



The New York Flute Club

NEWSLETTER

Vigorous Applause for Flute Fair



Fabian Bachelis, a winner of the Young Musicians Contest, has been playing for two years at the Special Music School.



Attendees are greeted with bright smiles as they check in at the annual Flute Fair.

Photos: Scott Cameron

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The 2025 Flute Fair was a resounding success, with over 250 members and friends attending an event that featured about 20 workshops, presentations, and performances involving dozens of participants and an intense competition— all topped off by a mastery class and gala recital by flutist, pianist and composer Gary Schocker.

On the following pages, please enjoy photographs capturing the day, as well as some first-person accounts of select sessions.

Thank you to all who helped make this terrific day happen.

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2024-2025

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From the President



**Spring Blooms
With Our Fair**

April is fickle. Every day, winter and spring seem to vie for prominence, and we try to anticipate how many layers to wear and how warmly to stash our wooden instruments as we travel from

rehearsal to performance, ensemble meet-ups, and in-person lessons.

A sense of renewal arrived with the Flute Fair. I saw new relationships being formed, hugs given between the best of friends, and witnessed the flute (and flutists) being celebrated in every performance and workshop. I hope that you had a similar experience at the fair and will hold onto those memories well into the summer months.

But we are not finished with our 105th season yet! Please join us on Sunday May 18 for our annual meeting and Flute Ensemble performance. Light refreshments will follow the concert. Additional details can be found in this newsletter and on the [website](https://www.nyfluteclub.org). Members are encouraged to attend; families and friends are welcome.

Finally, thank you for submitting your ideas for guest artists and programming for next season. Please don't hesitate to keep in touch. We need volunteers in many aspects of the Club and would appreciate your skills and enthusiasm!

~Lish
president@nyfluteclub.org

Newsletter Staff

Lisa Vickery, Managing Editor

Editors: Isabella Carucci, Annette Dorsky, Katherine Hoffman

Editorial advisors: Katherine Saenger and Nancy Toff

Contact us: newsletters@nyfluteclub.org

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Reflections on This Year's Fair

By Gail Tishcoff

I attended this year's Flute Fair the day after retiring from a 35-year career working with individuals with developmental disabilities and their families. On my subway ride in, I found myself thinking about overt attacks to DEI initiatives and the progress our society has made, the threatened removal of state and federal funding for supports for my clients and their families (we are the "I" of "Inclusion"), the governmental take-over of our educational and arts institutions, and the insulting dismissal of many high-profile, competent officials simply because they were Black or female.

As I entered the building, I experienced an odd mix of euphoria (my retirement!), dread (that morning's news – oy!) and anticipation (music is my refuge). The next 10 hours were uplifting and reinforcing.

My day began with the flute warm-up in a multi-generational room of players, led by the charming Lish Lindsey, where I learned three(!) fingerings for high C. Next was a fascinating presentation by Italian flutist Sara Rulli, joined by her guitar-partner Isabella Abbonizio, on the Bandoneon improvisational style applied to Piazzolla's *Libertango* and her translation of this to flute and guitar.

I found my way to the shakuhachi lecture/demo by James Nyoraku Schlefer, who demonstrated his beautiful bamboo shakuhachi, walked us through how the music is notated, and gave us a chance to

experience shakuhachi on beginner instruments. I even got mine to 'sing' a bit.

Speaking of challenging (for me) flutes, I tested some sweet piccolos at the exhibition hall, and some gorgeous gold flutes way beyond my purse.

Lunch break with Jinni Rock-Bailey was, as always, an annual delight. I then attended her thought-provoking "The Many Voices of Music" discussion on six musical selections led by Jinni with Jayn Rosenfeld. As a group we reflected on the rich and relevant

contributions of Indigenous and Black composers and performers, and the historical context of the 1968 Beatles song "Blackbird." I remained in the room afterwards with Jinni and the multi-talented Dotti Anita Taylor. We shared our concerns about current events, agreeing that for us music has been an oasis in

these disturbing times.

I caught the last few competition finalists (oh, man, are they good!) and was lucky to hear (first prize winner!) Kyrese Washington perform their original piece for flute and piano. Go to the April 27 concert to be amazed by these three incredible competition winners.

The day was capped by guest artist Gary Schocker, who played his own compositions assisted by Fumi Kuwajima on piano and Keith Underwood on flute. Virtuoso performances by all three, and amazing compositions (one duet written hot off the press).

Tired but energized, I entered the #6 train with music in my ears and joy in my heart.

*Music has
been an oasis in
these disturbing
times.*

2025 Flute Fair—Gala Concert and Mastery Class



The gala concert above. Below, some moments from the Gary Schocker mastery class, in which he gave students from the Paramus Honors Flute Choir some insights into hand positioning, breathing, posture and more.

Photos: Scott Cameron

This year's guest artist, Gary Schocker, got comfortable with the audience in his stocking feet, and performed a concert entirely of his own compositions, including one that he wrote when he was 15 years old and the premiere of a piece written just last year. As an encore, he played a piece he wrote the day of the concert, titled "Plus One." Performing with him were Fumi Kuwajima on piano and fellow flutist Keith Underwood.



2025 Flute Fair—Competition

Vying for Top Prizes in the NYFC Competition

A Field of 42 Was Narrowed Down to Seven Finalists, With Three Winners



Kyrese Washington (first prize) is a performing composer studying with Valerie Coleman at the Manhattan School of Music.



Emily DeNucci (second prize) attends the Curtis Institute of Music.

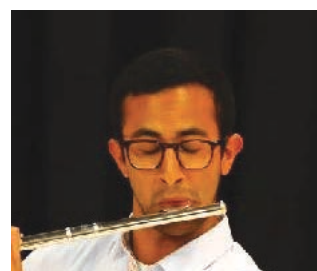


Freddy Branson (third prize) is a sophomore at the Peabody Institute.



Other finalists (clockwise from above left) included Ellie Eunbi Baek, Alexis Phinney, Rodrigo Rodriguez Hernandez and Khoi Dihn

Photos: Scott Cameron



2025 Flute Fair—Special Events

Thanks Lavished on Bonnie Lichter, Teacher Extraordinaire, at Flute Fair

By Katherine Saenger

I attended this event because I was curious to know more about Bonnie Lichter, the legendary Juilliard pre-college flute teacher who taught there from 1973 to 2002. My own acquaintance with Bonnie (still remembered by her students as “Miss Lichter”) was limited to a brief period in 2001, in connection with her being a member profile subject in the NY Flute Club Newsletter. But I had never met her and wanted to hear what her former students had to say about her.

The session did not disappoint! Honored guests (in addition to Bonnie herself and husband Paul Reese) included composer Eric Ewazen (on the Juilliard pre-college faculty since 1980), Bart Feller (on the Juilliard pre-college flute faculty since 2004), and Linda Mark (Bonnie’s longtime lesson pianist).

Soo-Kyung Park and fellow organizers Jinyoung Paik and Minji Wu put together a terrific program. The music was great (two pieces for multiple flutes, plus Ewazen’s *Eternal Spring* for two flutes and piano), but the stories of lessons learned and the ways in which a gifted teacher can have a lifelong impact on her students were even better.

Here are just a few of my favorites: Adria Sternstein Foster (now principal flute with the Kennedy Center Opera House Orchestra) was sort of an accidental flutist who landed at LaGuardia High School (by then just around the corner from Juilliard) with no intentions of pursuing a career in music. She learned about the pre-college program from friends and was accepted (with the help of a staff audition pianist who, upon learning that she did not have a cadenza prepared for her Mozart



Bonnie Lichter

concerto, advised her not to just make one up on the spot). Lessons with Bonnie gave Adria’s practicing structure and purpose (drawing from “a mental rolodex of solutions for every possible issue that any particular student might have”) and prepared Adria for future studies at Juilliard with Bonnie’s former teacher, Julius Baker. “Baker liked to joke that the secret to good teaching was ‘Easy, just get the best students.’ And it’s true that when he got students from Bonnie, he didn’t have to do much with them.” Looking back, Adria recalls, “By studying with Bonnie, I found out who I really was and wanted to be, and it was the most exciting time in my life.”

Pianist Linda Mark, who had a “fly on the wall” view of Bonnie’s lessons (thanks to a referral from Julius Baker, who thought that Bonnie and Linda would make a good team),

Continued on next page

2025 Flute Fair—Special Events

Thanks Lavished on Bonnie Lichter

Continued from page 3

recalled that Bonnie understood the hearts of her young students and the pivotal importance of the pre-college years in a young person's development. In addition to lessons on issues technical and musical, Bonnie gave her students the confidence and autonomy to think for themselves—all lessons that Linda took in as well. Though following in Baker's tradition, Bonnie "created her OWN traditions, her OWN unique way of thought and teaching—like the art of explaining HOW to get a gorgeous tone and beautiful vibrato."

Soo-Kyung Park studied with Bonnie at Juilliard pre-college from 1984 to 1991, starting as a young student far away from her immediate family. "She knew all my strengths and weaknesses, and knew exactly how

to bring out the best in me." Soo-Kyung recalled that she used to get through performances and auditions by imagining that Bonnie was there, guiding her musical phrases. In Soo-Kyung's own teaching career, she tries to pass on what she learned from Bonnie:

"She knew all my strengths and weaknesses, and knew exactly how to bring out the best in me."

- Pay close attention to detail: bring life to every note, even in the most technically challenging passages. Break things down, grouping notes strategically. Elongate troublesome notes, and sit on them to fully recognize and gain comfort before moving on with the rest of the notes.
- Use stories and imagination to make beautiful music.
- Address each student's unique needs with care and

understanding. Balance encouragement with discipline—always guide with respect, never through embarrassment or negative criticism.

Good lessons for all of us, teachers and students alike!



Bonnie Lichter, wearing fuchsia scarf, is surrounded by many of her former students as well as longtime musical partners for a tribute session.

Photo: Scott Cameron

2025 Flute Fair—Concerts and Workshops



The fair offered two sessions on Alexander Technique, which is focused on posture, balance and body awareness. The morning session, above left, was led by Abbe Krieger and Aldo Ruis-Alonso from the Buddhist Flutist & Balance Arts Center. The afternoon session, above right, was conducted by Fanny Wyrick-Flax, here helping a young flutist with positioning.

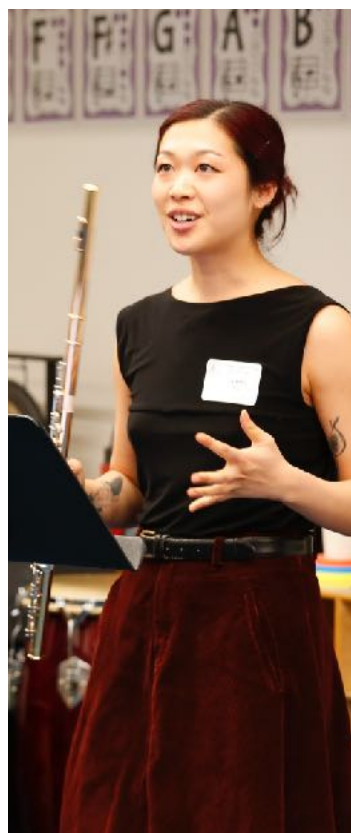
Photos: Scott Cameron



Other sessions during the day, clockwise from above left, included a duet by Elizabeth Klein and Andria Sternstein Foster, a shakuhachi workshop with James Nyoraku Schlefer, and a quartet with Bart Feller, Reva Youngstein, Minji Wu and Soo-Kyung Park.

Photos: Scott Cameron and Lish Lindsey (shakuhachi)

2025 Flute Fair—Concerts and Workshops



Clockwise, from top left: Janet Axelrod's Broadway concert; Annie Wu on flute music through a culinary lens; Jinni Rock-Bailey held a session on the cultural differences in music and musicians; Sandra Ragusa conducted DC Flutes, and the winners of the Young Musicians Contest.

Photos by Scott Cameron



2025 Flute Fair—Concerts and Workshops

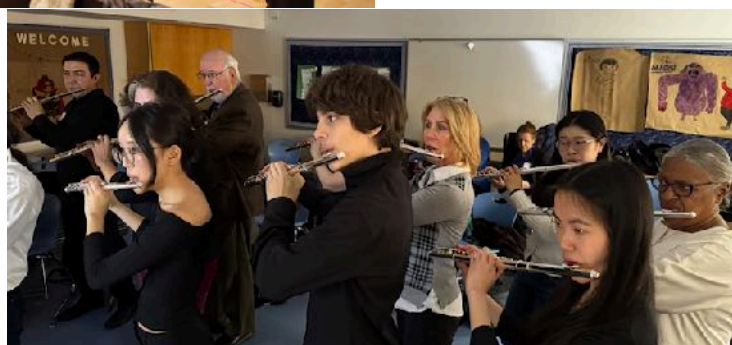
Right: Historical Flutes Showcase with Boaz Berney, center, which also included Sandra Miller, far right, and some of her students from the Juilliard historical performance program.

Photos: Scott Cameron



Left: Back by popular demand, Jayn Rosenfeld, a multi-term former club president, led a sight-reading ensemble session, open to all levels of players.

Right: A morning warm-up workshop led by Flute Club president Lish Lindsey.



Below: Chip Shelton's Jazz Flute Workshop



2025 Flute Fair—Concerts and Workshops



Clockwise from top left: Flute Fair chair Deirdre McArdle; Juan Carlos Narvaez led a workshop on expressive moving while playing; Carla Auld led a session on musical entrepreneurship; Rie Schmidt assisted accompanist Linda Mark during the competition; Estampas Latinas Flauta y Piano with Nora Lee Garcia (second from right).

Photos: Lish Lindsey (Juan Carlos Narvaez). Others by Scott Cameron.



2025 Flute Fair—Exhibition Hall

Exhibitors included Anderson Musical Instrument Insurance, BAM USA, Boaz Berney Historical Flutes, the Buddhist Flutist, Flute Center of New York, Flute Perfection, Flutistry, Martin Gordon Flutes, Levit Flute Co., Verne Q. Powell and PremAligner.
Below, photos in no particular order.

Photos: Scott Cameron and Joe Melbado



Ensemble Prepares for May 18 Performance



Front row seated from left to right: Chip Shelton, Doug Ramsdell, and Margot Maxwell. Standing, left to right: Stephen Josephs, Bill Giannone, David Russell, Lily O'Heir, Karen Robbins, Gene Coleman, Cora Riechert, Lester Yu, Roger Brooks, Laura Pologe, Claudia Charles, Samantha Ostrowski, Ambika Bansal, and Zoe Holden. (Missing – Iona Aibel)

Photo: Mark Vickers

On Saturday April 12 the NYFC Ensemble held its seventh rehearsal of the season with 19 members (1 new, 18 returning) participating at Studios 353 in Manhattan. Mark Vickers led the group through *Diffusion and Light* (McIntosh), *Edelweiss* (arr. Koncelik), *Masques* (McGinty), *The Musical Snuff Box* (arr. Giannone), *Ancient Airs* (arr. Jicha), *Scarborough Fair* (arr. Rice-Young), *American Flute Salute* (arr. Holcombe), *Apollo March* (arr. Thurston), and *Reverie* (arr. Ben-Meir).

It was an intensive rehearsal as the group prepared for its performance at the May 18 membership meeting. During our mid-rehearsal break, knowing that New York City is often considered a destination for a vacation by many, we pondered where do our members, mainly from New York City and areas close by, go for vacation. Answers included going to Lake George in upstate New York, Hawaii (main island), Santa Fe, and Italy as well as other countries.

Following the rehearsal, several members went out for coffee at a nearby coffee shop. Members were able to have a chance to relax and get to know each other a little better outside of the rehearsal before heading back out into the rain.

The next flute ensemble gathering will be on Sunday May 18 when they will perform at the annual meeting of the NYFC. The meeting begins at 3:00 PM with the performance following the meeting. The event will take place at Pearl Studios, 500 Eighth Ave. (between 35th-36th Sts.), in room 314.

To join the ensemble you must be a current member of the NY Flute Club. No audition is required. We accept all levels of players. If you would like to participate, email Ensemble director Mark Vickers at ensembles@nyfluteclub.

THE NEW YORK FLUTE CLUB PRESENTS
2025 NYFC COMPETITION WINNERS CONCERT

Connecting Points



Kyrese Washington
1st prize

Emily DeNucci
2nd prize

Freddy Branson
3rd prize

Theatre at St. Jean, 150 East 76th Street, NYC
Sunday, April 27, 2025 | 5:30pm
Free Admission

Program

Kyrese Washington:

Meditation i for solo flute and digital media
poem for flute and piano
with Daria Podorzhnova, piano

K. Washington (b. 2000)
Washington

EXTRA-verted ADHD
featuring Emily Geoffroy, clarinet, Joe DeAngelo, violin, Clara Cho, cello

Washington

Emily DeNucci:

Fantaisie No. 7 in D Major
Sonata, FP 164
with Ching-Chia Lin, piano

Georg Philipp Telemann (1681-1767)
Francis Poulenc (1899-1963)

Freddy Branson:

Sonata in B Minor, BWV 1030

J.S. Bach (1685-1750)



2024-2025 EVENTS

Sun. Oct. 6: **Sandra Miller**, concert 5:30 p.m. at Mannes School of Music*, 55 W. 13th St., NYC

Mon. Oct. 14: **Lish Lindsey**, 'Play With the President,' online, 7 p.m.

Thurs. Oct. 17: **Kim Scott**, jazz improv, online, 7:00 p.m.

Sun. Nov. 17: **Miguel Ángel Villanueva**, 3:30 p.m. mastery class, 5:30 p.m. concert, at Mannes

Thurs. Nov. 21: **Denis Savelyev**, Ukrainian pieces, online, 7:00 p.m.

Thurs. Dec. 5: **Leonard Garrison** on Gaston Crunelle, online, 7:00 p.m.

Sun. Dec. 15: **Chamber music concert** featuring **UpTown Flutes** and friends and a premiere by **Tyson Gholston Davis**, performed by **Tadeu Coelho**. 5:30 p.m. at the Allen-Stevenson School, 132 East 78th St.

Thurs. Jan. 9, 2025: **Molly Gebrian** on the Neuroscience of Practicing, online, 7:00 p.m.

Sun. Jan. 26: **Robert Dick** 75th Birthday Celebration, 3:30 p.m. mastery class, 5:30 p.m. concert, live at Mannes.

Sun. Feb. 2.: World Flutes With **Tereasa Payne**, online, 5:30 p.m.

Thurs. Feb. 20: **Laura Lentz**, Modal Flute Warmup, online, 7:00 p.m.

Sat. March 1: **Karl-Heinz Schütz**, mastery class 4:00-6:00 p.m., Mannes

Sun. March 2: **Karl-Heinz Schütz**, concert 5:30 p.m., at Mannes

Sun. March 30: NY Flute Fair with **Gary Schocker**, live at Allen-Stevenson School, 132 East 78th St.

Sun. April 27: **NYFC competition winners concert**, 5:30 p.m. Theatre at St. Jean, 150 East 76th St.

Sun. May 18: **NYFC annual meeting** and Ensemble program. Room 314, Pearl Studios, 500 8th Ave., 3:00-5:00 p.m.

***NOTE:** All concerts held at the Mannes School of Music are presented in collaboration with the Mannes School and held in Ernst C. Stiefel Hall, 55 W. 13th St., NYC, unless otherwise noted.

THE NEW SCHOOL
MANNES



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