



## **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](mailto: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 25<sup>th</sup>, 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.

45 *p* *pizz.* *cre - - - -*

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

54 *cre - - - - scen - - - -*

59 *do* *f* *arco* *p cresc. - - - - scen - - - - do* *pizz.* *p*

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

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

74 *cresc.* *f* *p* *dimin. - - - -* *pp*

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

84 Andante.  $\text{♩} = \text{♩}$  des  $\frac{3}{4}$   
*p espr.*  
*cresc.*

85  
*f dim.* *p*

86  
*cresc.* *f* *dim.*

87 *etwas zurückhaltend (poco ritenuto)*  
*p* *dim.*

88 *poco calando* *poco accelerando* 89 Moderato.  
*p* *pp* *leggiero*

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

Andante con moto  $\text{♩} = 82$

Vello  
Cb. *p dolce pizz.*  
*p*  
*f* *p arco*

9 unis.  $\frac{4}{4}$  Viol. I  
*f* *p* *p* *cresc. f* *p* *f* *p*

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

87 Vello  
Cb. *f ff* *p dolce pizz.*  
*f* *p*

102 *pp*  
*pp*

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

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. -*

Detailed description: This image shows a page of musical notation for the bassoon part of the third movement of Beethoven's Symphony No. 5. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The music begins with a unison part marked 'pp' (pianissimo). It features several dynamic markings: 'pp', 'sf' (sforzando), 'f' (forte), 'dimin. pp' (diminuendo pianissimo), and 'cresc.' (crescendo). There are also tempo markings: 'poco rit.' (poco ritardando) and 'a tempo'. A section for 'Corni' (Horns) is indicated with a 'f' dynamic. The score is divided into systems with measure numbers 14, 27, 42, and 55. The notation includes various note values, rests, and phrasing slurs.

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

2)

68 *f*

82 *sf 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. *p* *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 the Scherzo from Mendelssohn's *A Midsummer Night's Dream*. The score is arranged in four systems, each with two staves (treble and bass clef). The first system is marked with a rehearsal sign 'N' and includes dynamics *p* and *pizz.*. The second system continues the piece with a *p* dynamic. The third system features a *cresc.* marking. The fourth system is marked with a rehearsal sign 'O', a *f* dynamic, and an *arco* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.



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



134 *p*

142

151

160

168

177 *sf sf p sf sf*

189 *fp* 3 *f*

Detailed description: This image shows a page of musical notation for the bassoon part of Mozart's Symphony No. 35, movement IV, measures 134 to 197. The score is written on seven staves in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff (measures 134-141) begins with a piano (*p*) dynamic and features a melodic line with slurs. The second staff (measures 142-150) continues the melodic development. The third staff (measures 151-159) shows a more rhythmic passage. The fourth staff (measures 160-167) features a series of sixteenth-note patterns. The fifth staff (measures 168-176) includes a triplet of sixteenth notes and dynamic markings of *sf*, *p*, and *sf*. The sixth staff (measures 177-188) continues with *sf* dynamics and a triplet. The seventh staff (measures 189-197) concludes with a triplet and a forte (*f*) dynamic.

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



Musical score for Mozart, Symphony No. 40, mvmt. I, mm. 114 to 138. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of five staves. The first staff (mm. 114-120) begins with a forte (*f*) dynamic. The second staff (mm. 120-126) continues the melodic line. The third staff (mm. 126-131) features a steady eighth-note accompaniment. The fourth staff (mm. 131-136) includes a boxed 'C' above the staff, indicating a C-section. The fifth staff (mm. 136-138) shows the entry of Violin I (Viol. I) and Violoncello (Vcll.) parts.

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



Musical score for Mozart, Symphony No. 40, mvmt. IV, mm. 213 to 230. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of three staves. The first staff (mm. 213-220) shows a melodic line with some rests. The second staff (mm. 220-228) continues the melodic line with eighth-note patterns. The third staff (mm. 228-230) concludes the passage with a final melodic phrase.