



The New York Flute Club

NEWSLETTER

Ferguson to Bridge Genres in Season Opener

By Lisa Vickery

Emi Ferguson is the flute world's equivalent of a driver in the Indianapolis 500. She is an instrumentalist, singer and composer moving at high speed, presenting concerts, mastery classes, and lectures, along with hosting radio programs and podcasts.

Luckily, NY Flute Club members can catch her when she presents our concert-season opener at 5:30 p.m. on Oct. 18 at Christ & St. Stephen's Episcopal Church, 120 West 69th St. in Manhattan.

When we had a chance to speak in September, Ferguson talked about the concert she plans to present, which will contrast some seemingly opposite composers and songwriters to point out just how similar they are, when viewed from certain angles. Bridging genres is

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Emi Ferguson will teach a mastery class and perform on Sunday Oct. 18.

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Four Students Awarded Flutes As the First NYFC "Scholars"

The Education Committee has launched a pilot program called NYFC Scholars, under which the club is donating new, custom-designed and manufactured flutes to public schools, with the first lot going to New Rochelle.

Once New Rochelle was chosen as the first school system in the inaugural program, music teachers there selected four NYFC "Scholars" who received the flutes as well as memberships in the New York Flute Club.

It is expected that the program—which has been in development for years—will be extended to other schools in the New York City area. In some cases,

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2026-2027

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From the President



**A Season
Of Artistry
Awaits Us
This Year**

With the end
of summer
comes the
anticipation of fall

and the New York Flute Club's 107th season.

The 2026-2027 guest artist lineup is outstanding, and I can't wait to see you in person to experience the artistry of Emi Ferguson, Storm King Flutes, Brandon Patrick George, David Weiss, our flute fair guest artist, Gareth McLearnon, and our Chamber Concert featuring the music of flute and voice.

As promised, our online series continues to offer engaging events you will enjoy from the comfort of your home, and you can find the dates for our Ensemble Program and Jazz Flute Workshop at nyfluteclub.org.

I hope you will share this newsletter with your friends and students and continue to support the NYFC!

~Lish

president@nyfluteclub.org

Newsletter Staff

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Visit our website, www.nyfluteclub.org.

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Four Students Granted Flutes as NYFC “Scholars”

Instruments Made for Club Go to Awardees’ School in New Rochelle

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worthy students who don’t need flutes will be named as Scholars and given free club membership.

The program was pulled together by the hard work of NYFC board members Jinni Rock-Bailey, Jayn Rosenfeld, and Fred Marcusa. Design and purchase of the flutes was handled by Marcusa, who said they were built to order for the NYFC from a respected supplier to a number of well-known flutemakers. The donated instruments are silver plated, open-hole flutes with French cups, split E and low B, in professional French cases and case covers. The flutes are engraved “NYFC” on the barrel.

Rock-Bailey, Rosenfeld and Marcusa visited the New Rochelle school district and were impressed with the music program, the dedication of the teachers, and the number of students enthusiastically involved in music there.

The four students were selected by Matthew Lucero, New Rochelle’s director of PreK-12 Performing and Visual Arts, and John Thompson, the middle school band director. The first four Scholars are middle schoolers Lia Godoy, Stella Spillane, Javier Flores, and Camila Senteno.

In announcing the NYFC partnership to local families, the New Rochelle school system said that the flutes would be given to “designated students who would not otherwise have access to such flutes.”

“These instruments will be awarded to students who demonstrate exceptional musical potential, leadership within our ensembles, and a commitment to the School musical life,” the district said. The school system also noted that the selected students, as members of the NY Flute Club, will have wonderful

events to attend, with the ability to “to meet and mingle with other New York area flutists, including students, teachers, amateur and top professional flutists.”

“Students designated as NYFC Scholars will carry the responsibility of not only advancing their own playing but also serving as mentors and leaders within the New Rochelle music community,” the school system’s Lucero told would-be applicants, adding: “We look forward to seeing—and hearing—the wonderful music our NYFC Scholars will create.”



NYFC Scholars Lia Godoy (8th grade), Stella Spillane (8th grade), Javier Flores (7th grade), and Camila Senteno (8th grade), in the middle row, pictured with the Flute Club’s Jinni Rock-Bailey and Fred Marcusa, front row, and, in the back, middle school band director John Thompson.

For further information from the club’s Education Committee, contact Jinni Rock-Bailey or Jayn Rosenfeld via education@nyfluteclub.org.



The Marvelous Ms. Mindy Retires From NY Phil

By Leone Buyse

Since 1979 Mindy Kaufman has been recognized by the global flute community as the New York Philharmonic's star piccolo player. This fall marks a new chapter in her professional life as she takes advantage of the freedom her July retirement from the Phil is offering her.

Forty-seven years in the same orchestra is a notable achievement given the challenges of adapting to new music directors and new colleagues over the course of close to five decades. Having known Mindy for 50 years, beginning when she was a student at Eastman, I've witnessed firsthand her sterling qualities as both a gifted flutist and a very collegial person. While earning her bachelor's degree she studied with Walfrid Kujala, Sir James Galway, and Bonita Boyd, and was the contracted third flute of the Rochester Philharmonic during her junior and senior years. She was always prepared, dependable, and a real delight to work with, and when I left the RPO to join the San Francisco Symphony Mindy successfully auditioned for my position as second flute and solo piccolo.

It was no surprise to learn that Mindy had won the job, but the story told to me by the RPO's principal clarinetist at the time, Michael Webster (coincidentally now my husband of 39 years), is surprising. Because 100 players had applied to audition, the audition committee agreed to split into two groups of three people for the preliminary round, each group hearing approximately 50 candidates behind a screen. They agreed to be lenient because of the split committee and wanting all six committee members to make the important decision about who would pass from the semifinals to the finals. However, after Michael's committee discovered that they had passed only two players he suggested a number he liked that hadn't passed, and then his fellow committee members did the same. In the screened semifinals one of the few numbers that passed was Mindy's—the number Michael had mentioned—and Mindy was the clear winner in the finals. Life is



Mindy Kaufman played with the New York Philharmonic for 47 years.

always full of what ifs, and that audition was a clear example!

Another legendary audition story in Mindy's career was her eight-hour, smoky, overnight Greyhound bus

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Early days of diversity: A photo of the female members of the New York Philharmonic, taken in the early 1980s at Zubin Mehta's suggestion during a rehearsal break, shows 16 of the 17 women at that time. Mindy Kaufman is seen to the right of Zubin Mehta in the middle of the back row.

The Marvelous Ms. Mindy Retires From the NY Phil

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ride from Rochester to New York City for the Philharmonic's piccolo audition in the middle of her first year as a member of the RPO. That bus ride itself was no picnic, but if you add to the mix arriving at Port Authority in a big snowstorm at 8:00am for a 10:00am audition after a sleepless night you have...the way to win a job in one of our country's top orchestras!

In the early years of Mindy's tenure in the Philharmonic, women were distinctly in the minority. A casual photo of female members, taken in the early 1980s at Zubin Mehta's suggestion during a rehearsal break, shows 16 of the 17 female members at that time. Missing is Orin O'Brien, a double bassist who was hired by Leonard Bernstein in 1966, becoming the first woman to join the orchestra as a full-time permanent member. In 2022 Mindy saw women outnumber men for the first time in its then 180-year history; the first woman ever to play with the orchestra (although not as a permanent member) had been second harpist Stephanie Goldner exactly 100 years earlier.

Mindy was known in the orchestra for her versatility. Under former music directors Zubin Mehta, Kurt Masur, and Lorin Maazel she appeared as both piccolo and flute soloist. With the New York Philharmonic Mindy recorded Vivaldi's Piccolo Concerto in C Major, P.79 in a live performance and David Fulmer's *Sky's Acetylene*, also in a live performance, on which she played piccolo, flute, and bass flute. Other solo recordings include Avner Dorman's Piccolo Concerto with the Metropolis Ensemble and a disc entitled *French Flute Music* of works by Debussy, Ibert, Jolivet, and Jean Cras with musicians from the Philharmonic. I highly recommend this disc; it is a gem!

Mindy has also recorded more than 50 film and TV soundtracks including *The Devil Wears Prada 2*, *Barbie*, *Julie & Julia*, and *The Gilded Age* and has appeared at such renowned festivals as the Grand Teton Music Festival, Moab Music Festival, and Telluride Chamber Music Festival.

Throughout her performing career Mindy has found fulfillment in teaching. Formerly she taught flute and coached chamber music at Columbia University and for 10 years taught at the Shanghai Orchestra Academy in the New York Philharmonic's partnership with the Shanghai Symphony and the Shanghai Conservatory. She teaches piccolo as an auxiliary instrument at Juilliard and continues to present mastery classes across the U.S. In retirement she said she looks forward to being able to accept more invitations for both classes and concerts.

The Mindy you may not know has always been interested in needlework and is an astonishingly accomplished knitter whose beautiful cardigan sweaters include highly intricate styles such as traditional Norwegian patterns. She loves hiking and enjoys skiing as well. She is also an enthusiastic birdwatcher.

As Mindy's longtime friend, I eagerly anticipate what projects she'll now undertake – professionally and beyond. Congratulations, Mindy, and all best wishes for your next chapter from me and the entire NYFC membership!

Leone Buyse is a flutist who, after 22 years performing with orchestras including the Rochester Philharmonic, San Francisco Symphony, Boston Symphony, and Boston Pops, taught at the University of Michigan and Rice University's Shepherd School of Music, where she was named Professor Emerita of Flute upon her retirement.



Mindy Kaufman and Nancy Toff—who are both NYFC board members—attended New England Music Camp together in the early 1970s, and played in the symphonic band. Mindy is second from right in the front row; Nancy Toff is fourth from the right.

Learn How the Suzuki Method Is Adapted For Young Flutists

Join the Online Session Oct. 8

By Zara Lawler

Historically, those of us who wanted to play the flute had to wait until our arms were long enough to hold the instrument. Likewise, those of us who wanted to teach the flute had to wait until potential students were “old enough.” Happily, this changed in 1971, when Japanese flutist Toshio Takahashi founded the Suzuki Flute School.

The Suzuki Flute School combines the educational philosophy of Dr. Shinichi Suzuki with the artistic values and tenets of flute legend Marcel Moyse. It is focused as much on how children learn as what they need to learn, leading to an easy, joyful, effective musical experience for both student and teacher.

On Oct. 8, the NYFC will present Reverse Engineering the French School: How the Suzuki Philosophy Leads to Beautiful Playing and Teaching, with N.Y.-based Suzuki flute teachers and teacher trainers Wendy Stern and Zara Lawler.

The Suzuki philosophy is child-centered, focused on making beautiful playing possible for even very young children, and this started with developing a child-sized flute. Living in Matsumoto, Japan, home of Suzuki and his extraordinary young violinist students, Takahashi wanted to create a flute that young children could play, just as young violinists had access to tiny violins. He was inspired by the design of the bass flute, which had a headjoint forming a “U” to the body of the instrument and also by the historic wooden flutes that only went as low as D. The resulting design has flourished for over 55 years, enabling children as young as three to start their Suzuki flute lessons.

De la Sonorité, the foundational exercise book of Moyse’s teaching, is the basis for all the tonalization exercises in the Suzuki books. Similar to how Takahashi created a child’s version of the flute, he tempered the



Suzuki flute teacher
Wendy Stern

sophisticated musical ideas of Moyse into child-friendly teaching points. He introduced “rice spitting” as a way to cultivate the French articulation. He illustrated feeling the big beats of a measure by flapping his arms. He found words to describe our sounds, like “flying tone” or “tropical fish tone.” And like Moyse, he integrated listening and observing to inform his teaching.

Unique to the Suzuki philosophy is the “Mother Tongue Approach,” paralleling the way children learn their native language: immersion, positive support, repetition, and accumulation of vocabulary. When children learn a new word, they don’t forget their old

words and similarly, Suzuki students don’t forget an old piece when they move on to the next one. Review pieces are an essential part of their lessons: Students are constantly refining older pieces to incorporate their newly learned skills.

Lessons incorporate listening and tone production and utilize multiple lenses of learning to develop technique.

Caregivers attend lessons and assist with practice at home, which promotes a strong bond between parent and child. Students who begin this way can start playing as early as three years of age and develop a life-long love of music, and many Suzuki flute students have gone onto conservatories and professional careers in music.

We hope you will join Wendy and me as we delve more into the Suzuki Flute School, and how it informs our own teaching...and maybe yours.

Oct. 8, 7p.m. [via Zoom link](#).



Suzuki flute teacher
Zara Lawler

Ferguson to Bridge Genres in Season Opener on Oct. 18

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one of her superpowers.

Take for instance Franz Schubert and Woody Guthrie. An ocean and nearly 200 years separated them, yet as musical storytellers they share some core messages, Ferguson says. Guthrie didn't refer to his pieces as a song cycle, but his Columbia River ballads were basically that, she says. He was paid to travel around in Oregon and Washington State in order to write about nature, specifically the power of water, producing hits such as *Roll On, Columbia, Roll On*.

Ferguson says of her program, "I've always been drawn to musical storytellers. Three of my favorite musical storytellers, Franz Schubert, classical music's poet of song, Harry Burleigh, the composer who bridged the spiritual and the art song, and American balladeer Woody Guthrie, are united in their devotion to capturing people, places, and emotions in music. All gave voice to 'ordinary people' and their struggles: Guthrie through folk ballads of workers and migrants, Schubert through lieder that elevated millers, wanderers, and lovers into archetypes, and Burleigh through his art songs and spiritual settings that wove African American musical traditions into the fabric of Western classical music."

Some of Burleigh's music shares the mental anguish also felt in Schubert's songs, Ferguson says. Burleigh had a major influence on Antonin Dvorak, introducing the Czech composer to spirituals, which were later reflected in Dvorak's music, stemming from his time spent in America.

In 2009, Ferguson was the first-prize winner in the NYFC Competition. At the time, she was in an accelerated bachelor of music/master of music program with Carol Wincenc at Juilliard—while also studying epidemiology at Columbia University's Mailman School of Public Health. In 2005, as a high school student, she performed for the NYFC a sonata she wrote for flute and piano.

These days, in addition to performing, Ferguson is one of four hosts for WQXR's *Young Artists Showcase*, which highlights emerging classical musicians. Ferguson began working with WQXR as a member of its Artists Propulsion Lab, and developed the podcast

Emi Ferguson, flute Hilda Huang, piano

**Christ & St. Stephen's Episcopal Church
120 West 69th St.
Oct. 18, 2026, 5:30 p.m.**

Mastery class at 3:30 p.m.

My Lord What a Morning Harry Burleigh
(1866-1949)

Five Songs of Laurence Hope (1915)
Harry Burleigh

Worth While
The Jungle Flower
Kashmiri Song
Among the Fuchsias
Till I Wake

Pastures of Plenty/Auf dem Flusse (On the River)
Woody Guthrie (1912-1967)
Franz Schubert (1797-1828)

Goodnight Irene Lead Belly (1888-1949)

Introduction and Variations on Trockne Blumen,
D.802 Franz Schubert

Deep River Harry Burleigh

series *This Composer Is Sick*, about several big names in music impacted by syphilis. Her discography includes releases on Decca Records, Verve Records, New Focus Records, and a half dozen other labels.

The concert will be preceded by a mastery class at 3:30 p.m.

Member Profile

Eli Gentle

NYFC member since 2026



Eli Gentle is a new member of the Flute Club but he is already deeply involved, having assumed the role of treasurer of the organization. In his professional career, he is a freelance consultant supporting clients in the U.S. and the Middle East on a range of people-related topics, focusing on corporate learning program design and delivery. He hails from Morris, Oklahoma.

A recent recital/performance: Playing piccolo in *Dances in the Canebrakes* by Florence Price (arr. William Grant Still) with the Chelsea Symphony in June 2026.

Career highlight(s): As a flutist: Finishing a 2006 performance with the Oklahoma Summer Arts Institute Orchestra that was interrupted by a tornado. “We had finished Beethoven’s Symphony No. 8 and were halfway through the Scherzo of Shostakovich’s Symphony No. 5 when a tornado warning ripped through the rural campus and cut power to the concert hall. When the audience returned to their seats after sheltering in place on stage, Tomasz Golka, our conductor, continued the performance, with faculty holding a few flashlights. We finished the piece to thunderous applause. I have yet to top the pride I felt taking my solo bow after that performance.” As a consultant: In 2018, while with McKinsey & Co., helping to prepare and co-facilitate a one-day strategy summit, attended by Dubai’s top-70 CEOs and senior royals, to brainstorm and pressure-test big ideas to drive the next wave of the city’s economic growth. “It was a bit of a ‘pinch me’ moment to see so many household names in one room and sitting around the table where I was facilitating a discussion at the whiteboard.”

Current flute: A silver Brannen-Cooper with 0.016” wall, offset G, B foot, C# trill, and A=442, recently acquired from Martha Long, played with a variety of headjoints including two Brannens made by Elizabeth Watson 17 years apart; a silver Brannen-Lafin with a 14k riser and wings; and a Chris Abell grenadilla headjoint, which he hopes to soon combine with an

Abell flute body for a complete wood flute setup.

Influential flute teacher: Pam Churchill Terhune in Tulsa, OK. “I began studying with Pam after my freshman year of high school. My weekly lessons were a 45-minute drive away and cost \$12 per half hour, which was low even back then. Her teaching was a great match for my needs at the time: no nonsense but deeply caring; highly technical but musically expressive. We are still in touch.”

Degrees: BS in economics (University of Alabama at Birmingham, 2010) and MA in Arab studies (Georgetown University, 2013); non-degree studies: BM candidate in flute performance (Peabody Conservatory, 2022-24) and MA candidate in Arabic language and literature (American University in Cairo, Rotary Scholar, 2010).

Most notable and/or personally satisfying accomplishment(s): Recently discovering the joy of playing second: “I used to subscribe to the adage, ‘if you’re not first—you’re last,’ but my studio mates at Peabody disabused me of that notion.... It was both a treat and a learning experience to have the opportunity to support and blend with flutists like Subin Cho and Lily Xie on pieces like Brahms Symphony No. 2 and Arthur Bird’s Suite in D. I will never forget when Lily turned to me in a rehearsal and said, ‘Wow! We sound like one flute.’ ”

Favorite practice routines: Currently, “Effortless Low Register Warm-Up” by Jolene Madewell (a free download on her website). “I have always been self-conscious about my low register, and this efficient two-pager has helped me relax, resonate, and play low notes with more confidence.”

Other interests: CrossFit and freshwater fish aquariums.

Advice for NYFC members: “Go see other art forms. Dance is my favorite because it combines the magic of the theatre, the power of music, and the athleticism of the human body.”

Familiar NYFC Faces Dazzle at NFA Convention

Three of the winners of the National Flute Association's Young Artist competition, which took place at the NFA convention in Portland, Ore., in August, have affiliations with the New York Flute Club:

- NFA 1st prize winner **Rafael Méndez** took 1st prize in the NYFC Competition this past March. A student of Tara Helen O'Connor at Yale, he played in the world premiere of Bonnie McAlvin's Quartet for Flutes on our chamber music concert last season.
- NFA 2nd prize winner **Jennifer Szabo** studied with Judith Mendenhall at the Aaron Copland School of Music, Queens College, and is a former NYFC board member.
- **Matthew Ober**, a student of Tara Helen O'Connor at Yale and also a participant in the NYFC's McAlvin premiere, was honored at NFA for Best Performance of the Newly Commissioned Work.



Clockwise, from top left: NFA winners Matthew Ober, Rafael Méndez, and Jennifer Szabo take bows. NYFC president Lish Lindsey performed on the dragon flute at NFA. Nancy Toff and Adam Eccelston share a laugh while emceeing. Robert Dick after a performance.



Photos: Jonathan Ley/NFA



Make the NYFC Website Work for You

By Katherine Saenger

The NYFC [website](#) has evolved over time and now has many features of interest not readily apparent to casual visitors who use the site simply to pay dues or check the [online calendar](#).

As the website's current curator, I want to make sure that A) members know how they can update their profiles and create calendar listings for their flute-related events and B) how members and non-members alike can find the various online archives that include photos from ongoing programs and special events, past Flute Fair program books, and 25+ years' worth of past newsletters. Hence a tutorial::

Member Directory, Profile Updates

Current members can view the [member directory](#), create calendar listings for their flute-related events (viewable to anyone who visits the online calendar) and update their online member directory profiles. For privacy reasons, the directory is accessible only to other members; those who prefer not to be listed can opt out. Profiles typically include contact information, interests, photos, and links to other content (e.g., the member's own website or a YouTube video).

To get started, sign in to your [member account](#) (the leftmost link on the very top row of homepage text). This will take you to your account page.

The member directory can be accessed by clicking the "Directory" link in the "Membership and Support" sidebar at the left of the page.

There are links to pay your membership dues (and see when they expire), update your profile, and/or create/manage your events. You can change the style of your text and/or add links (paperclip icon), photos (picture icon), or media (filmstrip icon).

Calendar Listings

To create an event, click on the "Create/Manage Events" link and follow the instructions. Include a photo!

Browsing the Archives

A good entry point to the archives is the "History and Archives" [section](#), accessible from the drop-down menu of the "About" tab (second from left on the dark blue horizontal ribbon on the home page). The left sidebar on the page lists most of the archives, including

documentary material related to our 2019-20 centennial season, past Flute Fairs, past competition and contest winners. Archives for the [Ensemble program](#) and the [Jazz Flute Workshop](#) are best accessed from the pages associated with their programs.

Given my long association with the newsletter, it's no surprise that my favorite archive is the one devoted to our newsletter collection. The [newsletter archive](#) is searchable (by issue month/year, e.g., October 2026, or topic/subject). It has every Club newsletter published since October 1998 and spotty coverage for seasons 1985-1986 through 1997-1998. (If you can help us fill the gaps, please contact Nancy Toff at archives@nyfluteclub.org.)

The newsletters include nearly 200 member profiles, interviews with most of the artists featured in our Sunday concert series and Flute Fairs, and many flute-related articles. Here are a few suggestions to guide your browsing.

Peruse our collected tributes for (just to name a few) Harold Jones, Eleanor Lawrence, Gerardo Levy, Thomas Nyfenger, or Jean-Pierre Rampal. I still find the anecdotes to be moving, informative, and entertaining. One highlight: the stories about Harold Jones and *The Sound of Music*.

Check out a few of my all-time favorite interviews: [Piccolo Perspectives](#): Ann Cecil Sterman interviews Mary Ann Archer, Karen Griffen, and Jan Gippo (February 2000).

Glennda Dove Pellito [interviews Flute Fair guest artist Bonita Boyd](#) (March 2000).

[The Flute in Opera: Three Inside Views](#): Katherine Fink interviews Bart Feller, Trudy Kane, and Michael Parloff (March 2004).

[Paul Dunkel: 61 Years of Trying to Play the Flute](#), interview by Tanya Witek (October 2014).

Happy reading! And if you have any website questions/suggestions or encounter any website glitches, please let me know (email klsaenger@yahoo.com).

NYFC advisory board member Katherine Saenger has been a NYFC website administrator since 2013.



Time for Some Jammin’



The Flute Club’s Small Ensembles Program can facilitate the matching up of players. Thank you to Stephen Josephs for sharing this photo of a get-together last spring. Left to right: Conklin Chao, viola; Samantha Ostrowski and Stephen Josephs, flutes; Hui Wang, violin. For more information on finding other players, [click here](#).

Help Wanted

The NYFC is looking for writers to help with the newsletter and video editors to help with online program recordings. Writers can reach out to Lisa Vickery via newsletters@nyfluteclub.org and video editors should contact Nancy Toff via archives@nyfluteclub.org

2026-2027 Events

IN-PERSON CONCERTS

Oct. 18, 2026, 5:30 p.m.: Emi Ferguson.

Christ & St. Stephen's Episcopal Church, 120 West 69th St. in Manhattan. **Mastery class at 3:30 p.m.**

Nov. 15, 5:30 p.m.: Storm King Flutes.

Good Shepherd-Faith Presbyterian Church, 152 W 66th St. in Manhattan

Dec. 13, 5:30p.m.: Brandon Patrick George,
Allen-Stevenson School, 132 East 78th St. in Manhattan.

Jan. 10, 2027: 5:30 p.m. Chamber Concert celebrating flute and voice

Good Shepherd-Faith Presbyterian Church, 152 W 66th St. in Manhattan

Feb. 28, 5:30 p.m.: David Weiss.

Christ & St. Stephen's Episcopal Church, 120 West 69th St., Manhattan

March 21, all day: Annual Flute Fair, with guest artist guest artist Gareth McLearnon.

Allen-Stevenson School, 132 East 78th St. in Manhattan

Date and venue TBA: Competition Winners Recital

Except for the Flute Fair, 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. 8: Reverse Engineering the French School: How the Suzuki Philosophy Leads to Beautiful Playing and Teaching, led by Zara Lawler and Wendy Stern

Nov. 5: Ancient Sounds, New Possibilities: Exploring Chinese Wind Instruments, with Hong-Da Chin

December, date TBA: Interview with Ellen Taaffe Zwilich, hosted by Michele Smith, with Trudy Kane and other flutists.

Jan. 14: From Classical to Jazz, From Japan to New York, led by Haruna Fukuzawa



Winter/spring 2027, date TBA: Interview with Tania Leon, hosted by Niurka Gonzalez, with Marya Martin and other flutists

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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