

Le Cha-Cha de Macha

Clarinet & Piano

Jérôme Naulais

EMR 55835

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Jérôme Naulais

English: Jérôme Naulais was born in 1951. He studied at the Paris Conservatoire where he received the first prize for solfège in 1970 and also for trombone in 1971. He played first trombone from 1974 to 1976 in the Orchestre National d'Ile de France, then from 1975 to 1982 in the Orchestre Colonne. He was director of the music school in Bonneuil-sur-Marne from 1980 to 1998.

At present he is first trombone in the Ensemble Intercontemporain under the direction of Pierre Boulez, a position he has held since the creation of the ensemble in 1976.

At the same time he works for the Post Office and Telecom Music Club, where he is director of the music school and conductor of the wind band.

He has taught trombone at music schools in Antony, Fresnes, Sèvres and Vile d'Avray, as well as at international academies in France, Belgium and Japan. He has also a considerable career as a composer; his works have been performed in Japan, the U.S.A and Canada as well as in Europe. In 1984 *Labyrinthe* for seven brass players was commissioned by the Ensemble Intercontemporain and first performed at the Georges Pompidou Centre in Paris. *Images*, for seven brass and three percussionists, was performed at the Opéra Goude in July 1989. In January 2003 his musical tale *La machine* was performed at the Cité de la Musique by soloists of the Ensemble Intercontemporain, the childrens' chorus Sotto Voce from Créteil and the narrator Gilles Privat. This was also commissioned by the Ensemble Intercontemporain and sponsored by SACEM.

Apart from chamber music, he has also composed for orchestra and wind band.

He is very much involved in teaching, and has published tutors, studies and competition pieces.

Deutsch: Jérôme Naulais wurde 1951 geboren. Er studierte am Pariser Konservatorium, wo er 1970 den ersten Preis für *Solfège* und 1971 für Posaune erhielt. Er wirkte als Soloposaune beim *Orchestre National d'Ile de France* von 1974 bis 1976, dann von 1975 bis 1982 beim *Orchestre Colonne*. Er war Leiter der Musikschule in *Bonneuil-sur-Marne* von 1980 bis 1998.

Zur Zeit ist er Soloposaune beim *Ensemble Intercontemporain* unter der Leitung von Pierre Boulez, dies seit der Gründung des Ensembles in 1976.

Gleichzeitig arbeitet er für den Musikklub der Post und des Telecoms, wo er die Musikschule leitet und das Blasorchester dirigiert. Er hat an Musikschulen in Antony, Fresnes, Sèvres und Vile d'Avray Posaune unterrichtet, sowie an internationalen Akademien in Frankreich, Belgien und Japan. Er widmet sich auch sehr erfolgreich der Komposition; seine Werke wurden in Japan, den Vereinigten Staaten, Kanada und Europa aufgeführt. 1984 wurde *Labyrinthe* für sieben Blechbläser (ein Auftrag des *Ensemble Intercontemporain*) am Georges-Pompidou-Zentrum in Paris uraufgeführt. *Images*, für sieben Blechbläser und drei Schlagzeuger wurde in Juli 1989 an der *Opéra Goude* erstmals gespielt. In Januar 2003 wurde seine musikalische Märchen *La machine* an der *Cité de la Musique* durch Solisten des *Ensemble Intercontemporain*, den Kinderchor Sotto Voce aus Créteil und den Erzähler Gilles Privat aufgeführt. Dies war auch ein Auftrag des *Ensemble Intercontemporain*, mit Unterstützung von SACEM.

Ausser Kammermusik, komponiert er auch für Symphonie- und Blasorchester.

Er widmet sich auch der Pädagogik, und hat verschiedene Methoden, Studien und Wettbewerbsstücke veröffentlicht.

Français: Jérôme NAULAIS (1951) après avoir été Première Médaille de Solfège (1970) Premier de Prix de Trombone (1971) au Conservatoire National Supérieur de Musique de Paris fut soliste à l'Orchestre National d'Ile de France (1974-1976) et à l'Orchestre Colonne (1975-1982) et Directeur de l'Ecole de Musique de Bonneuil sur Marne. (1980-1998).

Actuellement il est soliste à l'Ensemble Intercontemporain sous la direction de Pierre BOULEZ, et ce depuis 1976 date à laquelle fut créé cet Ensemble. Parallèlement, il est Directeur de l'Harmonie et de l'Ecole de Musique du Club Musical de La Poste et France Telecom de Paris.

Après avoir été également professeur de trombone aux Ecoles de Musique d'Antony, Fresnes, Sèvres et de l'E.N.M de Vile d'Avray, ainsi que dans des académies internationales (France, Belgique, Japon), il se dirige vers la composition. Quelques unes de ses oeuvres ont été présentées au Japon, U.S.A, Canada, en Europe et à Paris création en 1984 au Centre Georges Pompidou de « *Labyrinthe* » pour 7 cuivres, commande de l'Ensemble Intercontemporain et lors de la représentation de l'Opéra Goude (Juillet 1989) « *Images* » pour 7 cuivres et 3 percussions. En Janvier 2003, à la cité de la Musique, création par les solistes de l'Ensemble Intercontemporain, le Chœur d'enfants Sotto Voce de Créteil et Gilles Privat (récitant) du conte musical « *La machine* », commande de l'Ensemble Intercontemporain et du fonds d'action SACEM.

Il compose également pour musique de chambre, orchestres d'harmonie et symphonique.

Par ailleurs il se consacre à la pédagogie et édite des méthodes, études et pièces de concours.



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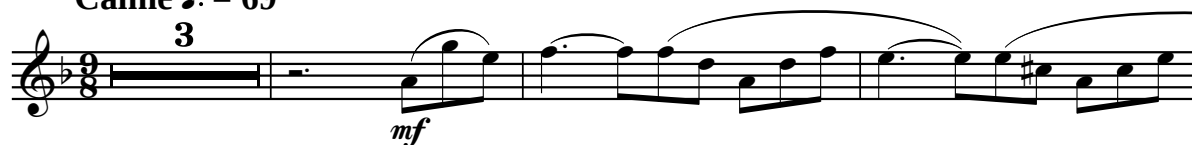
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Le Cha-Cha de Macha

Jérôme Naulais


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Calme $\text{♩} = 69$ Cha - cha $\text{♩} = 124$ 

Le Cha-Cha de Macha

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Jérôme Naulais

Calme ♩. = 69

B♭ Clarinet

Piano



The musical score is written for B♭ Clarinet and Piano. It begins with a tempo marking 'Calme ♩. = 69'. The key signature has two flats (B♭ and E♭), and the time signature is 8/8. The score is divided into four systems, each starting with a measure number (1, 5, 9, 13). The first system shows the B♭ Clarinet and Piano parts. The second system starts at measure 5 and includes a piano (p) dynamic marking. The third system starts at measure 9 and includes a forte (f) dynamic marking. The fourth system starts at measure 13 and includes a forte (f) dynamic marking. The score concludes with a double bar line and a key signature change to one flat (B♭).

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17 Cha - cha ♩ = 124

Measures 17-20. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 17 has a vocal line starting with a half note B-flat and a piano accompaniment starting with a half note B-flat. Measure 18 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 19 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 20 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Dynamics: *mp* (measures 17-18), *mf* (measures 19-20), *f* (measure 20).

Measures 21-25. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 21 has a vocal line starting with a half note B-flat and a piano accompaniment starting with a half note B-flat. Measure 22 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 23 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 24 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 25 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Dynamics: *mf* *leger* (measures 21-22), *mf* (measures 23-25).

Measures 26-30. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 26 has a vocal line starting with a half note B-flat and a piano accompaniment starting with a half note B-flat. Measure 27 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 28 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 29 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 30 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Dynamics: *f* (measures 26-27), *f* (measures 28-30).

Measures 31-35. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 31 has a vocal line starting with a half note B-flat and a piano accompaniment starting with a half note B-flat. Measure 32 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 33 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 34 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 35 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Dynamics: *mf* (measures 31-32), *mf* (measures 33-35).

Measures 36-40. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 36 has a vocal line starting with a half note B-flat and a piano accompaniment starting with a half note B-flat. Measure 37 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 38 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 39 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Measure 40 has a vocal line with a half note B-flat and a piano accompaniment with a half note B-flat. Dynamics: *p* (measures 36-37), *f* (measures 38-40), *mf* (measures 36-37), *p* (measures 38-40).

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