

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Trumpet or Cornet (B^b), Euphonium (♩ + ♪) & Piano

Jean-François Michel

EMR 57676

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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♭ Euphonium

The musical score is written for two parts: 1. B♭ Trumpet or Cornet and 2. B♭ Euphonium. The key signature has one flat (B♭) 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 measures 1 through 34. Measures 1-6 are the first system. Measures 7-13 are the second system, starting with a measure rest for the Euphonium. Measures 14-20 are the third system, also with a measure rest for the Euphonium. Measures 21-27 are the fourth system. Measures 28-33 are the fifth system, marked with a 'B' in a box. Measure 34 is the final measure of this page.

Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *decresc.* (decrescendo). There are also accents (>) and breath marks (v) throughout the score.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. B♭ Trumpet
or Cornet

2. B♭ Euphonium

Piano

Measures 1-7 of the Ceremonial Duet Overture. The score is for three parts: 1. B♭ Trumpet or Cornet, 2. B♭ Euphonium, and Piano. The key signature is two flats (B♭ and E♭), and the time signature is common time (C). The tempo is Allegro, with a quarter note equal to approximately 116 beats per minute. The first measure starts with a forte (f) dynamic. The piano part is marked f marcato. The woodwinds play a melodic line with eighth and sixteenth notes, while the piano provides a harmonic accompaniment with chords and moving lines in both hands.

8

Measures 8-14 of the Ceremonial Duet Overture. The woodwinds continue their melodic line. The piano part features a crescendo (cresc.) leading to a piano (p) dynamic in measure 12, followed by another crescendo (cresc.) in measure 14. The piano part consists of chords and moving lines in both hands.

15

A

Measures 15-21 of the Ceremonial Duet Overture, starting with a section marked 'A'. The woodwinds play a melodic line with eighth and sixteenth notes. The piano part is marked f marcato. The piano part consists of chords and moving lines in both hands.

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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 a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

Musical score for measures 30-35. The score is written for three staves: two treble staves and one grand staff. A section marker 'B' is placed above the first measure of the first staff. The key signature is one flat. The music continues with eighth and sixteenth notes, maintaining the melodic and harmonic flow from the previous section.

Musical score for measures 36-43. The score is written for three staves: two treble staves and one grand staff. A section marker 'C' is placed above the first measure of the first staff. The key signature is one flat. The music features a mix of eighth and sixteenth notes. The grand staff has a *ff* (fortissimo) dynamic marking in measure 41. The section ends with a double bar line in measure 43.

Musical score for measures 44-49. The score is written for three staves: two treble staves and one grand staff. The key signature is one flat. The first two staves are mostly empty, with some notes in the final measures. The grand staff has a *dim.* (diminuendo) marking in measure 48. The music concludes with a final chord in measure 49.

II. Pavane

Jean-François Michel

Largo ♩ = 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 marked 'Largo' with a quarter note equal to approximately 52 beats per minute. The dynamics are marked *p* (piano) and *pp* (pianissimo). The piano part features a melodic line with slurs and ties, while the bass part provides a harmonic accompaniment with eighth notes.

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. The dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *p* (piano). The piano part continues with its melodic development, and the bass part maintains the accompaniment pattern.

Measures 15-21 of the musical score. The dynamics include *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). The piano part shows a transition in the melodic line, and the bass part continues with the accompaniment.

Measures 22-28 of the musical score. The dynamics include *p* (piano) and *pp* (pianissimo). The piano part concludes with a final melodic phrase, and the bass part provides the final accompaniment.

30

B

30 **B**

pp

mf

pp

37

C

pp

mf

pp

44

pp

pp

pp

51

D

pp

p

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, while the left hand plays a steady eighth-note accompaniment.

6

Measures 6-11. The piano part continues with the eighth-note accompaniment. The right hand enters with a melodic line in measure 6, marked *mf* (mezzo-forte). The melody features slurs and ties across measures.

12

Measures 12-17. The piano part continues. The right hand has rests until measure 12, then enters with a melodic line marked *pp* (pianissimo). A section labeled 'A' begins in measure 15. The piano part includes a *dim.* (diminuendo) marking in measure 13 and a *Ped.* (pedal) marking in measure 14.

18

Measures 18-23. The piano part continues with the eighth-note accompaniment. The right hand continues the melodic line from measure 12, featuring slurs and ties.

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 a mix of eighth and sixteenth notes, with some measures containing 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 sharp (F#). The first two staves have dynamics *pp* and *mp* indicated. The grand staff has a dynamic of *mp*. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A section marker 'B' is present at the beginning of measure 30.

(cup mute)

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 a mix of eighth and sixteenth notes, with some measures containing rests. A section marker 'C' is present at the beginning of measure 36.

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*. The music features a mix of eighth and sixteenth notes, with some measures containing rests. A section marker 'C' is present at the beginning of measure 42.

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 in the right hand with a *sim.* (sustained) marking, and a marcato (*p marcato*) accompaniment in the left hand. The right hand plays a series of eighth 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 in the right hand, marked with a *cresc.* (crescendo) marking. The left hand continues with a marcato accompaniment. The right hand plays a series of eighth 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 in the right hand, marked with a *cresc.* (crescendo) marking. The left hand continues with a marcato accompaniment. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. The music ends with a *ff* (fortissimo) marking.

Measures 21-24 of the Choral Toccata. The music continues with a piano (*p*) introduction in the right hand, marked with a *cresc.* (crescendo) marking. The left hand continues with a marcato accompaniment. The right hand plays a series of eighth 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 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 39. 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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EMR 5718	NAULAIS, Jérôme (Arr.)	Il Silenzio (5)
EMR 5713	NAULAIS, Jérôme (Arr.)	Joshua Fit The Battle of Jericho (5)
EMR 5713	NAULAIS, Jérôme (Arr.)	Nobody Knows the Trouble I've See (5)
EMR 5716	NAULAIS, Jérôme (Arr.)	So Nimm Denn meine Hände (5)
EMR 5717	NAULAIS, Jérôme (Arr.)	Swing Low, Sweet Chariot (5)
EMR 5711	PERGOLES, G.B.	Aria (5)
EMR 696D	PEZEL, Johann	Intrada (Michel) (9)
EMR 696D	PURCELL, Henry	Marche (Michel) (9)
EMR 5711	PURCELL, Henry	Trumpet Tune (5)
EMR 637J	PURCELL, Henry	Trumpet Tune (Michel) (3)
EMR 930R	PURCELL, Henry	Trumpet Tune (Reift) (5)
EMR 5719	SCHUBERT, Franz	Ave Maria (5)
EMR 5714	SCHUBERT, Franz	Serenade (5)
EMR 5716	SCHUMANN, Robert	Träumerei (5)
EMR 5713	STANLEY, John	Trumpet Voluntary (5)
EMR 5209C	STURZENEGGER, K.	10 Duos
EMR 5157	UCCELLINI, Marco	Sonata N° 1
EMR 5158	UCCELLINI, Marco	Sonata N° 2
EMR 5716	WAGNER, Richard	Brautchor aus Lohengrin (5)
EMR 930R	WAGNER, Richard	Bridal Chorus (Armitage) (5)