



Indianapolis Chamber Orchestra · Audition Details

This document covers the general information and details for the Section Celli 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 25th, 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.

Section Celli (Two Positions) · Employment Information

The section pay for musicians in the Indianapolis Chamber Orchestra for the 2026-2027 season is \$142.66 per two-and-a-half-hour calls, and \$171.88 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](#).

Section Celli 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)

Solo Repertoire (choose one)

Bach, Sarabande and Gigue from Suite #3 in C Major

Hayden, Concerto in D Major (mvmt. 1 with cadenza)

Solo Cello Excerpts

Beethoven, Symphony No. 8, mvmt. III (Trio)

Strauss, Le bourgeois gentilhomme, mvmt. IX, Rehearsal 84 to Rehearsal 89

Orchestral Excerpts

Beethoven, Symphony No. 5

- mvmt. II, mm. 1 to 10
- mvmt. II, mm. 86 to 106
- mvmt. III, mm. 1 to 177

Mendelssohn, Midsummer Night's Dream, Scherzo, Rehearsal N to Rehearsal O

Mozart, Symphony No. 35

- mvmt. IV, 1 to 67
- mvmt. IV, 134 to 197

Mozart, Symphony No. 40

- mvmt. I, mm. 114 to 138
- mvmt. IV, mm. 213-230

Strauss, Le bourgeois gentilhomme, mvmt. 1, Rehearsal 5 to Rehearsal 9

Sight Reading

Beethoven, Symphony No. 8, mvmt. III (Trio)

45 *p* 3 3 3 3 3 3 3 3 *pizz.* *p* *ere - - -*

50 *sen - - - do* *p* 1. 2.

54 *ere - - - sen - - -*

59 *do* *f* *arco* *p* *ere - - - sen - - - do* *pizz.* *p*

64 *cresc. - - sf - -* *p* *cresc. - - sf - -*

69 *sf* *p* *cresc.* *sf* *p*

74 *sf* *p* *cresc.* *sf* *p*

Strauss, *Le bourgeois gentilhomme*, mvmt. IX, Rehearsal 84 to Rehearsal 89

Viol. I

ff

f

p

30

cresc.

40

f

3

più f

50

ff

Un poco meno mosso
♩ ca. 120

1

4

60

ff

p

1

ff

PE

Detailed description: This is a page of a musical score for Violin I, covering measures 84 to 89 of the ninth movement of Strauss's opera *Le bourgeois gentilhomme*. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *ff* and a *Viol. I* instruction. The music consists of a continuous eighth-note pattern. Rehearsal marks are placed in boxes at measures 30, 40, 50, and 60. At measure 50, there is a first ending bracket labeled '1' and a second ending bracket labeled '4'. A tempo change is indicated at measure 50 with the instruction 'Un poco meno mosso' and a metronome marking of 'ca. 120'. The score includes various dynamic markings: *f*, *ff*, *p*, and *più f*. A *cresc.* (crescendo) marking is placed over measures 45-49. The page concludes with a *ff* dynamic and a 'PE' (Percussion) instruction.

Beethoven, Symphony No. 5, mvmt. II, mm. 1 to 10

Andante con moto $\text{♩} = 92$



Musical score for Vello and Cb. (mm. 1-10). The Vello part features a melodic line with slurs and accents. The Cb. part is marked *p dolce pizz.* and includes a *p* dynamic marking. The score concludes with a *p* dynamic marking and the instruction *arco*.



Musical score for unis. and Viol. I (mm. 1-10). The unis. part is marked *f* and *p*. The Viol. I part is marked *p*, *cresc. f*, *p*, *f*, and *p*.

Beethoven, Symphony No. 5, mvmt. II, mm. 86 to 106



Musical score for Vello and Cb. (mm. 86-106). The Vello part features a melodic line with slurs and accents. The Cb. part is marked *f ff* and *p dolce pizz.* and includes a *p* dynamic marking.



Musical score for Vello and Cb. (mm. 102-106). The Vello part features a melodic line with slurs and accents. The Cb. part is marked *pp*.

Beethoven, Symphony No. 5, mvmt. III, mm. 1 to 177
(page 1)

Allegro $\text{♩} = 96$
unis.

pp *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo* *Corni* *f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc.* -

Beethoven, Symphony No. 5, mvmt. III, mm. 1 to 177
(page 2)

68 *f*

82 *sf sf sf sf*

96 **A** *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 Vello *f > p* *sempre p*

122 *cresc.* unis. arco *ff* Vello Cb.

137 unis. *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

Mendelssohn, Midsummer Night's Dream, Scherzo, Rehearsal N to Rehearsal O

The image displays a musical score for Mendelssohn's Scherzo from A Midsummer Night's Dream, covering Rehearsal N to Rehearsal O. The score is written for piano and is divided into four systems. The first system begins with Rehearsal N, marked with a piano (*p*) dynamic and a *pizz.* (pizzicato) instruction. The second system continues the piece with a piano (*p*) dynamic. The third system features a *crusc.* (crescendo) marking. The fourth system concludes with Rehearsal O, marked with a forte (*f*) dynamic, a *ffru* (forzando) instruction, and a *pp* (pianissimo) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Mozart, Symphony No. 35, mvmt. IV, mm. 1 to 67

FINALE

Measures 1-8 of the finale. The music is in bass clef, key of D major, and common time. It begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes with some slurs.

Measures 9-13. The music continues with a forte (*f*) dynamic. The texture becomes more rhythmic with sixteenth-note patterns.

Measures 14-20. The music continues with a forte (*f*) dynamic, featuring a mix of eighth and sixteenth notes.

Measures 21-26. The music continues with a forte (*f*) dynamic, showing a continuation of the rhythmic patterns.

Measures 27-32. The music continues with a forte (*f*) dynamic, leading into a section with repeated sixteenth-note figures.

Measures 33-40. This section features repeated sixteenth-note figures. Dynamics include *sf*, *p*, and *fp*. A section marker 'A' is present at measure 37.

Measures 41-48. The music continues with a *fp* dynamic, featuring a mix of eighth and sixteenth notes.

Measures 49-58. This section includes a triplet of sixteenth notes. Dynamics include *f* and *fp*.

Measures 59-67. The music concludes with a section marked 'B' and a *fp* dynamic, featuring repeated sixteenth-note figures.

Mozart, Symphony No. 35, mvmt. IV, mm. 134 to 197

134 *p*

142

151

160

168

177 *sf* *p* *sf* *fp* *fp*

189 *fp* 3 *f*

Mozart, Symphony No. 40, mvmt. I, mm. 114 to 138

114

120

128

131

136

Viol. I

Vcll.

Mozart, Symphony No. 40, mvmt. IV, mm. 213 to 230

225

232

238