

Allegro Maestoso

Op. 58, No. 2

Bass Trombone & Piano

Jan Koetsier

EMR 216

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1	Prélude et Allegro Eugène Bozza (*1904)	5'56	Concertino F-Dur * Ernst Sachse	
2	Allegro Maestoso * Jan Koetsier (*1911)	4'43	7	I. Allegro moderato 4'29
3	Thema und Variationen * Balys Dvarionas (1904 - 1972)	9'26	8	II. Adagio 2'43
	Concerto for Bass Trombone Frank H. Siekmann (*1925)		9	III. Allegro moderato 4'38 (Thema und Variationen)
4	I. Andante moderato Andante con fuoco	4'30	10	Concerto in One Movement Alexander Lebedev (*1938) 8'25
5	II. Largo	3'54	11	Introduzione, Tema e Variazioni * Georg Tibor (1918 - 1988) 11'10
6	III. Allegro spiritoso Delicato Allegro con spiritoso	5'53		

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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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**BASS
TROMBONE
SOLO**

Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

(♩. = ca. 63)

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is illegal!

5 *f*

10 **A** (♩. = ♩) *p* **B** (♩. = ♩) *f*

15 **C** (♩. = ♩) *mf* **D** (♩. = ♩) *f*

23 *p leggiero* *mf* **2**

27 *p* *mf* *rit.*

31 **E** *p* *espr.* *mf*

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

43 *f*

48 *f*

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

cresc.

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JJ



Allegro Maestoso

Op. 58, No. 2

Jan Koetsier

(♩. = ca.63)

Bass Trombone

Piano

4

A (♩. = ♩)

8

B (♩. = ♩)

12

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15 **C** (♩ = ♩)

mf *p*

19 **D** (♩ = ♩)

f *sfz*

22

f *p* *p leggiero*

25

mf *p*

28 *rit.*

mf

31 **E** Tranquillo

Measures 31-33 of the piece. The score is in E major and 3/4 time. It features a piano (*p*) and expressive (*espr.*) performance style. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes.

Measures 34-36. The melodic line continues with intricate phrasing and slurs. The left hand accompaniment consists of steady eighth-note patterns and chords.

Measures 37-39. The tempo changes to **F** a tempo. The dynamics increase to forte (*f*). The right hand features more active melodic passages, and the left hand has a more rhythmic accompaniment.

Measures 40-42. The piece continues with a focus on rhythmic precision and dynamic control. The right hand has a melodic line with accents, and the left hand plays a consistent eighth-note accompaniment.

Measures 43-45. The final section of this page shows a transition to a more complex texture. The right hand has a melodic line with slurs, and the left hand features chords with accents and a more active accompaniment.

47

Musical score for measures 47-49. The score is written for bass, treble, and piano. Measure 47 features a bass line with a dynamic marking of *f* and a piano accompaniment with a dynamic marking of *sf*. Measure 48 continues the melodic lines. Measure 49 shows a continuation of the piano accompaniment.

50

Musical score for measures 50-53. The score is written for bass, treble, and piano. Measure 50 features a bass line with a dynamic marking of *cresc.* and a piano accompaniment with a dynamic marking of *sf*. Measure 51 continues the melodic lines. Measure 52 shows a continuation of the piano accompaniment. Measure 53 features a bass line with a dynamic marking of *cresc.* and a piano accompaniment with a dynamic marking of *cresc.*

54

rit. **G** Tempo I

Musical score for measures 54-56. The score is written for bass, treble, and piano. Measure 54 features a bass line with a dynamic marking of *ff* and a piano accompaniment with a dynamic marking of *ff*. Measure 55 continues the melodic lines. Measure 56 shows a continuation of the piano accompaniment.

57

H (d. = d)

Musical score for measures 57-60. The score is written for bass, treble, and piano. Measure 57 features a bass line with a dynamic marking of *p* and a piano accompaniment with a dynamic marking of *p*. Measure 58 continues the melodic lines. Measure 59 shows a continuation of the piano accompaniment. Measure 60 features a bass line with a dynamic marking of *p* and a piano accompaniment with a dynamic marking of *p*.

61

Musical score for measures 61-64. The score is written for bass, treble, and piano. Measure 61 features a bass line with a dynamic marking of *p* and a piano accompaniment with a dynamic marking of *p*. Measure 62 continues the melodic lines. Measure 63 shows a continuation of the piano accompaniment. Measure 64 features a bass line with a dynamic marking of *p* and a piano accompaniment with a dynamic marking of *p*.

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