

Three Sketches From The Belle Epoque

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

Bass Recorder & Piano

Arr.: Michal Worek

Jean-François Michel

EMR 66662

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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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BASS
RECORDER

Three Sketches From The Belle Epoque

1. In The Street

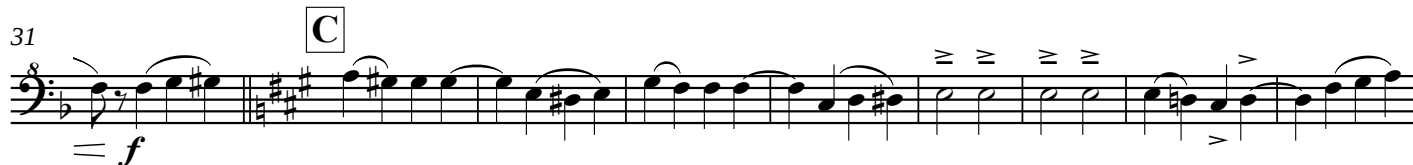
Jean-François Michel

Arr.: Michal Worek

Allegro $\text{♩} = 138$

A

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Three Sketches From The Belle Epoque

1. In The Street

Jean-François Michel

Arr.: Michal Worek

Allegro $\text{♩} = 138$

Bass Recorder

Piano

The musical score is written for Bass Recorder and Piano. It begins with a tempo marking of Allegro at 138 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 5, 11, and 18 indicated. The piano part features a prominent bass line with triplets and a melody in the right hand. The bass recorder part has a melodic line with some rests. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). A section labeled 'A' is marked at measure 5. The score ends with a repeat sign at measure 18.

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2. The Flirt

Andante (liberamente, rubato e comico) ♩ = 92

Measures 1-8 of the piece. The music is in 3/4 time, key of B-flat major. The piano part features a melody in the right hand and a bass line in the left hand. The violin part has a single note in measure 8.

9

A

Measures 9-17. Section A begins. The piano part continues with a steady accompaniment. The violin part has a melody in measures 9-17.

18

B Più mosso ♩ = 104

Measures 18-25. Section B begins. The tempo changes to Più mosso. The piano part features a more active accompaniment. The violin part has a melody in measures 18-25.

26

rit.

Measures 26-33. The tempo returns to Andante. The piano part continues with a steady accompaniment. The violin part has a melody in measures 26-33.

34

C

Measures 34-41. Section C begins. The piano part features a steady accompaniment. The violin part has a melody in measures 34-41.

3. Cabaret

7

Presto ♩ = 160

The first system of the musical score for '3. Cabaret' is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a piano introduction. The right hand starts with a series of chords and arpeggiated figures, marked with a forte (*f*) dynamic. The left hand provides a steady bass line with eighth notes. A dynamic shift to piano (*p*) is indicated by the marking '*p subito*'. The system concludes with a return to the forte (*f*) dynamic.

9 **A**

The second system begins at measure 9, marked with a mezzo-forte (*mf*) dynamic. It features a vocal melody in the right hand and a piano accompaniment in the left hand. The melody consists of eighth and quarter notes. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

17

The third system begins at measure 17. The vocal melody continues with eighth and quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. There is a slight crescendo leading into the final measure of the system.

25 **B**

The fourth system begins at measure 25, marked with a mezzo-forte (*mf*) dynamic. It continues the vocal melody and piano accompaniment from the previous system. The piano accompaniment features a consistent eighth-note bass line and chords.

33

The fifth system begins at measure 33. The vocal melody continues, and the piano accompaniment remains consistent. The system ends with a forte (*f*) dynamic marking on the vocal line.

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