

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

F Horn & Trombone (♭) & Piano

Jean-François Michel

EMR 57677

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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. F Horn

2. Trombone

f

f

p

p

A

cresc.

cresc.

f

p

cresc.

f

B

34

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. F Horn

2. Trombone

Piano

f

f

f marcato

8

8

p *cresc.*

p *cresc.*

p *cresc.*

15

A

f *f*

f marcato

EMR 57677

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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 single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The second system consists of two staves, treble and bass, with a key signature of three flats. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

Musical score for measures 30-35. The score is written for two systems of staves. The first system consists of a single staff with a treble clef and a key signature of three flats. The second system consists of two staves, treble and bass, with a key signature of three flats. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. 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 single staff with a treble clef and a key signature of three flats. The second system consists of two staves, treble and bass, with a key signature of three flats. Dynamics include *ff* (fortissimo). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. 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 single staff with a treble clef and a key signature of three flats. The second system consists of two staves, treble and bass, with a key signature of three flats. Dynamics include *dim.* (diminuendo). The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The top system consists of a single treble clef staff with a piano (*p*) dynamic marking in measure 5. The bottom system consists of two staves (treble and bass clefs) with a piano (*p*) dynamic marking in measure 1 and a pianissimo (*pp*) dynamic marking in measure 7.

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. The top system has a crescendo (*cresc.*) marking in measure 8, a mezzo-forte (*mf*) marking in measure 10, and a piano (*p*) to mezzo-forte (*mf*) dynamic change in measure 12. The bottom system has a piano (*p*) to mezzo-forte (*mf*) dynamic change in measure 10 and a mezzo-forte (*mf*) marking in measure 12.

Measures 15-21 of the musical score. The top system has a piano (*p*) to mezzo-forte (*mf*) dynamic change in measure 15, a mezzo-forte (*mf*) marking in measure 16, and a diminuendo (*dim.*) marking in measure 18. The bottom system has a piano (*p*) to mezzo-forte (*mf*) dynamic change in measure 15 and a diminuendo (*dim.*) marking in measure 18.

Measures 22-28 of the musical score. The top system has a piano (*p*) dynamic marking in measure 22 and a pianissimo (*pp*) dynamic marking in measure 28. The bottom system has a piano (*p*) dynamic marking in measure 22 and a pianissimo (*pp*) dynamic marking in measure 28.

30

B

30 **B**

pp

mf

37

C

37 **C**

pp

mf

44

44

pp

51

D

51 **D**

pp

p

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5 of the piece. The score is in 8/8 time. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Largo' with a quarter note equal to approximately 54 beats per minute.

6

mf

Measures 6-11. The piano part continues with the melodic and rhythmic themes. The dynamic is marked 'mf' (mezzo-forte).

12

A
pp
dim.
Ped.

Measures 12-17. Measure 12 is marked with a box containing the letter 'A'. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked 'pp' (pianissimo) and 'dim.' (diminuendo). A pedal point is indicated by a 'Ped.' marking with a line extending to the end of the system.

18

Measures 18-23. The piano part continues with the melodic and rhythmic themes. The dynamic is marked 'pp' (pianissimo).

Musical score for measures 24-29. The score is written for piano (p) and mezzo-piano (mp). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). Dynamics include *pp* and *mp*.

Musical score for measures 30-35. The score is written for piano (p) and mezzo-piano (mp). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). Dynamics include *pp* and *mp*. A section marker 'B' is present at the beginning of the second system. The score ends with a double bar line and a repeat sign.

Musical score for measures 36-41. The score is written for piano (p) and mezzo-piano (mp). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). Dynamics include *p* and *mp*. A section marker 'C' is present at the beginning of the second system. The score ends with a double bar line and a repeat sign.

Musical score for measures 42-47. The score is written for piano (p) and mezzo-piano (mp). The key signature is one flat (B-flat). The tempo is marked 'Andante'. The score consists of two systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass). Dynamics include *p* and *mp*. A section marker 'C' is present at the beginning of the second system. The score ends with a double bar line and a repeat sign.

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 introduction with a 'p' dynamic. The right hand has a melodic line with 'sim.' (sustained) markings. The left hand has a bass line with a 'p marcato' (piano marcato) marking. The piece concludes with a 'p' dynamic.

8

A

Measures 8-14 of the Choral Toccata. The section is marked 'A'. The music continues with a piano introduction, featuring a 'p' dynamic and a 'cresc.' (crescendo) marking. The right hand has a melodic line with a 'p' dynamic. The left hand has a bass line with a 'p' dynamic. The piece concludes with a 'p' dynamic.

15

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction, featuring a 'p' dynamic and a 'cresc.' (crescendo) marking. The right hand has a melodic line with a 'p' dynamic. The left hand has a bass line with a 'p' dynamic. The piece concludes with a 'p' dynamic.

21

Measures 21-26 of the Choral Toccata. The music continues with a piano introduction, featuring a 'p' dynamic and a 'cresc.' (crescendo) marking. The right hand has a melodic line with a 'p' dynamic. The left hand has a bass line with a 'p' dynamic. The piece concludes with a 'p' dynamic.

Musical score for measures 25-29. The score is in 2/4 time and B-flat major. Measures 25-26 are marked *ff* (fortissimo) in both staves. Measures 27-28 are marked *f* (forte). Measure 29 is marked *f*. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, while the violin part has a more melodic line with some rests.

Musical score for measures 30-34. The score is in 2/4 time and B-flat major. Measures 30-31 are marked *f* (forte). Measures 32-34 are marked *f*. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, while the violin part has a more melodic line with some rests.

Musical score for measures 35-40. The score is in 2/4 time and B-flat major. Measures 35-36 are marked *mf* (mezzo-forte). Measures 37-40 are marked *mf*. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, while the violin part has a more melodic line with some rests.

Musical score for measures 41-45. The score is in 2/4 time and B-flat major. Measures 41-42 are marked *mf* (mezzo-forte). Measures 43-45 are marked *mf*. The piano part features a complex rhythmic pattern of eighth and sixteenth notes, while the violin part has a more melodic line with some rests.

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