

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Trumpet or Cornet (B $\flat$), Trombone (♭ + tr) & Piano

Jean-François Michel

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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. Trombone

The musical score is written for two parts: 1. B♭ Trumpet or Cornet (treble clef) and 2. Trombone (bass clef). The key signature has two flats (B♭ and E♭), and the time signature is common time (C). The tempo is marked Allegro with a quarter note equal to approximately 116 beats per minute.

Measures 1-6: The trumpet part begins with a series of eighth-note runs, marked with a forte (*f*) dynamic and multiple accents (>). The trombone part enters in measure 2 with a similar eighth-note pattern, also marked *f*.

Measures 7-13: The trumpet part continues with eighth-note runs, marked *p* (piano) with a decrescendo hairpin. The trombone part continues with eighth-note runs, marked *p* with a decrescendo hairpin.

Measures 14-20: The trumpet part features a crescendo (*cresc.*) leading into a series of eighth-note runs marked *f*. The trombone part continues with eighth-note runs, marked *cresc.* and *f*.

Measures 21-27: The trumpet part has a series of eighth-note runs marked *p*, followed by a crescendo (*cresc.*) and a final run marked *f*. The trombone part continues with eighth-note runs, marked *p*, *cresc.*, and *f*.

Measures 28-33: The trumpet part has a series of eighth-note runs marked *f*. The trombone part continues with eighth-note runs, marked *f*.

Measures 34: The trumpet part has a series of eighth-note runs marked *f*. The trombone part continues with eighth-note runs, marked *f*.

Section markers **A** and **B** are placed above the staff at measures 14 and 28 respectively.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. B♭ Trumpet
or Cornet

2. Trombone

Piano

f

f

f marcato

8

p

cresc.

p

cresc.

p

cresc.

15

A

f

f

f marcato

Musical score for measures 23-29. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system (measures 23-29) features a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system (measures 30-35) continues the piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The music consists of eighth and sixteenth notes in the treble staff and quarter notes in the bass staff.

Musical score for measures 30-35. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system (measures 30-35) features a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system (measures 36-41) continues the piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The music consists of eighth and sixteenth notes in the treble staff and quarter notes in the bass staff.

Musical score for measures 36-43. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system (measures 36-41) features a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system (measures 42-43) continues the piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The music consists of eighth and sixteenth notes in the treble staff and quarter notes in the bass staff.

Musical score for measures 44-49. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system (measures 44-49) features a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system (measures 50-55) continues the piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The music consists of eighth and sixteenth notes in the treble staff and quarter notes in the bass staff.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The top system consists of a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom system consists of two staves with a treble and bass clef, also in two flats. Dynamics include *p* (piano) and *pp* (pianissimo).

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

Measures 15-21 of the musical score. Dynamics include *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo).

Measures 22-28 of the musical score. Dynamics include *p* (piano) and *pp* (pianissimo).

30 **B**

37

C

44

51

D

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 features a *pp* (pianissimo) dynamic and a *portato* marking. The right hand has a melodic line with slurs and accidentals.

6

Measures 6-11. The piano part has a *mf* (mezzo-forte) dynamic. The right hand continues the melodic development with slurs and ties.

12

Measures 12-17. Measure 12 is marked with a box 'A'. The piano part includes a *dim.* (diminuendo) marking. The right hand features a *pp* (pianissimo) dynamic. A *Ped.* (pedal) marking is present at the bottom.

18

Measures 18-23. The piano part continues with a steady accompaniment. The right hand has a melodic line with slurs and ties.

Musical score for measures 24-29. The score is written for a piano with treble and bass staves. The key signature is one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked as *pp* (pianissimo) and *mp* (mezzo-piano). The notation includes various musical symbols such as notes, rests, and slurs.

Musical score for measures 30-35. The score is written for a piano with treble and bass staves. The key signature is one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked as *pp* (pianissimo) and *mp* (mezzo-piano). The notation includes various musical symbols such as notes, rests, and slurs. A section marker **B** is present at the end of measure 35.

Musical score for measures 36-41. The score is written for a piano with treble and bass staves. The key signature is one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The notation includes various musical symbols such as notes, rests, and slurs. A section marker **C** is present at the end of measure 41.

Musical score for measures 42-47. The score is written for a piano with treble and bass staves. The key signature is one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The notation includes various musical symbols such as notes, rests, and slurs. 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 one sharp (F#). The tempo is Moderato, marked as ca. 96 beats per minute. The music features a piano (*p*) introduction with a *sim.* (sustained) marking. The piano part includes a *p marcato* section. The right hand has a melodic line with a *sim.* marking.

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 *cresc.* (crescendo) marking. The piano part includes a *p marcato* section. The right hand has a melodic line with a *sim.* marking.

15

Measures 15-20 of the Choral Toccata. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part includes a *p marcato* section. The right hand has a melodic line with a *sim.* marking. The section ends with a *sf* (sforzando) marking.

21

Measures 21-24 of the Choral Toccata. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part includes a *p marcato* section. The right hand has a melodic line with a *sim.* marking. The section ends with a *ff* (fortissimo) marking.

Measures 25-29 of the musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a fortissimo (*ff*) dynamic and contains a melodic line with a fermata over the final measure. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature. It begins with a fortissimo (*ff*) dynamic and contains a complex, fast-moving line with many beamed sixteenth notes. A bracket connects the first two measures of the lower staff. The system concludes with a measure in the upper staff marked with a fortissimo (*f*) dynamic.

Measures 30-34 of the musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a fortissimo (*f*) dynamic and contains a melodic line with a fermata over the final measure. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature. It begins with a fortissimo (*f*) dynamic and contains a complex, fast-moving line with many beamed sixteenth notes. A bracket connects the first two measures of the lower staff. The system concludes with a measure in the upper staff marked with a fortissimo (*f*) dynamic.

Measures 35-40 of the musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with a fermata over the final measure. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature. It begins with a mezzo-forte (*mf*) dynamic and contains a complex, fast-moving line with many beamed sixteenth notes. A bracket connects the first two measures of the lower staff. The system concludes with a measure in the upper staff marked with a mezzo-forte (*mf*) dynamic.

Measures 41-45 of the musical score. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a melodic line with a fermata over the final measure. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature. It begins with a complex, fast-moving line with many beamed sixteenth notes. A bracket connects the first two measures of the lower staff. The system concludes with a measure in the upper staff marked with a fortissimo (*f*) dynamic.

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EMR 5710	HAYDN, Fr.J.	St. Anthony Choral (5)
EMR 5278	KOETSIER, Jan	Präludium, Intermezzo & Rondo
EMR 5710	MENDELSSOHN, F.	Hochzeitsmarsch (Naulais) (5)
EMR 591	MICHEL, Jean-Fr.	Eveils
EMR 5122A	MORTIMER, J.G. (Arr.)	The Beatles Vol. 1 (4)
EMR 5123A	MORTIMER, J.G. (Arr.)	The Beatles Vol. 2 (3)
EMR 5124A	MORTIMER, J.G. (Arr.)	The Beatles Vol. 3 (3)
EMR 5316	MORTIMER, John G.	Happy Birthday
EMR 5702	MOURET, J.J.	Fanfare - Rondeau (5)
EMR 5705	MOZART, W.A.	Ave Verum (Naulais) (5)
EMR 5701	NAULAIS, Jérôme	Duet Album Volume 1 (5)
EMR 5702	NAULAIS, Jérôme	Duet Album Volume 2 (5)
EMR 5703	NAULAIS, Jérôme	Duet Album Volume 3 (5)
EMR 5704	NAULAIS, Jérôme	Duet Album Volume 4 (5)
EMR 5705	NAULAIS, Jérôme	Duet Album Volume 5 (5)
EMR 5706	NAULAIS, Jérôme	Duet Album Volume 6 (5)
EMR 5707	NAULAIS, Jérôme	Duet Album Volume 7 (5)
EMR 5708	NAULAIS, Jérôme	Duet Album Volume 8 (5)