

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Violins & Piano

Jean-François Michel

EMR 57664

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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. Violin

2. Violin

f

f

7

p

p

14

cresc.

cresc.

f

f

21

p

cresc.

f

p

cresc.

f

28

B

34

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Violin

2. Violin

Piano

f marcato

8

p *cresc.*

15

A

f

f marcato

EMR 57664

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Measures 23-29 of the musical score. The system consists of two staves. The upper staff features a melody with eighth-note patterns and rests, marked with *p* (piano) and *cresc.* (crescendo), and *f* (forte). The lower staff provides harmonic support with chords and eighth-note patterns, also marked with *p*, *cresc.*, and *f*.

Measures 30-35 of the musical score, labeled with a box 'B'. The system consists of two staves. The upper staff continues the melody with eighth-note patterns and rests. The lower staff provides harmonic support with chords and eighth-note patterns.

Measures 36-43 of the musical score, labeled with a box 'C'. The system consists of two staves. The upper staff continues the melody with eighth-note patterns and rests. The lower staff provides harmonic support with chords and eighth-note patterns, marked with *ff* (fortissimo) in measure 43.

Measures 44-49 of the musical score. The system consists of two staves. The upper staff continues the melody with eighth-note patterns and rests. The lower staff provides harmonic support with chords and eighth-note patterns, marked with *dim.* (diminuendo) in measure 49.

II. Pavane

Jean-François Michel

Largo ♩ = ca. 52

Measures 1-7 of the musical score. The piece is in G major (one sharp) and 4/4 time. The tempo is Largo, with a quarter note equal to approximately 52 beats. The score features a piano (p) introduction in the right hand and a piano (p) accompaniment in the left hand. The right hand has a melodic line with a crescendo leading to a piano (pp) section. The left hand has a steady eighth-note accompaniment.

Measures 8-14 of the musical score. Measure 8 is marked with a box 'A'. The right hand features a melodic line with a crescendo (cresc.) leading to a mezzo-forte (mf) section. The left hand has a steady eighth-note accompaniment. The score includes dynamic markings such as p, cresc., mf, and pp.

Measures 15-21 of the musical score. The right hand features a melodic line with a mezzo-forte (mf) section, a piano (p) section, and a diminuendo (dim.) section. The left hand has a steady eighth-note accompaniment. The score includes dynamic markings such as p, mf, and dim.

Measures 22-28 of the musical score. The right hand features a melodic line with a piano (p) section and a piano (pp) section. The left hand has a steady eighth-note accompaniment. The score includes dynamic markings such as p and pp.

30 **B**

30 **B**

pp

mf

37

C

pp

mf

pp

44

pp

pp

pp

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 piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked *pp* and *portato*.

6

mf

Measures 6-11. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked *mf*.

12

A
pp
pp
dim.
Ped.

Measures 12-17. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked *pp*, *pp*, and *dim.*. A *Ped.* (pedal) marking is present at the end of the section. A box labeled 'A' is placed above the first staff of this system.

18

Measures 18-23. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Musical score for measures 24-29. The score is written for three staves: two treble staves and one bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A crescendo hairpin is visible in the first treble staff between measures 24 and 25.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A section marker **B** is present at the beginning of measure 30. A *ped.* (pedal) marking is at the end of measure 35.

Musical score for measures 36-41. The score is written for three staves: two treble staves and one bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *mp* (mezzo-piano). A *ped.* (pedal) marking is at the end of measure 41.

Musical score for measures 42-47. The score is written for three staves: two treble staves and one bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano). A section marker **C** is present at the beginning of measure 42. A *ped.* (pedal) marking is 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, approximately 96 beats per minute. The music features a piano introduction with a marcato accompaniment. The right hand plays a series of chords marked with 'p' (piano) and 'sim.' (simile). The left hand plays a marcato accompaniment marked with 'p marcato'.

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box containing the letter 'A'. The music continues with a piano introduction marked with 'p' and 'cresc.' (crescendo). The right hand plays a series of chords marked with 'p' and 'cresc.'. The left hand plays a marcato accompaniment marked with 'p' and 'cresc.'.

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction marked with 'sfp' (sforzando piano) and 'ff' (fortissimo). The right hand plays a series of chords marked with 'sfp' and 'ff'. The left hand plays a marcato accompaniment marked with 'ff'.

Measures 21-24 of the Choral Toccata. The music continues with a piano introduction marked with 'ff' (fortissimo) and 'fp' (fortissimo piano). The right hand plays a series of chords marked with 'ff' and 'fp'. The left hand plays a marcato accompaniment marked with 'ff'.

Measures 25-29 of a musical score. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked *ff* (fortissimo) at the beginning of measure 25. A section marker **B** is placed above the first staff at the start of measure 29. The dynamics change to *f* (forte) at the start of measure 29. The music features a complex rhythmic pattern in the grand staff, with a melodic line in the first staff and a bass line in the second staff.

Measures 30-34 of a musical score. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked *f* (forte) at the beginning of measure 30. The music features a complex rhythmic pattern in the grand staff, with a melodic line in the first staff and a bass line in the second staff.

Measures 35-40 of a musical score. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte) at the beginning of measure 35. The music features a complex rhythmic pattern in the grand staff, with a melodic line in the first staff and a bass line in the second staff.

Measures 41-45 of a musical score. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte) at the beginning of measure 41. The music features a complex rhythmic pattern in the grand staff, with a melodic line in the first staff and a bass line in the second staff.

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