

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Oboes & Piano

Jean-François Michel

EMR 57651

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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. Oboe

2. Oboe

f

f

p

p

A

cresc.

cresc.

f

f

p

cresc.

cresc.

f

B

34

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Oboe

2. Oboe

Piano

f marcato

8

p *cresc.*

p *cresc.*

p *cresc.*

15

A

f

f marcato

EMR 57651

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Musical score for measures 23-29. The score is written for four staves: two for the upper system (treble and alto clefs) and two for the lower system (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The upper system features a melody with dynamic markings *p*, *cresc.*, and *f*. The lower system provides harmonic support with chords and moving lines, also marked with *p*, *cresc.*, and *f*. Measure numbers 23, 24, 25, 26, 27, 28, and 29 are indicated at the beginning of their respective measures.

Musical score for measures 30-35. The score is written for four staves. A section marker **B** is placed above the first measure (measure 30). The upper system continues the melody, and the lower system provides harmonic support. Measure numbers 30, 31, 32, 33, 34, and 35 are indicated at the beginning of their respective measures.

Musical score for measures 36-43. The score is written for four staves. A section marker **C** is placed above the first measure (measure 36). The upper system continues the melody, and the lower system provides harmonic support. Measure numbers 36, 37, 38, 39, 40, 41, 42, and 43 are indicated at the beginning of their respective measures.

Musical score for measures 44-49. The score is written for four staves. The upper system continues the melody, and the lower system provides harmonic support. Measure numbers 44, 45, 46, 47, 48, and 49 are indicated at the beginning of their respective measures. The final measure (49) includes a *dim.* (diminuendo) marking.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The score is in E-flat major (three flats) and common time. It 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 has a melodic line with a crescendo (cresc.) leading to a mezzo-forte (mf) section. The left hand has a steady eighth-note accompaniment. The right hand has a piano (p) section followed by a mezzo-forte (mf) section.

Measures 15-21 of the musical score. The right hand has a melodic line with a mezzo-forte (mf) section followed by a piano (p) section. The left hand has a steady eighth-note accompaniment. The right hand has a piano (p) section followed by a mezzo-forte (mf) section. The right hand has a mezzo-forte (mf) section followed by a piano (p) section. The right hand has a mezzo-forte (mf) section followed by a piano (p) section. The right hand has a mezzo-forte (mf) section followed by a piano (p) section. The right hand has a mezzo-forte (mf) section followed by a piano (p) section.

Measures 22-28 of the musical score. The right hand has a melodic line with a piano (p) section followed by a piano (pp) section. The left hand has a steady eighth-note accompaniment. The right hand has a piano (p) section followed by a piano (pp) section. The right hand has a piano (p) section followed by a piano (pp) section. The right hand has a piano (p) section followed by a piano (pp) section. The right hand has a piano (p) section followed by a piano (pp) section. The right hand has a piano (p) section followed by a piano (pp) section.

30

B

Musical score for measures 30-36, section B. The score is written for piano in B-flat major (two flats). It consists of three systems of staves. The first system (measures 30-31) shows the right hand with a whole rest and the left hand with a whole rest. The second system (measures 32-33) shows the right hand with a whole rest and the left hand with a whole rest. The third system (measures 34-36) shows the right hand with a whole rest and the left hand with a whole rest. The dynamics are *pp* (pianissimo) for measures 34-36 and *mf* (mezzo-forte) for measures 30-33.

37

C

Musical score for measures 37-43, section C. The score is written for piano in B-flat major (two flats). It consists of three systems of staves. The first system (measures 37-38) shows the right hand with a whole rest and the left hand with a whole rest. The second system (measures 39-40) shows the right hand with a whole rest and the left hand with a whole rest. The third system (measures 41-43) shows the right hand with a whole rest and the left hand with a whole rest. The dynamics are *pp* (pianissimo) for measures 37-38, 41-42 and *mf* (mezzo-forte) for measures 39-40, 43.

44

Musical score for measures 44-50. The score is written for piano in B-flat major (two flats). It consists of three systems of staves. The first system (measures 44-45) shows the right hand with a whole rest and the left hand with a whole rest. The second system (measures 46-47) shows the right hand with a whole rest and the left hand with a whole rest. The third system (measures 48-50) shows the right hand with a whole rest and the left hand with a whole rest. The dynamics are *pp* (pianissimo) for measures 44-45, 48-49 and *mf* (mezzo-forte) for measures 46-47, 50.

51

D

Musical score for measures 51-56, section D. The score is written for piano in B-flat major (two flats). It consists of three systems of staves. The first system (measures 51-52) shows the right hand with a whole rest and the left hand with a whole rest. The second system (measures 53-54) shows the right hand with a whole rest and the left hand with a whole rest. The third system (measures 55-56) shows the right hand with a whole rest and the left hand with a whole rest. The dynamics are *pp* (pianissimo) for measures 51-52, 55-56 and *p* (piano) for measures 53-54.

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5: The score begins with a piano introduction in 8/8 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 to a mezzo-forte (mf) dynamic in measure 10.

12

A
pp
dim.
Ped.

Measures 12-17: The piece transitions into the main section marked 'A'. The right hand melody features a series of slurs and a decrescendo (dim.) leading to a piano (pp) dynamic in measure 16. The left hand accompaniment includes a pedal point (Ped.) in the bass. Measure 17 ends with a repeat sign.

18

Measures 18-23: The main section continues with a more active right hand melody featuring slurs and eighth-note patterns. The left hand accompaniment consists of steady eighth notes, with a brief change in texture in measures 22-23.

Musical score for measures 12-24. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). The tempo is marked 'pp' (pianissimo) and 'mp' (mezzo-piano). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). The tempo is marked 'pp' (pianissimo) and 'mp' (mezzo-piano). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. A section marker 'B' is present at the beginning of measure 30. The piece ends with a 'Ped.' (pedal) marking.

Musical score for measures 36-41. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). The tempo is marked 'p' (piano) and 'mp' (mezzo-piano). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Musical score for measures 42-47. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). The tempo is marked 'p' (piano). The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. A section marker 'C' is present at the beginning of measure 42.

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 beats per minute. The music features a piano (*p*) introduction with a *sim.* (sustained) marking. The piano part is marked *p marcato*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The piano part consists of sustained chords.

8

A

Measures 8-14 of the Choral Toccata. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part is marked *p marcato*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The piano part consists of sustained chords.

15

Measures 15-20 of the Choral Toccata. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part is marked *p marcato*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The piano part consists of sustained chords.

21

Measures 21-26 of the Choral Toccata. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part is marked *p marcato*. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes. The piano part consists of sustained chords.

Measures 25-29 of the musical score. The system consists of four staves. The top two staves (treble and alto clefs) show a melody with a forte (*ff*) dynamic at measure 25, which then changes to *f* at measure 29. The bottom two staves (piano and bass clefs) feature a complex accompaniment with rapid sixteenth-note runs in the right hand and sustained notes in the left hand. A bracket spans across measures 25-29 under the piano part.

Measures 30-34 of the musical score. The system consists of four staves. The top two staves continue the melody with a forte (*f*) dynamic. The bottom two staves feature a complex accompaniment with rapid sixteenth-note runs in the right hand and sustained notes in the left hand.

Measures 35-40 of the musical score. The system consists of four staves. The top two staves show a melody with a mezzo-forte (*mf*) dynamic. The bottom two staves feature a complex accompaniment with rapid sixteenth-note runs in the right hand and sustained notes in the left hand.

Measures 41-45 of the musical score. The system consists of four staves. The top two staves show a melody with a mezzo-forte (*mf*) dynamic. The bottom two staves feature a complex accompaniment with rapid sixteenth-note runs in the right hand and sustained notes in the left hand.

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EMR 2290B	TRADITIONAL	O Sole Mio (Richards)
EMR 2304B	TRADITIONAL	O Sole Mio (Saurer)
EMR 22929	VALTA, Jan	Londonderry Air
EMR 21748	VARIOUS	20 Celtic Hits
EMR 28995	VARIOUS	20 Greatest Sacred Music
EMR 22151	VARIOUS	20 Greatest Slow Melodies
EMR 2323	VARIOUS	Baroque Masterpieces
EMR 8510	VARIOUS	Greatest Hits Volume 1 (5)
EMR 8532	VARIOUS	Greatest Hits Volume 2 (5)
EMR 8554	VARIOUS	Greatest Hits Volume 3 (5)
EMR 8576	VARIOUS	Greatest Hits Volume 4 (5)
EMR 8598	VARIOUS	Greatest Hits Volume 5 (5)
EMR 8620	VARIOUS	Greatest Hits Volume 6 (5)