

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Flute, Bassoon & Piano

Jean-François Michel

EMR 57667

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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. Bassoon

7

14

21

28

34

f

f

p

p

cresc.

cresc.

f

f

p

cresc.

cresc.

f

p

cresc.

f

A

B

EMR 57667

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Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Flute *f*

2. Bassoon *f*

Piano *f marcato*

8

p *cresc.*

p *cresc.*

p *cresc.*

15

A *f*

f marcato

Detailed description: The score is for a ceremonial duet in C major, 2/4 time, with a tempo of Allegro (quarter note = ca. 116). It features three parts: 1. Flute, 2. Bassoon, and Piano. The first system (measures 1-7) starts with a forte (*f*) dynamic. The piano part has a *f marcato* character. The second system (measures 8-14) shows a dynamic shift to piano (*p*) with a crescendo (*cresc.*) leading to the end of the system. The third system (measures 15-21) begins with a first ending bracket labeled 'A' and returns to a forte (*f*) dynamic. The piano part continues with a *f marcato* character.

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Musical score for measures 23-29. The score is written for two systems. The first system consists of a treble and bass clef staff. The second system consists of a grand staff (treble and bass clef). Dynamics include *p*, *cresc.*, and *f*. There are also some fermatas and accents.

30 **B**

Musical score for measures 30-35. The score is written for two systems. The first system consists of a treble and bass clef staff. The second system consists of a grand staff (treble and bass clef). The section is marked with a box labeled 'B'. Dynamics include *f*.

36 **C**

Musical score for measures 36-43. The score is written for two systems. The first system consists of a treble and bass clef staff. The second system consists of a grand staff (treble and bass clef). The section is marked with a box labeled 'C'. Dynamics include *ff*.

44

Musical score for measures 44-49. The score is written for two systems. The first system consists of a treble and bass clef staff. The second system consists of a grand staff (treble and bass clef). Dynamics include *dim.*

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

The musical score is presented in three systems, each with a grand staff (treble, bass, and piano parts). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Largo' with a quarter note equal to approximately 52 beats per minute.

System 1 (Measures 1-7): The piano part features a series of chords in the left hand and a melodic line in the right hand. Dynamics include *p* and *pp*. The bass line consists of quarter notes.

System 2 (Measures 8-14): Measure 8 is marked with a box 'A'. Dynamics include *cresc.*, *mf*, *p*, and *mf*. The piano part continues with arpeggiated chords and a steady bass line.

System 3 (Measures 15-21): Dynamics include *p*, *mf*, and *dim.*. The piano part features a melodic line with a descending scale in the right hand and a steady bass line.

System 4 (Measures 22-28): Dynamics include *p* and *pp*. The piano part continues with arpeggiated chords and a steady bass line.

30 **B**

Musical score for measures 30-36, section B. The score is written for a piano with a treble and bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

37

C

Musical score for measures 37-43, section C. The score is written for a piano with a treble and bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

44

Musical score for measures 44-50. The score is written for a piano with a treble and bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Dynamics include *pp* (pianissimo).

51

D

Musical score for measures 51-56, section D. The score is written for a piano with a treble and bass clef. The key signature has one sharp (F#). The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. Dynamics include *pp* (pianissimo) and *p* (piano).

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 a grand staff with three systems. The first system shows the piano introduction with a *pp* dynamic and a *portato* marking. The melody is in the right hand, and the accompaniment is in the left hand.

6

Musical score for measures 6-11. The melody continues in the right hand, and the left hand accompaniment features a *mf* dynamic. The piece maintains its 3/8 time signature and key signature.

12

Musical score for measures 12-17. Measure 12 is marked with a box containing the letter 'A'. The dynamics include *pp* and *dim.*. A *Ped.* (pedal) marking is present at the bottom of the grand staff. The piece continues in 3/8 time with three sharps.

18

Musical score for measures 18-23. The melody and accompaniment continue, maintaining the 3/8 time signature and key signature. The piece concludes with a final cadence in 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 with a steady eighth-note bass line and a melody 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 a consistent 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 a consistent 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 a consistent 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 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 a treble and bass clef staff with a piano (*p*) dynamic and a *sim.* (sustained) marking. The second system has a grand staff with a piano (*p*) dynamic and a *marcato* marking. The third system continues the grand staff with a *sim.* marking.

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 a treble and bass clef staff with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The second system has a grand staff with a piano (*p*) dynamic and a *cresc.* marking.

Musical score for measures 15-20. The score consists of two systems. The first system has a treble and bass clef staff with a *sf* (sforzando) dynamic marking. The second system has a grand staff with a *ff* (fortissimo) dynamic marking.

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

25

B

Musical score for measures 25-29. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line starts with a forte (*ff*) dynamic and a melodic line with a slur. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with slurs. A section marker **B** is located above the vocal staff at measure 28. The dynamic changes to *f* at measure 29.

30

Musical score for measures 30-34. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with a melodic line, marked with accents (*v*) and a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with slurs.

35

Musical score for measures 35-40. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with a melodic line, marked with accents (*v*) and a mezzo-forte (*mf*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with slurs.

41

Musical score for measures 41-45. The system consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with slurs.

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EMR 8014P	ARMITAGE, Dennis	Ragtime
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