

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Clarinets & Piano

Jean-François Michel

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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♭ Clarinet

2. B♭ Clarinet

f

f

7

p

p

14

cresc.

cresc.

f

f

21

p

cresc.

cresc.

f

28

B

34

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. B♭ Clarinet

2. B♭ Clarinet

Piano

f

f marcato

8

p

cresc.

p

cresc.

p

cresc.

15

A

f

f marcato

Musical score for measures 23-29. The score is in 3/4 time with a key signature of three flats. It features a piano introduction with a crescendo and a forte section. The piano part consists of chords in the right hand and a moving bass line in the left hand.

Musical score for measures 30-35. This section is marked with a **B** in a box. It continues the piano introduction with a crescendo and a forte section. The piano part consists of chords in the right hand and a moving bass line in the left hand.

Musical score for measures 36-43. This section is marked with a **C** in a box. It continues the piano introduction with a crescendo and a forte section. The piano part consists of chords in the right hand and a moving bass line in the left hand.

Musical score for measures 44-49. This section continues the piano introduction with a crescendo and a forte section. The piano part consists of chords in the right hand and a moving bass line in the left hand.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The score 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 music features a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The right hand melody starts with a half rest, followed by a quarter note G4, a quarter note A4, and a half note B4. The left hand accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Measures 8-14 of the musical score. The score continues with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The right hand melody includes a crescendo (cresc.) and a mezzo-forte (mf) section. A section marked 'A' begins in measure 11, featuring a piano (p) melody in the right hand and a mezzo-forte (mf) accompaniment in the left hand. The left hand accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Measures 15-21 of the musical score. The score continues with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The right hand melody includes a mezzo-forte (mf) section and a decrescendo (dim.) section. The left hand accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

Measures 22-28 of the musical score. The score continues with a piano (p) melody in the right hand and a piano (p) accompaniment in the left hand. The right hand melody includes a piano (p) section and a piano-piano (pp) section. The left hand accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

30

B

Musical score for measures 30-36, section B. The score is written for piano with three staves. The first two staves are treble clef, and the third is bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked *mf* (mezzo-forte). The first two staves have rests for measures 30-35, followed by a *pp* (pianissimo) dynamic marking in measure 36. The bass staff has a continuous eighth-note accompaniment pattern throughout the section.

37

C

Musical score for measures 37-43, section C. The score is written for piano with three staves. The first two staves are treble clef, and the third is bass clef. The key signature has two flats. The tempo is marked *mf* (mezzo-forte). The first two staves have a melodic line with slurs, followed by a *pp* (pianissimo) dynamic marking in measure 43. The bass staff has a continuous eighth-note accompaniment pattern throughout the section.

44

Musical score for measures 44-50. The score is written for piano with three staves. The first two staves are treble clef, and the third is bass clef. The key signature has two flats. The tempo is marked *pp* (pianissimo). The first two staves have a melodic line with slurs, followed by a *pp* dynamic marking in measure 50. The bass staff has a continuous eighth-note accompaniment pattern throughout the section.

51

D

Musical score for measures 51-56, section D. The score is written for piano with three staves. The first two staves are treble clef, and the third is bass clef. The key signature has two flats. The tempo is marked *p* (piano). The first two staves have a melodic line with slurs, followed by a *p* dynamic marking in measure 56. The bass staff has a continuous eighth-note accompaniment pattern throughout the section.

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5: The score begins with a treble and bass staff for piano. The treble staff has a key signature of one sharp (F#) and a time signature of 8/8. The bass staff has a key signature of one flat (Bb) and a time signature of 8/8. The piano part starts with a *pp* dynamic and a *portato* marking. The melody in the treble staff is characterized by long, flowing lines with many ties.

6

mf

Measures 6-11: The piano part continues with a *mf* dynamic. The treble staff features a series of chords and single notes, while the bass staff has a steady eighth-note accompaniment.

12

pp
dim.
Ped.

Measures 12-17: This section includes a repeat sign at measure 15. The piano part has a *pp* dynamic and a *dim.* marking. A *Ped.* (pedal) marking is present at the bottom. The treble staff has a key signature change to one flat (Bb) at measure 15. The section ends with a boxed letter 'A' at measure 17.

18

Measures 18-23: The piano part continues with a steady eighth-note accompaniment. The treble staff features a series of chords and single notes. The key signature remains one flat (Bb).

Musical score for measures 24-29. The score is written for three staves: two treble staves and one grand staff (treble and bass). The key signature is one sharp (F#). The first two staves have dynamics *pp* and *mp* indicated. The grand staff has a dynamic of *mp*. The music features various melodic lines and chords.

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 sharp (F#). The first two staves have dynamics *pp* and *mp* indicated. The grand staff has a dynamic of *mp*. A section marker **B** is present at the end of measure 35. The music features various melodic lines and chords.

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 sharp (F#). The first two staves have a dynamic of *p* indicated. The grand staff has a dynamic of *mp*. The music features various melodic lines and chords.

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 sharp (F#). The first two staves have a dynamic of *p* indicated. The grand staff has a dynamic of *mp*. A section marker **C** is present at the end of measure 47. The music features various melodic lines and chords.

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 eighth notes, while the left hand plays a series of quarter notes. The piano part consists of sustained chords.

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 eighth notes, while the left hand plays a series of quarter notes. The piano part consists of sustained chords.

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 eighth notes, while the left hand plays a series of quarter notes. The piano part consists of sustained chords. 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 eighth notes, while the left hand plays a series of quarter notes. The piano part consists of sustained chords. The music ends with a *ff* (fortissimo) marking.

Measures 25-29 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a fortissimo (*ff*) dynamic and contains a melodic line with a fermata over the final measure. The lower staff has a bass clef and the same key signature, starting with a fortissimo (*ff*) dynamic and featuring a complex, fast-moving accompaniment. A bracket connects the two staves at the beginning. A section marker 'B' is located above the final measure of the upper staff.

Measures 30-34 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, starting with a fortissimo (*f*) dynamic. The lower staff has a bass clef and the same key signature, featuring a fast-moving accompaniment. A bracket connects the two staves at the beginning.

Measures 35-40 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, with a mezzo-forte (*mf*) dynamic marking. The lower staff has a bass clef and the same key signature, featuring a fast-moving accompaniment. A bracket connects the two staves at the beginning.

Measures 41-45 of the musical score. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats, featuring a melodic line with a fermata over the final measure. The lower staff has a bass clef and the same key signature, featuring a fast-moving accompaniment. A bracket connects the two staves at the beginning.

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