

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Oboes & Piano

Jean-François Michel

EMR 57651

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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. Oboe

2. Oboe

f

f

7

p

p

A

14

cresc.

cresc.

f

f

21

p

cresc.

cresc.

f

B

28

34

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Oboe

2. Oboe

Piano

f marcato

8

p *cresc.*

15

A *f* *f marcato*

EMR 57651

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Musical score for measures 23-29. The score is written for four staves: two for the upper system (treble and alto clefs) and two for the lower system (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The upper system features a melody with dynamic markings *p*, *cresc.*, and *f*. The lower system provides harmonic support with chords and moving lines, also marked with *p*, *cresc.*, and *f*. Measure 23 starts with a piano (*p*) dynamic. The music builds through measure 25 with a crescendo (*cresc.*) and reaches a forte (*f*) dynamic by measure 27.

Musical score for measures 30-35. The score continues on four staves. A section marker 'B' is placed above the first staff of measure 30. The upper system continues the melodic line, while the lower system provides harmonic accompaniment. The dynamics remain consistent with the previous section, with a forte (*f*) dynamic indicated in measure 30.

Musical score for measures 36-43. The score continues on four staves. A section marker 'C' is placed above the first staff of measure 36. The upper system features a melodic line that ends with a repeat sign in measure 43. The lower system provides harmonic support, including a forte (*ff*) dynamic marking in measure 40. The key signature remains three flats.

Musical score for measures 44-49. The score continues on four staves. The upper system is mostly empty, with a few notes in measure 44. The lower system features a melodic line with a decrescendo (*dim.*) marking in measure 48. The key signature remains three flats.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The piece is in E-flat major (three flats) and common time. The tempo is Largo, with a quarter note equal to approximately 52 beats. The score features a piano (p) introduction in the right hand and a piano-piano (pp) introduction in the left hand. The piano part begins with a series of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

Measures 8-14 of the musical score. Measure 8 is marked with a box 'A'. The piano part continues with a crescendo (cresc.) leading to a mezzo-forte (mf) dynamic. The right hand features a series of eighth notes. The piano part has a steady eighth-note accompaniment. The score includes dynamic markings such as *cresc.*, *mf*, and *p*.

Measures 15-21 of the musical score. The piano part continues with a mezzo-forte (mf) dynamic, followed by a decrescendo (dim.) leading to a piano (p) dynamic. The right hand features a series of eighth notes. The piano part has a steady eighth-note accompaniment. The score includes dynamic markings such as *p*, *mf*, and *dim.*.

Measures 22-28 of the musical score. The piano part continues with a piano (p) dynamic, followed by a piano-piano (pp) dynamic. The right hand features a series of eighth notes. The piano part has a steady eighth-note accompaniment. The score includes dynamic markings such as *p* and *pp*.

30

B

Musical score for measures 30-36, section B. The score is in 3/4 time and B-flat major. It features a piano (pp) introduction in the right hand and a mezzo-forte (mf) accompaniment in the left hand. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note pattern.

37

C

Musical score for measures 37-43, section C. The score continues in 3/4 time and B-flat major. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note pattern. The dynamics are mezzo-forte (mf) for the accompaniment and piano (pp) for the right hand.

44

Musical score for measures 44-50. The score continues in 3/4 time and B-flat major. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note pattern. The dynamics are piano (pp) for both hands.

51

D

Musical score for measures 51-56, section D. The score continues in 3/4 time and B-flat major. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note pattern. The dynamics are piano (p) for both hands.

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5 of the piece. The score is in 6/8 time with a key signature of two flats. The piano part features a melodic line in the right hand and a bass line in the left hand, both marked *pp* and *portato*. The right hand has a slur over measures 3-5.

6

mf

Measures 6-11. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The right hand has a slur over measures 6-8. The dynamic *mf* is marked in measure 9.

12

A
pp
dim.
Ped.

Measures 12-17. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The right hand has a slur over measures 12-14. The dynamic *pp* is marked in measure 15. The dynamic *dim.* is marked in measure 16. The *Ped.* (pedal) marking is present in measure 17.

18

Measures 18-23. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The right hand has a slur over measures 18-20. The left hand has a slur over measures 18-20.

Musical score for measures 12-24. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). 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). The score is divided into two systems of six measures each.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). 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). The score is divided into two systems of six measures each. A section marker 'B' is placed above the first staff of the second system. The word 'Ped.' (Pedal) is written below the grand staff at the end of the second system.

Musical score for measures 36-41. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). 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). The score is divided into two systems of six measures each.

Musical score for measures 42-47. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one flat (B-flat). 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). The score is divided into two systems of six measures each. A section marker 'C' is placed above the first staff of the second system.

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 two flats (B-flat and E-flat). The tempo is Moderato, marked as ca. 96 beats per minute. The music features a piano (*p*) introduction with a *sim.* (sustained) marking. The piano part is marked *p marcato*. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box containing the letter 'A'. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part is marked *p marcato*. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment.

Measures 15-20 of the Choral Toccata. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part is marked *p marcato*. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The music ends with a *ff* (fortissimo) marking.

Measures 21-26 of the Choral Toccata. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part is marked *p marcato*. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The music ends with a *ff* (fortissimo) marking.

Musical score for measures 25-29. The score is in 2/4 time and B-flat major. Measures 25-26 are marked *ff* (fortissimo). Measures 27-28 are marked *f* (forte). The piano part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. The violin part has a melodic line with slurs and ties.

Musical score for measures 30-34. The score is in 2/4 time and B-flat major. Measures 30-31 are marked *f* (forte). The piano part continues with the eighth-note accompaniment. The violin part has a melodic line with slurs and ties.

Musical score for measures 35-40. The score is in 2/4 time and B-flat major. Measures 35-36 are marked *mf* (mezzo-forte). The piano part continues with the eighth-note accompaniment. The violin part has a melodic line with slurs and ties.

Musical score for measures 41-45. The score is in 2/4 time and B-flat major. The piano part continues with the eighth-note accompaniment. The violin part has a melodic line with slurs and ties.

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