

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Viola, Violoncello & Piano

Jean-François Michel

EMR 57683

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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. Violoncello

f

f

p

p

A

cresc.

f

cresc.

f

p

cresc.

p

cresc.

f

B

34

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Viola

2. Violoncello

Piano

f

f marcato

8

15

A

EMR 57683

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Musical score for measures 23-29. The score is written for two systems of staves. The first system consists of a grand staff (treble and bass clef) and a piano staff (treble and bass clef). The piano staff has a *p* (piano) dynamic marking at the beginning and a *cresc.* (crescendo) marking. The grand staff has a *p* marking at the beginning and a *f* (forte) marking at measure 27. The piano staff has a *p* marking at the beginning and a *f* marking at measure 27. The piano staff has a *cresc.* marking at measure 23 and a *f* marking at measure 27. The piano staff has a *cresc.* marking at measure 23 and a *f* marking at measure 27.

Musical score for measures 30-35. The score is written for two systems of staves. The first system consists of a grand staff (treble and bass clef) and a piano staff (treble and bass clef). The piano staff has a *p* (piano) dynamic marking at the beginning and a *cresc.* (crescendo) marking. The grand staff has a *p* marking at the beginning and a *f* (forte) marking at measure 33. The piano staff has a *p* marking at the beginning and a *f* marking at measure 33. The piano staff has a *cresc.* marking at measure 30 and a *f* marking at measure 33. The piano staff has a *cresc.* marking at measure 30 and a *f* marking at measure 33.

Musical score for measures 36-43. The score is written for two systems of staves. The first system consists of a grand staff (treble and bass clef) and a piano staff (treble and bass clef). The piano staff has a *p* (piano) dynamic marking at the beginning and a *cresc.* (crescendo) marking. The grand staff has a *p* marking at the beginning and a *f* (forte) marking at measure 39. The piano staff has a *p* marking at the beginning and a *f* marking at measure 39. The piano staff has a *cresc.* marking at measure 36 and a *f* marking at measure 39. The piano staff has a *cresc.* marking at measure 36 and a *f* marking at measure 39.

Musical score for measures 44-49. The score is written for two systems of staves. The first system consists of a grand staff (treble and bass clef) and a piano staff (treble and bass clef). The piano staff has a *p* (piano) dynamic marking at the beginning and a *cresc.* (crescendo) marking. The grand staff has a *p* marking at the beginning and a *f* (forte) marking at measure 47. The piano staff has a *p* marking at the beginning and a *f* marking at measure 47. The piano staff has a *cresc.* marking at measure 44 and a *f* marking at measure 47. The piano staff has a *cresc.* marking at measure 44 and a *f* marking at measure 47.

II. Pavane

Jean-François Michel

Largo ♩ = ca. 52

Measures 1-7 of the musical score. The score is in G major (one sharp) and 3/4 time. 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 right hand melody consists of eighth and quarter notes, while the left hand accompaniment consists of eighth notes and quarter notes. The dynamics range from piano (p) to pianissimo (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 range from piano (p) to mezzo-forte (mf). A crescendo (cresc.) is marked in measures 8-10, and a decrescendo (dim.) is marked in measures 11-12. A section marked 'A' begins in measure 13.

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 range from piano (p) to mezzo-forte (mf). A decrescendo (dim.) is marked in measures 16-18. The section marked 'A' continues in measure 19.

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 range from piano (p) to pianissimo (pp). The section marked 'A' continues in measure 23.

30 **B**

37

C

44

51

D

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

Measures 1-5 of the piece. The score is in 8/8 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Largo' with a quarter note equal to approximately 54 beats per minute. The music features a piano introduction with a 'portato' (portato) marking in the right hand and a 'pp' (pianissimo) dynamic. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

6

Measures 6-11 of the piece. The music continues with the same eighth-note accompaniment in the left hand. The right hand features a melodic line with a 'mf' (mezzo-forte) dynamic marking. The melody consists of eighth notes and quarter notes, with some phrasing slurs.

12

Measures 12-17 of the piece. Measure 12 is marked with a box containing the letter 'A'. The right hand has a 'pp' (pianissimo) dynamic marking. The left hand features a 'dim.' (diminuendo) marking. The music includes a 'Ped.' (pedal) marking in the left hand, indicating a sustained pedal point. The right hand plays a melodic line with eighth notes and quarter notes.

18

Measures 18-23 of the piece. The music continues with the same eighth-note accompaniment in the left hand. The right hand features a melodic line with eighth notes and quarter notes, with some phrasing slurs. The overall texture remains consistent with the previous measures.

Musical score for measures 24-29. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is two sharps (F# and C#). The tempo is marked 'pp' (pianissimo) and the dynamics are 'mp' (mezzo-piano). The music features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

30

Musical score for measures 30-35. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is two sharps (F# and C#). The tempo is marked 'pp' (pianissimo) and the dynamics are 'mp' (mezzo-piano). The music features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. A section marker 'B' is present at the end of measure 35.

36

Musical score for measures 36-41. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is two sharps (F# and C#). The tempo is marked 'p' (piano) and the dynamics are 'mp' (mezzo-piano). The music features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

42

Musical score for measures 42-47. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is two sharps (F# and C#). The tempo is marked 'p' (piano) and the dynamics are 'mp' (mezzo-piano). The music features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. A section marker 'C' is present 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 texture. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The piano part consists of sustained chords in the right hand and a moving bass line in the left hand. Dynamics include piano (*p*) and *sim.* (sustained).

8

A

Measures 8-14 of the Choral Toccata. The music continues with a piano introduction. The right hand features a series of eighth notes, and the left hand provides a steady accompaniment. The piano part consists of sustained chords in the right hand and a moving bass line in the left hand. Dynamics include piano (*p*) and *cresc.* (crescendo).

15

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction. The right hand features a series of eighth notes, and the left hand provides a steady accompaniment. 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 music continues with a piano introduction. The right hand features a series of eighth notes, and the left hand provides a steady accompaniment. 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).

Musical score for measures 25-29. The score is written for three staves: two grand staves (treble and bass clef) and one piano accompaniment staff (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked *ff* (fortissimo) at the beginning and *f* (forte) at the end. The piano part features a complex, fast-moving melody with many sixteenth and thirty-second notes, while the grand staves play a more rhythmic, chordal accompaniment.

Musical score for measures 30-34. The score is written for three staves: two grand staves (treble and bass clef) and one piano accompaniment staff (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked *f* (forte). The piano part continues with its fast-moving melody, and the grand staves play a rhythmic accompaniment.

Musical score for measures 35-40. The score is written for three staves: two grand staves (treble and bass clef) and one piano accompaniment staff (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). The piano part continues with its fast-moving melody, and the grand staves play a rhythmic accompaniment.

Musical score for measures 41-45. The score is written for three staves: two grand staves (treble and bass clef) and one piano accompaniment staff (treble and bass clef). The key signature is one sharp (F#). The tempo/mood is marked *mf* (mezzo-forte). The piano part continues with its fast-moving melody, and the grand staves play a rhythmic accompaniment.

STRING QUARTET

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EMR 4740	BACH, Johann S.	Arioso (5)
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EMR 19394	BEETHOVEN, L.v.	Three Equali
EMR 4738	BORODIN, Alexander	Polovetzian Dance (5)
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EMR 4732	CHOPIN, Frédéric	Tristesse (5)
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EMR 4576	DAETWYLER, Jean	String Quartet
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EMR 13636	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 4732	GERSHWIN, George	I Got Rhythm (5)
EMR 13613	GERSHWIN, George	Strike Up The Band
EMR 13614	GERSHWIN, George	Summertime
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EMR 13643	JOPLIN, Scott	Elite Syncopations
EMR 39012	KADLEC, Jirka	14 Greatest Happy Music
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