

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Soprano Saxophones & Piano

Jean-François Michel

EMR 57654

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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. Soprano Saxophone

7

14

21

28

34

A

B

f

p

cresc.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Soprano Saxophone

2. Soprano Saxophone

Piano

f marcato

8

8

15

A

15

EMR 57654

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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 three flats (B-flat, E-flat, A-flat). The tempo is marked 'p' (piano). The dynamics are marked 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). The notation includes various musical symbols such as notes, rests, and dynamic markings.

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 three flats (B-flat, E-flat, A-flat). The tempo is marked 'p' (piano). The dynamics are marked 'p' (piano), 'cresc.' (crescendo), and 'f' (forte). The notation includes various musical symbols such as notes, rests, and dynamic markings. A section marker 'B' is present above the first staff.

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 three flats (B-flat, E-flat, A-flat). The tempo is marked 'p' (piano). The dynamics are marked 'p' (piano), 'cresc.' (crescendo), and 'ff' (fortissimo). The notation includes various musical symbols such as notes, rests, and dynamic markings. A section marker 'C' is present above the first staff.

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 three flats (B-flat, E-flat, A-flat). The tempo is marked 'p' (piano). The dynamics are marked 'p' (piano) and 'dim.' (diminuendo). The notation includes various musical symbols such as notes, rests, and dynamic markings.

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 B-flat, and then a series of eighth notes. The left hand accompaniment consists of a steady eighth-note pattern. Dynamics include piano (p) and pianissimo (pp).

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. Dynamics include piano (p), crescendo (cresc.), mezzo-forte (mf), and piano (p). The right hand melody features a crescendo leading to a mezzo-forte (mf) section, followed by a piano (p) section. The left hand accompaniment consists of a steady eighth-note pattern.

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. Dynamics include piano (p), mezzo-forte (mf), and diminuendo (dim.). The right hand melody features a piano (p) section followed by a mezzo-forte (mf) section, and then a diminuendo (dim.) section. The left hand accompaniment consists of a steady eighth-note pattern.

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. Dynamics include piano (p) and pianissimo (pp). The right hand melody starts with a half rest, followed by a quarter note B-flat, and then a series of eighth notes. The left hand accompaniment consists of a steady eighth-note pattern.

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 in the right hand is mostly whole notes and half notes, with some eighth notes. The bass line consists of a steady eighth-note pattern. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

37

C

Musical score for measures 37-43, section C. The score continues the melody and bass line from the previous section. The right hand features more complex melodic lines with slurs and ties. The left hand maintains the eighth-note pattern. Dynamics include *pp* and *mf*.

44

Musical score for measures 44-50. The melody in the right hand continues with various note values and rests. The bass line remains consistent. Dynamics include *pp* and *mf*.

51

D

Musical score for measures 51-56, section D. The score concludes with a final melodic phrase in the right hand and a corresponding bass line. Dynamics include *pp* and *p* (piano).

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 one sharp (F#). 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 pattern.

6

Measures 6-11. The piano part continues with the eighth-note pattern. The right hand enters with a melodic line in measure 6, marked *mf* (mezzo-forte). The piece is marked *portato*.

12

Measures 12-17. The piano part continues. The right hand has rests in measures 12-15, then enters in measure 16 with a melodic line marked *pp* (pianissimo). A section marker 'A' is placed above measure 16. The piano part has a *dim.* (diminuendo) marking in measure 13. A *Ped.* (pedal) marking is present at the bottom of the system.

18

Measures 18-23. The piano part continues with the eighth-note pattern. The right hand plays a melodic line. The piece is marked *portato*.

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 time signature is 4/4. 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 time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A section marker **B** is placed above the staff at measure 35. The piece concludes with a double bar line.

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 time signature is 4/4. 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 time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano). A section marker **C** is placed above the staff at measure 47. 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 two flats (B-flat and E-flat). The tempo is Moderato, marked as ♩ = ca. 96. The music features a piano (*p*) introduction with a marcato (*marcato*) texture in the left hand. The right hand has a melodic line with a crescendo and a *sim.* (simile) marking. The left hand has a marcato texture with a crescendo and a *sim.* marking.

Measures 8-14 of the Choral Toccata. The score continues with a piano (*p*) introduction and a marcato (*marcato*) texture. The right hand has a melodic line with a crescendo and a *sim.* marking. The left hand has a marcato texture with a crescendo and a *sim.* marking. A section labeled 'A' begins in measure 10.

Measures 15-20 of the Choral Toccata. The score continues with a piano (*p*) introduction and a marcato (*marcato*) texture. The right hand has a melodic line with a crescendo and a *sim.* marking. The left hand has a marcato texture with a crescendo and a *sim.* marking. A section labeled 'A' begins in measure 15.

Measures 21-26 of the Choral Toccata. The score continues with a piano (*p*) introduction and a marcato (*marcato*) texture. The right hand has a melodic line with a crescendo and a *sim.* marking. The left hand has a marcato texture with a crescendo and a *sim.* marking. A section labeled 'A' begins in measure 21.

Measures 25-29 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a fortissimo (*ff*) dynamic and contains a melodic line with a fermata over the final measure. The lower staff has a bass clef and the same key signature, starting with a fortissimo (*ff*) dynamic and featuring a complex, fast-moving line with many beamed sixteenth notes. A bracket connects the two staves across measures 25 and 26. A section marker 'B' is located above measure 28. The system concludes with a fortissimo (*f*) dynamic.

Measures 30-34 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a fortissimo (*f*) dynamic and featuring a melodic line with various ornaments (accents and staccato marks). The lower staff has a bass clef and the same key signature, featuring a continuous, fast-moving line of beamed sixteenth notes. The system concludes with a fortissimo (*f*) dynamic.

Measures 35-40 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a mezzo-forte (*mf*) dynamic and featuring a melodic line with various ornaments. The lower staff has a bass clef and the same key signature, starting with a mezzo-forte (*mf*) dynamic and featuring a complex, fast-moving line with many beamed sixteenth notes. The system concludes with a mezzo-forte (*mf*) dynamic.

Measures 41-45 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, featuring a melodic line with various ornaments. The lower staff has a bass clef and the same key signature, featuring a complex, fast-moving line with many beamed sixteenth notes. The system concludes with a mezzo-forte (*mf*) dynamic.

SOPRANO SAXOPHONE

SOPRANO SAXOPHONE & PIANO

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