

African Escapade

Baritone Saxophone & 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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**E♭ BARITONE
SAXOPHONE**

African Escapade

Jean-François Michel

♩. = ca. 80

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1

p *mf* *p* *f*

A

6

mf *f* *f*

12

mf *f*

B

15

C **D**

18

4 1 1 1

p

E

28

mp *mf* *f*

F

33

1

mf *ff* *f*

38

mf *f* *mf*

42

f *f* *ff*

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African Escapade

Jean-François Michel

♩ = ca. 80

Baritone Saxophone

Piano

Red.

3

5

*

7

A

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9

f

11

f

13

mf *f*

15

B

17

p

Detailed description of the musical score: The score is for a piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature has two flats (B-flat major). The time signature is 2/4. The score consists of measures 9 through 17. Measure 9: Violin has a melodic line starting on G4, with a forte (*f*) dynamic. Piano has a continuous eighth-note arpeggiated pattern in the right hand and a bass line in the left hand. Measure 10: Similar to measure 9. Measure 11: Violin has a melodic line starting on A4, with a forte (*f*) dynamic. Piano continues the arpeggiated pattern. Measure 12: Similar to measure 11. Measure 13: Violin has a melodic line starting on B4, with a mezzo-forte (*mf*) dynamic. Piano continues the arpeggiated pattern. Measure 14: Similar to measure 13. Measure 15: Violin has a melodic line starting on C5, with a forte (*f*) dynamic. Piano continues the arpeggiated pattern. Measure 16: Violin has a melodic line starting on B4, with a forte (*f*) dynamic. Piano continues the arpeggiated pattern. Measure 17: Violin has a melodic line starting on A4, with a piano (*p*) dynamic. Piano continues the arpeggiated pattern.

19 **C**

Measures 19-21. The score is in common time (C). The piano part features a strong, rhythmic accompaniment with chords and eighth notes. The forte (*f*) dynamic is indicated.

22

D

Measures 22-24. The score is in cut time (D). Measures 22-23 are marked *dim.* (diminuendo). Measure 24 is marked *pp* (pianissimo) and includes a *Ped.* (pedal) instruction. The piano part continues with a steady eighth-note accompaniment.

25

Measures 25-26. The score is in common time (C). Measure 25 is marked *p* (piano). Measure 26 is marked *cresc. poco a poco* (crescendo poco a poco). The piano part features a continuous eighth-note accompaniment.

27

Measures 27-28. The score is in common time (C). Measure 27 is marked *mp* (mezzo-piano). The piano part continues with a steady eighth-note accompaniment.

29

Measures 29-30. The score is in common time (C). The piano part features a continuous eighth-note accompaniment, with a long melodic line in the right hand in measure 29.

31 **E**

Measures 31-32, key of E major. The system consists of three staves. The top staff (treble clef) begins with a melodic line marked *mf*, which transitions to *f* in the second measure. The middle staff (treble clef) contains a continuous sixteenth-note arpeggiated pattern marked *mf*. The bottom staff (bass clef) provides a harmonic accompaniment. The instruction *cresc. sempre* is written above the middle staff. A double bar line is present after measure 32, followed by an asterisk (*) in the bottom right corner.

33 **F**

Measures 33-34, key of F major. The system consists of three staves. The top staff (treble clef) has a whole rest in measure 33, followed by a melodic line marked *mf* in measure 34. The middle staff (treble clef) continues the sixteenth-note arpeggiated pattern. The bottom staff (bass clef) continues the harmonic accompaniment.

35

Measures 35-36. The system consists of three staves. The top staff (treble clef) begins with a melodic line marked *ff*, which transitions to *f* in the second measure. The middle staff (treble clef) continues the sixteenth-note arpeggiated pattern. The bottom staff (bass clef) continues the harmonic accompaniment.

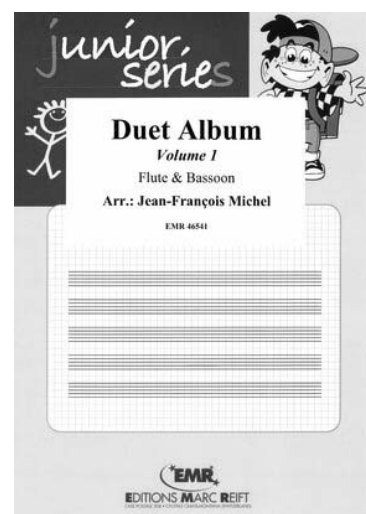
37

Measures 37-38. The system consists of three staves. The top staff (treble clef) begins with a melodic line marked *mf*. The middle staff (treble clef) continues the sixteenth-note arpeggiated pattern. The bottom staff (bass clef) continues the harmonic accompaniment.

39

Measures 39-40. The system consists of three staves. The top staff (treble clef) begins with a melodic line marked *f*, which transitions to *mf* in the second measure. The middle staff (treble clef) continues the sixteenth-note arpeggiated pattern. The bottom staff (bass clef) continues the harmonic accompaniment.

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