

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

2 Trumpets or Cornets (B^b + C) & Piano

Jean-François Michel

EMR 57657

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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♭ Trumpet
or Cornet

2. B♭ Trumpet
or Cornet

The musical score is written for two B♭ Trumpets or Cornets in 2/4 time. The key signature has one flat (B♭). The tempo is marked 'Allegro' with a quarter note equal to approximately 116 beats per minute. The score is divided into measures 1 through 34. Measures 1-6 are the first system, measures 7-13 the second, measures 14-20 the third, measures 21-27 the fourth, measures 28-33 the fifth, and measure 34 is the final system. The score includes various dynamics: *f* (forte), *p* (piano), *cresc.* (crescendo), and *decresc.* (decrescendo). There are also accents (>) and slurs. Rehearsal marks A and B are placed above measures 14 and 28 respectively. The notation includes eighth and sixteenth notes, rests, and repeat signs.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. B♭ Trumpet
or Cornet

2. B♭ Trumpet
or Cornet

Piano

f

f marcato

8

p

cresc.

15

A

f

f marcato

EMR 57657

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Musical score for measures 23-29. 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 first two staves have a *p* (piano) dynamic at the start, followed by a *cresc.* (crescendo) marking, and then a *f* (forte) dynamic. The grand staff also has a *p* dynamic at the start, followed by a *cresc.* marking, and then a *f* dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

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). A section marker **B** is placed above the first measure of the first staff. The music continues with various rhythmic patterns and dynamics.

Musical score for measures 36-43. 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). A section marker **C** is placed above the first measure of the first staff. The music continues with various rhythmic patterns and dynamics, including a *ff* (fortissimo) dynamic in the grand staff.

Musical score for measures 44-49. 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 music continues with various rhythmic patterns and dynamics, including a *dim.* (diminuendo) marking in the grand staff.

II. Pavane

Jean-François Michel

Largo ♩ = 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 measures 5 and 6, and a pianissimo (pp) dynamic in measure 7. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. The dynamics include crescendo (cresc.) in measures 8 and 9, mezzo-forte (mf) in measures 10 and 11, and piano (p) in measures 12 and 13. The piano part continues with its characteristic eighth-note accompaniment, while the right hand features a series of eighth-note chords.

Measures 15-21 of the musical score. The dynamics include piano (p) and mezzo-forte (mf) in measures 15 and 16, and diminuendo (dim.) in measures 17 and 18. The piano part maintains its eighth-note accompaniment, and the right hand continues with the eighth-note chordal texture.

Measures 22-28 of the musical score. The dynamics include piano (p) in measure 22 and pianissimo (pp) in measure 27. The piano part continues with its eighth-note accompaniment, and the right hand features a series of eighth-note chords.

30

B

Musical score for measures 30-36, section B. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass line consists of a steady eighth-note pattern: C3, B2, A2, G2, F2, E2, D2, C2. Dynamics include *pp* (pianissimo) in the right hand at measures 35 and 36, and *mf* (mezzo-forte) in the left hand at measure 30.

37

C

Musical score for measures 37-43, section C. The score continues the melody and bass line. The melody features a series of eighth-note runs in the right hand. The bass line remains a steady eighth-note pattern. Dynamics include *pp* (pianissimo) in the right hand at measures 42 and 43, and *mf* (mezzo-forte) in the left hand at measure 40.

44

Musical score for measures 44-50. The melody in the right hand features a series of eighth-note runs. The bass line continues with a steady eighth-note pattern. Dynamics include *pp* (pianissimo) in the right hand at measures 45, 48, and 50, and *pp* in the left hand at measure 46.

51

D

Musical score for measures 51-57, section D. The melody in the right hand features a series of eighth-note runs. The bass line continues with a steady eighth-note pattern. Dynamics include *pp* (pianissimo) in the right hand at measure 52, and *p* (piano) in the left hand at measure 54.

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 in measures 1-5.

6

Measures 6-11. The piano part continues with a *mf* (mezzo-forte) dynamic starting at measure 8. The right hand enters in measure 6 with a melodic line. A crescendo hairpin is shown between measures 8 and 10.

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 in measures 12-13 and enters in measure 14. A *pp* (pianissimo) dynamic is marked in measures 14 and 15. A *Ped.* (pedal) marking is present at the bottom of measure 12, with a line extending to measure 17.

18

Measures 18-23. The piano part continues with a melodic line. The right hand has rests in measures 18-19 and enters in measure 20 with a melodic line.

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 *pp* dynamic indicated. The music features various melodic lines and rests.

30

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 *pp* dynamic indicated. A section marker **B** is present at the end of measure 35. The music features various melodic lines and rests.

36

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 dynamics *p* and *(cup mute)* indicated. The grand staff has a *mp* dynamic indicated. The music features various melodic lines and rests.

42

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 dynamics *p* and *p* indicated. The grand staff has a *mp* dynamic indicated. A section marker **C** is present at the end of measure 47. The music features various melodic lines and rests.

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, marked as ca. 96 beats per minute. The music features a piano (*p*) introduction with a marcato (*p marcato*) texture in the piano part. The right hand has a melodic line with some grace notes and a *sim.* (sustained) marking. The piano part has a marcato texture with a *p* marking.

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*) texture and a crescendo (*cresc.*) marking. The piano part has a marcato texture with a *p* marking. The right hand has a melodic line with a *cresc.* marking.

Measures 15-20 of the Choral Toccata. The music features a piano (*p*) texture and a crescendo (*cresc.*) marking. The piano part has a marcato texture with a *p* marking. The right hand has a melodic line with a *cresc.* marking. The piano part has a marcato texture with a *p* marking. The right hand has a melodic line with a *cresc.* marking.

Measures 21-24 of the Choral Toccata. The music features a piano (*p*) texture and a crescendo (*cresc.*) marking. The piano part has a marcato texture with a *p* marking. The right hand has a melodic line with a *cresc.* marking. The piano part has a marcato texture with a *p* marking. The right hand has a melodic line with a *cresc.* marking.

Musical score for measures 25-29. 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 a forte (*ff*) dynamic marking at the beginning of measure 25. The grand staff has a forte (*f*) dynamic marking at the beginning of measure 29. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Musical score for measures 30-34. 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 forte (*f*) dynamic marking at the beginning of measure 30. The grand staff has a forte (*f*) dynamic marking at the beginning of measure 34. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Musical score for measures 35-40. 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 mezzo-forte (*mf*) dynamic marking at the beginning of measure 35. The grand staff has a mezzo-forte (*mf*) dynamic marking at the beginning of measure 40. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Musical score for measures 41-45. 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 mezzo-forte (*mf*) dynamic marking at the beginning of measure 41. The grand staff has a mezzo-forte (*mf*) dynamic marking at the beginning of measure 45. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

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