

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Trumpet or Cornet (B $\flat$), Trombone (♭ + tr) & Piano

Jean-François Michel

EMR 57675

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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. Trombone

The musical score is written for two parts: 1. B♭ Trumpet or Cornet (treble clef) and 2. Trombone (bass clef). The key signature has two flats (B♭ and E♭), and the time signature is common time (C). The tempo is marked Allegro with a quarter note equal to approximately 116 beats per minute.

Measures 1-6: The Trumpet part begins with a forte (*f*) dynamic and a series of eighth-note patterns. The Trombone part enters in measure 2 with a forte (*f*) dynamic, playing a similar eighth-note pattern. Both parts feature accents (>) and slurs.

Measures 7-13: The music continues with similar rhythmic patterns. The Trombone part has a crescendo leading to a piano (*p*) dynamic in measure 13. The Trumpet part also has a crescendo leading to a piano (*p*) dynamic in measure 13.

Measures 14-20: Measure 14 is marked with a crescendo (*cresc.*) for both parts. Measure 15 is marked with a forte (*f*) dynamic. The music continues with eighth-note patterns and accents.

Measures 21-27: Measure 21 is marked with a piano (*p*) dynamic. Measure 22 is marked with a crescendo (*cresc.*). Measure 27 is marked with a forte (*f*) dynamic. The music continues with eighth-note patterns and accents.

Measures 28-33: Measure 28 is marked with a piano (*p*) dynamic. The music continues with eighth-note patterns and accents. Measure 33 is marked with a forte (*f*) dynamic.

Measures 34: The score ends with a final measure marked with a forte (*f*) dynamic.

Section markers **A** and **B** are placed above the staff in measures 15 and 28, respectively.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. B♭ Trumpet
or Cornet

2. Trombone

Piano

f

f

f marcato

8

8

15

A

15

A

f

f marcato

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Musical score for measures 23-29. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system (measures 23-29) features a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system (measures 30-35) continues the piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Musical score for measures 30-35. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system (measures 30-35) features a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system (measures 36-41) continues the piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Musical score for measures 36-43. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system (measures 36-41) features a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system (measures 42-43) continues the piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Musical score for measures 44-49. The score is written for two systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system (measures 44-49) features a piano (*p*) dynamic at the start, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The second system (measures 50-55) continues the piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

II. Pavane

Jean-François Michel

Largo $\text{♩} = \text{ca. } 52$

Measures 1-7 of the piece. 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-piano (*pp*) accompaniment in the left hand. The right hand melody consists of a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 8-14 of the piece. Measure 8 is marked with a box containing the letter 'A'. The music continues with a piano (*p*) melody in the right hand and a piano-piano (*pp*) accompaniment in the left hand. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano). The right hand melody features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 15-21 of the piece. The music continues with a piano (*p*) melody in the right hand and a piano-piano (*pp*) accompaniment in the left hand. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The right hand melody features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 22-28 of the piece. The music continues with a piano (*p*) melody in the right hand and a piano-piano (*pp*) accompaniment in the left hand. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The right hand melody features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

30

B

Musical score for measures 30-36, section B. The score is written for piano in B-flat major (two flats). It consists of two systems of staves. The first system (measures 30-36) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 37-43) continues the melodic line in the treble staff and the accompaniment in the bass staff. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

37

C

Musical score for measures 37-43, section C. The score continues from the previous section. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

44

Musical score for measures 44-50. The score continues from the previous section. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamics include *pp* (pianissimo).

51

D

Musical score for measures 51-56, section D. The score continues from the previous section. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The dynamics include *pp* (pianissimo) and *p* (piano).

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 one sharp (F#). The piano part begins with a *pp* (pianissimo) dynamic and a *portato* marking. The right hand has a melodic line with slurs and accidentals (flats).

6

Measures 6-11. The piano part continues with a *mf* (mezzo-forte) dynamic. The right hand features a more active melodic line with slurs and ties.

12

Measures 12-17. Measure 12 is marked with a box 'A'. The piano part includes a *dim.* (diminuendo) marking. The right hand has a melodic line with slurs. A *Ped.* (pedal) marking is present at the bottom of the piano part.

18

Measures 18-23. The piano part continues with a melodic line in the right hand and a more active bass line in the left hand.

Musical score for measures 24-29. The score is written for a piano with treble and bass staves. The key signature is one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked as *pp* (pianissimo) and *mp* (mezzo-piano). The notation includes various musical symbols such as notes, rests, and slurs.

30

Musical score for measures 30-35. The score is written for a piano with treble and bass staves. The key signature is one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked as *pp* (pianissimo) and *mp* (mezzo-piano). The notation includes various musical symbols such as notes, rests, and slurs. A section marker **B** is present at the end of measure 35.

36

Musical score for measures 36-41. The score is written for a piano with treble and bass staves. The key signature is one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The notation includes various musical symbols such as notes, rests, and slurs. A section marker **C** is present at the end of measure 41.

42

Musical score for measures 42-47. The score is written for a piano with treble and bass staves. The key signature is one sharp (F#). The tempo is marked with a quarter note. The dynamics are marked as *p* (piano) and *mp* (mezzo-piano). The notation includes various musical symbols such as notes, rests, and slurs. 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 sharp (F#). The tempo is Moderato, marked as ♩ = ca. 96. The music features a piano introduction with a marcato accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *sim.* (sustained).

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box containing the letter 'A'. The music continues with a piano introduction and a marcato accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).

Measures 15-20 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Measures 21-24 of the Choral Toccata. The music continues with a piano introduction and a marcato accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *fp* (fortepiano).

Musical score for measures 25-29. 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 is one sharp (F#). The melody starts with a forte (ff) dynamic and transitions to a forte (f) dynamic. The bass line features a series of eighth notes and a final flourish. A section marker 'B' is located above measure 25.

Musical score for measures 30-34. 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 is one sharp (F#). The melody starts with a forte (f) dynamic and transitions to a mezzo-forte (mf) dynamic. The bass line features a series of eighth notes and a final flourish.

Musical score for measures 35-40. 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 is one sharp (F#). The melody starts with a mezzo-forte (mf) dynamic and transitions to a forte (f) dynamic. The bass line features a series of eighth notes and a final flourish.

Musical score for measures 41-45. 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 is one sharp (F#). The melody starts with a forte (f) dynamic and transitions to a mezzo-forte (mf) dynamic. The bass line features a series of eighth notes and a final flourish.

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EMR 5710	GERSHWIN, George	Summertime (5)
EMR 5705	GERSHWIN, George	The Man I Love (5)
EMR 5707	GLUCK, C.W.	Marche Religieuse (Naulais) (5)
EMR 5707	GRIEG, Edvard	Solvejgs Lied (5)
EMR 5703	HÄNDEL, Georg Fr.	Arosio (5)
EMR 5707	HÄNDEL, Georg Fr.	Largo (5)
EMR 5701	HÄNDEL, Georg Fr.	March "Scipio" (5)
EMR 5709	HÄNDEL, Georg Fr.	March (5)
EMR 5708	HÄNDEL, Georg Fr.	Minuet (5)
EMR 5704	HÄNDEL, Georg Fr.	Sarabande I (5)
EMR 5706	HÄNDEL, Georg Fr.	Sarabande II (5)
EMR 5710	HAYDN, Fr.J.	St. Anthony Choral (5)
EMR 5278	KOETSIER, Jan	Präludium, Intermezzo & Rondo
EMR 5710	MENDELSSOHN, F.	Hochzeitsmarsch (Naulais) (5)
EMR 591	MICHEL, Jean-Fr.	Eveils
EMR 5122A	MORTIMER, J.G. (Arr.)	The Beatles Vol. 1 (4)
EMR 5123A	MORTIMER, J.G. (Arr.)	The Beatles Vol. 2 (3)
EMR 5124A	MORTIMER, J.G. (Arr.)	The Beatles Vol. 3 (3)
EMR 5316	MORTIMER, John G.	Happy Birthday
EMR 5702	MOURET, J.J.	Fanfare - Rondeau (5)
EMR 5705	MOZART, W.A.	Ave Verum (Naulais) (5)
EMR 5701	NAULAIS, Jérôme	Duet Album Volume 1 (5)
EMR 5702	NAULAIS, Jérôme	Duet Album Volume 2 (5)
EMR 5703	NAULAIS, Jérôme	Duet Album Volume 3 (5)
EMR 5704	NAULAIS, Jérôme	Duet Album Volume 4 (5)
EMR 5705	NAULAIS, Jérôme	Duet Album Volume 5 (5)
EMR 5706	NAULAIS, Jérôme	Duet Album Volume 6 (5)
EMR 5707	NAULAIS, Jérôme	Duet Album Volume 7 (5)
EMR 5708	NAULAIS, Jérôme	Duet Album Volume 8 (5)