

Philharmonia

**Instrumental
Fellowship
2026/27
Oboe**

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 Oboe Concerto, 1st movement (without cadenza), stopping at bar 76

Excerpts

- Brahms, Violin Concerto
- Rossini, La scala di seta
- Tchaikovsky, Symphony No. 4

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Brahms - Violin Concerto

Brahms - Violin Concerto - 2nd movement

4

Oboe I

Adagio
Tutti Hr. (Solo)
Fag. *p dolce*

3

18 Ob. II *p* *dim.*

20 *p*

28 *mf* *p* Solo]

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Rossini - La scala di seta

OBOE I.

Allegro vivace Andantino

ff **SOLO** *p dolce*

1 *mf* **Allegro** 15 **SOLO** 2 *p*

3

3

3

3

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Tchaikovsky - Symphony No. 4

II

Andantino in modo di canzona

Solo



P semplice, ma grazioso



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Second round audition requirements

Solo rep

- Mozart Oboe Concerto, 1st movement (without cadenza), stopping at bar 97

Excerpts

- Strauss, Don Juan (fig L to N)
- Stravinsky, Pulcinella Serenata and Gavotta (solo)
- Ravel, Le Tombeau de Couperin (beginning to fig 2)
- Bartók, Concerto for Orchestra, 2nd movement (fig 25 and fig 181)
- Brahms, Haydn Variations (Chorale St Antoni)
- Smetana, The Bartered Bride Overture
- Dvořák, Symphony No. 7, 2nd movement (first line)

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Strauss - Don Juan

R. Strauss — Don Juan

9

Oboe I.

a tempo, ma tranquillo
Solo
P sehr getragen und ausdrucksvoll
M
cresc. *dim.*
pp *molto espr.* *molto*
dim. ppp *molto tranq.* *4* *pp* *molto dim.* *3* *string.* *a tempo*
5 *4* *agitato* *Solo* *f*

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Stravinsky - Pulcinella (Gavotta)

The image shows a page of musical notation for the Gavotta from Stravinsky's Pulcinella. It consists of six staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff is a short introductory phrase. The second staff begins a section labeled "Var. Ia Allegretto" starting at measure 77. The music is in 6/8 time and features a rhythmic pattern of eighth and sixteenth notes with various articulations and slurs. Measure numbers 78, 79, and 80 are circled. A "trance" marking is present above a note in measure 79. The piece concludes with a double bar line and repeat sign at the end of the sixth staff. A dynamic marking of *(P)* is placed below the first measure of the final staff. The name "B. A. H. 1890a" is printed at the bottom of the page.

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Ravel - Le Tombeau de Couperin

I. Prélude

(*)
HAUTOIS
COR ANGLAIS
(2^d Hautbois)

Vif. ♩ = 92

1

COR A. pp mp

p

2 3

mp

HAUTB.

f ff

V.S.

(*) Les premières notes, dans toute cette Suite, doivent être attaquées sur le temps.

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Bartók - Concerto for Orchestra

Allegretto scherzando

7 9 6 17 1 4

Ist Bsn. etc.

25 *p* *f*

33 *mf* *sempre stacc.*

41 *mf* *cresc.* *f*

45 *TACET* 159 1

2nd OBOE

tornando - al - Tempo I

181 *f* *mf* *p* *sempre stacc.*

189 *mf* *cresc.*

198 *f* *Pochiss rit. a tempo* 1 5 205 1

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Brahms - Haydn Variations

Brahms – Haydn Variations

Oboe II

Chorale St. Antoni
Andante

ten. ten.

p *f*

7 *p* *pp*

16 *f*

23 *dim. smorz.*

1. 2.

Var I

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Smetana - Overture, The Bartered Bride

Oboe II.

Vivacissimo.
ff

85 86 *Flaut.*
mf

12 13 *sf*

Solo
p

35 36

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Dvořák - Symphony No. 7

II.

Poco Adagio .

p legato.

p dim. pp

1