



Walfrid Kujala,

by Joanna Cowan White

Orchestral “Untangler”

The proof of Kujala’s success as an orchestral teacher is in the numbers—his students play in more than 30 major orchestras and countless other ensembles, and teach at 20 universities. His influence on symphonic playing is a result of his passion for music tempered with relentless attention to detail.

Walfrid Kujala has influenced the symphonic playing and orchestral teaching of many American flutists. This soft-spoken thinker has trained scores of flutists who perform in more than 30 major orchestras and countless other ensembles, and teach in more than 20 universities around the country. Kujala has contributed to the flute world as Chicago Symphony flutist and piccoloist for 47 years, professor of flute at Northwestern University since 1962, author of numerous articles, founder of the Progress Press publishing company, and past president of the National Flute Association and winner of its Lifetime Achievement award. As a former student of Walfrid Kujala, I decided to explore the reason he has influenced so many flutists. I spoke with him and many of his students to find out.

Formative Influences

While in high school, Kujala played second flute and piccolo in the Huntington, West Virginia, Symphony with his bassoonist father; learned Db piccolo for his high school marching band; and studied with Parker Taylor, an Eastman student of Leonardo DeLorenzo and Joseph Mariano. Kujala listened to weekly live radio broadcasts including radio orchestras, the Philadelphia Orchestra, Metropolitan Opera, NBC Symphony with Toscanini, New York Philharmonic, and the Detroit Symphony. Inspired by what he heard, Kujala began a hobby of checking scores out of the library and hand copying the flute and piccolo parts. In the days before copy machines, he amassed 400 pages of parts, which he studied and

played along with recordings (inspiring the later flute studio class format at Northwestern).

After high school, Kujala was accepted to the Curtis Institute of Music only to have his dream dashed by the World War II closing of the school’s wind and percussion program. A scholarship to Eastman to study with Mariano was interrupted by wartime service, which meant a stint in an army band. After returning to graduate, Kujala won the second flute/piccolo position in the Rochester Philharmonic conducted by Erich Leinsdorf, where he sat next to his teacher Mariano. He stayed for six years, earning a MM in Music Literature from Eastman (before performance degrees were the norm) and teaching in the “rigorous curriculum” of the Eastman Preparatory Department. He also completed a visiting instructorship at SUNY Fredonia and, while a faculty member at the New England Music Camp, studied briefly with William Kincaid.

When Kujala auditioned for the Chicago Symphony under Fritz Reiner in 1954, Reiner had just fired two members of the flute section. Kujala, already comfortable in the orchestral setting on both flute and piccolo, began as assistant principal flute, but moved to the piccolo position in 1957, when Ben Gaskins died, and stayed there until his own orchestral retirement in 2001. Kujala started his CSO career with Ernest Liegl as principal flutist and Ralph Johnson as second flutist. (Julius Baker had been principal from 1950 to 1953.) Soon, however, the orchestra settled in with the same “stellar team,” in the words of Minnesota Orchestra flutist Barbara Leibundguth, for 25 years: Donald Peck, Richard Graef,

Louise Dixon, and Kujala. Kujala also played principal flute in the Grant Park Orchestra from 1955 to 1960.

Kujala gained a musical education, he says, from sitting next to string players. Many conductors also influenced the orchestral ideas he passes on to his students. Because Kujala was “young and impressionable” in Rochester, Leinsdorf was “especially influential, almost a grandfather figure,” Kujala says. “He talked quite a lot at rehearsals, explaining what was behind the music. He was a well-read conductor and explained to us what the music meant.”

Other ideas came from Reiner, Martinon, and especially Solti and Barenboim. Flutists shaping Kujala’s orchestral vision included “Mariano and some of the older recordings of Baker before the New York Philharmonic, freelance recordings, for example, with Reiner and the RCA Victor Orchestra,” Kujala says. “Also recordings of Georges Laurent in Boston under Koussevitsky, and of course, William Kincaid in Philadelphia.”

Teaching Format

Kujala was appointed professor at Northwestern University in 1962. He now teaches 12 students at Northwestern, where Richard Graef from the Chicago Symphony also teaches flute. Undergraduate students get a balanced course of technical development, using Kujala’s published *Vade Mecum* warm-up book, etudes (Andersen, Op. 33 and Op. 15, Karg-Elert, 30 Caprices, Altes, 26 Studies, and Casterede, Genzmer, or Bitsch) and standard solos. They also follow a comprehensive, four-year plan for learning the important flute and piccolo parts from the orchestral literature. (See sidebar, “Pool Plan.”) Graduate students catch up on technical problems, study solos, and compress as much of the orchestral curriculum as possible into their time of study. Kujala records all flute lessons and burns a weekly CD for each student. The behind-the-screen flute auditions for the “pool” happen each quarter to determine rotated placement in orchestra and wind groups and are heard by flute faculty.

Lessons are not the only place for orchestral teaching at Northwestern. Students once gathered in small groups with parts from the assigned works, and wore headphones to hear a famous orchestral recording while playing along as a section. Kujala had a box custom-made with six headphone-jack inputs that connected to the single headphone input of the amplifier. Now, in orchestral techniques studio classes, students rotate real parts of works such as Bartok’s *Concerto For Orchestra*, while Mr. Kujala conducts. “All parts are studied, not just the solos,” he says. “Occasional works are played, en mass in flute choir mode, while the solos are studied in a more traditional masterclass setting.” The annual summer orchestral flute masterclass at Northwestern is a valuable chance for many non-Northwestern students to benefit from Kujala’s orchestral coaching, and he also conducts for the flute sectionals of the Civic Orchestra of Chicago.

Teaching Style

Kujala’s reputation as a teacher draws many to study with him. Tamara Thweatt, for example, who played piccolo in the Los Angeles Philharmonic and is now assistant professor



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of flute at the University of Iowa, initially wanted to study with him because she noticed how successful his students were and “what a clean and even sound and presentation they had.” She, like many, often uses his orchestral book and his “indispensable fingering tricks,” and considers him “one of my most treasured teachers.”

In addition to his focus on physical aspects of playing the instrument, Kujala also spends a great deal of time on musical interpretation and style. His teaching is analytical, thoughtful, and patient, and almost every one of the former students I spoke with mentions his phenomenal attention to detail. Kyle Dzapu, associate professor of flute at Bradley University and principal flutist in the Peoria Symphony Orchestra, admires Kujala’s “remarkable precision and clarity of expression,” and comments that “after playing for guest teachers, we learned to appreciate our teacher, who was so specific.”

John Bailey, professor of flute at the University of Nebraska, Lincoln, and principal flutist in the Lincoln Symphony, vividly remembers taking Leonore No. 3 to his lesson with Kujala week after week. “Each time, I thought I had it,” he says. “This was frustrating but ultimately good for my musical soul.”

Joanna Bassett of the Rochester Philharmonic remembers studying the same work. “Even though I was probably the



The author and Walfrid Kujala

two-thousandth person who played Leonore No. 3 for him, I never felt like it was tedious for him.” Despite Kujala’s disciplined teaching, Louise Dixon, Chicago Symphony colleague and former student, marvels that he fosters individuality and that his students each sound unique.

Linda Lukas from the San Francisco Symphony pinpoints Kujala’s ability to analyze exactly what needed to be done. Bailey agrees that Kujala gives constructive suggestions and maintains that there are two types of teacher, “the ‘lavender-mist-on-the-mountain’ type and the ‘this-note-is-sharp/ this-note-is-flat’ type”—with Kujala falling into the latter category.

“I think he helps flutists free up musically by helping find solutions to technical problems,” says Valerie Watts, associate professor of flute at the University of Oklahoma and principal flutist of the Oklahoma City Philharmonic.

Kujala’s quick sense of humor and delight in puns and word play often emerge. When I reminded him of a lesson in which he did not have an immediate answer to my question but was ready with a detailed reply the following week, he quipped, “That’s why I have my ‘palm pilot,’” and pulled a tiny piece of paper out of his pocket, for jotting down notes.

He answers questions in lessons, conducts often, demonstrates on flute and piccolo, and admits he even sings once in awhile. Zart Dombourian-Eby, piccolo player in the Seattle Symphony, recalls his ability to imitate a student’s playing, an important teaching tool that “helped to train your ear.” Karin Ursin was amazed by Kujala’s ability to “demonstrate a musical phrase or finger-busting passage beautifully and flawlessly the first time.” George Pope, professor of flute at the University of Akron and Baldwin Wallace Conservatory, flutist in the Solaris Quintet, and former Akron Symphony principal flutist, remembers being mesmerized by hearing Kujala play the Nielsen Concerto in a class. “It was a real turning point for me when I asked him how he made everything sound so right,” Pope says, “and he replied that he had played a lot of Nielsen Symphonies and had the sound in his head.”

Words used by Kujala’s former students to describe him include “cool and collected” (Bailey), “kind, low-keyed, and

positive” (Amy Hamilton), “consistent, nonshaming, respectful, and calming” (Leibundguth), and “philosophical and the quintessential gentleman” (Pope).

Mary Stolper, flute teacher at DePaul University, principal flutist of the Grant Park Symphony and leading Chicago flutist, says, “Wally is always so even, whether you are having a good or a bad day, and never seems perturbed at you. I used to be nervous that I would be prepared enough in lessons, but he just worked on something that needed to be done and I always left feeling I got another great lesson. He was later helpful and collegial when I subbed with the CSO.”

Leibundguth also mentions the “welcome absence of favoritism or political game-playing in his studio. I would guess that everyone came away with increased well-being because of this emotionally healthy atmosphere.”

Well-known jazz flutist and composer Steve Kujala, Walfrid Kujala’s son, has a unique perspective of his father’s teaching. “My early lessons were not so ‘formal’ due to my dad’s schedule, but were ‘catch as catch can,’ anywhere from three-hour marathons to 10 minutes—or even 10 seconds,” he says. “We had an intercom in our house, so my dad might interrupt my practice by pressing the intercom button downstairs to say ‘It’s A-flat.’ I would rifle through his file cabinet and take a piece that caught my fancy and learn it to study with him. On vacations we would bring flutes and practice in the bathroom of the Holiday Inn. My first formal lessons with my dad were during my second year at Eastman when Mariano retired and Sam Baron and my dad flew in to share teaching. I studied with him there.”

Teaching with an Orchestral Focus

A teaching focus on orchestral music helps to account for the success Kujala’s students have in the orchestral arena. Dombourian-Eby notes the amount of time and importance excerpts are given in Kujala’s studio and “all the trouble he goes to” to teach that literature. Lukas remembers the way he would break down every excerpt phrase by phrase, and Amy Hamilton, professor of flute at Wilfrid Laurier University in Toronto and orchestral, solo, and chamber player, agrees that “he made us such well-trained orchestral players.”

Watts still pulls out notes from her time studying with Kujala. “He set such a wonderfully high standard,” she says, “and had us cover the important orchestral repertoire, using specific excerpts to teach different aspects of playing and to teach a methodical way of thinking about *rubato*. I don’t think he imposed a certain interpretation for each excerpt, just great guidelines.”

Although his students have had orchestral success on piccolo, Kujala and his former students agree that he teaches piccolo not as a separate entity, but within the context of the solo and orchestral literature.

Steve Kujala says, “Upon hearing the CSO recording of Shostakovich’s Symphony No. 4 with André Previn (and my dad playing piccolo), I was so taken that it started me on my ‘journey into the land of Shostakovich.’ My dad

checked the part out of the CSO library and taught me that piece even though it is rarely performed. Last year the LA Philharmonic, in a three-year Shostakovich cycle, called me to play the second piccolo part, and since I had no studio jobs that week, I was delighted to play the piece that was so deeply ingrained. I dug out my LP, borrowed a turntable, and began shedding the part. I was so fascinated by a particular canon between several instruments that I went into my digital recording studio with the score and recorded all the parts to isolate them from the orchestra. Plugging this knowledge into experience gave me the feeling of ‘Oh, that’s what dad was talking about.’ I used everything he taught me, using him as the model from the recording. I ended up sharing his fingerings with others, too, taking that wisdom and knowledge and passing it on.

“When I got to sit in his chair in the CSO and sub for him in 1986, I played four pieces in 10 days under Michael Tilson Thomas. I realized I was the same age my father was when he came to the orchestra at 29. I had the feeling of what it must have been like—although I was not in as hot a seat as my dad, who had to face Reiner. All those years of listening were helpful, as were the wonderful fingerings. But it made me realize I did not want to do that for a living, to keep that kind of focus day in and day out.

“We recently played *Scheherazade* in the Hollywood Bowl Orchestra, and my father happened to visit three weeks before, arriving with the CSO/Reiner recording of it as a gift,” Steve Kujala notes. “I’ve never heard double tonguing that fast. He got together with me and helped me notch mine up. Even now I might have a quick lesson with him on the phone if I get stuck on something. So lessons still continue today at the age of 50.” He adds, “You know why my father is so successful at orchestra teaching? He takes an analytical approach. He breaks it down, regroups notes, gives fingerings, stories, and advice like ‘tune with the Eb clarinet there.’ He really gives you all of that practical stuff. Nothing can replace that experience he has, and with more young people getting major jobs, it is important they have the benefit of a teacher with experience.”

When asked what critical orchestral tips he passes on to his students, Kujala notes “the importance of being a good colleague,” and also says, “intonation almost goes without saying. People should ask, ‘How do I fit in to the complex sonority?’” His students also mention the importance of the alternate fingerings he teaches and his focus on orchestral excerpts. “Perhaps the most important thing I learned from him,” says Hamilton, “was artistic integrity, to play every part you were given as well as you possibly could. There was always the challenge to keep perfecting your skill and artistry. He is just a great role model for a whole generation of flutists.”

Leonard Garrison, instructor of flute at the University of Tulsa and chamber and orchestral player, agrees: “It is important for young people to know how much he has done for us.”

Influence on Teaching and Auditioning

In their own teaching, Kathryn Diener, formerly of the President’s Own Marine Band, Lukas, and Watts remember



One former student recalls the “emotionally healthy atmosphere” of Kujala’s lessons.



A large focus of studies in Kujala’s classes is on orchestral excerpts.

Kujala’s use of Dr. Beat and rhythm tapes to teach pieces like Leonore No. 3. Dombourian-Eby says, “I love excerpts, love to teach them, and pull out his books all the time.” Pope tries to duplicate Kujala’s teaching of orchestral context and collegial treatment of students. Stolper catches herself thinking occasionally when helping a student, “What would Wally say?”

“I think he has fostered a new generation or two of teachers who follow his example in trying to be respectful, kind, and encouraging,” says Bassett. “I think it is his genuine love of learning and teaching, which I have inherited and try to pass along to my students.”

Kujala has helped many students learn how to audition successfully for jobs. He revealed that the Chicago Symphony, under Jean Martinon in 1964 or 1965, pioneered the change at the major orchestra level from auditions for a conductor alone to behind-the-screen committee auditions. “We had fought for this through our negotiation for a master agreement. Almost every orchestra does auditions behind a screen now, and I was proud to serve on the CSO’s first elected committee,” he says.

The four-year audition repertoire study schedule at Northwestern includes major concertos and orchestral works with important flute and piccolo parts. There are six pieces that appear more than once since they are the most

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often asked in professional auditions. When asked if any works formerly in auditions are omitted today, Kujala cites Mahler's *Das Lied Von der Erde*. As for whether any should be asked for that are not, he says, "Yes, the first and second movements of Beethoven's Seventh Symphony for rhythm and style. I was very happy to see this on the recent Pittsburgh Symphony principal flute list."

Kujala stresses that dynamics often need to be adjusted for auditions. In orchestral passages, "p" or "pp" cannot always be taken literally, since the flutist must often play out to get a good balance. "But an audition requires a more literal display of the wide range of dynamics you hopefully possess. In Hindemith's *Symphonic Metamorphosis*, for example, you can easily be covered in the orchestra and you must play forte almost constantly just to be heard. This would sound too loud in an audition."

And what are audition committees really looking for? "At the preliminary stage, rhythm is definitely the first," says Kujala. "Committees are looking for ways to eliminate people, and rhythm separates the 'men from the boys' and the 'ladies from the girls.' A beautiful sound is taken for granted at all stages...then a sense of musical style. The committee must feel that the musician really knows what the piece is about, its character and its structure. This is especially true as they listen to the concerto that starts the audition, especially Mozart." Kujala recounts the story of his first audition for Fritz Reiner, then with the Pittsburgh Symphony, six years before Kujala won the job in Chicago. The audition went well until he reached number 33 in Richard Strauss's *Till Eulenspiegel*. Not having studied the score, he played the incorrect interpretation of the meter change and was deemed not yet experienced enough. "Kujala," says Garrison, "has more rhythm in his pinky than we have in our whole bodies."

Kujala's students are successful at auditions not only because of his focus on orchestral literature, but because of his teaching of excerpts in musical context. Richard Sherman, professor of flute at Michigan State University and principal flutist in the Lansing Symphony and Chautauqua Symphony Orchestra, remembers this "comprehensive integration of excerpts into the literature."

Kujala feels strongly about this method of teaching. "When I was in school, little or no attention was given to teaching the orchestral literature. We all did scales, etudes, exercises, and solos, which were expected to carry over into our orchestral playing. That was before the days of competitive auditions and would be unthinkable now when you really need to know the literature. The pendulum has swung the

other way. We all know what famous pieces and solos to concentrate on, but sometimes at the expense of knowing the context of the solo and knowing the repertoire in general. Too many times, when you actually audition, you don't have the feeling for the big context. That's one of my motivations for the classes where we familiarize ourselves with the bigger picture."

Published Study Material

Kujala's comprehensive book of warm-ups, *Vade Mecum*, gives flutists a methodical way to develop embouchure flexibility, finger dexterity, and fluency with alternate fingerings to help negotiate technical passages more easily. Besides working on a spin-off from that book to be published soon, he will also update and republish his *Orchestra Technique Book: An Audition Guide*, a detailed treatise on how to learn and play more than 20 of the most essential flute and piccolo excerpts. He also publishes works by other composers.

Retirement from the Chicago Symphony in 2001 did not lead to a slow schedule for Kujala, who still teaches, performs, and manages his many ventures. He and his wife, flutist Sherry Kujala, collaborate on Progress Press and manage a Web site. In 2001, many attended the bash for Kujala's CSO retirement, highlighted by *Piccolo Pops*, arranged and conducted by Steve Kujala. Walfrid Kujala's violinist daughter Gwen, cellist son Daniel, and many flutists joined the tongue-in-cheek romp through the piccolo "biggies," which can be enjoyed by all in video on his Web site.

At Kujala's "senior recital" at Northwestern in February, friends and colleagues gathered again for a celebration of his 80th birthday. The "Four Score and Seven Players" concert included the world premiere of "Wally's Caprice," commissioned from M. William Karlins, a Northwestern colleague who died in May. The grand finale, a collaboration inspired by *Piccolo Pops*, was *The Compleat Audition tAngler*, snippets from 29 orchestral flute parts and four flute concertos seamlessly woven by Kujala and pianist Martin Amlin with a fanfare played by former CSO trumpet player Charles Geyer.

George Pope noted that when John Bailey asked Kujala's students and colleagues to rise, about a third of the enormous audience stood up. Steve Kujala enjoyed his father's "tour de force" and laughed that audition committees could make their lives easier by using that piece. At our interview, Walfrid Kujala sang animatedly through the parts to *The Compleat Audition tAngler*, demonstrating the amusing juxtapositions of fragments from works he has spent a career untangling and helping us all to understand. *

Joanna Cowan White, professor of flute at Central Michigan University, is principal flutist with the Midland Symphony and Saginaw Bay Orchestra, and performs with the Crescent Duo, Eclectic Trio, and Powers Woodwind Quintet, which can be heard on Centaur Records. She studied with Janet Woodhams, Patricia Garside, Roger Stevens, Judith Bentley, Clement Barone, Thomas Nyfenger, Leone Buysse, and Walfrid Kujala.

Kujala's Recommended Recordings for Study

(all from Kujala's Chicago Symphony Recordings)

Fritz Reiner, Rimsky-Korsakov: *Scheherazade*
Fritz Reiner, Rossini: Overtures
Georg Solti, Mahler: Symphony No. 2, Resurrection
Georg Solti, Bartok: *Concerto for Orchestra*
Claudio Abbado, Tchaikovsky: Symphony No. 4
Leopold Stokowski, Shostakovich: Symphony No. 6
Leonard Bernstein, Shostakovich: Symphonies No. 1 and 7
Georg Solti, Shostakovich: Symphony No. 15

Web sites of Interest

walfridkujala.com
personal.utulsa.edu/~leonard-garrison/kujala.html

Major Orchestral Homes of Former Students

(Partial List)

Atlanta Symphony, Baltimore Symphony, Boston Symphony, Chicago Symphony, Chicago Lyric Opera, Charlotte Symphony, Colorado Symphony, Dallas Opera, Fort Wayne Philharmonic, Frankfurt Radio Orchestra, Grant Park Orchestra, Hollywood Bowl Orchestra, Honolulu Symphony, Indianapolis Symphony, Kansas City Symphony, Lincoln Symphony, Los Angeles Philharmonic, Louisville Orchestra, Minnesota Orchestra, Nashville Symphony, National Symphony, New Mexico Symphony, New York Philharmonic, Oklahoma City Philharmonic, Oregon Symphony, Phoenix Symphony, Richmond Symphony Orchestra, Rochester Philharmonic, San Francisco Symphony, Seattle Symphony, and the Syracuse Symphony

Major Teaching Homes of Former Students

(Partial List)

Baldwin-Wallace College Conservatory; Bradley University;
Butler University (Indianapolis); Carthage College (Wisconsin); Central Michigan University;
DePaul University; Michigan State University; Northeastern Illinois University;
Oklahoma City University; Puget Sound University; Southwest Missouri State University; University of Akron;
University of Idaho; University of Illinois; University of Iowa;
University of Nebraska, Lincoln; University of Oklahoma; University of Tulsa;
University of Wisconsin, Whitewater; Wheaton College;
Wilfred-Laurier University; (Toronto)

Kujala Scholarship

As part of the celebrations surrounding Walfrid Kujala's 80th birthday, current and former Kujala students have created the Walfrid Kujala Scholarship Fund at Northwestern University. This permanent, endowed fund will provide tuition assistance to deserving flute students in the School of Music. It is a perfect way to congratulate and honor Walfrid Kujala for the influence he has had on several generations of flutists. A minimum of \$50,000 is required to endow a scholarship, and more than \$25,000 has been received to date. Gifts are tax-deductible, and will be gratefully accepted in any amount. Please make checks payable to the Northwestern University School of Music, specifying the Kujala Fund on the memo line, and mail to: The Walfrid Kujala Scholarship Fund, c/o Office of the Dean, School of Music, Northwestern University, 711 Elgin Road, Evanston, IL 60208.

Pool Plan	Fall	Winter	Spring
2001–2002	<ul style="list-style-type: none"> • IBERT: CONCERTO, MVT 1 • BACH: ST MATTHEW PASSION • BEETHOVEN: SYMPHONY NO 3 "EROICA" • SHOSTAKOVICH: SYMPHONY NO 5 • SHOSTAKOVICH: SYMPHONY NO 8 (PICCOLO) 	<ul style="list-style-type: none"> • BEETHOVEN: SYMPHONY NO 4 • MAHLER: SONG OF THE EARTH • PROKOFIEV: PETER AND THE WOLF • RAVEL: DAPHNIS AND CHLOE • BERLIOZ: DANCE OF THE SPRITES (PICCOLO) 	<ul style="list-style-type: none"> • IBERT: CONCERTO, MVT 3 • RIMSKY-KORSAKOV: SCHEHERAZADE • PROKOFIEV: CLASSICAL SYMPHONY • STRAVINSKY: JEU DE CARTE • RIMSKY-KORSAKOV: SCHEHERAZADE (PICCOLO)
2002–2003	<ul style="list-style-type: none"> • MOZART: CONCERTO IN G, MVT 1 • ROSSINI: WILLIAM TELL OVERTURE • SAINT-SAENS: CARNIVAL OF THE ANIMALS • RAVEL: BOLERO • RAVEL: MOTHER GOOSE BOLERO (PICCOLO ALSO) 	<ul style="list-style-type: none"> • MENDELSSOHN: SCHERZO FROM MIDSUMMER NIGHT'S DREAM • RIMSKY-KORSAKOV: CAPRICCIO ESPAGNOLE • SHOSTAKOVICH: SYMPHONY NO 6 • STRAVINSKY: PETROUCHKA • SHOSTAKOVICH: SYMPHONY NO 6 (PICCOLO) 	<ul style="list-style-type: none"> • MOZART: CONCERTO IN G, MVTS 2 AND 3 • BEETHOVEN: LEONORE NO 3 • DEBUSSY: AFTERNOON OF A FAUN • STRAVINSKY: SONG OF THE NIGHTINGALE • ROSSINI: LA GAZZA LADRA SEMIRAMIDE (PICCOLO)
2003–2004	<ul style="list-style-type: none"> • MENDELSSOHN: SYMPHONY NO 4 "ITALIAN" • BRAHMS: SYMPHONY NO 4 • STRAUSS: TILL EULENSPIEGEL • HINDEMITH: SYMPHONIC METAMORPHOSIS • SHOSTAKOVICH: SYMPHONY NO 9 (PICCOLO) 	<ul style="list-style-type: none"> • NIELSEN: CONCERTO, MVT 1 • BEETHOVEN: SYMPHONY NO 6 • PROKOFIEV: CLASSICAL SYMPHONY • RAVEL: DAPHNIS AND CHLOÉ • RAVEL: DAPHNIS AND CHLOÉ (PICCOLO) 	<ul style="list-style-type: none"> • VIVALDI: PICCOLO CONCERTO IN C, P 79 MVTS 2 AND 3 • TCHAIKOVSKY: SYMPHONY NO 4 • STRAUSS: SALOME'S DANCE • PROKOFIEV: PETER AND THE WOLF • TCHAIKOVSKY: SYMPHONY NO 4 (PICCOLO)
2004–2005	<ul style="list-style-type: none"> • MOZART: CONCERTO IN D, MVT 1 • BEETHOVEN: SYMPHONY NO 7 • BRAHMS: SYMPHONY NO 1 • BIZET: INTERMEZZO (CARMEN) • SCHUMANN: SYMPHONY NO 1 "SPRING" • BEETHOVEN: SYMPHONY NO 9 (PICCOLO) 	<ul style="list-style-type: none"> • DVORAK: SYMPHONY NO 8 • MENDELSSOHN: SCHERZO FROM MIDSUMMER NIGHT'S DREAM • RIMSKY-KORSAKOV: RUSSIAN EASTER OVERTURE • STRAVINSKY: FIREBIRD (PICCOLO ALSO) 	<ul style="list-style-type: none"> • MOZART: CONCERTO IN D, MVTS 2 AND 3 • BEETHOVEN: LEONORE NO 3 • DEBUSSY: AFTERNOON OF A FAUN • BARTOK: CONCERTO FOR ORCHESTRA (PICCOLO ALSO)