

AMORE MIO – Love Songs und anderer Krams (SWR 2012)

1. I LOVE YOU

Stefano Giannotti: voice and sampling

Isabelle Demey: computer voice

I love you
Because you are my family
I love you
Because you are my wife
I love you because you are my daughter
You love me because I am your computer
I love you
Computer

2. FAQs

Valentina Cinquini: voice

Henrik von Holtum: voice

Stefano Giannotti: voice and samplings

Frank Thomé: udu

Texts by Stefano Giannotti with excerpts from: "Dissertatio in sextum decalogi praeceptum et supplementum ad tractatum de matrimonio" by Jean Baptiste Bouvier, 1837 – Solfege programme for admission to the conservatory professorship in Italy – FAQ from various sites

Valentina:

What Should I do If my baby bites me?
Is it a form of meditation or positive thinking?
Is it OK to try the practice even if I'm not sure I believe in it?
I have a problem not described here. Where can I find the right answer?
I followed most of your suggestions, now I should check whether this solved my problem or not. Thanks again for the most useful information.
How can I change country and language?
I get an error message when I try to confirm it.
And is there an age limit to take part?

Priest:

Küsse auf biedereren Teilen, wie auf der Hand oder auf der Backe, sind nicht an sich böse Sachen, obgleich zwischen Leuten unterschiedlichen Geschlechts. Das ist die Meinung der Menschen, die von der universellen Erfahrung bestätigt wird. (*Kisses on bland parts, such as the hand or cheek, are not in themselves bad things, even though they are between people of different sexes. This is the opinion of people, which is confirmed by universal experience.*)

Valentina:

Where can I find a list of questions and answers of my own and my friends?

Priest:

Obgleich bieder, sind Küsse Todsünde, wenn sie zwischen Leuten gleichen Geschlechts aus Lüsternheit gegeben oder bekommen werden. (*Even though they may be bland, kisses are a mortal sin if they are given or received between people of the same sex out of lust.*)

Valentina:

Do I need to have any particular educational qualifications to be a participant?

Priest:

Küsse auf ungewöhnlichen Teilen des Leibes, zum Beispiel auf der Brust oder auf den Brüsten oder solche, bei denen – wie unter den Tauben – die Zunge in den

Mund des anderen eingesteckt wird, sind mit libidinösem Zweck vermutet, und deshalb nicht von Todsünde frei.

(Kisses on unusual parts of the body, for example on the chest or breasts, or those where – as among the deaf – the tongue is inserted into the other's mouth, are presumed to have a libidinous purpose, and are therefore not exempt from mortal sin).

Valentina:

Can anyone give me an explanation, why this happens?

Priest:

Es ist sicher, dass Küsse, obwohl bieder, die bei den anderen zur Gefahr von Samenerguss oder von heftigen Erschütterungen durch die Lüsterheit führen, für Todsünde zu halten sind.

(It is certain that kisses, even though they may be bland, that lead to the risk of ejaculation or violent shocks from lust in others are to be considered a mortal sin).

Valentina:

Did you ever have such an experience?

Priest:

Es sei denn, dass es einen ernsten Grund gibt, um solche Küsse zu geben oder sie auf sich zu erlauben. Sich dieser Gefahr ohne Grund zu exponieren ist Todsünde.

(Unless there is a serious reason for giving such kisses or allowing them on yourself. Exposing yourself to this danger without a reason is a mortal sin).

Valentina:

What do you feel if someone tells you so?

Priest:

Dagegen ist es zweifellos, dass biedere Küsse, die man ohne Gefahr von Begierde gibt, sozusagen als Zeichen von Anstand, Gunst oder Freundlichkeit, zum Beispiel beim Abreisen oder Ankommen, auf keinen Fall Sünde sind: So denkt man überall.

(On the other hand, it is undoubtedly true that simple kisses given without the risk of lust, as a sign of decency, favour or kindness, for example when leaving or arriving, are by no means a sin: That's the thinking everywhere).

Valentina:

How do I delete a question I asked?

Priest:

An sich biedere Küsse, die wie vom Brauch erlaubt gegeben werden, aber mit Leichtsinnigkeit oder als Spiel, sind nur lässliche Sünde, wenn keine ernste Gefahr von Begierde besteht.

(Kisses that are in themselves innocent, given as permitted by custom, but with levity or as a game, are only a venial sin if there is no serious danger of lust).

Valentina:

What's the basis of balance?

Priest:

Weil sie für biedere Küsse gehalten werden, können sie keine böse Sache sein.

(Because they are thought to be bland kisses, they can't be a bad thing).

Valentina:

How do we have fun?

Priest:

Ihre Sündhaftigkeit ist mit der Gefahr von Begierde verbündet, aber in unserem Falle sollte diese Gefahr fast nichtig sein.

(Their sinfulness is allied with the danger of lust, but in our case this danger should be almost null and void).

Valentina:

I've failed the Theory test. When can I apply to take the test again?

What motivates people to think in stereotypes?

Stefano:

Obiettivi formativi. La struttura della frase e del periodo musicale; Suoni armonici; Semitono cromatico e diatonico; Scala pitagorica, naturale e temperata; Introduzione all'organologia; Esempi di sistemi di notazione non tradizionali; Conoscenza dei criteri per la lettura della partitura di compagini strumentali e/o vocali.

Esame per l'accertamento delle competenze del II livello

Lettura parlata a prima vista di un solfeggio in chiave di sol con combinazioni ritmiche difficili.

Lettura cantata a prima vista un solfeggio difficile senza accompagnamento.

Dar prova di saper scrivere sotto dettatura un semplice brano polifonico a 2 voci.

Dar prova di saper scrivere sotto dettatura una melodia con le relative armonie.

Analisi ritmico-strutturale di un brano del repertorio contemporaneo che possa presentare aspetti significativi inerenti l'ambito ritmico, melodico e semiografico.

Prova di cultura: Rispondere a domande sulla teoria.

Learning objectives

The structure of the musical phrase and period; Harmonic sounds; Chromatic and diatonic semitones; Pythagorean, natural and tempered scales; Introduction to organology; Examples of non-traditional notation systems; Knowledge of the criteria for reading the score of instrumental and/or vocal ensembles.

Examination to ascertain Level II skills

Spoken reading at first sight of a solfeggio in the key of G with difficult rhythmic combinations.

Sung reading at first sight of a difficult solfeggio without accompaniment.

Demonstrate the ability to take dictation of a simple polyphonic piece for two voices.

Demonstrate the ability to write a melody with harmonies under dictation.

Rhythmic-structural analysis of a piece from the contemporary repertoire presenting significant aspects relating to rhythmic, melodic and semiographical aspects.

Culture test: Answering questions on theory.

Which technique should I use?

3. GIROTONDO

Henrik von Holtum: voice

Stefano Giannotti: voice and sampling

Frank Thomé: drums and Panderó

Matilde, Sara, Rachele: voice

Political shouter:

Non si deve e non si può giudicare
un programma di riqualificazione del territorio
come quello dell'ex Officina Lenzi
che prevede 5300 m2 di parcheggio privato
senza nemmeno prendere in considerazione
il problema idrogeologico...

One should not and cannot judge

a land redevelopment programme

such as that of the former Lenzi Workshop

which envisages 5300 m2 of private parking

without even taking into consideration

the hydrogeological problem...

Frank:

Ich stelle mir den Ring wie eine Partitur vor.

Ein Notenliniensystem das in automatischer Schrift spielt:

die täglichen Gifte,

die Fehlritte,

die Liebe, die Scham und all den Rest.

Die echte Stadt ist überall. Scheiße,
 Marcello muss mich nach Italien zurückbringen, er meldet sich aber nicht.
 Alan erwartet von mir diszipliniert zu werden.
 Peter scheint unbesorgt zu sein – ich habe gesagt er „scheint“.
 Andreas ist gestresst.
 Seit Monaten lese ich keine italienische Zeitung,
 ich weiß nicht mal ob das Heilige Römische Reich des Südens noch existiert
 oder sich in die Blase geschossen,
 sich gelöscht oder sich einfach eingefroren hat.
 Es sollte aber noch existieren,
 weil meine Frau mich heute Früh angerufen hat,
 wegen des Problems der Bezahlung der Rechnungen,
 während ich das Problem des Meisterwerks habe.
 Girotondo
 Der weiße und graue Schnee ist überall.
 Es fängt wieder an zu schneien, über Berlin,
 das ganze Kindergeld,
 das Erziehungsgeld,
 die Kebabs,
 die Wälder,
 die privaten Grundstücke.
 Casca il mondo
 Bei Alan isst man nur Fleisch,
 es gibt keine Chance ihn an Gemüse zu gewöhnen.
 Bei Johanna isst man nur Obst.
 Bei Andreas isst man die besten neapolitanischen Nudeln.
 Patrick hat immer den Tisch gedeckt
 mit Käse,
 Süßigkeiten,
 Zeitschriften,
 Klopapier-Rollen,
 Lupen, sauberen und schmutzigen Tellern,
 Bonbons.
 Und ich verhungere weiter.
 Casca la terra

I imagine the Ring as a score. A pentagram in a circle that plays in automatic writing the everyday poisons, lapses of style, love and shame and all the rest. The real city is everywhere. Shit, Marcello has to take me back to Italy and he doesn't show up. Alan waits to be disciplined by me. Peter seems calm, I said seems. Andreas is stressed. I haven't read an Italian newspaper for months, I don't even know if the Holy Roman Empire of the South still exists or if it has shot itself in the bladder, self-deleted, or simply dismissed. But it should still exist because my wife called me this morning with the problem of bills to pay, while I have the problem of the masterpiece. There is snow everywhere, white and grey. It's starting to snow again, on Berlin, on all the Kindergeld, the Erziungsgeld, the Kebabs, the woods, the Private Grundstück. At Alan's we only eat meat, there is no way to educate him to some vegetables. At Johanna's you only eat fruit. At Andreas's the best Neapolitan pasta. Patrick has the table always set with cheese, sweets, magazines, rolls of toilet paper, magnifying glasses, clean and dirty dishes, candy. And I keep getting hungry.

4. AMORE MIO

Mariola: voice
 Stefano Giannotti: volin and sampling

Amore mio
 Ti amo tanto
 Amore mio
 Ti voglio sposar
 Senza di te
 Son'tanto povera
 Senza di te

Io dormo male
Senza di te
Io sto a dieta
Senza di te
Senza di te
Amore mio
Ti penso sempre
Amore mio
Torna da me
Senza di me
Cosa farai
Senza di me
Que mangerai
Senza di me
Que tempo fa
Senza di me
Senza di me

*My love
I love you so much
My love
I want to marry you
Without you
I am so poor
Without you
I sleep badly
Without you
I go on a diet
Without you
Without you
My love
I always think of you
My love
Come back to me
Without me
What will you do
Without me
Que you will eat
Without me
Que tempo fa
Without me
Without me.*

5. CLAUDIA RIDE

*Claudia: voice
Henrik von Holtum: voice
Stefano Giannotti: aarmonica and sampling*

Come to me
my little darling
come to me
into my arms
come to me
'cause I'm lonely...

6. HOW MY FAMILY CAME TO AMERICA

Jerry: voice

Valentina Cinquini: Harp

Stefano Giannotti: Banjo and sampling

Ok

how my family came to America
my grandfather
was born in Segromigno in Monte, Lucca.
my grandfather
when he was fifteen years old
he was one of three sons to
Armando Luigi Vellutini and Sara Giannini.
The three boys,
my grandfather, my grandfather,
the three boys,
Armando, his brother Giorgio and Bill
left to America in 1906
with their father
they landed in Ellis Island, New York
and from there they emigrated across the country
to S. Francisco, California, to S. Francisco
and from there emigrated across the country
they arrived in S. Francisco in April
the day before the great earthquake
they left with just a cloth in their bag
all their possessions were either
buried or burned
from there they walked the way north
north-west
from there they walked the way north-north-west
to the Nappa Valley
Nappa Sonoma Valley
to a small town called Healdsburg
in which just out of Healdsburg
they were able to
take plots of land as their own
take plots of land as their own
and started their life there
take plots of land as their own
take plots of land as their own
once they got established
they got established
take
plots of land
then they sent for Sara to come back
as their own
to the United States and meet them
and then they had two daughters in America
Lena and Mary
which were my aunts
and so on their land
all the crop they grew
was what we call sustenance
they grew what they could eat
from the ground
and then as far as they didn't eat any meat, carne,
they shot rabbit
they shot squirrel
they also trapped beaver and raccoon

for their pelts for their fur
which they were take to town
and trade for things they couldn't grow
sugar
flour
yeast
the things that they needed for making their pasta
and so basically they didn't grow crops to sell
they grew crops that they could eat
and they could put up in the winter
when they wouldn't grow
and then from the rivers and the lakes
they would get fish
to eat
and then again like I told you about the trapping the beaver and the raccoon for their fur.

7. ALMOST A FRENCH SONG

Stefano Giannotti: Componium, Harmonium, Voice and samplings
Valentina Cinquini: Harp and voice
Frank Thomé: Drums
Streichquintett: Felix Borel: 1. Violin
Sharon Jaari: 2. Violin
Rahel Krämer: Cello
Raphael Sachs: Viola
Lars Olaf Schaper: Double-Bass
Text by Stefano Giannotti in an invented meaningless language

Ma le grange frela stira hu veghen,
ma la frejeita la jilempu vegron.
Je tui be le po vengron.
Je le trui vegon be vran.
ma la tuan shei non vrä mei ningron.
Alamamur, alamamur, alamamur
la vetri de shelabü lamour
amanthro va jide bere
coba di je monajede
vada tur mamour mamour.

8. ET OÙ E' LUIGI?

Maura: voice
Stefano Giannotti: Ukulele and sampling
Felix Borel: violin
Sharon Jaari: violin
Rahel Krämer: cello
Raphael Sachs: viola
Lars Olaf Schaper: double-bass

Et, eh oh, eeeeh et, eh oh ,eeeeh, ah, eh, eh oh, eeeeh ah...

Voilà, j'avais un troupeau, de brebis, et ma mère me disait d'aller les faire paître, et j'emmenais mon petit frère, qui avait 5 ans de moins que moi. Et nous allons aller dans la montagne, et bon, ben moi j'étais très attirée par les nids des petits oiseaux. Et je me suis attardée à regarder ces oiseaux qui volaient d'un côté de l'autre, et je suis ...heu... partie spontanément dans la direction des oiseaux, et je ne me suis plus occupée de mon frère, ni des brebis.
Après je me suis dit "mais où est passé ce petit?" Alors je suis retournée vite au village, donc il doit y avoir 3 ou 4 km, et je rentre à la maison et je dis à maman:

“Et où est Luigi, et, et, Et où est Luigi, et, et, eh oh, et, Et où est Luigi, eeeeh et, où est, eh oh, oui voilà, eeeeh ah, et re, et, eh oh, oui, et, eeeeh voilà, eh oh, et eeeeh ah, re, et, et, eh oh, oui voilà et re, eeeeh et, oui, eh oh, et, eeeeh, voilà, et...”
 Alors elle me dit “Mais ton petit frère il est pas là ! Mais où tu l’as laissé ?” Je dis : “Ben je faisais ça et ça, je m’occupais des oiseaux, je m’occupais pas des brebis et je l’ai égaré.”
 “Tu retournes vite parce que si ton père le sait, il risque de te faire du mal !”
 Alors qu’est-ce que j’ai fait, en pleurant, je suis retournée à... au troupeau, voir si je retrouvais mon frère... Et j’entendais, un peu plus loin, deux personnes, deux femmes d’un certain âge, qui disaient à ce petit gamin:
 “Si tu n’as personne petit garçon, et ben nous nous sommes seules, nous sommes ...heu... femmes sans maris, on peut te recueillir, on t’amènera chez nous et tu seras heureux.”
 Et quand j’ai entendu ça, je me suis précipitée vers ces personnes, et elles m’ont rendu mon frère. Je suis allée prendre les brebis et je suis retournée au village. Et tout le monde quand on est arrivé, était heureux de nous revoir tous les trois, tous les deux, et avec le troupeau.
 “Et où est Luigi, où est Luigi, oh eh oh,eeeh, Et où est Luigi, où est Luigi, oh eh oh,eeeh, Et où est Luigi, où est Luigi, oh eh oh,eeeh, Et où est Luigi, où est Luigi, oh eh oh,eeeh, eh oh ah, eh oh ...”

*I had a flock of sheep, and my mother told me to go and graze them, and I took my little brother, who was 5 years younger than me. And we were going to the mountains, and well, I was very attracted by the little birds’ nests. And I spent a long time looking at these birds flying from one side to the other, and I ... er ... spontaneously went off in the direction of the birds, and I didn’t pay any more attention to my brother or the sheep.
 Then I said to myself, “Where the hell is that little boy? So I hurried back to the village, so it must be 3 or 4 km, and I got home and said to Mum:
 “And where is Luigi, and, and, And where is Luigi, and, and, eh oh, and, And where is Luigi, eeeeh and, where is, eh oh, yes there, eeeeh ah, and re, and, eh oh, yes, and, eeeeh voilà, eh oh, et eeeeh ah, re, et, et, eh oh, oui voilà et re, eeeeh et, oui, eh oh, et, eeeeh, voilà, et...”
 So she says to me, “But your little brother isn’t here! Where did you leave him?” I said, “Well, I was doing this and that, looking after the birds, not the sheep, and I lost him.
 “You’d better go back quickly, because if your father finds out, he’s liable to hurt you!
 So what did I do, crying, I went back to... to the herd, to see if I could find my brother... And a little further on I heard two people, two older women, saying to this little kid:
 “If you don’t have anyone, little boy, well, we’re on our own, we’re ...er... women without husbands, we can take you in, we’ll bring you to us and you’ll be happy.”
 And when I heard that, I rushed over to these people, and they gave me back my brother. I went and got the sheep and went back to the village. And everyone, when we arrived, was happy to see the three of us again, the two of us, and the flock.
 “And where is Luigi, where is Luigi, oh eh oh,eeeh, And where is Luigi, where is Luigi, oh eh oh,eeeh, And where is Luigi, where is Luigi, oh eh oh,eeeh, And where is Luigi, where is Luigi, oh eh oh,eeeh, And where is Luigi, where is Luigi, oh eh oh,eeeh, eh oh ah, eh oh ...”*

9.1 FEEL BAD

*Stefano Giannotti: voice and sampling
 Valentina Cinquini: harp
 Isabelle Demey: computer voice
 Felix Borel: violin
 Sharon Jaari: violin
 Rahel Krämer: cello
 Raphael Sachs: viola
 Lars Olaf Schaper: double-bass*

I feel bad
 I feel bad
 'cause you love somebody else
 I feel blue
 feel much blue
 without you my room's so sad.
 I have strange sounds in my ears
 and my eyes are full of tears
 I'm tired to lay down lonely in my bed.
 Need to find another girl,
 maybe two or even three
 just to show you what I can

a.s.a.p.
As soon as possible

10. OUR HONEYMOON

Henrik von Holtum: voice
Valentina Cinquini: voice
Stefano Giannotti: sampling
Felix Borel: violin
Sharon Jaari: violin
Rahel Krämer: cello
Raphael Sachs: viola
Lars Olaf Schaper: double-bass

Excuse me...
excuse me...
could you do me a favor?
Would you like to marry me?
Yes?
Would you like to?
What?
I can't hear you.
Oh, yes, now yes.
Where would you like to spend our honeymoon?
In a magic place
near the seaside.
With many flowers and...
I go crazy for the vanilla pudding.
Yes?
Would you like to marry me?
Can you hear me?
My sweet love.
My sweetie.
We need to take the car,
it's very far there.
We don't have the car.
We take the plane.
Crossing the oceans
to reach a place
near the seaside.
With many flowers
and vanilla puddings
everywhere.
I love you
I love you as you are.
Do you love me?
Yes?
I can't hear you.
Speak louder.
Loudspeakers.
We need to find a hotel.
On the internet.
Would you like to marry me?
On the internet.
Feet cold. Come closer.
Have you brought the blankets to the laundry?
Would you like to marry me?
Would you like to marry me?
Would you like to?

Computer:

As soon as possible

11. HIS NAME IS MAX

Matilde: voice

Stefano Giannotti: voice, violin, samplings

Frank Thomé: drums

Stefano (at the age of 13):

This is a song dedicated to a girl
who was named Zannie
I knew her by one mountain
during the holidays,
she's a beautiful girl and I love her
and now I tell you this story...

Matilde (Stefano's daughter) at the age of 13:

Ok

last Saturday I went to Lucca with my bicycle
because
me and Max had to meet each other
and in a moment I didn't see him
and I got worried little
and after
my phone is ringing
and: oh, hi!
oh, hi, I'm Max, where are you?
I'm here, and you?
I am here.
ok, I come to you.
I found him
but there were my friends
which said: oh, Matilde has boyfriend, ouu...
and then me and Max
go to the mura
and we try to find a place to stay
and we walk
we walk
and
His name is Max
there are the sky
He's 16 years old
pink sky
pink and purple sky
His smile is perfect
and there is a star
He makes me dream
his eyes
we started to talk
and he come near to me
and kissed me
Usually we see each other
He doesn't live near to me
He takes a bus and come to me
and I get afraid
We talk, we talk, we kiss
We are happy
His smile, his eyes

because it is really cool things
when a boy and a girl kissed
Everything is good
when we are together
and when evening comes we must
go back home
and we dream eachother
After it was evening then night
there are a lot of stars
In the night
and we watched the sky
and it is really beautiful
really exciting
we continued to talk
andI asked: what time is it?
and he: it's late
we must turn
Everything is perfekt
when we are together
and when evening comes
we must go back home
and we dream eachother
in the night
in the night
ok
we go
in the night
at bus-stop
and he say: ok
i must go
i have to go
maybe tomorrow we will
chat on facebook
and i: yes
of course
and then he kissed me
again
andI wait
but my father is coming
and we must go to home

Stefano:
Zannie oh Zannie,
sweet my girl
Zannie oh Zannie
eight beauty of the world
Zannie oh Zannie
I'll never change you
Zannie oh Zannie
you are beautiful
Matilde:
andI have a stupid smile
on my mouth
andI think always
everything we did
last saturday

12.I HATE YOU

Stefano Giannotti: voice and samplings
Valentina Cinquini: voice and harp

Isabelle Demey: computer voice
Frank Thomé: drums, saw

kill your father kill your mother
kill your daughter
kill your neighbor's dog
kill your sex kill my seven
yeah
kill Luigi kill Luigi
kill kill kill
kill the sun kill the rain
falling
on our love
bastard bastard
beast beast
kill yourself kill myself
beast
kill your door kill your windows kill your mac
please don't kill me don't kill me
mac mac mac
I will destroy myself
on March 22nd 1963
at 7 p.m.
windows windows windows
at 7 p.m.
kill your life kill your life
at
kill my wife
mac mac mac
kill your neighbor's dog
dog
dog
kill your teddy bear
yeah

I hate you
I hate you
You love me
You love me
You love me

kill yourself
kill myself
kill your door
your windows
your
windows
and
your mac
mac mac mac
windows
windows
windows
I hate you
I hate you
I hate
you.

13. AMORE MIO (Reprise)

Vito: voice

Stefano Giannotti: samplings

Amore mio
ho perso tutto
amore mio
io torno da te
senza di te
son tanto triste
senza di te
son tanto stanco
senza di te
non trovo i piatti
non so dove è il pane
senza di te
senza di te
senza di te
senza di te.

My love

I have lost everything

My love

I return to you

Without you

I am so sad

Without you

I am so tired

Without you

I can't find the dishes

I don't know where the bread is

Without you

Without you

without you

without you

