

Tre Divertimenti

Bassoon & Piano

Jean-François Michel

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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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Français: Le divertissement est une des qualités « thérapeutiques » de la musique. Peut-être la plus difficile.

J'ai essayé dans ces pièces de transcrire cet amusement par une écriture légère, par un échange ludique entre les interprètes et j'ai cherché des thèmes qui imagent un humour plein d'esprit. Une jonglerie pleine de surprise sans le besoin de forcer les traits d'humour.

Elle est inspirée par des rencontres de personnes lumineuses qui savent transmettre cette « joie de vivre ». A mes yeux sans doute une qualité vitale.

English: Entertainment is one of the 'therapeutic' qualities of music. Perhaps the most difficult.

In these pieces I have tried to transcribe this amusement through light writing, through a playful exchange between the performers, and I have sought themes that are witty and jocular; a juggling act full of surprises without the need to force the humour.

It is inspired by encounters with luminous people who know how to transmit this "joie de vivre". To me, this is undoubtedly a vital quality.

Deutsch: Unterhaltung ist eine der "therapeutischen" Qualitäten der Musik. Vielleicht ist sie die schwierigste.

Ich habe in diesen Stücken versucht, dieses Vergnügen durch eine leichte Schreibweise und durch einen spielerischen Austausch zwischen den Interpreten zu übertragen. Ich suchte nach Themen, die geistreich und witzig sind; eine Jongliernummer voller Überraschungen, ohne das Bedürfnis den Humor erzwingen zu müssen.

Sie sind inspiriert von Begegnungen mit strahlenden Menschen, die diese "Lebensfreude" vermitteln können. In meinen Augen zweifellos eine lebenswichtige Eigenschaft.

Jean-François Michel

BASSOON

Tre Divertimenti

I

Jean-François Michel

Presto $\text{♩} = \text{ca. } 74$

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is illegal!

6 *f* *f* *mf* *ff* *rit.* *f*

15 *mf* *sfz* *mf* *sfz* *p* **A** Presto $\text{♩} = \text{ca. } 74$

33 *p* *cresc.* *f*

42 *mf* *p* *cresc.* *mf*

51 *poco rit.* **B** Presto $\text{♩} = \text{ca. } 74$ *f* *p* *f* *mf*

64 *sfz* *f* *p* *mf*

74 *ff* *p* *3*

83 *mp* *mp*

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Tre Divertimenti

I.

Jean-François Michel

Presto $\text{♩} = \text{ca. } 74$

Bassoon

Piano

7

14 **rit.**

22 **A** **Presto** $\text{♩} = \text{ca. } 74$

f, *ff*, *mf*, *ff*, *p*, *sfz*, *p*

31

31

p *cresc.*

cresc.

40

f *mf* *p* *cresc.* *mf*

f *mf*

50

*poco rit.***B** Presto ♩ = ca. 74

pp *cresc.*

59

f *p* *f* *mf* *sfz* *f*

f *f*

67

p *mf* *< ff*

p *f*

II.

Andantino ♩ = ca. 74

p > *pp*

p < > *sim.*

7

poco rit.

A tempo ♩ = ca. 74

pp > *mf* *p*

sim.

sim.

14

pp

20

pp

p

Red.

24

p

29

p leggiero *mp* *p* *3* *3* *5*

31

mf *mf* *f* *p* *3* *3*

33

mf *f* *mf* *cresc.* *3* *3* *3* *3* *3* *3*

35

ff *mf* *f* *mf* *ff* *cresc.* *3* *3* *3* *3*

37 *poco rit.*

ff *ff* *pp subito* *I A tempo ♩ = ca. 74*

III.

Andante ♩ = ca. 80

Andante ♩ = ca. 80

The first system of the musical score for 'The Swan' by Saint-Saëns. It consists of a bassoon part and a piano accompaniment. The bassoon part begins with a rest, followed by a series of eighth and sixteenth notes, with dynamics *mf*, *f*, and *mf*. The piano accompaniment features chords and octaves, with dynamics *sf* and *sim.*

5

Lento

molto accel.

5

f *Lento* *p* *cresc.* *molto accel.*

The first system of the musical score for 'The Swan' by Maurice Ravel. It consists of two staves: a bassoon staff (bottom) and a piano accompaniment staff (top). The bassoon staff begins with a forte (*f*) dynamic, playing a series of eighth notes. This is followed by a piano (*p*) section with a crescendo, indicated by a hairpin. The section concludes with a 'molto accel.' (very accelerated) marking. The piano accompaniment features chords in the right hand and single notes in the left hand, primarily in the lower register.

9

Allegro

molto rit.

Andante ♩ = ca. 80

9 **Allegro** **molto rit.** L **Andante** ♩ = ca. 80

9 **Allegro** **molto rit.** L **Andante** ♩ = ca. 80

13

13

This musical score is for measures 13 through 16 of the 'The Swan' section from 'The Nutcracker'. It is written for a piano and a bassoon. The piano part features a melodic line with triplets and slurs, and a bass line with sustained notes and dynamic markings. The bassoon part has a melodic line with triplets and a trill in measure 14. The score includes dynamic markings such as *ff*, *mp*, and *f*, and articulation like *tr* for trill.

1.

rit.

[M] Presto ♩. = ca. 160

17 rit. M Presto ♩ = ca. 160

17 18 19

p *leggiero* *p*

20

Measures 20-23 of the musical score. The bass line starts with a *sim.* (sustained) marking and features a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

24

Measures 24-27 of the musical score. The bass line begins with a *p* (piano) marking and features a melodic line with slurs. The piano accompaniment continues with a steady eighth-note bass line and a melody of eighth notes in the right hand.

28

Measures 28-31 of the musical score. The bass line starts with a *p* marking, followed by a *cresc.* (crescendo) leading to a *mf* (mezzo-forte) section, and then returns to *p*. The piano accompaniment features a steady eighth-note bass line and a melody of eighth notes in the right hand.

32

Measures 32-34 of the musical score. The bass line begins with a *p* marking and features a melodic line with slurs. The piano accompaniment starts with a *f* (forte) marking in the right hand, which then transitions to *p* in the left hand.

35

Measures 35-37 of the musical score. The bass line starts with a *cresc.* marking and features a melodic line with slurs. The piano accompaniment begins with a *p* marking and features a steady eighth-note bass line and a melody of eighth notes in the right hand.

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