



présente

Claude Engel



<http://perso.club-internet.fr/cengel/>
c.engel@noos.fr

Claude Engel est né en 1948, à Paris. Son apprentissage musical coïncide presque immédiatement avec ses débuts sur scène puisqu'il joue dès 1960, à titre de guitariste, au sein de l'orchestre de variétés dirigé par son père. Au cours des huit années pendant lesquelles il se familiarise ainsi avec plusieurs facettes de la musique populaire, il poursuit en parallèle des études au Conservatoire musical de Tours.

En 1968 débute pour lui une carrière multiforme où se côtoient, comme dans une extraordinaire polyphonie, son écriture pour la guitare classique, sa passion pour la musique rock, les innombrables sessions d'enregistrements en studio auxquelles il apporte sa contribution guitaristique ainsi que son implication musicale dans le monde de la publicité et du dessin animé, sans oublier les trois albums et les nombreux spectacles où, tour à tour seul et en compagnie d'autres artistes, il laisse libre cours à ses talents de compositeur, de guitariste et de chanteur.

De Charles Aznavour à Serge Gainsbourg en passant par Vladimir Cosma, Catherine Lara, Francis Cabrel, Jean-Jacques Goldman, Astor Piazzola et Herbie Hancock, on ne compte plus les artistes de premier plan, en Europe tout comme dans les Amériques, qui ont un jour apprécié la collaboration de Claude Engel. En 1979, il participait à l'enregistrement de *Starmania* dans sa version originale. En 1986, il composait *La fugue du petit Poucet*, conte musical inspiré d'une nouvelle de Michel Tournier et interprété notamment par Renaud, Jacques Higelin, Fabienne Thibault et Alain Souchon. Il se joignait récemment à Johnny Hallyday, interprétant en sa compagnie quelques chansons d'Elvis Presley lors du tournage du film *Love me*. En 1998, il acceptait la tâche d'écrire et d'enregistrer les arrangements pour guitare de l'opéra *Notre Dame de Paris*.

La composition pour guitare classique est restée, chez Claude Engel, un véritable jardin secret dont on ne connaissait ni l'étendue, ni la richesse. Quelques enregistrements permettent d'en deviner l'intérêt mais ce sont surtout les œuvres encore inédites, véritable trésor accumulé au fil des décennies et de l'évolution du compositeur, qui nous permettront d'en apprécier la pleine valeur.

Claude Engel is born in 1948 in Paris. His musical training almost coincides with his stage debut, since, as early as 1960, he plays the guitar in the show orchestra his father conducts. During eight years, he familiarizes himself with the many aspects of popular music while pursuing parallel studies at the Conservatoire musical de Tours in parallel.

In 1968, he enters a multiform career where are intertwined in a fantastic symphony composing for the classical guitar, passion for rock music, numerous recording sessions where he contributes both his guitar expertise and his musical involvement in the world of advertisement and cartoons, not to mention his three albums and many shows where, either alone or with other artists, he gives free rein to his talents as composer, guitarist and singer.

From Charles Aznavour to Serge Gainsbourg via Vladimir Cosma, Catherine Lara, Francis Cabrel, Jean-Jacques Goldman, Astor Piazzola and Herbie Hancock, many are the renowned stars, in Europe as well as in North- and South-America, who have had the opportunity to enjoy Claude Engel's collaboration. In 1979, he took part in the recording of *Starmania*, in its original version; in 1986, he composed *La fugue du petit Poucet*, a musical tale inspired by a novel from Michel Tournier and played, among others, by Renaud, Jacques Higelin, Fabienne Thibault and Alain Souchon. He recently joined Johnny Halliday in interpreting songs from Elvis Presley, during the shooting of the film *Love me*. In 1998, he accepted to write and record the arrangement for guitar of the opera *Notre Dame de Paris*.

For Claude Engel, writing for the classical guitar has always remained a true secret garden whose borders and wealth are still unimagined. The few recordings we have only allow us to fancy their interest. It is mainly works as yet unpublished, true treasures accumulated over decades and transcribing the composer's evolution, that will allow us to capture its full worth.

Les Productions d'OZ 2000 inc.

1367, rue du Cran Saint-Romuald G6W 5M7 QC Canada

tél.: 1 418 834-8384 / Fax. 1 418 834-3522

E-mail : productionsdoz@videotron.ca

WEB : <http://pages.infinit.net/doz>

Oeuvres au catalogue

ENGEL, Claude

DZ 244	Variations sur une chanson populaire lettonne	Guitare seule	9.00\$
DZ 245	La machine infernale	Guitare seule	8.00\$
DZ 251	Prélude en forme de boogie, Étude en forme de	Guitare seule	8.00\$
DZ 255	Danse aztèque tartare, Danse bulgare	Guitare seule	8.00\$
DZ 266	Le musée des vieilles mécaniques	Guitare seule	14.00\$
DZ 275	¡Fuego!	Guitare seule	5.00\$
DZ 279	Fantaisie sur un thème auvergnat, L'oiseau et	Guitare seule	8.00\$
DZ 306	Guitare biguine	Guitare seule	8.00\$
DZ 317	Deux sucreries valsées	Guitare seule	8.00\$
DZ 345	24 Microclimats	Guitare seule	16.00\$
DZ 363	Danse bulgare no 2	Mandoline (ou violon) et	11.00\$
DZ 369	Africa Express	Guitare seule	14.00\$
DZ 370	Chanson marmelade no 1	Guitare seule	8.00\$

Variations sur une chanson populaire lettone

Kur tu tezi galiti man

1976

Claude Engel

Allegro

Thème

pizz. ④

⑥ = Ré

mp

6

ord.

mf

12

f

17

f

22

rall.

a tempo

f

27

f

La machine infernale

1974

Claude Engel

Allegro ♩ = 112

mf *l.v.*

3

5

gliss. *sfz* *l.v.* *mf*

7

9

sfz

11

p

Prélude en forme de boogie

1974

Claude Engel

$\text{♩} = 92$ $\text{♩} = \text{♩} \text{ } \overline{\text{3}}$

⑥ = Ré

mf

4

7

mp

11 *le chant au dehors*

sim.

15

19

à Miguel Angel Girollet

Étude en forme de vagues

1976

Claude Engel

♩ = 92

p a m i *p* i m a *p p i m*

⑥ = Ré

pp molto legato

3 *a m i p* *i m a* *pp*

5

7 *poco rit.* *i p i m* *p*

9 *a tempo* *poco rit.* *a tempo*

Danse aztèque tartare

1976

Claude Engel

♩ = ca 96

legato

mf

l.v.

2

4

6

9

à Virginie Pasedeloup
Danse bulgare

1992

Claude Engel

$\bullet = 170$

p *i* *p* *i* *p* *i* *p* repeat ad lib. $\%$

pppp cresc. *mp*

4

7

10 *m* *m* *a* *m* *i*

mf

13 *f*

16

à Patrick Kearney

Le musée des vieilles mécaniques

et autres bizarreries cinétiques et hétéroclites...

1999

Claude Engel

OUVERTURE

$\text{♩} = \text{ca } 84$ **A tempo**

glisser lentement
réattaquer après le glissement

mf

mf

metal.
a m i ③

hommage à Astor Piazzola

¡Fuego!

1992

Claude Engel

1948

Tango ♩ = 120

mf *sim.* *sim.* *f* *sim.* *mf*

à Raül Maldonado

Fantaisie sur un thème auvergnat

1976

Claude Engel
1948

Andantino $\text{♩} = \text{ca } 69$

pizz.-----

⑥ = Ré

5

poco rall.

poco rit.

9

a tempo

mf

13

poco rit.

a tempo

poco rit.

più lento

②

mp

17

VII

poco rit.

a tempo

V

h. 7

21

④

p

Guitare biguine

1992

Claude Engel

♩ = ca 82-84

§ **A**

The musical score is written for guitar in 2/4 time, with a key signature of one sharp (F#). It consists of six systems of music, each with a treble and bass staff. The first system starts with a tempo marking of ca 82-84 and a section marker '§ A'. The first system includes a dynamic marking of *mp*. The second system begins with a measure number '3' and includes dynamics of *f* and *p sub.*. The third system begins with a measure number '6' and includes a dynamic of *f*. The fourth system begins with a measure number '9' and includes a dynamic of *mp*. The fifth system begins with a measure number '12' and includes dynamics of *f* and *p sub.*. The sixth system begins with a measure number '15' and includes a dynamic of *f* and ends with a *dim.* marking. The score features various guitar techniques such as triplets, slurs, and accents.

Deux sucreries valsées

1992

Claude Engel

pour ma fille

I - CHARLOTTE AUX FRAISES

Valse lente

The musical score is written for guitar in 3/4 time with a key signature of one sharp (F#). It consists of six systems of music, each with a treble clef and a key signature of one sharp. The first system starts with a treble clef and a key signature of one sharp. The second system starts with a 4-measure rest. The third system starts with a 7-measure rest. The fourth system starts with a 10-measure rest. The fifth system starts with a 14-measure rest. The sixth system starts with an 18-measure rest. The score includes various guitar techniques such as fingerings (1-4, 2, 3, 0, -1, -2, -4), slurs, and a glissando (gliss.) marked above a measure in the fifth system. The piece ends with a final chord and a fermata.

pour mon fils

II - TEDDY NOUNOURS AU CHOCOLAT

Valse brillante

m i m i m i p i p i m i

l.v. ② ③ ④ ③ ③

4 ② ③ *rall.*

7 *a tempo*

10 XI

poco rall.

13

16 *a tempo poco a poco*

24 Microclimats

Tranquilo

Musical notation for 'Tranquilo' in 2/4 time, featuring a melodic line with slurs and accents.

Con delicatezza

Musical notation for 'Con delicatezza' in 2/4 time, marked *mp*, with fingerings 4, 3, 2, 1 and slurs.

♩ = ca 76
poco metalico

Musical notation for 'poco metalico' in 2/4 time, marked *Lv.* and *ord.*, with slurs and accents.

Amoroso

Musical notation for 'Amoroso' in 3/8 time, marked *Lv.*, with fingerings 4, 3, 2, 1 and slurs.

♩ = ca 84

Musical notation for 'ca 84' in 2/4 time, marked *mp*, with fingerings v, ii and slurs.

Deciso ♩ = ca 130

Musical notation for 'Deciso' in 2/4 time, marked *mf*, with slurs and accents.

Giocoso ♩ = ca 150

Musical notation for 'Giocoso' in 2/4 time, marked *f*, with slurs and accents.

Misterioso ♩ = ca 84

Musical notation for 'Misterioso' in 2/4 time, marked *mp*, with slurs and accents.

Groovy ♩ = ca 90

Musical notation for 'Groovy' in 2/4 time, with slurs and accents.

♩ = ca 112

Musical notation for 'ca 112' in 2/4 time, marked *Lv.* and *dolce*, with slurs and accents.

Tenebroso e moderato

poco metal.

Musical notation for 'Tenebroso e moderato' in 2/4 time, marked *Lv.*, with slurs and accents.

Dolce e liberamente

Musical notation for 'Dolce e liberamente' in 2/4 time, marked *p* and *Lv.*, with slurs and accents.

Nobile

comme un raga
metal.

Musical notation for 'Nobile' in 2/4 time, marked *mf* and *Lv.*, with slurs and accents.

Tempo di valse musette

Musical notation for 'Tempo di valse musette' in 3/4 time, marked *mf*, with slurs and accents.

Comme une berceuse

legato

Musical notation for 'Comme une berceuse' in 2/4 time, marked *mp* and *Lv.*, with slurs and accents.

Moderato espressivo

Musical notation for 'Moderato espressivo' in 2/4 time, marked *legato*, with a circled '4' and *Ré* below.

♩ = 108

Musical notation for 'ca 108' in 2/4 time, marked *p* and *Lv.*, with slurs and accents.

Malinconico

Musical notation for 'Malinconico' in 2/4 time, with the word 'amiami' written above the notes.

Avec élégance

Musical notation for 'Avec élégance' in 3/4 time, marked *Lv.*, with slurs and accents.

Con grazia

Musical notation for 'Con grazia' in 3/4 time, with slurs and accents.

Dolce

Musical notation for 'Dolce' in 3/4 time, with slurs and accents.

Energico ♩ = ca 120

Musical notation for 'Energico' in 2/4 time, marked *f*, with slurs and accents.

♩ = ca 100

Musical notation for 'ca 100' in 2/4 time, marked *mp*, with slurs and accents.

♩ = 138

poco metal.

Musical notation for 'ca 138' in 2/4 time, marked *p*, with slurs and accents.

pour Birgit Schwab et Daniel Ahlert
Danse bulgare no 2

2000

Claude Engel

♩ = ca 180

Mandoline *
(ou violon)

mf cresc.

Guitare

mf cresc.

4

ff

mp

legato

mp

l.v.

8

12

* Les notes de valeur longues peuvent être jouées en trémolo.

Africa Express

2000

Claude Engel

I - CORA

♩ = 60-63

racontant une histoire...

The musical score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of six systems of music, each with a measure number at the beginning. The first system (measures 1-3) features a melody with triplets and slurs, and a bass line with a *mf* dynamic. The second system (measures 4-7) includes the instruction *sul tasto* and dynamics *p*, *i*, *p*, *m*, *p*, *i*, and *sfz*. The third system (measures 8-11) has a *mp* dynamic. The fourth system (measures 12-15) has a *mf* dynamic and ends with a *mp* dynamic. The fifth system (measures 16-18) has a *sfz* dynamic. The sixth system (measures 19-22) has a *mp* dynamic. The score includes various musical notations such as slurs, triplets, and dynamic markings.

Chanson marmelade n° 1

À la claire fontaine

2000

Claude Engel

Larghetto recitativo

molto legato

rit.

0 3 2 1 4

mp

a tempo

rit.

a tempo

rit.

a tempo

a tempo

1 3 4 3 0 4 3 0 2 3 0 0 1 2

19

Andante

0 1 2

mf

Dans la collection Patrick Kearney

BOYER, Daniel

- DZ 224 Trois nocturnes, La folichonne, Impressions *guitare seule*
DZ 298 Petite suite lamineuse *guitare seule*
DZ 299 La Genétienne, Deux préludes *guitare seule*
DZ 321 Domino en do mineur, Le lièvre et le circaète *guitare seule*

ENGEL, Claude

- DZ 244 Variations sur une chanson populaire lettonne *guitare seule*
DZ 245 La machine infernale *guitare seule*
DZ 251 Prélude en forme de boogie *guitare seule*
Étude en forme de vagues
DZ 255 Danse aztèque tartare *guitare seule*
Danse bulgare
DZ 266 Le musée des vieilles mécaniques *guitare seule*
DZ 275 ¡Fuego! *guitare seule*
DZ 279 Fantaisie sur un thème auvergnat *guitare seule*
L'oiseau et l'aube
DZ 306 Guitare biguine *guitare seule*
DZ 317 Deux sucreries valsées *guitare seule*
DZ 345 24 Microclimats *guitare seule*
DZ 363 Danse bulgare n° 2 *mandoline (ou violon) et guitare*
DZ 369 Africa Express *guitare seule*
DZ 370 Chanson marmelade n° 1 *guitare seule*

GOLDEN, Michael

- DZ 313 FramésetuDe *guitare seule*

HECHO, Olivier

- DZ 272 Sept pièces *guitare seule*
DZ 326 Murmures de l'Océan *guitare seule*

JONES, Robert Frederick

- DZ 232 Drylands *guitare seule*

KAUFFMAN, Jay

- DZ 329 Sonata *guitare seule*

ZOHN, Andrew

- DZ 253 Dialogue *guitare seule*
DZ 277 Deux berceuses *guitare seule*
DZ 315 Variations sur trois thèmes appalachiens *guitare seule*
DZ 362 Capriccio *guitare seule*