

Magic Grieg

1 or 2 Violoncellos & Piano

Jérôme Naulais

EMR 63394

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Jérôme Naulais

English: Jérôme Naulais was born in 1951. He studied at the Paris Conservatoire where he received the first prize for solfège in 1970 and also for trombone in 1971. He played first trombone from 1974 to 1976 in the Orchestre National d'Ile de France, then from 1975 to 1982 in the Orchestre Colonne. He was director of the music school in Bonneuil-sur-Marne from 1980 to 1998.

At present he is first trombone in the Ensemble Intercontemporain under the direction of Pierre Boulez, a position he has held since the creation of the ensemble in 1976.

At the same time he works for the Post Office and Telecom Music Club, where he is director of the music school and conductor of the wind band.

He has taught trombone at music schools in Antony, Fresnes, Sèvres and Vile d'Avray, as well as at international academies in France, Belgium and Japan. He has also a considerable career as a composer; his works have been performed in Japan, the U.S.A and Canada as well as in Europe. In 1984 *Labyrinthe* for seven brass players was commissioned by the Ensemble Intercontemporain and first performed at the Georges Pompidou Centre in Paris. *Images*, for seven brass and three percussionists, was performed at the Opéra Goude in July 1989. In January 2003 his musical tale *La machine* was performed at the Cité de la Musique by soloists of the Ensemble Intercontemporain, the childrens' chorus Sotto Voce from Créteil and the narrator Gilles Privat. This was also commissioned by the Ensemble Intercontemporain and sponsored by SACEM.

Apart from chamber music, he has also composed for orchestra and wind band.

He is very much involved in teaching, and has published tutors, studies and competition pieces.

Deutsch: Jérôme Naulais wurde 1951 geboren. Er studierte am Pariser Konservatorium, wo er 1970 den ersten Preis für Solfège und 1971 für Posaune erhielt. Er wirkte als Soloposaune beim *Orchestre National d'Ile de France* von 1974 bis 1976, dann von 1975 bis 1982 beim *Orchestre Colonne*. Er war Leiter der Musikschule in *Bonneuil-sur-Marne* von 1980 bis 1998.

Zur Zeit ist er Soloposaune beim *Ensemble Intercontemporain* unter der Leitung von Pierre Boulez, dies seit der Gründung des Ensembles in 1976.

Gleichzeitig arbeitet er für den Musikklub der Post und des Telecoms, wo er die Musikschule leitet und das Blasorchester dirigiert. Er hat an Musikschulen in Antony, Fresnes, Sèvres und Vile d'Avray Posaune unterrichtet, sowie an internationalen Akademien in Frankreich, Belgien und Japan. Er widmet sich auch sehr erfolgreich der Komposition; seine Werke wurden in Japan, den Vereinigten Staaten, Kanada und Europa aufgeführt. 1984 wurde *Labyrinthe* für sieben Blechbläser (ein Auftrag des *Ensemble Intercontemporain*) am Georges-Pompidou-Zentrum in Paris uraufgeführt. *Images*, für sieben Blechbläser und drei Schlagzeuger wurde in Juli 1989 an der *Opéra Goude* erstmals gespielt. In Januar 2003 wurde seine musikalische Märchen *La machine* an der *Cité de la Musique* durch Solisten des *Ensemble Intercontemporain*, den Kinderchor Sotto Voce aus Créteil und den Erzähler Gilles Privat aufgeführt. Dies war auch ein Auftrag des *Ensemble Intercontemporain*, mit Unterstützung von SACEM.

Ausser Kammermusik, komponiert er auch für Symphonie- und Blasorchester.

Er widmet sich auch der Pädagogik, und hat verschiedene Methoden, Studien und Wettbewerbsstücke veröffentlicht.

Français: Jérôme NAULAIS (1951) après avoir été Première Médaille de Solfège (1970) Premier de Prix de Trombone (1971) au Conservatoire National Supérieur de Musique de Paris fut soliste à l'Orchestre National d'Ile de France (1974-1976) et à l'Orchestre Colonne (1975-1982) et Directeur de l'Ecole de Musique de Bonneuil sur Marne. (1980-1998).

Actuellement il est soliste à l'Ensemble Intercontemporain sous la direction de Pierre BOULEZ, et ce depuis 1976 date à laquelle fut créé cet Ensemble. Parallèlement, il est Directeur de l'Harmonie et de l'Ecole de Musique du Club Musical de La Poste et France Telecom de Paris.

Après avoir été également professeur de trombone aux Ecoles de Musique d'Antony, Fresnes, Sèvres et de l'E.N.M de Vile d'Avray, ainsi que dans des académies internationales (France, Belgique, Japon), il se dirige vers la composition. Quelques unes de ses oeuvres ont été présentées au Japon, U.S.A, Canada, en Europe et à Paris création en 1984 au Centre Georges Pompidou de « *Labyrinthe* » pour 7 cuivres, commande de l'Ensemble Intercontemporain et lors de la représentation de l'Opéra Goude (Juillet 1989) « *Images* » pour 7 cuivres et 3 percussions. En Janvier 2003, à la cité de la Musique, création par les solistes de l'Ensemble Intercontemporain, le Chœur d'enfants Sotto Voce de Créteil et Gilles Privat (récitant) du conte musical « *La machine* », commande de l'Ensemble Intercontemporain et du fonds d'action SACEM.

Il compose également pour musique de chambre, orchestres d'harmonie et symphonique.

Par ailleurs il se consacre à la pédagogie et édite des méthodes, études et pièces de concours.



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Magic Grieg

Jérôme Naulais

$\text{♩} = 120$

1st Violoncello

2nd Violoncello
(optional)

Piano

f

5

A

9

EMR 63394

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13

Measures 13-16 of the musical score. The system consists of three staves: two bass staves at the top and a grand staff (treble and bass) at the bottom. The key signature has two flats (B-flat and E-flat). Measure 13 features a melodic line in the top bass staff and a rhythmic accompaniment in the grand staff. Measures 14-16 continue the melodic and harmonic development with various chordal textures and moving lines.

17

Measures 17-20 of the musical score. Measures 17-18 show a continuation of the previous material. Measures 19-20 introduce a new melodic phrase in the top bass staff, accompanied by a more active bass line in the grand staff. The notation includes various note values and rests.

21

Measures 21-24 of the musical score. Measures 21-22 feature a melodic line in the top bass staff with some rests. Measures 23-24 show a more complex rhythmic pattern in the grand staff, with the bass line becoming more active. The system concludes with a double bar line.

25 **B**

Measures 25-28 of the musical score, marked with a 'B' section indicator. The system begins with a *mf* (mezzo-forte) dynamic marking. Measures 25-26 show a melodic line in the top bass staff and a rhythmic accompaniment in the grand staff. Measures 27-28 continue the melodic and harmonic development, with the grand staff featuring more complex chordal textures and moving lines.

29

Measures 29-32. The score is in 3/4 time with a key signature of two flats. It features a piano introduction with a steady bass line and a melodic line in the right hand. The piano part consists of a series of chords and single notes, while the right hand has a more complex melody with eighth and sixteenth notes.

33

Measures 33-36. The score continues with a piano introduction. The bass line is marked with a forte (*f*) dynamic. The right hand features a series of chords and single notes, with a melodic line in the right hand. The piano part consists of a series of chords and single notes, while the right hand has a more complex melody with eighth and sixteenth notes.

37 C

Measures 37-40. The score continues with a piano introduction. The bass line is marked with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and single notes, with a melodic line in the right hand. The piano part consists of a series of chords and single notes, while the right hand has a more complex melody with eighth and sixteenth notes.

41

Measures 41-44. The score continues with a piano introduction. The bass line is marked with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and single notes, with a melodic line in the right hand. The piano part consists of a series of chords and single notes, while the right hand has a more complex melody with eighth and sixteenth notes.

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