

*FACULTY RECITAL*

*SHIRLEY TREPEL, Cello*

*KATHARINA KEGLER-BORGIR*  
*Piano*

*Tuesday, December 4, 1990*  
*8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

the  
Shepherd  
School  
of Music

## PROGRAM

***Adagio and Allegro***  
*(transcribed from the*  
***Organ Concerto in G Minor***)

*G. F. Handel/E. Feuermann*  
*(1685-1759)/(1902-1942)*

***Sonata in F<sup>#</sup> Minor, Op. 46*** (1922)  
*(in one movement)*

*Gabriel Pierné*  
*(1863-1937)*

## INTERMISSION

***Character Pieces*** (1980)

*Fantasia I*  
*Nocturne I*  
*Intermezzo*  
*Nocturne II*  
*Fantasia II*

*Ellsworth Milburn*  
*(b. 1938)*

***Introduction and Polonaise Brillante, Op. 3***

*Frédéric Chopin*  
*(1810-1849)*

*In consideration of the performers and members of the audience, those who must leave before the end of the performance are asked to do so during intermission. The taking of photographs and the use of recording equipment are prohibited.*

## BIOGRAPHIES

*Sir John Barbirolli brought SHIRLEY TREPEL to Houston in 1963. She held the Winnie Safford Wallace Chair as Principal Cellist with the Houston Symphony Orchestra until her retirement from the Orchestra in 1990. She previously had been a member of the Cleveland Orchestra and Assistant Principal of the Pittsburgh Symphony.*

*Born in Winnipeg, Canada, she began her musical training at age four, and by age 12 had received a four-year scholarship to study with Daniel Saidenberg in Chicago. She continued her education at the Curtis Institute under Emanuel Feuermann and Gregor Piatigorsky, remaining Piatigorsky's assistant for two years following her graduation. Miss Trepel has appeared as soloist with such orchestras as the London Symphony, the Halle Orchestra, the Brussels Philharmonic, the Antwerp Philharmonic in Belgium, and the symphonies of Minneapolis, Pittsburgh, Atlanta, Baltimore, Cleveland, Winnipeg, and Houston. Her recitals throughout the United States and Canada have included New York performances at both Carnegie Hall and Town Hall. In 1967 Shirley Trepel and the Houston Symphony gave the world premiere of André Previn's Cello Concerto, which he wrote for her. She has recorded for RCA Victor and C. R. I.*

*Presently Professor of Cello at The Shepherd School of Music, her recent awards include the American String Teachers Association Citation for Exceptional Leadership and Merit (1989) and the YWCA Outstanding Woman in Arts (1990), Houston, Texas. In November 1990 Miss Trepel received the Grande Dame du Violoncelle, an award of the Eva Janzer Memorial Cello Center, Indiana University.*

*KATHARINA KEGLER-BORGIR, a native of Germany, began her piano studies at the age of five. From 1984 to 1989 she was a student of Tibor Hazay at the Musikhochschule in Freiburg, from which she received her diploma with distinction in performance. While a student in Freiburg, Mrs. Kegler-Borgir was appointed faculty member at the Musikhochschule in Karlsruhe, from which she presently is on a leave of absence to study with John Perry at The Shepherd School of Music. She has been engaged as a coach by various festivals, including the Tibor Varga Festival in Sion, Switzerland, Porto Carras in Greece, and Musica Riva in Italy. She has appeared as both a soloist and chamber musician in many concerts in Germany, Switzerland, France, Italy, and Holland. Next year she will return to Germany to resume her teaching activities in Karlsruhe.*

## PROGRAM NOTE

*Character Pieces* began as a one-movement work, but as time went on, it seemed appropriate to include other musical thoughts. During its two-year gestation period, the single movement became a five-movement arch form (ABCBA).

The title refers to the 19th-century genre of small pieces that were not sonatas, trios, or symphonies, but epigrammatic statements that were self-contained: *Prelude, Nocturne, Intermezzo, Impromptu, etc.*, and is intended to be an homage to the composers from that era whom I most admire.

Structurally, the first and last movements (the *Fantasias*) are related by musical material; the second and fourth movements (the *Nocturnes*) are related by the use of special effects (pizzicato glissando in the cello in *Nocturne I* and high harmonics in *Nocturne II*); the *Intermezzo* stands by itself, and is based on, and quotes, an *intermezzo* by Brahms.

*Character Pieces* is dedicated to Caroline Worthington, Shirley Trepel, and to the memory of my father.

— Note by Ellsworth Milburn

