

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Tenor, Baritone Saxophones & Piano

Jean-François Michel

EMR 57672

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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. Tenor Saxophone

2. Baritone Saxophone

The musical score is written for two saxophones in 2/4 time. The key signature has one flat (Bb). The tempo is marked 'Allegro' with a quarter note equal to approximately 116 beats per minute. The score is divided into five systems, with measure numbers 7, 14, 21, 28, and 34 indicated at the start of each system. The first system (measures 1-6) begins with a forte (f) dynamic. The second system (measures 7-13) includes a piano (p) dynamic and a crescendo. The third system (measures 14-20) is marked with a box 'A' and includes a forte (f) dynamic and a crescendo. The fourth system (measures 21-27) includes a piano (p) dynamic, a crescendo, and a forte (f) dynamic. The fifth system (measures 28-34) is marked with a box 'B' and includes a forte (f) dynamic. The score uses various musical notations including eighth notes, quarter notes, half notes, and rests, with accents and slurs indicating phrasing and dynamics.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Tenor Saxophone

2. Baritone Saxophone

Piano

f

f

f marcato

8

Measures 8-14 of the score. The Tenor Saxophone part features a melodic line with dynamics *p* and *cresc.*. The Baritone Saxophone part has a similar melodic line with dynamics *p* and *cresc.*. The Piano part provides harmonic support with chords and a bass line, marked *f marcato* and *cresc.*.

15

A

Measures 15-21 of the score. Measures 15-16 are enclosed in a box labeled 'A'. The Tenor Saxophone part continues with a melodic line, marked *f*. The Baritone Saxophone part continues with a similar melodic line, marked *f*. The Piano part continues with harmonic support, marked *f marcato* and *cresc.*.

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Musical score for measures 23-29. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked *p* (piano) at the beginning, followed by *cresc.* (crescendo) and *f* (forte) later in the piece. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Musical score for measures 30-35. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked *p* (piano) at the beginning, followed by *cresc.* (crescendo) and *f* (forte) later in the piece. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A box labeled **B** is placed above the first staff of measure 30.

Musical score for measures 36-43. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked *p* (piano) at the beginning, followed by *cresc.* (crescendo) and *f* (forte) later in the piece. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A box labeled **C** is placed above the first staff of measure 36.

Musical score for measures 44-49. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one flat (B-flat). The tempo is marked *p* (piano) at the beginning, followed by *cresc.* (crescendo) and *f* (forte) later in the piece. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A box labeled **C** is placed above the first staff of measure 36.

II. Pavane

Jean-François Michel

Largo ♩ = ca. 52

Measures 1-7 of the musical score. The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked '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 series of eighth and quarter notes. The left hand accompaniment consists of a steady eighth-note pattern. Dynamics include piano (p) and pianissimo (pp).

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. Dynamics include piano (p), crescendo (cresc.), mezzo-forte (mf), and piano (p). The right hand melody features a crescendo leading to a mezzo-forte (mf) section, followed by a piano (p) section. The left hand accompaniment remains a steady eighth-note pattern.

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. Dynamics include piano (p), mezzo-forte (mf), and diminuendo (dim.). The right hand melody features a piano (p) section followed by a mezzo-forte (mf) section, then a diminuendo (dim.) section. The left hand accompaniment remains a steady eighth-note pattern.

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. Dynamics include piano (p) and pianissimo (pp). The right hand melody starts with a half rest, followed by a series of eighth and quarter notes. The left hand accompaniment consists of a steady eighth-note pattern.

30

B

pp

mf

37

C

pp

mf

44

pp

pp

51

D

pp

p

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 two sharps (F# and C#) and a 6/8 time signature. The bass staff has a key signature of one sharp (F#) and a 6/8 time signature. The music is marked *pp* (pianissimo) and *portato*. The melody in the treble staff consists of a series of eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

6

mf

Measures 6-11: The music continues with the same instrumentation. The melody in the treble staff features more complex phrasing with slurs and ties. The bass staff continues with its eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is introduced in measure 8.

12

A
pp
dim.
Ped.

Measures 12-17: This section includes a repeat sign in measure 15. The key signature changes to one sharp (F#) in measure 16. The melody in the treble staff is marked *pp* (pianissimo). The bass staff has a *dim.* (diminuendo) marking in measure 14. A *Ped.* (pedal) marking is present in measure 16, indicating a sustained bass line. A section marker 'A' is placed above measure 15.

18

Measures 18-23: The final section of the page shows measures 18-23. The melody in the treble staff continues with eighth and sixteenth notes. The bass staff features a more active accompaniment with eighth and sixteenth notes. The key signature remains one sharp (F#).

Musical score for measures 12-24. The score is written for three staves: two treble staves and one bass staff. The key signature is one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The piece concludes with a repeat sign.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one bass staff. The key signature is one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The piece concludes with a repeat sign.

Musical score for measures 36-41. The score is written for three staves: two treble staves and one bass staff. The key signature is one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *mp* (mezzo-piano). The piece concludes with a repeat sign.

Musical score for measures 42-47. The score is written for three staves: two treble staves and one bass staff. The key signature is one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *mp* (mezzo-piano). The piece concludes with a repeat sign.

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 sharp (F#). The tempo is Moderato, marked as ♩ = ca. 96. The music features a piano introduction with a marcato accompaniment in the left hand. The right hand has a melodic line with some grace notes. Dynamics include *p* (piano) and *sim.* (sustained).

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box containing the letter 'A'. The music continues with a piano introduction and a marcato accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Measures 21-24 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. Dynamics include *ff* (fortissimo) and *fp* (fortissimo piano).

Measures 25-29 of the musical score. The system consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The tempo/mood is marked *ff* (fortissimo) at the beginning and *f* (forte) at the end of the system. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and slurs.

Measures 30-34 of the musical score. The system consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The tempo/mood is marked *f* (forte) at the beginning. The piano part continues with a complex, rhythmic accompaniment, featuring many sixteenth notes and slurs.

Measures 35-40 of the musical score. The system consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte) at the beginning and *mf* (mezzo-forte) at the end of the system. The piano part continues with a complex, rhythmic accompaniment, featuring many sixteenth notes and slurs.

Measures 41-45 of the musical score. The system consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte) at the beginning. The piano part continues with a complex, rhythmic accompaniment, featuring many sixteenth notes and slurs.

4 SAXOPHONES ((S(A)A(T)A(T)B))

EMR 14110	PARSON, Ted (Arr.)	Swingle Bells
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EMR 5389	RICHARDS, Scott	Latin Fever
EMR 14092	SAURER, Marcel (Arr.)	Adeste Fideles
EMR 14090	SAURER, Marcel (Arr.)	King's Blues March
EMR 14088	SAURER, Marcel (Arr.)	Ox And Donkey Blues
EMR 13680	SAURER, Marcel (Arr.)	She'll Be Coming Round The Mountain
EMR 14104	SAURER, Marcel (Arr.)	Silent Night
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EMR 26596	SCOTT, James	Frog Legs Rag
EMR 28551	SCOTT, James	Rag Sentimental
EMR 13689	STRAUSS, Johann	Emperor Waltz
EMR 13694	STRAUSS, Johann	Radetzky March
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EMR 14098	PARSON, Ted (Arr.)	Joyfull Christmas
EMR 14100	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 14102	PARSON, Ted (Arr.)	O Christmas Tree
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EMR 21651	TELEMANN, Georg P.	12 Heroic Marches
EMR 5413	TRADITIONAL	Londonderry Air
EMR 5492	TRADITIONAL	O Sole Mio

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EMR 2458	ARMITAGE, Dennis	4 Fanfares (5)
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EMR 2451	BACH, Johann S.	Aria (5)
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EMR 2456	NAULAIS, Jérôme (Arr.)	Candlelight Walz-Auld Lang Syne (5)
EMR 2459	NAULAIS, Jérôme (Arr.)	Down By The Riverside (5)
EMR 2460	NAULAIS, Jérôme (Arr.)	Glory, Glory, Halleluja (5)
EMR 2454	NAULAIS, Jérôme (Arr.)	Greensleeves (5)
EMR 2453	NAULAIS, Jérôme (Arr.)	Il Silenzio (5)
EMR 2458	NAULAIS, Jérôme (Arr.)	Joshua Fit The Battle of Jericho (5)
EMR 2453	NAULAIS, Jérôme (Arr.)	Nobody Knows the Trouble I've See (5)
EMR 2453	NAULAIS, Jérôme (Arr.)	So Nimm Denn meine Hände (5)
EMR 2456	NAULAIS, Jérôme (Arr.)	Swing Low, Sweet Chariot (5)
EMR 2457	NAULAIS, Jérôme (Arr.)	When The Saint Go Marching In (5)
EMR 2451	PERGOLES, G.B.	Aria (5)
EMR 2451	PURCELL, Henry	Trumpet Tune (5)
EMR 13373	PURCELL, Henry	Trumpet Tune (Michel/Naulais) (5)
EMR 5389	RICHARDS, Scott	Latin Fever
EMR 2459	SCHUBERT, Franz	Ave Maria (5)