

Sebastian Androne

18th of July 1989, around 8 A.M.... that's when I was born. It seems that in that particular day, the Moon was the fullest in July. You can say that I fell from the Moon. Literally. I'm from Azuga, a small mountain town, 33 km from Braşov... The mountains here are not so imposing, as they look when you're in Buşteni... The impression they give you is one of a fatherly embrace, with Omu peak and the Caraiman Cross watching over from the South-West.

I was named Sebastian thanks to my father who worships Johann Sebastian Bach's music. I like my name and I thank my father he didn't name me Johann.

People close to me call me Sebi.

I met Bach much later, when I was about 11 years. I learnt my first melodies on the piano (which was actually a minuscule electric keyboard) from my mother, some simple waltzes...

When I was 5 or 6 years old, I would wake up early in the morning to play the melodies I learnt on my keyboard... at the highest volume (and my mother insists that I was a good child!). I'm not sure if that behaviour was studying or a potentially sadistic pleasure of waking everyone... but I enjoyed playing.

Being sickly since always, my mother refused to send me to the music school at age 7. Not until the 5th grade did I arrive in Braşov, at the music school, where I began to study the clarinet and piano and finally to get acquainted with J. S. Bach, through his music of course.

I remember like yesterday how fascinated I was by the composers' portraits hung on the walls of the music theory halls... How appetizing seemed the possibility to „give life" to a musical masterpiece, to be able to delight future generations through this perennial entity that could help repay your stay on Earth.

The seed had been planted... I was going to persevere in my desire to compose.

Playing the clarinet was rewarding, offering the chance to create in a different way, but in time, I noticed that my interest towards composition was growing exponentially. In the twelve grade, I had finished, among other pieces, a 3-parts symphony, a symphonic poem, a cinematic overture, a ballet... Soon I realized that I had to change direction on the composition path, in Bucharest. At the admission exam I presented my ballet, with which I obtained the maximum grade and the smiles of the committee members. I finished my Bachelor's Degree in composition at the National University of Music from Bucharest as a valedictorian, at the class of Dan Dediu, and I'm now in my second year of Master's Degree and lucky enough to continue to study with the same professor. I also studied with Joe Cutler, Howard Skempton and Ed Bennett at the Birmingham Conservatoire, as an Erasmus student, in 2013.

I participated in composition competitions, festivals and masterclasses, but among the prizes won at the national or international contests, my most prized accomplishment is the letter of recommendation written by composer Aurel Stroe in 2007.

In time, I managed to form a personal creed regarding musical composition, choosing to believe that music must be written with passion, honesty and with a longing for connecting with other human beings, both synchronically and diachronically. Since the beginning I was interested in the compositional processes that shape a musical piece into a verisimilar entity, into a colourful canvas, into an engaging tale or speech, into a conceptual representation or even into a roller-coaster or a labyrinth. I'm inclined to a meta-stylistic approach of music, often starting from a visual stimulus. I value stylistic versatility and I try to acquire it, composing in as many styles of new savant music, but also in the style of film or pop music. Sometimes I use different musical idioms and techniques as mere tools, colours or building blocks, but almost always aiming for a homogeneous musical discourse, binding and melting together different and - very often - dichotomous elements. When I limit myself to a single musical idiom, I always look for binomial elements inside the idiomatic field trying to create a screenplay with them and also to enlarge the expressive palette.

This is the way I did things until now. I do not know where the questions I have now will lead me to in the future and what consequences will have on my music. It seems though that the artist is a constructor of mirrors in which at first he sees himself and only then what he wanted the mirror to reflect. Thus every single mirror of his will include his own reflection and thought.

I believe that the biggest challenge for me (and maybe to each and one of us) is to find Equilibrium. To find it I first have to understand what it is. To understand what it is I have to discover myself...

You'll find me working out the last part...