

# Ceremonial Duet

*I. Overture*

*II. Pavane*

*III. Siciliano*

*IV. Choral Toccata*

2 Piccolos & Piano

**Jean-François Michel**

EMR 57649

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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. Piccolo

2. Piccolo

7

14

21

28

34

*f*

*f*

*p*

*p*

*cresc.*

*f*

*cresc.*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

**A**

**B**

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# Ceremonial Duet

## I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Piccolo *f*

2. Piccolo *f*

Piano *f marcato*

8

15

**A**

*f*

*f marcato*

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Musical score for measures 23-29. The system consists of two staves for the upper voice and two for the piano. The upper voice staves begin with a piano (*p*) dynamic and feature a series of sixteenth-note runs. A *cresc.* (crescendo) marking is present in measure 24, and a forte (*f*) dynamic is reached in measure 25. The piano accompaniment provides a steady rhythmic foundation with chords and moving lines in both hands.

30

**B**

Musical score for measures 30-35, marked with a section letter **B**. The upper voice continues with melodic lines and slurs. The piano accompaniment features a more active bass line with eighth-note patterns and chords. The system concludes with a double bar line.

36

**C**

Musical score for measures 36-43, marked with a section letter **C**. The upper voice has a more melodic and sustained character. The piano accompaniment includes a section of chords marked *ff* (fortissimo) in measure 40, followed by a return to a more active bass line. The system ends with a double bar line.

44

Musical score for measures 44-49. The upper voice part is mostly silent, with a few notes in measure 49. The piano accompaniment features a series of chords and moving lines, ending with a *dim.* (diminuendo) marking in measure 49. The system concludes with a double bar line.

# II. Pavane

Jean-François Michel

Largo  $\text{♩} = \text{ca. } 52$

Musical score for measures 1-7. The piece is in G major and 3/4 time. The tempo is Largo, with a quarter note equal to approximately 52 beats per minute. The score consists of three systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). Dynamics include *p* and *pp*. The bass line features a steady eighth-note accompaniment.

Musical score for measures 8-14. Measure 8 is marked with a box 'A'. The score consists of three systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). Dynamics include *cresc.*, *mf*, and *p*. The bass line continues with eighth-note accompaniment.

Musical score for measures 15-21. The score consists of three systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). Dynamics include *p*, *mf*, and *dim.*. The bass line continues with eighth-note accompaniment.

Musical score for measures 22-28. The score consists of three systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). Dynamics include *p* and *pp*. The bass line continues with eighth-note accompaniment.

30 **B**

Musical score for measures 30-36, section B. The score is in G major and 4/4 time. It features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The vocal line is mostly rests, with a few notes at the end of the section marked *pp*.

37

**C**

Musical score for measures 37-43, section C. The piano part continues with the eighth-note bass line and a more active right-hand melody. The vocal line has more notes, with some marked *pp*. The section ends with a *mf* dynamic marking in the piano part.

44

Musical score for measures 44-50. The piano part features a complex texture with chords and moving lines in both hands. The vocal line has several notes, some marked *pp*. The piano part ends with a *pp* dynamic marking.

51

**D**

Musical score for measures 51-56, section D. The piano part has a more active right-hand melody. The vocal line has several notes, some marked *pp*. The piano part ends with a *p* dynamic marking.

# III. Siciliano

Jean-François Michel

Largo ♩ = ca. 54

Musical score for measures 1-5. The piece is in 3/8 time with a key signature of two sharps (F# and C#). The tempo is Largo, approximately 54 beats per minute. The score consists of two systems of staves. The first system has two empty staves for the upper part and two staves for the piano accompaniment. The piano part begins with a *pp* dynamic and a *portato* marking. The melody in the upper part starts in measure 1 and continues through measure 5.

6

Musical score for measures 6-11. The piano accompaniment continues with a *mf* dynamic. The upper part melody continues through measure 11. The piano part features a *mf* dynamic marking in measure 7.

12

Musical score for measures 12-17. The piano accompaniment features a *dim.* dynamic marking in measure 12. A section marked **A** begins in measure 14. The piano part includes a *Ped.* (pedal) marking in measure 15. The upper part melody continues through measure 17.

18

Musical score for measures 18-23. The piano accompaniment continues with a steady eighth-note pattern. The upper part melody continues through measure 23.



Musical score for measures 24-29. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). It features a piano accompaniment in the lower staves and a vocal line in the upper staves. Dynamics include *pp* and *mp*. The piano part has a steady eighth-note accompaniment. The vocal line consists of eighth and sixteenth notes with slurs.

Musical score for measures 30-35. This section includes a section marker **B** at the end of measure 35. Dynamics include *pp* and *mp*. The piano accompaniment continues with eighth notes, and the vocal line features more complex rhythmic patterns with slurs.

Musical score for measures 36-41. Dynamics include *p* and *mp*. The piano accompaniment has a more active role with sixteenth-note patterns. The vocal line has some rests in the first few measures.

Musical score for measures 42-47. This section includes a section marker **C** at the end of measure 47. Dynamics include *p* and *mp*. The piano accompaniment features a mix of eighth and sixteenth notes. The vocal line continues with melodic phrases.

# IV. Choral Toccata

Jean-François Michel

Moderato ♩ = ca. 96

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato, approximately 96 beats per minute. The score consists of three systems. The first system has two staves (treble and bass clef) with a piano (*p*) dynamic and a *sim.* (sostenuto) marking. The second system has two staves with a piano (*p*) dynamic. The third system is a grand staff (treble, middle, and bass clefs) with a *p marcato* dynamic. The music features a steady eighth-note accompaniment in the bass and treble staves, and sustained chords in the grand staff.

Musical score for measures 8-14. Measure 8 is marked with a box containing the letter 'A'. The score consists of three systems. The first system has two staves with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The second system has two staves with a piano (*p*) dynamic and a *cresc.* marking. The third system is a grand staff with a piano (*p*) dynamic and a *cresc.* marking. The music continues with the eighth-note accompaniment and sustained chords, showing a gradual increase in volume.

Musical score for measures 15-20. The score consists of three systems. The first system has two staves with a *sfp* (sforzando piano) dynamic. The second system has two staves with a *sfp* dynamic. The third system is a grand staff with a *ff* (fortissimo) dynamic. The music features a more active eighth-note accompaniment and sustained chords, with a strong emphasis on the *ff* dynamic.

Musical score for measures 21-24. The score consists of three systems. The first system has two staves with a *ff* dynamic. The second system has two staves with a *fp* (fortissimo piano) dynamic. The third system is a grand staff with a *fp* dynamic. The music continues with the eighth-note accompaniment and sustained chords, showing a slight decrease in volume from the previous system.

25

**B**

Musical score for measures 25-29. The system consists of two staves for the vocal line and two staves for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a fortissimo (*ff*) dynamic and features a melodic line with a slur over measures 25-26. A section marker **B** is placed above the vocal staff at the beginning of measure 29. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a slur over measures 25-26. Dynamics include *ff* and *f*.

30

Musical score for measures 30-34. The system consists of two staves for the vocal line and two staves for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a fortissimo (*f*) dynamic and features a melodic line with slurs over measures 30-31 and 33-34. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a slur over measures 30-31. Dynamics include *f*.

35

Musical score for measures 35-40. The system consists of two staves for the vocal line and two staves for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a mezzo-forte (*mf*) dynamic and features a melodic line with slurs over measures 35-36 and 38-40. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a slur over measures 35-36. Dynamics include *mf*.

41

Musical score for measures 41-45. The system consists of two staves for the vocal line and two staves for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line features a melodic line with slurs over measures 41-42 and 44-45. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a slur over measures 41-42. Dynamics include *mf*.

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