

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Alto, Tenor Saxophones & Piano

Jean-François Michel

EMR 57671

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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. Alto Saxophone

2. Tenor Saxophone

The musical score is written for two saxophones in 2/4 time. The key signature has two flats (B-flat and E-flat). 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. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). Articulation includes accents (>) and slurs. Section A is marked with a box 'A' above measure 14, and Section B is marked with a box 'B' above measure 28. The score ends at measure 34.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Alto Saxophone

2. Tenor Saxophone

Piano

f

f marcato

8

p

cresc.

p

cresc.

p

cresc.

15

A

f

f marcato

Musical score for measures 23-29. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The first two staves have a melody with accents and dynamic markings *p*, *cresc.*, and *f*. The grand staff has a harmonic accompaniment with dynamic markings *p*, *cresc.*, and *f*.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one grand staff. The key signature is three flats. Measure 30 is marked with a box containing the letter 'B'. The first two staves have a melody with accents and dynamic markings *p*, *cresc.*, and *f*. The grand staff has a harmonic accompaniment with dynamic markings *p*, *cresc.*, and *f*.

Musical score for measures 36-43. The score is written for three staves: two treble staves and one grand staff. The key signature is three flats. Measure 36 is marked with a box containing the letter 'C'. The first two staves have a melody with accents and dynamic markings *p*, *cresc.*, and *f*. The grand staff has a harmonic accompaniment with dynamic markings *p*, *cresc.*, and *f*.

Musical score for measures 44-49. The score is written for three staves: two treble staves and one grand staff. The key signature is three flats. The first two staves have a melody with accents and dynamic markings *p*, *cresc.*, and *f*. The grand staff has a harmonic accompaniment with dynamic markings *p*, *cresc.*, and *f*. The score ends with a *dim.* marking.

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 steady eighth-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 features 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 features 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. The left hand accompaniment features 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. The left hand accompaniment features 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. The left hand accompaniment features 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. The left hand accompaniment features 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 three staves. The top two staves are for a vocal or instrumental part, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat). The tempo is marked *mf* (mezzo-forte). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff. The section ends with a *pp* (pianissimo) marking.

37

C

Musical score for measures 37-43, section C. The score is written for three staves. The key signature has two flats. The tempo is marked *mf* (mezzo-forte). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff. The section ends with a *pp* (pianissimo) marking.

44

Musical score for measures 44-50. The score is written for three staves. The key signature has two flats. The tempo is marked *pp* (pianissimo). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff. The section ends with a *pp* (pianissimo) marking.

51

D

Musical score for measures 51-56, section D. The score is written for three staves. The key signature has two flats. The tempo is marked *p* (piano). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staff. The section ends with a *p* (piano) marking.

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5: The score begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 8/8. The bass staff has a key signature of one flat (Bb) and a time signature of 8/8. The music is marked *pp* (pianissimo) and *portato*. The melody in the treble staff is a series of eighth notes, while the bass staff provides a steady eighth-note accompaniment.

6

mf

Measures 6-11: The music continues with the same instrumentation. The treble staff features a melodic line with some grace notes and slurs. The bass staff continues with the eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is introduced in measure 8.

12

A
pp
pp
dim.
Ped.

Measures 12-17: This section includes a repeat sign in measure 14. The treble staff has a melodic line with a repeat sign in measure 14. The bass staff has a melodic line with a repeat sign in measure 14. The dynamic marking *pp* (pianissimo) is used in measures 14 and 15. The marking *dim.* (diminuendo) is used in measure 16. The marking *Ped.* (pedal) is used in measure 17.

18

Measures 18-23: The music continues with the same instrumentation. The treble staff features a melodic line with some grace notes and slurs. The bass staff continues with the eighth-note accompaniment.

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 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 double bar line.

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 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 double bar line and a *Ped.* (pedal) marking.

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 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 double bar line.

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 music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano). The piece concludes with a double bar line.

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 flat (B-flat). The tempo is Moderato, marked as ♩ = ca. 96. The music features a piano introduction with a marcato accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. Dynamics include piano (p) and similes (sim.).

8

A

Measures 8-14 of the Choral Toccata. This section is marked with a box 'A'. The music continues with a piano introduction and a marcato accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. Dynamics include piano (p) and crescendos (cresc.).

15

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. Dynamics include piano (p), crescendos (cresc.), and fortissimo (ff).

21

Measures 21-26 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. Dynamics include piano (p), crescendos (cresc.), and fortissimo (ff).

Musical score for measures 25-29. The score is written for piano (pf) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line consists of a half note G3, followed by a quarter note A3, and then a half note B3. The score includes a repeat sign and a first ending bracket. The dynamics are marked *ff* (fortissimo) and *f* (forte).

Musical score for measures 30-34. The score is written for piano (pf) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line consists of a half note G3, followed by a quarter note A3, and then a half note B3. The score includes a repeat sign and a first ending bracket. The dynamics are marked *f* (forte).

Musical score for measures 35-40. The score is written for piano (pf) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line consists of a half note G3, followed by a quarter note A3, and then a half note B3. The score includes a repeat sign and a first ending bracket. The dynamics are marked *mf* (mezzo-forte).

Musical score for measures 41-45. The score is written for piano (pf) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a half note B4. The bass line consists of a half note G3, followed by a quarter note A3, and then a half note B3. The score includes a repeat sign and a first ending bracket. The dynamics are marked *mf* (mezzo-forte).

4 SAXOPHONES (S(A)ATB) & ORGAN

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EMR 2456	WAGNER, Richard	Brautchor aus Lohengrin (5)

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EMR 14928	GERSHWIN, George	Strike Up The Band
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EMR 14892	JOPLIN, Scott	Elite Syncopations
EMR 14916	MARTINI, Jean-Paul	Plaisir d'Amour
EMR 14898	MONTANA, Carlos	Good Friends
EMR 14906	MONTANA, Carlos	Latino
EMR 14923	MONTANA, Carlos	Santa Barbara
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EMR 14941	NAULAIS, Jérôme (Arr.)	Banana Boat Song
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EMR 14897	NAULAIS, Jérôme (Arr.)	Frère Jacques
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EMR 14936	NAULAIS, Jérôme (Arr.)	Wade In The Water
EMR 14937	NAULAIS, Jérôme (Arr.)	Yankee Doodle
EMR 14893	STRAUSS, Johann	Emperor Waltz
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EMR 20367	BARCLAY, Ted	Movie Sequences
EMR 20368	BARCLAY, Ted	Summit
EMR 20365	BARCLAY, Ted	Sunshine
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EMR 20363	FRANCK, César	Panis Angelicus
EMR 20370	GERSHWIN, George	Fascinating Rhythm
EMR 20360	MARTINI, Jean-Paul	Plaisir d'Amour
EMR 20364	MONTANA, Carlos	Good Friends
EMR 20366	MONTANA, Carlos	Latino
EMR 20369	MONTANA, Carlos	Santa Barbara
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4 Saxophones (S(A)ATB) & Percussion (Fortsetzung - Continued - Suite)

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EMR 20353	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 20348	NAULAIS, Jérôme (Arr.)	Black Eyes
EMR 20356	NAULAIS, Jérôme (Arr.)	Can-Can
EMR 20344	NAULAIS, Jérôme (Arr.)	Francky and Johnny
EMR 20346	NAULAIS, Jérôme (Arr.)	Iris Eyes
EMR 20347	NAULAIS, Jérôme (Arr.)	Jeux Interdits
EMR 20350	NAULAIS, Jérôme (Arr.)	Kumbaya
EMR 20351	NAULAIS, Jérôme (Arr.)	La Bamba
EMR 20352	NAULAIS, Jérôme (Arr.)	La Virgen De La Macarena
EMR 20354	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 20345	NAULAIS, Jérôme (Arr.)	Santa Lucia
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EMR 14086	PARSON, Ted (Arr.)	Christmas Swing
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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
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EMR 14108	PARSON, Ted (Arr.)	What Child Is This?
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EMR 24838	NAULAIS, Jérôme	Play With Your Band Volume 4
EMR 28450	NORIS, Günter	Let's Dance Volume 1
EMR 28451	NORIS, Günter	Let's Dance Volume 2
EMR 28452	NORIS, Günter	Let's Dance Volume 2
EMR 28453	NORIS, Günter	Let's Dance Volume 4
EMR 28454	NORIS, Günter	Let's Dance Volume 5

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EMR 14095	PARSON, Ted (Arr.)	Go Tell It On The Moutain
EMR 13882	PARSON, Ted (Arr.)	Holy Night
EMR 14097	PARSON, Ted (Arr.)	Joyfull Christmas
EMR 14099	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 14101	PARSON, Ted (Arr.)	O Christmas Tree
EMR 14109	PARSON, Ted (Arr.)	Swingle Bells
EMR 14107	PARSON, Ted (Arr.)	What Child Is This?
EMR 14091	SAURER, Marcel (Arr.)	Adeste Fideles
EMR 14089	SAURER, Marcel (Arr.)	King's Blues March
EMR 14087	SAURER, Marcel (Arr.)	Ox And Donkey Blues
EMR 14103	SAURER, Marcel (Arr.)	Silent Night