

# François SERVENIERE's Biography

*french composer born in 1961*

## **ARTISTIC AWAKENING**

From a both Pays de la Loire and Normandy musical family and his earliest childhood, Francois Serveniere soaked in artistic environment. Family's party spent around piano, singing and playing, in theatre plays, in filming, writing like it would be vital... a breathing, a need, an obviousness. Youngster, Francois Serveniere is living this artistic atmosphere intensely. He begin piano classical study about five years old with master Lucienne Hubert ( Jean Doyen's student at Conservatoire de Paris ). During adolescence, he begin to play free jazz piano, to write scores and to compose some of a century songs from different fashions.

## **MUSICAL EDUCATION**

Ten years after and having finished his first solo piano opus, *Exercice de Styles* , 24 solo piano pieces, he decides to study classical writing. His meeting with Michel Merlet, Rome Price and composer, teaching in Ecole Normale de Musique de Paris and Conservatoire de Paris, is preponderant. This wonderful pedagogue, himself Olivier Messiaen's student and Henri Dutilleux's successor in composing education, takes him as student. During four years, he carves him, unsaddles him, sometimes bridles him to push his musical technic into a perfect setting. After some years of musical paper writing, scores becomes clear and the master's pencil has disappeared. Michel Merlet congratulates him : "you are a composer".

## **PICTURE SOUNDTRACKS**

In the end of his musical studies, Francois Serveniere is more and more purchased to score original music for films. From 1993 to 1997, he composes about 150 pieces which are going to form *In the picture (Au coeur des toiles I and II)* , *Waiting for Christmas (En attendant Noel)*, *Les Pirates de Noel* , *Un mot par jour* , *Les incollables* 's picture soundtracks ... broadcast series which are regularly diffused on France 2, France 3, Canal J and on international nets and channels ( RTP, TSR, Filnet... ). Fox TV is buying rights to perform an US version from *Les Pirates de Noel* which will become *The Christmas Pirates*. After he had composed music for shorts - two were diffused in Poitiers French Futuroscope, *Les autoroutes de l'information* , *3D Glace* , motion picture works appear during 1998 by Alain Berberian's *Paparazzi* original motion picture soundtrack where his contribution is to orchestrate and to conduct music. Then, he links up few scores for shorts, *Shoes (Grolles)*, *L'insecte*, *Un ange passe*, *Au suivant*, *Derapages*, *Passage des panoramas*, *Depart*, all french and international festivals rewarded. So, he has been contacted to compose music for two old silent films. The scores for *Cagliostro* (Gaston Velle and Camille de Morlhon, 1911') and *Zigomar contre Nick Carter* (Victorin-Hippolyte Jasset, 1912') are synchronized on stage with orchestra during two movies-concerts in 2001 and 2005 at the Espace Cine of Epinay-sur-Seine, the french town of cinematographic industries.

### ***CONCERT WORKS***

Near works for pictures, personal program and songs orchestrations, classical commands are employing him fully. Progressively is moulding a concert repertory, enclosing today nearly one hundred and thirty pieces belonging to 12 opus, which principal has been formed by independant musical works : *Exercice de Styles*, 24 works for piano, *Apologie des Fragrances* - first symphony - , *Valse de Juliette* , *Pavane pour un songe* , *Seasons Vertigo* - quadruple piano concerto, *Rhythmics and Repetitives* - two piano opus which three from thoses 24 masterpieces have been played by Francois-Rene Duchable and Helene Berger for a concert in memory of Micheline Ostermeyer; *Enigme* , Anne de Latour' ballet composed for Conservatoire d'Epina-sur-Seine "corps de ballet" and percussions orchestra which premiere was successfully played in May 2003, the 25 in Salle Louis Lumiere, *Tribulations d'un ecureuil Lambda* , 7 piano solo virtuoso masterpieces for Helene Berger's CD in process-; *Queue Diable !* - orchestral suite from the 6 songs composed on the Comtesse de Ségur's *Un Bon petit Diable* theme-. In this repertory have taken place numerous of scores from soundtracks and theatre, brought again on the studio table and reorganized in musical suites, like *Belle and the Beast*, *In the picture (Au coeur des toiles)* , according to picture soundtrack composer's uses, which give to public the chance to hear long scores on CD or on live, in opposition to snick of music which appeared in motion picture cue - sheets and on stage.

### ***INSTRUMENTAL PRACTICE***

Continuing to study music masters, he daily works his instrument, the piano, where he perpetuate the composer - improviser's tradition. One of his future projects in this domain is to achieve a music method which objective will be to structure the free instrument speech by repetitive cadence practices, from 1, 2, 3, 4, 5 voices writing structures.

### ***PROJECTS AND PROSPECTS***

Naturally, his best wishes are to see his music to be played by some of the greatest orchestras around the world. His invading passion for pictures came from his adolescence period when he was where he was opener in the cinema directed by his father, where he discovered Hollywood's an European great soundtracks. To go weekly to the cinema since youth gave him an appreciable cinematographic knowledge for directors, like his sensitive instinct for pictures which is present in each of his scores. His advertising group managing studio experience, his orchestral too from working with soloist to great philharmonia, where he had practiced mupliple of activities which appears, recording studio creating, sound - design, mix, copy, orchestration, conducting, all activities the updated musical master have to know learnt him efficacy, sense of priorities, time and stress control, which absence is compromising all large-scale project.

A lot of scores to born are in portfolio...