

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Trumpet or Cornet (B^b), Euphonium (♩ + ♪) & Piano

Jean-François Michel

EMR 57676

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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. B♭ Trumpet
or Cornet

2. B♭ Euphonium

The musical score is written for two parts: 1. B♭ Trumpet or Cornet and 2. B♭ Euphonium. The key signature has one flat (B♭) and the time signature is common time (C). The tempo is marked Allegro with a metronome marking of ♩ = ca. 116. The score consists of 34 measures, divided into five systems. Measure numbers 7, 14, 21, 28, and 34 are indicated at the start of their respective systems. The score includes various musical notations such as dynamics (f, p, cresc.), accents (>), and articulation marks (>>>>). Section markers 'A' and 'B' are placed above measures 14 and 28 respectively. The first system (measures 1-6) starts with a forte (f) dynamic. The second system (measures 7-13) ends with a piano (p) dynamic. The third system (measures 14-20) includes a crescendo (cresc.) and a forte (f) dynamic. The fourth system (measures 21-27) includes a piano (p) dynamic, a crescendo (cresc.), and a forte (f) dynamic. The fifth system (measures 28-34) includes a piano (p) dynamic and a crescendo (cresc.).

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. B♭ Trumpet
or Cornet

2. B♭ Euphonium

Piano

Measures 1-7 of the Overture. The 1. B♭ Trumpet or Cornet part begins with a forte (f) dynamic and a series of eighth-note patterns. The 2. B♭ Euphonium part also begins with a forte (f) dynamic and a similar eighth-note pattern. The Piano part features a marcato (f marcato) dynamic with a series of chords in the right hand and a steady eighth-note bass line in the left hand.

8

Measures 8-14 of the Overture. The 1. B♭ Trumpet or Cornet part continues with eighth-note patterns, including a crescendo (cresc.) leading to a piano (p) dynamic. The 2. B♭ Euphonium part also continues with eighth-note patterns, including a crescendo (cresc.) leading to a piano (p) dynamic. The Piano part continues with chords in the right hand and a steady eighth-note bass line in the left hand, including a crescendo (cresc.) leading to a piano (p) dynamic.

15

A

Measures 15-21 of the Overture. The 1. B♭ Trumpet or Cornet part begins with a forte (f) dynamic and a series of eighth-note patterns. The 2. B♭ Euphonium part also begins with a forte (f) dynamic and a similar eighth-note pattern. The Piano part features a marcato (f marcato) dynamic with a series of chords in the right hand and a steady eighth-note bass line in the left hand.

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Musical score for measures 23-29. The score is written for three systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system (measures 23-25) features a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system (measures 26-28) continues the piano part with a crescendo and the forte dynamic. The third system (measures 29-31) shows the piano part with a crescendo and the forte dynamic. The bass part consists of a steady eighth-note accompaniment.

Musical score for measures 30-35. The score is written for three systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system (measures 30-32) is marked with a box containing the letter 'B'. The second system (measures 33-35) continues the piano part with a crescendo and the forte dynamic. The bass part consists of a steady eighth-note accompaniment.

Musical score for measures 36-43. The score is written for three systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system (measures 36-38) is marked with a box containing the letter 'C'. The second system (measures 39-41) continues the piano part with a crescendo and the forte dynamic. The third system (measures 42-43) shows the piano part with a crescendo and the forte dynamic. The bass part consists of a steady eighth-note accompaniment.

Musical score for measures 44-49. The score is written for three systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The first system (measures 44-46) is marked with a box containing the letter 'C'. The second system (measures 47-49) continues the piano part with a crescendo and the forte dynamic. The third system (measures 50-51) shows the piano part with a crescendo and the forte dynamic. The bass part consists of a steady eighth-note accompaniment.

II. Pavane

Jean-François Michel

Largo ♩ = 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 marked '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 melody begins with a half rest, followed by a series of eighth and quarter notes. The accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

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. The melody includes a crescendo (cresc.) and a mezzo-forte (mf) section. The accompaniment also features a crescendo (cresc.) and a mezzo-forte (mf) section. The music ends with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand.

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. The melody includes a mezzo-forte (mf) section and a decrescendo (dim.) section. The accompaniment also features a mezzo-forte (mf) section and a decrescendo (dim.) section. The music ends with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand.

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. The melody includes a piano (p) section and a piano-piano (pp) section. The accompaniment also features a piano (p) section and a piano-piano (pp) section. The music ends with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand.

30

B

30 **B**

mf

pp

pp

37

C

pp

pp

mf

44

pp

pp

pp

51

D

pp

p

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 two sharps (F# and C#). The piano part begins with a *pp* (pianissimo) dynamic and a *portato* marking. The right hand has rests in measures 1-4, followed by a melodic line in measure 5.

6

Measures 6-11. The piano part continues with a *mf* (mezzo-forte) dynamic. The right hand features a melodic line with a crescendo hairpin leading into measure 11.

12

Measures 12-17. Measure 12 is marked with a box containing the letter 'A'. The piano part includes a *dim.* (diminuendo) hairpin. A *Ped.* (pedal) marking is present at the end of measure 17. Dynamics *pp* (pianissimo) are indicated in measures 12 and 13.

18

Measures 18-23. The piano part continues with a melodic line. The right hand has rests in measures 18-21, followed by a melodic line in measures 22-23.

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 first two staves have dynamics *pp* and *mp* marked. The grand staff has a *pp* dynamic marked. The music features various melodic lines and accompaniment.

30

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 first two staves have dynamics *pp* and *mp* marked. The grand staff has a *pp* dynamic marked. A section marker **B** is present at the end of measure 35. The music features various melodic lines and accompaniment.

36

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 first two staves have a *(cup mute)* instruction and a *p* dynamic marked. The grand staff has a *p* dynamic marked. The music features various melodic lines and accompaniment.

42

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 first two staves have a *p* dynamic marked. The grand staff has a *p* dynamic marked. A section marker **C** is present at the end of measure 47. The music features various melodic lines and accompaniment.

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, marked as ca. 96 beats per minute. The music features a piano (*p*) introduction in the right hand with a *sim.* (sustained) marking, and a marcato (*p marcato*) accompaniment in the left hand. The right hand has a *sim.* marking in measure 5.

8

A

Measures 8-14 of the Choral Toccata. The section is marked with a box 'A'. The music continues with a piano (*p*) introduction and a marcato (*p marcato*) accompaniment. The right hand has a *cresc.* (crescendo) marking in measure 10, and the left hand has a *cresc.* marking in measure 11.

15

Measures 15-20 of the Choral Toccata. The music continues with a piano (*p*) introduction and a marcato (*p marcato*) accompaniment. The right hand has a *sf* (sforzando) marking in measure 17, and the left hand has a *ff* (fortissimo) marking in measure 18.

21

Measures 21-24 of the Choral Toccata. The music continues with a piano (*p*) introduction and a marcato (*p marcato*) accompaniment. The right hand has a *ff* (fortissimo) marking in measure 21, and the left hand has a *ff* marking in measure 22.

Musical score for measures 25-29. 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 first two staves are marked *ff* (fortissimo) in measure 25 and *f* (forte) in measure 29. The grand staff features a complex, fast-moving melodic line in the right hand and a more rhythmic, bass-oriented line in the left hand. A repeat sign is present at the end of measure 29.

Musical score for measures 30-34. 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 first two staves are marked *f* (forte) in measure 30. The grand staff continues the complex melodic and rhythmic patterns from the previous system, with a repeat sign at the end of measure 34.

Musical score for measures 35-40. 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 first two staves are marked *mf* (mezzo-forte) in measure 35. The grand staff continues the complex melodic and rhythmic patterns, with a repeat sign at the end of measure 40.

Musical score for measures 41-45. 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 first two staves continue the melodic line, and the grand staff continues the rhythmic pattern. The score ends with a repeat sign at the end of measure 45.

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EMR 5719	NAULAIS, Jérôme	Duet Album Volume 9 (5)
EMR 5720	NAULAIS, Jérôme	Duet Album Volume 10 (5)
EMR 5715	NAULAIS, Jérôme (Arr.)	Abide With Me (5)
EMR 5717	NAULAIS, Jérôme (Arr.)	Amazing Grace (5)
EMR 5716	NAULAIS, Jérôme (Arr.)	Candlelight Waltz-Auld Lang Syne (5)
EMR 5719	NAULAIS, Jérôme (Arr.)	Down By The Riverside (5)
EMR 5720	NAULAIS, Jérôme (Arr.)	Glory, Glory, Halleluja (5)
EMR 5713	NAULAIS, Jérôme (Arr.)	Greensleeves (5)
EMR 5718	NAULAIS, Jérôme (Arr.)	Il Silenzio (5)
EMR 5713	NAULAIS, Jérôme (Arr.)	Joshua Fit The Battle of Jericho (5)
EMR 5713	NAULAIS, Jérôme (Arr.)	Nobody Knows the Trouble I've See (5)
EMR 5716	NAULAIS, Jérôme (Arr.)	So Nimm Denn meine Hände (5)
EMR 5717	NAULAIS, Jérôme (Arr.)	Swing Low, Sweet Chariot (5)
EMR 5711	PERGOLES, G.B.	Aria (5)
EMR 696D	PEZEL, Johann	Intrada (Michel) (9)
EMR 696D	PURCELL, Henry	Marche (Michel) (9)
EMR 5711	PURCELL, Henry	Trumpet Tune (5)
EMR 637J	PURCELL, Henry	Trumpet Tune (Michel) (3)
EMR 930R	PURCELL, Henry	Trumpet Tune (Reift) (5)
EMR 5719	SCHUBERT, Franz	Ave Maria (5)
EMR 5714	SCHUBERT, Franz	Serenade (5)
EMR 5716	SCHUMANN, Robert	Träumerei (5)
EMR 5713	STANLEY, John	Trumpet Voluntary (5)
EMR 5209C	STURZENEGGER, K.	10 Duos
EMR 5157	UCCELLINI, Marco	Sonata N° 1
EMR 5158	UCCELLINI, Marco	Sonata N° 2
EMR 5716	WAGNER, Richard	Brautchor aus Lohengrin (5)
EMR 930R	WAGNER, Richard	Bridal Chorus (Armitage) (5)