



Indianapolis Chamber Orchestra • Audition Details

This document covers the general information and details for the Principal Timpani audition of the Indianapolis Chamber Orchestra. If this packet leaves any lingering questions and concerns, you can reach out to auditions@icomusic.org. Please do not contact the audition committee directly with your questions.

The application for this position can be found on the Indianapolis Chamber Orchestra's website or by using this [link](#). Applications are due by August 12th at 11:59pm.

Both the preliminary and final rounds of this audition will take place at the University of Indianapolis' Christel deHaan Fine Arts Center on August 26th, 2026. All audition rounds will be blind.

The ICO does not require an audition deposit. Out of respect for the committee and other candidates, please communicate cancellations at least 72 hours in advance. You will be required to show a valid ID when you arrive.

Principal Timpani Position • Employment Information

The principal pay for musicians in the Indianapolis Chamber Orchestra for the 2026-2027 season is \$174.05 per two-and-a-half-hour calls, and \$209.69 per three-hour calls for subscription concerts. The ICO produces a minimum of seven subscription concerts each year; at least five of these use 90% of the orchestra.

Winning candidates are integrated into the orchestra's schedule based on their availability to start. Each winning candidate's probationary period will last for a minimum of one calendar year, starting on their first concert.

To audition for the Indianapolis Chamber Orchestra, you are responsible for being authorized for employment in the United States of America. You are responsible for being a member of the American Federation of Musicians.

We are proud to partner with the National Alliance for Audition Support (NAAS). You may qualify for financial assistance from NAAS for this audition. You can look into the NAAS program and apply for assistance [here](#).

Principal Timpani Positions • Audition Procedures

No audition candidates are allowed to speak in the audition room in order for the auditions to remain blind. The ICO's Personnel Manager will meet you at the door and answer any questions before you enter the room.

After each round of auditions (6 to 7 candidates), an announcement will be made about who the audition committee would like to advance to the final round.

We will be able to share the expected start time for the final round when you check-in.

University of Indianapolis, Christel de Haan Fine Arts Center
1230 Greyhound Ln, Indianapolis, IN 46227



-  Free Parking
-  Enter Here (Door #3)
-  Do Not Enter Here (Ruth Lilly Performance Hall M)

Required Audition Material

Bartok, Music for Strings, Percussion and Celeste, mvmt. II, mm. 301-338

Bartok, Music for Strings, Percussion and Celeste, mvmt. IV, mm. 26-63

Beethoven, Symphony No. 1, mvt. III, mm. 44-79 (Rehearsal A to the end of the Minuet)

Beethoven, Symphony No. 7, mvmt. I, mm. 88-110

Beethoven, Symphony No. 9, mvmt. I, mm. 513 to the end

Copland, Appalachian Spring, mm. 58 to 67 (1 measure after Rehearsal Marker 65 to Rehearsal Marker 67)

Martin, Concerto for Seven Winds, mvmt. III, 6 measures after Rehearsal Marker 18 to 7 measures after Rehearsal Marker 22

Mozart, Symphony 39, mvmt. 1, mm. 1-21

Mozart, Magic Flute Overture, mm. 186 to the end

Prokofiev, Classical Symphony, mvmt. IV, mm. 1 through mm. 90 (stop after the first ending)

Schubert, Die Zauberharfe Overture, mm. 72-107

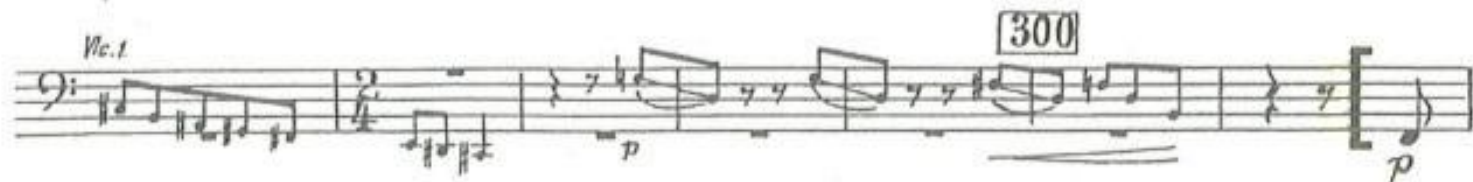
Sight reading may be included

Bartok, Music for Strings, Percussion and Celeste,

Second movement

Excerpt 1 Allegro, ♩ = ca. 144

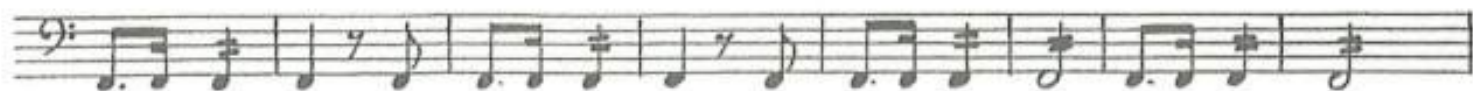
Wc. 1



300

p

This block contains the first line of musical notation, measures 295 to 300. It is written in bass clef with a key signature of one flat. The music features a series of eighth notes and quarter notes, with a dynamic marking of *p* (piano) at the end of measure 300. A box labeled '300' is placed above the final measure.



This block contains the second line of musical notation, measures 301 to 306. It continues the melodic line from the previous line, consisting of eighth and quarter notes.

310



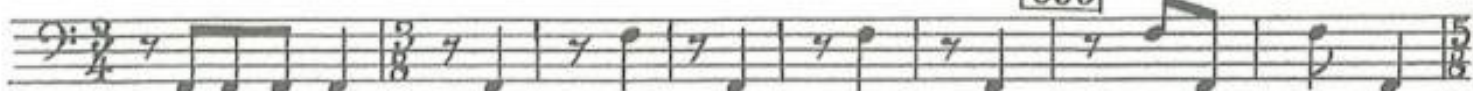
This block contains the third line of musical notation, measures 307 to 312. The time signature changes from 2/4 to 3/8, then to 2/4, and back to 3/8. The music consists of quarter and eighth notes.

320



This block contains the fourth line of musical notation, measures 313 to 318. The time signature changes from 3/8 to 2/4, then to 3/8, and back to 2/4. The music consists of quarter and eighth notes.

330



This block contains the fifth line of musical notation, measures 319 to 324. The time signature changes from 2/4 to 3/8, then to 2/4, and back to 3/8. The music consists of quarter and eighth notes.



This block contains the sixth line of musical notation, measures 325 to 330. The time signature changes from 3/8 to 2/4, then to 3/8, and back to 2/4. The music consists of eighth notes.

ca 144-138

340



This block contains the seventh line of musical notation, measures 331 to 340. The time signature changes from 2/4 to 3/8, then to 2/4, and back to 3/8. The music consists of quarter notes. A box labeled '340' is placed above the final measure. Below the staff, the numbers 1, 1, 1, 1 are written under the first four measures of this line.

Bartok, Music for Strings, Percussion and Celeste, mvmt. IV, mm. 26-63

Viol. I

ff *f*

p

30

dresc.

40

f *più f*

50 *Un poco meno mosso*
♩ ca 120

1 *ff* 4

60

1 *ff*

Detailed description: This is a page of a musical score for Violin I, covering measures 26 to 63. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a continuous eighth-note pattern. Dynamic markings include *ff* (fortissimo), *f* (forte), *p* (piano), and *più f* (pizzicato fortissimo). Performance instructions include *dresc.* (crescendo) and *Un poco meno mosso* (slightly less tempo) with a tempo marking of a quarter note equal to approximately 120 beats per minute. Measure numbers 30, 40, 50, and 60 are indicated in boxes. The score concludes with a *ff* dynamic and a fermata.

Beethoven, Symphony No. 1, mvt. III, mm. 44-79 (Rehearsal A to the end of the Minuet)

Menuetto
Allegro molto e vivace $\text{♩} = 108$

7 26 Ob. I *pp* 2 *pp* 3 *f* *p* A

48 *ff* 7

66 *p* *cresc.* *f* *ff*

Beethoven, Symphony No. 7, mvmt. I, mm. 88-110

Vivace $\text{♩} = 104$

63 23 Viol. I *ff* *p* *cresc.*

93 *ff* 21

103 *ff*

Beethoven, Symphony No 9, mvmt. I, mm. 513 to the end



507 *a tempo* **1** *rit.* *a tempo*
Viol. I *p*

517 *cresc.*

525 *f* *più f*

531 **S** *ff* *sempre ff* *tr* *sempre ff*

540 *tr* *tr* *ff*

Copland, Appalachian Spring, mm. 58 to 67
(1 measure after Rehearsal Marker 65 to Rehearsal Marker
67)

Please reach out to the ICO if you need help sourcing this

Martin, Concerto for Seven Winds, mvmt. III,

6 measures after Rehearsal Marker 18 to 7 measures after Rehearsal

18

2

Trb.

Cor.

solo

mf

19

mf

mp

un poco cresc.

20

f

mf

21

cresc.

f

mf

dim.

meno f

22 (d=112)

pp

2

Detailed description: This is a page of musical notation for the third movement of Martin's Concerto for Seven Winds. The score is written for seven wind instruments: two trumpets (Trb.), two trombones (Cor.), and three saxophones. The music is in 2/2 time and features a variety of dynamics and articulations. Rehearsal markers 18 through 22 are clearly indicated. The notation includes slurs, accents, and dynamic markings such as *mf*, *mp*, *f*, *pp*, *cresc.*, *un poco cresc.*, *meno f*, and *dim.*. A tempo marking of *d=112* is present at the beginning of measure 22. The score concludes with a fermata and a final measure marked with a '2'.

Mozart, Symphony 39, mvmt. 1, mm. 1-21

Adagio



12

20

Allegro

26

Viol. I

A

Mozart, Magic Flute Overture, mm. 186 to the end



186

196

209

218

E

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Prokofiev, Classical Symphony, mvmt. IV, mm. 1 through mm. 90 (stop after the first ending)

IV

Molto vivace $\text{♩} = 152$



1 A 6
 1 B 2 11 C 8 D 16 E 8
 F 4 1 3 3 1 G
 1. 2. H 6 8 I 8 J 16
 molto cresc.

Schubert, Die Zauberharfe Overture, mm. 72-107

45 $fz >$ $ff >$ JP JP f
 Allegro vivace. B
 24 ff fz fz fz fz fz fz fz
 77 fz fz fz fz fz fz ff fz fz
 88 fz fz fz fz fz fz fz fz fz fz
 97 fz fz fz fz fz fz fz fz fz
 107 C 58 D 38 39 40 E
 Viol. ff fz fz