

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Soprano, Alto Saxophones & Piano

Jean-François Michel

EMR 57670

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Jean-François Michel



Français: Jean-François Michel naît le 6 mars 1957. Il fait ses études musicales au conservatoire de Fribourg de 1965 à 1976. En 1975 il gagne la médaille de bronze au concours international de Genève. De 1976 à 1986, il est trompettiste solo de l'Orchestre philharmonique de Munich.

Dès 1986, il est professeur au conservatoire de Fribourg. Entre 1991 à 2001, il enseigne au conservatoire de Lausanne et de 1997 à 2004 à Genève pour les classes professionnelles.

Ses activités solistiques l'ont conduit dans de nombreux pays européens, ainsi qu'au Japon, au Brésil et en Argentine et aux USA. Il donne régulièrement des cours de maître essentiellement en Europe mais également dans d'autres parties du monde.

Il est membre du Nov'ars (quatuor de cuivres), Buccinatoris (ensemble de création

musicale) et joue dans de nombreux orchestres.

Jean-François Michel est régulièrement invité comme jury lors de concours nationaux et internationaux.

Actuellement il enseigne au conservatoire de Fribourg, à la Haute Ecole de Musique de Lausanne site Fribourg ; il a dirigé le brass band de Fribourg de 2010 à 2012.

En tant que compositeur, sa musique est reconnue et jouée dans le monde entier. En gardant toujours sa personnalité et sa sincérité, son catalogue comprend des oeuvres allant d'un style très contemporain jusqu'à des compositions plus populaires. Dans ce catalogue, le côté pédagogique n'est pas en reste.

En 2017 a été invité comme compositeur en résidence au « Asia slider festival » à Hong Kong

Ses œuvres sont publiées aux éditions BIM, Woodbrass, Editions Marc Reift, Editions Rinner

« *La musique c'est d'abord l'émotion ... et puis le reste* »

English: Jean-François Michel was born on the 6th of March 1957. He studied at Fribourg Conservatoire from 1965 to 1976, and in 1975 won the bronze medal at the Geneva international competition. From 1976 till 1986 he was principal trumpet in the Munich Philharmonic.

He has taught at the Fribourg Conservatoire since 1986. From 1991 till 2001, he was also professor at the Lausanne Conservatoire and from 1997 till 2004 at Geneva for the professional classes.

He has played as a soloist in many European countries, as well as in Japan, Brazil, Argentina and the USA. He regularly gives masterclasses in Europe and around the world. He is a member of the brass quartet Nov'ars and the Buccinatoris new music ensemble. He also plays in many orchestras.

He is often invited to be a jury member at national and international competitions, and at present he teaches at the Fribourg Conservatoire and at the Fribourg branch of the Haute Ecole de Musique. He conducted the Fribourg brass band from 2010 till 2012.

His compositions are played all over the world. Whilst maintaining his personal style and sincerity, his works range in style from contemporary to very popular. Many of his works have a pedagogical aspect.

In 2017 he was invited as composer in residence at the "Asia Slider Festival" in Hong Kong.

His works are published by Editions BIM, Woodbrass, Editions Marc Reift and Editions Rinner.

« *La musique c'est d'abord l'émotion ... et puis le reste* » (*Music is first of all emotion...and then everything else*)

Deutsch: Jean-François Michel wurde am 6. März 1957 geboren. Er studierte von 1965 bis 1976 am Freiburger Konservatorium und gewann 1975 die Bronze-Medaille beim Genfer internationalen Wettbewerb in Genf. Von 1976 bis 1986 spielte er Solotrompete in der Münchner Philharmonie.

Er unterrichtet am Freiburger Konservatorium seit 1986. Von 1991 bis 2001 war er auch Professor am Lausanner Konservatorium. Von 1997 bis 2004 war er Professor für die Berufsklassen in Genf.

Er ist als Solist in vielen europäischen Ländern vorgetreten, so wie auch in Japan, Brasilien, Argentinien und den Vereinigten Staaten. Er leitet auch Meisterkurse in Europa und auch in andern Ländern der ganzen Welt. Er ist Mitglied des Blechquartetts Nov'ars und des zeitgenössischen Ensembles Buccinatoris.

Er wird oft als Jurymitglied bei nationalen und internationalen Wettbewerben eingeladen. Zur Zeit unterrichtet er am Freiburger Konservatorium und an der Freiburger Zweigstelle der Haute Ecole de Musique. Von 2010 bis 2012 leitete er die Freiburger Brass Band. Seine Kompositionen werden auf der ganzen Welt gespielt. Er schafft es, trotz verschiedenen Stilrichtungen vom Zeitgenössischen bis zum sehr populären, seine eigene Persönlichkeit und Ehrlichkeit aufzubewahren. Viele seiner Werke haben eine pädagogische Neigung.

2017 wurde er als *composer-in-residence* at beim "Asia Slider Festival" in Hong Kong eingeladen.

Seine Werke sind bei Editions BIM, Woodbrass, Editions Marc Reift und Editions Rinner verlegt.

« *La musique c'est d'abord l'émotion ... et puis le reste* » (*Die Musik ist zuerst Gefühl, erst danach kommt alles andere*)



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Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Soprano Saxophone

2. Alto Saxophone

The musical score is written for two saxophones in 2/4 time, key of B-flat major. It begins with a forte (f) dynamic and an allegro tempo of approximately 116 beats per minute. The first system (measures 1-6) shows the Soprano Saxophone playing a melodic line with accents and the Alto Saxophone providing a rhythmic accompaniment. The second system (measures 7-13) continues the melodic development in the Soprano part, with a piano (p) dynamic marking at measure 10. The third system (measures 14-20) marks the beginning of Section A, featuring a crescendo (cresc.) leading to a forte (f) dynamic. The fourth system (measures 21-27) continues Section A, with a piano (p) dynamic at measure 22 and a crescendo leading to a forte (f) dynamic at measure 27. The fifth system (measures 28-33) marks the beginning of Section B, which features a more active rhythmic pattern in both parts. The score concludes at measure 34.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Soprano Saxophone

2. Alto Saxophone

Piano

f marcato

8

15

A

Musical score for measures 23-29. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first two staves have a melody with dynamic markings *p*, *cresc.*, and *f*. The grand staff has a bass line with dynamic markings *p*, *cresc.*, and *f*. The music features a crescendo from measure 23 to 25, followed by a forte section in measures 26-29.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one grand staff. The key signature is three flats. Measure 30 is marked with a box containing the letter 'B'. The first two staves have a melody with eighth and sixteenth notes. The grand staff has a bass line with eighth and sixteenth notes. The music continues with a steady rhythm.

Musical score for measures 36-43. The score is written for three staves: two treble staves and one grand staff. The key signature is three flats. Measure 36 is marked with a box containing the letter 'C'. The first two staves have a melody with eighth and sixteenth notes. The grand staff has a bass line with eighth and sixteenth notes. The music continues with a steady rhythm.

Musical score for measures 44-49. The score is written for three staves: two treble staves and one grand staff. The key signature is three flats. The first two staves are mostly empty, with some notes in measure 44. The grand staff has a bass line with eighth and sixteenth notes. The music ends with a *dim.* (diminuendo) marking in measure 49.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Largo, with a quarter note equal to approximately 52 beats per minute. The music features a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The right hand melody starts with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The left hand accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Measures 8-14 of the musical score. The score continues with the piano (p) melody in the right hand and the piano (p) accompaniment in the left hand. The right hand melody includes a crescendo (cresc.) and a mezzo-forte (mf) section. The left hand accompaniment includes a piano (p) section and a mezzo-forte (mf) section. A section marked 'A' begins in measure 11.

Measures 15-21 of the musical score. The score continues with the piano (p) melody in the right hand and the piano (p) accompaniment in the left hand. The right hand melody includes a mezzo-forte (mf) section and a diminuendo (dim.) section. The left hand accompaniment includes a mezzo-forte (mf) section and a diminuendo (dim.) section.

Measures 22-28 of the musical score. The score continues with the piano (p) melody in the right hand and the piano (p) accompaniment in the left hand. The right hand melody includes a piano (p) section and a piano-piano (pp) section. The left hand accompaniment includes a piano (p) section and a piano-piano (pp) section.

30

B

Musical score for measures 30-36, section B. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody in the right hand is mostly whole and half notes, with some eighth notes. The bass line consists of a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *pp* (pianissimo).

37

C

Musical score for measures 37-43, section C. The score continues the melody and bass line from the previous section. The right hand features more complex melodic lines with slurs and ties. The left hand maintains the eighth-note bass line. Dynamics include *mf* and *pp*.

44

Musical score for measures 44-50. The melody in the right hand continues with various note values and rests. The bass line remains consistent. Dynamics include *pp* and *mf*.

51

D

Musical score for measures 51-56, section D. The score concludes with a final melodic phrase in the right hand and a corresponding bass line. Dynamics include *pp* and *p* (piano).

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5: The score begins with a treble and bass staff for piano. The treble staff has a key signature of one sharp (F#) and a time signature of 8/8. The bass staff has a key signature of one flat (Bb) and a time signature of 8/8. The music is marked *pp* and *portato*. The melody in the treble staff features a series of eighth notes and quarter notes, with a slur over measures 3 and 4. The bass staff provides a steady accompaniment of eighth notes.

6

mf

Measures 6-11: The music continues with the same instrumentation. The treble staff has a slur over measures 6 and 7. The bass staff has a slur over measures 8 and 9. The dynamic marking *mf* is present in measure 8.

12

A
pp
dim.
Ped.

Measures 12-17: The music continues. A box labeled 'A' is placed above measure 15. The dynamic marking *pp* is present in measure 15. The dynamic marking *dim.* is present in measure 16. The *Ped.* (pedal) marking is present in measure 17.

18

Measures 18-23: The music continues with the same instrumentation. The treble staff has a slur over measures 18 and 19. The bass staff has a slur over measures 20 and 21.

Musical score for measures 24-29. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). The first two staves have dynamics *pp* and *mp* marked. The grand staff has a dynamic of *mp* marked. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). The first two staves have dynamics *pp* and *mp* marked. The grand staff has a dynamic of *mp* marked. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A section marker **B** is present at the end of measure 35. The word *Ped.* is written below the grand staff at the end of measure 35.

Musical score for measures 36-41. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). The first two staves have a dynamic of *p* marked. The grand staff has a dynamic of *mp* marked. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Musical score for measures 42-47. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). The first two staves have a dynamic of *p* marked. The grand staff has a dynamic of *mp* marked. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A section marker **C** is present at the end of measure 47.

IV. Choral Toccata

15

Jean-François Michel

Moderato ♩ = ca. 96

Measures 1-7 of the Choral Toccata. The score is in 3/4 time. The right hand features a melodic line with grace notes and slurs, marked with *p* and *sim.* The left hand provides a harmonic accompaniment with chords and a bass line, marked with *p marcato*.

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box containing the letter 'A'. The right hand continues with a melodic line, marked with *p* and *cresc.*. The left hand provides a harmonic accompaniment, marked with *p* and *cresc.*.

Measures 15-20 of the Choral Toccata. The right hand features a melodic line with grace notes and slurs, marked with *fp*. The left hand provides a harmonic accompaniment with chords and a bass line, marked with *ff*.

Measures 21-26 of the Choral Toccata. The right hand features a melodic line with grace notes and slurs, marked with *ff* and *fp*. The left hand provides a harmonic accompaniment with chords and a bass line, marked with *ff* and *fp*.

First system of music (measures 25-29). The system includes a vocal line and a piano accompaniment. The vocal line starts with a forte (*ff*) dynamic, followed by a rest, and then a mezzo-forte (*f*) dynamic. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand. A bracket is placed under the piano accompaniment for measures 25-29.

Second system of music (measures 30-34). The system includes a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and continues with various notes and rests. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

Third system of music (measures 35-40). The system includes a vocal line and a piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and continues with various notes and rests. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

Fourth system of music (measures 41-45). The system includes a vocal line and a piano accompaniment. The vocal line starts with a mezzo-forte (*mf*) dynamic and continues with various notes and rests. The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

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