

Ceremonial Duet

I. Overture

II. Pavane

III. Siciliano

IV. Choral Toccata

Violin, Viola & Piano

Jean-François Michel

EMR 57681

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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. Violin

2. Viola

f

f

p

p

A

cresc.

f

cresc.

p

cresc.

f

B

34

The musical score is written for Violin and Viola. It begins with a forte (*f*) dynamic and an Allegro tempo of approximately 116 beats per minute. The key signature has one flat (B-flat). The score is divided into measures, with measure numbers 7, 14, 21, 28, and 34 indicated. Rehearsal marks A and B are placed above the staves. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). The score concludes at measure 34.

Ceremonial Duet

I. Overture

Jean-François Michel

Allegro ♩ = ca. 116

1. Violin

2. Viola

Piano

f marcato

8

15

A

EMR 57681

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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 first system (measures 23-29) features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The second system (measures 30-35) features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic.

Musical score for measures 30-35. The score is written for two systems, each with a treble and bass staff. The first system (measures 30-35) features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The second system (measures 36-41) features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic.

Musical score for measures 36-41. The score is written for two systems, each with a treble and bass staff. The first system (measures 36-41) features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The second system (measures 42-47) features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic.

Musical score for measures 44-49. The score is written for two systems, each with a treble and bass staff. The first system (measures 44-49) features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The second system (measures 50-55) features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic.

II. Pavane

Jean-François Michel

Largo ♩ = ca. 52

Measures 1-7 of the musical score. The piece is in G major (one sharp) and 4/4 time. The tempo is Largo, with a quarter note equal to approximately 52 beats per minute. The score is written for piano with a grand staff (treble and bass clefs). The right hand plays a melody with a piano (*p*) dynamic, while the left hand provides a harmonic accompaniment with a piano (*p*) dynamic. The bass line features a steady eighth-note pattern.

Measures 8-14 of the musical score. Measure 8 is marked with a box containing the letter 'A'. The right hand features a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The left hand also has a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic. The score continues with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic in both hands.

Measures 15-21 of the musical score. The right hand starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a diminuendo (*dim.*). The left hand also starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a diminuendo (*dim.*). The score continues with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic in both hands.

Measures 22-28 of the musical score. The right hand starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a piano (*p*) dynamic. The left hand also starts with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and then a piano (*p*) dynamic. The score continues with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic in both hands.

30 **B**

System 30, section B. The score is in G major (one sharp) and 4/4 time. It consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music begins with a rest for 6 measures. In the 7th measure, the top staff has a half note G5 and a half note A5, both marked *pp*. The middle staff has a half note G4 and a half note A4, both marked *pp*. The bottom staff has a half note G3 and a half note A3, both marked *pp*. The system ends with a double bar line.

37

C

System 37, section C. The score is in G major (one sharp) and 4/4 time. It consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music begins with a rest for 6 measures. In the 7th measure, the top staff has a half note G5 and a half note A5, both marked *pp*. The middle staff has a half note G4 and a half note A4, both marked *pp*. The bottom staff has a half note G3 and a half note A3, both marked *pp*. The system ends with a double bar line.

44

System 44. The score is in G major (one sharp) and 4/4 time. It consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music begins with a rest for 6 measures. In the 7th measure, the top staff has a half note G5 and a half note A5, both marked *pp*. The middle staff has a half note G4 and a half note A4, both marked *pp*. The bottom staff has a half note G3 and a half note A3, both marked *pp*. The system ends with a double bar line.

51

D

System 51, section D. The score is in G major (one sharp) and 4/4 time. It consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music begins with a rest for 6 measures. In the 7th measure, the top staff has a half note G5 and a half note A5, both marked *p*. The middle staff has a half note G4 and a half note A4, both marked *p*. The bottom staff has a half note G3 and a half note A3, both marked *p*. The system ends with a double bar line.

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 three sharps (F#, C#, G#). The tempo is Largo, approximately 54 beats per minute. The music features a piano introduction with a *pp* (pianissimo) dynamic and a *portato* marking. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

6

Measures 6-11. The music continues with the same eighth-note accompaniment in the left hand. The right hand introduces a more complex melodic line with slurs and a *mf* (mezzo-forte) dynamic marking.

12

Measures 12-17. Measure 12 is marked with a box containing the letter 'A'. The right hand features a *pp* (pianissimo) dynamic. The left hand has a *dim.* (diminuendo) marking. A *Ped.* (pedal) marking is present at the bottom of the system, indicating a sustained pedal point.

18

Measures 18-23. The music continues with the same eighth-note accompaniment in the left hand. The right hand features a series of eighth notes with slurs, maintaining the *pp* dynamic.

Musical score for measures 24-29. The score is written for three systems of staves. The first system consists of a grand staff (treble and bass clef) and a single bass staff. The second system consists of a grand staff and a single bass staff. The third system consists of a grand staff and a single bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes dynamic markings *pp* and *mp*. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.

Musical score for measures 30-35. The score is written for three systems of staves. The first system consists of a grand staff (treble and bass clef) and a single bass staff. The second system consists of a grand staff and a single bass staff. The third system consists of a grand staff and a single bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes dynamic markings *pp* and *mp*. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. A section marker **B** is located at the end of the first system.

Musical score for measures 36-41. The score is written for three systems of staves. The first system consists of a grand staff (treble and bass clef) and a single bass staff. The second system consists of a grand staff and a single bass staff. The third system consists of a grand staff and a single bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes dynamic markings *p* and *mp*. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.

Musical score for measures 42-47. The score is written for three systems of staves. The first system consists of a grand staff (treble and bass clef) and a single bass staff. The second system consists of a grand staff and a single bass staff. The third system consists of a grand staff and a single bass staff. The key signature is two sharps (F# and C#). The time signature is 4/4. The score includes dynamic markings *p* and *mp*. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. A section marker **C** is located at the end of the first system.

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, approximately 96 beats per minute. The music features a piano (*p*) introduction with a *sim.* (sustained) marking. The piano part includes a *p marcato* section. The right hand has a melodic line with a *sim.* marking.

Measures 8-14 of the Choral Toccata. Measure 8 is marked with a box 'A'. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part includes a *p marcato* section. The right hand has a melodic line with a *cresc.* marking.

Measures 15-20 of the Choral Toccata. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part includes a *p marcato* section. The right hand has a melodic line with a *cresc.* marking. The score includes a *sf* (sforzando) marking in measure 19.

Measures 21-24 of the Choral Toccata. The music continues with a piano (*p*) introduction and a *cresc.* (crescendo) marking. The piano part includes a *p marcato* section. The right hand has a melodic line with a *cresc.* marking. The score includes a *ff* (fortissimo) marking in measure 21.

25

B

ff *f*

30

f

35

mf *mf*

41

STRING QUARTET

EMR 4732	ALBINONI, Tomaso	Adagio (5)
EMR 4738	ARMITAGE, Dennis	4 Fanfares (5)
EMR 13615	ARMITAGE, Dennis	Waltz For Daisy
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EMR 4731	BACH, Johann S.	Aria (5)
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EMR 19394	BEETHOVEN, L.v.	Three Equali
EMR 4738	BORODIN, Alexander	Polovetzian Dance (5)
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EMR 4732	CHOPIN, Frédéric	Tristesse (5)
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EMR 4576	DAETWYLER, Jean	String Quartet
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EMR 13636	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 4732	GERSHWIN, George	I Got Rhythm (5)
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EMR 13614	GERSHWIN, George	Summertime
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EMR 4738	HÄNDEL, Georg Fr.	Minuet (5)
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EMR 4736	HÄNDEL, Georg Fr.	Sarabande II (5)
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EMR 13377	HAYDN, Joseph	Hochzeitsmarsch (Michel/Naulais) (5)
EMR 13630	IVANOVICI, Ivan	Donauwellen
EMR 13643	JOPLIN, Scott	Elite Syncopations
EMR 39012	KADLEC, Jirka	14 Greatest Happy Music
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EMR 13377	MENDELSSOHN, F.	Hochzeitsmarsch (Michel/Naulais) (5)
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EMR 13369	MICHEL / NAULAI	Hava Nagila (5)
EMR 13376	MICHEL / NAULAI	Heilig, Heilig (5)
EMR 13378	MICHEL / NAULAI	Hymn A La Joie (5)
EMR 13378	MICHEL / NAULAI	Jesus bleibet meine Freude (5)
EMR 13369	MICHEL / NAULAI	Joshua Fit The Battle Of Jericho (5)
EMR 13369	MICHEL / NAULAI	La Cucaracha (5)
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EMR 13367	MICHEL/NAULAI (Arr.)	Glory, Glory, Alleluja (5)
EMR 13367	MICHEL/NAULAI (Arr.)	I Got Rhythm (5)
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String Quartet (Fortsetzung - Continued - Suite)

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EMR 4736	NAULAI, Jérôme	Album Volume 6 (5)
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EMR 4738	NAULAI, Jérôme	Album Volume 8 (5)
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EMR 4740	NAULAI, Jérôme	Album Volume 10 (5)
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EMR 13626	NAULAI, Jérôme (Arr.)	Deep River
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EMR 13896	PARSON, Ted (Arr.)	Holy Night
EMR 14124	PARSON, Ted (Arr.)	Joyful Christmas
EMR 14126	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 14128	PARSON, Ted (Arr.)	O Christmas Tree
EMR 14136	PARSON, Ted (Arr.)	Swingle Bells
EMR 14134	PARSON, Ted (Arr.)	What Child Is This?
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EMR 14114	SAURER, Marcel (Arr.)	Ox And Donkey Blues
EMR 13610	SAURER, Marcel (Arr.)	Shell' Be Coming Round The Mountain
EMR 14130	SAURER, Marcel (Arr.)	Silent Night
EMR 14130	SAURER, Marcel (Arr.)	Stille Nacht
EMR 4739	SCHUBERT, Franz	Ave Maria (5)
EMR 4734	SCHUBERT, Franz	Serenade (5)
EMR 4736	SCHUMANN, Robert	Träumerei (5)
EMR 4733	STANLEY, John	Trumpet Voluntary (5)
EMR 13619	STRAUSS, Johann	Emperor Waltz
EMR 13624	STRAUSS, Johann	Radetzky March
EMR 13639	STRAUSS, Johann	Rosen aus dem Süden
EMR 13620	STRAUSS, Johann	Tritsch - Tratsch Polka
EMR 13001	STREABBOG, L.	Jeune Viennoise (Michel)
EMR 537	STREABBOG, L.	Jeune Viennoise (Michel)
EMR 13002	SULLIVAN, Arthur	The Long Day Closes
EMR 511	SULLIVAN, Arthur	The Long Day Closes (Michel)
EMR 5423	TAILOR, Norman	El Choclo
EMR 13629	TAILOR, Norman	Ein Dance
EMR 5494	TAILOR, Norman	Sousa Medley
EMR 21650	TELEMANN, Georg P.	12 Heroic Marches
EMR 5492	TRADITIONAL	O Sole Mio
EMR 36909	TRAVERS, John	Trumpet Voluntary
EMR 4736	WAGNER, Richard	Brautchor aus Lohengrin (5)