

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Tenor Saxophones & Piano

Jean-François Michel

EMR 57656

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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. Tenor Saxophone

A

B

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Tenor Saxophone

2. Tenor Saxophone

Piano

f

f marcato

8

p

cresc.

p

cresc.

p

cresc.

15

A

f

f marcato

EMR 57656

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Musical score for measures 23-29. The score is written for three systems. The first system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The second system also consists of two staves with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The third system consists of two staves with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The dynamics range from *p* to *f*.

Musical score for measures 30-35. The score is written for three systems. The first system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The second system also consists of two staves with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The third system consists of two staves with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The dynamics range from *p* to *f*.

Musical score for measures 36-43. The score is written for three systems. The first system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The second system also consists of two staves with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The third system consists of two staves with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The dynamics range from *p* to *f*.

Musical score for measures 44-49. The score is written for three systems. The first system consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The second system also consists of two staves with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The third system consists of two staves with a piano (*p*) dynamic marking and a crescendo (*cresc.*) marking. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The dynamics range from *p* to *f*.

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 two flats (B-flat and E-flat). The tempo is marked '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 melody begins with a rest in measure 1, followed by a series of eighth and quarter notes. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with eighth and quarter notes 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 melody features a crescendo (cresc.) leading to a mezzo-forte (mf) section. The accompaniment maintains a steady eighth-note pattern in the right hand and a bass line with eighth and quarter notes 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 melody features a mezzo-forte (mf) section followed by a decrescendo (dim.) leading to a piano (p) section. The accompaniment maintains a steady eighth-note pattern in the right hand and a bass line with eighth and quarter notes 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 melody features a piano (p) section followed by a piano-piano (pp) section. The accompaniment maintains a steady eighth-note pattern in the right hand and a bass line with eighth and quarter notes in the left hand.

30

B

30 **B**

mf

pp

pp

37

C

pp

pp

mf

44

pp

pp

pp

pp

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 series of eighth notes.

6

Measures 6-11. The piano part continues with eighth notes. The right hand enters in measure 6 with a melodic line. A crescendo hairpin leads to a *mf* (mezzo-forte) dynamic in measure 10. The right hand has a melodic phrase with a slur.

12

Measures 12-17. The piano part continues. The right hand has a melodic phrase. A decrescendo hairpin leads to a *dim.* (diminuendo) marking in measure 14. A repeat sign with a first ending bracket labeled 'A' appears in measure 16. The piano part has a *Ped.* (pedal) marking in measure 16.

18

Measures 18-23. The piano part continues with eighth notes. The right hand has a melodic phrase. The piece ends with a final cadence in measure 23.

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 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* 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 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 (*p*) introduction with a marcato (*marcato*) accompaniment in the left hand. The right hand has a melodic line with some grace notes. The word *sim.* (simile) appears above the right hand in measures 5 and 7.

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box containing the letter 'A'. The music continues with a piano (*p*) introduction and a marcato (*marcato*) accompaniment. The right hand has a melodic line with some grace notes. The word *cresc.* (crescendo) appears above the right hand in measures 10 and 12. The word *p* (piano) appears below the right hand in measures 10 and 12.

Measures 15-20 of the Choral Toccata. The music continues with a piano (*p*) introduction and a marcato (*marcato*) accompaniment. The right hand has a melodic line with some grace notes. The word *fp* (fortissimo piano) appears above the right hand in measures 17 and 19. The word *ff* (fortissimo) appears below the right hand in measure 19.

Measures 21-24 of the Choral Toccata. The music continues with a piano (*p*) introduction and a marcato (*marcato*) accompaniment. The right hand has a melodic line with some grace notes. The word *ff* (fortissimo) appears above the right hand in measures 21 and 23. The word *fp* (fortissimo piano) appears above the right hand in measures 22 and 24.

Measures 25-29 of the musical score. The system consists of three staves. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. It begins with a forte (*ff*) dynamic and contains a melodic line with a fermata over the final measure. The middle staff (treble clef) also has a key signature of one sharp and a time signature of 4/4, with a forte (*ff*) dynamic and a melodic line. The bottom staff (bass clef) has a key signature of two flats (Bb, Eb) and a time signature of 4/4, featuring a complex, fast-moving melodic line with many beamed sixteenth notes. A bracket connects the first two measures of the bottom staff. A box labeled 'B' is positioned above the final measure of the top staff.

Measures 30-34 of the musical score. The system consists of three staves. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4, with a forte (*f*) dynamic and a melodic line. The middle staff (treble clef) has a key signature of one sharp and a time signature of 4/4, with a forte (*f*) dynamic and a melodic line. The bottom staff (bass clef) has a key signature of two flats (Bb, Eb) and a time signature of 4/4, featuring a complex, fast-moving melodic line with many beamed sixteenth notes.

Measures 35-40 of the musical score. The system consists of three staves. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4, with a mezzo-forte (*mf*) dynamic and a melodic line. The middle staff (treble clef) has a key signature of one sharp and a time signature of 4/4, with a mezzo-forte (*mf*) dynamic and a melodic line. The bottom staff (bass clef) has a key signature of two flats (Bb, Eb) and a time signature of 4/4, featuring a complex, fast-moving melodic line with many beamed sixteenth notes.

Measures 41-45 of the musical score. The system consists of three staves. The top staff (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4, with a melodic line. The middle staff (treble clef) has a key signature of one sharp and a time signature of 4/4, with a melodic line. The bottom staff (bass clef) has a key signature of two flats (Bb, Eb) and a time signature of 4/4, featuring a complex, fast-moving melodic line with many beamed sixteenth notes.

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