

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Oboe, Bassoon & 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. Oboe

2. Bassoon

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 written for two systems of staves. The first system consists of a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The second system consists of two staves, treble and bass, with a key signature of three flats. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

Musical score for measures 30-35. The score is written for two systems of staves. The first system consists of a single staff with a treble clef and a key signature of three flats. The second system consists of two staves, treble and bass, with a key signature of three flats. A section marker **B** is placed above the first measure of the first staff. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

Musical score for measures 36-43. The score is written for two systems of staves. The first system consists of a single staff with a treble clef and a key signature of three flats. The second system consists of two staves, treble and bass, with a key signature of three flats. A section marker **C** is placed above the first measure of the first staff. Dynamics include *ff* (fortissimo). The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

Musical score for measures 44-49. The score is written for two systems of staves. The first system consists of a single staff with a treble clef and a key signature of three flats. The second system consists of two staves, treble and bass, with a key signature of three flats. Dynamics include *dim.* (diminuendo). The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The piece is in E-flat major (three flats) and common time. The tempo is Largo, with a quarter note equal to approximately 52 beats per minute. The score is written for piano and features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano).

Measures 15-21 of the musical score. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo).

Measures 22-28 of the musical score. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo).

30

B

Musical score for measures 30-36, section B. The score is written for piano in B-flat major (two flats). Measures 30-36 show a piano introduction with a melody in the right hand and a bass line in the left hand. The melody starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass line starts with a whole rest, followed by a half note F4, a quarter note G4, and a half note A4. The dynamics are marked *pp* (pianissimo) at the beginning and *mf* (mezzo-forte) at measure 34.

37

C

Musical score for measures 37-43, section C. The score continues the piano introduction. Measures 37-43 show a continuation of the melody and bass line. The dynamics are marked *pp* (pianissimo) at the beginning and *mf* (mezzo-forte) at measure 41.

44

Musical score for measures 44-50. The score continues the piano introduction. Measures 44-50 show a continuation of the melody and bass line. The dynamics are marked *pp* (pianissimo) at the beginning and *mf* (mezzo-forte) at measure 48.

51

D

Musical score for measures 51-56, section D. The score continues the piano introduction. Measures 51-56 show a continuation of the melody and bass line. The dynamics are marked *pp* (pianissimo) at the beginning and *p* (piano) at measure 54.

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5 of the piece. The score is in 8/8 time with a key signature of two flats. The piano part features a melodic line in the right hand and a bass line in the left hand, both marked *pp* and *portato*. The right hand has a slur over measures 3-5.

6

mf

Measures 6-11. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The right hand has a slur over measures 6-8. The dynamic *mf* is marked in measure 9.

12

A
pp
dim.
Ped.

Measures 12-17. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The right hand has a slur over measures 12-14. The dynamic *pp* is marked in measure 15. The dynamic *dim.* is marked in measure 16. The *Ped.* (pedal) instruction is marked in measure 17.

18

Measures 18-23. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The right hand has a slur over measures 18-20. The left hand has a slur over measures 18-20.

Musical score for measures 24-29. The score is written for piano in B-flat major. Measures 24-29 show a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

Musical score for measures 30-35. The score continues the melodic and bass lines. Measure 30 includes a *pp* dynamic. Measure 35 ends with a repeat sign and a *pp* dynamic. The section concludes with a *mp* dynamic and a *Ped.* (pedal) marking.

Musical score for measures 36-41. Measures 36-41 show a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *mp* (mezzo-piano).

Musical score for measures 42-47. Measures 42-47 show a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano).

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 in the right hand with sixteenth-note patterns, and a marcato (*p marcato*) accompaniment in the left hand with sustained chords. Dynamics include *p* and *sim.* (sustained).

8

A

Measures 8-14 of the Choral Toccata. The section begins with a piano (*p*) and crescendo (*cresc.*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. The dynamics range from *p* to *cresc.*

15

Measures 15-20 of the Choral Toccata. The music continues with a piano (*p*) and crescendo (*cresc.*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. The dynamics range from *p* to *cresc.*

21

Measures 21-26 of the Choral Toccata. The section begins with a piano (*p*) and crescendo (*cresc.*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment. The dynamics range from *p* to *cresc.*

Musical score for measures 25-29. The score is in 2/4 time and features a piano (p) and a grand piano (ff) section. The piano part consists of a single melodic line in the right hand, while the grand piano part features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat).

Musical score for measures 30-34. The score is in 2/4 time and features a piano (p) and a grand piano (ff) section. The piano part consists of a single melodic line in the right hand, while the grand piano part features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat).

Musical score for measures 35-40. The score is in 2/4 time and features a piano (p) and a grand piano (ff) section. The piano part consists of a single melodic line in the right hand, while the grand piano part features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat).

Musical score for measures 41-45. The score is in 2/4 time and features a piano (p) and a grand piano (ff) section. The piano part consists of a single melodic line in the right hand, while the grand piano part features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat).

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