

Allegro Maestoso

Op. 58, No. 2

Alto Trombone & Piano

Jan Koetsier

EMR 73708

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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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ALTO
TROMBONE
SOLO

Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

Arr.: Jirka Kadlec

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(♩. = ca. 63)



A (♩. = ♩)

B (♩ = ♩.)



C (♩. = ♩)

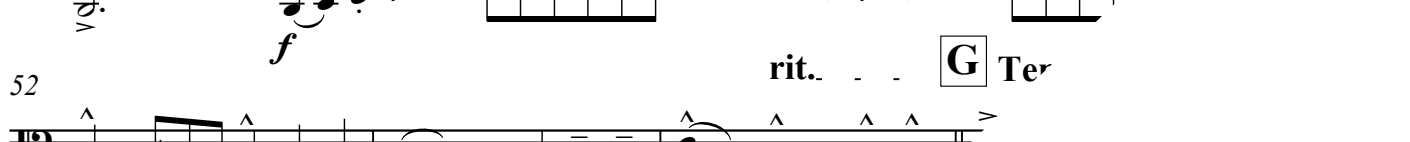
D (♩ = ♩.)



E Tranquillo



F a tempo



cresc.

G Ter

EMR 73708

Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

(♩. = ca.63)

Alto Trombone

Piano

f

f

4

A (♩. = ♩)

p

p

8

B (♩. = ♩.)

f

f

12

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15 **C** (♩. = ♩)

Measures 15-18, key of C major, 4/4 time. Measures 15-16 are marked *mf*, measures 17-18 are marked *p*. The score includes a vocal line and a piano accompaniment with a 6/4 time signature change at the end of measure 18.

19 **D** (♩. = ♩)

Measures 19-21, key of D major, 6/4 time. Measures 19-20 are marked *f*, measure 21 is marked *sfp*. The score includes a vocal line and a piano accompaniment.

22

Measures 22-24, key of D major, 6/4 time. Measures 22-23 are marked *p leggiero*, measures 24 is marked *p*. The score includes a vocal line and a piano accompaniment.

25

Measures 25-27, key of D major, 6/4 time. Measures 25-26 are marked *mf*, measure 27 is marked *p*. The score includes a vocal line and a piano accompaniment.

28

Measures 28-30, key of D major, 6/4 time. Measures 28-29 are marked *mf*, measure 30 is marked *rit.*. The score includes a vocal line and a piano accompaniment.

31 **E** Tranquillo

Measures 31-33 of the piece. The score is in 12/8 time. Measure 31 starts with a piano (*p*) dynamic and an *espr.* (espressivo) marking. The melody in the right hand features a long, flowing line with a slur. The piano accompaniment in the left hand consists of a steady eighth-note pattern. Measure 32 continues the piano accompaniment. Measure 33 shows a change in the piano accompaniment with a more complex rhythmic pattern. A *Ped.* (pedal) marking is present at the bottom of measure 33.

34

Measures 34-36. The melody in the right hand continues with a similar flowing line. The piano accompaniment in the left hand maintains a steady eighth-note pattern. Measure 35 shows a change in the piano accompaniment with a more complex rhythmic pattern. Measure 36 shows a change in the piano accompaniment with a more complex rhythmic pattern.

37

Measures 37-39. Measure 37 starts with a forte (*f*) dynamic and an **F** section marking. The melody in the right hand features a long, flowing line with a slur. The piano accompaniment in the left hand consists of a steady eighth-note pattern. Measure 38 continues the piano accompaniment. Measure 39 shows a change in the piano accompaniment with a more complex rhythmic pattern.

40

Measures 40-42. The melody in the right hand continues with a similar flowing line. The piano accompaniment in the left hand maintains a steady eighth-note pattern. Measure 41 shows a change in the piano accompaniment with a more complex rhythmic pattern. Measure 42 shows a change in the piano accompaniment with a more complex rhythmic pattern.

43

Measures 43-45. Measure 43 starts with a forte (*f*) dynamic. The melody in the right hand features a long, flowing line with a slur. The piano accompaniment in the left hand consists of a steady eighth-note pattern. Measure 44 continues the piano accompaniment. Measure 45 shows a change in the piano accompaniment with a more complex rhythmic pattern.

47

50

54

rit. **G** Tempo I

57

H (♩. = ♩)

61

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2 ALTO TROMBONES & ORCHESTRA

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