



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

James Galway

Flutist

PHILLIP MOLL, *Harpsichordist*

MORAY WELSH, *Cellist*

MONDAY EVENING, NOVEMBER 30, 1981, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- Sonata in G minor, BWV 1020 BACH
Allegro
Adagio
Allegro
- Concert Royale No. 4 in E minor COUPERIN
Prelude
Allemande
Courante Francaise
Courante a l'Italienne
Sarabande
Rigaudon
Forlane en Rondeau
- Sonata in B minor, BWV 1030 BACH
Andante
Largo e dolce
Presto, allegro

I N T E R M I S S I O N

- Sonata in A minor for unaccompanied flute, BWV 1013 BACH
Allemande
Corrente
Sarabande
Bourrée anglaise
- Sonata in B minor, Op. 1, No. 9 HANDEL
Largo
Vivace
Presto
Adagio
Alla breve
Andante
A tempo di minuet
- Sonata in E major, BWV 1035 BACH
Adagio ma non tanto
Allegro
Andante
Allegro

About the Artists

James Galway began his musical career with the "tin whistle" in his native Belfast. Soon, he took up the flute and, by the age of fourteen, had decided on a career in music. He went to London on scholarship to study at the Royal College of Music, and later studied at the Paris Conservatory. Mr. Galway's first orchestral position was with the Sadler's Wells Opera Orchestra, followed by a period with the Royal Opera House Orchestra before being appointed Principal Flute of the London Symphony Orchestra and, subsequently, the Royal Philharmonic. In 1969 he became Principal Flute of the Berlin Philharmonic, where he remained for six years before undertaking his present solo career.

Before Americans discovered Mr. Galway, he had enjoyed tremendous success in Great Britain. As an artist who appeals to both classical and pop audiences, Mr. Galway's records outsell any other classical artist in England. He has been awarded France's Grand Prix du Disque as well as one platinum record, three gold records, and both the "Cashbox" and "Billboard" 1979 Classical Album of the Year Awards. His debut tour of the United States in 1978 as soloist at major summer festivals was followed two months later by a tour of major cities throughout the country, including Ann Arbor. Two more tours in 1979 included recitals in more than twenty U.S. cities, also including Ann Arbor. Mr. Galway's 1980-81 season included recitals in major cities and with major orchestras in the United States, in addition to an extensive tour of Italy and Switzerland. His recordings are available on the RCA label.

Phillip Moll, born in Chicago in 1943, received his first instruction in music from his father, a violinist with the Chicago Symphony Orchestra. He later studied English Literature at Harvard University, continuing his musical training during this period under Alexander Tcherepnin, Claude Frank, and Leonard Shure. After post-graduate study at the University of Texas, again under Leonard Shure, Mr. Moll spent a year in Munich on a German Government grant. From 1970 to 1978 he was on the coaching staff of the Deutsche Oper Berlin, and during this period became increasingly active throughout West Germany as an accompanist for concerts, radio broadcasts, and competitions. Since 1978 he has devoted himself exclusively to concert and recording activities. Tours have taken him repeatedly to Africa, Australia, North and South America, the Far East, the British Isles, and Europe. He also records and performs regularly as ensemble pianist and harpsichordist with the Berlin Philharmonic Orchestra under Herbert von Karajan. His playing is represented on EMI, Deutsche Grammophon, and RCA Records. Mr. Moll has worked with James Galway since 1975.

Moray Welsh is one of the few British musicians to have studied at the Moscow Conservatory where he was a student of Mstislav Rostropovich for two years. This followed an introduction from Benjamin Britten who, by chance, had heard the young Scottish cellist while he was still a student at York University. (Their meeting had taken the form of an impromptu performance together of Britten's Sonata for Cello and Piano.) Mr. Welsh's concert career has included performances with many of the major British symphony orchestras and appearances in numerous festivals, including Bath, Edinburgh, Spoleto, and Aldeburgh. His London recitals, at Wigmore Hall and South Bank, have received outstanding press notices. Mr. Welsh's recording of the Hugh Wood Cello Concerto with the Royal Liverpool Philharmonic Orchestra was chosen as "Record of the Year" for 1979 by the London *Times*. That same year Mr. Welsh performed with James Galway and violinist Kyung-Wha Chung at Carnegie Hall in New York, followed by concerts at Festival Hall, London, the Concertgebouw, Amsterdam, and also in France, Switzerland, and Germany. Shortly to be released is their recording of the Bach Trio Sonatas on the London label.

December Concerts

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| ROMANIAN FOLK FESTIVAL | Wed. Dec. 2 |
| HANDEL'S "MESSIAH" | Fri.-Sun. Dec. 4-6 |
| Choral Union and U-M Orchestra, DONALD BRYANT, <i>conductor</i> ;
Soloists: SUSAN BELLING, MELANIE SONNENBERG, JOSEPH EVANS,
MICHAEL BURT, and BEJUN MEHTA, <i>boy soprano</i> . | |
| VIENNA CHAMBER ORCHESTRA & PHILIPPE ENTREMONT | Tues. Dec. 8 |
| All-Mozart: Divertimento in D, K. 136; Piano Concerto No. 9, K. 271;
Symphony No. 29, K. 201. | |
| CONCERTO SOLOISTS OF PHILADELPHIA | Sat. Dec. 12 |
| Haydn: Horn Concerti, Nos. 1 and 2, HERMANN BAUMANN, <i>French horn</i> ;
K. P. E. Bach: Sinfonia No. 5; Respighi: Ancient Airs and Dances (Suite No. 3);
Britten: Simply Symphony for Strings. | |
| PITTSBURGH BALLET, TCHAIKOVSKY'S "NUTCRACKER" | Fri.-Sun. Dec. 18-20 |

**Watch for 1982 May Festival announcement in December;
series orders accepted then.**

UNIVERSITY MUSICAL SOCIETY

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