

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Alto, Tenor Saxophones & Piano

Jean-François Michel

EMR 57671

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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. Alto Saxophone

2. Tenor Saxophone

The musical score is written for two saxophones in 2/4 time. The key signature has two flats (Bb and Eb). The tempo is marked 'Allegro' with a quarter note equal to approximately 116 beats per minute. The score is divided into measures, with measure numbers 7, 14, 21, 28, and 34 indicated at the start of their respective staves. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). Articulation includes accents (>) and slurs. Section A is marked with a box 'A' above measure 14, and Section B is marked with a box 'B' above measure 28. The score concludes at measure 34.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Alto Saxophone

2. Tenor Saxophone

Piano

f

f marcato

8

p

cresc.

p

cresc.

p

cresc.

15

A

f

f marcato

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 first two staves have a melody with accents and dynamic markings *p*, *cresc.*, and *f*. The grand staff has a harmonic accompaniment with dynamic markings *p*, *cresc.*, and *f*.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one grand staff. A section marker **B** is placed above the first measure of the first staff. The key signature remains three flats. The first two staves feature a melodic line with eighth and sixteenth notes. The grand staff provides a harmonic accompaniment.

Musical score for measures 36-43. The score is written for three staves: two treble staves and one grand staff. A section marker **C** is placed above the first measure of the first staff. The key signature remains three flats. The first two staves have a melodic line that ends with a double bar line. The grand staff has a harmonic accompaniment that includes a *ff* (fortissimo) marking in measure 43.

Musical score for measures 44-49. The score is written for three staves: two treble staves and one grand staff. The key signature remains three flats. The first two staves are mostly empty, with some notes in the final measure. The grand staff has a harmonic accompaniment that 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. 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 note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. The music continues with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The right hand melody features a crescendo (cresc.) leading to a mezzo-forte (mf) dynamic. The left hand accompaniment also features a crescendo (cresc.) leading to a mezzo-forte (mf) dynamic. The right hand melody ends with a piano (p) dynamic, and the left hand accompaniment ends with a mezzo-forte (mf) dynamic.

Measures 15-21 of the musical score. The music continues with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The right hand melody features a mezzo-forte (mf) dynamic, followed by a decrescendo (dim.) leading to a piano (p) dynamic. The left hand accompaniment also features a mezzo-forte (mf) dynamic, followed by a decrescendo (dim.) leading to a piano (p) dynamic. The right hand melody ends with a piano (p) dynamic, and the left hand accompaniment ends with a piano (p) dynamic.

Measures 22-28 of the musical score. The music continues with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The right hand melody features a piano (p) dynamic, followed by a decrescendo (dim.) leading to a pianissimo (pp) dynamic. The left hand accompaniment also features a piano (p) dynamic, followed by a decrescendo (dim.) leading to a pianissimo (pp) dynamic. The right hand melody ends with a pianissimo (pp) dynamic, and the left hand accompaniment ends with a pianissimo (pp) dynamic.

30

B

Musical score for measures 30-36, section B. The score is written for three staves: two treble staves and one bass staff. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first two staves are mostly rests, with a *pp* (pianissimo) dynamic marking at the end of measure 36. The bass staff features a melodic line starting in measure 30, marked *mf* (mezzo-forte) in measure 31, and continuing with eighth and sixteenth notes throughout the section.

37

C

Musical score for measures 37-43, section C. The score continues with three staves. Measures 37-42 show a more active melodic line in the first two staves, with a *pp* marking at the end of measure 43. The bass staff continues its melodic pattern, marked *mf* in measure 41. Measure 43 features a sustained chord in the first two staves and a melodic line in the bass staff.

44

Musical score for measures 44-50. The score continues with three staves. Measures 44-50 show a more active melodic line in the first two staves, with a *pp* marking at the end of measure 50. The bass staff continues its melodic pattern, marked *mf* in measure 41. Measure 50 features a sustained chord in the first two staves and a melodic line in the bass staff.

51

D

Musical score for measures 51-56, section D. The score continues with three staves. Measures 51-56 show a more active melodic line in the first two staves, with a *pp* marking at the end of measure 56. The bass staff continues its melodic pattern, marked *p* (piano) in measure 53. Measure 56 features a sustained chord in the first two staves and a melodic line in the bass staff.

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5 of the piece. The score is in 8/8 time with a key signature of one sharp (F#). The piano part features a melodic line in the right hand and a bass line in the left hand, both marked *pp* and *portato*. The right hand has a slur over measures 3-5.

6

mf

Measures 6-11. The piano part continues with the same melodic and bass lines. The right hand has a slur over measures 6-8. The dynamic *mf* is marked in measure 9.

12

pp
pp
dim.
Ped.

Measures 12-17. The piano part continues. The right hand has a slur over measures 12-14. The dynamic *pp* is marked in measure 15. The right hand has a slur over measures 16-17. The dynamic *dim.* is marked in measure 13. The pedal point is marked in measure 15.

18

Measures 18-23. The piano part continues. The right hand has a slur over measures 18-20. The right hand has a slur over measures 21-23.

Musical score for measures 12-24. 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 *pp* marked. The music features various melodic lines and chords.

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 *pp* marked. The music features various melodic lines and chords. A section labeled **B** is indicated at the end of the first two staves.

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 dynamics *p* and *mp* marked. The grand staff has a dynamic *mp* marked. The music features various melodic lines and chords.

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 dynamics *p* and *mp* marked. The grand staff has a dynamic *mp* marked. The music features various melodic lines and chords. A section labeled **C** is indicated at the end of the first two staves.

IV. Choral Toccata

15

Jean-François Michel

Moderato ♩ = ca. 96

Measures 1-7 of the Choral Toccata. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is Moderato, marked as ♩ = ca. 96. The music features a piano introduction with a marcato accompaniment. The right hand plays a melodic line with a crescendo and a simile (sim.) marking. The left hand provides a harmonic foundation with a marcato accompaniment.

8

A

Measures 8-14 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. The right hand features a melodic line with a crescendo and a simile (sim.) marking. The left hand provides a harmonic foundation with a marcato accompaniment.

15

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. The right hand features a melodic line with a crescendo and a simile (sim.) marking. The left hand provides a harmonic foundation with a marcato accompaniment.

21

Measures 21-26 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. The right hand features a melodic line with a crescendo and a simile (sim.) marking. The left hand provides a harmonic foundation with a marcato accompaniment.

Musical score for measures 25-29. The score is written for piano (pf) and features a complex, fast-moving melody in the right hand and a more rhythmic, eighth-note accompaniment in the left hand. The key signature is one flat (B-flat). The tempo is marked 'ff' (fortissimo) at the beginning and 'f' (forte) at the end of the section. A box labeled 'B' is placed above the staff at measure 25.

Musical score for measures 30-34. The score continues the piece, featuring a complex, fast-moving melody in the right hand and a more rhythmic, eighth-note accompaniment in the left hand. The key signature is one flat (B-flat). The tempo is marked 'f' (forte) at the beginning of the section.

Musical score for measures 35-40. The score continues the piece, featuring a complex, fast-moving melody in the right hand and a more rhythmic, eighth-note accompaniment in the left hand. The key signature is one flat (B-flat). The tempo is marked 'mf' (mezzo-forte) at the beginning of the section.

Musical score for measures 41-45. The score continues the piece, featuring a complex, fast-moving melody in the right hand and a more rhythmic, eighth-note accompaniment in the left hand. The key signature is one flat (B-flat). The tempo is marked 'mf' (mezzo-forte) at the beginning of the section.

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EMR 20360	MARTINI, Jean-Paul	Plaisir d'Amour
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EMR 20356	NAULAIS, Jérôme (Arr.)	Can-Can
EMR 20344	NAULAIS, Jérôme (Arr.)	Francky and Johnny
EMR 20346	NAULAIS, Jérôme (Arr.)	Iris Eyes
EMR 20347	NAULAIS, Jérôme (Arr.)	Jeux Interdits
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EMR 20352	NAULAIS, Jérôme (Arr.)	La Virgen De La Macarena
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EMR 14099	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 14101	PARSON, Ted (Arr.)	O Christmas Tree
EMR 14109	PARSON, Ted (Arr.)	Swingle Bells
EMR 14107	PARSON, Ted (Arr.)	What Child Is This?
EMR 14091	SAURER, Marcel (Arr.)	Adeste Fideles
EMR 14089	SAURER, Marcel (Arr.)	King's Blues March
EMR 14087	SAURER, Marcel (Arr.)	Ox And Donkey Blues
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