

# Ceremonial Duet

*I. Overture*

*II. Pavane*

*III. Siciliano*

*IV. Choral Toccata*

2 Clarinets & Piano

**Jean-François Michel**

EMR 57652

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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. B♭ Clarinet

2. B♭ Clarinet

7

14

**A**

cresc.

f

21

p

cresc.

f

28

**B**

34

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# Ceremonial Duet

## I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Bb Clarinet *f*

2. Bb Clarinet *f*

Piano *f marcato*

8

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

15

**A**

*f*

*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 starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and then a forte (*f*) dynamic. The piano accompaniment also follows a similar dynamic progression, starting with *p*, *cresc.*, and *f*. The key signature has three flats, and the time signature is 4/4.

Musical score for measures 30-35. This system is marked with a section label 'B' in a box above the first measure. It features two vocal staves and two piano staves. The vocal line continues with melodic phrases, and the piano accompaniment provides harmonic support with chords and moving lines. The dynamics are not explicitly marked in this section.

Musical score for measures 36-43. This system is marked with a section label 'C' in a box above the first measure. It includes two vocal staves and two piano staves. The piano accompaniment features a section of chords in measures 36-40, followed by a more active line in measures 41-43. A fortissimo (*ff*) dynamic is indicated in measure 41.

Musical score for measures 44-49. This system shows the vocal line and piano accompaniment. The piano accompaniment concludes with a decrescendo (*dim.*) dynamic in the final measure. The key signature and time signature remain consistent with the previous sections.

# II. Pavane

Jean-François Michel

Largo  $\text{♩} = \text{ca. } 52$

The first system of the musical score consists of three staves. The top two staves are for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Largo' with a quarter note equal to approximately 52 beats per minute. The first vocal staff begins with a rest, followed by a half note G4, and then a series of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted half notes in the left hand. Dynamics include *p* and *pp*.

The second system of the musical score starts at measure 8. It continues with the vocal and piano parts. A section marked 'A' begins at measure 11. The vocal line shows dynamic markings of *cresc.*, *mf*, *p*, and *mf*. The piano accompaniment maintains its eighth-note texture. Dynamics include *p*, *cresc.*, *mf*, and *pp*.

The third system of the musical score starts at measure 15. The vocal line continues with dynamics of *p*, *mf*, and *dim.*. The piano accompaniment features a consistent eighth-note accompaniment. Dynamics include *p*, *mf*, and *dim.*.

The fourth system of the musical score starts at measure 22. It concludes the piece with the vocal line ending on a half note G4 and the piano accompaniment ending with a final chord. Dynamics include *p* and *pp*.

30 **B**

37

**C**

44

51

**D**

# III. Siciliano

Jean-François Michel

Largo ♩ = ca. 54

Musical score for measures 1-5. The score is in 8/8 time with a key signature of one sharp (F#). The piano part features a melodic line with slurs and a bass line with a steady eighth-note accompaniment. The dynamic marking *pp* is present. The word *portato* is written below the piano part.

6

Musical score for measures 6-11. The piano part continues with melodic development and slurs. The dynamic marking *mf* is present. The bass line remains consistent with eighth-note accompaniment.

12

Musical score for measures 12-17. The piano part features a melodic line with slurs and a bass line with a steady eighth-note accompaniment. The dynamic marking *dim.* is present. A section marked *pp* begins at measure 15. A box labeled **A** is placed above the piano part at the start of measure 15. The word *Ped.* is written below the piano part, indicating a pedal point.

18

Musical score for measures 18-23. The piano part continues with melodic development and slurs. The bass line remains consistent with eighth-note accompaniment.



Musical score for measures 12-24. The score is in 3/4 time and consists of three systems. The first system contains measures 12-14, the second system contains measures 15-17, and the third system contains measures 18-24. The key signature has one sharp (F#). Dynamics include *pp* and *mp*. The piano part features a steady eighth-note accompaniment.

**B**

Musical score for measures 30-35. The score is in 3/4 time and consists of two systems. The first system contains measures 30-34, and the second system contains measures 35-36. The key signature changes to two sharps (F# and C#). Dynamics include *pp* and *mp*. The piano part continues with eighth-note accompaniment. A *Ped.* marking is present at the end of the system.

Musical score for measures 36-41. The score is in 3/4 time and consists of two systems. The first system contains measures 36-39, and the second system contains measures 40-41. The key signature has two sharps (F# and C#). Dynamics include *p* and *mp*. The piano part continues with eighth-note accompaniment.

**C**

Musical score for measures 42-47. The score is in 3/4 time and consists of two systems. The first system contains measures 42-45, and the second system contains measures 46-47. The key signature has two sharps (F# and C#). Dynamics include *p* and *mp*. The piano part continues with eighth-note accompaniment. A *Ped.* marking is present at the end of the system.

# 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 two flats. The tempo is Moderato, approximately 96 beats per minute. The score features a piano introduction with *p* dynamics and *sim.* (sostenuto) markings. The piano accompaniment is marked *p marcato*. The right hand plays a melodic line with grace notes, while the left hand provides a steady accompaniment.

Musical score for measures 8-14. Measure 8 is marked with a box containing the letter 'A'. The dynamics are *p* with a *cresc.* (crescendo) marking. The piano accompaniment continues with *p marcato* dynamics. The right hand features a melodic line with grace notes, and the left hand provides a steady accompaniment.

Musical score for measures 15-20. The dynamics are *sf* (sforzando) and *ff* (fortissimo). The piano accompaniment continues with *p marcato* dynamics. The right hand features a melodic line with grace notes, and the left hand provides a steady accompaniment.

Musical score for measures 21-26. The dynamics are *ff* (fortissimo) and *fp* (fortissimo piano). The piano accompaniment continues with *p marcato* dynamics. The right hand features a melodic line with grace notes, and the left hand provides a steady accompaniment.

Musical score for measures 25-29. The system consists of two staves for the vocal line and two staves for the piano accompaniment. The vocal line begins with a *ff* dynamic and features a melodic line with a fermata at the end of measure 29. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a fermata at the end of measure 29. A box labeled 'B' is positioned above the vocal staff in measure 25.

Musical score for measures 30-34. The system consists of two staves for the vocal line and two staves for the piano accompaniment. The vocal line starts with a *f* dynamic and includes a fermata at the end of measure 34. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a fermata at the end of measure 34.

Musical score for measures 35-40. The system consists of two staves for the vocal line and two staves for the piano accompaniment. The vocal line starts with a *mf* dynamic and includes a fermata at the end of measure 40. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a fermata at the end of measure 40.

Musical score for measures 41-45. The system consists of two staves for the vocal line and two staves for the piano accompaniment. The vocal line features a melodic line with a fermata at the end of measure 45. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a fermata at the end of measure 45.

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