



The New York Flute Club

NEWSLETTER

Néstor Torres to Bring the Swing

By Stephanie Jutt

True to his love of improvisation, jazz flutist Néstor Torres won't come to his Nov. 9 concert with a preset program.

He will bring his love of music as well as his collaborator, Grammy-nominated jazz pianist Silvano Monasterios, who currently has a chart-topping album.

"He's a remarkable pianist" as well as a composer, Torres says. "We are experimenting, playing flute and piano duets.... With that said, I do know that this is a flute concert! I might add a couple of solo flute pieces and classical music by Latin American composers," he says, hinting at some Piazzolla.

The Miami-based artist lived in New York City for six years, including when he studied at the Mannes School of Music.

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Néstor Torres attended the Mannes School of Music in Manhattan but has spent most of his career in Miami. "My music is definitely a reflection of my experience in South Florida and the opportunity that I had to create my own space," he says.

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2025-2026

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From the President



**Classical? Yes.
Jazz? That too.
Soak It All In**

Robert Langevin's recital in October was a wonderful event. His elegance, thoughtfulness, and

musicality were a joy to experience in such an intimate setting. That evening, I had the opportunity to speak with so many flutists, some of whom were dedicated to the Club through years of membership and others who were new members making friendships through their shared experience at Mr. Langevin's event. It was an evening that I will not forget.

Our next guest artist is Néstor Torres, Latin Grammy winner for *This Side of Paradise*, an album that every flutist should have on their playlist. I was introduced to Mr. Torres's artistry through this album, and I am excited that he will spend time with us. His creativity and virtuosity reach audiences worldwide, and his dedication to sharing his voice with ease and command across styles and genres reminds me of why his music is powerful. Please invite your family, friends, colleagues, and students to this dynamic event on Nov. 9!

~Lish
president@nyfluteclub.org

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Ravel and His Contemporaries Flower In Concert With NY Phil's Langevin



Robert Langevin, principal flutist of the New York Philharmonic, performed for Club members at a Ravel-inspired concert with pianist Min Young Kang on Oct. 5 at the Church of Christ and Saint Stephen's. In addition to Ravel's Sonatine for Piano, he played his own (unpublished) transcription of Mel Bonis's Sonata for Violin and Piano and Gaubert's Sonatine. Gaubert, incidentally, had dedicated that piece to Georges Barrère, founder of the NY Flute Club, Langevin told the audience. Next on the program was a sonata written by Juilliard student C.R.R. Kleven, who was congratulated by Langevin afterwards. (The Kleven piece can be purchased at colbykleven-horn.com.) For an encore, the flute and piano duo played Ravel's *Pavane pour une infante défunte*.

Photos: Lisa Vickery

Néstor Torres to Bring the Swing Nov. 9

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“The time that I went to Mannes was when they were still in the brownstone on East 74th between Lexington and Third. So I’m dating myself with great pride and joy.” He adds, “Jeannie Galway was there.”

New York’s cold weather didn’t suit him, however, so he moved to south Florida.

While colleagues at the time urged him to stick with either New York or L.A., Torres says, “I don’t really think my music would have developed in the way it did if I had moved to Los Angeles or stayed in New York. My music is definitely a reflection of my experience in south Florida and the opportunity that I had to create my own space.” In places like New York or Los Angeles, he says, “the music scene—I mean classical or Broadway, studio, or Latin or jazz—they’re very well established, you know. So you need to break into that....In Miami, I was able to start from the grassroots level and develop a kind of following.”

Torres started his musical journey on the drums as a child.

“My father was a musician,” he says, as were two of his cousins. “As little kids, we would be hanging out, you know, around my father, and would be

just banging on pots and pans. ...Santa Claus brought me a small but professional drum set when I was five years old. So I started out pretty nicely. Yeah.”

Living in Puerto Rico as a child, he was able to attend one of the island’s Escuela Libre de Musica. “At that time, you could go to the first half or the second half of each day in regular school and the other half, you could go to music, at Escuela Libre de Musica.”



Néstor Torres says listening to flutist Hubert Laws opened his eyes to how classical music is a foundation for jazz.

At the music school, now junior-high age, young Néstor was asked what instrument he wanted to play. “Being around my father, you know, piano, bass, drums, trumpet, saxophone, trombone, they were all very common things to me,” he says. “But then I saw the flute up on the blackboard and said, ‘Oh, that’s different. I’ll try that.’”

At age 16, Néstor had already graduated early from high school, and his aunts and his mother raised money for him to take a seven-week summer course at Berklee College of Music in Boston. That is where his world opened up as to how important classical music is for jazz.

At the time, he was obsessed with buying Herbie Mann records. But one day, on the way to the record

Néstor Torres, flute
Silvano Monasterios, piano
Sunday, Nov. 9, 2025

3:30 p.m Mastery Class
5:30 p.m. Concert

Allen-Stevenson School
132 East 78th Street

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Torres to Bring the Swing

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store with friends, talking about Herbie Mann, his friends started laughing at him, he recalls. “‘What? Haven’t you heard of Hubert Laws as well?’ And then I remembered his name because he played with Mongo Santamaria. And in fact, I heard what I think is one of the, if not THE, most amazing piccolo solos ever. It was by Hubert when he was with Mongo Santamaria.”

“So I checked it out,” he says. “I got *Hubert Laws at Carnegie Hall*, *Crying Song* and *The Rite of Spring*, those three records. Oh, and *Morning Star*. That’s a defining record. And I realized that, you know, he had classical training.” (Indeed, Laws studied with Julius Baker.) “Here you have a jazz musician whose group consists of a bassoon, vibraphone and acoustic guitar and rhythm section, and he’s doing transcriptions of Bach’s works and Chopin and Stravinsky. It was phenomenal! It was very impressive.”

“So, that moment I said, if I want to be a flutist worth my mettle, I have to study classical music. That’s when my journey started to become really serious as a flute player in the Western European

tradition. As far as I’m concerned, even if you’re playing a Burmese flute, you need to study the Western European repertoire and technique in order to really have the tools to create your own sound.”

Torres and Laws have since performed together. “He has come to see me when I performed in Los Angeles.... I would love to make some more music with him,” Torres says. “And he speaks perfect Spanish.”

“I decided to become a musician because I thought it was going to be easy, and playing music was easy for me,” he says. “Little did I know, it is one of the most difficult professions!”

After being in Miami for a while, “the band I was with was not really working. It was very disheartening. ...I was not working. It was really rough, to the level of selling Coke bottles to just have eggs and some apple juice.”

But one day Torres went to Hollywood Beach with his piccolo. “I came across this bar with live music. And I went in and I asked the musicians if I could sit in. And I did, and the people loved it so much. They asked me, ‘Who are you with? What do you like? What do you know?’ I said, ‘Well, I haven’t worked in a long time,’ and everybody came up, you know, and tapped me on the shoulder. And I walked away that day with \$25.” It was the first time in a long while that he had money to buy proper food.

Torres says that was a turning point for him. “I wear that as a gold pin because I lived through that level of hardship, and it really gave me a sense of appreciation,” he says. “I realized that music is something important that I want to share. No matter how good you are, how much you have the best technique, how much of an innovator you are, or how much you’re able to do with your music, what good is it if you don’t have an audience? In my experience, I find it to be meaningless. Why do we have a gift if not to share it?”

He adds, “It’s one thing to survive. Another thing is to survive, overcome, and then transform our suffering, our challenges, our problems. And that’s what I try to convey, you know, to the audiences....Music is life.”



Try Your Hand at Improvising

Prior to the concert, Néstor Torres will hold a mastery class at 3:30 p.m, but not in the usual format. It will be a participatory class in which all are encouraged to bring their flutes and give improvisation a whirl.

“We’ll do our best to include everyone,” Torres says. “I have learned that sometimes I have been a little too eager to get everybody to improvise! It’s more about allowing ourselves the opportunity to do something, to get out of our comfort zone and to realize that, hey, music really comes down to scales and arpeggios. You can call them modes, you can call them secondary and dominant or Phrygian things, but they’re all a collection of scales and arpeggios. And if we have some very basic knowledge of what those principles are, we can all make music, we can all improvise, you know? And so that’s what I’m looking forward to sharing. By the way, if there’s a flutist who wants to present a piece and wants to play something, I’m happy to hear that too.”

Expand Your Horizons on What Makes a Flute

Tereasa Payne to Present Zoom Session on Global Instruments



Tereasa Payne playing a Chinese dizi

On Thursday Nov. 13 at 7 p.m., explore cultures, diversity and world music as NYC flutist Tereasa Payne leads you on a tour of different flutes from around the world.

Learn about straight flutes, curved flutes and round flutes. Hear about red flutes, gold flutes and brown flutes. There are Indian flutes, Chinese flutes, African flutes and more. Payne will perform solos on these world flutes while sharing stories about the history and cultural significance of each of these instruments. During this interactive hour the audience is encouraged to ask questions.

Payne performs regularly on Broadway with shows including *The Lion King*, which features 14 different flutes from around the world. She is also a world flutes consultant for many Broadway composers and orchestrators.

Check out her YouTube introduction to the class [here](#). Click [here](#) for the session's Zoom link, or go to NYFluteClub.org/calendar.



An African ocarina



A bird-adorned Native American flute

‘Father of World Music’ To Share Talents and Insights

Join Us Dec. 4 for an Evening With David Amram

The NY Flute Club is excited to offer an online evening with American composer and performer David Amram on Thursday, Dec. 4.

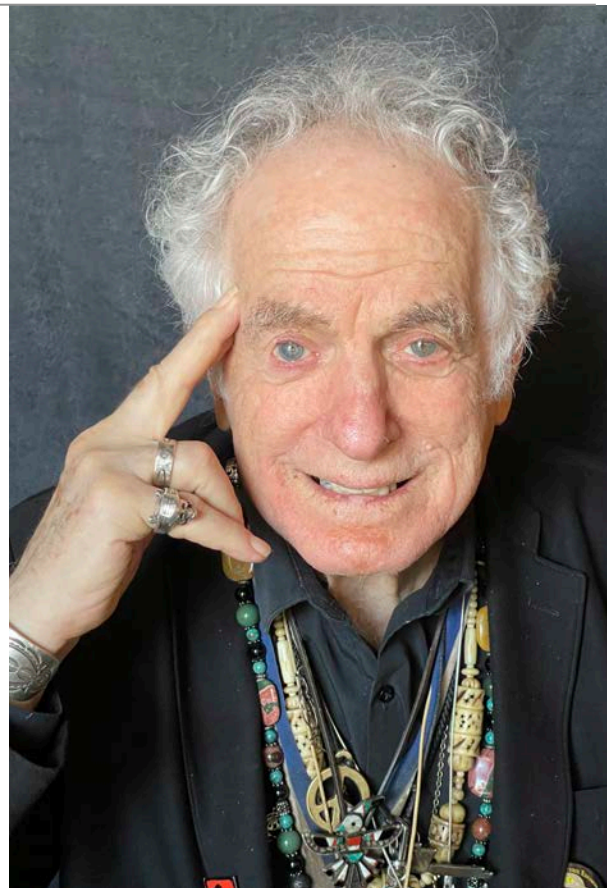
Amram is known in many circles as “the father of world music” thanks to his love of and expertise in styles that range from folk to Latin jazz, Middle Eastern, Asian and Native American music, on top of classical. The presentation online will include video of his flute compositions and of him playing flute.

The biography on Amram’s website includes a long list of achievements. From age 10 he knew he wanted a career in music and he started his professional life as a French hornist in the National Symphony Orchestra (Washington, D.C.) in 1951. After serving in the U.S. Army from 1952-54, he moved to New York City in 1955 and played French horn in the legendary jazz bands of Charles

From collaborations with novelist Jack Kerouac, writing music for movies and the New York Philharmonic, to playing big-band jazz and folk music, David Amram has a lot to show for his many decades in the music industry.

Mingus, Dizzy Gillespie, Lionel Hampton and Oscar Pettiford.

“I began playing the pennywhistles along with the French horn, piano and percussion instruments so that I could participate with global folk musicians as well as Latin jazz and Native American musicians,” Amram told the Flute Club’s Jayn Rosenfeld, who will be interviewing him during the Dec. 4 event. “And when returning to strictly ‘classical music’ in the European styles of



Since the early 1950s, David Amram has worked as a musician and a conductor in over 35 countries, including Cuba, Kenya, Egypt, Pakistan, Israel, Latvia and China.

playing, conducting and composing (and THEY are endless) I found that I could hear everything with a fresh ear and open heart.”

In 1957, Amram introduced jazz/poetry readings in New York City with novelist Jack Kerouac, a close friend with whom Amram collaborated artistically for years.

Since the early 1950s, he has traveled the world extensively, working as a musician and a conductor

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‘Father of World Music’ to Share Talents, Insights

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in over 35 countries including Cuba, Kenya, Egypt, Pakistan, Israel, Latvia and China.

He composed the scores for many films including *Pull My Daisy* (1959), *Splendor in the Grass* (1960) and *The Manchurian Candidate* (1962). He composed the scores for Joseph Papp's Shakespeare in the Park from 1956-1967 and premiered his comic opera *12th Night* with Papp's libretto in 1968. He also wrote a second opera, *The Final Ingredient, An Opera of the Holocaust*, for ABC Television in 1965.

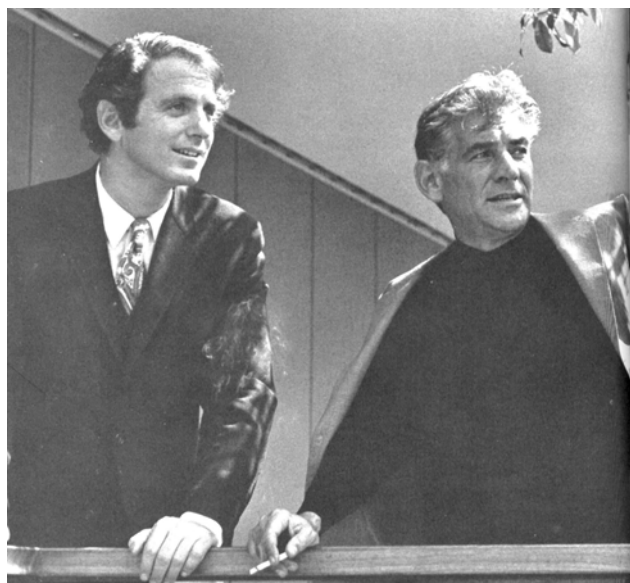
From 1964-66, Amram was the composer and music director for the Lincoln Center Theatre and wrote the scores for Arthur Miller's plays *After The Fall* (1964) and *Incident at Vichy* (1966).

He was appointed by Leonard Bernstein as the first composer in residence for the New York Philharmonic in 1966 and remains among the most influential composers of our time.

For those who are in the know, Amram gets a shoutout in a song from friend and children's singer Raffi. The lyrics to the delightful song "Peanut Butter Sandwich" go: "Peanut Butter Sandwich made with jam, one for me and one for David Amram" as he needed the rhyme.

‘We are all lucky enough to be involved with music and learn that music is the star!’

During the Dec. 4 virtual session, Amram plans to speak about the many things that have influenced his career path. "I could share with the players of the Flute Club a tiny bit of how I learned the roots of Middle Eastern and South East Asian, Native and Latin American flute stylings." He is even hatching plans to end the program with everyone playing together in a 12-bar blues in C with simple ensemble parts that I have if we all get together some day."



David Amram with composer and conductor Leonard Bernstein in 1967. Bernstein appointed Amram as the first composer-in-residence for the New York Philharmonic, in 1966.

Amram revels in the beauty that comes with making music along with others, and expresses concerns about the intrusion of modern technology in that effort. "The hardest thing of all is how to keep that flame alive in our hearts and survive in an A.I. world where we are surrounded with all kinds of electronic devices which bring no joy of life or provide us with any instruction booklets explaining how to be creative," he says. "It's a challenge to celebrate community or spiritual awareness in a country where Full Greed Ahead seems to be the philosophy that makes all this technology worthwhile. We are all lucky enough to be involved with music and learn that music is the star!"

In November, Amram will be honored as a special guest at the Northeast Regional Folk Alliance (which bestowed upon him a Lifetime Achievement Award three years ago) among other celebrations of his 95th birthday, which is Nov. 17. Marking Amram's 95th birthday, Naxos Recordings will release a CD of his chamber music compositions, including the *Violin Sonata* (1960), *Piano Sonata* (1960) and *Voyages for Violin* (2024).

The Dec. 4 session will be held virtually on Zoom at 7 p.m.



Kneeling, front row left to right: Ambika Bansal, Elizabeth LaBarbera, Lily O’Heir. Standing, left to right: NYFC President Lish Lindsey, Stephen Josephs, Jennifer Hastings, Javad Yaramadi, Gail Tishcoff, Frances Lenci, Bill Giannone, Judith Thoyer, Roger Brooks, Bette Druck, Alexis Leiderman, Gene Coleman, Sam Ostrowski, Catherine Xu, Karen Robbins, Cora Riechert, Kathy Saenger, Mark Vickers, Laura Pologe, Lauren Kurtz, Lester Yu, Ursula Kugler

Photo: Brian Klasewitz

Flute Ensemble Dives Into the Season

The NYFC Ensemble program is up and running for the 2025-’26 season!

On Saturday, Sept. 20 the ensemble held its first rehearsal with 25 members (24 returning, a few of whom had been on hiatus, and one new) participating at Studios 353 in Manhattan.

Director Mark Vickers led the group through *Fantasy on Amazing Grace* (arr. Louke), *Little Red Monkey* (arr. Farmer), *Allegro con fuoco* from *New World Symphony* (arr. Long), *Birdland* (arr. Lombardo), *Japanese Silhouettes* (arr. Buonanni), *Flutes and Vegetables* (Cohen), and our own Bill Giannone’s arrangement of *Sheep May Safely Graze*.

The icebreaker question was “What were your destinations for summer vacations?” Answers included heading to various places around the country as well as throughout Europe. Some have yet to take a vacation but have plans for the near future.

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. Rehearsals are held at Studios 353 at 353 W. 48th Street in Manhattan

If you would like to participate, email Ensemble director Mark Vickers at ensembles@nyfluteclub.org.

Calling All Flute Fair Programming and Workshop Proposals!

The Flute Club invites your ideas for workshops, lectures, recitals, panel discussions and more for NY Flute Fair 2026: From Dream to Reality.

Any programs that promise to inspire the students, parents, teachers, performers, professionals and amateurs will be seriously considered. The deadline is Jan. 1, 2026. For more details click [here](https://www.nyfluteclub.org) or go to www.nyfluteclub.org.

The Flute Fair is March 22, 2026. Save the date.

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. 14, 5:30 p.m.: Rachel Blumenthal

Saturday, Jan. 10, 2026, 5:30 p.m.: Jacqueline Cordova-Arrington

Sunday, Feb. 8, 5:30 p.m.: American Chamber Music for Flute with Flute Force and many other performers; **world premiere by Bonnie McAlvin**

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

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

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 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.

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

Flute Happenings Elsewhere

Nov. 8: The OMNI Ensemble launches its 43rd season at the Brooklyn Conservatory of Music on Saturday, Nov. 8, 2025 at 8:00 p.m. with a program of trios for flute, cello and piano, including one piece written by OMNI music director/flutist **David Wechsler**. Tickets are \$25 or \$15 for students and senior citizens. 58 Seventh Ave. in Park Slope, Brooklyn. For more, go to theomniensemble.org



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