

## SEBASTIAN ANDRONE-NAKANISHI

His name might as well have been Johann, for his father named him after Johann Sebastian Bach. Sebastian was born close to music and, with all the changes occurring over the years, he has stayed close to it, searching ever more wilfully his own way of thinking and feeling, within this art. What is the meaning of compromising in art, what role does the financial factor play in writing music, how to be yourself, how to communicate your music as precisely as possible to the orchestra members while still staying true to yourself, how relevant is hermetic art and why is commercial music vilified? These are questions that Sebastian always keeps in mind and which are part of his life decisions just as much as his works are. He wears round rim eyeglasses because he feels that, just like Harry Potter (or Dmitri Shostakovich), what he does is magic; being able to touch people, to convey something of that fantastic, ingenuous essence, to redefine love every time, this is what Sebastian tries, and most of the times manages, to do. His penchant for including film music elements into his writing has sometimes been criticised, yet he is quite successful in national and international competitions: Zurich Film Music Competition (where he won the "Golden Eye" trophy in 2018), 1st prize at the "Romania 100" national competition (2018), Listening to China (Shanghai, 2018), "Liviu Borlan" International Choral Composition and Performance Competition (2016), George Enescu (2014), etc. He has been mistrusted for using the computer in his writing process—which actually helps him now in his new collaborations for theatre and film music. He used to be really shy and wrote for himself for a long time, and when he braced up to show his works to performers, they frowned on them as viciously difficult. But, Sebastian says, Enescu too paid a lot of attention to details, so out of respect for Enescu and his heritage, he takes the liberty to write as authentic and elaborate pieces as possible. "You practice a month for a Cesar Franck piece, why not do the same for a contemporary work?" He won countless grants and was admitted to master classes with highly acclaimed contemporary composers: Thierry Huillet (France), Cornel Țăranu (Romania), Michael Hersch (USA), Isabel Mundry (Germany), Richard Ayres (Netherlands), Christopher Fox (UK), Dan Dediú (Romania) and others. What matters to him is the direct connection with the audience, the need to communicate and always to stay honest when writing music.

