

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Alto Saxophones & Piano

Jean-François Michel

EMR 57655

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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. Alto Saxophone

A

B

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Alto Saxophone

2. Alto 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 four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is B-flat major (two flats). The upper system features a melody with dynamic markings *p*, *cresc.*, and *f*. The lower system features a bass line with dynamic markings *p*, *cresc.*, and *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 30-35. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is B-flat major (two flats). The upper system features a melody with dynamic markings *p*, *cresc.*, and *f*. The lower system features a bass line with dynamic markings *p*, *cresc.*, and *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 36-43. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is B-flat major (two flats). The upper system features a melody with dynamic markings *p*, *cresc.*, and *f*. The lower system features a bass line with dynamic markings *p*, *cresc.*, and *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 44-49. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is B-flat major (two flats). The upper system features a melody with dynamic markings *p*, *cresc.*, and *f*. The lower system features a bass line with dynamic markings *p*, *cresc.*, and *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The piece is in E-flat major (three flats) and common time. The tempo is Largo, with a quarter note equal to approximately 52 beats per minute. The score features a piano (p) dynamic in measures 4 and 5, and a pianissimo (pp) dynamic in measure 7. The piano part consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand.

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. Dynamics include crescendo (cresc.) in measures 8 and 9, mezzo-forte (mf) in measures 10 and 11, and piano (p) in measures 12 and 13. The piano part continues with its accompaniment, while the right hand plays a melodic line with some grace notes in measures 12 and 13.

Measures 15-21 of the musical score. Dynamics include piano (p) and mezzo-forte (mf) in measures 15 and 16, and diminuendo (dim.) in measures 17 and 18. The piano part features a series of grace notes in the right hand starting from measure 15. The right hand continues with a melodic line.

Measures 22-28 of the musical score. Measure 22 is marked with a box containing the letter 'A'. Dynamics include piano (p) in measure 22 and pianissimo (pp) in measure 28. The piano part continues with its accompaniment, and the right hand plays a melodic line.

30

B

Measures 30-36, section B. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper system consists of two staves (treble and bass clef) with rests. The lower system consists of two staves (treble and bass clef). The treble staff has a melodic line starting in measure 34 with a *pp* dynamic. The bass staff has a rhythmic accompaniment of eighth notes, starting in measure 30 with a *mf* dynamic.

37

C

Measures 37-43, section C. The score continues in 3/4 time with two flats. The upper system has a melodic line in the treble staff and rests in the bass staff. The lower system has a rhythmic accompaniment in both staves. The treble staff has a melodic line starting in measure 37 with a *pp* dynamic. The bass staff has a rhythmic accompaniment of eighth notes, starting in measure 37 with a *mf* dynamic.

44

Measures 44-50. The score continues in 3/4 time with two flats. The upper system has a melodic line in the treble staff and rests in the bass staff. The lower system has a rhythmic accompaniment in both staves. The treble staff has a melodic line starting in measure 44 with a *pp* dynamic. The bass staff has a rhythmic accompaniment of eighth notes, starting in measure 44 with a *pp* dynamic.

51

D

Measures 51-56, section D. The score continues in 3/4 time with two flats. The upper system has a melodic line in the treble staff and rests in the bass staff. The lower system has a rhythmic accompaniment in both staves. The treble staff has a melodic line starting in measure 51 with a *pp* dynamic. The bass staff has a rhythmic accompaniment of eighth notes, starting in measure 51 with a *p* dynamic.

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 more complex melody with some chords and rests. The bass staff continues with the eighth-note accompaniment. The dynamic marking *mf* (mezzo-forte) is introduced in measure 8.

12

A
pp
dim.
Ped.

Measures 12-17: This section includes a first ending bracket labeled 'A' in measure 15. The treble staff has a melodic line that ends with a repeat sign. The bass staff has a melodic line that also ends with a repeat sign. The dynamic marking *pp* (pianissimo) is present in measure 15. A *dim.* (diminuendo) marking is in measure 16. A *Ped.* (pedal) marking is in measure 17.

18

Measures 18-23: The music continues with the same instrumentation. The treble staff has a melodic line that ends with a repeat sign. The bass staff has a melodic line that also ends with a repeat sign.

Musical score for measures 12-24. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#). The music includes various dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano). The piano part consists of arpeggiated chords and moving lines in both hands.

Musical score for measures 30-35. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#). The music includes various dynamics such as *pp* (pianissimo) and *mp* (mezzo-piano). The piano part consists of arpeggiated chords and moving lines in both hands. A section labeled 'B' begins at measure 30.

Musical score for measures 36-41. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#). The music includes various dynamics such as *p* (piano) and *mp* (mezzo-piano). The piano part consists of arpeggiated chords and moving lines in both hands.

Musical score for measures 42-47. The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#). The music includes various dynamics such as *p* (piano) and *mp* (mezzo-piano). The piano part consists of arpeggiated chords and moving lines in both hands. A section labeled 'C' begins at 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, approximately 96 beats per minute. The music features a piano introduction with a marcato bass line. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and a steady bass line. Dynamics include piano (p) and sforzando (sf).

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box 'A'. The music continues with a piano introduction, featuring a marcato bass line. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and a steady bass line. Dynamics include piano (p) and crescendo (cresc.).

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction, featuring a marcato bass line. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and a steady bass line. Dynamics include piano (p), crescendo (cresc.), and sforzando (sf).

Measures 21-26 of the Choral Toccata. The music continues with a piano introduction, featuring a marcato bass line. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and a steady bass line. Dynamics include piano (p), crescendo (cresc.), and sforzando (sf).

Musical score for measures 25-29. The score is written for piano (pf) and features a complex, fast-moving melody in the right hand and a more rhythmic, eighth-note pattern in the left hand. The key signature is one sharp (F#). The tempo is marked 'ff' (fortissimo). A section marker 'B' is placed above the staff at measure 25. The score ends with a final chord in measure 29.

Musical score for measures 30-34. The score continues the melody from the previous section. The right hand features a series of eighth notes, while the left hand plays a steady eighth-note pattern. The key signature remains one sharp (F#). The tempo is marked 'f' (forte). The score ends with a final chord in measure 34.

Musical score for measures 35-40. The score continues the melody from the previous section. The right hand features a series of eighth notes, while the left hand plays a steady eighth-note pattern. The key signature remains one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The score ends with a final chord in measure 40.

Musical score for measures 41-45. The score continues the melody from the previous section. The right hand features a series of eighth notes, while the left hand plays a steady eighth-note pattern. The key signature remains one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The score ends with a final chord in measure 45.

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