

Allegro Maestoso

Op. 58, No. 2

Baritone Saxophone & Piano

Jan Koetsier

EMR 73704

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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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BARITONE
SAXOPHONE
SOLO

Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

Arr.: Jirka Kadlec

(♩. = ca. 63)

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is illegal!

A (♩. = ♩) **B** (♩. = ♩)

10

15 **C** (♩. = ♩) **D** (♩. = ♩)

23

27

31 **E** *Tranquillo*

37 **F** *a tempo*

43

48

52

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Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

(♩. = ca.63)

Baritone Saxophone

Piano

4

A (♩. = ♩)

8

B (♩. = ♩)

12

15 C (♩ = ♩)

Musical score for measures 15-18, key of C major, 6/4 time signature. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo is marked with a quarter note equal to a half note (♩ = ♩). Dynamics include *mf* and *p*. The music features a melodic line in the upper treble and a more active bass line in the grand staff.

19 D (♩ = ♩)

Musical score for measures 19-21, key of D major, 6/4 time signature. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo is marked with a quarter note equal to a half note (♩ = ♩). Dynamics include *f* and *sfp*. The music features a melodic line in the upper treble and a more active bass line in the grand staff.

22

Musical score for measures 22-24, key of D major, 6/4 time signature. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo is marked with a quarter note equal to a half note (♩ = ♩). Dynamics include *p leggiero*, *f*, and *p*. The music features a melodic line in the upper treble and a more active bass line in the grand staff.

25

Musical score for measures 25-27, key of D major, 6/4 time signature. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo is marked with a quarter note equal to a half note (♩ = ♩). Dynamics include *mf* and *p*. The music features a melodic line in the upper treble and a more active bass line in the grand staff.

28

Musical score for measures 28-30, key of D major, 6/4 time signature. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The tempo is marked with a quarter note equal to a half note (♩ = ♩). Dynamics include *mf*. The music features a melodic line in the upper treble and a more active bass line in the grand staff. The piece concludes with a *rit.* (ritardando) marking.

31 **E** Tranquillo

Measures 31-33 of the piece. The score is in E major and 3/4 time. It features a piano (*p*) dynamic and a marking for *espr.* (espressivo). The right hand has a melodic line with long slurs, while the left hand provides a harmonic accompaniment with chords and moving lines.

Measures 34-36. The melodic line in the right hand continues with grace notes and slurs. The left hand accompaniment remains consistent with the previous measures.

Measures 37-39. The piece transitions to F major, marked **F** *a tempo*. The dynamic increases to *f* (forte). The right hand has a more active melodic line, and the left hand accompaniment becomes more rhythmic.

Measures 40-42. The right hand continues with a melodic line featuring accents. The left hand accompaniment is characterized by a steady eighth-note pattern.

Measures 43-45. The piece concludes with a *sf* (sforzando) dynamic. The right hand has a melodic flourish, and the left hand features a series of chords and a final melodic phrase.

47

50

54

rit. **G** Tempo I

57

H (♩ = ♩)

61

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