

Didone feels, suffers, loves, and has a strong relationship with music. Didone grows and evolves. She travels, and she retraces her steps. Didone rejoices at the strange ability of incorporating other people's memories. Didone is herself and other-than-herself at the same time, and she always seems on the verge of getting rid of her own identity.

Didone is a composite transindividual being, born from the recombination of fragments from the musicians life tales provided by the six of them while talking on Skype in July 2019. Inspired by the work of Gilbert Simondon, Didone is conceived as a "transindividual" – a being whose "I" is defined by a composite "we" resulting from the collage of the ensemble's biographies.

Side A

E5 (Didone)	4:38
D16 (Un rapporto lineare) I	3:25
C12	3:10
C12 (Music-video)	5:03
A4 (Scelte)	2:47
D16 (Un rapporto lineare) II	4:16

Side B

C14 (Problemi di droga)	6:29
Profilo	4:10
A13 (Cos'è un suono bello)	10:27

This text uses the feminine pronoun (in the assumption that Didone is a woman), but the gender can be chosen as one pleases. Six of the eighty-four fragments have been put into music. The remaining seventy-eight constitute a combinatory poem, which is intended to suggest a wider version of Didone's bio.

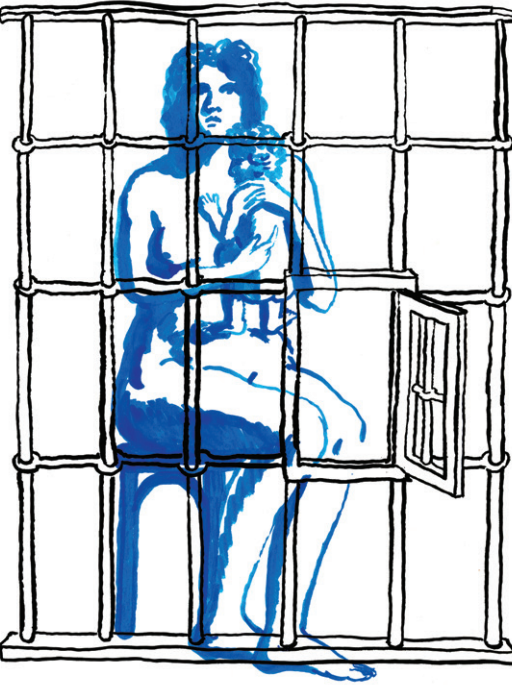
It strikes that Didone's life, as it is told in this poem, could have gone in many (although not infinite) ways since the fragments seem to want to bind together in a limited number of permutations. Didone is an utterly analogical being, and she has nothing to do with artificial intelligence. Didone is able to comprehend and trigger her own beginning, in other words, she is able to shape her own form. Yet, at the same time, she is not able to solve some small issues that may come out along the way.

E5 — To be consumed with love like Didone, know what I mean, things like that. That's a classic of me.

D16 — That's the point when it quite becomes a linear relationship, I mean, I have... I feel melancholic, and I create a tool to make who is listening to my music as melancholic as I am. If it works they'll be melancholic, if it doesn't they'll not.

C12 — But I don't know who the musicians are, I don't know the band's name, I don't know the song's name. I don't remember the music video, since I had no TV set.

A4 — Probably a constant thing of my life has always been that I have made wrong choices that proved to be right afterwards – that is, the second choice has always been the right one



C14 — At one point the mother went to jail for drug related issues, and we fostered one of her children.



A13 — What is a good sound? What is a bad sound?

1.
E7 — This beautiful yard with a chestnut tree right in the middle.

D15 — It was anyway linked with what I was doing.

2.
C16 — Friends who were attending other schools, they used to do... they used to learn marching band music, and they were like... when they had a concert they had to wear a tie, and parents used to come over, and everyone would clap at the end.



E3 — They used to smoke, they used to smoke a hell of a lot, they used to smoke so much.

A9 — They kind of become my foster parents.

A12 — And also because of this further conflicts arise inside my head.

C10 — Some of them had already reached puberty. There was curiosity about the other sex, and new weight was given to... a new incredible weight was given to things like... like manners, ways to become cool. And I already had problems with that – at least I think so – because I did not have a TV set.



D18 — Then a lot of new desires surfaced, which.

B9 — I want this, I want that, I want that, yes, oh yes, of course, I'll take it for you, all right.

3.
C5 — A fairly happy childhood, devoid of anxieties.

F2 — In control of... of your own... of your own self, well, of your selfishness... there!

F4 — That's the very world that, let's say, because anyway eventually.

A14 — I obviously rushed home. But I was too late to say goodbye to her.

E9 — The day I left, the first time. And then I basically never went back.

E10 — Bye guys, I am off, pá pá pá pá...



C11 — That was a serious fracture at a time I was growing very quickly.

B12 — It is anyway clear that, well, you are you. I mean, in a relationship you have to recognize your personality.

D12 — Something that you like, something that deeply affects you – deeply but not necessarily.

B4 — Pressure from all these external sources.

4.
A2 — When I was younger I was much more reddish.



B6 — The amateur league I used to play in every Sunday would give a cash prize to the winners.

E1 — Some shadow interfering with this immense calm.

D7 — My friends from the little town where I live.

B7 — I would go to work just to take what I needed.

A1 — Hard and extremely difficult years.

D8 — Other people playing around Italy, all around Europe.

E2 — I'd say giants because that's how I remember them. They used to talk about... about Chief World System.

B2 — All these layers add up – layers from experience, from knowledge, from listening.

D19 — Anyway, in the field of love there are little nuances I struggle to accept.

F5 — I don't see any painting, I don't know how to say – when I listen to music I like to see paintings, with all the chrome effects, and colors, and.

C17 — A lot of music from the Sixties and Seventies.

F1 — Has the possibility to direct, to convene, to one side more than another, innit, then.

A15 — I do not recognize her.

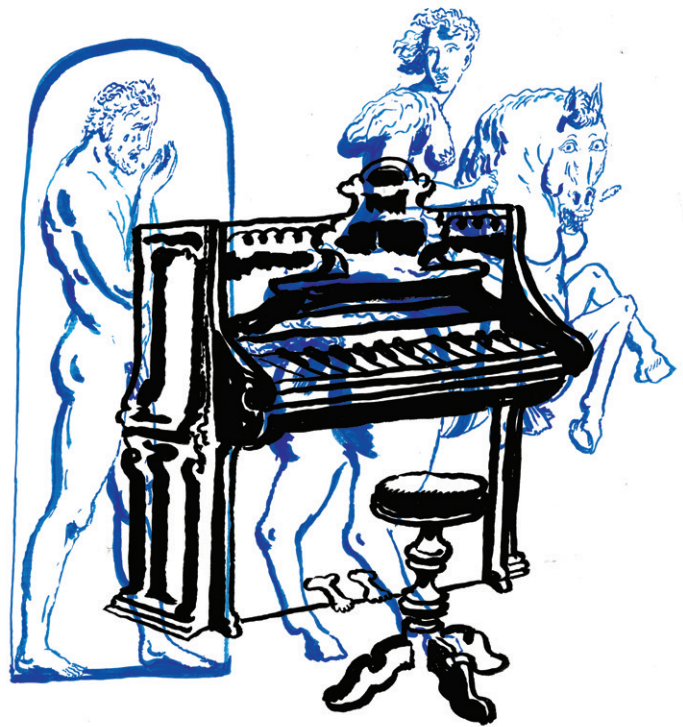


D14 — Razed to the ground to build high-end apartments and to build a new small business area.

D1 — And I would spend my days playing this guitar while it was leaning against the wall.

5.
D9 — There is a clean cut between all the people I knew before and the ones I met and hung out with afterwards.

C19 — At the Uni I came to know the rest of the ECM productions apart from Keith Jarrett.



C7 — A piano from the beginning of the Twentieth century that I remember with great fondness. With ivory keys, with... it had... the furniture was very beautiful, eh... it was all inlaid.

C9 — Compared to what came later, I remember it as a somewhat heavenly period, let's say utopian, and.

D13 — It is about success, TV. Sanremo Festival.

B5 — Me cooking for you and the other guys from the residency, of course.

D11 — Yes, I would say yes.

C15 — In the suburbs, in big houses with big gardens, with two cars. Lives that are a bit wealthier.

C18 — I had also a great desire to go far from home.



C2 — Unexpectedly I ended up.

A7 — Eh, eh, then in, eh.

A8 — Bruxelles is a city I am very very very fond of, it is a bit like my second home, that's what it became.

D10 — Its everyday life is slightly erratic; moments of hyperactivity, and moments of nothingness.

E8 — It is very beautiful, I feel good, it is very... I have realized that it is one of that few places where I am able to feel... happy.

6.
F7 — There is knowledge.

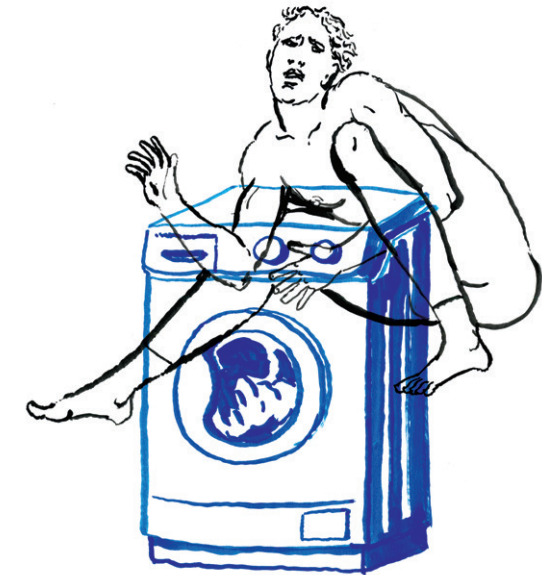
E4 — I used to steal a lot of it, every time we would have dinner at his house I would steal a little bit of it.

F6 — Because nowadays everyone knows everything, that's it.

B8 — Well, they don't even respect you, and then it has to be you - you know - you have to mould yourself and make these people understand that there is actually a different perspective on that thing.

D5 — Always keeping nurturing human relationships around the possibilities of.

F3 — To... just being performative, I mean always, anyways, directed towards depth.



D6 — Do the laundry and take off again.

B3 — To try and be more restricted about everything.

C13 — He had his own tastes, the ones he had developed, and he was proud of it.

F8 — Despite that it could be criticized, of course, under many respects, but.

D2 — A quite silent kid.

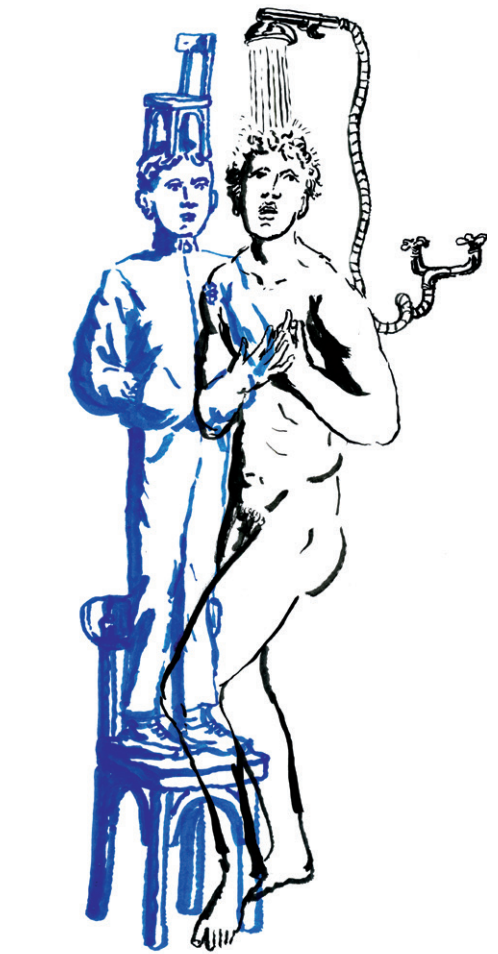
D4 — Forced, on average, by my parents desires.

C1 — Maybe I should start from when my parents first met in a snowstorm.

B1 — Or leave him in full knowledge of the facts.

A5 — A great teacher that made me love literature, especially Twentieth century literature.

D17 — Emotional, with lyrical desires.



E6 — Because he had been bouncing off the wall, he had to stand up on the chair for half an hour, with a little chair on his head.

A11 — He gave me some helpful pieces of advice, and I didn't have to repeat the year.

D3 — She used to speak little and unwillingly.

C6 — Mostly topics about, whatever, science or imagination. And we used to have a dog.

7.
C20 — I started to think that... that I would have liked to go in the place where they did it, innit...

A10 — Then they called me back, so, you know.

E11 — The day I came back I had an awful feeling. I mean, I was extremely happy to be back, and at the same time it just hit me the thought – 'Nothing ever fucking changes in this place!'

C8 — And that's what I did – I played clarinet – the bare minimum, that is two or three months – and then I started playing sax.

A6 — Afterwards – and here, as well, there is another wrong choice – I started learning violin... at fourth grade, fourth grade, eh eh.

B10 — Well, I didn't play for something like one year, because of tendinitis.

C4 — My sister arrived two years after.

B11 — She probably understood right away what her... what her story was. And she still believes it, and.

C3 — And my conception happened.

A3 — Here as well, the hair color has always been a big problem.

Didone

Giulia Zaniboni, *voice*
Dan Kinzelman, *tenor saxophone, flute*
Luca Perciballi, *electric and acoustic guitar*
Glaugo Salvo, *electric guitar, banjo*
Simone Sferruzza, *drums*
Andrea Grillini, *drums*

Music and concept by Alessandro Bosetti.

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