

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Bassoons & Piano

Jean-François Michel

EMR 57653

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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. Bassoon

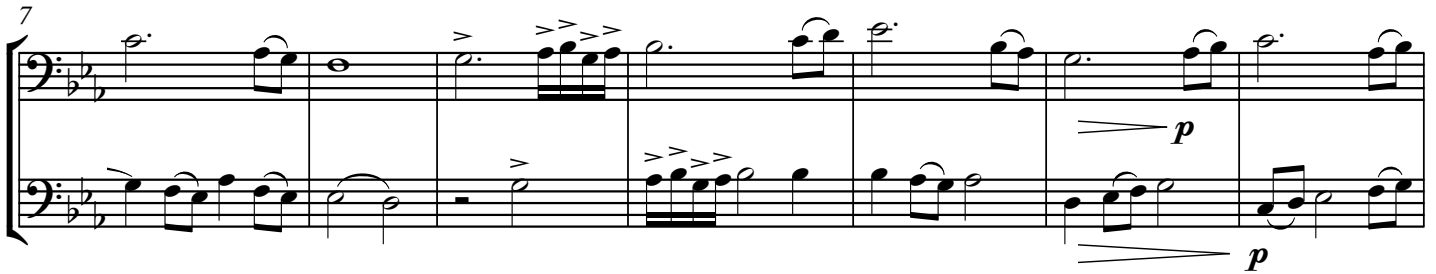
2. Bassoon



f

f

7

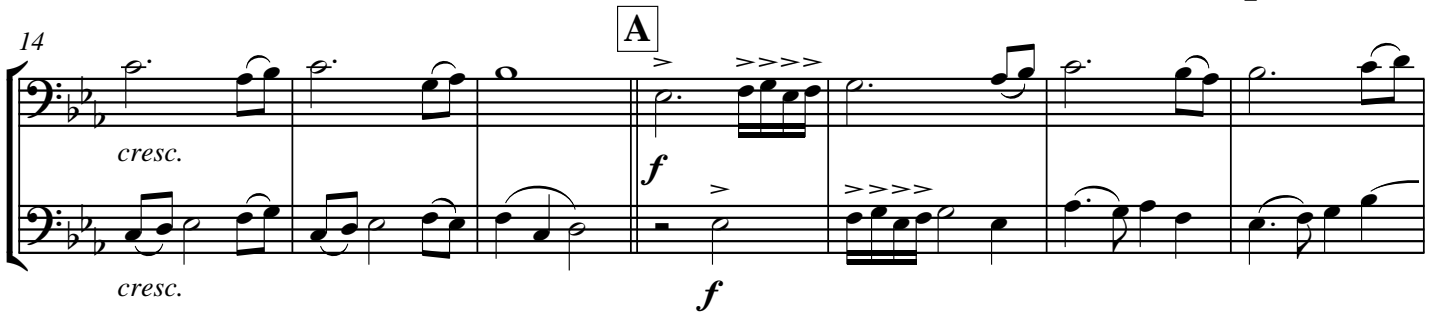


p

p

14

A



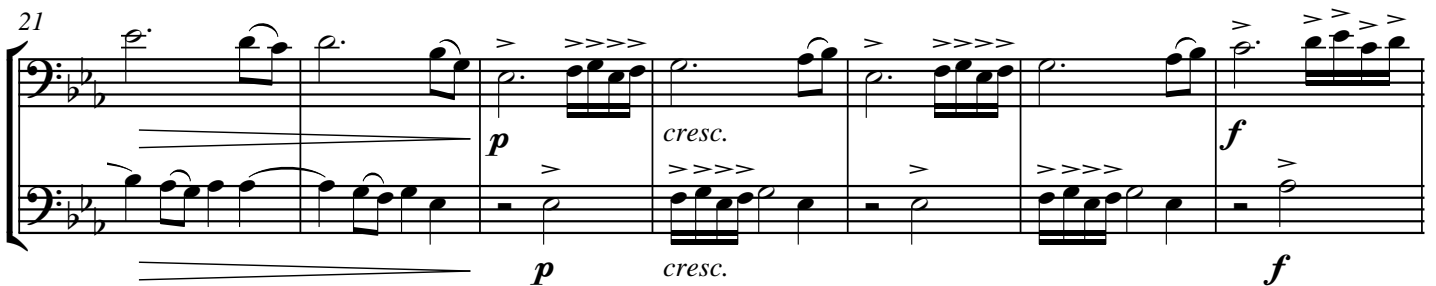
cresc.

f

cresc.

f

21



p

cresc.

f

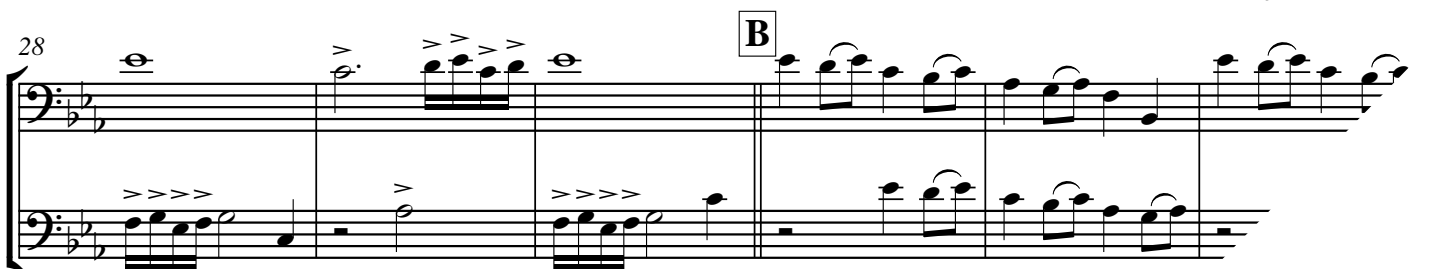
p

cresc.

f

28

B



p

cresc.

f

34



p

cresc.

f

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Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Bassoon *f*

2. Bassoon *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 score is in 4/4 time and features a piano (p) dynamic at the start, which increases through a crescendo (cresc.) to a forte (f) dynamic. The music consists of a bass line with eighth-note patterns and a treble line with chords and eighth-note accompaniment.

30

B

Musical score for measures 30-35, marked with a section label **B**. The bass line continues with eighth-note patterns, while the treble line features a more active melodic line with eighth-note runs and chords.

36

C

Musical score for measures 36-43, marked with a section label **C**. The bass line is mostly static, while the treble line features a melodic line with a forte (ff) dynamic marking in measure 41.

44

Musical score for measures 44-49. The bass line is mostly static, while the treble line features a melodic line with a decrescendo (dim.) dynamic marking in measure 48.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Largo, with a quarter note equal to approximately 52 beats per minute. The score consists of two systems. The first system has a grand staff with a piano (p) dynamic marking. The second system has a grand staff with a piano (p) dynamic marking.

8

Musical score for measures 8-14. The score consists of two systems. The first system has a grand staff with dynamics including *cresc.*, *mf*, and *p*. A section marked 'A' begins at measure 11. The second system has a grand staff with dynamics including *p*, *cresc.*, *mf*, and *mf*.

15

Musical score for measures 15-21. The score consists of two systems. The first system has a grand staff with dynamics including *p*, *mf*, and *dim.*. The second system has a grand staff with dynamics including *p*, *mf*, and *dim.*.

22

Musical score for measures 22-28. The score consists of two systems. The first system has a grand staff with a piano (p) dynamic marking. The second system has a grand staff with a pianissimo (pp) dynamic marking.

30 **B**

Musical score for system 30, section B. It consists of two staves: a grand staff (treble and bass clef) and a piano accompaniment (treble and bass clef). The piano part features a steady eighth-note accompaniment in the bass and a melodic line in the treble. Dynamics include *pp* in the grand staff and *mf* in the piano part.

37 **C**

Musical score for system 37, section C. It consists of two staves: a grand staff (treble and bass clef) and a piano accompaniment (treble and bass clef). The piano part continues with the eighth-note accompaniment. The grand staff features a melodic line with some rests. Dynamics include *pp* in the grand staff and *mf* in the piano part.

44

Musical score for system 44. It consists of two staves: a grand staff (treble and bass clef) and a piano accompaniment (treble and bass clef). The piano part continues with the eighth-note accompaniment. The grand staff features a melodic line with some rests. Dynamics include *pp* in both the grand staff and the piano part.

51 **D**

Musical score for system 51, section D. It consists of two staves: a grand staff (treble and bass clef) and a piano accompaniment (treble and bass clef). The piano part continues with the eighth-note accompaniment. The grand staff features a melodic line with some rests. Dynamics include *pp* in the grand staff and *p* in the piano part.

III. Siciliano

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5: The score begins with a piano introduction. The right hand features a melodic line with a slur over measures 2-5, and the left hand provides a steady accompaniment of eighth notes. The dynamic is marked *pp* and the tempo is *portato*.

6

mf

Measures 6-11: The music continues with a more active melodic line in the right hand, featuring slurs and a crescendo leading to a *mf* dynamic. The left hand continues with eighth-note accompaniment.

12

pp
pp
dim.
Ped.

Measures 12-17: The music transitions to a *pp* dynamic. A section marked 'A' begins in measure 14. The right hand has a melodic line with a *dim.* marking, and the left hand has a simple accompaniment. A pedal point is indicated in the left hand.

18

Measures 18-23: The music continues with a melodic line in the right hand and a simple accompaniment in the left hand. The tempo remains Largo.

Musical score for measures 24-29. The score is written for two bass staves and a grand staff (treble and bass clefs). The first system (measures 24-25) features a melodic line in the upper bass staff and a supporting line in the lower bass staff, with dynamics *pp* and *mp*. The second system (measures 26-29) continues the melodic line in the upper bass staff and the supporting line in the lower bass staff, with dynamics *pp* and *mp*. The grand staff shows a consistent accompaniment pattern in the bass clef and a melodic line in the treble clef.

Musical score for measures 30-35. The score is written for two bass staves and a grand staff. The first system (measures 30-31) features a melodic line in the upper bass staff and a supporting line in the lower bass staff, with dynamics *pp* and *mp*. The second system (measures 32-35) continues the melodic line in the upper bass staff and the supporting line in the lower bass staff, with dynamics *pp* and *mp*. A section marker **B** is placed above the final measure of the second system. The grand staff shows a consistent accompaniment pattern in the bass clef and a melodic line in the treble clef.

Musical score for measures 36-41. The score is written for two bass staves and a grand staff. The first system (measures 36-37) features a melodic line in the upper bass staff and a supporting line in the lower bass staff, with dynamics *p* and *p*. The second system (measures 38-41) continues the melodic line in the upper bass staff and the supporting line in the lower bass staff, with dynamics *p* and *mp*. The grand staff shows a consistent accompaniment pattern in the bass clef and a melodic line in the treble clef.

Musical score for measures 42-47. The score is written for two bass staves and a grand staff. The first system (measures 42-43) features a melodic line in the upper bass staff and a supporting line in the lower bass staff, with dynamics *p* and *p*. The second system (measures 44-47) continues the melodic line in the upper bass staff and the supporting line in the lower bass staff, with dynamics *p* and *mp*. A section marker **C** is placed above the final measure of the second system. The grand staff shows a consistent accompaniment pattern in the bass clef and a melodic line in the treble clef.

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 consists of three systems. The first system has two staves (bass and tenor) with a *p* dynamic and *sim.* (sostenuto) markings. The second system has two staves (treble and bass) with a *p marcato* dynamic. The third system has two staves (treble and bass) with a *p* dynamic.

Musical score for measures 8-14. Measure 8 is marked with a box containing the letter 'A'. The score consists of two systems. The first system has two staves (bass and tenor) with a *p* dynamic and a *cresc.* (crescendo) marking. The second system has two staves (treble and bass) with a *p* dynamic and a *cresc.* marking.

Musical score for measures 15-20. The score consists of two systems. The first system has two staves (bass and tenor) with a *sfp* dynamic. The second system has two staves (treble and bass) with a *ff* dynamic.

Musical score for measures 21-24. The score consists of two systems. The first system has two staves (bass and tenor) with a *ff* dynamic. The second system has two staves (treble and bass) with a *fp* dynamic.

Musical score for measures 25-29. The system consists of two staves: a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The grand staff has a *ff* dynamic marking at the start of measure 25. The piano accompaniment has a *ff* dynamic marking at the start of measure 25. A box labeled 'B' is positioned above the grand staff in measure 29. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 30-34. The system consists of two staves: a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The grand staff has a *f* dynamic marking at the start of measure 30. The piano accompaniment has a *f* dynamic marking at the start of measure 30. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 35-40. The system consists of two staves: a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The grand staff has a *mf* dynamic marking at the start of measure 35. The piano accompaniment has a *mf* dynamic marking at the start of measure 35. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Musical score for measures 41-45. The system consists of two staves: a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

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EMR 13189	MORTIMER, John G.	Solo Pieces Vol. 4 + CD
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EMR 13191	MORTIMER, John G.	Solo Pieces Vol. 6 (Bassoon)
EMR 13855	VARIOUS	20 Sacred Hits + CD

