

# Ceremonial Duet

*I. Overture*

*II. Pavane*

*III. Siciliano*

*IV. Choral Toccata*

2 E<sup>b</sup> Horns & 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. E♭ Horn

2. E♭ Horn

7

A

14

cresc.

cresc.

f

f

21

p

cresc.

f

p

cresc.

f

B

28

34

# Ceremonial Duet

## I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. E♭ Horn

2. E♭ Horn

Piano

*f*

*f marcato*

8

*p*

*cresc.*

15

A

*f*

*f marcato*

Musical score for measures 23-29. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is B-flat major (two flats). The upper system features a melody with dynamic markings *p*, *cresc.*, and *f*. The lower system features a bass line with dynamic markings *p*, *cresc.*, and *f*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 30-35. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is B-flat major (two flats). The upper system features a melody with a box labeled **B** above measure 30. The lower system features a bass line. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 36-43. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is B-flat major (two flats). The upper system features a melody with a box labeled **C** above measure 36. The lower system features a bass line with dynamic markings *ff*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for measures 44-49. The score is written for four staves: two for the upper system (treble and bass clef) and two for the lower system (treble and bass clef). The key signature is B-flat major (two flats). The upper system features a melody with a box labeled **C** above measure 44. The lower system features a bass line with dynamic markings *dim.*. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

# II. Pavane

Jean-François Michel

Largo  $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Largo, with a quarter note equal to approximately 52 beats per minute. The score features a piano (p) dynamic in measures 4 and 5, and a pianissimo (pp) dynamic in measure 7. The piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. Dynamics include crescendo (cresc.) in measures 8 and 9, mezzo-forte (mf) in measures 10 and 11, and piano (p) in measures 12 and 13. The piano part continues with its characteristic accompaniment, while the right hand introduces a new melodic motif.

Measures 15-21 of the musical score. Dynamics include piano (p) and mezzo-forte (mf) in measures 15 and 16, and diminuendo (dim.) in measures 17 and 18. The piano part features a series of descending eighth-note patterns in the right hand, while the left hand maintains the steady accompaniment.

Measures 22-28 of the musical score. Measure 22 is marked with a box containing the letter 'A'. Dynamics include piano (p) in measure 22 and pianissimo (pp) in measure 28. The piano part concludes with a final melodic flourish in the right hand.

30

**B**

Musical score for measures 30-36, section B. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody in the right hand is mostly whole and half notes, with some eighth notes. The bass line consists of a steady eighth-note pattern. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

37

**C**

Musical score for measures 37-43, section C. The score continues the melody and bass line from the previous section. The right hand features more complex rhythmic patterns, including eighth and sixteenth notes. The left hand maintains the eighth-note bass line. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

44

Musical score for measures 44-50. The melody in the right hand continues with various note values and rests. The bass line in the left hand remains consistent. Dynamics include *pp* (pianissimo).

51

**D**

Musical score for measures 51-56, section D. The score concludes the piece with a final melody in the right hand and a bass line in the left hand. The right hand features a series of eighth notes leading to a final chord. The left hand continues the eighth-note pattern. Dynamics include *pp* (pianissimo) and *p* (piano).

# III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp  
portato

Measures 1-5: The score begins with a treble and bass staff for piano. The treble staff has a key signature of one sharp (F#) and a time signature of 8/8. The bass staff has a key signature of one flat (Bb) and a time signature of 8/8. The piano part starts with a *pp* dynamic and a *portato* marking. The melody in the treble staff is characterized by long, flowing lines with many ties.

6

mf

Measures 6-11: The piano part continues with a *mf* dynamic. The treble staff features a series of chords and single notes, while the bass staff has a steady eighth-note accompaniment. A crescendo hairpin is visible over measures 8 and 9.

12

pp  
dim.  
Ped.

Measures 12-17: Measures 12-14 show a *dim.* (diminuendo) marking in the piano part. Measures 15-17 feature a *pp* (pianissimo) dynamic. A first ending bracket labeled 'A' spans measures 16 and 17. A *Ped.* (pedal) marking is present under measures 15 and 16.

18

Measures 18-23: The score continues with the piano part. The treble staff has a melodic line with ties, and the bass staff has a steady eighth-note accompaniment. The dynamics remain *pp*.

Musical score for measures 12-24. The score is written for a piano and a guitar. The piano part is in the lower staves, and the guitar part is in the upper staves. The key signature is one sharp (F#). The tempo is marked 'pp' (pianissimo) and 'mp' (mezzo-piano). The guitar part features a melodic line with slurs and ties, while the piano part provides a harmonic accompaniment with chords and moving lines.

Musical score for measures 30-35. The score is written for a piano and a guitar. The piano part is in the lower staves, and the guitar part is in the upper staves. The key signature is one sharp (F#). The tempo is marked 'pp' (pianissimo) and 'mp' (mezzo-piano). The guitar part features a melodic line with slurs and ties, while the piano part provides a harmonic accompaniment with chords and moving lines. The section ends with a 'Ped.' (pedal) marking.

Musical score for measures 36-41. The score is written for a piano and a guitar. The piano part is in the lower staves, and the guitar part is in the upper staves. The key signature is one sharp (F#). The tempo is marked 'p' (piano). The guitar part features a melodic line with slurs and ties, while the piano part provides a harmonic accompaniment with chords and moving lines. The section ends with a 'Ped.' (pedal) marking.

Musical score for measures 42-47. The score is written for a piano and a guitar. The piano part is in the lower staves, and the guitar part is in the upper staves. The key signature is one sharp (F#). The tempo is marked 'p' (piano). The guitar part features a melodic line with slurs and ties, while the piano part provides a harmonic accompaniment with chords and moving lines. The section ends with a 'Ped.' (pedal) marking.

# 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 bass line. The right hand plays a melodic line with accents and slurs, while the left hand provides harmonic support with chords and a steady bass line. Dynamics include piano (p) and similes (sim.).

8

A

Measures 8-14 of the Choral Toccata. This section begins with a repeat sign and a first ending bracket labeled 'A'. The music continues with a piano introduction and a marcato bass line. The right hand plays a melodic line with accents and slurs, while the left hand provides harmonic support with chords and a steady bass line. Dynamics include piano (p) and crescendos (cresc.).

15

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction and a marcato bass line. The right hand plays a melodic line with accents and slurs, while the left hand provides harmonic support with chords and a steady bass line. Dynamics include piano (p), crescendos (cresc.), and fortissimo (ff).

21

Measures 21-26 of the Choral Toccata. The music continues with a piano introduction and a marcato bass line. The right hand plays a melodic line with accents and slurs, while the left hand provides harmonic support with chords and a steady bass line. Dynamics include piano (p), crescendos (cresc.), and fortissimo (ff).

Musical score for measures 25-29. The score is written for piano (pf) and features a complex, fast-moving melody in the right hand and a more rhythmic, eighth-note pattern in the left hand. The key signature is one sharp (F#). The tempo is marked 'ff' (fortissimo). A section marker 'B' is placed above the staff at measure 25. The score ends with a double bar line at measure 29.

Musical score for measures 30-34. The score continues the melody from the previous system. The right hand features a series of eighth notes, while the left hand plays a steady eighth-note pattern. The key signature remains one sharp (F#). The tempo is marked 'f' (forte). The score ends with a double bar line at measure 34.

Musical score for measures 35-40. The score continues the melody from the previous system. The right hand features a series of eighth notes, while the left hand plays a steady eighth-note pattern. The key signature remains one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The score ends with a double bar line at measure 40.

Musical score for measures 41-45. The score continues the melody from the previous system. The right hand features a series of eighth notes, while the left hand plays a steady eighth-note pattern. The key signature remains one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The score ends with a double bar line at measure 45.

## 2<sup>nd</sup> HORN & CD PLAYBACK

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## 2<sup>nd</sup> HORNS & PIANO

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| EMR 4463  | ROSETTI, Francesco     | Concerto n° 3                    |
| EMR 8752  | SEDLAK, Jan (Arr.)     | Kalinka (5)                      |
| EMR 8754  | SEDLAK, Jan (Arr.)     | Shalom (5)                       |
| EMR 8756  | SEDLAK, Jan (Arr.)     | Two Guitars (5)                  |
| EMR 8755  | STRAUSS, Johann        | Emperor Waltz (5)                |
| EMR 8753  | STRAUSS, Johann        | Radetzky March (5)               |
| EMR 8751  | STRAUSS, Johann        | Rosen aus dem Süden (5)          |
| EMR 8754  | STRAUSS, Johann        | Tritsch-Tratsch Polka (5)        |
| EMR 8754  | SUBA, Eduardo (Arr.)   | Cielito Lindo (5)                |
| EMR 8752  | SUBA, Eduardo (Arr.)   | La Paloma (5)                    |
| EMR 8753  | SUBA, Eduardo (Arr.)   | Tico-Tico (5)                    |
| EMR 8750  | TAILOR, Norman         | Inca Dance (5)                   |
| EMR 8749  | TAILOR, Norman (Arr.)  | Danny Boy (5)                    |
| EMR 8749  | VARIOUS                | Greatest Hits Volume 1 (5)       |
| EMR 8750  | VARIOUS                | Greatest Hits Volume 2 (5)       |
| EMR 8751  | VARIOUS                | Greatest Hits Volume 3 (5)       |
| EMR 8752  | VARIOUS                | Greatest Hits Volume 4 (5)       |
| EMR 8753  | VARIOUS                | Greatest Hits Volume 5 (5)       |
| EMR 8754  | VARIOUS                | Greatest Hits Volume 6 (5)       |
| EMR 8755  | VARIOUS                | Greatest Hits Volume 7 (5)       |
| EMR 8756  | VARIOUS                | Greatest Hits Volume 8 (5)       |

