

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Trombone, Tuba & Piano

Jean-François Michel

EMR 57680

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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. Trombone

2. Tuba

The musical score is written for Trombone and Tuba in bass clef, 2/4 time, with a key signature of one flat (B-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. The music features a variety of dynamics including *f* (forte), *p* (piano), *cresc.* (crescendo), and *p* (piano). There are also accents and slurs. Section markers 'A' and 'B' are placed above the staves at measures 14 and 28 respectively. The Trombone part often plays a melodic line with eighth and sixteenth notes, while the Tuba part provides a rhythmic foundation with eighth and sixteenth notes, often in a lower register.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Trombone

2. Tuba

Piano

f

f marcato

8

p

cresc.

15

A

f

f marcato

EMR 57680

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Musical score for measures 23-29. The score is written for two systems of staves. The first system consists of a grand staff (bass and treble clefs) and a single bass staff. The second system consists of a grand staff. The key signature is two flats (B-flat and E-flat). The tempo is marked *p* (piano) at the beginning, followed by *cresc.* (crescendo) and *f* (forte) later in the piece. 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 systems of staves. The first system consists of a grand staff (bass and treble clefs) and a single bass staff. The second system consists of a grand staff. The key signature is two flats (B-flat and E-flat). The tempo is marked *p* (piano) at the beginning, followed by *cresc.* (crescendo) and *f* (forte) later in the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings. A section marker **B** is present above the first staff of measure 30.

Musical score for measures 36-43. The score is written for two systems of staves. The first system consists of a grand staff (bass and treble clefs) and a single bass staff. The second system consists of a grand staff. The key signature is two flats (B-flat and E-flat). The tempo is marked *p* (piano) at the beginning, followed by *cresc.* (crescendo) and *f* (forte) later in the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings. A section marker **C** is present above the first staff of measure 36.

Musical score for measures 44-49. The score is written for two systems of staves. The first system consists of a grand staff (bass and treble clefs) and a single bass staff. The second system consists of a grand staff. The key signature is two flats (B-flat and E-flat). The tempo is marked *p* (piano) at the beginning, followed by *cresc.* (crescendo) and *f* (forte) later in the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings. A section marker **C** is present above the first staff of measure 36.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

The musical score is written for piano and features a variety of dynamics and articulations. The first system (measures 1-7) begins with a piano (*p*) dynamic in the right hand and a pianissimo (*pp*) dynamic in the left hand. The second system (measures 8-14) includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic, with a section marked 'A' starting at measure 10. The third system (measures 15-21) features a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, and a decrescendo (*dim.*). The fourth system (measures 22-28) returns to a piano (*p*) dynamic in the right hand and a pianissimo (*pp*) dynamic in the left hand. The score is written in a key signature of two flats and a common time signature.

30 **B**

30 **B**

mf

pp

37

C

pp

mf

44

pp

pp

51

D

pp

p

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5 of the piece. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. The dynamic is *pp* and the articulation is *portato*.

6

mf

Measures 6-11. The right hand continues the melodic development with slurs and ties. The left hand maintains the eighth-note accompaniment. The dynamic is *mf*.

12

pp
pp
dim.
Ped.

Measures 12-17. Measure 12 is marked with a box 'A'. The right hand has a melodic line with slurs and ties. The left hand has a steady eighth-note accompaniment. The dynamic is *pp* in the right hand and *pp* in the left hand. The articulation is *dim.* and the pedal is marked *Ped.*

18

Measures 18-23. The right hand continues the melodic development with slurs and ties. The left hand maintains the eighth-note accompaniment.

Musical score for measures 24-29. The score is written for two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked 'pp' (pianissimo) and the dynamics are marked 'mp' (mezzo-piano). The music features a melodic line in the treble clef and a bass line in the bass clef, with various articulations and phrasing marks.

Musical score for measures 30-35. The score is written for two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked 'pp' (pianissimo) and the dynamics are marked 'mp' (mezzo-piano). The music features a melodic line in the treble clef and a bass line in the bass clef, with various articulations and phrasing marks. A section marker 'B' is present at the end of measure 35.

Musical score for measures 36-41. The score is written for two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked 'p' (piano) and the dynamics are marked 'mp' (mezzo-piano). The music features a melodic line in the treble clef and a bass line in the bass clef, with various articulations and phrasing marks. A section marker 'C' is present at the end of measure 41.

Musical score for measures 42-47. The score is written for two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked 'p' (piano) and the dynamics are marked 'mp' (mezzo-piano). The music features a melodic line in the treble clef and a bass line in the bass clef, with various articulations and phrasing marks. A section marker 'C' is present at the end of measure 47.

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 piece features three staves: two for the piano (left and right) and one for the organ (center). The piano part begins with a *p* (piano) dynamic and includes fingering numbers (IV, V, IV, V, IV, V). The organ part is marked *p marcato* (piano, marked). The right piano staff has *sim.* (sustained) markings above the notes in measures 4 and 6.

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box containing the letter 'A'. The piano part continues with a *p* dynamic and includes a *cresc.* (crescendo) marking. The organ part also features a *p* dynamic and a *cresc.* marking. The right piano staff has a *p* dynamic and a *cresc.* marking.

Measures 15-20 of the Choral Toccata. The piano part features a *sf* (sforzando) dynamic in measure 15. The organ part has a *ff* (fortissimo) dynamic in measure 16. The right piano staff has a *ff* dynamic in measure 16.

Measures 21-24 of the Choral Toccata. The piano part features a *ff* dynamic in measure 21. The organ part has a *ff* dynamic in measure 21. The right piano staff has a *ff* dynamic in measure 21.

ff

B

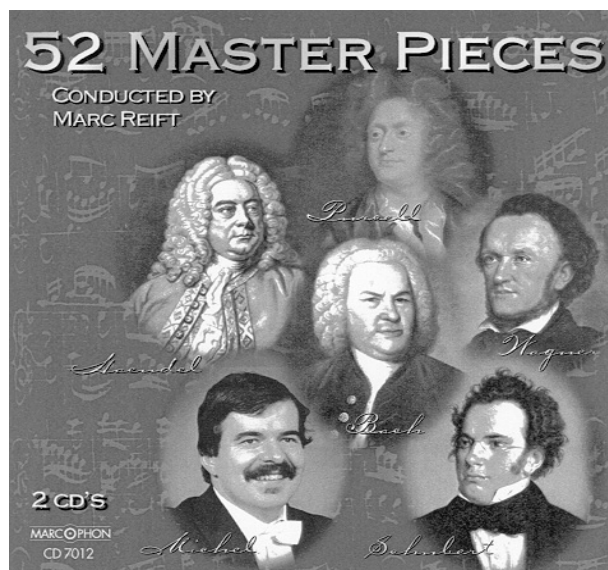
f

f

mf

mf

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**mittelschwer
 moyen
 medium difficulty**



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