

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 F Horns & Piano

Jean-François Michel

EMR 57658

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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. F Horn

2. F Horn

A

B

EMR 57658

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Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. F Horn

2. F Horn

Piano

f

f marcato

8

p

cresc.

p

cresc.

p

cresc.

15

A

f

f marcato

Musical score for measures 23-29. The score is in 3/4 time with a key signature of three flats. It features a piano (*p*) introduction with a crescendo (*cresc.*) leading to a forte (*f*) section. The piano part consists of chords and a bass line, while the treble part has a melodic line with slurs and accents.

Musical score for measures 30-35. Measure 30 is marked with a box **B**. The score continues with a melodic line in the treble and a supporting bass line in the piano. The dynamics are not explicitly marked in this section.

Musical score for measures 36-43. Measure 36 is marked with a box **C**. The score features a piano (*ff*) section with a melodic line in the treble and a supporting bass line. The dynamics are not explicitly marked in this section.

Musical score for measures 44-49. The score concludes with a melodic line in the treble and a supporting bass line. The dynamics are not explicitly marked in this section.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The score 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 music features a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The melody begins with a half rest, followed by a series of eighth and quarter notes. The accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. The music continues with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The melody features a crescendo (cresc.) leading to a mezzo-forte (mf) section. The accompaniment also features a crescendo (cresc.) leading to a mezzo-forte (mf) section. The music ends with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand.

Measures 15-21 of the musical score. The music continues with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The melody features a mezzo-forte (mf) section followed by a decrescendo (dim.) leading to a piano (p) section. The accompaniment also features a mezzo-forte (mf) section followed by a decrescendo (dim.) leading to a piano (p) section. The music ends with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand.

Measures 22-28 of the musical score. The music continues with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The melody features a piano (p) section followed by a mezzo-forte (mf) section. The accompaniment also features a piano (p) section followed by a mezzo-forte (mf) section. The music ends with a piano (p) melody in the right hand and a piano (p) accompaniment in the left 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 is B-flat major (two flats). The melody starts with a whole rest in measure 30, followed by a series of eighth and quarter notes. The bass line consists of a steady eighth-note pattern. Dynamics include *pp* (pianissimo) in measures 30 and 31, and *mf* (mezzo-forte) in measure 32.

37

C

Musical score for measures 37-43, section C. The score continues the melody and bass line. The melody features a series of eighth notes and quarter notes, with a *pp* (pianissimo) dynamic in measure 37. The bass line continues with eighth notes. A *mf* (mezzo-forte) dynamic appears in measure 40. The section ends with a *pp* (pianissimo) dynamic in measure 43.

44

Musical score for measures 44-50. The melody and bass line continue. The melody features a series of eighth notes and quarter notes, with a *pp* (pianissimo) dynamic in measure 44. The bass line continues with eighth notes. The section ends with a *pp* (pianissimo) dynamic in measure 50.

51

D

Musical score for measures 51-56, section D. The melody and bass line continue. The melody features a series of eighth notes and quarter notes, with a *pp* (pianissimo) dynamic in measure 51. The bass line continues with eighth notes. A *p* (piano) dynamic appears in measure 54. The section ends with a *p* (piano) dynamic in measure 56.

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5: The score begins with a piano introduction in 6/8 time. The right hand has whole rests, while the left hand plays a steady eighth-note accompaniment. The melody in the right hand starts in measure 2 with a half note, followed by eighth-note patterns and a half note in measure 5.

6

mf

Measures 6-11: The piano introduction continues. The right hand melody becomes more active with eighth-note patterns and slurs. The left hand accompaniment remains steady. A crescendo hairpin leads into measure 10, where the dynamic is marked *mf*.

12

A
pp
dim.
Ped.

Measures 12-17: The piece transitions into the main section, marked with a box 'A'. The right hand melody features a series of eighth-note patterns. The left hand accompaniment includes a 'dim.' (diminuendo) hairpin and a 'Ped.' (pedal) section indicated by a line. Dynamics include *pp* (pianissimo).

18

Measures 18-23: The main section continues. The right hand melody consists of eighth-note patterns. The left hand accompaniment features a steady eighth-note bass line with occasional chords. The piece concludes with a final chord in measure 23.

Musical score for measures 12-24. The score is written for a piano and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line consists of a single melodic line with various dynamics including *pp* (pianissimo) and *mp* (mezzo-piano).

Musical score for measures 30-35. This section is marked with a 'B' in a box. The piano accompaniment continues with its characteristic eighth-note pattern. The vocal line shows a change in dynamics, starting with *pp* and *mp*, and ending with a *pp* marking. A *Ped.* (pedal) marking is present at the end of the section.

Musical score for measures 36-41. The piano part includes a '(cup mute)' instruction for the right hand in measures 36-37, with a *p* (piano) dynamic. The vocal line also features a '(cup mute)' instruction and a *p* dynamic. The piano accompaniment continues with its eighth-note pattern.

Musical score for measures 42-47. This section is marked with a 'C' in a box. The piano part features a '(cup mute)' instruction and a *p* dynamic. The vocal line also includes a '(cup mute)' instruction and a *p* dynamic. The piano accompaniment continues with its eighth-note pattern.

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 flats (B-flat and E-flat). The tempo is Moderato, marked as ♩ = ca. 96. The music features a piano introduction with a marcato accompaniment. The right hand has a melodic line with some slurs and accents, while the left hand provides a steady harmonic foundation. Dynamics include piano (p) and sforzando (sf).

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 and a marcato accompaniment. The right hand features a melodic line with a crescendo (cresc.) and a piano (p) dynamic. The left hand provides a steady harmonic foundation. Dynamics include piano (p) and crescendo (cresc.).

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. The right hand features a melodic line with a sforzando (sf) dynamic. The left hand provides a steady harmonic foundation. Dynamics include sforzando (sf) and fortissimo (ff).

Measures 21-26 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. The right hand features a melodic line with a fortissimo (ff) dynamic. The left hand provides a steady harmonic foundation. Dynamics include fortissimo (ff) and sforzando (sf).

Measures 25-29 of the musical score. The score is in 3/4 time and B-flat major. Measures 25-26 are marked *ff* (fortissimo) and feature a piano introduction with rapid sixteenth-note runs in the right hand and a steady eighth-note bass line. Measures 27-28 are marked *f* (forte) and feature a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line. Measure 29 is marked *f* and features a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line.

Measures 30-34 of the musical score. The score is in 3/4 time and B-flat major. Measures 30-31 are marked *f* (forte) and feature a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line. Measures 32-33 are marked *f* and feature a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line. Measure 34 is marked *f* and features a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line.

Measures 35-40 of the musical score. The score is in 3/4 time and B-flat major. Measures 35-36 are marked *mf* (mezzo-forte) and feature a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line. Measures 37-38 are marked *mf* and feature a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line. Measures 39-40 are marked *mf* and feature a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line.

Measures 41-45 of the musical score. The score is in 3/4 time and B-flat major. Measures 41-42 are marked *mf* and feature a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line. Measures 43-44 are marked *mf* and feature a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line. Measure 45 is marked *mf* and features a piano introduction with a sustained chord in the right hand and a steady eighth-note bass line.

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