

Allegro Maestoso

Op. 58, No. 2

Trombone (♭ + ♪) & Piano

Jan Koetsier

EMR 73709

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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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**TROMBONE
SOLO****Allegro Maestoso**

Jan Koetsier

Op. 58, No. 2

Arr.: Jirka Kadlec

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(♩. = ca. 63)

A (♩. = ♩) *f*

B (♩ = ♩.) *f*

10 *p*

15 **C** (♩. = ♩) *mf* *p* *f*

23 *p* *leggiere* *mf* *rit.*

27 *p* *mf*

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

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

43 *f*

48 *f*

52 *rit.* **G** *cresc.*

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Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

(♩. = ca.63)

Trombone

Piano

The musical score is written for Trombone and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegro Maestoso' with a metronome indication of (♩. = ca.63). The score is divided into measures 1 through 12. Measures 1-3 are marked with a forte (f) dynamic. Measure 4 is the start of section A, marked with a piano (p) dynamic. Measures 5-7 continue section A. Measure 8 is the start of section B, marked with a forte (f) dynamic. Measures 9-12 continue section B. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. The trombone part is more melodic, with some sustained notes and slurs.

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15 **C** ($\text{♩} = \text{♩}$)

mf *p*

($\text{♩} = \text{♩}$)

19 **D**

f *sfp*

22

p leggiero

f *p*

25

mf *p*

mf *p*

28

mf *rit.*

mf

31 **E** Tranquillo

Measures 31-33 of the piece. The score is in E-flat major (three flats) and 4/4 time. Measure 31 starts with a piano (*p*) dynamic and a *espr.* (espressivo) marking. The bass line features a half note G2, a half note F2, and a half note E2. The treble line has a half note G4, a half note F4, and a half note E4. Measure 32 continues with similar notes. Measure 33 has a half note D4 in the bass and a half note D5 in the treble. A *Ped.* (pedal) marking is present at the start of measure 33.

Measures 34-36. Measure 34 continues the bass line with a half note C2 and a half note B1. The treble line has a half note C5 and a half note B4. Measure 35 has a half note A1 in the bass and a half note A4 in the treble. Measure 36 has a half note G1 in the bass and a half note G4 in the treble. The *espr.* marking continues.

Measures 37-39. Measure 37 starts with a **F** section marking and a tempo change to *a tempo*. The bass line has a half note F2 and a half note E2. The treble line has a half note F4 and a half note E4. Measure 38 continues with a half note D2 in the bass and a half note D4 in the treble. Measure 39 has a half note C2 in the bass and a half note C4 in the treble. A *f* (forte) dynamic marking is present at the start of measure 39.

Measures 40-42. Measure 40 has a half note B1 in the bass and a half note B4 in the treble. Measure 41 has a half note A1 in the bass and a half note A4 in the treble. Measure 42 has a half note G1 in the bass and a half note G4 in the treble. The *f* dynamic continues.

Measures 43-45. Measure 43 has a half note F2 in the bass and a half note F4 in the treble. Measure 44 has a half note E2 in the bass and a half note E4 in the treble. Measure 45 has a half note D2 in the bass and a half note D4 in the treble. A *sf* (sforzando) dynamic marking is present at the start of measure 43.

Measures 47-49 of the musical score. The bass line starts with a half note, followed by a quarter rest, then a half note, and finally a quarter note. The piano part features a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand. A forte (*f*) dynamic is indicated at the beginning of measure 49.

Measures 50-53 of the musical score. The bass line continues with a half note, followed by a quarter rest, then a half note, and finally a quarter note. The piano part features a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand. A forte (*f*) dynamic is indicated at the beginning of measure 50. Crescendo markings (*cresc.*) are present in measures 51 and 52.

Measures 54-56 of the musical score. The bass line starts with a half note, followed by a quarter rest, then a half note, and finally a quarter note. The piano part features a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand. A forte (*ff*) dynamic is indicated at the beginning of measure 54. A tempo change is marked with a box containing 'G' and the text 'Tempo I'.

Measures 57-60 of the musical score. The bass line starts with a half note, followed by a quarter rest, then a half note, and finally a quarter note. The piano part features a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand. A piano (*p*) dynamic is indicated at the beginning of measure 57. A box containing 'H' and the text '(♩. = ♩)' is present in measure 58.

Measures 61-64 of the musical score. The bass line continues with a half note, followed by a quarter rest, then a half note, and finally a quarter note. The piano part features a continuous eighth-note pattern in the right hand and a half-note pattern in the left hand.

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