

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Violas & Piano

Jean-François Michel

EMR 57665

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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. Viola

2. Viola

f

f

p

p

A

cresc.

f

cresc.

f

p

cresc.

f

B

34

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Viola

2. Viola

Piano

f marcato

8

15

A

EMR 57665

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Musical score for measures 23-29. The score is written for three staves: two for the upper right hand (treble and alto clefs) and one for the lower left hand (bass clef). The upper right hand part features a melody with various articulations (accents, slurs) and dynamic markings: *p* (piano), *cresc.* (crescendo), and *f* (forte). The lower left hand part provides a harmonic accompaniment with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

Musical score for measures 30-35. This section is marked with a box containing the letter 'B'. The upper right hand part continues the melodic line with slurs and ties. The lower left hand part features a more active accompaniment with eighth and sixteenth notes. The dynamics are not explicitly marked in this section.

Musical score for measures 36-43. This section is marked with a box containing the letter 'C'. The upper right hand part has a melodic line with some rests. The lower left hand part features a more active accompaniment with eighth and sixteenth notes. The dynamics are not explicitly marked in this section.

Musical score for measures 44-49. The upper right hand part has a melodic line with some rests. The lower left hand part features a more active accompaniment with eighth and sixteenth notes. The dynamics are not explicitly marked in this section.

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 one sharp (F#). 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 right hand melody consists of eighth and sixteenth notes, while the left hand accompaniment consists of quarter notes. The dynamics are marked 'p' and 'pp'.

Measures 8-14 of the musical score. The score continues with the piano (p) melody in the right hand and the piano (p) accompaniment in the left hand. The dynamics are marked 'cresc.', 'mf', and 'p'. A section marked 'A' begins in measure 11. The right hand melody features a crescendo leading to a mezzo-forte (mf) section, followed by a piano (p) section. The left hand accompaniment remains piano (p).

Measures 15-21 of the musical score. The score continues with the piano (p) melody in the right hand and the piano (p) accompaniment in the left hand. The dynamics are marked 'p', 'mf', and 'dim.'. The right hand melody features a mezzo-forte (mf) section followed by a decrescendo (dim.) section. The left hand accompaniment remains piano (p).

Measures 22-28 of the musical score. The score continues with the piano (p) melody in the right hand and the piano (p) accompaniment in the left hand. The dynamics are marked 'p' and 'pp'. The right hand melody features a piano (p) section followed by a pianissimo (pp) section. The left hand accompaniment remains piano (p).

30 **B**

30 **B**

pp

mf

37

C

C

pp

mf

44

pp

pp

51

D

D

pp

p

r

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

Measures 1-5 of the piece. The score is in 6/8 time with a key signature of three sharps (F#, C#, G#). The piano part features a continuous eighth-note accompaniment in the left hand, marked *pp* and *portato*. The right hand has a melodic line with slurs and ties.

6

Measures 6-11. The piano part continues with the eighth-note accompaniment. The right hand has a melodic line with slurs and ties, marked *mf* in measure 9.

12

Measures 12-17. Measure 12 is marked with a box 'A'. The piano part has a *dim.* marking in measure 13 and a *Ped.* marking in measure 14. The right hand has a melodic line with slurs and ties, marked *pp* in measure 12.

18

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

Musical score for measures 24-29. The score is written for three staves: two grand staves (treble and bass clef) and one piano staff (treble and bass clef). The key signature is two sharps (F# and C#). The time signature is 4/4. The piano part features a steady eighth-note accompaniment. The grand staff contains melodic lines with various dynamics: *pp* (pianissimo) and *mp* (mezzo-piano). The piano staff has a consistent eighth-note pattern with a *p* (piano) dynamic.

Musical score for measures 30-35. The score is written for three staves: two grand staves (treble and bass clef) and one piano staff (treble and bass clef). The key signature is two sharps (F# and C#). The time signature is 4/4. The piano part continues with its eighth-note accompaniment. The grand staff features melodic lines with dynamics *pp* and *mp*. A section marker 'B' is placed above the grand staff at measure 35. The piano staff has a consistent eighth-note pattern with a *p* dynamic.

Musical score for measures 36-41. The score is written for three staves: two grand staves (treble and bass clef) and one piano staff (treble and bass clef). The key signature is two sharps (F# and C#). The time signature is 4/4. The piano part continues with its eighth-note accompaniment. The grand staff features melodic lines with a *p* (piano) dynamic. The piano staff has a consistent eighth-note pattern with a *p* dynamic.

Musical score for measures 42-47. The score is written for three staves: two grand staves (treble and bass clef) and one piano staff (treble and bass clef). The key signature is two sharps (F# and C#). The time signature is 4/4. The piano part continues with its eighth-note accompaniment. The grand staff features melodic lines with a *p* (piano) dynamic. A section marker 'C' is placed above the grand staff at measure 47. The piano staff has a consistent eighth-note pattern with a *p* dynamic.

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 sharps (F# and C#). 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 eighth-note chords, while the left hand plays a steady eighth-note bass line. The piano part consists of sustained chords in the right hand and a moving bass line in the left hand. Dynamics include *p* (piano) and *sim.* (sustained).

8

A

Measures 8-14 of the Choral Toccata. The section begins with a piano introduction marked *p* (piano) and *cresc.* (crescendo). The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The piano part consists of sustained chords in the right hand and a moving bass line in the left hand. Dynamics include *p* (piano) and *cresc.* (crescendo).

15

Measures 15-20 of the Choral Toccata. The section begins with a piano introduction marked *sf* (sforzando). The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The piano part consists of sustained chords in the right hand and a moving bass line in the left hand. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

21

Measures 21-24 of the Choral Toccata. The section begins with a piano introduction marked *ff* (fortissimo). The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line. The piano part consists of sustained chords in the right hand and a moving bass line in the left hand. Dynamics include *ff* (fortissimo) and *fp* (fortepiano).

Measures 25-29 of the musical score. The score is written for piano (p) and features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes. The left hand provides a steady accompaniment. The key signature is one sharp (F#). The dynamic marking *ff* (fortissimo) is present at the beginning of measure 25, and *f* (forte) appears at the start of measure 29. A section marker 'B' is located above measure 29.

Measures 30-34 of the musical score. The right hand continues with a melodic line, while the left hand plays a rhythmic accompaniment. The key signature remains one sharp (F#). The dynamic marking *f* (forte) is present at the beginning of measure 30.

Measures 35-40 of the musical score. The right hand features a melodic line with some rests, and the left hand provides a rhythmic accompaniment. The key signature is one sharp (F#). The dynamic marking *mf* (mezzo-forte) is present in measures 36 and 37.

Measures 41-45 of the musical score. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. The key signature is one sharp (F#).

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