

Allegro Maestoso

Op. 58, No. 2

Piccolo & Piano

Jan Koetsier

EMR 73696

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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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**PICCOLO
SOLO**

Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

Arr.: Jirka Kadlec

(♩. = ca. 63)

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is illegal!

A (♩. = ♩) **B** (♩ = ♩.) **C** (♩. = ♩) **D** (♩ = ♩.) **E** **F** **G** Tr

f *p* *mf* *p* *mf* *p* *mf* *f* *ff* *cresc.* *rit.* *leggiero* *espr.* *Tr*

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Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

(♩. = ca. 63)

Piccolo

Piano

A (♩. = ♩)

B (♩. = ♩)

4

8

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 piano part features a descending chromatic line in the right hand and a steady bass line in the left hand.

19 **D** (♩ = ♩)

Measures 19-21, key of D major, 4/4 time. Measures 19-20 are marked *f*, measure 21 is marked *sfp*. The piano part features a descending chromatic line in the right hand and a steady bass line in the left hand.

22

Measures 22-24, key of D major, 4/4 time. Measures 22-23 are marked *f*, measure 24 is marked *p*. The piano part features a descending chromatic line in the right hand and a steady bass line in the left hand.

25

Measures 25-27, key of D major, 4/4 time. Measures 25-26 are marked *mf*, measure 27 is marked *p*. The piano part features a descending chromatic line in the right hand and a steady bass line in the left hand.

28

Measures 28-30, key of D major, 4/4 time. Measures 28-29 are marked *mf*, measure 30 is marked *rit.* The piano part features a descending chromatic line in the right hand and a steady bass line in the left hand.

31 **E** Tranquillo

Measures 31-33. The score 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. The left hand has a steady eighth-note accompaniment. Measure 32 continues the accompaniment. Measure 33 shows a change in the left hand's accompaniment pattern.

Measures 34-36. The piano accompaniment continues with eighth-note patterns. The right hand has a melodic line with slurs and ties. Measure 35 has a mezzo-forte (*f*) dynamic marking. Measure 36 shows a continuation of the melodic and accompaniment lines.

Measures 37-39. Measure 37 is the start of section **F**, marked *a tempo*. The right hand has a melodic line with a mezzo-forte (*f*) dynamic. The left hand has a steady eighth-note accompaniment. Measure 38 continues the accompaniment. Measure 39 shows a change in the right hand's melodic line.

Measures 40-42. The right hand has a melodic line with slurs and ties. The left hand has a steady eighth-note accompaniment. Measure 41 has a mezzo-forte (*f*) dynamic marking. Measure 42 shows a continuation of the melodic and accompaniment lines.

Measures 43-45. Measure 43 starts with a forte (*f*) dynamic in the right hand and a sforzando (*sf*) dynamic in the left hand. The right hand has a melodic line with slurs and ties. The left hand has a steady eighth-note accompaniment. Measure 44 continues the accompaniment. Measure 45 shows a change in the right hand's melodic line.

47

f

sf

50

cresc.

sf

cresc.

54

rit. **G** Tempo I

ff

ff

57

H (♩. = ♩)

p

p

61

PICCOLO & PIANO

EMR 50452	HÄNDEL, G.F.	Josua
EMR 30524	HÄNDEL, G.F.	Larghetto
EMR 30670	HÄNDEL, G.F.	Sonate N° VI
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EMR 36591	KADLEC, Jirka	Pachelbel's Canon
EMR 33054	KADLEC, Jirka	Rondo Alla Turca
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EMR 37627	KADLEC, Jirka (Arr.)	Amboss Swing Polka
EMR 39799	KADLEC, Jirka (Arr.)	Anchors Aweigh
EMR 41727	KADLEC, Jirka (Arr.)	Ay La La La Lay
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EMR 35273	KADLEC, Jirka (Arr.)	Cossack Lullaby
EMR 37762	KADLEC, Jirka (Arr.)	Glory Hallelujah
EMR 41907	KADLEC, Jirka (Arr.)	Hava Nagila
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EMR 40334	KADLEC, Jirka (Arr.)	When Johnny Comes Marching Home
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EMR 29924	MENDELSSOHN, F.	Volkslied
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EMR 38645	NORIS, Günter	Come Little Children
EMR 37582	NORIS, Günter	Copacabana Party
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EMR 38841	NORIS, Günter	Let's Be Merry
EMR 30197	NORIS, Günter	Rock'n Roll King
EMR 44045	NORIS, Günter	Rockin' All Night
EMR 44000	NORIS, Günter	Ruby
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EMR 39156	NORIS, Günter	Sweet Bells Rumba
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