

Philharmonia

**Instrumental
Fellowship
2026/27
Flute**

Information and
Audition Requirements

How do I apply?

To apply, you will need to complete our online application form and submit your video which you may find [here](#).

After completing the application form, you will be directed to complete our Equality and Diversity form. It is essential that you complete this information as fully as possible, as your application will not be processed without it.

If you encounter any problems with the application form or have any questions, please email emergingartists@philharmonia.co.uk.

Please note that the Philharmonia **will not accept** any alternative applications such as CVs or video files containing spoken word.

Auditions

First round

First round auditions for Woodwinds will take place via video submissions. There is a portal in the application form where you will upload your recording. Please submit one, unedited video. First round audition requirements are in the attached pack below. The deadline to submit your video is midnight on Sunday 22 March 2026.

Second round

If invited to audition, second round auditions will take place live and in-person in London. Second round audition requirements are in the attached pack below.

Candidates may be asked to do some sight reading.

An accompanist will be provided – please do not bring your own.

We are unable to provide feedback for candidates not successful at the first round.

Please note the Philharmonia reserves the right to change the date of any in-person audition if necessary.

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First round audition requirements

Solo rep

- Mozart Flute Concerto in D Major, exposition and cadenza

Excerpts

- Saint-Saëns, The Carnival of the Animals (Volière)
- Brahms, Symphony No. 4, 4th movement (bar 97 to 105)
- Stavinsky, Petrushka (fig 30 to 33)
- Bizet, Carmen (No. 2, Intermezzo)

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Saint-Saëns - The Carnival of the Animals

N°10

Moderato grazioso

Volière

FLÛTE

Quatuor

Basses

The musical score for 'Volière' is written for flute and strings. It begins with a tempo marking of 'Moderato grazioso'. The flute part is marked 'FLÛTE' and starts with a dynamic of 'p'. The string parts are marked 'Quatuor' and 'Basses'. The score consists of 11 staves. The first four staves show the flute and string parts with a complex rhythmic pattern. The fifth staff has a first ending marked '1'. The sixth staff has a second ending marked '2'. The seventh and eighth staves have a third ending marked '3'. The ninth and tenth staves have a fourth ending marked '4'. The piece concludes on the eleventh staff with a 'ppp' (pianissimo) marking.

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Brahms - Symphony No. 4

95 *Solo*
p espressivo
poco cresc.

100

103

Detailed description: This image shows a page of a musical score for Brahms' Symphony No. 4. It features three staves of music in treble clef with a key signature of one sharp (F#). The first staff begins at measure 95 and includes a 'Solo' marking. The second staff starts at measure 100. The third staff starts at measure 103 and ends with a double bar line and a fermata. Performance instructions include 'p espressivo' and 'poco cresc.'.

Stravinsky - Petrushka

ΦΟΚΥΣΤΗ.

Taschenspielerei. Le tour de passe-passe.

30 *Lento.* Viol. I *Cadenza ad lib. ma non accel.*

31 *p*

L'istesso tempo.

32 *p*

1 *Solo* 3

mp cantabile *mp cantabile* *mf*

Detailed description: This image shows a page of a musical score for Stravinsky's Petrushka. It features four staves of music in treble clef with a key signature of two flats (Bb). The first staff begins at measure 30 and includes a 'Cadenza ad lib. ma non accel.' marking. The second staff starts at measure 31. The third staff starts at measure 32. The fourth staff starts at measure 33 and includes a 'Solo' marking. Performance instructions include 'Lento.', 'mp cantabile', and 'mf'.

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Bizet - Carmen

Nº 2. Intermezzo.

(Prelude to Act III)

Andantino quasi Allegretto. (♩ = 88.)

The musical score is written for Arpa and Fl. II. It consists of six staves of music. The first staff is for the Arpa, with a tempo marking of 'Andantino quasi Allegretto. (♩ = 88.)' and a dynamic marking of 'pp'. The second staff is for the Fl. II, with a dynamic marking of 'mf dim.'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p', 'p cresc.', 'f', 'pp dim.', and 'PPP smorz.'. There are also section markers 'A' and 'B' and some fingerings indicated by numbers 1, 2, 3.

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Second round audition requirements

Solo rep

- Mozart Flute Concerto in D Major, exposition only (no cadenza)

Excerpts

- Debussy, Preude to 'The Afternoon of a Faun'
- Hindemith, Symphonic Metamorphosis
- Mendelssohn, A Midsummer Night's Dream
- Ravel, Daphnis and Chloé (fig 155, and fig 176 to 179; 2nd Flute only on first page)
- Bizet, L'Arlesienne (Menuet, Andantino quasi Allegretto)

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Debussy - Prelude to 'The Afternoon of a Faun'

1^{re} et 2^e Flûtes

C. Debussy
edited by Clinton F. Nieweg

Très modéré
1^o SOLO

p doux et expressif

Handwritten annotations: *ln 9*

COR

1 1^o FL. SOLO

p

V *V* *loop* *ln 3*

2

2 *ln 12* 1^o SOLO

p cre - seen - do *f* 1 *p* léger et expressif

1^o *ln 12* *1-2-3* *V*

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Debussy - Prelude to 'The Afternoon of a Faun' (cont.)

Musical score for piano, measures 1-12. The score is in 3/4 time and D major. It features a complex texture with triplets and slurs. Handwritten annotations include 'accpl' above measure 3 and 'V' above measure 10. Dynamics include *f* and *mf*.

Musical score for piano and clarinet, measures 13-18. The piano part continues with triplets. The clarinet part (CLAR.) begins in measure 13 with a *p* dynamic. A box labeled '3' is above measure 13. The clarinet part continues with a *mf* dynamic and a trill (tr) in measure 18. A box labeled 'FL. SOLO' is above measure 16. Dynamics include *p* and *mf*.

Musical score for piano and clarinet, measures 19-24. The piano part continues with triplets. The clarinet part (CLAR.) begins in measure 19 with a *f* dynamic. A box labeled '4' is above measure 19. The clarinet part continues with a *p* dynamic and a trill (tr) in measure 24. A box labeled 'En animant' is above measure 21. Dynamics include *f* and *p*.

Musical score for piano and voice, measures 25-30. The piano part continues with triplets. The voice part begins in measure 25 with a *p* dynamic. A box labeled '5' is above measure 25. The voice part continues with a *mf* dynamic and a *f* dynamic. A box labeled 'Toujours en animant' is above measure 26. The text 'cre - scen - do' is written below the voice line. A box labeled 'retenu' is above measure 29. Dynamics include *p*, *mf*, and *f*.

Text

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Hindemith - Symphonic Metamorphosis

Solo
mf

C

f

mf

f

mf cresc.

f

dimin.

allarg.

p

7

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Mendelssohn - A Midsummer Night's Dream

5

P

342

sempre stacc.

347

352

357

362

Q

cresc.

367

dim.

372

377

2

pp

Orch. B. 281.

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Ravel - Daphnis and Chloé

1 et 2 FLUTES et P^{ie} 3^{me} PARTIE SUITE II 1
Maurice Ravel
edited by Clinton F. Nieweg

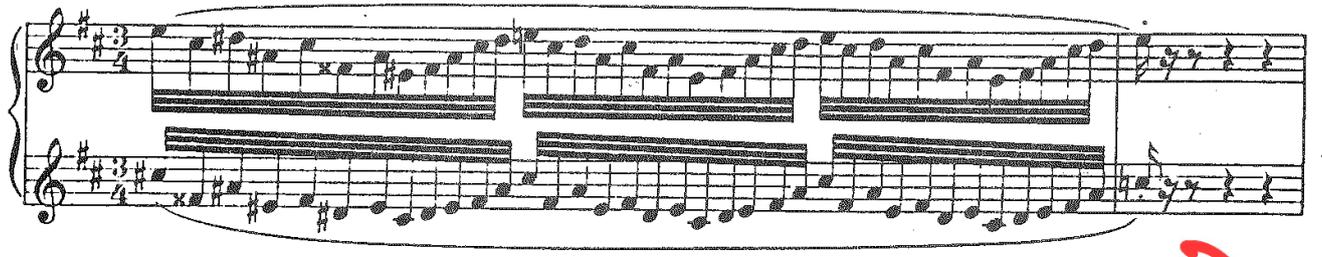
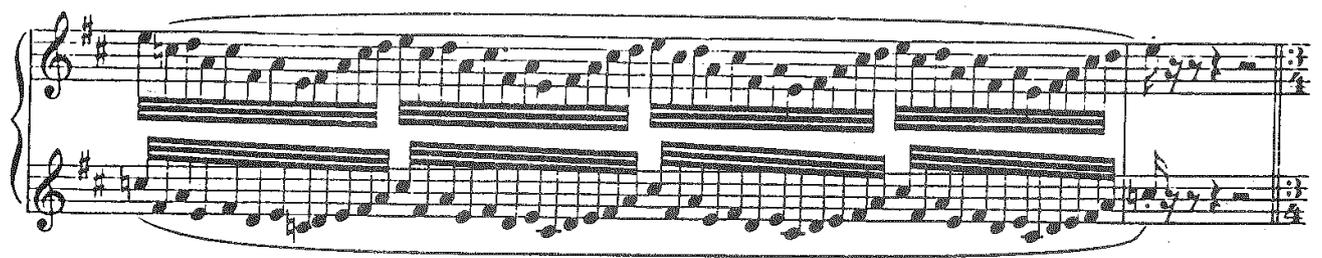
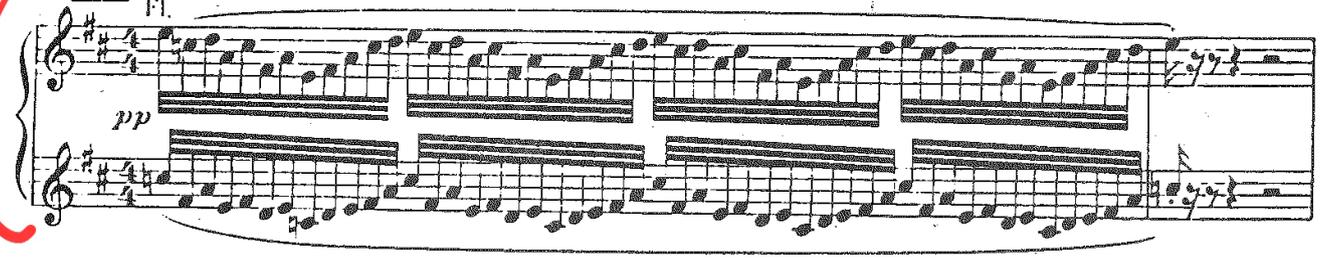
153 Bass 154 Alto



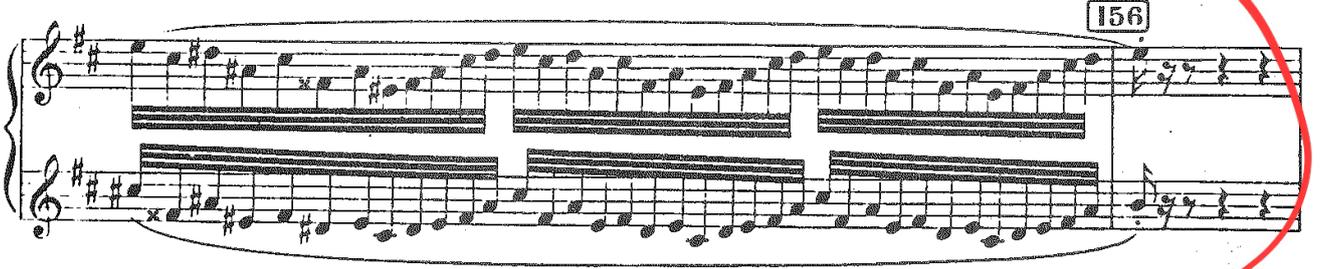
Début des Fragments Symphoniques (2^e Série)

155 Lent Fl.

pp



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Ravel - Daphnis and Chloé (cont.)

mf Retenez **176** *Très lent.* Solo *p* *expressif et souple*

177 *mf* *f* Retenu légèrement

Rall. **178** *ppp* au Mouv! *f* *p*

Retenez **179** *pp* au Mouv! Pressez *ff*

The score consists of five systems of music. The first system shows measures 176-177 with a 'Solo' marking and 'Très lent.' tempo. The second system continues measures 177-178 with a 'Retenu légèrement' instruction. The third system shows measure 178 with a 'Rall.' marking and 'au Mouv!' instruction. The fourth system shows measure 179 with a 'Retenez' marking and 'au Mouv!' instruction. The fifth system shows the continuation of measure 179 with a 'Pressez' marking. The score includes various dynamics such as *mf*, *p*, *f*, *ppp*, and *ff*, and features complex rhythmic patterns including triplets and sixteenth-note runs.

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Bizet - L'Arlesienne

III. Menuet.
Andantino quasi Allegretto.
(♩ = 72) Solo

pp

pp

p

pp

pp cresc. sf dim.

pp poco sf

p cresc.

cresc. molto f f