

# Ceremonial Duet

*I. Overture*

*II. Pavane*

*III. Siciliano*

*IV. Choral Toccata*

2 Flutes & Piano

**Jean-François Michel**

EMR 57650

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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. Flute

2. Flute

*f*

*f*

7

*p*

*p*

14

*cresc.*

*f*

*cresc.*

*f*

21

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

28

**A**

**B**

34

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# Ceremonial Duet

## I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Flute *f*

2. Flute *f*

Piano *f marcato*

8

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

15

**A** *f*

*f marcato*

The musical score is written for three instruments: 1. Flute, 2. Flute, and Piano. The tempo is marked 'Allegro' with a quarter note equal to approximately 116 beats per minute. The score is in common time (C). The first system (measures 1-7) features a forte (*f*) dynamic for both flutes and a forte marcato (*f marcato*) dynamic for the piano. The second system (measures 8-14) shows a dynamic shift to piano (*p*) with a crescendo (*cresc.*) leading to a half-measure rest. The third system (measures 15-21) begins with a section marked 'A' and returns to a forte (*f*) dynamic, with the piano part marked *f marcato*.

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Musical score for measures 23-29. The system consists of two staves for the vocal line and two staves for the piano accompaniment. The vocal line begins with a piano (*p*) dynamic and features a series of eighth-note patterns with accents. The piano accompaniment provides a steady eighth-note bass line. Dynamics include *p*, *cresc.*, and *f*.

30 **B**

Musical score for measures 30-35, marked with a section label **B**. The vocal line continues with eighth-note patterns and accents. The piano accompaniment features a more active bass line with eighth-note runs. Dynamics include *f*.

36 **C**

Musical score for measures 36-43, marked with a section label **C**. The vocal line has some rests in the later measures. The piano accompaniment features a series of chords in the right hand and a bass line. Dynamics include *ff*.

44

Musical score for measures 44-49. The vocal line has rests. The piano accompaniment features a series of chords in the right hand and a bass line. Dynamics include *dim.*

# II. Pavane

Jean-François Michel

Largo  $\text{♩} = \text{ca. } 52$

Musical score for measures 1-7. The score is in G major and 3/4 time. It features a piano (p) accompaniment in the right hand and a piano (p) accompaniment in the left hand. The right hand has a melodic line with slurs and a dynamic marking of *pp* at the end. The left hand has a steady eighth-note accompaniment.

8

Musical score for measures 8-14. Measure 8 is marked with a box 'A'. The score includes dynamic markings such as *cresc.*, *mf*, and *p*. The right hand has a melodic line with slurs and a dynamic marking of *mf* at the end. The left hand has a steady eighth-note accompaniment.

15

Musical score for measures 15-21. The score includes dynamic markings such as *p*, *mf*, and *dim.*. The right hand has a melodic line with slurs and a dynamic marking of *dim.* at the end. The left hand has a steady eighth-note accompaniment.

22

Musical score for measures 22-28. The score includes dynamic markings such as *p* and *pp*. The right hand has a melodic line with slurs and a dynamic marking of *pp* at the end. The left hand has a steady eighth-note accompaniment.

30 **B**

Musical score for measures 30-36, section B. The score is in G major (one sharp) 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. Dynamics include *mf* for the piano and *pp* for the vocal line.

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, including some slurs. Dynamics include *mf* for the piano and *pp* for the vocal line.

44

Musical score for measures 44-50. The piano part features a more complex right-hand melody with some chords. The vocal line has several notes with slurs. Dynamics include *pp* for both piano and vocal parts.

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 with slurs. Dynamics include *pp* for the vocal line and *p* for the piano part.

# 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 three sharps (F#, C#, G#). 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. The piano part begins with a *pp* dynamic and a *portato* marking. The melody in the right hand features a series of eighth notes with slurs, while the left hand plays a steady eighth-note accompaniment.

6

Musical score for measures 6-11. The piano part continues with a *mf* dynamic. The right hand melody becomes more complex with some chords and slurs. The left hand accompaniment remains consistent. The system ends with a repeat sign.

12

Musical score for measures 12-17. A section marked 'A' begins in measure 12. The piano part features a *dim.* (diminuendo) marking. The right hand melody has some rests and slurs. The left hand accompaniment includes a *Ped.* (pedal) marking. The system ends with a repeat sign.

18

Musical score for measures 18-23. The piano part continues with a steady eighth-note accompaniment. The right hand melody features a series of eighth notes with slurs. The system ends with a repeat sign.



Musical score for measures 24-29. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand. Dynamics include *pp* and *mp*. A fermata is placed over the final measure of this system.

Musical score for measures 30-35. This system includes a section marker **B** in a box at the end of the first staff. The piano accompaniment continues with the same eighth-note bass line. Dynamics include *pp* and *mp*. A fermata is placed over the final measure of this system.

Musical score for measures 36-41. The piano accompaniment continues with the same eighth-note bass line. Dynamics include *p* and *mp*. A fermata is placed over the final measure of this system.

Musical score for measures 42-47. This system includes a section marker **C** in a box at the end of the first staff. The piano accompaniment continues with the same eighth-note bass line. Dynamics include *p* and *mp*. A fermata is placed over the final measure of this system.

# IV. Choral Toccata

Jean-François Michel

Moderato ♩ = ca. 96

Musical score for measures 1-7. The score is in 3/4 time with a key signature of one sharp (F#). It features three staves: two for the vocal parts and one for the piano accompaniment. The vocal parts begin with a series of quarter notes, marked with *p* and *sim.* The piano accompaniment consists of sustained chords in the right hand and a rhythmic bass line in the left hand, marked with *p marcato*.

Musical score for measures 8-14. Measure 8 is marked with a box containing the letter 'A'. The vocal parts continue with a melodic line, marked with *p* and *cresc.* The piano accompaniment features sustained chords in the right hand, also marked with *p* and *cresc.*

Musical score for measures 15-20. The vocal parts feature a more complex melodic line with some accidentals, marked with *sfp*. The piano accompaniment includes a more active right hand with sixteenth-note patterns, marked with *ff*.

Musical score for measures 21-24. The vocal parts continue with a melodic line, marked with *ff* and *fp*. The piano accompaniment features a rhythmic bass line and active right hand, marked with *fp*.

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 the first two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a slur over the first two measures. A section marker 'B' is located above the first measure of the vocal line. The dynamic changes to *f* in the final measure of this system.

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 a slur over the first two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a slur over the first two measures.

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 a slur over the first two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a slur over the first two measures.

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 starts with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first two measures. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a slur over the first two measures.

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