

L I S T E N I N G
SESSION N°4
J O S É M A C E D A
WHAT HAS ALL
THIS GOT TO DO WITH
COCONUTS AND RICE?
E X H I B I T I O N
28.08.-06.09.2018

CURATION Dayang Yraola Kamila Metwaly
CO-CURATION Marcus Gammel Jan Rohlf
CONDUCTOR Marie-Luise Calvero
RADIO PRESENTER Esther Schelander
PRODUCTION Beya Othmani Ola Zielińska
COMMUNICATION
Jasmina Al-Qaisi Anna Jäger
MANAGEMENT Lema Sikod
VISUALS Elsa Westreicher

ART HANDLING
Mungai Wilson Kimani Joseph
TECH Bert Günther
COLLABORATORS
Deutschlandfunk Kultur CTM Festival
UP Center for Ethnomusicology Archive Books
HOST Archive Books, Müllerstrasse 133
SUPPORT Musicboard Berlin
MEDIA PARTNER Norient

S A V V Y CONTEMPORARY
THE LABORATORY OF FORM-IDEAS

Archive kabinet



O P E N I N G

28.08.2018 19:00

G U I D E D T O U R

31.08.2018 16:00

W O R K S H O P

01.09.2018 14:00–19:00

P E R F O R M A N C E

01.09.2018 19:00

W O R K S H O P Please sign up in advance.

P E R F O R M A N C E Live performance of *Udlot-Udlot*, followed by a moderated conversation between Dayang Yraola, Marie-Luise Calvero and Lynhan Balatbat-Helbock.

I N F O R M A T I O N The exhibition as well as the programme happens at Archive Books, Müllerstraße 133.

C O N C E P T

[The] transfer of a musical practice from one culture into another is not always a preservation of the original. Rather, it tends in certain instances to admit a certain amount of delusion.

José Maceda, *Means of Preservation and Diffusion of Traditional Music: The Philippine Situation*

Considered as “one of the most significant creative musicologists of our times”¹ and a composer who “wondered how that (Western) music connected to their (his) lives,”² José Montserrat Maceda, is one of the most fundamental contemporary music composers of our modern times. Known for his interdisciplinarity, Maceda has composed grandiose musical works for indigenous Filipino instruments; he worked years in the field of ethnomusicology. He extensively researched in Paris around the early formulation of “musique concrète,” working with Pierre Boulez and Iannis Xenakis. He experimented with recording and playback technology, which has led him to compose works for 20 radio stations, 100 cassette tapes while composing with indigenous instruments and reformulating the understanding of traditional contemporary music in the Philippines and the world. It would be insufficient to limit Maceda to the above mentions, as the composer’s long years of work, and experimentations stretch over a span of at least sixty years. As Akin Euba asserts: “the universality, which Maceda saw in the music of Varese and Xenakis, encouraged him to listen more attentively to the traditional music of the Philippines, which he now regarded as having universal aspects. In other words, if it is possible to write music similar to that of Varese and Xenakis, using resources available in the Philippines, it is equally possible to create a universal music using these resources. The implication of this idea is that composers in the Philippines can speak to the rest of the world simply by using resources available to them locally.”³

Maceda’s philosophy behind his work was to remain truthful to his indigenous background, tradition, mystics, transcendentality, and its universality. His work challenges what constitutes the definition and sphere of avant garde music through promulgating a dialogue with Western compositional principles. This particular way of applying musicological research into musical composition, created a means for Maceda to launch a

new school of contemporary indigenous Philippine music. The juxtaposition of compositional and aesthetic styles, merging technique and modern technology, working with contrasting pitches and scales, using soundscape as a resource in his composition is something that Maceda has considered a possibility of “new musical thinking”⁴ through which the “contemporary man may find a vehicle for crystallization an expression of his innermost thought in modern music ritual.”⁵

U G N A Y A N , L I S T E N I N G T O 2 0 R A D I O S

An example of the musical dexterity and complexity of José Maceda, as well as the relationship between Asian musical values and Western ones, is the piece *Ugnayan (music for 20 radio stations)*,⁶ a piece presented in this exhibition and performed on radio.⁷ The fifty-one minute long composition, composed of twenty separate sound-music pieces, originally each one played back simultaneously on a different radio station in a public happening in Manila (1974), creates another possibility of thinking through technology and collectivity. In that sense, Maceda “urbanized ritual music in the style of musique concrète”⁸ that extends our sonic listening bodies to new capacities of not only experiencing the modern world, but also that which re-appropriates the simplistic “essence of man.” As Maceda phrases it: “a hardware of technology is being humanised by applying to it a software or a mode of thinking that contributes to [the] musical product [...]. Village thinking is a source of wisdom for modern living and of a more beneficial or philosophical use of technology. It is the view of life to which modern man can look up to in order to extricate himself from the gigantic system of present living which tends to destroy the very essence of man, whose spirit far exceeds what a computer society can possibly give him.”⁹ This groundbreaking work, in its conceptualization and its musical aesthetics, engages with the essential definition of modernity and the technologies associated with our understanding of listening practices and radio, proposing and producing counter-narratives therein. *Ugnayan*, is probably one of the most acute representations of how

1 Euba, Akin. *J.H. Kwabena Nketia: Bridging Musicology and Composition: A Study in Creative Musicology*. Music Research Institute, MRI, 2014.
2 Tenzer, Michael. *José Maceda and the Paradoxes of Modern Composition in Southeast Asia*. Ethnomusicology, vol. 47, no. 1, 2003, pp. 93–120. published by: University of Illinois Press on behalf of Society for Ethnomusicology
3 Ibid 1.

4 Maceda, José. *International Music Symposium In Manila On 'The Musics Of Asia*. The World of Music, vol. 8, no. 4/5, Oct. 1966, pp. 79–80.
5 Ibid 4.
6 Maceda’s composition which is featured in the central space of the exhibition.
7 The recording of the performance of *Untraining The Ear*, which will be performed on September 1, 2018, will be later aired on Deutschlandfunk Kultur.
8 Ibid 2.
9 From *A Primitive and a Modern Technology in Music*, a paper read in the 5th Asian Composer’s Conference, Bangkok, March 1978.

Maceda coupled different modes of composition and technology with his very personal locality and sphere of reference.¹⁰

“WHAT HAS ALL THIS GOT TO DO WITH COCONUTS AND RICE?”¹¹

This simple, yet extremely sophisticated proposition, becomes a cue for our exhibition project in which we – the space, the listeners, the performers, the exhibitors – invite one another to hear beyond the deeply embedded constructs found in our acoustemology, in the attempt to cut loose our conditioned ears, and to listen more attentively, more inclusively. By listening to Maceda’s oeuvre and engaging with his archive, we attempt to reassess what constitutes our understanding of modern music today. “What has all this got to do with coconuts and rice?” becomes a quest through which we question “what have Western musical values to do with Asian ones, [...] and what had placed him [José Maceda] in the position of feeling impelled to resolve these issue?” and can we be equally impelled to broaden our understanding of sonic cultures through Maceda’s work?

This exhibition, presented by SAVVY Contemporary with CTM Festival and Deutschlandfunk Kultur, hosted in Archive Books, is the first of the archival LISTENING SESSIONS in the UNTRAINING THE EAR program. For this occasion, we have invited the curator Dayang Yraola, who has been one of the key figures behind the preservation and revival of José Maceda’s legacy. Starting with *Maceda100* in 2017, which included a program of exhibitions, performances, symposia and field work. Yraola has made an extensive effort and spent many years in researching, understanding, contextualizing and re-mapping Maceda’s legacy back into the contemporary.

Yraola developed a familiarity with the artist’s oeuvre as the Archivist and Collections Manager in charge of the digitisation of the whole Maceda collection from 2007–2015. Yraola notes that “beyond the importance of preservation of indigenous cultures, Maceda’s legacy is strongest in the philosophical grounds – in critically and compassionately, understanding creative processes in production of cultures, traditions, knowledges, whether within the realm of the indigenous or the institutional.”¹²

UNTRAINING THE EAR, as a listening project, is not only interested in playing the audible absences or the silenced repertoires that contribute to the present. The event series is also replaying the past of abounding sonic references to rhetorically navigate

through the archives of maverick composers, and look into creative processes whose focal point is to create universal music by engaging with local and traditional forms of sonic knowledge. We bring works of José Maceda to create other possible genealogies to shift the power structure of listening centered around the Euro-American sound cultures, and thus reconsider listening to “the village,”¹³ or the othered, as a cultural practice to listen through “the abundant and comparatively simple musical instrument technologies.”¹⁴ It is only then that we – as a listening project – can truly attempt to re-index a more inclusive understanding of the contemporary sound cultures.

ATTITUDE OF THE MIND

It is the task of man today to look for an attitude of the mind and a course of action other than which imprisons him in his own creations.¹⁵

Maceda, 1978

The phrase attitude of the mind served as guiding philosophy when organising the Maceda centennial program in 2017, directing Yraola in thinking through how and what it means to exhibit Maceda. Taking the other half of the marching order – WHAT HAS ALL THIS GOT TO DO WITH COCONUTS AND RICE? MACEDA 101: COURSE OF ACTION: A CRITICAL RETROSPECTIVE LISTENING EXHIBITION TO JOSÉ MACEDA – asks in simple terms: what is it that we are going to do? And what we are doing now is an exhibit that would allow us to reflect on different attitudes of mind that have engaged with Maceda’s knowledge – particularly, on exhibiting Maceda.

This exhibition includes an archival display of Maceda’s work in four modules which become listening terminals and archival displays, each focusing on a specific philosophy of Maceda’s work. First two modules contain works that are coming from past Maceda exhibitions that Yraola has curated.

MODULE 1 *Listen to my music* (2013),¹⁶ focuses on a comparative analysis of Maceda’s work and other Filipino scholars, and zooms into his works with experimental and electronic music. Central to this Module is *Ugnayan (music for 20 radio stations)*,¹⁷ a piece presented in this exhibition and performed on radio.¹⁸

13 Ibid 9.

14 Ibid 2.

15 Ibid 9.

16 This text came from longer quotation: “The man behind the music is not important. If you wish to honour me, listen to my music.” from an interview with Rodolfo A.G. Silvestre, *Musician and Father*, Sunday Inquirer Magazine, 24 August 2003.

17 Maceda’s composition which is featured in the central space of the exhibition.

18 The recording of the performance of *Untraining The Ear*, which will be performed on September 1, 2018, will be later aired on Deutschlandfunk Kultur.

10 Upon the entrance to the exhibition space, the audiences can listen to *Ugnayan* through a multichannel sound installation which attempts at re-creating Maceda’s intention to experience human sound based technology.

11 Ibid 2.

12 Conceptual framework of Dayang Yraola of this exhibition project, 2018.

Upon entrance, we invite listeners to tune in. The fifty-one minute long composition, composed of twenty separate sound-music pieces. Originally, each one played back simultaneously on a different radio station in a public happening in Manila (1974), *Ugnayan* creates another possibility of thinking through technology and collectivity.

M O D U L E 2 *Attitude of the mind* (2017), focuses on Maceda philosophy on **N A T U R E (A D I N G) , T E C H N O L O G Y (U G N A Y A N) , T I M E (S U J E I C H Q N) A N D S P A C E (P A G S A M B A)**. We also attend to Prof. Ramon Santos analysis vis-a-vis the application in Maceda composition through facsimile of program notes and scores of the compositions. *Attitude of the mind* was the first extensive exhibition about Maceda that was curated outside the University of the Philippines by Yraola. The phrase *attitude of the mind* served as guiding philosophy when organising the Maceda centennial program in 2017, directing Yraola in thinking through how and what it means to exhibit Maceda.

M O D U L E 3 *Revisiting, Maceda in Berlin*, looks back at Maceda's work here in Germany with a specific focus around documentary materials from his visits to Germany in the years 1964 (Berlin), 1980 and 1984 (Bonn).

Finally, **M O D U L E 4** *Udlot-Udlot*, features one of Maceda's masterpieces: *Udlot-Udlot*, which was originally composed for 100 performers and performed in Berlin eleven years ago, and which we perform on September 1st 2018 here in Berlin, with 36 performers, as a part of our continuous endeavour of **U N - T R A I N I N G T H E E A R**.

For this module, we have invited students, sound practitioners, and enthusiasts, curious to engage with Maceda's work to join us in a workshop that will lead to a performance of Maceda's masterpiece: *Udlot-Udlot*. Through this intensive day-long workshop, we engage with the composer's sonic archives to process and unravel his experimentations with sound and music in the field of avant garde Philippine electroacoustic scenes, experimental compositions for indigenous and native instruments, and the philosophy behind his works.

This workshop is hosted by Dayang Yraola and the performance will be lead by the composer Marie-Luise Calvero, who is very well acquainted with Maceda's musical compositions and techniques. A special collection of flutes, tongatong, balingbing and bangibangs has been hand-built in Manila for that performance and will be shared with the participants to rehearse and perform with, but also familiarise them with the aesthetics of Philippine indigenous music as expressed through the experimentations found in Maceda compositions.

B I O G R A P H I E S

D A Y A N G Y R A O L A is a curator based in Manila and Hong-Kong. She curated the Maceda100 exhibition at the University of Philippines Center for Ethnomusicology in 2017 as well as a series of exhibition, talks and performances in 2018 titled Maceda 101. She received her Bachelor of Arts in Philippine Studies, majoring in Literature and Art Studies, and a Masters in Museum Studies from the University of the Philippines. She was a fellow of the Thomas Jefferson Foundation in 2001; an arts associate of the National Art Gallery Singapore through Singapore International Foundation in 2010; and a grantee of the Asian Cultural Council in 2012.

M A R I E L U I S E C A L V E R O is a composer from the Philippines. She finished her Master's degree in Film Music at the Institut für Neue Musik (Institute of New Music) of the Staatliche Hochschule für Musik (State Conservatory of Music) in Freiburg, Germany under composer and film music expert Cornelius Schwehr. Her ongoing projects include collaborations with Filipino filmmaker Rap Ramirez, and the Zwetajewa Zentrum Freiburg for a film on Russian novelist Ivan Turgenev. Marie-Luise is also a member of the Manila Composers Lab - an organization of Filipino composers who, in confluence with various performing groups and international artists, organizes and conducts laboratory sessions where participant composers are able to try out ideas and techniques with performers.

L Y N H A N B A L A T B A T - H E L B O C K is a curator and researcher at **S A V V Y** Contemporary Berlin and is part of the participatory archive project Colonial Neighbours. She received her MA in Postcolonial Cultures and Global Policy at Goldsmiths University of London and moved to Berlin in 2013. In her work within the permanent collection of **S A V V Y** Contemporary she looks for colonial traces that are manifested in our present. Most recently, she assisted the management for the documenta14 radio program Every Time a Ear di Soun, **S A V V Y** Funk in Berlin (June - July 2017). Lynhan supported the artist Bouchra Khalili with several projects and exhibitions (May 2015 - May 2016) and worked on a year long research project in collaborations between **S A V V Y** Contemporary and the Maerzmusik festival (Berliner Festspiele, March 2017-2018). She is currently supporting the production of Agnieszka Polska's new commission for the upcoming Germany's National Gallery Prize show in the Hamburger Bahnhof in Berlin (September 2018).

T E X T Kamila Metwaly Dayang Yraola
Beya Othmani

LISTENING SESSIONS 2017–2019

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S A V V Y Contemporary – The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks – a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Antonia Alampi Jasmina Al-Qaisi Lynhan Balatbat-Helbock Bona Bell Marleen Boschen Federica Buetti Pia Chakraverti-Wuerthwein Olani Ewunnet Raisa Galofre Johanna Gehring Anna Jäger Kimani Joseph Laura Klöckner Cornelia Knoll Saskia Köbschall Kelly Krugman Nathalie Mba Bikoro António Mendes Kamila Metwaly Wilson Mungai Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Jeff Obiero Beya Othmani Elena Quintarelli Marleen Schröder Jörg-Peter Schulze Lema Sikod Lili Somogyi Jorinde Spletstößer Laura Voigt Elsa Westreicher

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