

Memory in Sound. Sound in Memory.¹

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SLIDE 1: introduction

Magandang tanghali po sa inyong lahat.

It's an honour to join you today to celebrate the music, life, and legacy of Jose Maceda.

In this short talk, I will share a glimpse of how Maceda has made an impact on my artistic practice through his music, as well as anecdotes from our teachers.

I entered the university in 2004, so unfortunately, I never got to meet Jose Maceda in person. I may have first heard his music in the listening room when I came across the AUIT Vocal Chamber

Ensemble's CD *Soundstreams*, which includes works by Santos, Toledo, Baes, Estrada, and Maceda's Music for gongs and bamboo.

The following year (May 4th to 6th), the UP College of Music commemorated the first death anniversary of Maceda. I remember being involved in at least one piece, I believe it was "Kubing," and was assigned to play one of the bamboo tube zithers, next to Prof. Borrromeo and Prof. Del Valle. I remember feeling so terrified the first time I had to play irregular rhythms.

(But) we- active members of the CONEMUS that time, were fortunate to take part and experience his music, given that most of his works are colossal and challenging to mount.

SLIDE 2: memory in sound

Participation in performing the pieces, not only of Maceda, but also of Ramon Santos and Jonas Baes, was a common practice and an integral part of my/our learning during my formative years in college. Being involved also developed familiarity with the sonority of the gongs and bamboos. Sound forest, music for space, environmental music, community, singing, ritual.

I/we developed new meanings from the sound of the bamboos, gongs, and voices.

SLIDE 3: Graduation concert

For my graduation concert, I composed a piece for more than 50 singers playing two to three bamboo instruments, gamelan, dancers, and two soloists. This was initially planned to be an opera, but I was struggling to start it and I couldn't compose for months. I felt the need to

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change it into a music for space. I remember when sir Jonas took me to the Center for ethnomusicology to show me the huge scores of Maceda, the ideas started to flow.

SLIDE 4: play music

SLIDE 5: sound in memory

When I left the country to further my studies, deliberately set aside the idea of composing for our traditional instruments. Instead, I tried to reimagine the sound of the gongs and bamboos through other instruments.

Transforming sound to evoke a memory involved a lot of trial and error. Voice became my central tool and I got fascinated in exploring its materiality and immateriality.

SLIDE 6: *salle cinq* considering space; context; atmosphere; in a fairly normal concert

setting; audience participation

SLIDE 7: *spirito affine*

more organic means of combining the voice, and the sound of the instruments, while reimagining the sound of the bells/gongs; materiality

As we're celebrating the 50th anniversary of Ugnayan, we are also reflecting on what to expect in the future, especially from the younger generation.

SLIDE 8: Future (showing photo from 2009)

I can attest that young composers you see in this photo from 2009 have shared sense of responsibility to continue the legacy of our teachers.

We may be taking different paths, and have our own timelines, but there is the sense of urge to contribute- big or small.

We do need collaborators. We need support-
to preserve,
to promote, and more importantly,
to go beyond.

*reimagine the concepts relevant to our time, environment, and the situation we're at..
(eg. contemporary music scene in Europe)*

SLIDE 9: END