

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Trumpets or Cornets (B^b + C) & Piano

Jean-François Michel

EMR 57657

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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♭ Trumpet
or Cornet

2. B♭ Trumpet
or Cornet



7

14 **A**

21

28 **B**

34

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Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. B♭ Trumpet or Cornet *f*

2. B♭ Trumpet or Cornet *f*

Piano *f marcato*

8

15

A

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Musical score for measures 23-29. The score is in 2/4 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 two staves for the vocal line and two staves for the piano accompaniment. The piano part includes a steady eighth-note bass line and chords in the right hand.

30

B

Musical score for measures 30-35, marked with a section label 'B'. The music continues with the vocal line and piano accompaniment. The piano part features a more active right-hand melody with eighth-note patterns and a consistent eighth-note bass line.

36

C

Musical score for measures 36-43, marked with a section label 'C'. The piano part features a prominent fortissimo (ff) dynamic in the right hand, with large, expressive chords and a moving bass line. The vocal line continues with melodic phrases.

44

Musical score for measures 44-49. The piano part concludes with a decrescendo (dim.) dynamic, featuring large, sustained chords in the right hand and a simple bass line. The vocal line ends with a final melodic phrase.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Musical score for measures 1-7. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a rest for three measures, then enters with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand. Dynamics include *p* and *pp*.

Musical score for measures 8-14. Measure 8 is marked with a box containing the letter 'A'. The vocal line features a crescendo from *p* to *mf* over measures 8-10, followed by a dynamic shift to *p* and then *mf* in measures 11-12. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p*, *cresc.*, and *mf*.

Musical score for measures 15-21. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. Dynamics range from *p* to *mf* and then *dim.* The piano accompaniment continues with the eighth-note pattern. Dynamics include *p*, *mf*, and *dim.*

Musical score for measures 22-28. The vocal line begins with a rest for three measures, then enters with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern. Dynamics include *p* and *pp*.

30 **B**

Musical score for system B, measures 30-36. The system consists of three staves. The top two staves are vocal staves, and the bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat). The piano part features a steady eighth-note accompaniment in the bass line. Dynamic markings include *pp* (pianissimo) in the vocal staves and *mf* (mezzo-forte) in the piano part.

37 **C**

Musical score for system C, measures 37-43. The system consists of three staves. The top two staves are vocal staves, and the bottom staff is a piano accompaniment. The key signature has two flats. The piano part features a steady eighth-note accompaniment in the bass line. Dynamic markings include *pp* (pianissimo) in the vocal staves and *mf* (mezzo-forte) in the piano part.

44

Musical score for system D, measures 44-50. The system consists of three staves. The top two staves are vocal staves, and the bottom staff is a piano accompaniment. The key signature has two flats. The piano part features a steady eighth-note accompaniment in the bass line. Dynamic markings include *pp* (pianissimo) in the vocal staves and *pp* (pianissimo) in the piano part.

51 **D**

Musical score for system E, measures 51-56. The system consists of three staves. The top two staves are vocal staves, and the bottom staff is a piano accompaniment. The key signature has two flats. The piano part features a steady eighth-note accompaniment in the bass line. Dynamic markings include *pp* (pianissimo) in the vocal staves and *p* (piano) in the piano part.

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#). It features a piano accompaniment with a *pp* dynamic and a *portato* marking. The right hand plays a melodic line with slurs and ties, while the left hand provides a steady eighth-note accompaniment.

6

Musical score for measures 6-11. The piano accompaniment continues with a *mf* dynamic. The right hand features more complex melodic patterns with slurs and ties, and the left hand maintains the eighth-note accompaniment.

12

Musical score for measures 12-17. A section marked **A** begins in measure 14. The piano accompaniment includes a *pp* dynamic and a *dim.* (diminuendo) marking. A *Ped.* (pedal) marking is present under the left hand in measures 14-17. The right hand continues with melodic lines, and the left hand has a more active role with chords and eighth notes.

18

Musical score for measures 18-23. The piano accompaniment continues with a steady eighth-note accompaniment. The right hand features melodic lines with slurs and ties, and the left hand provides harmonic support with chords and eighth notes.

Musical score for measures 12-24. The piano part consists of a right-hand accompaniment of eighth notes and a left-hand bass line. The violin part features a melodic line with dynamics *pp* and *mp*.

B

Musical score for measures 30-35, marked **B**. The piano part continues with its accompaniment. The violin part has dynamics *pp* and *mp*. A *Ped.* marking is present at the end of the section.

(cup mute)

Musical score for measures 36-41. This section starts with a *(cup mute)* instruction. The piano part continues with its accompaniment. The violin part has dynamics *p* and *mp*.

C

Musical score for measures 42-47, marked **C**. The piano part continues with its accompaniment. The violin part has dynamics *p* and *mp*. A *Ped.* marking is present at the end of the section.

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 dynamics *p* and *sim.* (sforzando). The second system has two staves with dynamics *p* and *sim.*. The third system is a grand staff (treble, middle, and bass clefs) with dynamics *p marcato* in the upper staves and *p* in the lower staff.

8

A

Musical score for measures 8-14. The score consists of three systems. The first system has two staves with dynamics *p* and *cresc.* (crescendo). The second system has two staves with dynamics *p* and *cresc.*. The third system is a grand staff with dynamics *p* and *cresc.*.

15

Musical score for measures 15-20. The score consists of three systems. The first system has two staves with dynamics *sf* (sforzando) and *sf*. The second system has two staves with dynamics *ff* (fortissimo) and *ff*. The third system is a grand staff with dynamics *ff* and *ff*.

21

Musical score for measures 21-26. The score consists of three systems. The first system has two staves with dynamics *ff* and *fp* (fortissimo piano). The second system has two staves with dynamics *ff* and *fp*. The third system is a grand staff with dynamics *ff* and *fp*.

Musical score for measures 25-29. The score is in 2/4 time and features a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line starts with a forte (*ff*) dynamic and a half note G4, followed by a quarter note A4, and then rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a half note G3 and a quarter note A3. A box labeled 'B' is positioned above the vocal staff at the start of measure 25. The second system continues the vocal line with a half note B4 and a quarter note C5, followed by rests. The piano accompaniment continues with eighth notes and a bass line with a half note G3 and a quarter note A3. The third system shows the vocal line with a half note D5 and a quarter note E5, followed by rests. The piano accompaniment features a more complex rhythmic pattern with eighth notes and a bass line with a half note G3 and a quarter note A3. The piece concludes with a forte (*f*) dynamic.

Musical score for measures 30-34. The score is in 2/4 time and features a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line starts with a forte (*f*) dynamic and a half note G4, followed by a quarter note A4, and then rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a half note G3 and a quarter note A3. The second system continues the vocal line with a half note B4 and a quarter note C5, followed by rests. The piano accompaniment continues with eighth notes and a bass line with a half note G3 and a quarter note A3. The third system shows the vocal line with a half note D5 and a quarter note E5, followed by rests. The piano accompaniment features a more complex rhythmic pattern with eighth notes and a bass line with a half note G3 and a quarter note A3. The fourth system shows the vocal line with a half note F#5 and a quarter note G5, followed by rests. The piano accompaniment continues with eighth notes and a bass line with a half note G3 and a quarter note A3.

Musical score for measures 35-40. The score is in 2/4 time and features a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line starts with a mezzo-forte (*mf*) dynamic and a half note G4, followed by a quarter note A4, and then rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a half note G3 and a quarter note A3. The second system continues the vocal line with a half note B4 and a quarter note C5, followed by rests. The piano accompaniment continues with eighth notes and a bass line with a half note G3 and a quarter note A3. The third system shows the vocal line with a half note D5 and a quarter note E5, followed by rests. The piano accompaniment features a more complex rhythmic pattern with eighth notes and a bass line with a half note G3 and a quarter note A3. The fourth system shows the vocal line with a half note F#5 and a quarter note G5, followed by rests. The piano accompaniment continues with eighth notes and a bass line with a half note G3 and a quarter note A3. The fifth system shows the vocal line with a half note A5 and a quarter note B5, followed by rests. The piano accompaniment continues with eighth notes and a bass line with a half note G3 and a quarter note A3.

Musical score for measures 41-45. The score is in 2/4 time and features a key signature of one sharp (F#). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The vocal line starts with a half note G4, followed by a quarter note A4, and then rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a half note G3 and a quarter note A3. The second system continues the vocal line with a half note B4 and a quarter note C5, followed by rests. The piano accompaniment continues with eighth notes and a bass line with a half note G3 and a quarter note A3. The third system shows the vocal line with a half note D5 and a quarter note E5, followed by rests. The piano accompaniment features a more complex rhythmic pattern with eighth notes and a bass line with a half note G3 and a quarter note A3. The fourth system shows the vocal line with a half note F#5 and a quarter note G5, followed by rests. The piano accompaniment continues with eighth notes and a bass line with a half note G3 and a quarter note A3. The fifth system shows the vocal line with a half note A5 and a quarter note B5, followed by rests. The piano accompaniment continues with eighth notes and a bass line with a half note G3 and a quarter note A3.

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EMR 8691	MACDUFF, G. (Arr.)	Marching Through Georgia (5)
EMR 8692	MACDUFF, G. (Arr.)	Morning Has Broken (5)
EMR 8687	MACDUFF, G. (Arr.)	Scotland The Brave (5)
EMR 6168	MICHEL, Jean-Fr.	Rolipops (2 Trumpets)
EMR 8691	MORTIMER, J.G. (Arr.)	La Cucaracha (5)
EMR 8686	MORTIMER, J.G. (Arr.)	Scarborough Fair (5)
EMR 924H	MORTIMER, J.G. (Arr.)	The Beatles Vol. 1 (4)
EMR 925H	MORTIMER, J.G. (Arr.)	The Beatles Vol. 2 (3)
EMR 926H	MORTIMER, J.G. (Arr.)	The Beatles Vol. 3 (3)
EMR 8685	MORTIMER, J.G. (Arr.)	The Last Rose Of Summer (5)
EMR 5314	MORTIMER, John G.	Happy Birthday
EMR 8688	OLIVER, Julian (Arr.)	Deep River (5)
EMR 5400	RICHARDS, Scott	Latin Fever
EMR 8691	RICHARDS, Scott (Arr.)	Home On The Range (5)
EMR 6029	ROSSINI, G.	Nocturne (7)
EMR 6029	RUBINSTEIN, A.	Lied (7)
EMR 6029	SAINT-SAËNS, C.	Bolero (7)
EMR 6555	SAURER, Marcel	Klezmer Fantasy
EMR 6029	SCHUMANN, Robert	Frühlingslied (7)