

Three Sketches From The Belle Epoque

1. In The Street / 2 The Flirt / 3. Cabaret

Contrabass & Piano

Arr.: Michal Worek

Jean-François Michel

EMR 66657

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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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CONTRABASS

Three Sketches

From The Belle Epoque

1. In The Street

Jean-François Michel

Arr.: Michal Worek

Allegro $\text{♩} = 138$ **A**

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6 *f* *mf*

14 *f* *mf*

22 **B** *f* *mf*

31 **C** *f*

40 **D** 4

52 *mp* *f*

60 **E** *mf*

68 *p*

77 **F** *f* *mf*

85 *cresc.* *f*

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Three Sketches

From The Belle Epoque

1. In The Street

Jean-François Michel

Arr.: Michal Worek

Allegro $\text{♩} = 138$

Contrabass

Piano



The musical score is written for Contrabass and Piano. It begins with a tempo marking of Allegro and a quarter note equal to 138 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measure numbers 5, 11, and 18 indicated at the start of their respective systems. The piano part features a prominent triplet pattern in the bass line, often marked with an accent (>) and a dynamic of *f*. The contrabass part has a melodic line with various dynamics including *f*, *mf*, and *f*. A section labeled 'A' is marked with a box above the contrabass staff at measure 7. The score concludes with a double bar line and repeat signs.

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2. The Flirt

Andante (liberamente, rubato e comico) ♩ = 92

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andante (liberamente, rubato e comico) with a quarter note equal to 92 beats per minute. The score consists of three staves: a single bass line and a grand staff (treble and bass clefs). The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. The bass line starts with a half rest followed by eighth notes. Dynamics include *mf* in the piano part and *mp* in the bass line.

9 **A**

Musical score for measures 9-17, marked with a box 'A'. The tempo remains Andante. The piano part continues with its rhythmic accompaniment. The bass line features a melodic line of eighth notes. Dynamics include *mp* in both the piano and bass parts.

18 **B** Più mosso ♩ = 104

Musical score for measures 18-25, marked with a box 'B' and 'Più mosso' with a tempo of 104. The tempo increases. The piano part continues with its rhythmic accompaniment. The bass line features a melodic line of eighth notes. Dynamics include *mf* in both parts. A first ending bracket labeled 'l.h.' is present in the piano part.

26 **rit.**

Musical score for measures 26-33, marked with a box 'rit.' (ritardando). The tempo slows down. The piano part continues with its rhythmic accompaniment. The bass line features a melodic line of eighth notes. Dynamics include *p* in both parts. A first ending bracket labeled 'l.h.' is present in the piano part.

34 **C**

Tempo primo ♩ = 92

Musical score for measures 34-41, marked with a box 'C' and 'Tempo primo' with a tempo of 92. The tempo returns to the original Andante. The piano part continues with its rhythmic accompaniment. The bass line features a melodic line of eighth notes. Dynamics include *p* in both parts.

3. Cabaret

Presto ♩ = 160

The first system of the musical score consists of three staves. The top staff is a bass clef line with a whole rest. The middle staff is a grand staff (treble and bass clefs) with a forte (*f*) dynamic marking. The bottom staff is a bass clef line with a piano (*p*) dynamic marking and the instruction *p subito*. The music is in 2/4 time and features complex chordal textures and rhythmic patterns.

9 **A**

The second system, marked with a box 'A' and measure number 9, continues the piece. It features a mezzo-forte (*mf*) dynamic. The top staff has a bass clef line with a *mf* dynamic. The middle and bottom staves are grand and bass clef lines respectively, with a *mf* dynamic. The music includes a variety of rhythmic figures and chordal accompaniment.

17

The third system, starting at measure 17, continues the musical development. It features a mezzo-forte (*mf*) dynamic. The top staff has a bass clef line with a *mf* dynamic. The middle and bottom staves are grand and bass clef lines respectively, with a *mf* dynamic. The music includes a variety of rhythmic figures and chordal accompaniment.

25 **B**

The fourth system, marked with a box 'B' and measure number 25, continues the piece. It features a mezzo-forte (*mf*) dynamic. The top staff has a bass clef line with a *mf* dynamic. The middle and bottom staves are grand and bass clef lines respectively, with a *mf* dynamic. The music includes a variety of rhythmic figures and chordal accompaniment.

33

The fifth system, starting at measure 33, continues the musical development. It features a forte (*f*) dynamic. The top staff has a bass clef line with a *f* dynamic. The middle and bottom staves are grand and bass clef lines respectively, with a *f* dynamic. The music includes a variety of rhythmic figures and chordal accompaniment.

3 VIOLONCELLOS

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4 VIOLONCELLOS

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EMR 19076	NAULAIS, Jérôme (Arr.)	Scarborough Fair
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CONTRABASS & PIANO

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