

Allegro Maestoso

Op. 58, No. 2

Tenor Saxophone & Piano

Jan Koetsier

EMR 73703

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Jan Koetsier

Der 1911 in Amsterdam geborene Komponist studierte an der Berliner Musikhochschule, kam nach vielen Stationen an das Concertgebouw-Orchester in Amsterdam als Dirigent. Von dort ging er 1950 zum Sinfonieorchester des Bayerischen Rundfunks nach München und erhielt 1966 eine ordentliche Professur an der dortigen Musikhochschule. Jetzt lebt er als freischaffender Komponist in Oberbayern.

Als Komponist ist Koetsier auf den verschiedensten Gebieten hervorgetreten. Unter anderem wurde seine III. Sinfonie mit dem Philadelphia Orchestra in Philadelphia und New York aufgeführt.

Sein "Konzert für Trompete, Posaune und Orchester" sowie "Der Mann Lot" für Männerchor, Bariton, Sprecher und Orchester wurden vom dem Sinfonieorchester des Bayerischen Rundfunks unter Rafael Kubelik in München uraufgeführt.

Die „Brass-Symphony“ ist ein Auftragswerk des Philip-Jones-Brass-Ensembles und wurde von diesem inzwischen in allen europäischen Ländern sowie in den USA und Japan aufgeführt.

Weitere Konzerte, vor allem für Bläser-Solisten und Kammermusik stehen auf den Programmen vieler Konzertveranstaltungen und Radiostationen in aller Welt.

★★★★★★

Né en 1911 à Amsterdam, le compositeur Jan Koetsier a étudié au Conservatoire de Berlin et s'est retrouvé après diverses étapes intermédiaires à la tête de l'Orchestre du Concertgebouw de sa ville natale.

D'Amsterdam, Koetsier s'est rendu à Munich, où il a dirigé l'Orchestre Symphonique de la Radio Bavaroise dès 1950. En 1966, il a été nommé professeur ordinaire au Conservatoire de la ville. Il vit actuellement comme compositeur indépendant en Haut-Bavière.

L'art de Koetsier touche les domaines les plus divers. Sa troisième symphonie a été jouée par l'Orchestre de Philadelphie à Philadelphie et à New York. Son « Concerto pour trompette, trombone et orchestre » et « L'homme Lot » pour chœur d'hommes, baryton, récitant et orchestre ont été exécutés pour la première fois à Munich par l'Orchestre de la Radio Bavaroise placé sous la direction de Rafael Kubelik.

La « Brass-Symphony » commandée par le « Philip-Jones-Ensemble » a été interprétée dans tous les pays européens, aux USA et au Japon par cet ensemble. D'autres concertos, écrits principalement pour des solistes à vent, et des œuvres de musique de chambre figurent sur les programmes de nombreuses organisations et sont diffusés par les stations radiophoniques du monde entier.

★★★★★★

Born in Amsterdam in 1911, the composer studied at the Berlin College of Music and later returned to Amsterdam as a conductor. From there he went in 1950 to Munich, to the Bavarian Radio Symphony Orchestra, obtaining a full professorship at the College of Music there in 1966. Now a freelance composer, he lives in Upper Bavaria.

As a composer Koetsier has worked in the most varied fields. His 3rd symphony has been performed in Philadelphia and New York, for example. His "Concerto for Trumpet, Trombone and Orchestra" as well as "The Man Lot" for male chorus, baritone, speaker and orchestra received their first performance from the Bavarian Radio Symphony Orchestra under Rafael Kubelik in Munich.

The Brass Symphony was commissioned by the Philip-Jones-Brass-Ensemble and has since been played in all European countries as well as in the USA and Japan. Other concertos, especially for wind soloists, and chamber music appear on the programmes of concert halls and radio stations all over the world.



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**TENOR
SAXOPHONE
SOLO**

Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

Arr.: Jirka Kadlec

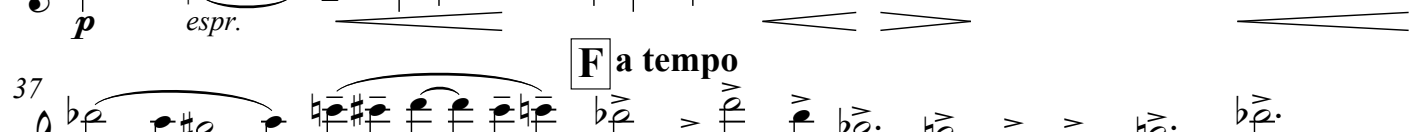
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(♩. = ca. 63)



A (♩. = ♩)

B (♩ = ♩.)



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Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

(♩. = ca.63)

Tenor Saxophone

Piano

f

f

A (♩. = ♩)

p

p

B (♩. = ♩)

f

8

12

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15 **C** (♩ = ♩)

Measures 15-18: Piano introduction in C major, 4/4 time. The melody in the right hand consists of eighth and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics: *mf* (measures 15-16), *p* (measures 17-18).

19 **D** (♩ = ♩)

Measures 19-21: Piano introduction in D major, 4/4 time. The melody in the right hand features a half note and a dotted half note. The left hand accompaniment includes chords and moving lines. Dynamics: *f* (measures 19-20), *sfp* (measure 21).

22

Measures 22-24: Piano introduction in D major, 4/4 time. The melody in the right hand is more active with eighth notes. The left hand accompaniment includes chords and moving lines. Dynamics: *p leggiero* (measure 22), *f* (measures 23-24).

25

Measures 25-27: Piano introduction in D major, 4/4 time. The melody in the right hand continues with eighth notes. The left hand accompaniment includes chords and moving lines. Dynamics: *mf* (measures 25-26), *p* (measure 27).

28

Measures 28-30: Piano introduction in D major, 4/4 time. The melody in the right hand features a half note and a dotted half note. The left hand accompaniment includes chords and moving lines. Dynamics: *mf* (measures 28-29), *rit.* (measure 30).

31 **E** Tranquillo

Measures 31-33 of the piece. The music is in E-flat major (three flats). Measure 31 starts with a piano (*p*) dynamic and a *espr.* (espressivo) marking. The melody in the right hand features a long, flowing line with many slurs. The piano accompaniment in the left hand consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A *Ped.* (pedal) marking is present at the beginning of measure 32.

Measures 34-36. The musical texture continues with the same melodic and harmonic language. The piano part remains active with eighth-note patterns, while the right hand continues its melodic development.

Measures 37-39. Measure 37 is marked with a forte (*f*) dynamic and the tempo change **F a tempo**. The music transitions from the previous section. The piano part features a more pronounced eighth-note pattern, and the right hand has a more active melodic line.

Measures 40-42. The music continues with a consistent melodic and harmonic flow. The piano part maintains its rhythmic activity, and the right hand features a series of slurred eighth notes.

Measures 43-45. Measure 43 is marked with a forte (*f*) dynamic. The piano part features a series of chords and a more active bass line. The right hand continues its melodic development with slurred eighth notes.

47

50

54

rit.

G Tempo I

57

H (♩. = ♩)

61

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