

Allegro Maestoso

Op. 58, No. 2

Flute & Piano

Jan Koetsier

EMR 73697

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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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**FLUTE
SOLO**

Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

Arr.: Jirka Kadlec

(♩. = ca. 63)

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is illegal!

f

A (♩. = ♩.) **p**

B (♩. = ♩.) **f**

C (♩. = ♩.) **mf** **p** **f**

D (♩. = ♩.) **f** **2**

p leggiero **mf** **rit.**

E **p** **espr.** **Tranquillo**

F **a tempo** **f**

G **rit.** **T** **ff**

cresc.

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Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

(♩. = ca.63)

Flute

Piano

A (♩. = ♩)

B (♩. = ♩)

8

12

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15 **C** (♩ = ♩)

Measures 15-18: Musical score for measures 15-18. The key signature is C major (one sharp). The time signature is 4/4. The tempo/meter marking is (♩ = ♩). The score is in common time. The first system (measures 15-18) shows a piano introduction. The right hand has a melody starting on G4, moving up stepwise to C5. The left hand has a bass line starting on C3, moving up stepwise to G3. Dynamics include *mf* and *p*.

19 **D** (♩ = ♩)

Measures 19-21: Musical score for measures 19-21. The key signature is D major (two sharps). The time signature is 4/4. The tempo/meter marking is (♩ = ♩). The score is in common time. The first system (measures 19-21) shows a piano introduction. The right hand has a melody starting on D4, moving up stepwise to A4. The left hand has a bass line starting on D3, moving up stepwise to A3. Dynamics include *f* and *sfp*.

22

Measures 22-24: Musical score for measures 22-24. The key signature is D major (two sharps). The time signature is 4/4. The tempo/meter marking is (♩ = ♩). The score is in common time. The second system (measures 22-24) shows a piano introduction. The right hand has a melody starting on D4, moving up stepwise to A4. The left hand has a bass line starting on D3, moving up stepwise to A3. Dynamics include *p leggiero* and *f*.

25

Measures 25-27: Musical score for measures 25-27. The key signature is D major (two sharps). The time signature is 4/4. The tempo/meter marking is (♩ = ♩). The score is in common time. The third system (measures 25-27) shows a piano introduction. The right hand has a melody starting on D4, moving up stepwise to A4. The left hand has a bass line starting on D3, moving up stepwise to A3. Dynamics include *mf* and *p*.

28

Measures 28-30: Musical score for measures 28-30. The key signature is D major (two sharps). The time signature is 4/4. The tempo/meter marking is (♩ = ♩). The score is in common time. The fourth system (measures 28-30) shows a piano introduction. The right hand has a melody starting on D4, moving up stepwise to A4. The left hand has a bass line starting on D3, moving up stepwise to A3. Dynamics include *mf* and *rit.*

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 in the right hand and a mezzo-forte (*espr.*) dynamic in the left hand. The right hand features a melodic line with a long slur, while the left hand plays a rhythmic accompaniment of eighth notes. Measure 32 continues the melodic line in the right hand and the accompaniment in the left. Measure 33 shows a change in the left hand's accompaniment pattern.

Measures 34-36. The music continues with the same melodic and accompaniment patterns. Measure 34 has a piano (*p*) dynamic. Measure 35 and 36 show further development of the melodic line and the accompaniment.

Measures 37-39. Measure 37 begins a new section marked **F** *a tempo*. The right hand starts with a forte (*f*) dynamic. The left hand continues with a similar accompaniment pattern. Measure 38 and 39 show the continuation of this new section.

Measures 40-42. The music continues with the same melodic and accompaniment patterns. Measure 40 has a mezzo-forte (*f*) dynamic. Measure 41 and 42 show further development of the melodic line and the accompaniment.

Measures 43-45. Measure 43 begins with a forte (*f*) dynamic in the right hand and a mezzo-forte (*sf*) dynamic in the left hand. The right hand features a melodic line with a long slur, while the left hand plays a rhythmic accompaniment of eighth notes. Measure 44 continues the melodic line in the right hand and the accompaniment in the left. Measure 45 shows a change in the left hand's accompaniment pattern.

47

f

sf

50

cresc.

sf

cresc.

54

rit. **G** Tempo I

ff

ff

57

H (♩. = ♩)

p

p

61

FLUTE

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