



"A very serious musician, a student in excellent standing ..."

— Rudolf Serkin.

Young Talented Pianist

# Hilla Khursedji

Special Scholarship holder of the  
CURTIS INSTITUTE OF MUSIC, U. S. A.

## PROGRAMME

### CHOPIN

- 3 Etudes Op. 10
  - No. 1 in C major
  - No. 3 in E major
  - No. 4 in C sharp minor

### DEBUSSY

- Images, deuxieme livre
  - i. Cloches a travers les feuilles
  - ii. Et la lune descend sur le temple qui fut
  - iii. Poissons d'or

### BEETHOVEN

- Sonata Op. 110 in A flat major

### LISZT

- Sonata in B minor

St. Vincent's School (Gulati) Hall

Sunday 2nd July 1972  
7 p.m.

Admission: Rs. 7, 5, 3.50, 2, 1.

PMS Members: Rs. 5, 3.50, 2, 1.

Tickets issued for concert of 19th Feb. 1972,

Eugene Prokop cancel ed, will be valid for  
his concert with FRESH RESERVATION.

Booking at APOLLO MUSIC HOUSE  
from 27th June — 5 to 8 p.m.

PRESENTED BY THE POONA MUSIC SOCIETY

PLEASE

Be in your seats on time. Late comers will not be admitted  
while the concert is in progress.

No enquiries or booking on telephone.

No provisional booking, refund or exchange of tickets.





**HILLA KHURSEDJI**, a graduate of the Curtis Institute of music Philadelphia, was born in a musical family, where she found herself playing the piano already at the tender age of three. That same year, she performed for the world famous artist Richard Farrell who was amazed by her "Remarkable Ear".

Initially, Hilla had lessons in piano from her mother for about 2 years; and from the age of five, till her departure to the United States in September 1968, she was a pupil of one of India's foremost piano teachers Mme. Olga. Craen. Hilla has been playing in public since the age of four, when she composed her first piece "Indian Boy". Claudio Arrau, Julius Katchen ("A True Child Prodigy"), Lili Kraus, Eileen Joyce, Zubin Mehta, Andre Watts, Mehli Mehta and others have unanimously acclaimed her great musical talents. She played in three All India Music Competitions organised by the Time & Talents Club, and won the first prize each time, in her age group. When 14 years old, Hilla made her first appearance with the orchestra in Bach's D minor Concerto. In 1967, she secured the diploma of Licentiate of the Royal Schools of Music in piano with distinction, standing first from India, winning the BMSO Shield and Sir Adrian Boult Cup.

Hilla was admitted to the Curtis Institute of Music, Philadelphia, in 1968 for a Degree Bachelor of Music Course of 4 year's duration on a full scholarship basis. Since her admission until graduation this year, she has made outstanding progress under the direct guidance of one of the world's greatest pedagogues of piano, Mr. Rudolf Serkin. Hilla is perhaps the first Indian student ever to be admitted to the Institute. In view of her excellent progress for all these 4 years, the Director, Mr. Rudolf Serkin, has granted her as a very special case, a further scholarship for one year of Postgraduate study.

In June 1970, Hilla secured a special scholarship for studying at the Graduate School of Fine Arts, Florence, where she had master classes under Maestro Orazio Frugoni. After a seven week's course, Hilla gave a very successful recital at the School in Florence, where the musical elite of Florence unanimously agreed about her outstanding musical ability.

During her 4 years stay in Philadelphia, Hilla has given a number of recitals and chamber music concerts. About her recent recital sponsored by the Associates of the Germantown and Chestnut Hill Women's Committee for the Philadelphia Orchestra, Miss Marguerite Stock commented in the Chestnut Hill Local as under:

"It is said that a foreigner who has a sensitive ear combined with intellectual curiosity, speaks the language of the country of his adoption with a wider range of vocabulary and clarity of diction than many of the native born.

Of such calibre is Hilla Khursedji, a brilliant pianist from Bombay, India, who is completely "at home" in the musical languages of Bach, Beethoven and Chopin."

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"Really talented and musical pianist who has all the potential required to make a very accomplished pianist."

— Rudolf Serkin.





*Hilla Khursedji*

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## CONCERT OF CHAMBER MUSIC

TEHME GAZDAR ... piano  
SILLOO PANTHAKI ... violin  
PERVEZ DOCTOR ... viola

SUNDAY 30th JULY 1972 — 7 P.M.

*Patrons are respectfully reminded that in an auditorium possessing the sensitive properties of the St. Vincent's School Hall the unaided coughing of only one or two people can mar the enjoyment of the whole audience.*

## The Poona Music Society

Presents

## HILLA KHURSEDJI

ST. VINCENT'S SCHOOL  
(Gulati) HALL

### PROGRAMME

SUNDAY 2nd JULY 1972  
7 P.M.

#### 3 ETUDES, OP. 10

Nos: 1 in C major  
3 in E major  
4 in C sharp minor

Chopin

No. one before Chopin, and few since, have known the resources of the piano as he did. Chopin composed 24 Etudes, 12 of which are collected in Op. 10, and 12 in Op. 25. He gave his Etudes an aesthetic as well as a technical significance. The Etudes are among Chopin's greatest works, varied in colour, sentiment, mood, atmosphere, inexhaustible in their musical imagination. With their brilliance and vigour, they combine at times, poetry with emotional feeling. In the first Etude of Op. 10—known as the Arpeggio—Chopin is exploring new horizons for the pianistic art. Chopin considered No. 3, as one of the most beautiful melodies he ever wrote. No. 4 is to be attacked right after the third Etude and provides a good, strong contrast to it.

#### IMAGES, DEUXIEME LIVRE

- i) Cloches a travers les feuilles
- ii) Et la lune descend sur le temple qui fut
- iii) Poissons d'or

Debussy

In Debussy's hands, the whole tone scale became a remarkably flexible and varied instrument. Debussy accomplished complete revolution in musical art; he invented new ways of associating chords hitherto regarded as discords, and used them to produce exquisite and delightful harmonies. His method is that of an impressionist painter—and his music depicts nature, colours, and effects as opposed to harmony, chords. Debussy composed two sets of Images for the piano. The second set was composed in 1907. 1) *Cloches a travers les feuilles*—(the sound of bells heard floating through the tree-tops). 2) *Et la lune descend sur le temple qui fut* (and the moon descends on the ruined temple). 3) *Poissons d'or* (goldfish)—a sensitive piece of pictorial writing which Vallas informs us was inspired by a piece of oriental lacquer depicting a waterlily. This piece, then, is not an impressionistic portrait of goldfish but the emotional response of the composer to a beautiful piece of art work.



## SONATA OP. 110 IN A FLAT MAJOR

Beethoven

**Moderato cantabile molto espressivo**

**Allegro molto**

**Adagio, ma non troppo**

**Fuga: Allegro ma non troppo**

Beethoven played a more decisive role in the evolution of music than any other single figure—not excepting Bach. He liberated the classical forms from their former restrictions giving them altogether new expanse and flexibility. Beethoven expresses the complete emancipation of human emotion and mind, and attempts to give expression to every kind of mood of inner sensibility. The Op. 110, his penultimate sonata, was one of Beethoven's later works. The first movement, indicated 'sanft', has a gentle opening, which seems almost like a prayer to the Divine. The second movement is an agitated Scherzo, full of strife, but concluding on a note of peaceful agreement. The finale is made up of a diversity of elements. A recitative reminiscent of a fantasia, leads to an "Arioso dolente", an anguished lament, and finally to a Fugue. At first this brings us relief; the arioso lamentation begins again. Finally the Fugue returns, gradually coming to life—a dominant willpower gradually takes command, and the work ends on a note of sublimity.

## INTERVAL

## SONATA IN B MINOR

Liszt

(in one movement)

Franz Liszt, acclaimed during his tours all over the world as the indisputable monarch of the keyboard, was a very important composer during his time. He exercised profound influence on the direction of musical history. Liszt was a maker of theatrical music to warm the blood and arouse the senses.

The Piano sonata, written in 1854 is a free fantasia rather than an organic sonata. It has moments of genuine power and inspiration, and has a strong claim to be regarded as Liszt's masterpiece. The sonata emerges out of a gloom in a harmonic haze, and the theme leaps into bold octaves. All the dramatic moods are so well expressed through this work leading to a prestissimo finale of startling splendour. Nothing more exciting is there in the literature of the piano.

A pioneer of the exploitation of all the potentialities of the piano and the creator of a completely new piano style, Liszt advanced both technique and development of the piano more than any other musician.

Notes by:—Mme. Olga Craen.

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