

To the conductor

I composed this piece in memory of **Marco Fratantonio** (1972-2007), a brilliant and sensitive accordion player who, because of an incurable disease, left us when he was only 35 years old.

Marco was a likable and kind person; he played his instrument with extraordinary technique and, most importantly, with his heart.

You can find information about him and his music on the website www.origini.ch.

The name of the piece is "Wah-bah-dah-bah-doo-bee!!!" and it often repeats: "**Don't listen to the lyrics – listen to the Music**". Why? Here is the explanation.

Shortly before Marco's death, I went to visit him at his apartment: he was in bed, completely immobile and incapable of any speech. I didn't speak much, either. I looked into his eyes and hugged him, promising that we would be able to make music together again some day. (Marco had participated in the recording of my CD "Feggari mou" a few years earlier.) Unfortunately, I knew perfectly well that this would never really happen, but in my heart I had already begun to compose the first bars of this piece, dedicated to him. That was the last time that I saw Marco.

For this reason, "Listen to the Music" indicates that music represents the heart and feelings and the words "don't listen to the lyrics" because that day there was not much that could be said.

Three weeks later I received a message announcing that Marco had gone. I was composing "Wah-bah-dah-bah-doo-bee!!!" and was just at the 72nd measure.

The year **1972** was the year of his birth. At **measure 72** a meditative section with a strange text begins: OH-EEH-NOT-NA-TAR-FO-CRAM. In Italian (my native language) this could be transcribed as OINOTNATARFOCRAM, which is MARCOFRATANTONIO backwards!

For example:

In **measure 120**, the text is: *sea fine much dear translate and shake it well*. This seems senseless, but it is not so. The secret is to translate it into Italian, and then to mix well:

sea = mare, fine = fino, much = tanto, dear = caro. So now, if we take the Italian text and mix up the letters, we once again end up with the name **Marco Fratantonio**. These words have further meaning, but this remains a secret!

In **measure 107** there is a long pause (107 stands for **2007**, the year of Marco's death). Here again is a text which may seem senseless (**Ocra ma-no tanto free**), but it is not. This is an allusion to the last time I saw him. I remember that I was stricken with the sight of Marco's hands, which were a yellow-ocher color because of the chemotherapy. (**Ocra – Mano**, Ocher – Hand). I recalled that when Marco played the accordion his hands were very relaxed and very free (*tanto* means *very*). Furthermore, **Ocra ma-no tanto fri** (free could be transcribed as *fri*, in Italian) is an anagram of Marco Fratantonio!

In **measure 15**, the Italian text says "cerca di capire il segreto di capire" while the English text recites "try to understand the secret". In this composition there are many "secrets", some which I have just revealed and many others still to discover.

IVO ANTOGNINI