



The New York Flute Club

NEWSLETTER

Artist Packs Palette for Musical Storytelling

By Isabella Carucci

When speaking about her March 22 program for the NYFC’s Flute Fair, guest artist Jennifer Grim describes it less like a recital and more like a multifaceted mirror.

“It feels like a reflection of my musical palette,” she says. Rather than presenting a single style or theme, her program reveals glimpses into the many personalities that the flute can embody while still being deeply individual to Grim.

The composers she has chosen—Amy Beth Kirsten, Miguel del Águila, Tania León, Valerie Coleman, and William Grant Still—span generations and geographies, but together represent the voices and expressive worlds that have most deeply inspired her.



Jennifer Grim, this year’s Flute Fair guest artist, chairs the department of instrumental performance at the University of Miami’s Frost School of Music.

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Bring Your Flute! Get the Most From Fair’s Many Workshops

By Kristen Gygi

The theme for this year’s flute fair is *From Dream to Reality*. I find it very relatable after gorging on the recent Winter Olympics coverage. In fact, I’ve had many conversations over the years with musicians, relating musicians to athletes. Both athletes and musicians train and/or practice for many hours, over many years, to condition specific muscle groups to perform phenomenal feats at will.

Whether you’re a professional, teacher, student, avocational player, or just a lover of the flute, this year’s

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2025-2026

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From the President



**Annual
 Flute Fair
 Is Finally
 Upon Us**

Our February in-person event, A Celebration of American Chamber

Music, was absolutely delightful. To see performers and composers collaborate to bring Nancy Toff and Jayn Rosenfeld’s vision to life was extraordinary. Please see pages 3-5 in this newsletter for some photographs from the event to get a sense of the energy and range of players.

March continues that level of creativity and inspiration with Flute Fair 2026: From Dream to Reality with guest artist Jennifer Grim on March 22 at the Allen-Stevenson School.

The annual Flute Fair promises to be filled with interesting and thought-provoking sessions for all. Check out our website to see [the full list of workshops, recitals and programs](#). If you are as excited as I am, register today. [Click here to register](#) or go to www.NYFluteClub.org.

Finally, March 26 is our last *I Just Want to Play!* event of the season. John Ragusa joins us for a live lecture and demonstration on flutes of all types, along with insights into improvisation and collaboration. Bring your flutes and your questions!

~Lish

president@nyfluteclub.org

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Visit our website, www.nyfluteclub.org.

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A Super Bowl of American Chamber Music

Bitter Cold Fails to Chill Concert Featuring 20 Musicians

On Feb. 8, neither single-digit temperatures in a city filled with frozen snow nor the evening's championship football game kept Flute Club members and their guests from enjoying a program celebrating American composers as the nation marks its 250th birthday.

The musical selections ranged from more-traditional allegros and arias to the moody, ethereal and whimsical. Compositions were all written within the past 100 years.



Flute Force, above, comprising Sheryl Henze, Wendy Stern, Kathleen Nester and Rie Schmidt, performed *Silver Halo* by Joseph Schwantner as well as *Travelogue*, written for the group by Elizabeth Brown (bottom right), who was in attendance. Below left, Reva Youngstein, flute, was joined by bassoonist Lisa Alexander and clarinetist Daniel Spitzer for Walter Piston's *Three Pieces* for flute, clarinet and bassoon.

Photos: Lisa Vickery



A Super Bowl of American Chamber Music



Top to bottom: Sylvan Winds, with Isabel Lepanto Gleicher, flute, Kathy Halvorson, oboe, Gina Cuffari, bassoon, Zohar Schondor, French horn and Kristina Teuschler, clarinet, played Suite for Wind Quintet by Ruth Crawford-Seeger. Nine flutists performed Arcady Dubensky's Suite (a piece premiered by the club's founder in 1936). Bart Feller, flute, Angelique Montes, cello, and Thierry de Lucas Neves, violin, played *Patter(n) Song* from Aaron J. Kernis's *Delicate Songs*. The composer was in the audience.



Photos: Lisa Vickery

A Super Bowl Of American Chamber Music



Clockwise from top left: Performers who premiered Bonnie McAlvin's Quartet for Flutes—Rafael Méndez, Ben Smith, Matthew Ober, and Carter Reynolds. A young concertgoer chats up composer Bonnie McAlvin after the concert. Composer Aaron J. Kernis takes a bow after his *Patter(n) Song*. Concert curators Jayn Rosenfeld and Nancy Toff enjoying the reception after months of hard work. Flute Club president Lish Lindsey converses with Reva Youngstein, one of many of the flutists who took part in the concert.



Flute Students Given Chance to Learn About The Overlooked History of Black Composers

By Jennifer Kennard

About 25 years ago, concert violinist Rachel Barton Pine set out to address a gaping hole in the world of classical sheet music.

Why, she wondered, was so much of the work by Black composers out of print or available only in manuscript form? Moreover, printed sheet music was practically non-existent for student-level players who could otherwise be introduced to the works of Black composers.

Her research turned into a formal project: *Music by Black Composers*, or MBC. And in the spring of 2020, the National Flute Association began collaborating with the Rachel Barton Pine Foundation to further the work. The latest fruits of their labor—*Music by Black Composers for Flute, Volume 1*—is now available, and will be featured at the NYFC's 2026 Flute Fair. Music educator and NFA board member Alice Jones will present a program on the book at the Flute Fair, with the help of local flute students.

Music by Black Composers for Flute Volume 1, released this past summer during the 2025 NFA Convention in Atlanta, contains 15 beginner and elementary level pieces written by Black women and men who come from the U.S., Brazil, the Caribbean (Cuba, Dominican Republic, Guadeloupe, Jamaica), Africa (Guinea, Ghana), France and England. The repertoire spans centuries—from as early as the 1500s to the present. Flute Volume 1 also contains illustrated composer biographies, features on Black classical-music making throughout history, and two profiles of Black role models in classical music. In addition to the solo flute part, it also contains a second flute accompaniment part for each piece designed to be played by a teacher in lessons or recitals. Piano accompaniments for each piece are available in a folio sold separately.

While these pieces are tuneful and fun, they are also the backbone of a volume in which every decision was informed by pedagogical practices



Music educator and NFA board member Alice Jones will present a program on the book *Music by Black Composers* at this year's New York Flute Fair.

that would support student learning in both obvious and subtle ways. For example, the pieces are in ranges and keys that beginning students can manage, but by regularly shifting keys and meters between pieces, students learn to check the key signature and meter at the beginning of a piece.

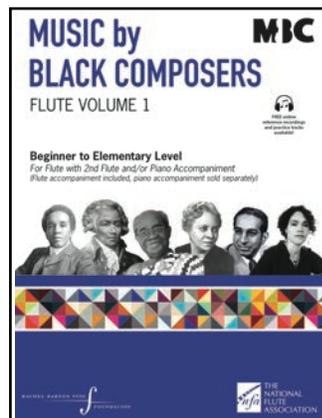
The technical problems in the book are also carefully balanced: If a piece includes chromatics, the rhythm is easy; if the rhythm is tricky, the key signature is easy.

The composer biographies and portraits help provide historical and geographical context for what kind of music Black composers have created throughout history and today and how contemporary Black flutists create diverse professional careers for themselves. It also gives students a space to imagine how they can fit into classical music regardless of their own ethnicity or background.

The MBC flute book follows three volumes of *Music by Black Composers* for violin students, the *Complete Keyboard Works of Joseph Bologne*, a *Coloring Book of Black Composers* and free educational resources on its website, musicbyblackcomposers.org.

The book will be sold at the NYFC table during the Flute Fair.

Jennifer Kennard chairs the NFA's Special Publications Committee, which published the book.



Artist Packs Palette for Musical Storytelling

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As her program unfolds, each note takes on a new face: soulful and lyrical in one moment, magical and atmospheric in another, and then suddenly coy or rhythmically driven. In Kirsten's *Pirouette on a Moon Sliver*, the storytelling will be more obviously theatrical. Grim will speak and sing, act as a harlequin, and employ extended techniques "that push the flute beyond its traditional role," as she describes it. The extended techniques are not just novelty, but rather an important narrative of a character that has origins in the Italian comedic opera genre known as opera buffa. The flute and vocalizations work together to become an irredeemable, tortured harlequin that is, at times, a little cheeky and capable of love.

Listeners of Grim enjoy the warmth and suppleness of her tone, which is something she traces directly to her pedagogical lineage. Her teachers Alexandra Hawley and Ransom Wilson both studied at the Paris Conservatory with Jean-Pierre Rampal, and that sound concept was present from the very beginning of her training. In French repertoire, especially, she thinks of vibrato not merely as expression but as color—a shimmer that spins the tone and gives the line flexibility. Her default vibrato is relatively narrow and quick, widening naturally when the phrase calls for a distinct intensity. That subtle shift can change everything about the sound.

"I love that the program allows the audience to experience the flute as a storytelling instrument, not just a beautiful sound," she explains.

Central to her storytelling is her longtime collaborator, pianist Michael Sheppard. The two began working closely while recording her album, *Through Broken Time*, a project that solidified their shared appetite for curiosity and tasteful risk.

"We listen really deeply to each other," she says. "We're not afraid to experiment, and we give each other space to shape ideas organically."

Onstage, the result is less a fixed interpretation and more of a living exchange, curating an elasticity that audiences, she believes, can sense immediately.

Grim has not always been as immersed in new music as she is now. After completing her doctorate at Yale University, she moved to New York City with an open mind, piecing together freelance work and temp jobs, including working at Starbucks. Contemporary ensembles offered her the most consistent work, and she quickly incorporated extended techniques and microtonal music into her technical arsenal, becoming fluent in this modern sound world.

"At the time I didn't think, 'This is going to define my career,'" she says, "but looking back, it absolutely shaped me. Working so closely with living composers and complex contemporary language made me more flexible and more curious about sound." Playing multiple flutes and specializing in solo contemporary repertoire

grew naturally out of that environment. It wasn't strategic so much as serendipitous: The music found her first.

Risk, she reflects, has been a quiet but constant companion throughout her journey. As an undergraduate at Stanford University, she began not in music but mathematics on the pre-med track before settling into psychology. Choosing to pursue music full-time felt like her first real leap of faith, she says. Applying to graduate school for flute meant stepping into uncertainty, though she kept a reassuring plan B in mind: If it didn't work out, she could always return to California and pursue a PhD.

"Having a backup that I genuinely liked made it possible to take the risk," she says.

That early leap, however, offered her more than her graduate studies. It reframed her relationship with music. She concludes: "Risk doesn't mean

"If something feels a little scary but also compelling, it's often worth leaning into."

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Guest Artist Packs a Palette for Musical Storytelling

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recklessness; it means trusting your curiosity and being willing to see what unfolds.”

Over time, that philosophy has extended to her live performances. Where she once worried about imperfection, she now sees vulnerability as a clear asset. The performances that resonate most deeply, she believes, come from bold phrasing, committed character, and the willingness to let go of control. “If something feels a little scary but also compelling,” she says, “it’s often worth leaning into.”

That same drive to explore shapes her teaching. In her March 22 mastery class at the Flute Fair, she anticipates letting students perform their entire piece uninterrupted, honoring the courage it takes simply to stand on stage. When teaching, she always begins with what she genuinely loved about the student’s playing, then asks what they themselves would like to address, turning the session into a dialogue rather than a critique. Her goal isn’t to fix but to equip and to offer tools students can carry back into their own practice rooms.

As for her Flute Fair recital, she wants listeners to leave feeling something, whether it be energized, reflective, surprised, or curious.

“More than anything,” she reflects, “I hope the recital feels alive.”

Jennifer Grim’s appearance is made possible in part by the generous support of the Wm. S. Haynes Co.



Jennifer Grim, flute Michael Sheppard, piano

Sunday March 22, 2026, 7:00 p.m.
Allen-Stevenson School, 132 East 78th St.

Program

Suite

William Grant Still
(1895-1978)

African Dancer
Mother and Child
Gamin

Pirouette on a Moon Sliver

Amy Beth Kirsten
(b.1972)

Requiem Milonga

Valerie Coleman
(b. 1970)

Alma

Tania León
(B. 1943)

Miami Flute Suite

Miguel del Aguila
(b. 1957)

Seducción
Silencio
Milonga



The Flute Club is looking for donations of music-related items to sell during its tag sale at the annual Flute Fair. Sheet music, CDs, vintage LPs, flutey knickknacks, jewelry, artwork and more are welcome. Clean out your closets and bring us your duplicate Kuhlaus and the pieces you no longer play or those treble-clef earrings you no longer wear. Drop off items at the tag-sale table when you arrive at the fair. Come shop the table as well. Everything will be priced to sell!

The adjacent NYFC table in the Exhibit Hall will be selling CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items at the exhibit table. Members wishing to sell items may bring them to the table beginning at 9:00 a.m. and must collect unsold items by 5:30 p.m. Contact Nancy Toff at nancytoff@gmail.com for more information.

Flute Fair Basics and Contacts:

ADDRESS:

Allen-Stevenson School, 132 East 78th St.
(one block from 77th St. stop on #6 train)

HOURS:

Registration9:00 a.m.-5:00 p.m.
Exhibits10:00 a.m.-6:00 p.m.
Events.....10:00 a.m.-8:00 p.m.

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www.nyfluteclub.org

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Competition Coordinator:

Kaoru Hinata
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Young Musicians Contest:

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Corporate Sponsors/Exhibits:

Fred Marcusa
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Flute Fair Table & Tag Sale:

Nancy Toff
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Bring Your Flute, Dive Into Workshops

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fair offers a fantastic variety of events designed to inspire, instruct, entertain and delight you.

Here is a glimpse of what you will find at the Allen-Stevenson School on Sunday March 22.

In addition to our illustrious guest artist, Jennifer Grim, you can enjoy performances by the New York Flutists, playing *Winds in Motion*, and the New Jersey Wind Symphony Flutes, presenting *A Taste of Styles*. In addition to these large flute ensembles, Lynn Tsai will present a lecture/recital featuring music of Taiwanese composer Tyzen Hsiao, and Samantha Smith will perform a short piece by Lebanese composer Sami Seif, followed by a workshop on using contemporary and Arabic flute techniques in practice. Bring your flute!

Other workshops where you can participate with your flute include modern techniques pioneer Robert Dick teaching us how to play multiphonics, Fanny Wyrick-Flax showing us how to free up our breathing with Alexander Technique, and our resident scientist, Katherine Saenger, presenting *Singing While Playing: A Flutist's Guide to the Amazing World of Combination Tones* (with assistance from Robert Dick).

David Wechsler will offer *Honing Intonation Skills*. Sylvain Leroux will provide an opportunity to learn about the Fula flute, and how to apply Fula flute techniques to the modern flute, and Patricia Harper will share insight on the third movement of the Mozart G Major flute concerto, specifically how to choose a tempo for the Minuet, considering historical performance practices and primary source materials, and how to apply to modern performances.

Speaking of historical performance practices, Mili Chang George will present *Historical-informed performance – What Should We Learn From Historical Flutes?* And Denis Savelyev will offer a lecture/recital on *Voices of the Baroque*.

If contemporary music is more your speed, join Carol Sudhalter's *Jazz Flute: Brief History and Workshop*, featuring a hands-on ensemble experience. Again, bring your flute! Or join Carla Lancellotti Auld's seminar where she shares how to tackle a brand-new piece of classical flute music from inception to a living, breathing work of art, utilizing Alexander Liebermann's *Jardin en echo* as an example.

But wait, there's more! This group of sessions is designed specifically for teachers. *Inspired Learning: A Discussion Forum for Flute Teachers* with Rebecca Sayles, and *The HBCU Flute Experience: Pedagogical Strategies for Inclusive Teaching* with Hristina Blagoeva. And if you're curious about the latest and greatest methods for dealing with performance anxiety,

you can join yours truly for *What Do I Do When My Students Are Freaking Out? A Teacher's Guide to Working with Nervous Students*. (Students are also welcome to attend.)

Donald Rabin will discuss how a 21st century artist needs to think outside the box in his seminar: *Careers in the Arts: Getting Students to See the Full Picture*. Music educator and NFA board member Alice Jones will present a program on *Music by*

Black Composers for Flute, Volume 1, a new publication designed for students. (See related article on page 6.)

Two more bring-your-flute events: All are welcome to join Jayn Rosenfeld's Ensemble Reading Session. And last but not least, join Charles Page in the morning for *Orchestral Opus Timesaver*, a more efficient warm-up, using orchestral excerpts to get your technique in shape.

And be sure to visit the exhibits, where you can try out flutes, buy new and used sheet music and accessories. And visit the club's own tables.

We're so excited to see you there!

Many workshops aim for participation, such as Robert Dick teaching multiphonics, Fanny Wyrick-Flax demonstrating Alexander Technique, and Katherine Saenger delving into singing while playing.

Ensemble Members Keep Up Their Rehearsals, Shout Out to Composers They Would Like to Meet



Kneeling, left to right: Prashant Kumar, Kathy Saenger, Ambika Bansal, Laura Pologe, Bill Giannone, Naama Paulemont. Standing left to right: Natalie Ward, Gail Tishcoff, James Marcus, Danielle Schussel, Doug Ramsdell, Frances Lenci, David Russell, Sam Ostrowski, Cora Reichert, Judith Thoyer, Mark Vickers, Karen Robbins, Lester Yu, Elizabeth LaBarbera.

Photo: Carmen Brown

On Saturday Jan. 17 the ensemble held its fifth rehearsal, with 20 members (19 returning and one new) participating at Studios 353 in Manhattan.

Director Mark Vickers led the group through *Little Red Monkey* (arr. Farmer), *Flutes and Vegetables* (arr. Cohen), *Fantasy on 'Amazing Grace'* (arr. Louke), *Valoshki* (arr. Siniakova), *Birdland* (arr. Lombardo), and *Japanese Silhouettes* (arr. Buonani).

The icebreaker question was "If you had the opportunity to have a cup of coffee and conversation with a composer, living or deceased, who would you want to talk with?" There was a wide variety of answers, including Debussy, Vivaldi, Zimmerman, Ellington, Shostakovich, and Bonnie McAlvin (whose flute quartet premiered at the Feb. 8 NYFC concert), just to name a few.

To join the ensemble you must be a current member of the New York 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.

**Teachers: Invite your students
to join the Flute Club
so they can enjoy our monthly concerts
as well as other benefits that come with membership.
And don't forget to join yourself!**

Flutes and Some Strings for Good Measure



The New York Flute Club encourages members to get together with others to make music in small groups. In February, some members and friends showed up to play music by Vivaldi, Handel, Massenet, Pachelbel and others. Participants from left to right: John Sleckman, Samantha Ostrowski, Arevelo González, James Elmore, Stephen Josephs, Ian Barbour (missing from photo: LisaDiane Delaney). For more information on setting up small-group meet-ups, contact NYFC president Lish Lindsey at president@nyfluteclub.org.



Coordinator Sought for New Flute-Loan Program

The Club is setting up a Flute Loan Program and needs someone to oversee the selection of recipients and the distribution of flutes.

This is an occasional job, when the flutes are available. We need to find teachers and appropriate students, 5th grade through graduate school, and deliver a flute now and then. If you can help, please reach out to [Jinni Rock-Bailey \(rockbailey1@gmail.com\)](mailto:rockbailey1@gmail.com) or [Jayn Rosenfeld \(jaynrosenfeld@gmail.com\)](mailto:jaynrosenfeld@gmail.com), co-chairs of the Education Committee.

2025-2026 Events

IN-PERSON CONCERTS

Sunday, Oct. 5, 2025, 5:30 p.m.: Robert Langevin, Church of Christ and Saint Stephen's, 120 West 69th Street, New York

Sunday Nov. 9, 3:30 p.m. mastery class and 5:30 p.m. concert with **Néstor Torres**

Sunday Dec. 7, 3:30 p.m. mastery class and 5:30 p.m. concert with **Rachel Blumenthal**

Sunday Jan. 11, 2026, 3:30 p.m. mastery class, 5:30 p.m. concert with **Jacqueline Cordova-Arrington**

Sunday Feb. 8, 5:30 p.m.: A Celebration of American Chamber Music with Flute Force, Bart Feller, Reva Youngstein, Sylvan Winds and other performers; world premiere by Bonnie McAlvin. **Christ & St. Stephen's Church, 120 W. 69th St.**

Sunday March 22 all day: **New York Flute Fair**, with guest artist **Jennifer Grim**

Sunday April 12: Winners of the New York Flute Club Competition, 5:30 p.m. at Church of Christ and St. Stephen's, 120 West 69th St.

Unless otherwise indicated, all concerts take place at 5:30 p.m. at the Allen-Stevenson School, 132 East 78th St. in Manhattan. Admission is free to NYFC members and their 2-4 member guests, depending on membership level. Non-members: \$25 general, \$15 full-time students (with ID) and seniors (65+)



ONLINE PROGRAMS

Thursdays at 7:00 p.m. via Zoom link.

Oct. 16, 2025: Samuel Baron's recordings of American music, with commentary by his colleagues. Hosted by **Tara Helen O'Connor.**

Nov. 13: Flutes of the World with **Tereasa Payne**

Dec. 4: An evening with flutist, multi-instrumentalist and composer **David Amram**

Jan. 8, 2026: Ragan Whiteside, soul jazz flutist (I Just Wanna Play series)

Jan. 29: The Flute Works of **Joan Tower.** Music and interviews with Joan Tower, **Lisa Bost-Sandberg, Patricia Spencer,** and **Carol Wincenc.**

March 26: John Ragusa, improvisational flutist, on jazz and blues (I Just Wanna Play series)

April 16: Flutes and Flutemakers in Early New York, with **Wendell Dobbs, Nancy Groce** and

Michael Lynn. The instruments, flutemakers, flutists, and composers who promoted the flute, with music of Foster, Riley, and others.

All dates and programs subject to change. For more information about the New York Flute Club, including competitions, ensemble programs, education, and membership, please visit www.nyfluteclub.org



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