

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Bassoons & Piano

Jean-François Michel

EMR 57653

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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. Bassoon

2. Bassoon

f

f

7

p

p

14

cresc.

cresc.

f

f

21

p

cresc.

f

p

cresc.

f

28

B

34

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116



1. Bassoon

2. Bassoon

Piano

f

f marcato

8

p

cresc.

15

A

f

f marcato

The musical score is written for three parts: 1. Bassoon, 2. Bassoon, and Piano. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to approximately 116 beats per minute. The score is divided into three systems. The first system (measures 1-7) features the two bassoons playing a rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The piano part provides a harmonic accompaniment with chords and moving lines, marked *f marcato*. The second system (measures 8-14) continues the bassoon patterns, with dynamics shifting to piano (*p*) and including a crescendo (*cresc.*) marking. The piano part also shifts to *p* and includes a crescendo. The third system (measures 15-21) begins with a section marked 'A' in a box. The bassoons return to a forte (*f*) dynamic, and the piano part is marked *f marcato*.

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Measures 23-29 of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score is written for a grand piano (treble and bass clefs). Measures 23-24 are marked *p* (piano). Measures 25-26 are marked *cresc.* (crescendo). Measures 27-28 are marked *f* (forte). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Measures 30-35 of the musical score. Measure 30 is marked with a box containing the letter **B**. The tempo and dynamics remain consistent with the previous section. The right hand continues its melodic line, and the left hand provides a steady accompaniment. The key signature remains two flats.

Measures 36-43 of the musical score. Measure 36 is marked with a box containing the letter **C**. Measures 36-42 are marked *ff* (fortissimo). Measure 43 is marked *dim.* (diminuendo). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature remains two flats.

Measures 44-49 of the musical score. Measures 44-48 are marked *dim.* (diminuendo). Measure 49 is marked *dim.* (diminuendo). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature remains two flats.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the musical score. The piece 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 score features a piano (p) dynamic in the right hand and a pianissimo (pp) dynamic in the left hand. The right hand plays a series of eighth notes, while the left hand plays a series of quarter notes.

Measures 8-14 of the musical score. Measure 8 is marked with a 'cresc.' (crescendo) dynamic. Measures 9-14 show a dynamic shift from piano (p) to mezzo-forte (mf). A section labeled 'A' begins in measure 10. The right hand continues with eighth notes, and the left hand plays quarter notes. The dynamics are p, cresc., mf, p, and mf.

Measures 15-21 of the musical score. Measures 15-21 show a dynamic shift from mezzo-forte (mf) to piano (p). A section labeled 'dim.' (diminuendo) begins in measure 18. The right hand continues with eighth notes, and the left hand plays quarter notes. The dynamics are p, mf, p, and dim.

Measures 22-28 of the musical score. Measures 22-28 show a dynamic shift from piano (p) to pianissimo (pp). The right hand continues with eighth notes, and the left hand plays quarter notes. The dynamics are p and pp.

30 **B**

30 **B**

pp

mf

37

C

pp

mf

44

pp

pp

51

D

pp

p

III. Siciliano

11

Jean-François Michel

Largo ♩ = ca. 54

pp
portato

Measures 1-5 of the piece. The music is in 8/8 time. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. The dynamic is marked *pp* and the articulation is *portato*.

6

mf

Measures 6-11. The right hand continues the melodic development with slurs and ties. The left hand accompaniment remains consistent. The dynamic is marked *mf*.

12

pp
pp
dim.
Ped.

Measures 12-17. Measure 12 is marked with a box 'A'. The right hand has a *pp* dynamic. The left hand has a *pp* dynamic. A *dim.* (diminuendo) marking is present in measure 13. A *Ped.* (pedal) marking is present in measure 14.

18

Measures 18-23. The right hand continues the melodic line with slurs and ties. The left hand accompaniment remains consistent.

Musical score for measures 24-29. The score is written for piano (p) and mezzo-piano (mp). The left hand (bass clef) features a steady eighth-note accompaniment. The right hand (treble clef) plays a melody with eighth notes and quarter notes, often beamed together. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano).

30

Musical score for measures 30-35. The score is written for piano (p) and mezzo-piano (mp). The left hand (bass clef) features a steady eighth-note accompaniment. The right hand (treble clef) plays a melody with eighth notes and quarter notes, often beamed together. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano). A section marker **B** is present at the end of measure 35.

36

Musical score for measures 36-41. The score is written for piano (p) and mezzo-piano (mp). The left hand (bass clef) features a steady eighth-note accompaniment. The right hand (treble clef) plays a melody with eighth notes and quarter notes, often beamed together. Dynamic markings include *p* (piano) and *mp* (mezzo-piano).

42

Musical score for measures 42-47. The score is written for piano (p) and mezzo-piano (mp). The left hand (bass clef) features a steady eighth-note accompaniment. The right hand (treble clef) plays a melody with eighth notes and quarter notes, often beamed together. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). A section marker **C** 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 flat (B-flat). The tempo is Moderato, approximately 96 beats per minute. The music features a piano introduction with a marcato character in the right hand and a more active bass line. Dynamics include piano (*p*) and *sim.* (sustained).

8

A

Measures 8-14 of the Choral Toccata. This section begins with a marked section 'A'. The music continues with a piano introduction, featuring a marcato character in the right hand and a more active bass line. Dynamics include piano (*p*) and *cresc.* (crescendo).

15

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction, featuring a marcato character in the right hand and a more active bass line. Dynamics include *sfp* (sforzando piano) and *ff* (fortissimo).

21

Measures 21-24 of the Choral Toccata. The music continues with a piano introduction, featuring a marcato character in the right hand and a more active bass line. Dynamics include *ff* (fortissimo) and *fp* (forzando piano).

25

B

ff

f

f

30

f

35

mf

mf

41

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