

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, with a piano (p) dynamic marking at measure 11. The third system (measures 14-20) includes a crescendo (cresc.) marking at measure 14 and a forte (f) dynamic at measure 17, with section marker A above measure 14. The fourth system (measures 21-27) features a piano (p) dynamic at measure 21, a crescendo (cresc.) at measure 24, and a forte (f) dynamic at measure 27, with section marker B above measure 24. The fifth system (measures 28-33) continues the melodic and rhythmic patterns, ending with a final flourish in measure 34.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Soprano Saxophone

2. Alto Saxophone

Piano

f

f

f marcato

8

p

cresc.

p

cresc.

p

cresc.

15

A

f

f

f marcato

EMR 57670

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Measures 23-29 of the musical score. The system consists of two staves. The upper staff features a melody with dynamic markings *p*, *cresc.*, and *f*. The lower staff provides harmonic support with chords and moving lines, also marked with *p*, *cresc.*, and *f*. The key signature has three flats, and the time signature is 4/4.

Measures 30-35 of the musical score. Measure 30 is marked with a box containing the letter 'B'. The system consists of two staves. The upper staff continues the melody, and the lower staff provides harmonic support. The key signature has three flats, and the time signature is 4/4.

Measures 36-43 of the musical score. Measure 36 is marked with a box containing the letter 'C'. The system consists of two staves. The upper staff continues the melody, and the lower staff provides harmonic support. The key signature has three flats, and the time signature is 4/4. A *ff* marking appears in the lower staff at measure 41.

Measures 44-49 of the musical score. The system consists of two staves. The upper staff continues the melody, and the lower staff provides harmonic support. The key signature has three flats, and the time signature is 4/4. A *dim.* marking appears in the lower staff at measure 48.

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 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 music ends with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand.

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 and a decrescendo (dim.) leading to a piano (p) dynamic. The left hand accompaniment also features a mezzo-forte (mf) dynamic and a decrescendo (dim.) leading to a piano (p) dynamic. The music ends with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand.

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 and a decrescendo (dim.) leading to a pianissimo (pp) dynamic. The left hand accompaniment also features a piano (p) dynamic and a decrescendo (dim.) leading to a pianissimo (pp) dynamic. The music ends with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand.

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 starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass line consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4. Dynamic markings include *pp* (pianissimo) at the end of the section.

37

C

Musical score for measures 37-43, section C. The score continues the melody and bass line from the previous section. The melody features a series of eighth-note runs and a final half note G4. The bass line continues the eighth-note pattern. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo).

44

Musical score for measures 44-50. The melody and bass line continue. The melody features a series of eighth-note runs and a final half note G4. The bass line continues the eighth-note pattern. Dynamic markings include *pp* (pianissimo).

51

D

Musical score for measures 51-56, section D. The melody and bass line continue. The melody features a series of eighth-note runs and a final half note G4. The bass line continues the eighth-note pattern. Dynamic markings include *pp* (pianissimo) and *p* (piano).

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5 of the piece. The score is in 3/8 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 dynamic *dim.* is marked in measure 16. The *Ped.* (pedal) instruction is marked in measure 17.

18

Measures 18-23. The piano part continues with the same melodic and bass lines. The right hand has a slur over measures 18-20.

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 with a key signature of two flats (B-flat and E-flat). The tempo is Moderato, marked as ♩ = ca. 96. The music features a piano (*p*) introduction in the right hand with sixteenth-note patterns, a piano (*p*) accompaniment in the left hand, and a marcato (*p marcato*) bass line. The right hand includes *sim.* (sustained) markings over some notes.

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box containing the letter 'A'. The music continues with piano (*p*) and crescendo (*cresc.*) markings in the right hand, and piano (*p*) and crescendo (*cresc.*) markings in the left hand. The bass line remains marcato.

Measures 15-20 of the Choral Toccata. The music features a forte-piano (*fp*) dynamic in the right hand and a fortissimo (*ff*) dynamic in the left hand. The right hand includes a *fp* marking over a note in measure 19.

Measures 21-24 of the Choral Toccata. The music features a fortissimo (*ff*) dynamic in the right hand and a forte-piano (*fp*) dynamic in the left hand. The right hand includes a *fp* marking over a note in measure 23.

First system of music (measures 25-29). The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a fortissimo (*ff*) dynamic, followed by a half rest, and then a half note G4. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 4/4. It begins with a fortissimo (*ff*) dynamic, followed by a half rest, and then a half note F3. A bracket connects the two staves across measures 25 and 26. Measure 29 features a fortissimo (*f*) dynamic.

Second system of music (measures 30-34). The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a fortissimo (*f*) dynamic, followed by a half rest, and then a half note G4. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 4/4. It begins with a fortissimo (*f*) dynamic, followed by a half rest, and then a half note F3. A bracket connects the two staves across measures 30 and 31. Measure 34 features a fortissimo (*f*) dynamic.

Third system of music (measures 35-39). The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a mezzo-forte (*mf*) dynamic, followed by a half rest, and then a half note G4. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 4/4. It begins with a mezzo-forte (*mf*) dynamic, followed by a half rest, and then a half note F3. A bracket connects the two staves across measures 35 and 36. Measure 39 features a mezzo-forte (*mf*) dynamic.

Fourth system of music (measures 41-45). The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a half note G4, followed by a half rest, and then a half note G4. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 4/4. It begins with a half note F3, followed by a half rest, and then a half note F3. A bracket connects the two staves across measures 41 and 42. Measure 45 features a fortissimo (*f*) dynamic.

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EMR 14094 PARSON, Ted (Arr.) Christmas Glory
EMR 14086 PARSON, Ted (Arr.) Christmas Swing
EMR 14096 PARSON, Ted (Arr.) Go Tell It On The Mountain
EMR 13897 PARSON, Ted (Arr.) Holy Night
EMR 14098 PARSON, Ted (Arr.) Joyfull Christmas
EMR 14100 PARSON, Ted (Arr.) Kling Glöckchen
EMR 14102 PARSON, Ted (Arr.) O Christmas Tree