

Tunes For Happy Hours

Bassoon & Piano

Jean-François Michel

EMR 66495

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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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Tune For Happy Hours

Jean-François Michel

Andante ♩ = ca. 108

A

Sheet music for Bassoon and Piano, measures 1 through 16.

Measure 1: Bassoon (Piano) and Piano (*mf*) start. Bassoon has a "Play" instruction and a *p* dynamic marking.

Measure 6: Bassoon continues. Piano accompaniment features chords.

Measure 11: Bassoon continues. Piano accompaniment features chords. Bassoon has a *mp* dynamic marking.

Measure 16: Bassoon continues. Piano accompaniment features chords. Bassoon has a *dim.* dynamic marking.

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Measures 21-25 of section B. The score is written for piano with a grand staff (treble and bass clefs). Measure 21 starts with a bass clef and a whole note G2, followed by a half note F2 in measure 22, and a half note E2 in measure 23. Measures 24 and 25 continue the bass line with a half note D2 and a whole note C2. The treble clef part begins in measure 22 with a half note G4, followed by a half note F4 in measure 23, and a half note E4 in measure 24. Measure 25 has a half note D4. Dynamics include *mf* in measures 21 and 22, and *cresc.* in measure 23. Slurs are present over the bass line in measures 21-23 and 24-25, and over the treble line in measures 22-24.

26

Measures 26-30. The bass line continues with a half note B1 in measure 26, a half note A1 in measure 27, a half note G1 in measure 28, and a half note F1 in measure 29. Measure 30 has a half note E1. The treble line has a half note G4 in measure 26, a half note F4 in measure 27, a half note E4 in measure 28, and a half note D4 in measure 29. Measure 30 has a half note C4. Dynamics include *p* in measures 28 and 29. Slurs are present over the bass line in measures 26-28 and 29-30, and over the treble line in measures 26-28.

31

Measures 31-35. The bass line has a half note D1 in measure 31, a half note C1 in measure 32, and a half note B0 in measure 33. Measures 34 and 35 have whole notes A0 and G0 respectively. The treble line has a half note G4 in measure 31, a half note F4 in measure 32, a half note E4 in measure 33, and a half note D4 in measure 34. Measure 35 has a half note C4. Dynamics include *cresc.* in measure 33. Slurs are present over the bass line in measures 31-33 and 34-35, and over the treble line in measures 31-34.

36

Measures 36-40. The bass line has a half note F0 in measure 36, a half note E0 in measure 37, a half note D0 in measure 38, and a half note C0 in measure 39. Measure 40 has a half note B0. The treble line has a half note G4 in measure 36, a half note F4 in measure 37, a half note E4 in measure 38, and a half note D4 in measure 39. Measure 40 has a half note C4. Dynamics include *f* in measures 36 and 37. Slurs are present over the bass line in measures 36-38 and 39-40, and over the treble line in measures 36-38.

41

C

Measures 41-45 of section C. The bass line has a half note A0 in measure 41, a half note G0 in measure 42, a half note F0 in measure 43, and a half note E0 in measure 44. Measure 45 has a half note D0. The treble line has a half note G4 in measure 41, a half note F4 in measure 42, a half note E4 in measure 43, and a half note D4 in measure 44. Measure 45 has a half note C4. Dynamics include *mf* in measures 41 and 42, and *p* in measure 45. Slurs are present over the bass line in measures 41-43 and 44-45, and over the treble line in measures 41-43.

46

46

mf

cresc.

mf

51

51

p

cresc.

56

56

mf

p

poco rit.

mf

p

60 **D** Vivace ♩ = ca. 138

60

pp

p

cresc.

65

65

f

2 BASSOON & PIANO (ORGAN)

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EMR 19113	GERSHWIN, George	Bess, You Is My Woman Now
EMR 19119	GERSHWIN, George	Fascinating Rhythm
EMR 19120	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 19131	GERSHWIN, George	Strike Up The Band
EMR 19133	GERSHWIN, George	Swanee
EMR 19116	JOPLIN, Scott	Easy Winners
EMR 19117	JOPLIN, Scott	Elite Syncopations
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EMR 19112	NAULAIS, Jérôme (Arr.)	Battle Hymn Of The Republic
EMR 19114	NAULAIS, Jérôme (Arr.)	Ciao, Bella, Ciao
EMR 19115	NAULAIS, Jérôme (Arr.)	Deep River
EMR 19122	NAULAIS, Jérôme (Arr.)	Lil' Liza Jane
EMR 19123	NAULAIS, Jérôme (Arr.)	Morning Has Broken
EMR 19128	NAULAIS, Jérôme (Arr.)	Scarborough Fair
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EMR 19126	STRAUSS, Johann	Radetzky March
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EMR 19124	TAILOR, Norman	Paso Doble Ole

3 BASSOONS & PIANO (KEYBOARD)

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