



# The New York Flute Club

## NEWSLETTER

## Robert Langevin to Celebrate Ravel

### NY Phil's Principal Flutist Kicks Off Club's Season

By Isabella Carucci

For his Oct. 5 Club concert, Robert Langevin, principal flutist of the New York Philharmonic, is celebrating the 150th anniversary of Maurice Ravel's birth with a program that highlights the composer's legacy. The centerpiece is a transcription of Ravel's *Sonatine*, originally for solo piano, arranged for flute and piano by Alexandre Gasparov.

"Ravel himself often transcribed his own music," Langevin notes, "so this version feels very much in the spirit of his creative process." That spirit of adaptation also connects back to the New York Flute Club, with Carlos Salzedo's trio arrangement of the *Sonatine* for the Barrère



Robert Langevin, principal flutist of the New York Philharmonic, will perform on Sunday, Oct. 5 at 5:30 p.m.

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### Programming Theme for the Year Nods to America's 250th Birthday

By Nancy Toff

In 2025-26, the attention of many American historians, not to mention American citizens, is focused on the celebration of the nation's 250th birthday. How to celebrate 1776 appropriately is, sadly, a matter of politics as much as history. But for the flute club, the answer is relatively easy: We will celebrate the contributions of a broad range of Americans, and particularly New Yorkers, to the country's musical

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2025-2026

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**From the President**



**A Musical  
Party Like It's  
1776—and Now**

**W**ith much joy and excitement, I welcome you to the New York Flute Club's 2025-2026 season! We look forward to a year in

which we are fortunate to host in-person performances by Robert Langevin, Nestor Torres, Jacqueline Cordova-Arrington, our Flute Fair guest artist, Jennifer Grim, and a roster of dynamic flutists for our annual chamber concert.

Our online series continues to present distinguished artists you can experience at home or anywhere around the world, and our participatory ensembles directly bring players together to share in communal music-making.

This season is our 106th, and as the country celebrates 250 years of American music at the turn of the new year, we hope our season encourages you to reflect on the contribution, complexity, and diversity of American music and what that means to us as performers, educators, composers, and listeners.

-Lish  
[president@nyfluteclub.org](mailto:president@nyfluteclub.org)

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# Langevin to Celebrate Ravel in Club's Opener

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Trio. Upon hearing that version, Ravel is said to have remarked: "Why didn't I think of that?"

After that, Langevin turns to his own transcription of a rarely heard sonata by Mélanie Bonis, originally written for violin and piano around 1914. Bonis, a contemporary of Ravel, forged her own distinct voice despite the barriers of her time. "Her music was not really widely known until the last 20 years or so," Langevin explains. "In her own time, certain professions such as doctor, lawyer, or composer were not deemed suitable for women."

The recital then features Philippe Gaubert's *Sonatine*, a seldom-performed but luminous work. Gaubert, who knew Ravel well, premiered several of his chamber works, including the *Introduction and Allegro*. The *Sonatine* itself is dedicated to Georges Barrère, the founder of the New York Flute Club.

Langevin will end the program with a flute sonata by Colby Kleven, a young horn player and composer at Juilliard. Written in 2024 for a fellow student's graduation recital, the piece adopts traditional forms—*Prelude*, *Pavane*, *Gigue*—while weaving a fresh voice. "When I first heard the *Pavane*, I said to him that I could tell he was a horn player because the mood reminded me of Ravel's '*Pavane*,'" Langevin recalls. "My reaction was wanting to play this piece. I am delighted to bring to light the work of this young and promising composer to our flute community."

For this program, Langevin will be joined by pianist Minyoung Kang, a longtime collaborator he first met a decade ago at the Manhattan School of Music.

As he prepares for this coming performance, Langevin reflects on the journey that has shaped his artistry. Joining the New York Philharmonic from the Pittsburgh Symphony felt natural, he says, because both orchestras share a Germanic tradition. The greater adjustment had been his earlier move from the Montreal Symphony. "The Montreal sound was very much in the French tradition," he explains. "The Pittsburgh was more in the Germanic style as is the Philharmonic, so in that sense, it felt very familiar."

Conductors continue to influence his artistry in profound ways. He recalls playing Beethoven's *Seventh Symphony* under Frans Brüggen, a well-known Dutch recorder and traverso player, who asked

## Concert Includes New Piece Written by Juilliard Student

When horn player and composer Colby Kleven was first asked to write a flute sonata, he hadn't imagined taking on such a project.

"In this case, it was a commission from a friend," Kleven explains. "I never actually thought I would write a flute sonata, but when I was approached by Tessa Vermeulen—one of Prof. Langevin's students at the time, and also one of my dearest friends—I absolutely couldn't refuse." Though he admits his own flute skills are limited (he can play a few scales with some difficulty), the project became his first experience writing for the instrument.

The work also marks an important step in Kleven's developing compositional voice. "I'm relatively new to composition, so I'd consider this piece one of my greater experiments," he reflects. Before the sonata, only a handful of his pieces had been performed publicly, and he was still exploring what his harmonic language might be. "In this piece, I experimented with harmony and thematic transformation in ways I hadn't before, and I played with emotion perhaps more freely than ever. This candid quality gives the piece an almost French feel that might remind you of Ravel or even Poulenc, but with a flavor and character that I hope is uniquely my own."

The third movement especially pushed him in new ways. "I'd never really incorporated any jazzy elements into my work, but it was something I had always wanted to do, so I finally just did it," Kleven says. "In many ways, this piece was a beginning for me because it set me on a path of confidence in my own work, and I'm incredibly grateful for the love it's received since its premiere."

At its heart, Kleven views the sonata as an act of connection. "Ultimately, this piece is an expression not only of my own love for music but of the act of collaborating and sharing that love with others, whether that's with an audience or just with a friend," he says. "If the audience listens and it causes them to reflect on the things or people that they love, then I'll have succeeded."

—Isabella Carucci

the orchestra to perform without vibrato. "I welcomed the challenge," Langevin says. "It was interesting to play this piece, which we do very often, but in a

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# Langevin to Celebrate Ravel

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different optic.” That spirit of openness to reimagining familiar works and embracing new ones is a throughline of his career.

As a young musician, his goal was simply to make a living through music, and he eagerly embraced every opportunity, from chamber music to studio work. His operatic experiences in Montreal also shaped his artistry, and he hopes one day to perform Strauss’s *Der Rosenkavalier* in full. In orchestra, he believes programs could be improved by revisiting neglected voices from the past—Haydn, Schubert, Messiaen, Berg, and especially women composers like Mel Bonis, Louise Farrenc, Fanny Mendelssohn, and Clara Schumann. “These composers have proven themselves,” he says.

Langevin often turns to singers when it comes to inspirational listening. “I feel they have so much in common with us: breathing, the way to hold a line,” he



**Pianist Minyoung Kang will perform with Langevin for the Oct. 5 in-person concert.**

## Robert Langevin, flute Minyoung Kang, piano

**Sunday Oct. 5, 2025, 5:30 p.m.**  
**Church of Christ and Saint Stephen’s**  
**120 West 69th St., New York**

### Program

Maurice Ravel (1875–1937)

*Sonatine* for flute and piano  
transcribed by A. Gasparov

Mel Bonis (1858–1937 )  
*Sonata for violin and piano*  
transcribed by R. Langevin

Philippe Gaubert (1879-1941)  
*Sonatine*

C.R.R. Kleven (b.2001)  
*Sonata* (2024)

*Program subject to change*

explains. Among his favorites are Mahler and Strauss orchestral songs, which he calls “some of the most beautiful music ever written,” as well as Bach’s great oratorios. For Langevin, these works embody the kind of lyrical expression he continually seeks to bring to the flute.

That same sense of expression and storytelling is also present in the funnier moments of his career. He amusingly recalls a performance of Hindemith’s *Sancta Susanna* with Riccardo Muti. The opera required a backstage flute trio, but Muti placed the players in a box within the hall. After finishing their opening duet on stage, Langevin and colleague Renée Siebert had to sprint through the hall to reach the box in time. “By the time we arrived in the box, the orchestra had stopped and was waiting for us,” he recalls. When he confessed that they had gotten a bit lost, the entire orchestra burst out laughing. From then on, the two flutists literally ran between entrances, Siebert even removing her shoes to move faster. “It felt like we were on *The Amazing Race*,” Langevin says.

Through humor, reflection, and a passion for new and rediscovered repertoire, Robert Langevin continues to shape the musical landscape. His recital not only honors Ravel’s anniversary but also bridges past and present, highlighting underappreciated voices while welcoming new ones into the tradition. “I always welcome the challenge of playing something familiar in a new way,” he reflects. “That sense of curiosity keeps the music alive—and it’s what I hope to share every time I step on stage.”



# Scenes From the NFA Convention



Many members and friends of the New York Flute Club traveled to Atlanta, Ga., for the National Flute Association's annual convention, some as performers, some as presenters and some as participants.

**Clockwise from top left: Julietta Curenton, a former NYFC Competition winner and a past Club board member, took a bow after a stunning performance of James Lee's *Niiji Memories*. (In 2021 she performed two movements of the flute-and-piano version of that piece at her recital for the NYFC.) She is now flute professor at Shenandoah Conservatory. NYFC president Lish Lindsey gave a presentation on Asian flutes. NYFC board member Nancy Toff tried (unsuccessfully) to get a sound out of a double-contrabass flute. At her side is flute maker Eva Kingma, explaining her creation. (Photos: Nancy Toff and Patti Adams)**

Among many other notable but not-pictured performers was NYFC Advisory Board member Stefán Höskuldsson, who played Lowell Liebermann's second flute concerto.



# Program Theme Nods to America's 250th

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history, to the flute industry, to musical composition for flute, and of course to flute playing. In particular, we will highlight the close collaborations between flutists and composers, both living and historical. This will be the focus of most of our online programming this year.

In addition, our live concert series will include American music all year. To open the season, Robert Langevin has programmed a sonata by the young Juilliard composer C.R.R. Kleven. And the February concert is a survey of American chamber music for flute, including a world premiere by Bonnie McAlvin.



**Samuel Baron talks with Patricia Spencer at the Club's exhibition *Georges Barrère and the Flute in America*, at the New York Public Library in 1994.**

*Photo by Ira N. Toff*

The online series will open in October with a program devoted to the work of Samuel Baron (1925-1997), whose centennial we commemorate this year. A two-day (Oct. 17-18) celebration at Stony Brook University, where he taught, will present two winners of the Baron Prize, given to a promising Stony Brook graduate poised to contribute to the profession. (On Saturday Oct. 18, I will be speaking at Stony Brook about Sam Baron's role with the NYFC, including his impetus in the genesis of Eldin Burton's *Sonatina*.)

On Oct. 16, our online program will explore Baron's promotion of new American music. Hosted by Tara Helen O'Connor, professor of flute at Yale, with Leonard Garrison, professor emeritus of flute at the University of Idaho—both Baron students—it will play rare recordings of American works. Pianist Gilbert Kalish, Baron's longtime collaborator, will also join us to comment on such works as Charles Ives' *Concord Sonata*, with the rarely heard flute obbligato played by Baron.

In November, Tereasa Payne will introduce us to *Flutes of the World*. Her whirlwind tour will include Native American duct flutes, vessel flutes, and panflutes.

New York is of course home not only to many flutists, but also to composers, and we celebrate those collaborations with programs of works by David Amram and Joan Tower. On Dec. 4, Jayn Rosenfeld, former NYFC president and executive director of the New York New Music Ensemble, interviews the eclectic composer-flutist David Amram. A pioneer player of jazz French horn, Amram is also a virtuoso on piano, numerous flutes and whistles, percussion, and dozens of folkloric instruments from 25 countries, as well as an inventive, funny improvisational lyricist.

Joan Tower, prize-winning composer and professor at Bard College, is the focus of a program on Jan. 29. Last season, the club presented the premiere of her arrangement of *Fanfare for the Uncommon Woman* for four flutes. She has had close ties to NYFC members for decades. For many years she worked closely with Pat Spencer, with whom she founded the Da Capo Chamber Players, and Carol Wincenc, who premiered her flute concerto in 1989 and *Rising* in 2010. This program will be hosted by flutist-composer Lisa Bost-Sandberg of the University of North Dakota (who studied at NYU with Robert Dick). She will play *Hexachords* for solo flute and will talk with Joan Tower, Patricia Spencer, and Carol Wincenc about their work together.

In the spring, we'll step back in time to look at flute making and flute music publishing in New York in the 19th century. Michael Lynn, flute collector and professor of recorder and baroque flute at the Oberlin Conservatory, will talk about the leading pre-Boehm flutemakers of 19th century New York and Wendell Dobbs, professor of flute at Marshall University, will discuss the work of flute maker and publisher Edward Riley.

Thanks to the education committee, we will hear from two exciting contemporary American artists. Our "I Just Wanna Play" series continues with a Jan. 8 workshop led by soul-jazz flutist Ragan Whiteside. She is a 2023 NAACP Image Award Nominee and four-time nominee for the Smooth Jazz Network's Best Artist Award. And on March 26, multi-instrumentalist John Ragusa brings us his improvisational skills. Ragusa plays a wide range of instruments including concert, alto, bass, and piccolo flutes, along with pennywhistles, wood flutes, harmonica, pocket trumpet, jaw harp, didgeridoo, and even the conch shell.



# Ensemble Brings Together Enthusiasts



**The Ensemble performed at the Club's annual meeting. All members are welcome to join.**

The New York Flute Club Ensemble Program will begin its new season Saturday, Sept. 20 at 2 p.m., meeting at Studios 353 in the theater district, 353 West 48th St. between 8th & 9th Avenues, on the 2nd floor. The ensemble is open to all members of the NYFC with no audition required. The group meets monthly, alternating between Saturday and Sunday rehearsals, until May, when a final concert is held in conjunction with the NYFC annual meeting. Players range from intermediate to professional, performing repertoire of various genres accessible to all. Piccolo, alto, and bass flutes are needed in addition to C flutes. "Hope to see you there!" says program director Mark Vickers.

Anyone wishing to be part of the ensemble should email Mark Vickers at [ensembles@nyfluteclub.org](mailto:ensembles@nyfluteclub.org).

In addition, for anyone interested in playing in a group of two to four or five players in a player's home, the NYFC has a musical matchmaking service for NYFC members interested in small ensembles. Contact Lish Lindsey at [president@nyfluteclub.org](mailto:president@nyfluteclub.org).

The Jazz Flute Workshop, under the direction of Chip Shelton, also will be resuming, with monthly meetings on a Sunday. To learn more about the Jazz Flute Workshop, send an email with the subject heading "Interested in Jazz Flute Workshop" to [chip@chipshelton.com](mailto:chip@chipshelton.com)



## Invite Your Friends to Join the NYFC

For a mere \$85 a year, members receive free admission for themselves and two guests to all regular season concerts, as well as access to the Jazz Flute Workshop, opportunities to meet and play with others through the Ensemble program, and a range of online mastery classes and educational sessions. If you are a teacher and your students join, they can enter the Young Musicians Contest.

Joining is simple through the New York Flute Club website. Here is the [link](#). And don't forget to renew your own membership.

## 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, 5:30 p.m.:** Nestor Torres

**Sunday, Dec. 14, 2025:** TBA

**Saturday, Jan. 10, 2026: Jacqueline Cordova-Arrington**

**Sunday, Feb. 8, 2026, 5:30 p.m.:** American Chamber Music for Flute with Flute Force and

many other performers; **world premiere by Bonnie McAlvin**

**Sunday, March 22, 2026, all day: New York Flute Fair**, with guest artist **Jennifer Grim**

**April 2026: Winners of the New York Flute Club Competition.** Exact date and place TBA

*Unless otherwise indicated, all concerts take place at the Allen-Stevenson School, 132 East 78th St. in Manhattan. Admission: Free to NYFC members (and for 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. Free to all, but contributions are welcome.*

**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

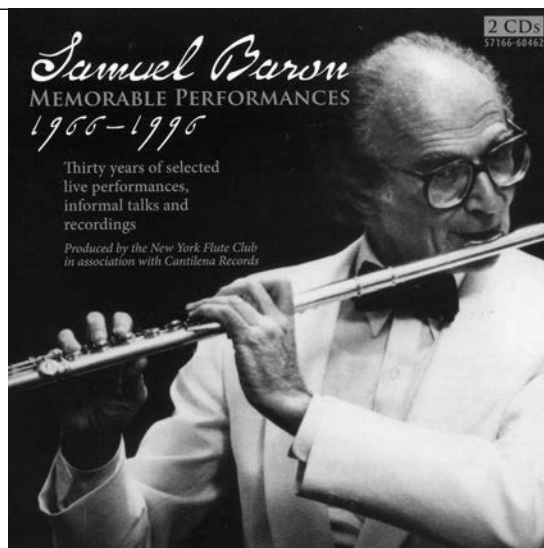
**Dec. 4:** An evening with flutist, multi-instrumentalist and composer **David Amram**

**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 world flutes (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.



**The Oct. 16 online event will include rare recordings of Samuel Baron playing as well as discussion.**

*This year many of our programs will celebrate American music for flute to commemorate the 250th anniversary of the U.S. Visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for updates, details, and additional events.*

*All dates and programs subject to change. For more information about the New York Flute Club, including competitions, ensemble programs, education, and more, please visit [www.nyfluteclub.org](http://www.nyfluteclub.org)*



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