

Allegro Maestoso

Op. 58, No. 2

Violoncello & Piano

Jan Koetsier

EMR 73717

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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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**VIOLONCELLO
SOLO**

Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

Arr.: Jirka Kadlec

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(♩. = ca. 63)

1 *f*

A (♩. = ♩.)

B (♩. = ♩.)

10 *p* *f*

15

C (♩. = ♩.)

D (♩. = ♩.)

23 *mf* *p* *f* **2**

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

31 *p* *mf*

37 **E** *p* *espr.* **F** *a tempo* *f*

43 *f*

48 *f*

52 *f* *rit.* **G**

cresc. *ff*

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Allegro Maestoso

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(♩. = ca.63)

Violoncello

Piano

4 **A** (♩. = ♩)

8 **B** (♩. = ♩)

12

15 **C** (♩ = ♩)

Musical score for measure 15, key signature C major, 6/4 time. The piece is marked *mf* (mezzo-forte) and *p* (piano). The bass line begins with a half note G2, followed by a dotted half note F2, and then a half note E2. The grand staff features a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

19 **D** (♩ = ♩)

Musical score for measure 19, key signature D major, 6/4 time. The piece is marked *f* (forte) and *sfp* (sforzando piano). The bass line begins with a half note D2, followed by a dotted half note C2, and then a half note B1. The grand staff features a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

22

Musical score for measure 22, key signature D major, 6/4 time. The piece is marked *p leggiero* (piano, light) and *f* (forte). The bass line begins with a half note D2, followed by a dotted half note C2, and then a half note B1. The grand staff features a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

25

Musical score for measure 25, key signature D major, 6/4 time. The piece is marked *mf* (mezzo-forte) and *p* (piano). The bass line begins with a half note D2, followed by a dotted half note C2, and then a half note B1. The grand staff features a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

28

Musical score for measure 28, key signature D major, 6/4 time. The piece is marked *mf* (mezzo-forte) and *rit.* (ritardando). The bass line begins with a half note D2, followed by a dotted half note C2, and then a half note B1. The grand staff features a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

31 **E** Tranquillo

Measures 31-33. The score is in E-flat major and 3/4 time. It features a piano (*p*) and expressive (*espr.*) performance style. The bass line has a long melodic line with a slur. The right hand has a complex texture with many sixteenth notes and slurs. The left hand has a simple accompaniment with a *Ped.* (pedal) marking.

34

Measures 34-36. The music continues with similar textures. The bass line has a long melodic line with a slur. The right hand has a complex texture with many sixteenth notes and slurs. The left hand has a simple accompaniment with a *Ped.* (pedal) marking.

37

F a tempo

Measures 37-39. The tempo changes to **F** (Forte) and *a tempo*. The music becomes more rhythmic and powerful. The bass line has a long melodic line with a slur. The right hand has a complex texture with many sixteenth notes and slurs. The left hand has a simple accompaniment with a *Ped.* (pedal) marking.

40

Measures 40-42. The music continues with similar textures. The bass line has a long melodic line with a slur. The right hand has a complex texture with many sixteenth notes and slurs. The left hand has a simple accompaniment with a *Ped.* (pedal) marking.

43

Measures 43-45. The music continues with similar textures. The bass line has a long melodic line with a slur. The right hand has a complex texture with many sixteenth notes and slurs. The left hand has a simple accompaniment with a *Ped.* (pedal) marking.

47

Musical score for measures 47-49. The score is written for three staves: Bass, Treble, and Bass. Measure 47 features a bass line with a dynamic marking of *f* and a treble line with a dynamic marking of *sf*. Measure 48 continues the melodic development. Measure 49 shows a continuation of the bass line with a dynamic marking of *sf*.

50

Musical score for measures 50-53. The score is written for three staves: Bass, Treble, and Bass. Measure 50 features a bass line with a dynamic marking of *cresc.* and a treble line with a dynamic marking of *sf*. Measure 51 continues the melodic development. Measure 52 shows a continuation of the bass line with a dynamic marking of *cresc.*. Measure 53 features a bass line with a dynamic marking of *sf* and a treble line with a dynamic marking of *sf*.

54

rit. **G** Tempo I

Musical score for measures 54-56. The score is written for three staves: Bass, Treble, and Bass. Measure 54 features a bass line with a dynamic marking of *ff* and a treble line with a dynamic marking of *ff*. Measure 55 continues the melodic development. Measure 56 shows a continuation of the bass line with a dynamic marking of *ff*.

57

H (♩ = ♩)

Musical score for measures 57-60. The score is written for three staves: Bass, Treble, and Bass. Measure 57 features a bass line with a dynamic marking of *p* and a treble line with a dynamic marking of *p*. Measure 58 continues the melodic development. Measure 59 shows a continuation of the bass line with a dynamic marking of *p*. Measure 60 features a bass line with a dynamic marking of *p* and a treble line with a dynamic marking of *p*.

61

Musical score for measures 61-64. The score is written for three staves: Bass, Treble, and Bass. Measure 61 features a bass line with a dynamic marking of *p* and a treble line with a dynamic marking of *p*. Measure 62 continues the melodic development. Measure 63 shows a continuation of the bass line with a dynamic marking of *p*. Measure 64 features a bass line with a dynamic marking of *p* and a treble line with a dynamic marking of *p*.

VIOLONCELLO & STRINGS

EMR 14319	BACH / GOUNOD	Ave Maria
EMR 14330	BACH, Johann S.	Aria
EMR 14327	BELLINI, Joe (Arr.)	Bill Bailey
EMR 14328	BELLINI, Joe (Arr.)	Just A Closer Walk With Thee
EMR 14324	BELLINI, Joe (Arr.)	Yankee Doodle
EMR 14321	CACCINI, Giulio	Ave Maria
EMR 14326	ELGAR, Edward	Nimrod
EMR 14325	GERSHWIN, George	Three Gershwin Songs
EMR 14322	HÄNDEL, G.F.	Largo from Xerxes
EMR 14332	JOPLIN, Scott	The Entertainer
EMR 14520	MOUREY, Colette	Concerto Mystique
EMR 4714	SAINT-SAËNS, Ca.	Romance (Solo Cello)
EMR 14320	SCHUBERT, Franz	Ave Maria
EMR 14331	SEDLAK, Jan (Arr.)	Greensleeves
EMR 14329	SUBA, Eduardo	Latin Festival
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EMR 22860	FRANCK, César	Ave Maria
EMR 23034	GOUNOD, Charles	Serenade
EMR 23081	GRIEG, Edward	Solvejg's SOng
EMR 14540	MOUREY, Colette	Cello Concerto Glint and Stars
EMR 23554	ROSSINI, Gioacchino	La Danza
EMR 4715	SAINT-SAËNS, C.	Romance
EMR 22867	SCHUBERT, Franz	Ave Maria
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EMR 23016	TOSELLI, Enrico	Serenada
EMR 22862	VALTA, Jan	Ave Maria dolorosa

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EMR 8812	GERSHWIN, George	Strike Up The Band (5)
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