

African Escapade

Contrabass & 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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CONTRABASS

African Escapade

Jean-François Michel

♩. = ca. 80

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1

p *mf* *p* *f*

6 **A** 1 *mf* *f* *f*

12 *mf* *f*

15 **B**

18 **C** 4 **D** 1 1 *p*

28 *mp* *mf* *f* **E** 1

33 **F** 1 *mf* *ff* *f*

38 *mf* *f* *mf*

42 *f* *f* *ff*

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Jean-François Michel

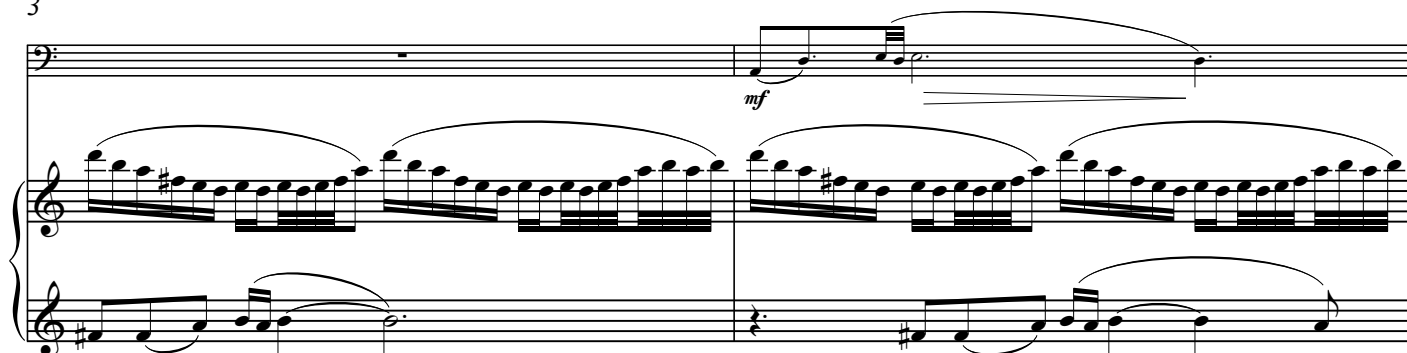
♩. = ca. 80

Contrabass

Piano

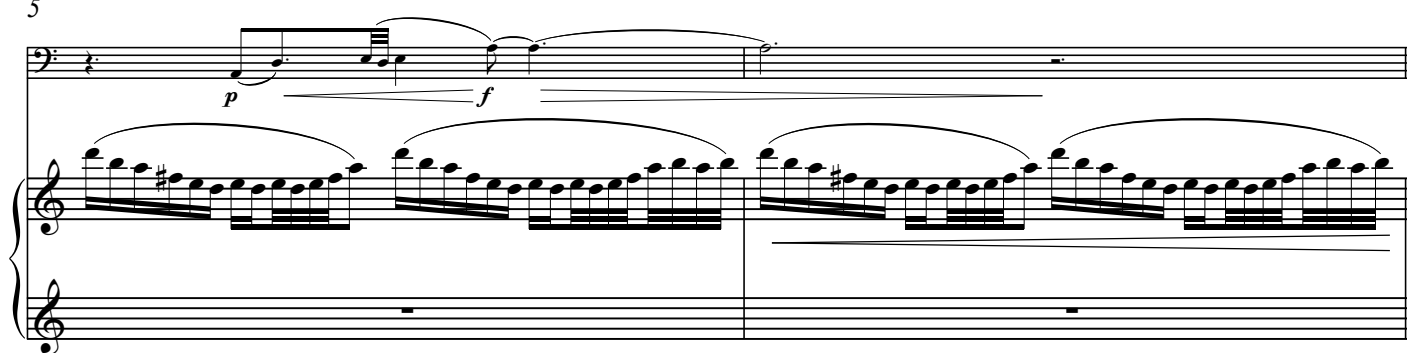
Ped.

3



Musical notation for measures 3 and 4. The Contrabass part begins in measure 4 with a half note G2, marked *mf*. The Piano part features a continuous eighth-note arpeggiated pattern in the right hand, with a *p* dynamic in measure 3. The left hand of the piano has a simple bass line.

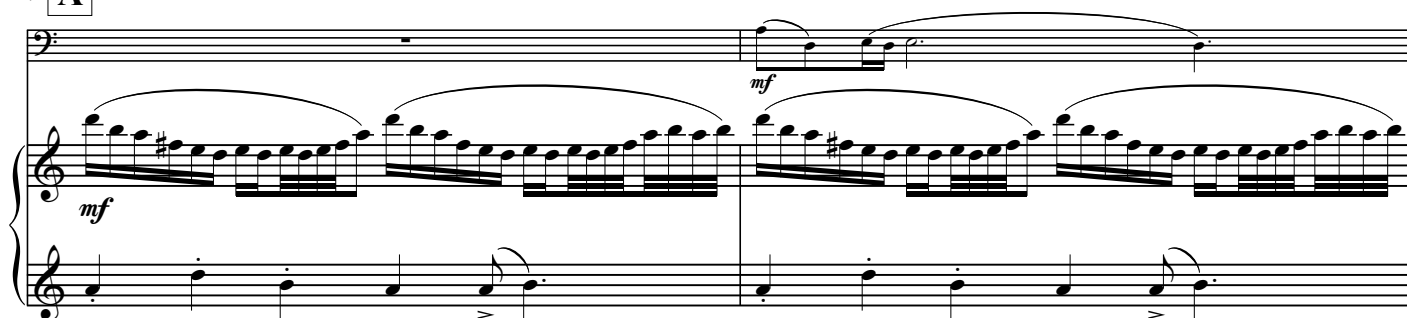
5



Musical notation for measures 5 and 6. The Contrabass part has a half note G2 in measure 5, marked *p*, and a half note F2 in measure 6, marked *f*. The Piano part continues with the arpeggiated pattern in the right hand and a simple bass line in the left hand.

*

7 **A**



Musical notation for measures 7 and 8, marked with a repeat sign and a first ending bracket labeled 'A'. The Contrabass part has a half note G2 in measure 7, marked *mf*. The Piano part continues with the arpeggiated pattern in the right hand and a simple bass line in the left hand.

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Measures 9-10 of the musical score. The bass line begins with a forte (*f*) dynamic. The piano accompaniment features a complex, fast-moving texture in the right hand, while the left hand provides a steady, rhythmic foundation.

Measures 11-12. The bass line continues with a forte (*f*) dynamic. The piano accompaniment maintains its intricate texture, with the right hand playing rapid sixteenth-note passages and the left hand providing harmonic support.

Measures 13-14. The bass line starts with a mezzo-forte (*mf*) dynamic and transitions to forte (*f*) in the second measure. The piano accompaniment continues with its characteristic fast-moving right hand and steady left hand.

Measures 15-16. A section marker 'B' is placed above measure 15. The bass line features a melodic line with some chromaticism. The piano accompaniment continues with its fast-moving right hand and steady left hand.

Measures 17-18. The bass line continues with a melodic line. The piano accompaniment features a piano (*p*) dynamic in the right hand, which plays a fast-moving texture, while the left hand provides a steady, rhythmic foundation.

19 **C**

Measures 19-21: Key of C major. The score features a piano introduction with a forte (*f*) dynamic. The right hand plays a series of chords and arpeggios, while the left hand plays a rhythmic pattern of eighth notes.

22

D

Measures 22-24: Key of D major. Measure 22 includes a *dim.* (diminuendo) marking. Measure 23 features a *pp* (pianissimo) dynamic. Measure 24 includes a *Ped.* (pedal) marking. The tempo changes to 12/8 time.

25

Measures 25-26: Measure 25 starts with a *p* (piano) dynamic. Measure 26 includes a *cresc. poco a poco* (crescendo poco a poco) marking. The tempo changes to 6/8 time.

27

Measures 27-28: Measure 27 includes a *mp* (mezzo-piano) dynamic. The tempo changes to 4/4 time.

29

Measures 29-30: Measure 29 includes a *mp* (mezzo-piano) dynamic. The tempo changes to 3/4 time.

31 **E**

Measures 31-32, key of E major. The score is for a piano and a single melodic line. The piano part features a continuous eighth-note accompaniment in the right hand and a more active bass line. The melodic line starts in the bass clef and moves to the treble clef. Dynamics include *mf* and *f*. A crescendo marking *cresc. sempre* is present. A double bar line with an asterisk (*) indicates the end of the section.

33 **F**

Measures 33-34, key of F major. The piano part continues with the eighth-note accompaniment. The melodic line is primarily in the treble clef. Dynamics include *mf*. The section ends with a double bar line.

35

Measures 35-36. The piano part continues. The melodic line is in the bass clef. Dynamics include *ff* and *f*. The section ends with a double bar line.

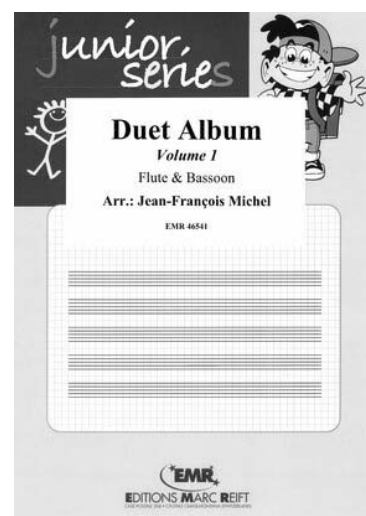
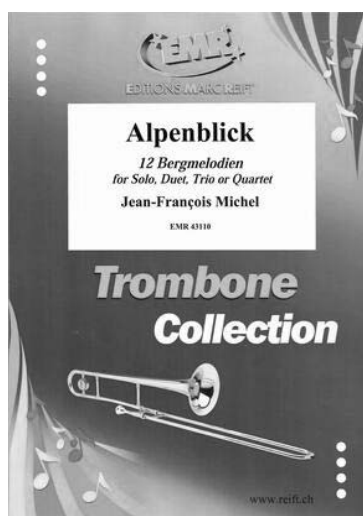
37

Measures 37-38. The piano part continues. The melodic line is in the treble clef. Dynamics include *mf*. The section ends with a double bar line.

39

Measures 39-40. The piano part continues. The melodic line is in the bass clef. Dynamics include *f* and *mf*. The section ends with a double bar line.

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