

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

p

p

A

cresc.

f

cresc.

f

p

cresc.

f

B

34

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Flute

2. Flute

Piano

f marcato

8

p

cresc.

15

A

f

f marcato

EMR 57650

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Musical score for measures 23-29. The score is written for two staves (treble and bass clef). The first staff has a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The second staff also has a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The music features a series of eighth notes and sixteenth notes, with some measures containing triplets.

Musical score for measures 30-35. The score is written for two staves (treble and bass clef). Measure 30 is marked with a box containing the letter 'B'. The first staff has a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The second staff also has a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The music features a series of eighth notes and sixteenth notes, with some measures containing triplets.

Musical score for measures 36-43. The score is written for two staves (treble and bass clef). Measure 36 is marked with a box containing the letter 'C'. The first staff has a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The second staff also has a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The music features a series of eighth notes and sixteenth notes, with some measures containing triplets.

Musical score for measures 44-49. The score is written for two staves (treble and bass clef). Measure 44 is marked with a box containing the letter 'D'. The first staff has a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The second staff also has a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The music features a series of eighth notes and sixteenth notes, with some measures containing triplets.

II. Pavane

Jean-François Michel

Largo ♩ = ca. 52

Measures 1-7 of the musical score. The piece is in D major (two sharps) and 4/4 time. The tempo is Largo, with a quarter note equal to approximately 52 beats per minute. The score is written for piano with four staves: two for the right hand and two for the left hand. The right hand starts with a series of eighth notes in the upper register, while the left hand plays a steady eighth-note accompaniment in the lower register. Dynamic markings include *p* (piano) and *pp* (pianissimo).

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. The right hand features a melodic line with a crescendo leading to a mezzo-forte (*mf*) section, followed by a piano (*p*) section and another crescendo to *mf*. The left hand continues its eighth-note accompaniment. Dynamic markings include *cresc.*, *mf*, and *p*.

Measures 15-21 of the musical score. The right hand plays a melodic line with a piano (*p*) to mezzo-forte (*mf*) dynamic shift, followed by a diminuendo (*dim.*) section. The left hand continues its eighth-note accompaniment. Dynamic markings include *p*, *mf*, and *dim.*.

Measures 22-28 of the musical score. The right hand returns to a melodic line starting with a piano (*p*) dynamic, followed by a piano-pianissimo (*pp*) section. The left hand continues its eighth-note accompaniment. Dynamic markings include *p* and *pp*.

30 **B**

Measures 30-36 of section B. The score is in G major (one sharp). Measures 30-35 are whole rests for both staves. In measure 36, the right hand plays a half note G5 (pp) and the left hand plays a half note G4 (pp). The piano part (measures 30-36) features a continuous eighth-note accompaniment in the left hand, starting on F#4 and moving up stepwise to G5 in the right hand. The dynamic is *mf*.

37

C

Measures 37-43 of section C. Measures 37-42 feature a continuous eighth-note accompaniment in the left hand, with the right hand playing a melody of half notes: G4, A4, B4, C5, B4, A4, G4. In measure 43, the right hand plays a half note G5 (pp) and the left hand plays a half note G4 (pp). The piano part continues with the eighth-note accompaniment. The dynamic is *mf*.

44

Measures 44-50. Measures 44-45 feature a continuous eighth-note accompaniment in the left hand, with the right hand playing a melody of half notes: G4, A4, B4, C5. In measure 46, the right hand plays a half note G5 (pp) and the left hand plays a half note G4 (pp). The piano part continues with the eighth-note accompaniment. The dynamic is *pp*.

51

D

Measures 51-56 of section D. Measures 51-52 feature a continuous eighth-note accompaniment in the left hand, with the right hand playing a melody of half notes: G4, A4, B4, C5. In measure 53, the right hand plays a half note G5 (pp) and the left hand plays a half note G4 (pp). The piano part continues with the eighth-note accompaniment. The dynamic is *pp*.

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

Measures 1-5 of the piece. The score is in 8/8 time with a key signature of two sharps (F# and C#). The piano part begins with a *pp* (pianissimo) dynamic and a *portato* marking. The right hand has rests, while the left hand plays a steady eighth-note accompaniment.

6

Measures 6-11. The piano part continues with the eighth-note accompaniment. The right hand enters with a melodic line, marked *mf* (mezzo-forte) at measure 9. The melody features slurs and ties.

12

Measures 12-17. Measure 12 is marked with a box containing the letter 'A'. The piano part has a *dim.* (diminuendo) marking at measure 13. The right hand has rests, and the left hand continues the accompaniment. A *Ped.* (pedal) marking is present at the end of measure 17.

18

Measures 18-23. The piano part continues with the eighth-note accompaniment. The right hand plays a melodic line with slurs and ties. The left hand has rests in measures 18-21 and then enters with a melodic line in measures 22-23.

Musical score for measures 24-29. The score is written for three staves: two treble staves and one bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A crescendo hairpin is visible in the first treble staff between measures 24 and 25.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). A section marker **B** is located at the end of measure 35. A *ped.* (pedal) marking is present at the end of measure 35.

Musical score for measures 36-41. The score is written for three staves: two treble staves and one bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *mp* (mezzo-piano). A *ped.* (pedal) marking is present at the end of measure 41.

Musical score for measures 42-47. The score is written for three staves: two treble staves and one bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *mp* (mezzo-piano). A section marker **C** is located at the end of measure 47. A *ped.* (pedal) marking is present at the end of measure 47.

IV. Choral Toccata

15

Jean-François Michel

Moderato ♩ = ca. 96

Measures 1-7 of the Choral Toccata. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is Moderato, approximately 96 beats per minute. The music features a piano introduction with a marcato texture in the left hand and a melodic line in the right hand. Dynamics include piano (p) and simando (sim.).

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box 'A'. The music continues with a piano introduction, featuring a marcato texture in the left hand and a melodic line in the right hand. Dynamics include piano (p) and crescendo (cresc.).

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction, featuring a marcato texture in the left hand and a melodic line in the right hand. Dynamics include piano (p), crescendo (cresc.), and fortissimo (ff).

Measures 21-24 of the Choral Toccata. The music continues with a piano introduction, featuring a marcato texture in the left hand and a melodic line in the right hand. Dynamics include fortissimo (ff) and fortissimo piano (fp).

25

B

ff *f*

ff f

30

f

f

35

mf *mf*

mf mf

41

f

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