

6 Irish Tunes

*1. Cossey's Jig / 2. Little Molly / 3. Mountains High
4. Shule Arun / 5. Saint Patrick's Day / 6. The Peacock*

2 Violas & Piano

Bertrand Moren

EMR 87386

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Bertrand Moren est né le 26 juin 1976 à Vétroz en Valais. Il reçoit ses premières leçons de piano à l'âge de six ans avant d'entrer dans la classe de la célèbre pianiste chilienne Edith Fischer. En juin 1998 il obtient le diplôme d'enseignement du piano de la Société Suisse de Pédagogie Musicale. En juin 1999 il obtient son Certificat d'Etudes Supérieures du Trombone au Conservatoire de Genève. Il a également étudié l'écriture musicale, la composition et l'orchestration au Cercle Lémanique d'Etudes Musicales et au Conservatoire de Sion.

Bertrand Moren a déjà remporté de nombreux prix en tant que tromboniste. Il a tenu le poste de trombone solo du Brass Band 13 Etoiles durant près de vingt-cinq ans, et durant une dizaine d'années le poste de trombone solo du Swiss Army Brass Band. Il a enregistré deux CDs en solistes, « Bolivar » et « Explorations » avec le Philharmonique Wind Orchestra de Prague. Il a également enregistré un disque en duo avec sa sœur Jocelyne à l'alto, « Duel », accompagné par le Brass Band 13 Etoiles.

Il a composé plus de 250 œuvres pour orchestre d'harmonie et pour diverses formations de cuivres (quatuor de cuivres, quatuor de Tubas, ensemble de cuivres et surtout Brass Band). Il a également écrit pour chœur et pour orchestre.

Il a à son actif de nombreux prix de composition, notamment le premier prix du Championnat Européen de composition pour Brass Band à deux reprises en 1998 et 2009, ainsi que le concours organisé par l'ASBB (Association Suisse des Brass Bands) pour trouver de nouveaux morceaux imposés pour le Championnat Suisse des Brass Bands en 2007.

Il a ce jour sorti cinq CDs de ses compositions, « The Joy of Youth » en 1999, « Dreams » en 2003, « Competition solo Pieces » en 2009, « Remembrance » en 2009 également, ainsi que « Portrait » en 2012. Précisons que ce dernier présente des compositions et des arrangements pour Harmonie, formation pour laquelle Bertrand Moren écrit de plus en plus.

Ses œuvres ont été jouées pratiquement dans le monde entier, notamment en Asie, Océanie, Amérique et Europe. Une de ses pièces a été créée au Carnegie Hall de New York en 2015 par l'ensemble de trompettistes professionnels américains « Tromba Mundi ».

Il écrit actuellement essentiellement sur commande, à l'occasion d'événements culturels tels que concours, concerts, théâtres ou autres. Il est également très actif en tant qu'arrangeur.

Il se consacre en plus beaucoup à la direction, à la tête de deux Brass Bands villageois, la « Concordia » de Vétroz en catégorie excellence et la « Marcelline » de Grône en 1^{ère} classe.

Il a fonctionné en tant que chef invité lors du BBNJ (Brass Band National des Jeunes) en 2007.

Bertrand Moren partage actuellement son temps entre l'enseignement, la pratique instrumentale, la composition et la direction. Il est aussi régulièrement invité comme jury lors de concours de Brass Bands, d'Harmonies et de Solistes, en Suisse et à l'étranger.

Bertrand Moren was born on the 26th June in Vétroz in the Swiss canton of Valais. He had his first piano lessons at the age of six, then continued his studies with the celebrated Chilean pianist Edith Fischer. In June 1998 he received a piano-teaching diploma from the *Société Suisse de Pédagogie Musicale*, and in June 1999 a Trombone diploma from the Geneva Conservatoire. He also studied theory, composition and orchestration at the *Cercle Lémanique d'Etudes Musicales* and at the Sion Conservatoire.

Bertrand Moren has already won many prizes as a trombonist. He was principal trombone in the *Brass Band 13 Etoiles* for nearly 25 years, and for 12 years in the Swiss Army Brass Band. He has recorded two CDs as a soloist: *Bolivar* and *Explorations*, with the Philharmonic Wind Orchestra in Prague. He has also recorded a CD of duets with his sister Jocelyne on E-flat horn: *Duel*, accompanied by the *Brass Band 13 Etoiles*.

He has composed more than 250 works for wind band and other ensembles (brass quartet, four Tubas and especially brass band). He also writes for choir and for orchestra.

He has received many composition prizes, notably the first prize at the European Brass Band Championships in 1998 and 2009, and at the competition organised by the Swiss Brass Band Association to choose new obligatory pieces for the Swiss Brass Band Championships in 2007. To date five CD's of his compositions have appeared: *The Joy of Youth* in 1999, *Dreams* in 2003, *Competition Solo Pieces* and *Remembrance* in 2009, and *Portrait* in 2012. The last one features works for wind band, for which Bertrand writes more and more frequently.

His compositions are played almost all over the world, especially in Asia, America and Europe. One of his works was performed in the Carnegie Hall in New York in 2015 by the professional trumpet ensemble *Tromba Mundi*.

He now writes mostly to fulfil commissions for competitions, concerts and theatre performances. He is also very active as an arranger. He conducts more and more, and is director of two brass bands: *Concordia* in Vétroz (category Excellence) and *Marcelline* in Grône (1st class). He was invited to conduct the BBNJ (National Youth Brass Band) in 2007.

Bertrand Moren divides his time between teaching, playing, composing and conducting. He is also regularly invited to act as jury member at various music competitions in Switzerland and abroad.

Bertrand Moren wurde am 26. Juni in Vétroz im Kanton Wallis geboren. Mit sechs Jahren erhielt er die ersten Klavierstunden, studierte dann weiter mit der berühmten chilenischen Pianistin Edith Fischer. Im Juni 1998 erhielt er ein Klavierlehrdiplom von der *Société Suisse de Pédagogie Musicale* und im Juni 1999 ein Posaundiplom vom Genfer Konservatorium. Er studierte auch Theorie, Komposition und Orchestration beim *Cercle Lémanique d'Etudes Musicales* und am Konservatorium von Sitten.

Bertrand Moren hat schon etliche Posaunenpreise gewonnen. Er war Soloposaunist in der *Brass Band 13 Etoiles* während fast 25 Jahren und auch während 12 Jahren in der Swiss Army Brass Band. Er hat zwei CDs als Solist aufgenommen: *Bolivar* und *Explorations*, mit dem Philharmonique Wind Orchestra in Prag. Er hat auch eine CD von Duetten mit seiner Schwester Jocelyne (auf dem Es-Horn) eingespielt: *Duel*, von *Brass Band 13 Etoiles* begleitet.

Er hat über 250 Werke für Blasorchester und andere Ensembles geschrieben (Blechquartett, vier Tuben und vor allem Brass Band). Er komponiert auch für Chor und für Orchester.

Er erhielt viele Kompositionspreise, z.B. den ersten Preis bei den European Brass Band Championships in 1998 und 2009, sowie am Wettbewerb des Schweizerischen Brass Band Verbandes in 2007, dessen Zweck es war, neue Pflichtstücke für den nationalen Wettbewerb zu wählen.

Bis jetzt sind fünf CDs seiner Kompositionen erschienen: *The Joy of Youth* in 1999, *Dreams* in 2003, *Competition Solo Pieces* and *Remembrance* in 2009, und *Portrait* in 2012. Die letzte enthält Werke für Blasorchester, wofür er immer häufiger schreibt.

Seine Werke werden fast in der ganzen Welt gespielt, besonders in Asien, Amerika und Europa. Eine seiner Kompositionen wurde in der Carnegie Hall in New York im Jahr 2015 vom professionellen Trompetenensemble *Tromba Mundi* aufgeführt.

Heutzutage schreibt er meistens auf Bestellung für Wettbewerbe, Konzerte und Theatervorstellungen. Er hat auch eine rege Tätigkeit als Arrangeur.

Er widmet sich immer mehr dem Dirigieren und leitet zwei Brass Bands: *Concordia* in Vétroz (Höchstklasse) und *Marcelline* in Grône (1. Klasse).

2007 wurde er auch eingeladen, den BBNJ (National Youth Brass Band) zu leiten.

Bertrand Moren teilt seine Zeit zwischen Unterricht, Spielen, Komponieren und Dirigieren. Er ist auch regelmässig als Jurymitglied bei verschiedenen Musikwettbewerben in der Schweiz und im Ausland eingeladen.

6 Irish Tunes

1. Cossey's Jig

Bertrand Moren

Con spirito ♩ = 120

1. Viola

2. Viola

Piano

6

1. 2.

A

12

1.



The musical score is written for Viola and Piano. The key signature is D major (two sharps) and the time signature is 6/8. The tempo is marked 'Con spirito' with a metronome marking of ♩ = 120. The score is divided into three systems. The first system (measures 1-5) features a Viola part with dynamics *f* and *mf*, and a Piano part with dynamics *f* and *mf*. The second system (measures 6-11) includes first and second endings for the Viola part, marked with a box 'A'. The third system (measures 12-16) continues the Viola and Piano parts, with a first ending marked '1.' at the end.

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2. Little Molly

Bertrand Moren

Lento espressivo ♩ = 56

First system of the musical score. It consists of three staves: two for the piano (treble and bass clef) and one for the guitar (treble clef). The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Lento espressivo' with a quarter note equal to 56 beats per minute. The piano part features a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The guitar part provides harmonic support with chords and single notes.

Second system of the musical score, starting at measure 6. It continues the piano and guitar parts. A box labeled 'A' is placed above the piano staff at measure 8. Dynamics include piano (*p*) and mezzo-forte (*mf*). The piano part has a melodic line in the right hand and a bass line in the left hand. The guitar part continues with chords and single notes.

Third system of the musical score, starting at measure 12. It includes a 'rit.' (ritardando) marking above the piano staff. A box labeled 'B' is placed above the piano staff at measure 14, followed by the tempo change 'A tempo ♩ = 56'. Dynamics include piano (*p*), mezzo-forte (*mf*), and forte (*f*). The piano part features a melodic line in the right hand and a bass line in the left hand. The guitar part continues with chords and single notes.

Fourth system of the musical score, starting at measure 19. It includes a 'rall.' (rallentando) marking above the piano staff. Dynamics include piano (*p*). The piano part features a melodic line in the right hand and a bass line in the left hand. The guitar part continues with chords and single notes.

3. Mountains High

Bertrand Moren

Andante ♩ = 72

Measures 1-6 of the piece. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Andante at 72 beats per minute. The music is marked *p* (piano). The upper staves (treble and alto) feature a melodic line with eighth and quarter notes, while the lower staves (bass and tenor) provide harmonic support with chords and moving lines.

Measures 7-12. The melodic line continues with some rests, and the harmonic accompaniment remains consistent in style. The *p* dynamic is maintained.

Measures 13-19. The music concludes this section with a final *p* dynamic marking in measure 19.

Measures 20-24. Measure 20 is marked *accel.* (accelerando). The music transitions to a new section marked **A** with a tempo change to *A tempo ma grandioso* (♩ = 72). The dynamic is *ff* (fortissimo). The score includes a *rall.* (ritardando) marking before the final measure. The lower staves feature a *pp cresc. molto* (pianissimo, crescendo molto) marking.

4. Shule Arun

Bertrand Moren

Andante ♩ = 72

First system of the musical score. It consists of three staves: two for the vocal parts (Soprano and Alto) and one for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Andante' with a quarter note equal to 72 beats per minute. The piano part begins with a mezzo-forte (mf) dynamic. The vocal parts enter with a mezzo-forte (mf) dynamic and feature various melodic lines with slurs and accents. The system concludes with a piano (p) dynamic marking.

5

rit. A tempo ♩ = 72

Second system of the musical score, starting at measure 5. It continues with the vocal and piano parts. The piano part features a mezzo-forte (mf) dynamic. The vocal parts have a mezzo-forte (mf) dynamic. The system includes a ritardando (rit.) marking followed by a return to the original tempo (A tempo). The piano part has a mezzo-forte (mf) dynamic. The system concludes with a piano (p) dynamic marking.

9

Third system of the musical score, starting at measure 9. It continues with the vocal and piano parts. The piano part features a mezzo-forte (mf) dynamic. The vocal parts have a mezzo-forte (mf) dynamic. The system includes a ritardando (rit.) marking followed by a return to the original tempo (A tempo). The piano part has a mezzo-forte (mf) dynamic. The system concludes with a piano (p) dynamic marking.

14

rit. A tempo ♩ = 72

Fourth system of the musical score, starting at measure 14. It continues with the vocal and piano parts. The piano part features a mezzo-forte (mf) dynamic. The vocal parts have a mezzo-forte (mf) dynamic. The system includes a ritardando (rit.) marking followed by a return to the original tempo (A tempo). The piano part has a mezzo-forte (mf) dynamic. The system concludes with a piano (p) dynamic marking.

5. Saint Patrick's Day

Bertrand Moren

Spiritoso $\text{♩} = 112$

Measures 1-6 of the piece. The score is in 6/8 time with a key signature of two sharps (F# and C#). The tempo is Spiritoso, 112 beats per minute. The dynamics are marked *mf* (mezzo-forte) for the first six measures. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Measures 7-13 of the piece. The piano part continues with the same accompaniment. In measure 13, the piano part begins a crescendo, marked *cresc.* in both the right and left hands.

Measures 14-20 of the piece. The piano part continues with the same accompaniment. In measure 14, the piano part begins a crescendo, marked *f* (forte) in both the right and left hands.

Measures 21-26 of the piece. The piano part continues with the same accompaniment. In measure 21, the piano part begins a crescendo, marked *ff* (fortissimo) in both the right and left hands. A section marker 'A' is placed above the staff in measure 21. The piece concludes in measure 26 with a final chord.

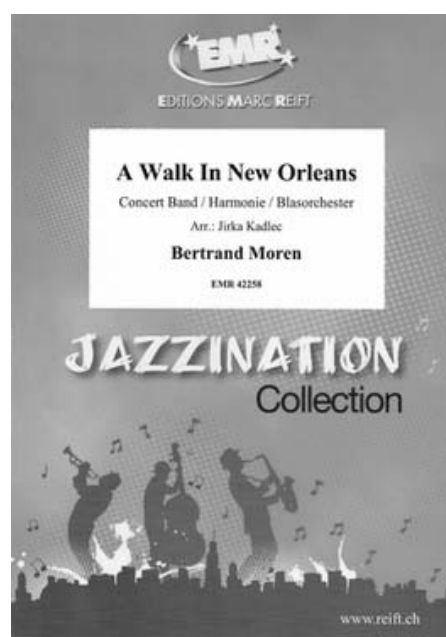
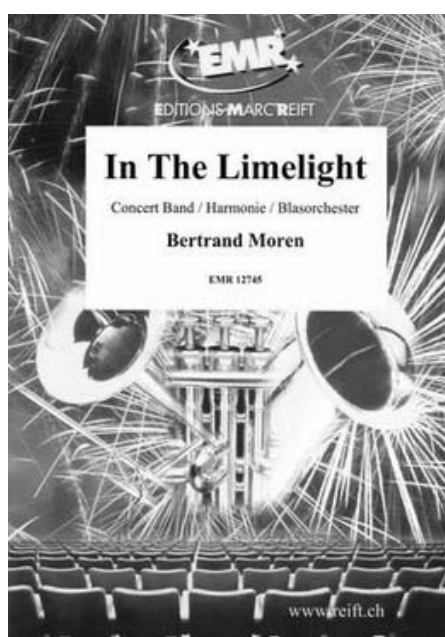
6. The Peacock

Bertrand Moren

Allegretto ♩ = 108

The musical score is written for three staves: two for the flute (treble and bass clef) and one for the piano (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The score is divided into measures, with measure numbers 5, 10, and 14 indicated at the start of their respective systems. Dynamics include *mf* (mezzo-forte) and *f* (forte), often with crescendo and decrescendo hairpins. The piano part features block chords and moving bass lines. The flute parts have melodic lines with slurs and ties. A first and second ending are present at the end of the system starting at measure 14, with the second ending marked 'rit.' (ritardando).

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