

THE POONA MUSICAL SOCIETY

Presents in Collaboration with the BMSO / ANTA

SYLVIA

MARLOWE

HARPSICHORDIST

Bishop's School Hall

Saturday 10th March 1956

6-30 p.m.



## SYLVIA MARLOWE

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On her return to America, in her debuts, a large number flocked to her performance. She opened her performances with a series of concerts featuring Bach's Forty-Eight Preludes and Fugues and in ten years she presented more than 1500 radio concerts. In the concert hall, she has been soloist with the Boston Symphony, The Philadelphia Orchestra, L'Orchestra National de Paris and the Boston Symphony Society. For three seasons she was with the Boston Symphony Society of Ancient Instruments. Her many solo recitals and chamber music concerts have been heard in such diverse centres as Carnegie Hall, Town Hall, the Museum of Modern Art, and the Frick Museum in the New York City; the Library of Congress in Washington; and the "Breakers" mansion in Newport. Invariably, audiences for her concerts include a large group not only of musical celebrities but leaders of all the arts.

Her studio in New York could well be an exhibit in a great museum. It contains three magnificent harpsichords, a tiny clavichord, and an elegant 1790 "Mozart Piano." As a result of her extensive researches in Europe, Miss Marlowe's library of musical literature is of major importance. Through her good friend, the composer-musicologist Francesco Malipiero, she was literally handed the keys to the historic collections known as the "Venetian Code", in the renowned Marciano Library in Venice and was granted permission to photograph manuscripts of many of the unpublished treasures. Consequently, many of her performances of long forgotten 17th and 18th century masterpieces have been American "premieres".

In the year 1954, during the International Festival of Contemporary music held in Rome she was one of the three soloists representing America.

Music lovers have a good opportunity to possess records of Miss Marlowe's long and impressive recordings on Decca, Columbia, Haydn Society, Esoteric, Gramophone Celebrity. She has recently been engaged as an exclusive recording artist by Capitol.

For her artistry as a performer on the harpsichord, Sylvia Marlowe has made a special place for herself in the music world. Together with Wanda Landowska, whose "heirress apparent" she has been called, Miss Marlowe has taken the harpsichord out of the class of quaint musical instruments of the 17th and 18th centuries. Through her virtuoso performances, millions of music lovers have found new meaning in the works of such early masters as Bach, Vivaldi, Scarlatti and Couperin.

In addition, Sylvia Marlowe has been remarkably successful in urging modern composers to write for the harpsichord. With taste and foresight she has assembled around her some of the most worthwhile creative talent of today. There is now in existence a vital modern harpsichord repertoire, nearly all of which has been dedicated to her.

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# Programme

1. **Les Fastes de la grande et ancienne  
Menestrandise (Ceremonies of the Great  
and Ancient Federation of Musicians)...** *Francois Couperin  
le Grand*

1st Act — March of the noblemen—members of the board.

2nd Act — Bourdon — Hurdy-gurdy players and beggars.

3rd Act — Jugglers, tumblers and clowns with bears and monkeys.

4th Act — Pensioners — Crippled and lame in the service of the  
Federation.

5th Act — Disorder and rout of the entire troupe—caused by the  
drunkards, the monkeys and bears.

The *Couperins* were a remarkable family of French Musicians, round whom a good deal of the history of French Music may be Reconstructed. The greatest of the line was *Francois* (1668-1733) properly distinguished as "Le Grand" whose fame today rests on his abundant, well conceived, delicate and effective harpsichord music, much of it bearing fanciful titles like the work to be played and of the nature of what is now called programme music.

2. (a) **Gavotte in A Minor with Variation** ... *Jean Philippe Rameau*  
(b) **Rondo alla Turca** ... *W. A. Mozart*

**JEAN PHILLIPE RAMEAU** (1683-1764) was that rare phenomenon of a French composer, French by birth. He was especially distinguished in three spheres— in Opera, in keyboard music and in "theory". When he was organist at Clermont— Ferrand he wrote his famous treatise on Harmony in which novel doctrines such as that explaining some chords as "inversions" of other chords were first brought forward. He became fashionable Paris harpsichord teacher and composed much fine music for the harpsichord.

**WOLFGANG AMADEUS MOZART** (1756-1791) is perhaps the only composer whose greatness defies entirely all attempts at rational explanation. From his earliest years Mozart displayed the most extraordinary sense of musical precocity. At the age of three he was able to pick out harmonies on the harpsichord; by the time of seven he had already composed various works which are more interesting than such compositions might be expected to be. He went down to his grave before he was forty years of age, buried no one knows where. Deserted by friends, deserted even in his last journey to the Vienna cemetery by his wife; abjectly poor with not a soul to weep for him. Here was indeed a combination of glory and the darkest tragedy. The Rondo alla Turca is the concluding movement of Sonata No. 11 in A major; but the matter of this movement taken in view of the title makes curious reading today, when men in our midst have produced compositions which so wonderfully reflect the spirit and atmosphere of the East.

3. **Concerto in D—** ... *Vivaldi - Bach*  
 Allegro — Larghetto — Allegro

ANTONIO VIVALDI (1675-1743) celebrated violinist and one of the early masters of Italian music. Vivaldi in his concerti developed the form created by Corelli and Torelli and thus was one of the precursors of the symphony. Sixteen of his concerti were transcribed by Bach (1685-1750) for Clavier or otherwise musically extended.

INTERVAL

4. **Contemporary Americans**

**Toccata** ... *John Lessard*  
**Sonata in G** ... *Harold Shapero*

5. **Four Sonatas** ... *Domenico Scarlatti*

DOMENICO SCARLATTI (1685-1757) son and pupil of Alessandro Scarlatti. Both he and his father were Neapolitan musicians of the greatest importance, the one principally in the field of keyboard composition and the other in that of opera. Domenico wrote operas but his fame depended in his lifetime on his brilliant and artistic harpsichord playing and after his death, on his vast number of Sonatas for that instrument. The technique of keyboard composition and performance owes much to him. The well known Cat's Fugue for Harpsichord is one of his so called sonatas.

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**THE POONA MUSICAL SOCIETY**  
 Presents in Collaboration with the BMSO/ANTA  
 The Distinguished American Harpsichordist



**SYLVIA MARLOWE**

The Bishop's School Hall. Sat. 10th Mar. 56|- 6-30 p.m.

**PROGRAMME**

Les Fastes - Ceremonies of the Great and Ancient Federation of Musicians (*Couperin*); Gavotte in A Minor with Variations (*Rameau*); Rondo alla Turca (*Mozart*); Concerto in D (*Vivaldi - Bach*); Toccata (*J. Lessard*); Sonata in G (*H. Shapero*); Four Sonatas (*Scarlatti*).

Rs. 7/-, 5/4, 4/-, 2/10 & 1/5. PMS Members Rs. 6/-, 4/8, 3/8, 2/2 & 1/-

**BOOKING AT APOLLO MUSIC HOUSE.**

Members are requested to present their membership cards whilst booking their seats and at the entrance to the hall. (P.T.O.)

SYLVIA MARLOWE has created a new life for that regal, double keyboard instrument, the harpsichord. Through her performances people have found new meaning in the "angel music" of such masters as Bach, Vivaldi, Scarlatti, Frescobaldi, Couperin, Rameau, Byrd, Gibbons, Purcell. Her musicianship is a creative and living thing. Her performances have created such an impression that contemporary composers have been inspired to compose music for the harpsichord, nearly all of which bears the inscription, "Dedicated to Sylvia Marlowe."

In the year 1954, during the International Festival of Contemporary music held in Rome she was one of the three soloists representing America.

Miss Marlowe was born in New York and began the study of Piano at the age of nine. In Paris, where she was doing advance study at the Ecole Normale de Musique with Nadia Boulanger, she heard Wanda Landowska and she decided to make the harpsichord her instrument.

On her return to America, in her debuts, a large number flocked to her performances. She opened her performances with a series of concerts featuring Bach's Forty-Eight Preludes and Fugues and in ten years she presented more than 1500 radio concerts. In the concert hall, she has soloist with the Boston Symphony, The Philadelphia Orchestra, L'Orchestra National de Paris and the Boston Symphony Society.

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### PRESS TRIBUTES

"An astonishing artist...No harpsichord player appearing on London concert platforms possesses her special skill. The variety and range of the tone she creates are astonishing."  
—*London Star.*

"...authoritative...masterful...deeply poetic."

—*New York Herald Tribune.*

"One of the most agreeable concerts heard at Wigmore Hall this season".  
—*London Sunday Times.*

One of the most distinguished harpsichordists...audience with many celebrities packed the hall...in playing counterpoint Miss Marlowe made one line ring in a bell-like fashion while the other would be kept unresonant, with a resulting effect like gilt thread weaving through homespun.

"...heir apparent to Wanda Landowska's crown".—*Chicago American.*

"The playing was superlative in every sense."

—*New York World Telegram.*

*Harpsichord*

SYLVIA MARLOWE: AMERICAN HARPSICHORDIST

For her artistry as a performer on the harpsichord, Sylvia Marlowe has made a special place for herself in the music world. Together with Wanda Landowska, whose "heiress apparent" she has been called, Miss Marlowe has taken the harpsichord out of the class of quaint musical instruments of the 17th and 18th centuries. Through her virtuoso performances, millions of music lovers have found new meaning in the works of such early masters as Bach, Vivaldi, Scarlatti and Couperin.

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Audiences for Miss Marlowe's first appearances, following her return from Europe, numbered in the millions. Her formal bow to America was in a series of concerts featuring Johann Sebastian Bach's Forty-Eight Preludes and Fugues of

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the Well-Tempered Clavichord -- over a nation-wide network. In the ensuing 10 years she presented more than 1,500 radio concerts -- her own "Coffee Concerts" and "Lavender and New Lace" for the National Broadcasting Company; "New Portraits of Old Masters" for the American Broadcasting Company; as concerto soloist with both the NBC and CBS symphony orchestras; and as guest on these programmes. Her harpsichord music has been heard on the air in many European series, for Rome Radio, Radio-Diffusion Francaise in Paris, and the BBC in London. And television audiences have seen and heard her on the distinguished "Recital Hall" series.

Miss Marlowe has been soloist with the Boston Symphony, the Philadelphia Orchestra and L'Orchestre National de Paris. For three seasons she was soloist with the Boston Symphony Society of Ancient Instruments. And her many solo recitals and chamber music concerts have been heard in such diverse centres as Carnegie Hall, Town Hall, the Museum of Modern Art, and the Frick Museum in New York City; the Library of Congress in Washington; and the "Breakers" mansion in Newport. Invariably, audiences for her concerts include a large group not only of musical celebrities, but leaders of all the arts.

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A great library has been given to music lovers by Miss Marlowe through her long and impressive list of recordings, all collectors' items. They include the harpsichord solo music of Purcell, Scarlatti, Bach, Mozart, Couperin, Rameau and Haydn; sonatas for flute and harpsichord by Bach and Handel, chamber works by Frescobaldi, Rosenmuller and Couperin; and contemporary harpsichord compositions by Alan Hovhaness, John Lessard, Vittorio Rieti and Virgil Thomson. She has recently been signed as an exclusive recording artist by Capitol, for whom she is preparing a new series.

No musical snob, Sylvia Marlowe is a classicist who refuses to be stuffy. She made her conquest of supper-club audieces at the Rainbow Room atop Radio City, and one of her innovations, the playing of jazz on what was dubbed the "hot harpsichord", has had many imitators among the not-so-serious musicians.

Miss Marlowe's appearances in this country are under the sponsorship of the Bombay Madrigal Singers' Organisation. Her India visit is part of a concert tour of South Asia, sponsored by the American National Theatre and Academy (A.N.T.A.). Her painter husband, Leonid Berman, will travel with her -- along with Miss Marlowe's harpsichord. Well aware of the costs and hazards of air-freight, Miss Marlowe has had built in Germany for this tour a special instrument. Constructed of woods which save weight but do not impair tonal quality, it has been finished with oriental elegance in black lacquer, outlined in gold, with red lacquer interior.

Not only is transporting the delicate instrument a challenging problem in logistics (it is the first time in concert-tour history that a harpsichord has travelled by air) but, being a delicately tuned instrument, it requires the constant services of a tuner. The party will be three -- Miss Marlowe, her husband and a gentleman to keep the harpsichord constantly at concert pitch.

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THE BOMBAY MADRIGAL SINGERS' ORGANISATION  
9 Oak Lane, Bombay.

SYLVIA MARLOWE, FAMOUS AMERICAN HARPSICHORDIST, TO PERFORM IN BOMBAY

BOMBAY, Feb. 29 — Sylvia Marlowe, famous American harpsichordist who arrives here March 4, will give two recitals in the city under the sponsorship of the Bombay Madrigal Singers' Organisation. Her visit to India is part of a South Asian tour sponsored by the American National Theatre and Academy (ANTA).

The first harpsichordist to be heard in Bombay, Miss Marlowe is scheduled to perform at 6:30 p.m. March 7 and March 8 at the Cowasji Jehangir Hall. She will also make a concert appearance in Poona at the Bishop's School Hall, <sup>March 10</sup> under the sponsorship of the Poona Music Society.

One of the most distinguished virtuosos of our time, Sylvia Marlowe plays the harpsichord with rare fluency and superb rhythmic sense. Under her hands her chosen instrument has a range that runs from "joyous effervescence to a remarkable sense of grandeur."

For her first programme in Bombay and the recital in Poona, Miss Marlowe will play the following: "Les Fastes de la Grande at Ancienne Menestrandise" by Couperin; "Gavotte in A Minor with Variation" by Rameau; "Rondo alla Turca" by Mozart; "Concerto in D" by Vivaldi-Bach; "Tocatta" by John Lessard; "Sonata in G" by Shapero; and four sonatas by Scarlatti.

Her second performance in Bombay will be a light music recital.

Tickets for the Bombay concerts are available at the Bombay Madrigal Singers' Organisation office, 9 Oak Lane.

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