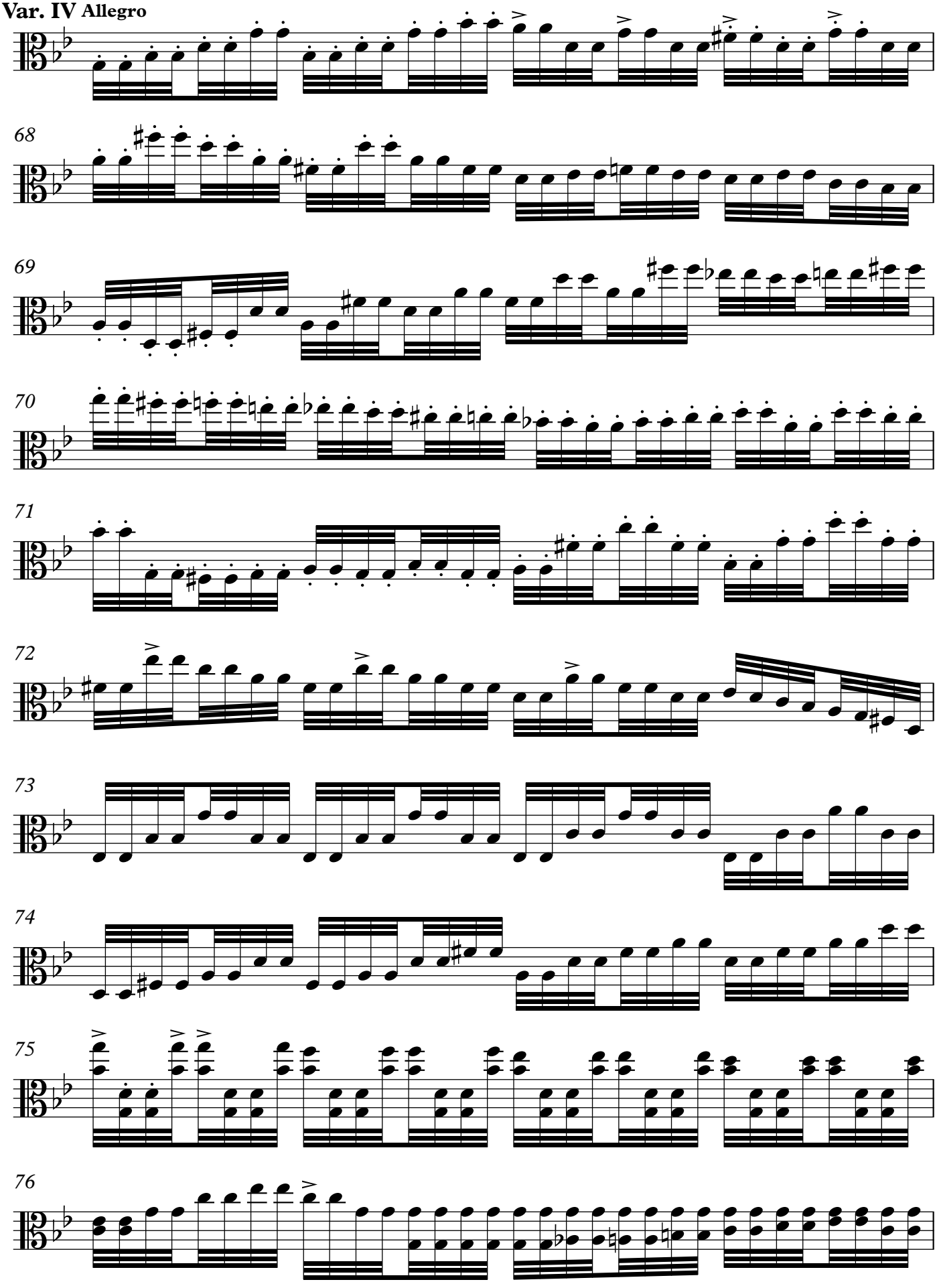

Andante
mp
7
f
13
Var. I Con moto
mf
19
23
27
31
Var. II
Allegro ♩ = 85
35

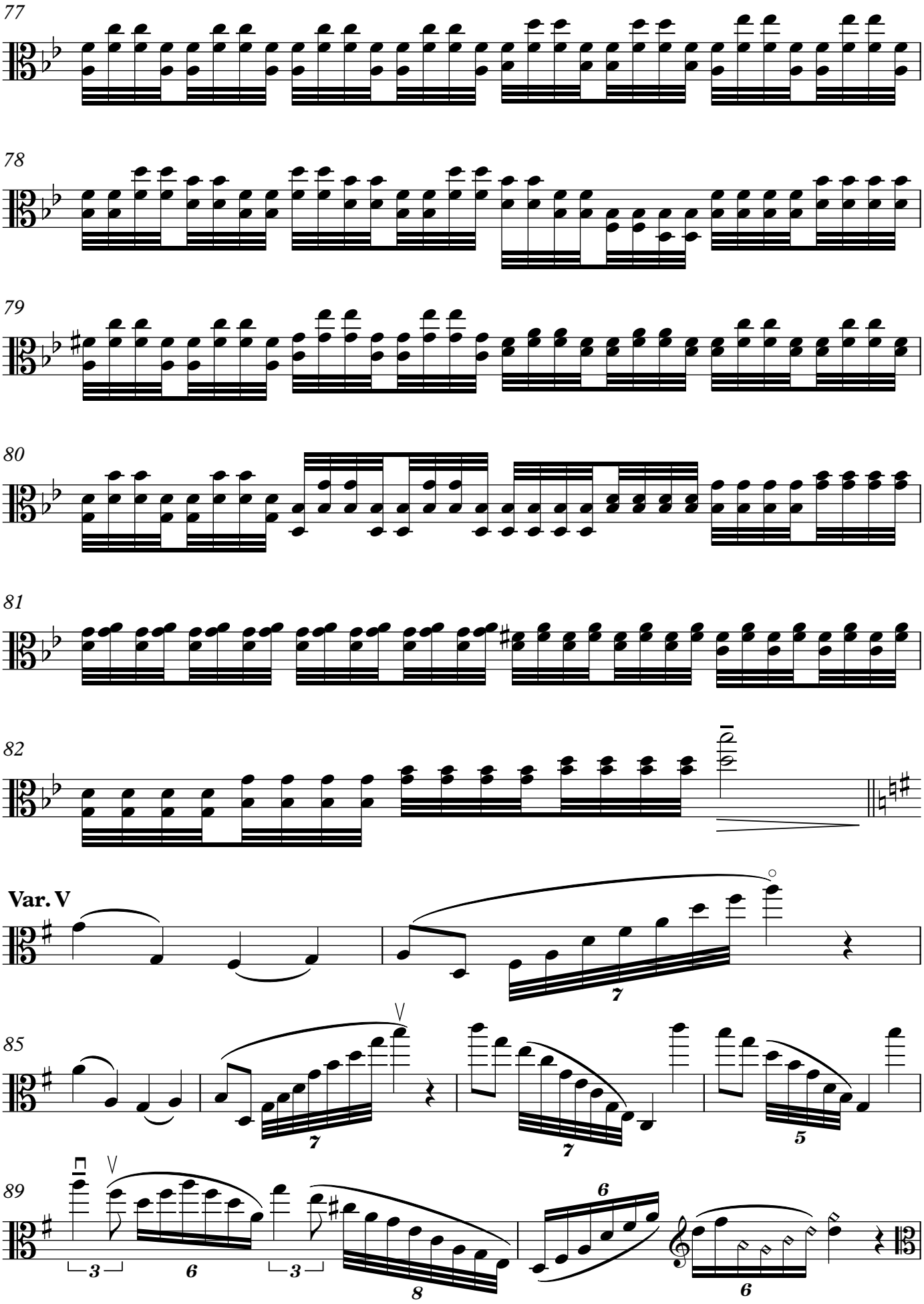


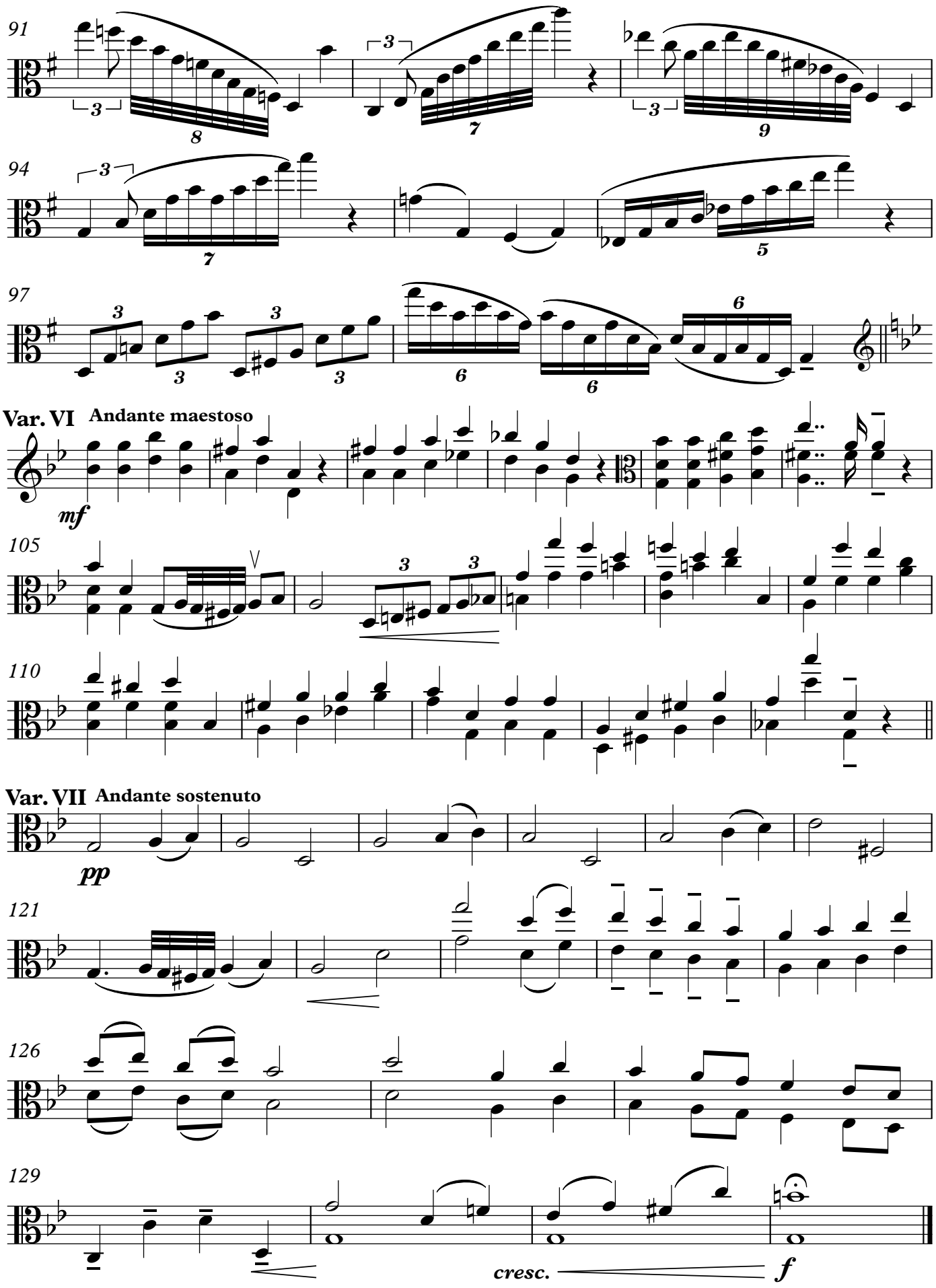
Var. III Andante espressivo



Var. IV **Allegro**




77
78
79
80
81
82
Var. V
85
89


91
94
97
Var. VI Andante maestoso
mf
105
110
Var. VII Andante sostenuto
pp
121
126
129
cresc.
f