DePaul University
SCHOOL OF MUSIC

Saturday, November 7, 2026 • 1:00 PM

Mallory Welsch

Graduate Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

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Allen **Recital Hall**

Mallory Welsch, viola

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Program

Shulamit Ran (b.1949)
Perfect Storm (2010)

Johann Sebastian Bach (1685-1750); arr. Watson Forbes
Suite No. 4 in E-flat Major, BWV 1010 (1720)
I. Prélude
II. Allemande
III. Courante
IV. Sarabande
V. Bourée I - Bourée II
VI. Gigue

- Intermission -

Johannes Brahms (1833-1897)
Viola Sonata in F minor, Op. 120, No. 1 (1894)
I. Allegro appassionato
II. Andante un poco adagio
III. Allegretto grazioso
IV. Vivace

Summer Baek, piano

Mallory Welsch is from the studio of Ann Marie Brink. This recital is presented in partial fulfillment of the degree Master of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

Program Notes

Shulamit Ran (b.1949)
Perfect Storm (2010)
Duration: 10 minutes, 30 seconds
Israeli American composer Shulamit Ran was the second woman ever to win a Pulitzer Prize for Music, receiving the award in 1991 for her piece *Symphony*. A prominent figure in Chicago's contemporary music scene, she served as the Chicago Symphony's composer-in-residence from 1990-1997 and was a Professor of Composition at University of Chicago from 1973-2015.

Perfect Storm was commissioned by violist Melia Watras in 2010. Watras challenged Ran to take material from existing works and allow the fragments to evolve and interact. The result is a piece where musical ideas connect and collide, evoking imagery of the beginning, middle, and end of a storm.

The work opens with an excerpt of Luciano Berio's First Folk Song, recognizable by a birdcall-like triplet figure. Ran then develops this idea before introducing a second figure from a movement of *Presenze* by Betty Olivero titled "Filtered." This is characterized by a flurry of scalar notes, usually ascending into the higher register of the viola. The two fragments continue to develop and evolve, overlapping and interacting with each other. A fiddle-like tune emerges, repeating and intensifying toward the piece's ferocious climax, like a storm gathering and reaching its breaking point. Finally, the opening material re-emerges until the stillness is all that remains.

Johann Sebastian Bach (1685-1750); arr. Watson Forbes
Suite No. 4 in E-flat Major, BWV 1010 (1720)
Duration: 24 minutes
Johann Sebastian Bach's Six Suites for Unaccompanied Cello have become cornerstones in both viola repertoire and cello repertoire. Composed between 1717 and 1723 during his tenure as Kapellmeister in Köthen, Germany, the suites were not widely performed until the 20th century.

The dramatic Prelude of the Fourth Suite takes the listener on a harmonic journey, outlining chord after chord with cadenza-like flourishes interspersed in the last half. As in all the other suites, the following movements are all based on baroque dance styles. The intimate Allemande's flowing sixteenth-note runs give way to a more playful energy, giving the movement a charming quality that connects well into the lively Courante. The duple versus triple meter as well

as juxtaposed moments of legato and staccato give this movement lots of rhythmic and textural interest. The Sarabande is more introspective, with rich long lines and gentle dotted rhythms. The two Bourrées start the energy back up, though Bourrée II gives a short reprieve before the final Gigue. The fast tempo and fiddle-like quality is an exciting end to the work.

Johannes Brahms (1833-1897)
Viola Sonata in F minor, Op. 120, No. 1 (1894)
Duration: 23 minutes
Brahms's Sonata in F minor, Op. 120, No. 1, is a staple in the viola repertoire, though it was originally written for clarinet. After announcing his retirement from composition, Brahms was inspired by a performance by clarinetist Richard Mühlfeld he attended in March of 1891. That summer, he wrote both the Clarinet Trio in A minor, Op. 114, and the Clarinet Quintet in B minor, Op. 115. Three years later, in 1894, he completed the two Clarinet Sonatas, Op. 120. Loving the rich tone of the viola, Brahms transcribed all four works for the instrument and they were among his final chamber works before his death in 1897.

Mortality seems to inspire much of the F minor Sonata, whose four movements navigate between more somber, serious characters and moments of warmth, nostalgia, and joy. The work opens with a four-bar piano figure in which all subsequent ideas in the entire sonata can be derived from. The first movement is full of dramatic propulsion that grapples with the inevitability of being human, ultimately finding a sense of acceptance as the music fades into F major. The middle movements are both in the relative major and together make a song-and-dance. The second movement's long, expressive lines speak, or rather sing, directly to the listener. The nostalgic third movement is reminiscent of the Austrian Ländler, a folk dance similar to a waltz. Its lilting character and constant dialogue between the viola and piano, evoke an image of two people dancing together. The final movement breaks from the bittersweet atmosphere with an extroverted rondo, full of playfulness and energy. The Reaper knocks on the door with the recurring three-note chime that begins the movement, but we are having too much fun to answer.

Notes by Mallory Welsch