

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Violoncellos & Piano

Jean-François Michel

EMR 57666

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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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Jean-François Michel

1. Violoncello

2. Violoncello

The image shows the first six measures of a musical score for two cellos. Both staves are in bass clef with a common time signature (C). The first measure is a whole rest for both instruments. The second measure features a forte (f) dynamic and a triplet of eighth notes in both parts. The third measure has a triplet of eighth notes in the first cello and a dotted quarter note in the second. The fourth measure has a dotted quarter note in the first and an eighth note followed by a beamed eighth note in the second. The fifth measure has a dotted quarter note in the first and a half note in the second. The sixth measure has a dotted quarter note in the first and a half note in the second. The score includes various musical notations such as triplets, dotted notes, and beamed eighth notes.

14

A

cresc.

f

cresc.

f

21

p *cresc.* *f*

p *cresc.* *f*

[illegible]

34

Musical score for measures 34-35. The score is for two staves, both in bass clef. Measure 34 (left) shows a melodic line in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth notes. Measure 35 (right) continues the melody, featuring a triplet of eighth notes in the upper staff and a single eighth note in the lower staff. Dynamic markings include accents (>) and a crescendo hairpin.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Violoncello

2. Violoncello

Piano

f marcato

8

15

A

f

f marcato

p

cresc.

EMR 57666

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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 piano staff (bass clef). The second system consists of a grand staff (bass and treble clefs) and a piano staff (bass clef). The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The piano part in the second system has a *dim.* (diminuendo) marking.

30

B

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 piano staff (bass clef). The second system consists of a grand staff (bass and treble clefs) and a piano staff (bass clef). The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The piano part in the second system has a *dim.* (diminuendo) marking.

36

C

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 piano staff (bass clef). The second system consists of a grand staff (bass and treble clefs) and a piano staff (bass clef). The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The piano part in the second system has a *dim.* (diminuendo) marking.

44

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 piano staff (bass clef). The second system consists of a grand staff (bass and treble clefs) and a piano staff (bass clef). The music features a variety of notes, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The piano part in the second system has a *dim.* (diminuendo) marking.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

The musical score is written for piano and features a variety of dynamic markings and articulations. The first system (measures 1-7) includes a piano (*p*) marking in the right hand and a pianissimo (*pp*) marking in the left hand. The second system (measures 8-14) includes a crescendo (*cresc.*) and mezzo-forte (*mf*) markings, with a section labeled 'A' starting at measure 10. The third system (measures 15-21) includes a piano (*p*) and mezzo-forte (*mf*) marking, followed by a decrescendo (*dim.*) marking. The fourth system (measures 22-28) includes a piano (*p*) marking and a pianissimo (*pp*) marking. The score is written in a key signature of one sharp (F#) and a common time signature (C).

8

A

15

22

30 **B**

30 **B**

mf

pp

pp

37

37 **C**

mf

pp

pp

44

44

pp

pp

pp

pp

51

51 **D**

pp

p

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5 of the piece. The music is in 8/8 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. The dynamic is marked *pp* (pianissimo) and the tempo is indicated as *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 marked *mf* (mezzo-forte).

12

A
pp
dim.
Ped.

Measures 12-17. Measure 12 is marked with a box containing the letter 'A'. The right hand has a melodic line with slurs and ties. The left hand has a melodic line with slurs and ties. The dynamic is marked *pp* (pianissimo) and *dim.* (diminuendo). A *Ped.* (pedal) marking is present at the end of the system.

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 a grand staff (bass and treble clefs). The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A repeat sign is present at the end of measure 29.

30

Musical score for measures 30-35. The score is written for a grand staff. The key signature is two sharps. The time signature is 4/4. The music continues with complex rhythmic patterns. Dynamics include *pp* and *mp*. A section marker **B** is placed above the staff at the beginning of measure 35. The piece concludes with a *Ped.* (pedal) instruction.

36

Musical score for measures 36-41. The score is written for a grand staff. The key signature is two sharps. The time signature is 4/4. The music features complex rhythmic patterns. Dynamics include *p* (piano) and *mp*. The piece concludes with a *Ped.* instruction.

42

Musical score for measures 42-47. The score is written for a grand staff. The key signature is two sharps. The time signature is 4/4. The music features complex rhythmic patterns. Dynamics include *p*. A section marker **C** is placed above the staff at the beginning of measure 47. The piece concludes with a *Ped.* instruction.

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. The music features a piano introduction with a marcato texture. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) and simando (sim.).

8

A

Measures 8-14 of the Choral Toccata. The music continues with a piano introduction. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (p) and crescendo (cresc.).

15

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include piano (p), crescendo (cresc.), and fortissimo (ff).

21

Measures 21-24 of the Choral Toccata. The music continues with a piano introduction. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. Dynamics include fortissimo (ff) and fortissimo piano (fp).

Measures 25-29 of the musical score. The piece is in D major (two sharps). The left hand (bass clef) plays a series of chords and single notes, starting with a fortissimo (*ff*) dynamic. The right hand (treble clef) features a complex, fast-moving melody with many sixteenth and thirty-second notes, also marked *ff*. A repeat sign is present at the end of measure 29, followed by a forte (*f*) dynamic marking.

Measures 30-34 of the musical score. The left hand continues with a steady rhythm of chords and single notes, marked *f*. The right hand's melody continues with intricate sixteenth-note patterns. The dynamics remain consistent with the previous section.

Measures 35-40 of the musical score. The left hand's accompaniment continues, with a mezzo-forte (*mf*) dynamic marking appearing in measure 37. The right hand's melody features more complex rhythmic figures, including triplets and sixteenth-note runs. The overall texture is dense and rhythmic.

Measures 41-45 of the musical score. The left hand plays a series of chords and single notes, maintaining the *mf* dynamic. The right hand's melody continues with intricate sixteenth-note patterns. The piece concludes with a final chord in the left hand and a melodic flourish in the right hand.

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2 VIOLONCELLOS & WIND BAND

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