

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 measures, with measure numbers 7, 14, 21, 28, and 34 indicated at the start of their respective systems. The first system (measures 1-6) begins with a forte (f) dynamic. The second system (measures 7-13) includes a piano (p) dynamic. The third system (measures 14-20) features a crescendo (cresc.) and a forte (f) dynamic. The fourth system (measures 21-27) includes a piano (p) dynamic, a crescendo (cresc.), and a forte (f) dynamic. The fifth system (measures 28-33) is marked with a box 'B'. The sixth system (measures 34-35) continues the melodic and harmonic development. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

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. Tenor Saxophone and Baritone Saxophone parts continue with various dynamics including *p* and *cresc.* Piano part continues with *f marcato* and *cresc.* markings.

15

A

Measures 15-21. Tenor Saxophone and Baritone Saxophone parts continue with various dynamics including *f* and *f marcato*. Piano part continues with *f marcato* and *cresc.* markings.

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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.

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.

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.

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 dynamics are marked *p* (piano) and *pp* (pianissimo).

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. The dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano). The piano part features a continuous eighth-note accompaniment.

Measures 15-21 of the musical score. The dynamics include *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). The piano part continues with its eighth-note accompaniment.

Measures 22-28 of the musical score. The dynamics include *p* (piano) and *pp* (pianissimo). The piano part continues with its eighth-note accompaniment.

30

B

30 **B**

pp

mf

37

C

37 **C**

pp

mf

44

44

pp

pp

51

D

51 **D**

pp

p

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

Measures 1-5 of the piece. The score is in 8/8 time with a key signature of two sharps (F# and C#). The piano part begins with a *pp* (pianissimo) dynamic and a *portato* marking. The right hand has rests, while the left hand plays a steady eighth-note accompaniment.

6

Measures 6-11. The piano part continues with the eighth-note accompaniment. The right hand enters with a melodic line in measure 6, marked *mf* (mezzo-forte). The melody features eighth-note runs and slurs.

12

Measures 12-17. Measure 12 is marked with a box containing the letter 'A'. The piano part has a *dim.* (diminuendo) marking. The right hand has rests in measures 12-14, then enters with a melodic line in measure 15, marked *pp* (pianissimo). The left hand continues the accompaniment.

18

Measures 18-23. The piano part continues with the eighth-note accompaniment. The right hand plays a melodic line with eighth-note runs and slurs throughout the section.

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* indicated. The grand staff has a dynamic of *pp* indicated. 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* indicated. The grand staff has a dynamic of *pp* indicated. The music features various melodic lines and chords. A section marker 'B' is present at the beginning of measure 30.

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* indicated. The grand staff has a dynamic of *mp* indicated. 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 a dynamic of *p* indicated. The grand staff has a dynamic of *mp* indicated. The music features various melodic lines and chords. A section marker 'C' is present at the beginning of measure 42.

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 piano accompaniment. The right hand plays a melodic line with a crescendo, marked *p* and *cresc.*. The left hand plays a marcato piano accompaniment, marked *p marcato*. The music is marked *sim.* (simile) in measures 5 and 6.

8

A

Measures 8-14 of the Choral Toccata. The music continues with a piano introduction, marked *p* and *cresc.*. The right hand plays a melodic line with a crescendo, marked *p* and *cresc.*. The left hand plays a marcato piano accompaniment, marked *p marcato*. The music is marked *sim.* (simile) in measures 10 and 11.

15

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction, marked *p* and *cresc.*. The right hand plays a melodic line with a crescendo, marked *p* and *cresc.*. The left hand plays a marcato piano accompaniment, marked *p marcato*. The music is marked *sim.* (simile) in measures 17 and 18.

21

Measures 21-26 of the Choral Toccata. The music continues with a piano introduction, marked *p* and *cresc.*. The right hand plays a melodic line with a crescendo, marked *p* and *cresc.*. The left hand plays a marcato piano accompaniment, marked *p marcato*. The music is marked *sim.* (simile) in measures 23 and 24.

Musical score for measures 25-29. The score is written for a piano with three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The key signature is one sharp (F#). The tempo is marked *ff* (fortissimo) at the beginning and *f* (forte) at the end. The music features a complex, fast-moving melody in the right hand and a more rhythmic, bass-oriented line in the left hand. A section labeled 'B' is indicated by a box above the staff.

Musical score for measures 30-34. The score is written for a piano with three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The key signature is one sharp (F#). The tempo is marked *f* (forte). The music continues with a complex, fast-moving melody in the right hand and a more rhythmic, bass-oriented line in the left hand.

Musical score for measures 35-40. The score is written for a piano with three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The key signature is one sharp (F#). The tempo is marked *mf* (mezzo-forte). The music continues with a complex, fast-moving melody in the right hand and a more rhythmic, bass-oriented line in the left hand.

Musical score for measures 41-45. The score is written for a piano with three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The key signature is one sharp (F#). The music continues with a complex, fast-moving melody in the right hand and a more rhythmic, bass-oriented line in the left hand.

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

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EMR 14088	SAURER, Marcel (Arr.)	Ox And Donkey Blues
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EMR 5494	TAILOR, Norman	Sousa Medley
EMR 21651	TELEMANN, Georg P.	12 Heroic Marches
EMR 5413	TRADITIONAL	Londonderry Air
EMR 5492	TRADITIONAL	O Sole Mio

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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)