



SCHOOL OF MUSIC  
Presents

**Kiana Fatemifar, Flute – Piccolo - Alto Flute**  
**Dr. Cecilia Lo-Chien Kao, Piano**

Sunday, March 8<sup>th</sup>, 2026

12:30 pm

Van Cliburn Concert Hall at TCU

**Program**

Sonata for Flute and Piano, Op. 23 (1987)

Lowell Liebermann

I. Lento con rubato

(b.1961)

Timeless for Piccolo and Piano (1999, rev.2012)

Ken Benshoof

(b.1933)

Crystal (2014)

Michael Daugherty

(b.1954)

*Abby Losos, Flute*

Honami for Flute Solo (1994)

Will Offermans

(b.1957)

Sonatine for Flute and Piano (1943)

Henri Dutilleux

(1916-2013)

This recital is given in partial fulfillment of the requirements for a DMA degree in Flute performance.

Kiana Fatemifar is a student of Dr. Shauna Thompson.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

***Lowell Liebermann (b. 1961)***

***Sonata for Flute and Piano, Op. 23 (1987)***

American composer and pianist Lowell Liebermann is among the most internationally acclaimed composers of his generation. His music, widely performed by leading orchestras and soloists around the world, is celebrated for its expressive immediacy, structural clarity, and distinctive harmonic language. With more than 140 works spanning many genres, Liebermann has produced several compositions that have become staples of contemporary repertoire. Among the most notable are *Gargoyles* for piano and the *Sonata for Flute and Piano*, both frequently featured in recitals and competitions.

The *Sonata for Flute and Piano, Op. 23* was composed in 1987 for flutist Paula Robison and pianist Jean-Yves Thibaudet, commissioned by the Spoleto Festival Chamber Music Series. The work received its premiere at the 1988 Spoleto Festival, performed by Robison and Thibaudet. In 1989, it was selected by the National Flute Association as one of the Best Newly Published Flute Works. Since then, it has become one of the most frequently performed American works in the flute repertoire and has been recorded numerous times.

The sonata consists of two movements. The first movement, *Lento*, is a tightly organized hybrid form combining elements of sonata and arch structures. Its tonal framework grows from the implied augmented triad introduced in the piano's opening ostinato, later articulated by the flute at the movement's central climax. Three principal themes unfold in a continuous dialogue, undergoing transformation throughout the movement. Shortly before the final return of the opening material, Liebermann includes a brief allusion to Wotan's Farewell and the Magic Fire Music from Wagner's *Die Walküre*. This musical reference mirrors the melodic contour of the sonata's opening gesture and also serves as a personal homage to the composer's time spent in Bayreuth as a guest of Friedelind Wagner, Richard Wagner's granddaughter.

The second movement is a tarantella-like *moto perpetuo* in rondo form that draws on material from the first movement. A sinuous secondary theme in the flute helps articulate the movement's tonal design. Marked *Presto energico*, the finale demands exceptional virtuosity, brilliance, and stamina from both performers, bringing the sonata to a thrilling conclusion.

***Ken Benshoof (b. 1933)***

***Timeless for Piccolo and Piano (1999)***

Composer and pianist Ken Benshoof was born on a farm in Nebraska in 1933 and grew up in Fairbanks, Alaska. He studied at Pacific Lutheran University and the Spokane Conservatory before serving two years in the U.S. Army. He later earned degrees from the University of Washington and San Francisco State University and pursued further

studies in London at the Guildhall School of Music as a Fulbright Scholar. Among his most influential teachers were Volfgangs Dārziņš, John Verrall, Roger Nixon, George Frederick McKay, and Alfred Neiman.

Primarily known for his chamber music, Benshoof has received commissions from many ensembles and institutions, most notably the Kronos String Quartet, for whom he composed eight works. He also served as resident composer at San Diego's Old Globe Theatre and at the Seattle Repertory Theatre.

*Timeless* for piccolo and piano was commissioned in 1999 by John Hunter as a birthday gift for his wife, piccoloist Karin Ursin. The work subtly weaves references to George Gershwin's song *Embraceable You*, heard at times as brief melodic fragments and at other moments as harmonic echoes.

The piece follows a simple expressive arc, described by the composer as a romance with a brief dancing episode at its center. The opening and closing sections convey a delicate, intimate atmosphere, seemingly suspended in time, while the middle passages become more sensual and lyrical. Benshoof encourages a freely expressive, rhapsodic approach, allowing the music's warmth and tenderness to unfold naturally.

### ***Michael Daugherty (b. 1954)***

#### ***Crystal for flute, alto flute, metal windchimes, and piano (2004)***

Multiple GRAMMY Award-winning composer Michael Daugherty is internationally recognized as one of the most frequently performed American composers of concert music. His orchestral works, widely recorded and performed, have earned numerous honors, including GRAMMY Awards for *Deus ex Machina* (2011) and *Tales of Hemingway* (2017). Born in Cedar Rapids, Iowa, in 1954, Daugherty grew up in a musical family and studied composition with prominent twentieth-century composers, including Pierre Boulez in Paris, Jacob Druckman, Earle Brown, Bernard Rands, and Roger Reynolds at Yale, and György Ligeti in Hamburg. He also worked in New York as an assistant to jazz arranger Gil Evans. Since 1991, Daugherty has served on the composition faculty at the University of Michigan, where he has mentored many emerging composers while remaining active internationally as a guest artist and lecturer.

*Crystal* is a chamber arrangement of the second movement from *Tell My Fortune* (2004), originally composed for chamber orchestra. Lasting approximately nine minutes, the work is scored for flute, alto flute, piano, and optional metal windchimes, which add a shimmering sonic atmosphere.

In the composer's words, *Crystal* explores a mysterious, shadowy world inspired by fortune-tellers gazing into crystal balls. The music unfolds in an evocative, atmospheric style, blending lyrical passages with moments of rhythmic intensity and coloristic effects.

The chamber version was commissioned by flutist Amy Porter, Professor of Flute at the University of Michigan, and premiered on March 28, 2006, at Rackham Auditorium in Ann Arbor, with *Amy Porter* (alto flute), *Yi-Chun Chen* (flute), and *Christopher Harding* (piano). The original orchestral work *Tell My Fortune* was commissioned by the ProMusica Chamber Orchestra of Columbus, Ohio, to celebrate the orchestra's twenty-fifth anniversary.

***Wil Offermans (b. 1957)***

***Honami for solo flute (1994)***

Dutch flutist and composer Wil Offermans is internationally recognized for his work in expanding the expressive possibilities of the flute through extended techniques, performance, and pedagogy. A graduate of the Brabants Conservatory in the Netherlands, Offermans developed a distinctive contemporary voice shaped in part by international travels and collaborations with prominent flutists, including Robert Dick, Leone Buyse, James Newton, and Hubert Laws. His global performance and research tour, *Round About 12.5*, brought him to eighteen countries, where he explored diverse musical traditions and ethnic flutes. Today, his compositions and educational work are widely performed and studied by flutists around the world.

*Honami* is a Japanese-inspired solo flute work that has become a favorite in the modern flute repertoire for its expressive use of accessible contemporary techniques. The title comes from two Japanese characters: *ho*, meaning “ear of grain,” and *nami*, meaning “wave.” Together they evoke the image of rippling rice fields moving in the wind.

This imagery shapes the musical concept of the piece. Just as wind causes the rice field to move, the performer's breath becomes the driving force of the music. Offermans encourages the flutist to let both inhalation and exhalation shape the timing, color, and resonance of the sound. In this way, the breath is the cause, the score the medium, and the resulting sound the natural outcome—allowing the performer to explore subtle nuances of tone, airflow, and musical motion.

***Henri Dutilleux (1916–2013)***

***Sonatine for Flute and Piano (1943)***

Henri Dutilleux was one of the most important French composers of the twentieth century, known for a highly individual musical voice distinguished by luminous harmony, refined color, and structural clarity. Although his music reflects the influence of earlier French masters such as Debussy and Ravel, Dutilleux developed a distinctive

style marked by careful craftsmanship and expressive restraint. Among his best-known works are the *Cello Concerto (Tout un monde lointain...)*, the *Violin Concerto (L'arbre des songes)*, the *Piano Sonata*, and the *Sonatine for Flute and Piano*. His many honors include the Grand Prix de Rome (1938) and the Ernst von Siemens Music Prize (2005).

Composed in 1943, the *Sonatine for Flute and Piano* was written as one of several examination pieces commissioned by Claude Delvincourt, director of the Paris Conservatoire. These works were intended both to challenge students technically and to introduce new contemporary repertoire. Lasting approximately nine minutes, the *Sonatine* unfolds in three connected sections performed without pause.

The opening section introduces a mysterious, rhythmically fluid theme—often perceived in asymmetrical meter—set against energetic and angular piano figures. A virtuosic flute cadenza bridges into the central lyrical section, where long melodic lines and rich harmonic colors create a more introspective atmosphere. The final section brings renewed momentum through rapid exchanges between flute and piano, culminating in another demanding cadenza that recalls earlier material. A driving accelerando from both instruments propels the work to its brilliant and dramatic conclusion.

### ***Biography:***

***Kiana Fatemifar***, flutist and educator, is a Doctor of Musical Arts candidate in Flute Performance at Texas Christian University, studying under Dr. Shauna Thompson. She holds a Master of Music in Flute Performance from the University of Massachusetts Amherst, where she studied with Dr. Cobus du Toit, and a Bachelor of Music from the University of Tehran.

Kiana has received recognition in national and international competitions, including honors at the National Flute Association competitions, the Silver Prize at the National Youth Music Festival in Tehran, and the Jury's Certificate of Recognition at the Tehran Flute Competition. She has appeared in masterclasses, festivals, and concert performances across the United States and internationally, performing both as a soloist and collaborative musician.

In addition to her performance career, Kiana maintains an active teaching studio and is engaged in research and pedagogy, with interests in flute education and contemporary repertoire.