

**"NOISES AND WHISPERS IN AVANT GARDES:  
Early Sound Art Works (1909-1945): a remake"  
by Laboratory of Intermedia Creations**

(Double Audio CD )

**CD 1:**

**ITALIAN FUTURISM (1909-1945)**

**01- *Serata Futurista* ("Futurist Evening", 1910-1924)** by Filippo Tomaso Marinetti, Antonio and Luigi Russolo, Giacomo Balla, Rodolfo De Angelis, Francesco Cangiullo and other futurist artists.

Recreation of a futurist evening from extracts of existing historical recordings by futurist artists: onomatopoeias or *Paroles in Libertà* by Marinetti (recordings between 1920-1942), of the noise organ or Russolo's *Intonarumori* (rec. 1924), variety songs by Rodolfo De Angelis (rec. 1934-36), one radio interview with Giacomo Balla (rec. 1952); or the fragments of the poem *Il Sifone d'Oro* (1913) by Cangiullo (rec. in 1975). As background sound it includes the sounds of the *Café Giubbe Rosse* in Florence where futurists used to meet and which still exists nowadays. **Editing: Miguel Molina and Leopoldo Amigo. Recording of the Café Giubbe Rosse: Coro Antifuturista de Florencia. Dur.: 1'32".**

**02 - *Acciao* ("Steel", 1933)** by Walter Ruttmann.

Two extracts from the original soundtrack of the film "Steel" directed by the German film director Ruttmann in Italy, from the free interpretation of a play by Luigi Pirandello (love duel within the suffocating atmosphere of a foundry). Music is by futurist Gian Franco Malipiero and the sound technician is Vittorio Trentino, who used for the recording the direct sound of a foundry. In the second piece, Ruttmann combines - as a "dance" - the sound of the machines with the sound of a dance orchestra, creating a parallelism between the conductor and the foreman of the factory. **Dur.: 1'50".**

**03- *Incroci Telefonici* ("Crossed telephone lines", 1920-22)** by Fortunato Depero.

Declamation of this visual and sound poem by Depero related to the crossing of calls in telephone communication. **Interpretación: Giacomo del Monte y Jennifer Benigni. Composición: Leopoldo Amigo y Miguel Molina Dur.: 0'45"**

**04- *Guanti plastici-rumoristi* ("plastic - noise gloves", 1916)** by Fortunato Depero.

Sound work performed with the "plastic - noise gloves": three-dimensional remake from *the drawing Guanti plastici-rumoristi* by Depero. Plastic simultaneity of sounds, textures and movements; transformation and vibration, two evidences of the dynamic universe pursued by Depero. **Plastic reconstruction: Dolores Frontera and Gema Hoyas. Plastic-noise performance: Gema Hoyas. Composers: Gema Hoyas and Leopoldo Amigo. Dur.: 1'27".**

**05 - *Liriche Radiofoniche: La Febbre del Telegrafo* ("Radio lyrics: the Fever of Telegraph", 1934)** by Fortunato Depero.

Performance of a radio work by Depero, from his book *Liriche Radiofoniche*. These pieces were thought to be broadcasted in order to correct the "customary and useless well-known music broadcasting, the ordinary regular literary meetings and the insignificant dramas", and to be listened to anywhere: from a quiet room to an airplane or ship deck. **Performers: Salvatore Castiglione, Gianluca Scuderi and Emanuele Mazza. Recording and editing: Leopoldo Amigo and Miguel Molina. Dur.: 6'50".**

**06 - *Edificio di stile rumorista trasformabile* ("Building of transformable noise style", 1915)** by Giacomo Balla and Fortunato Depero.

Plastic-sound recreation from a work sample reviewed by Balla and Depero in their manifesto *Ricostruzione futurista dell'Universo* (Milan, 11-03-1915), where they write: "the flying clouds during the

storm lead us to intuit *the Building of transformable noise style*". **Plastic-sound reconstruction: Vicente Ortiz. Dur.: 1'56"**.

**07 - *bimba bomba*** (poem from the book *parole per la guerra*, 1943) by Carlo Belloli.

Late futurist poet who began to collaborate with futurism after 1943. His poetic compositions are considered as an introduction to concrete poetry by Eugen Gomringer and the Brazilian group of Noigandres. **Performer: Valentin Ferraro. Recording: Miguel Molina. Dur.: 0'10"**

**08 - *rumore nero*** ("*black noise*" from the book *parole per la guerra*, 1943) by Carlo Belloli.

Another poem by Belloli with warlike subject where he uses puns and onomatopoeias. **Performer: Valentin Ferraro. Recording: Miguel Molina. Dur.: 0'13"**

**09- *Intuizione: Fiore magico trasformabile motorumorista*** ("*Intuition: Magical transformable motor-noise flower*", 1915) by Giacomo Balla and Fortunato Depero.

Composition based on a work sample reviewed by Balla and Depero in their futurist Manifesto *Ricostruzione dell'Universo* (Milan, 11-03-1915), where they write: "A spring garden blown by the wind led to the concept of the Magical transformable motor-noise flower". The performance of the resulting work corresponds to the listening of 49 simultaneous audio tracks recorded during 49 spring days in 2004 in several gardens of Valencia, with the sounds around the flowers during the recording. This work has been made following the method by Balla-Depero: "*Each action that is developed in space, each experienced emotion, will be for us the intuition of a discovery*". **Recording and production: Pilar Crespo. Audio-video editing and postproduction: José G. Ríos (I.C.E.-U.P.V). Dur.: 1'**

**10- *Anihccam del 3000: Canzone rumorista*** ("*Machine of 3000: Noise song, 1916-24*") by Fortunato Depero.

Performance of this noise song composed by Depero in 1916 and included later in his *Anihccam* ballet of 3000 (read from right to left "Machine of 3000") released in Milan in 1924, within the show "*New Futurist Theater*" directed by Marinetti and Rodolfo de Angelis. This song, with onomalinguistic effects, simulates the strong discussion between two locomotives and the Station master, with whom they fall in love. Music was composed by futurist musician Franco Casavola; the score is currently missing. **Performers: Giacomo del Monte and Jennifer Benigni. Recording and editing: Miguel Molina and Leopoldo Amigo. Plastic reconstruction of the locomotives: Encarna Sáenz. Collaborators: Fco. P. Benavent and Jose Juan Martínez. Dur.: 1'40"**.

**11- *Meravigliose macchine di stampa: Ordinella Preparata*** ("*Wonderful printing machines: Ordinella Preparata*" from the text "*Art of Noises*", 1916) by Luigi Russolo.

From the world of the printing press, the *Ordinella*, a machine from the 1970's, a modest ode to Russolo's ideas: "In some wonderful printing machines it is exceptionally interesting to note the very fast repeated noise with other slower noises with different timbres, and other deeper, less fast and solemn". **Authors: Peter Bosch and Simone Simons. Dur.: 1'51"**

**12 - *Cipressi*** ("*Cypresses*") by Giacomo Balla.

Postcard sent to Mr Ambron in Cotorniano (Siena). **Performer: Gianluca Scuderi. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'14"**

**13 - *Composizione astratta di stati d'animo*** ("*Abstract composition of moods*", 1918) by Giacomo Balla .

Postcard sent to Duchess Colonna di Cesarò. **Performer: Emanuele Mazza. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'12"**

**14 - *Vibratisssssimiiiiii*** by Giacomo Balla .

Postcard sent to Mr. Ambron. **Performer: Salvatore Castiglione. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'12"**

## FUTURIST PORTUGAL (1915-17)

### **15 - Manifesto Anti-Dantas e Por Extenso-Poeta D'Orpheu Futurista e Tudo** (extract of the "Anti-Dantas Manifesto", 1915) by Jose de Almada-Negreiros.

Fragment of this manifesto against the academicist playwright and doctor of the National Republican Guard Júlio Dantas, who said of Almada and the members of the *Orpheu* magazine that they were not only crazy, but also dangerous mad people to be locked up. The recording recreates the atmosphere of the Café Martinho where Almada declaimed in 1915 the manifesto on top of one of its tables (this recording corresponds to the 1960's by the author himself). **Performer: José de Almada-Negreiros. Documentation: Rita Rodrigues. Café background noise recording: Duarte Encarnação and Susana Figueira. Editing: Miguel Molina and Leopoldo Amigo. Dur.: 1'**

### **16 - Ultimatum Futurista-As Geracoes Portuguesas do Seculo XX** (extract from the "*Ultimatum Futurista a las generaciones portuguesas del siglo XX*", 1917) by Jose de Almada-Negreiros.

This text was part of the *Futurist Conference* of Almada who read it in the Republica Theater (14-04-1917) dressed with proletarian blue overalls and on top of a theater box, which caused a scandal. The magazine where this text was published was seized by the police. This recording was made later by Almada himself in the 1960's. **Performer: José de Almada-Negreiros. Background sound: Miguel Molina and Leopoldo Amigo. Dur.: 0'40"**

## DADA (Berlin, 1916-1920)

### **17 - Einen Augenblick! Ich frage Sie, was ist Ihnen Jesus Christus? Er ist Ihnen Wurst...** ("*Hold on! What do you think Jesus Christ is? You couldn't care less...*", performance in the Cathedral of Berlin, 1918) by Johannes Baader.

On 17 November 1918, the *Superdada* artist Johannes Baader interrupts mass while Dryander delivered the sermon, the former Court chaplain preached in the cathedral of Berlin, delivering a speech from the top of the choir stalls. The next day, the newspapers informed on this action and referred to Baader as a "*crazy person*". The present recording has been made in the Cathedral of Valencia. **Performer: Jakob Gramms. Editing: Miguel Molina and Leopoldo Amigo. Dur.: 0'50"**

### **18 - Gesang an die Welt ("Song to the World", 1918)** by George Grosz.

Song published in the "*Neue Blätter für Kunst und Dichtung 7*" (1918), when Grosz publicly read in the dada evenings of the Berliner Sezession some of his verses called *Sincopations*, in a reference to the syncopated rhythm *ragtime*. A *Charleston Rag* by Eubie Blake for mechanical piano has been used for the recording. **Performer: Peter Conrad Beyer. Recording and editing: Miguel Molina and Leopoldo Amigo. Dur.: 3'03"**

### **19- Pabellón Rojo Femenino: Antisinfonía en tres partes** (Tribute to Hannah Höch and Jefym Golyscheff on their work *Antisymphonie, 3 Teile 'Musikalische Kreisguillotine'*, 1919)

This audio track corresponds to a fragment of the interactive installation "*Pabellón Rojo Femenino*" (2004) a tribute to the musical sound piece "*Antisymphonie, 3 Teile 'Musikalische Kreisguillotine'*" by Jefym Golyscheff (Russian composer who emigrated to Germany) which was played in public in a Dada evening in the *Räumen des Graphischen Kabinett* (Berlin, 30 April 1919). This anti-symphony was entirely composed for kitchen utensils: pans, cans, etc., one of the performers was Dada artist Hannah Höch. From the three-part structure of this work, the authors have created a video in three parts, thus producing a confrontation of sounds and senses: drums solo (masculine)/ kitchen equipment solo (feminine), public sphere /private sphere, playing music (order)/ breaking kitchen utensils (disorder, liberation). Performers: **Martí Guillem (drums) and Ramona Rodríguez (kitchen equipment). Author of installation / pavillion: Epar Cubells. Dur.: 1'16"**

### **20- Die Lüderliche Nase** (Grotesque "*The licentious nose*", 1919) by Mynona.

Philosopher and writer Mynona (Friedlander's penname) read in public in the Dadaist evenings of Berlin several of his grotesque stories, which he described as "*grotesque corollaries of his philosophical theories that allowed him to exert a satirical criticism of the bourgeois that "we all have inside us"*". In "*the licentious nose*" he tells the story of "a normal" boy who has the inconvenient of having a prominent nose, and who

during his life –in a play with words and grotesque facts- goes from the ridicule, the seduction, to being arrested by the police by its "prohibitive" nose. **Performer: Jakob Gramms. Coordination: Mau Monleón. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 7'15"**

### **ACTIVISM (Hungary, 1915-1925)**

#### **21 - *Bruits* ("Noises ", 1920) by Lajos Kassák.**

Lajos Kassák (painter, publisher and writer) made several visual poems with newspaper fragments and the superimposition of letters and graphics; in this poem, "noises" are interpreted as interferences of the media. He was co-founder of the activist movement where they declared in 1915: "*we do not accept things as they are! Artists and writers have to return to be workers of the workers, soldiers of the soldiers*". The interpretation of the poem has been made using several audio tracks with different voices according to a simultaneous reading of visual poetry. **Voices: Kristian Abad, Francisco Moukarzel and David Ruiz. Composers: Francisco Moukarzel. Dur.: 0'23"**

### **BAUHAUS (Germany, 1919 -1933)**

#### **22- *Pfeifen vom Bauhaus* ("Whistle of the Bauhaus", 1919-28) by Johannes Itten and Georg Mucbe's students.**

This whistle, tone or hymn of the Bauhaus has to be understood within the context of the classes of Itten and Mucbe, who professed the doctrine of *Mazdanan* (the word means "*the good thought that dominates everything*"). These professors applied the lessons of this doctrine on breathing and vegetarian food, universal love, resistance and polarity, as well as the search for the spiritual and body perfection. The students felt a veneration by these teachers, and saw in them the artist as a prophet, and led them to create a separate community within the pupils of the Bauhaus. **Performer: Pedro del Villar Quiñones. Recording and postproduction: Leopoldo Amigo and Miguel Molina. Dur.: 0'30"**

#### **23- *Möglichkeiten des Grammophons* ("Possibilities of the Gramophone", 1923) by László Moholy-Nagy.**

Reconstruction of the experiments made by Moholy-Nagy with the collaboration of the musical historian and composer Hanz Heinz Stuckenschmidt during his visit to the Bauhaus in 1923, where he wrote: "*We experimented together, we played them the other way around, which had surprising results, mainly in piano discs. We made eccentric holes to them, so that they did not turn regularly, thus producing grotesque tones in glissando. We even scratched the notches with very fine needles and produced rhythmical figures and noises, what radically changed the sense of music*". **Authors of the reconstruction: Miguel Molina and Leopoldo Amigo. Dur.: 1'19"**

#### **24- *Ragtime* (1924) by the Bauhauskapelle (or Bauhaus Jazz Band).**

Version of the ragtime Piffe Rag (1914) by composer Gladys Yelvington according to the noise sounds played by the Bauhauskapelle (jazz band formed by students of the Bauhaus): firings of guns, movements of chairs, horns of cars, cowbells..., or the abstract falsettos of the Hungarian singer of the band Andor Weininger. **Performer: Leopoldo Amigo and Miguel Molina. Dur.: 1'23"**

### **EXPERIMENTATION, AGIT-PROP AND CRITICAL THOUGHT** **(Germany, 1918-1943)**

#### **25 - "*Fuge aus der Geographie für Gramophon*" ("Fugue of Geography for Gramophone, 1930) by Ernst Toch.**

Toch's experiment (creator of the "*spoken choirs*") who recorded in a gramophone disc a simple - but difficult to pronounce - phrase of his fugue in four voices *Fuge aus der Geographie: "Popokatepetl lieght nicht in Afrika, sondern in Mexico"* and reproduced at increasingly higher speeds, raising the height of the voice several octaves and showing a new aspect of the voice, impossible to reproduce in any other way; the spoken word transformed into a strange orchestral tune specially when the disc turned at a higher speed. **Experiment: Miguel Molina and Leopoldo Amigo. Dur.: 0'30"**

**26 - "The eviction problem"** (from the film *Kuhle Wampe*, 1932) by *Das Rote Sprachrohr* (Red Megaphone).

Historical recording in the same street of *the Red Megaphone* (agit-prop group connected to the German Communist Party KPD) and extracted from the sound film *Kuhle Wampe or To Whom Does the World Belong?* (1931-32) directed by Slatan Dudow and Bertolt Brecht. This theater-musical public action deals with the problem of eviction, where a proprietor wants to evict some tenants, but the neighbors support them and manage to avoid it. **Performer: Rote Sprachrohr. Composers: Hanns Eisler. Lyrics: Maxim Vallentin. Dur.: 1'40''**

**27- Zwei Propagandagedichte für singstimme und klavier: 1, Brecht** ("Two propaganda poems for voice and piano: 1. Brecht", 1943) by Theodor W. Adorno.

This piece was composed by the philosopher, sociologist and German musician Theodor W. Adorno during his stay in Los Angeles (USA) in 1943. The context that led him to compose these songs was for its propagandistic diffusion, probably in the radio stations of New York, - at the German time- as a contribution to the fight against Hitler of those exiled in World War II (*Anti-Hitler-Koalition*). The lyrics correspond to the poem "Germany" by Bertolt Brecht where one of its verses goes "Hitler(s) come and go, the German people will last". **Performers: Inmaculada Sampedro (voice) and Patricia Pérez (piano). Sound technician: Ruben Climent. Recording studio: Allegro. Masterization: Leopoldo Amigo. Dur.: 1'48''**

**28- Zwei Propagandagedichte für singstimme und klavier: 2. Das Lied von der Stange** ("Two propaganda poems for voice and piano: 2. The song of the Stick", 1943) by Theodor W. Adorno.

This second song (a march) of propaganda for the radio has not been recognized as Bertolt Brecht's poetry; probably the text is a parody of Adorno on Brecht. Adorno uses several idiomatic senses of *Stange* ("Stick") "to hold/have somebody in the stick", "to help somebody to finish something begun" or the "iron stick of the industrial and military power", referring in the song to the loss of that "stick" by Hitler's followers: "When will your war finish? I cannot stand it any longer, I need, you know, the bar, yes, the stick". **Performers: Inmaculada Sampedro (voice) and Patricia Pérez (piano). Sound technician: Ruben Climent. Recording studio: Allegro Centro Musical. Masterization: Leopoldo Amigo. Dur.: 2'00''**

**29 - Music in Radio** (1938) according to Theodor W. Adorno.

Based on Adorno's reflections in his unpublished text *Music in Radio* (1938) where he analyzes the social situations of the music radio broadcasted, it has been carried out the recording of a symphony by Beethoven listened to within the low broadcasting quality of the radio, as the activity that the listener is carrying out at that moment: eating in a restaurant, working in a factory, taking a walk by the park... as Adorno himself says: "the meaning of a Beethoven's symphony listened to while the listener is taking a walk or laid in bed is more likely to be different from the effect in a concert hall where people are seated like in Church. Do they listen to music seated, standing up, walking or laid down in bed? Do they listen before, during or after the meals ". **Composers: Miguel Molina and Leopoldo Amigo. Dur.: 1'31''**

### CREACIONISM (Chile, 1913)

**30 - Altazor** (1919) by Vicente Huidobro.

Extracts from Chants V, VI and VII, from the book of poems *Altazor (or the parachute voyage)* by Huidobro, which contains several puns like wonderful anaphoras (*Song V*) and the unusual, or *Canto VI* that will arise as the transition necessary to adjust the progress of the verbal dissolution to the syntagmatic plane to the purely acoustic (*Song VII*) where at some moment of the poem calls "*Cantatorio ululaciente*" these words totally invented and governed by its rhythmical loudness. With Huidobro's Creacionista movement (for which he is responsible) tried to release the poet from the song to which already exists and impels it to the creation of new worlds. **Voice and arrangements: Felipe Lagos Rojas. Musical composition: Claudio Pérez. Text: Luis Montes Rojas and Felipe Lagos. Dur.: 6'43''**

### JITANJÁFORA AND POESÍA NEGRISTA (Cuba, 1920s and 30s)

**31 - "Leyenda"** (1920s) by Mariano Brull.

The word *Jitanjáfora* comes from this avant-garde poem (included in the same poem) that has served to call a literary figure that defines the game of invented words that focus more on their sound and musical

effects than on the conceptual and visual effects. Mariano Brull wrote this poem for his daughter to be read in a social meeting expected to be conventional and boring, as he was a diplomat and a poet. The use of the *jitanjáforas* —although theorized now - had been used long before, like in the children's oral tradition of games and songs. **Voice: Irene Herrero Pastor. Recording: Ruben Herrero and Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'33"**

**32- *Black Chant*** (from the book "*Sóngoro cosongo. Poemas mulatos*", 1931) by Nicolás Guillén.

A type of peculiar *jitanjáfora* is developed within the framework of the negrista or Afro-Cuban poetry, a native amalgam of avant-garde techniques, search for local roots and denunciation of social injustices. This poetry is nourished by some resources that make it individual as opposed to other avant-garde movements, resources which have their origin in the attempt to reproduce the sound of percussion instruments used in black dances: onomatopoeia, acute rhyme and the "rhythmical beat" (instead of counting the syllables of a verse, the negristas count the "rhythmical beats"). **Voice: Nicolás Guillén. Music: Ritmo Elegguá de la santería cubana. Documentation: Bárbaro Miyares. Commentary: Luis J. Eguren. Editing: Miguel Molina. Postproduction: Leopoldo Amigo. Dur.: 1'00"**

**33- "*Los usureros*"** (from the book "*El Gran Zoo*", 1967) by Nicolás Guillén.

Around the sixties, Nicolás Guillén focuses on the avant-garde values that, in his own terms, were not exploited. The belligerence is displaced by a new self-assurance —although without leaving the usual reasons—, and thus appears that poetic whim of the *Great Zoo*, a visionary as well as critical divertimento. Far from the gratuitous pyrotechnics and the ephemeral schools, the avant-garde inheritance of Guillén had already been in the parody and irony, the demystification of fetiches and desrealization. Now, all those gestures are combined, and crystallized in these "developing images", as he defines them. **Voice: Nicolás Guillén. Music: Ritmo Osain de la santería cubana. Documentation: Bárbaro Miyares. Commentary: Selena Millares. Editing: Miguel Molina. Postproduction: Leopoldo Amigo. Dur.: 0:54"**

**34 - "*Song of the Bongo drum*"** (from the book "*Sóngoro cosongo. Poemas mulatos*", 1931) by Nicolás Guillén.

This poem, declaimed by Nicolás Guillén himself, vindicates the syncretism of the double origin of Cubans, Spanish and black: "*In this land, African and Spanish mixture (Santa Barbara on one side, on the other, Changó), there are always grandparents missing, or an excess of Dons and titles from Castile with relatives in Bondó. You better remain quiet, friends, and do not move the question*". **Voice: Nicolás Guillén. Music: Ritmo Oru para Changó de la santería cubana. Documentation: Bárbaro Miyares. Editing: Miguel Molina. Postproduction: Leopoldo Amigo. Dur.: 1:38 min.**

### **LA ORDEN DE TOLEDO (Spain, 1923-1936)**

**35 - "*At night, we listened to the nuns singing through the walls of the convent of Santo Domingo*"** (around 1923) by the members of the Orden de Toledo.

According to the testimonies of Buñuel and Alberti: "*After weaving and unweaving our steps between the deep cracks of a sleepy Toledo, we stopped at the site of the Convent at the moment when their defended windows lighted up, filling of veiled chants and nun-like prayers*". It has been recorded in the same Convent of Sto. Domingo del Real at one in the morning, with the "Laudes" of the first hour of the day that celebrate the aurora (which for the Christians is the symbol of Christ) confused with the sounds of the birds and the doves at dawn. **Voices: Nuns of the Convent of Sto. Domingo del Real (Toledo). Recording: La Desorden de Toledo (Leopoldo Amigo, Gema Hoyas, José Juan Martínez, Marina Eva Scarpatti and Miguel Molina). Dur.: 2'17"**

**36 - "*We walk around the streets, reading aloud poems that echoed on the walls*"** (towards 1924) by the members of the Orden de Toledo.

According to Buñuel's memories in "Mi último suspiro" he recalled: "*We walked around the streets reading poems that echoed on the walls of the old Capital of Spain, an Iberian, Roman, Visigoth, Jewish and Christian city*". We have synchronized sound documents of different members of the Orden de Toledo, together with the recording in situ in the streets of Toledo of poems by Moreno Villa, Lorca and Buñuel by the Desorden de Toledo eighty years later. **Voices: Luis Buñuel, Pepín Bello, Rafael Alberti, Salvador Dalí, José Juan Martínez and Miguel Molina. Recording: la Desorden de Toledo. Editing: Knights of the Desorden de Toledo, Leopoldo Amigo and Miguel Molina. Dur.: 3'20"**

**37- Revive a whole theory of ghosts..., and one night, very late and snowing, while we wandered about "** (approx. 1923-24) according to the testimony of the Knight Rafael Alberti and Constable Luis Buñuel.

Sound landscape from the memories of Alberti where after the clock of the Cathedral of Toledo signaled one a.m. the members of the order left dressed in sheets from the inn to revive *the "poetic and mysterious act of a new theory of ghosts"* by the atrium and square of Sto. Domingo del Real, where through the frightful silence of Toledo could heard *This way ", this way"*. Another night (this time according to a sound memory of Buñuel) *"very late and snowing, while we wandered about, Ugarte and I, suddenly heard voices of children who sang the multiplication tables. Once in a while the voices were interrupted and the giggles and the serious voice of the teacher were heard. Then the chant continued..."* and when they tried to see who they were, they couldn't " see but darkness or hear nothing else but silence ". **Performers and recording: La Desorden de Toledo and the students of the Instituto I.E.S Serpis (Valencia). Composers: Knights of the Desorden Leopoldo Amigo and Miguel Molina. Dur.: 1'39"**

## **SURREALISM (France-Portugal, 1924-1952)**

**38- Píese Fausse ("False Piece", 1921) by André Breton.**

Poem dedicated to surrealist artist Benjamín Péret, creating a play of words and sounds with *Bohème*. The poem was included in his book *Clair de terre* (1923) from his Dadaist age, a year before the birth of the surrealist movement. **Performers: Sebastien Demette and Olivier Demette. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 1'02"**

**39- Exposition Internationale du Surréalisme ("International Exhibition of Surrealismo", 1938) by the surrealist group.**

In January 1938, a collective exhibition of the surrealist group organized by André Breton and Paul Eluard was inaugurated in the Gallery Beaux-Arts of Paris. In the great central room, organized by Marcel Duchamp ( *the "generator-referee"*), it had a cave-like aspect where there were 1200 coal sacks in the ceiling, the ground covered with leaves, totally in the dark which forced the public to use small electrical lanterns (by initiative of Man Ray), so that the visitors discovered the works. They included scents of Brazil roasted coffee (according to Benjamín Péret's idea) and played a gramophone disc with sounds of the jungle, specially with monkey sounds, included in this recording. This exhibit is an antecedent of the *environments* and the artistic and sound installation, where light, scent, and the journey, and the sounds of the gramophone interrelate with the rumor of the footsteps and the visitor's expressions of astonishment. **Dur.: 0'32"**

**40 - eu, a oi ou ne (circa 1934) by Alberto Giacometti.**

Giacometti's Poem of his surrealist age where he plays with the sonority of words. **Performer: Sebastien Demette. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'24"**

**41 - o homen-mãe ("Man-mother" from the Manual of Prestidigitação, 1956) by Mário Cesariny.**

Portuguese surrealist artist used desarticulation verbal-visual procedures, intertextuality of onomastic agglutination and concrete poetry and permutational experimentation; which announce later developments of international poetry. Cesariny offers humorous linguistic games with verse, rhyme, metric, syntactic, rhythmical and thematic recreation. **Performer: Duarte Encarnaçao. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'22"**

**42- Aviso: cuidado con o cão ("Warning: beware of the dog ", 1950's) by Alexandre ÓNeill.**

ÓNeill, Portuguese surrealist poet, uses techniques from the advertising language, from the pure *slogan* (with the association of verbal and imagined codes) to the incisive verse - with unexpected effects from his own linguistic construction. **Performer: Duarte Encarnaçao. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'22"**

**43 - Île ("Island", 1923) by André Breton.**

Minimal poem of one word, with a sound-visual character; where he plays with volumetric typography (the initial letter "I " meets the inverted perspective with respect to the others) and the isolation of the word in the blank space of the sheet and its surrounding silence. The poem was included in his book *Clair de terre* (1923). **Performer: Sebastien Demette. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'26"**

## CD N 2:

### RUSSIAN CUBOFUTURISM AND PRODUCTIVISM (1912-1930)

#### **01- *Invierno – asesinato sin sangre* (Winter – bloodless murder, recorded in 1949) by Alexis Krutschenij.**

Original poem by Krutschenij declaimed by the author in 1949. In 1912, Krutschenij coined the term *Zaum* or *transmental Language* (or *transrational*) that defended that the artist could not be forced to express in a common language, but it had to be free in "a personal language (the creator is individual), a language that does not have a defined sense (not fixed), transmental". According to Vladimir Markov this poetry was "for Krucenij a free combination, although expressive, of sounds, emotionally lacking of an absolute meaning".  
**Voice: Alexis Krutschenij. Sound boackground: Dmitriy Nikolaev. Dur.: 1'00**

#### **02- *Del rumor de una cascada [From the rumor of a cascade]* (by the "Laboratorio de Escucha", between 1916 -17) by Dziga Vertov.**

Reelaboration of a "phonogram" by Vertov conceived when he still was a teenager, in its "auditory laboratory" of Moscow, where by means of a *Pathephone* phonograph (model 1900 or 1910) he recorded the sound of a cascade and transcribed it - at the same time -with words and letters. With it he tried to create documentary compositions and musical-literary verbal assemblies registered on the wax cylinders of the phonograph. **Voice: Miguel Molina. Transcript: Miguel Molina and Leopoldo Amigo. Dur.: 0'42"**

#### **03- *Del rumor de un aserradero [From the rumor of a sawmill]* (by the "Laboratorio de Escucha", between 1916-17) by Dziga Vertov.**

Remake of another "phonogram" by Vertov in his "auditory laboratory" where he recorded a sawmill with his phonograph, and then made a sound-verbal composition. **Voice: Miguel Molina. Transcription: Miguel Molina and Leopoldo Amigo. Dur.: 1'32"**

#### **04- *Ordenanza al Ejército del Arte* (Order To The Arts Army, from the book "For the Voice", 1923) by Vladimir Maiakovski.**

Maiakovski's poem included in the book-object "For the Voice" illustrated by the artist El Lissitzky. Maiakoski attempted that these poems were destined to being declaimed aloud. In this poem he sings futurism, where he says that "our brushes are the streets and our palettes the public squares", pleading to take pianos to the streets and throw the drums through the windows. He also defends the phonetic use of little usual letters like "R Sha Shcha". **Performer: Ernest Peshkov. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 1'58"**

#### **05- *Poema sin título [Poem without title]* (1916) by Olga V. Rozanova**

Poem in transrational language by Rozanova (futurist and supremacist) where she makes special emphasis on the accent variation and the rhythmical repetition. This poem without a title is dated from 8 June 1916 and is in a manuscript of the Rodchenko-Stepanova Archive of Moscow. Her work as an artist is to emphasize the illustrations and typographies of the poet's (and husband) books futurist Alexis Krutschenych. **Performer: Karina Vagradova. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'15"**

#### **06- *K* (Poem to letter "K", 1917-18) by Vasili Kamenski**

Poet and futurist aviator, he was crucial for the development of his invention and unique contribution to Visual Literature, the "ferro-concrete" poem (or reinforced concrete), a type of poem-image in which the position of the words in the page represents the verbal structure and the meaning. This poem included here belongs to factitious album of 12 lithographies and collages "1918" by Alexi Kruchenij, Kiril Zdanevich and Vasili Kamenski. **Performer: Ernest Peshkov. Recording: Miguel Molina. Audio Laboratory of the UPV Dpt. of Sculpture. Dur.: 0'30"**

#### **07- *Rtny Khomle* (1918) by Varvara Stepanova.**

Stepanova transferred to painting this book of "non-objective" poems, with the intention to introduce "the sound as a new quality in the painting of the graphical element" and to increase its possibilities of creation. Four of these "poem-painting-sound" are declaimed. **Performer: Karina Vagradova. Sound composition: Leopoldo Amigo and Miguel Molina. Dur.: 0'47"**

**08- Zigra Ar (1918) by Varvara Stepanova.**

Another book of poems by Stepanova transferred to painting, of which six of their pictures are declaimed. **Performer: Karina Vagradova. Sound composition: Leopoldo Amigo and Miguel Molina. 1'19"**

**09 - Sinfoniya Gudkov ("Symphony of the sirens", Bakú 1922) by Arseni Avraamov. Complete version.**

Reconstruction of the sonority of this macro concert organized in the port of Baku (Azerbaijan, former--USSR) where there were the sound of steam sirens and boats' alarms of all the fleet of the Caspian, two artillery batteries, several complete divisions of the infantry regiments, hydroplanes, the steam whistles of twenty-five locomotives, in addition to all the sirens of the factories and industrial complexes of Baku, as well as several choirs of workers. In addition, Avraamov conceived a "machine of steam whistles" (ensemble of 20 to 25 tune sirens) to interpret "the International" within the work. The director or conductor of this macro concert used different signaling flags and the cannon shots allowed to divide the different parts of the work. The reconstruction has been made by taking care of Avraamov's instructions, published in three local newspapers of Baku (6-11-1922). **Reconstruction: Leopoldo Amigo and Miguel Molina. Dur.: 28'16"**

**10- La Marcha del Funeral del Trabajador [the March of the Worker's Funeral (extract from the "Symphony of the sirens". Moscow, 1923) by Arseni Avraamov.**

After the successful experience of the "Symphony of the sirens" in Baku, Avraamov was called by the Proletkult of Moscow to repeat this event in the celebrations of the Sixth Anniversary of the October Revolution (1923). In order to carry it out, they counted on the aid of the Metal Workers Union, the Factory Committees of the District of Transriver, the Young Communist Union, the Railroad Transports Commissariat, the professional musicians of the Conservatory of Moscow and the Revolutionary Army of the Republic (RVSR). The result was not as expected: long distances between the different sound elements could not create the acoustic unit attempted, and thus the version for sirens of "the International" became incomprehensible for most of the listeners. New musical themes were included to the version of Baku, like "the March of the Worker's Funeral", who used to be sung after the International, in tribute to the workers passed away during the revolution. **Reconstruction: Leopoldo Amigo and Miguel Molina. Dur.: 3'47"**

**11- Danzas Mecánicas [Mechanical Dances] (1923) by the Orchestra of Noises by Nikolai Foregger and the Estudio MastFor.**

The playwright and choreographer Nikolai Foregger founded in 1921 the Estudio MastFor (MASTerkaya FOReggera = Foregger Workshop) that emphasized a new system of dance and physical training (called TePhyTrenage), in which it conceived "the body of the dancer as a machine and the muscles of volition as the machinist". They performed dances that imitated a transmission chain or chain saw, accompanied – behind the scene- by a "Orchestra of Noises" that included broken glasses in boxes that were shaken, hitting different metal and wood objects, packing boxes, drums, gongs, whistles, cheap whistles and shouts by instrumentalists. **Remake of the dances: L.C.I. and collaborators. Choreography director: Juan Bernardo Pineda. Remake of the Orchestra of noises: Leopoldo Amigo and Miguel Molina. Dur.: 3'10"**

**ULTRAISM (Spain and Latin-America, 1918 -1925)**

**12- Cabaret [Music Hall] (1919) by Rafael Lasso de la Vega y Castilla.**

Lasso de la Vega (Marquess of Villanova) was born in Seville but traveled a lot throughout America and Europe (France, Switzerland and Italy), in his youth he had a bohemian life in Madrid, managing to find a place to sleep and pretending to be a descendant of Pedro el Cruel. He took part in the beginnings of Ultraism, and participated in the ultraist evening of the theater La Parisiana (28 January 1921) which according to a chronicle of the newspaper La Voz: "Rafael Lasso de la Vega then got closer to the curtains with a poem in his hand. When trying to read a French composition –nobody could understand why a Spanish poet writes his verses in a foreign language -, the scandal took over the situation ". This poem was published in the magazine Grecia in December 1919. For this recording the tango, gypsy and jazz music that was played in Paris at that time has been added, when this poem was written. **Performer: Francisco Moukarzel. Editing: Miguel Molina and Leopoldo Amigo. Dur.: 1'07"**

**13 - Poema automático colectivo desde el Café Colonial [Collective automatic poem from the Café Colonial]** (1921) by Jorge Luis Borges, Correa Calderón, Pedro Garfias, Tomás Luque, Eugenio Montes, Guillermo de Torre and L. Walton.

Collective automatic poem in French sent to Tristan Tzara in 1921, from *the Café Colonial* (currently destroyed, but used to be the headquarters of the literary social meetings of ultraists), with the purpose of being published in the magazine *Cannibale*, as "*adhesión joyeuse à Dada*". For this recording the voices of the performers have been mixed with the current sounds of the cafeteria *Dorna* in Madrid, where the old *Café Atocha* also known as *El Gran Café Social de Oriente* was placed, where the group of ultraists called "*de los alfareros*" met (collaborators of the magazine "Alfar"). **Performer: Francisco Moukarzel, Sebastien Demette and Olivier Demette. Recording and editing: Miguel Molina and Leopoldo Amigo. Dur.: 0'47"**

**14- A caballo, río y martín pescador** (1925) by Fernando María de Milúcia

Phonetic poem with which he closes his only book "*Short Poems in Prose*", where he warns before the reading of this poem that "*I found in sounds the faith that I lost in words*". **Performers and recording: Miguel Molina Alarcón Dur.: 0'35"**

**15- Tren en marcha** (from the book "*the man that ate a bus - Poems with scent of gasoline -*", 1927) by Alfredo Mario Ferreiro.

Phonetic poem by this Uruguayan poet who –although did not belong to the ultraist movement – was influenced by it, as his compatriot Roberto Ibáñez defined him. "*something of ultraist in its selection of images and some sad faces in the middle of the machines of the modern city*".

**Performer: Guillermo Cano. Recording: Leopoldo Amigo and Miguel Molina. Dur.: 0'40"**

**16- Cantares de un seis cilindros [Songs of a six cylinder (Romance)]** (circa 1920's) by Fernando Villalón.

Poet and farmer, although included in the 1927 Generation, wrote poems within the surrealist or futurist-ultraista esthetics, as he included in the "*Cuartillas I*" published posthumously.

**Performer: Guillermo Cano. Recording: Leopoldo Amigo and Miguel Molina. Dur.: 1'07"**

**17- 'Poema algebraico' [Algebraic Poem] by Renato "Poet of the trenches"** (from the novel "*Movimiento V.P.*", 1921) by Rafael Cansinos-Assens.

The novel *Movimiento V.P.* ("*Movement of the Only young Poets*") was written by the founder of the ultraist movement Rafael Cansinos-Assens, and is considered as a novel "*very old and at the same time very modern*", paradoxically it reflects a criticism to many postulates of Ultraism. It can be distinguished –under pennames- poets who he met in the red sofas of the *Café Colonial*. In this book there are imaginary poems written by these poets, like this fragment of algebraic poetry of a series of signs "*2+2+2+2*" to give the sensation of the twilight. It has been interpreted that under the name of this Renato (the only positive hero of the book), the author refers to Vicente Huidobro, where in the novel says that the telephone book is the best book of verses he knows. **Performer: Guillermo Cano. Recording: Leopoldo Amigo and Miguel Molina. Dur.: 0'07"**

**18- 'Poema báquico sin puntuación' [Bacchus Poem without punctuation] by the Bohemian and Bourgeois Poet** (from the novel "*Movimiento V.P.*", 1921) by Rafael Cansinos-Assens.

This poem is written on the walls of the house of *the Crítico de la Raza* as a revenge to have called the poets of *the V.P.* "*eunuchs and degenerate offsprings of a believing and warrior race*". Under the name *Crítico de la Raza* or *El Crítico Más Viejo* it has been interpreted that it represents Luis Astrana Marín (according to J.M. Bonet) or Julio Cejador (according to Abelardo Linares) or regarding the *Bohemian Poet* it reflects Rafael Lasso de la Vega or Pedro Garfias. **Performer: Guillermo Cano. Recording: Leopoldo Amigo and Miguel Molina. Dur.: 0'17"**

**19- ' Oh Oh! My head is like a coconut' by the Poet of the South and the North** (from the novel "*Movimiento V.P.*", 1921) by Rafael Cansinos-Assens.

These verses are a *chant of pain and joy* before the wonderful birth of a poetry by *the Poet of the South and the North* (probably ultraist Isaac del Vando Vilar) recited while *Sofinka Modernuska* "culinary artist" (Sonia Delaunay) put her hands on his head. **Performer: Guillermo Cano. Recording: Leopoldo Amigo and Miguel Molina. Dur.: 0'17"**

**20- ' V P Motionis FINIS' by the Poet of the One Thousand Years (" Fin del Movimiento V. P." 1921) by Rafael Cansinos-Assens.**

Last verses in Latin –a mixture of sentence and epitaph- by the author of the novel (represented as *the Poet of the One Thousand Years*), who in his viaduct (his iron equinox) decides to fly to America (his new Spirit) with his friend Renato (*the Poet of the Trenches*) to find the deviation of the ecliptic for the poetry (canonical forms that determines the diversity of the world). The author determines the end of *Movimiento V.P.* and of the pseudopoets, by excusing that nobody feels alluded in the imagined names. The text in Latin is exactly : "*Above his equinoctial viaduct / and under the flight of a new Spirit / the author wrote / this defense of a true and pure art / and flagellum of pseudopoets / not justifying anybody but some fictitious figures / END of Movimiento V P "*. **Performed and translated from Latin: Rubén Herrero Rebollar. Recording and comments: Miguel Molina Alarcón Postproduction: Leopoldo Amigo Pérez. Dur.: 0'32"**

**ESTRIDENTISMO (Mexico, 1921 -1927)**  
***(Radio for Estridentópolis)***

**21- T.S.H. ("Telegrafía Sin Hilos: El poema de la radiofonía [Wireless telegraph: the poem of the radiotelephony] (1923) by Manuel Maples Arce.**

This poem is considered as the first poetry radio broadcasted in Latin America, at the end of March 1923, on the occasion of the inauguration of the radio station "'El Universal-La Casa del Radio" of Mexico. It is a poetic tribute to the radiotelephony by one of the founders of the estridentista movement, turning the radio into a cosmic metaphor, and identifying the antenna with a star that illuminates darkness with its words. **Performer: Waldo González Ramírez. Recording and postproduction: Miguel Molina Alarcón and Leopoldo Amigo Pérez. Commentary: Miguel Corella and Miguel Molina. Dur.: 1'11"**

**22- Números [Numbers] (from the book "Radio. Poema Inalámbrico en Trece Mensajes", 1924) by Kyn-Taniya.**

*Kyn Taniya* (pennname of the estridentista poet Luis Quintanilla) uses structural procedures based on the radio and cinema news systems of that time and creates a universe populated with hertzian waves; it transforms the natural landscape and draws it as a space cut through musical waves, words or notes. This is the image that structures the different poems in his book: ethereal messages that cross infinite spaces, radiating words that, as stars, leave a light track. **Performer: Waldo González Ramírez. Recording and postproduction: Miguel Molina and Leopoldo Amigo. Commentary: Miguel Corella Lacasa and Miguel Molina. Dur.: 0'58"**

**23- IIIUUUUU... (from the book "Radio. Poema Inalámbrico en Trece Mensajes", 1924) by Kyn-Taniya.**

The turn of the dial, whose noise is reproduced as an onomatopoeia in this poem, is the prototype of the estridentista image, which, as it affirms *Kyn Taniya*, would be "*to fish all the sounds that are rocked in the kilometric hammock of the waves*". It should be emphasized in the poem the lack of any type of pauses (commas or periods, as in an interior monologue) that makes that all the space-time diversity of the discourse is equaled in the radio medium. It is inspired by the radio broadcasts of the news of that time, where it was accumulated - at an exaggerated speed different subjects which lead to confuse what is real with what is imaginary. For the accomplishment of this radio poem the inclusion of the original sounds has been used - parallel to the text to which it refers: violin player Kreisler, the voice of Lenin and Gandhi..., as well as the performance of those imaginary: the roars of the *diplodocus plesiosaurus*, the night moan of the sphinx, etc. **Performer: Jesús Durón Cepeda and Waldo González Ramírez. Recording and production: Miguel Molina Alarcón and Leopoldo Amigo Pérez. Commentary: Miguel Corella and Miguel Molina. Dur.: 1'50"**

**LOUDSPEAKER OF THE FRONT (Madrid-Valencia..., 1936 -1939)**

**24- El camión-altavoz se dirige a los rebeldes [the truck-loudspeaker goes to the rebels] (1937) from Altavoz del Frente.**

Original recording of a truck-loudspeaker of the psychological propaganda war of the Republican side, extracted of the film *Spanish Earth* ("*Tierra de España*", 1937) by Joris Ivens. This fragment includes first the voice in English of the narrator of the film (Ernst Hemingway), and later through the truck-loudspeaker a prisoner of the republican side that goes to the trenches of the Franco side. The sound reach of the loudspeaker was about 5 Km. and it emitted voices of nationalistic, political prisoners and republican

poets..., and war songs. **Voices: Ernst Hemingway and a national side prisoner. Re-edited piece from the record *Altavoz del Frente República 70 Anys Després 1931-2001*. Dur.: 1'03"**

**25- *Canción del Frente Unido [Song of the United Front]* (circa 1936-37) by the Entidad Coral Obrera *La Violeta de Clavé* and Banda del Batallón Carlos Marx.**

Original recording extracted from the 78 rpm disc within the series "*Canciones Proletarias Editadas por Altavoz del Frente*", this corresponds to #2 (Test 6871). The original song was composed in 1935 by Hanns Eisler with lyrics by Bertolt Brecht, and was translated into most of the languages. On this occasion music remains, and the lyrics are adapted to Spanish by F.V. Ramos. Probably this disc –among its different ends - was aimed at being emitted by the truck-loudspeaker. This is the first time that this bakelit record is reedited on CD, the deficiencies of the recording are typical of the time. **Performer: Entidad Coral Obrera *La Violeta de Clavé* and Banda del Batallón Carlos Marx (Conducted by P. Jordá and T. Mancisidor). Composers: Hanns Eisler. Lyrics: B. Brecht and F.V. Ramos. Rights permission: Kristian Abad from the Asociación *Línea XYZ*. Recording from the original: Francisco Moukarzel and Miguel Molina. Masterization: Leopoldo Amigo. Dur.: 2'15"**

**26- *Fallas Antifascistas [Antifascist Fallas]* (1937) by the Aliança de Intellelectuals per a la Defensa de la Cultura.**

French news under the name *Valence : Exposition Humoristique*, is a 1937 news article on the exhibition of *the Ninot Fallero* in the Market of la Lonja, during *the Antifascist Fallas* of Valencia in March 1937. Exhibit organized by the AIDC, who requested the design and later construction of 4 antifascist fallas to the Union of *Art Popular* of the CNT, and included some of the components of the UGT Union to the works. The Taller de Artes Plásticas and the magazine *Nova Cultura* edited by Josep Renau was in charge of *the Llibret de Falla (the booklet explaining the theme of the work)*..

They chose *Musas* (Fire, Painting, Sculpture...) instead of *Queens*.

Finally, the monuments could not be installed before the threats of General Queipo de Llano, who attempted to carry out an aerial bombing that would devastate the city. **Re-edited piece from the record *Altavoz del Frente República 70 Anys Després 1931-2001*. Dur.: 1'00"**

**27- *Radio Sevilla (1936)* by Rafael Alberti.**

Radio burlesque romance against the speeches of General Queipo de Llano in *Radio Sevilla* during the Spanish Civil War. This romance was published in the magazine *El Mono Azul* (1-October-1936) and reedited later in the booklet *El burro explosivo* (Ediciones del Quinto Regimiento, 1938). With the same title Alberti wrote a small theater work within the so-called *urgency theater*, where he included again this romance through *the Speaker*. The *Altavoz del Frente*, in its sections of War Theater and Radio, represented and broadcasted works by Alberti. **Performer: José Soler. Radio adaptation: Leopoldo Amigo and Miguel Molina. Re-edited piece from the record *Altavoz del Frente República 70 Anys Després 1931-2001*. Dur.: 2'00"**

## POSTISMO (Spain, 1945)

**28- *Descripción de mi esposa con acompañamiento de timbales (1956)* by Carlos Edmundo de Ory.**

Poem by one of the founders of Postismo ("*ism which comes after the other isms*"), last movement of the Spanish historical avant garde. In his poetry he appraises again the sonority of language (oral and popular) and the phonetic repetition. This poem by Ory was made later to the movement, when he was already living in Paris. He uses the obsessive phonetic reiteration and the irony of the typical postista aesthetics, and the musical repetitive language, of mystical sublimation of opposites of *the Introrrealismo* (created by himself also in 1951 together with Dominican painter Darío Suro). **Performer: Pepe Romero. Composers: Leopoldo Amigo and Miguel Molina. Dur.: 1'25"**

**29- *Poemas primitivos para ángeles* (read in a "*Nupcia postista*", 1947) by filopostist Jesús Juan Garcés.**

These poems were part of a *Postista wedding*, that consisted of a type of ceremony-celebration made in the painting studio of *Chebé* (pennname of Eduardo Chicharro) where they ate cheese sandwiches and sangria, and at the same time danced and read poetries wearing the curtains of the studio, with the purpose "*of completely inventing postismo*", since although it was almost invented, they lacked definitions. There Jesus Juan Garcés was a garcilasista who just joined the postismo and added to his poem the

procedure of the "enderezamiento botellista" ("postista golden rule which, from the euphonic metrics, serves as a mold to introduce an endless creative reinventable parallel text ) hence the combinatory use of invented words and *guttural or sibilant* neologisms determined by their sonority. These poems were defined by Juan Eduardo Cirlot as "*huidobrismo*", which did not provide any novelty to what the author of *Altazor* already did. In any case, the musical factor of the poem is fundamental throughout Postismo, as Eduardo Chicharro highlights: "*musicality of locution*", "*musicality in the meter and alternative reincidence*", "*interior assonances by proximity, puns, onomatopoeias* ", "*sudden cuts, reiterations and arrhythmias* ".  
**Performer: José Juan Martínez, Gema Hoyas, Miguel Molina and Pepe Romero. Recording: Miguel Molina. Postproduction: Leopoldo Amigo. Dur.: 1'47"**