

# MONOGRAPH

## The Vision of Reynaldo Reyes

### Erudition in Piano Performance and Pedagogy

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#### Abstract

This is a study on the habitus of the late Reynaldo Reyes, a cosmopolitan concert pianist and pedagogue who inspired the lives of countless individuals as a musician, teacher, and friend. It argues that the teaching methods of Reyes greatly enhance stage performance by assuring the excellence of the performer through discipline and a heightened awareness of his/her role. In the analysis, Pierre Bourdieu's concept of "habitus" used here, defined as a system of acquired habits and dispositions shaped by one's experience in a social setting—is deployed in order to account for the development and practice of Reyes's methods. The pianist's habitus is discussed through his biography, which details his practice and teaching methods, to understand the philosophical principles behind his artistry and pedagogical process. Reyes's technical, musical, and spiritual preparations were geared towards competence in one's craft and are tools for building a healthy attitude towards musical performance. His teachings were meant to build self-esteem through technical and mental discipline so that one can give due reverence to, and deliver the intentions of, the composer of musical works. Ultimately, the complex process of playing on stage entails bridging the gap between composer and audience through a conduit—the performer.

#### Keywords

habitus, cosmopolitan, discipline, erudition, pedagogy

## Introduction

Reynaldo Reyes was a Filipino concert pianist who lived most of his life in the West but generously shared his expertise with the Philippine audience at least once a year through his performances, master classes, and private lessons. His expertise and personality were products of a well-lived cosmopolitan life of training and performances. Reyes entered the *Conservatoire National Supérieur de Musique de Paris* at age seventeen and imbibed the culture of beauty and enlightenment of the old world in this foremost center of music and art. His residence of seven years in Paris formed much of his attitude towards music and life itself, although he spent the biggest part of his life in the USA where he built an extensive career as concert performer and pedagogue. For much of the Filipino music scene, he was an icon. According to the late pianist Marina Escano,<sup>1</sup> Reyes had performed a piano repertoire enough to last seven lifetimes of a concert pianist. Such an accomplishment might have been the result of pure genius, but it also entailed a healthy work ethic, sheer force of will, a positive attitude, and an undying love for music.

Little is written about exemplary lives in the field of music in the Philippines. By exemplary is meant not just excellence in the field of one's expertise, decorated by awards, honors, national and international recognition, publications, and rave reviews, but, in the case of the late Reynaldo Reyes, also excellence in the field of authentic pedagogy, i.e., the active spirit of passing on optimal knowledge with the genuine intention of empowering lives.

He was a multi-awarded musician, but in my view, awards and honors did not matter to him; only his work did. He loved to play the piano and was always excited to learn and teach new pieces. In June of 2013, he was appointed as a faculty member of the doctoral program of the Philippine Women's University (PWU) School of Music. His students and colleagues wondered how in his eighties, he could still fly twice a year to Manila from Baltimore and teach the way he did, with joy and wit, giving his students even the much-needed artistic and spiritual energy.

Reyes was a cosmopolitan musician with musical education roots in the Philippines and musical training and practice in the West. Being cosmopolitan entails an openness to embrace the culture of the foreign Other but it is usually the privileged few that have economic resources to access foreign cultural capital (Igarashi and Saito). Cosmopolitanism could therefore become an elitist notion; even as children, the economic elite could already have access to foreign cultural capital especially if they were brought up in, or have access to, metropolitan environments. Reyes, though coming

from a landed family in the town of Alitagtag, Batangas, was not exposed to the finer things in life as a child, i.e., regular visits to museums, concert halls, stage plays, and the like. His cosmopolitan outlook in life must have come from the culture of beauty and enlightenment and the power of the classical educational system of Paris. Reyes was cosmopolitan, but he was not elitist at all; in fact, he was approachable and selfless in sharing his expertise. My hypothesis is that Reyes remains to be the epitome of a cosmopolitan musician, being one of those who have added to his habitus a humane aspect to the definition of cosmopolitanism and enlightenment. First, I present a biography of the musical life of Reyes which includes his education in the Philippines, France, and the United States of America (USA). Also included are biographical data about his career as a concert pianist performing around the world and as a pedagogue who touched the lives of countless students in the Philippines and in the USA. Second, I discuss in detail the teachings of Reyes on the art of playing the piano concerning the technical, the musical, and the spiritual preparations for a musical performance constituting Reyes's practice regimen as well as his pedagogical process. Third, I attempt to understand the philosophy behind his teachings.

Much of the discussion in the study, particularly on piano technique, elements of style, and pedagogy, is based on empirical data I gathered through my lessons and private conversations with Reyes. I have known him since 1988 when I entered the Conservatory of Music at University of Santo Tomas (UST) as a freshman. He would come almost every year to give master classes, and I played in every single one of them until I left for Germany to take my master's in piano performance in 1996. In June 2013, I entered the doctoral program at the PWU School of Music where I took lessons with him until he passed away on February 14, 2016.

The discussion on piano technique and elements of style requires musical examples. To this end, I use excerpts from the works I learned under his wing, namely Johann Sebastian Bach's *Goldberg Variations, BWV 988* and the *Chaconne in D minor* (arranged by Ferruccio Busoni), Domenico Scarlatti's *Sonata in D major, L. 465*, Wolfgang Amadeus Mozart's *Sonata in D major, K. 576*, Franz Liszt's *Six Grand Études after Paganini*, the complete *Preludes* of Claude Debussy, Camille Saint-Saëns's *Piano Concerto No. 4 in C minor, Opus 44*, and Sergei Rachmaninov's *Piano Concerto No. 2 in C minor, Opus 18*. These excerpts can provide an understanding of Reyes's approach to learning and assimilating classical piano music. Important aspects of his technical, musical, intellectual, and spiritual preparations for any kind of performance are discussed at length, using small sections of the works cited above as examples.

This study hopes to show how the habitus of Reyes can be essential to the process of making good music, i.e., bridging the gap between the musical score and the audience who perceives it as performed music. The following works illuminated this study: Martin Heidegger’s “Ways of Being” in his book *Being and Time* (74); Thomas Clifton’s process of “possession” in *Music as Heard* (272); Pierre Bourdieu’s definition of “habitus” in *Outline of a Theory of Practice*; Jane O’Dea’s concept of “internal goods” in *Virtue and Virtuosity*; Lydia Goehr’s thesis on the role of the performer in *The Imaginary Museum of Musical Works*; and Stan Godlovitch’s *Musical Performance, A Philosophical Study*.

Martin Heidegger’s “Ways of Being” distinguishes between “presence-at-hand” and “readiness-to-hand.” Bridging the gap between written music and audience requires a conduit—the performer. The performer first sees the written music (presence at hand) and assimilates its essence until it becomes “equipment” (readiness to hand) to performance. On stage, the performance of the essence of the music now becomes a set of acoustical events in its “presence-at-hand” mode of being. The moment the audience believes that what it hears is music and processes the performance cognitively as “equipment,” its mode of being becomes “readiness to hand” (Heidegger 74). Thomas Clifton calls this process of listening to music “possession”; he argues that these acoustical events become music only when the audience perceives them on the level of Heidegger’s concept of “readiness to hand” (Clifton 272).

Bridging the gap between the musical score and the audience is a complex process; it requires a performer of very good quality to deliver the true essence of a composer’s intentions. In her book, *Virtue or Virtuosity*, Jane O’Dea talks about external and internal goods in the lives of performers. External goods are rare; they are awards and prizes from competitions, scholarships, teaching posts in music schools, concert bookings, and recording contracts. These are obtained by talented musicians who have finally attained their statures through diligence, connections, and the ability to sell themselves or through the help of agents. Internal goods are the inherent and inculcated spiritual qualities of intelligence, aesthetic sense, intuition, critical thinking, and generosity of spirit that a musician needs to hone his craft. These internal goods could be the means to achieve the external goods needed for even the most banal aspect of survival in the real world, but they should be noble ends in themselves.

Pierre Bourdieu defines “habitus” as a system of acquired habits and dispositions shaped by one’s experience in a social setting (72). I argue that these habits and dispositions are acquired through Heidegger’s “Ways of

Being,” particularly when the subject has already imbibed these habits and dispositions and uses them as “equipment.” The practice and teaching methods of Reyes are manifestations of his highly evolved “habitus” because they are used as “equipment” to assimilate classical music and to influence the “habitus” of his students. Bridging the gap between musical score and the audience that hears it as performed music requires a conduit—the performer, and this performer has to be of good quality. Reyes, through his highly evolved “habitus,” improves the quality of the student’s (and eventually the performer’s) “habitus” by instilling in him/her Jane O’Dea’s concept of “internal goods,” i.e., spiritual qualities of intelligence, diligence, technical proficiency, critical thinking, sincerity, and generosity of spirit. The higher the quality of the performer, the more they can perform their role efficiently.

In this study, I discuss two contrasting schools of thought on the role of the performer, and both point to the importance of a thorough preparation for the complex process of playing on stage. Lydia Goehr’s treatise on the 19th Century concept of “*Werktreue*” or “Faithfulness to the Work” stresses the performer’s duty to deliver the authentic intentions of the composer whereby the performer loses himself in service to the music of the composer. In other words, the performer as conduit is subordinate to the work and composer. Stan Godlovitch, on the other hand, argues that the performer is at least as important as the musical work that he champions on stage. Without the performer’s creative contribution, the musical work remains an abstract set of instructions on paper. In reality, the audience perceives on stage both the essence of the composer’s intentions and the performer’s creative interpretation of them. I argue that the audience deserves to “possess” (using the phenomenological terms of Heidegger and Clifton) the genuine essence of the music, hence the need for thorough preparation on the part of the performer who creatively delivers this “essence” in organized sound events. Reynaldo Reyes’s technical, musical, and spiritual preparations, which were products of his highly evolved habitus, then come to the fore.

The late Reynaldo Reyes’s social, cultural, and economic capital, shaped by his prestigious international education and performance career, significantly influenced various aspects of piano pedagogy in the Philippines, as I will outline in the succeeding sections. His exposure to diverse musical cultures enriched his teaching methods, allowing him to integrate elements from various traditions. My own learning experience under Reyes’s guidance since 1988, including enrolment under him from 2013–6 until his passing away, exemplifies the impact of this capital. After my last piano lesson, I conducted my sixth and final personal interview with

him that completed the data that were essential to this study. The musical examples used for the discussion of Reyes's technical and musical preparations are confined to the repertoire I learned with him in this doctoral program. My access to his expertise and global perspective undoubtedly nurtured a deeper understanding of piano playing, encompassing both technical and philosophical aspects.

Reflecting on my experiences with Reyes reveals how my own background as a musician shaped by diverse cultural influences and academic training intersected with his cosmopolitan outlook. This is evident in his emphasis on not just technical proficiency but also musical interpretation and a holistic approach to performance, integrating elements of Western classical tradition with broader cultural insights. Ultimately, Reyes's social capital not only shaped his own artistry but also enriched the learning experience of his students and left a lasting impact on piano pedagogy in the Philippines

### The Musical Life of Reynaldo Reyes

The biography of Reynaldo Reyes shows, from the awakening of his passion for music to a life of generosity and uncommon creative spirit, how he inspired very many individuals through his playing, teaching, and friendship.

### The Unknowing Child Prodigy

Reynaldo Reyes was born in Alitagtag, Batangas on December 12, 1933; he was the second to the youngest of seven children. His parents, former Alitagtag Mayor Telesforo Reyes and Brigida Gutierrez, were ambitious. They wanted all their children to be successful and had a list of professions for each of them; one had to be a doctor, the other a pharmacist, the next a lawyer, etc. The musician was not on the list, but there was a piano at home mostly for the girls to learn how to play one of the most popular house instruments in the world. Reyes then took his first lessons from his older sisters. Incidentally, my maternal grandfather's ancestral home is on the same street as the Reyes family's, so our families are acquainted. Maxima Recto, an older sister of Reynaldo Reyes, recounted on one of our visits to Alitagtag in 1992:

Rey was truly exceptional . . . I remember teaching him piano when he was four; after a few lessons, he would sit quietly and observe all of us take turns practicing. Then one day, to our horror, he sat at the piano and blurted out, '*Ate! Ate!* Look, I can play your piano piece!' He played without any mistake and then said, '*Look, Ate!* I can play it in another key!' We all wept

in envy! I mean, how he can do so effortlessly what we toiled for hours to practice!

Reyes's first formal piano teacher was Amanda Cabrera who lived in Taal. He and his sisters would walk seventeen kilometers for four hours each way to have an hour of lessons each (Reyes, 25 July 2015, 11.00).<sup>2</sup> During World War II, there was no transportation and even the asphalt roads were destroyed, but Reyes would never be absent for any reason. He loved to play the piano and loved challenges; the more difficult the pieces were, the more he was motivated to study and play them. He claimed that he never knew he was a child prodigy. At that age, even the concept of talent was too abstract for him. Besides, there was no one to compare himself with. All he knew was his obsession to play any piece of music he could get his hands on. At the UST Conservatory of Music

At age thirteen, Reyes entered the secondary school of the UST in Manila and, at the same time, had permission to enroll at the university's Conservatory of Music where he earned at age seventeen his Bachelor of Music degree in Piano Performance under Julio Esteban Anguita. Reyes completed all his coursework in Music even before he finished high school but had to wait one more year to complete his core curriculum courses to earn a Bachelor's degree. Reyes talked about a few of his teachers in UST with fondness. Anguita taught him to dare to do more daunting tasks like playing entire volumes of Czerny études and Bach inventions and taught him the art of always playing with confidence even with little preparation. He would say, "Reynaldo, if you make a mistake, make it convincingly, and do not let the audience notice!"

He also talked about pianist, composer, and conductor Bernardino Custodio who gave him stringent training in harmony, counterpoint, and *solfeggio*. Reyes once remarked, "Custodio was a genius! I first learned about the systems of written music from him that would be useful in sight-reading. In fact, I learned to sight-read and transpose very fast because of him". (Reyes, 22 August, 2015, 12.00) Reyes also cultivated a lasting friendship with Marina Escano who was regarded as the best pianist in UST during their student days. Reyes recalled: "Marina could have been the best out of all of us if only she pursued studies abroad. Rarely do you find a pianist who is so natural; even when she sight-reads, everything is correct! And that technique of hers is flawless!" (Reyes, July 25, 2015, 11.00) Marina Escano also spoke highly of Reyes. She thought he belonged to a rare breed of pianists who can study and perform more than three-fourths of the entire piano literature, enough for up to seven lifetimes of a concert pianist. "And

on top of that, Reynaldo is a colorist! That in itself is rare!” Escano added, speaking of him during the time he was still alive.

Reyes was grateful to UST for allowing him to finish a college degree while finishing high school at the same time. Whilst wearing short pants as a high school kid, he was treated like an ordinary college student at the Conservatory of Music. He claimed that the experience had prepared him for the rigid training that he was about to undergo in Paris.

### The French Connection

Reyes was granted a scholarship by the French government to study at the Conservatoire National Supérieur de Musique de Paris right after his graduation from the UST Conservatory of Music. He said that the auditions were tough; the age limit was 18 years old. Everybody went through the elimination round, and the few that passed would be made to study a new concert program in two months to be played from memory. For the second round, he sought the help of Russian pedagogue Sergei Postelnikov, a pupil of Rachmaninoff. When Reyes finally aced the second round and was admitted to the conservatory, he would experience some of the most influential years of his life as a musician.

In Paris he studied piano with Jean Doyen and the latter’s assistant, Jacques Fevrier. In all music colleges in Europe, the major instrument was not the only important thing; one had to pass the exams in theory, counterpoint, dictation, the *solfeggio*, sight-reading, forms and analysis, music history, and European history before one could even play at his/her graduation recital. Reyes was surprised at how people who played at international competition level would be expelled from the conservatory because they could not pass these exams. Playing one’s major instrument was not the only important thing in musicianship. Reyes often said that theoretical knowledge, and above all, the training of good ears for music were essential; if one cannot take dictation, then one’s ears are not musical enough for a career as a performer.

Reyes was amazed at the level of talent in Paris. According to him, they all played very well and read very well at sight. The French School is known for its precision in reading and thinking which eventually lead to accuracy in execution, a key ingredient in sound musicianship. It was also in Paris where he began to learn standard repertoire in bulk, such as the complete sets of Chopin’s works (24 études, 24 preludes, 4 ballades, 4 scherzi etc.), the complete sets of Debussy’s works (24 preludes, 12 études, 6 Images), and so on. He always said, “That’s how we did it in Paris, one volume at a time!”





Fig. 1. Reynaldo Reyes in Paris (far right), circa 1951.

Classical education is not just heavy on the training of one's major instrument but also stringent in the training of the mind. In order to be a real musician, one has to be

Well-versed in history for a deeper understanding of the contexts of one's repertoire. The *solfeggio* and dictation are also crucial skills because the most important organ of a musician is the discerning ear. All of these, together with the major instrument, have to be mastered before one obtains the *Premiere Prix*, which is equivalent to a Bachelor's degree or a performance diploma. Still, Paris and France itself were much more than that.

When asked about the most important thing Reyes learned in France, he answered:

“The French are very proud of the beauty of their culture. So, everything that you do is all about beauty! When you play even the simplest of melodies on the piano, it has to be a gesture of beauty. That melody is connected with the beauty of the room, the beauty of the imposing edifice, and the beauty of the street that you are in. In France, even if you are not perfect, even if you have no feet, you are beautiful! They find my brown skin and my flat nose beautiful. They asked me where I was from and I said I am from the Philippines. Is it beautiful there? I said yes. They feel superior about their culture, and they expect you to do the same with yours. They have so much respect for individuality.

Reyes compared that with his experience in America where he always heard the words:

“‘it’s dirty, it’s not perfect!’ But why does everything have to be perfect?”

Then he added:

“In America, they expect you to be like them; I was never white enough and never tall enough, but in France I was beautiful and unique. I stayed more than fifty years in America, and they were surprised why I never applied for American citizenship. I said, I don’t want to be an American citizen! I am proud to be a Filipino! Well, only recently was I forced to accept the American citizenship but only for convenience. In France, obtaining the French citizenship was never an issue. I did not have to become who they were. I just had to be me. Europe is all about individuality in diversity, and people expect you to be who you really are and to be proud of everything about you.”

Reyes continued,

“Many years later I was in Brazil on top of the *Corcovado*, and we were watching the magnificent view of the city. Then a Brazilian pointed out a section of the city where there were slums and said, ‘Look at that! It’s horrible and embarrassing!’ I said to him, ‘Not for a painter, that is beautiful for a painter.’ Only then did I realize that France has truly changed me.”  
(Reyes, 22 August, 2015, 12.00)

### A Career in America and the World

After obtaining his *Premiere Prix* in Paris in 1957, Reyes moved to America to pursue his master’s degree at the Peabody School of Music under pianist and Professor Leon Fleischer. Reyes then taught at Peabody in 1960; and in 1962 took a teaching post at Towson University where he would teach until his retirement in 2015. At Towson he has produced numerous competition winners and was always praised for both his wisdom and sense of empowerment as a pedagogue. Reyes was also a prizewinner of prestigious international competitions, namely, the International Piano Competition in Rio de Janeiro; the International Busoni Piano Competition in Bolzana, Italy; the Marguerite Long-Jacques Thibaud International Piano Competition in Paris; and first prize in Chamber Music at Radio Stuttgart in Germany. He had concerts in countries like the Netherlands, USA, Panama, Singapore,

Germany, England, Russia, Hungary, Brazil, Canada, Indonesia, Malaysia, Thailand, Vietnam, Korea, Japan, and Hong Kong.

In his time, Reyes was probably the most awarded Filipino pianist with the following honors: Musician of the Year (1957, 1961, 1965) from the University of the Philippines; one of the Ten Outstanding Young Men of the Philippines (TOYM) from the Junior Chamber International Philippines (1967); one of the Ten Outstanding Filipinos Overseas from President Marcos (1972); one of the Twenty Outstanding Filipinos of Canada and the United States, from Fil-American Image Magazine in Washington D.C. (1995); and the Gold Cross Award given by the UST, the highest award given to any of its chosen alumni (Souvenir Program).

Reyes strove to bring classical music to school children in America either as a soloist or as a collaborative artist through outreach programs that were mostly interactive; communication with the audience was very important to him. After the usually warm reception of his performances, people were not abashed to ask questions about classical music. One of his advocacies was making it known that listening to classical music enhances the multiplication of brain cells of children and adults alike; adults may avoid risks of developing Alzheimer's disease by listening to classical music.

Aside from his annual concerts as soloist in the Philippines, Reyes also had a decade-long collaboration as accompanist to Ingrid Sala Sta. Maria in the numerous piano concertos they performed in two hundred concerts around the country. Reyes made it a point to come home to the Philippines not just to give concerts but to give master classes and private lessons to aspiring pianists. He was a favorite of the Piano Teachers Guild of the Philippines (PTGP). The PTGP did not only sponsor his master classes but his seminars as well, e.g., seminars on the thirty-two Beethoven sonatas, the forty-eight preludes and fugues of Bach's *Well-Tempered Clavier*, and the works of Claude Debussy to name a few. Indeed, Reyes performed all these works and more.

The standard repertoire of Reynaldo Reyes included: (Reyes, July 25, 2015, 11.00)

1. Johann Sebastian Bach (e.g., *The Well-Tempered Clavier Books 1 and 2*, the *French Suites*, the *English Suites*, *Partitas*, *Italian Concerto*, *Goldberg Variations*);
2. Domenico Scarlatti (e.g., most of the 600 sonatas);
3. Ludwig van Beethoven (e.g., 32 piano sonatas, 5 concertos, 7 violin sonatas, piano trios);
4. Wolfgang Amadeus Mozart (e.g., 19 sonatas, 14 piano concertos, piano trios);

5. Felix Mendelssohn (e.g., 2 piano concertos, *Songs without Words*, *Fantasia*, *Variations serieuses*, *Piano Trios*);
6. Franz Schubert (e.g., 7 sonatas, piano trios);
7. Robert Schumann (e.g., *Carnaval*, *Kreisleriana*, *Symphonic études*);
8. Johannes Brahms (e.g., *Paganini Variations*, *Handel Variations*, *Piano Pieces Op. 116, 117, 118*, 2 piano concertos, complete violin sonatas, piano trios, piano quintet);
9. Frédéric Chopin (e.g., 24 études, 24 preludes, 4 ballades, 4 scherzi, *Sonatas 2 and 3*, complete polonaises, waltzes, nocturnes);
10. Franz Liszt (e.g., 12 *Transcendental Études*, *Six Grand Études after Paganini*, 5 concert études, Hungarian rhapsodies, 2 piano concertos, *Totentanz*, *Annees de pèlerinage*, *Mephisto Waltz*, *Spanish Rhapsody*);
11. César Franck (e.g., prelude, chorale and fugue, sonata for violin and piano);
12. Gabriel Fauré (e.g., sonata for violin and piano);
13. Sergei Rachmaninoff (e.g., complete *Études tableaux*; complete preludes; *Piano Concertos 1, 2, and 3*; cello 1);
14. Claude Debussy (e.g., 24 preludes, 12 études, 6 *Images*, *Suite pour le piano*, *Children's Corner*, *Suite bergamasque*, *L'isle joyeuse*, piano trio, violin sonata, songs);
15. Maurice Ravel (e.g., *Gaspard de la nuit*, *Sonatine*, *Miroirs*, *Jeux d'eau*, *Le Tombeau de Couperin*, *Concerto for the Left Hand*, *Concerto in G*, songs, piano trio);
16. Pyotr Ilyich Tchaikovsky (e.g., 3 piano concertos, *The Seasons*);
17. Alexander Scriabin (preludes, études and sonatas)
18. Camille Saint-Saëns (e.g., *Piano Concertos 1, 2, 5*);
19. Sergei Prokofiev (e.g., 9 sonatas, *Piano Concertos 1, 2, 3*);
20. Charles-Valentin Alkan's études and other works;
21. Isaac Albéniz (e.g., *Iberia Suite Books I-IV* and other works);
22. Enrique Granados (e.g., *Goyescas* and other works);
23. Igor Stravinsky (e.g., *Petrouchka Suite*); and
24. chamber music from other composers.

In America, Reyes felt somewhat constrained by the country's culture of conformity and materialism, where success was measured almost solely on how American one could become. Nevertheless, it was in America where his career as a concert pianist as well as a pedagogue was truly launched. He won competitions in Europe while he was in America and traveled almost the entire globe to perform in concerts in countries where he happened to be. Reyes was an active member of the Baltimore Piano Trio and was official accompanist of the Metropolitan Opera auditions in

Washington D.C. for twenty years. Best of all, he became a well-loved pedagogue at Towson University until his retirement at the age of eighty-two.

### The Influential Teachers of Reynaldo Reyes

When asked to talk about his teachers, Reyes replied, “I had so many teachers, but I cannot talk about all of them because from some of them I learned nothing. Of course there were several who really made an impact on me. It is unfair to say that one is better than the other; I actually combine all the good things from them and use them when I practice and when I teach”. (Reyes, 4 January, 2016, 15.00)

Reyes claimed that his two Russian teachers, Postelnikov in France and Levachev in America, were lions.

“They were not nice, but they really taught me how to practice and made sure that I really understand their methods by practicing in their presence. Anyway, it is not good to be always nice; students have to learn discipline and have to learn to be always on their toes. The Russian technique has always guided me, and it is the best because it is very scientific. The young Leon Fleischer was musically good. He made things really interesting by talking about the music at great length; he always gave me a four-hour lesson! He was a student of Arthur Schnabel and is therefore a product of the German School. From him I have learned intellectual interpretation and that competence in performance is also a product of research; performers need to read and be well-versed in the history of music and art and in the other branches of the arts including philosophy. In Germany I had a two-month course on chamber music with the Hungarian René Sigmondy, and my French teachers were, of course, of great interest. I don’t want to compare and say that one is better than the other, but a few of them stand out. (Reyes, 22 August, 2015, 16.00)

### Marguerite Long and Her Students

Reyes studied with two of Marguerite Long’s students, Jean Doyen and the latter’s assistant Jacques Fevrier. Reyes claimed that he learned more from the assistant Fevrier who actually spent more time with him than Doyen did. Reyes said,

Fevrier was a professor of chamber music. I learned all the difficult stuff with him, like all the three Brahms Violin *Sonatas*, the Franck Violin *Sonata*, and the Faure Violin *Sonata*. He was fantastic! He explained how the music of two or more different instruments could be independent but choose to melt into each other and become one. He even taught me the

connection of chamber music to solo playing and how my experience in chamber music could enhance my solo playing. He was not technical when he taught, but he used vivid images and stories that made everything technically easy. I also brought a lot of solo works to my lessons; I can never forget how he taught me Ravel's *Scarbo*, how he described the images of the mischief and the menace of the goblin! Through all the images, everything became structured and easy. (Reyes, January 4, 2016, 15.00)

While in America, Reyes thought to himself that since he had already studied with Marguerite Long's students, so why not study with the countess herself? He recounted,

Doyen and Fevrier so often talked about Marguerite Long like she was a goddess of art and music that I felt as if I already knew her! So, I decided to go back to Paris and seek her out; it was a good thing the grandson of Alfonso XIII of Spain was a friend of mine. You know, that's how it works, initial contact should be done from one noble to another. That's how I got my five-hour lesson with her, five hours that are equivalent to five years! And I did not have to pay; my friend just sent her a bunch of flowers the next day and that was it. (Reyes, January 4, 2016, 15.00)

I asked what he learned from Marguerite Long and Reyes replied, “. . . that I did not listen, hahaha!” Laughter filled the room, which was not rare. Again, that unforgettable lightness of being of a great man, who always knew how to laugh at himself, came to the fore. I asked him what pieces he played in those five hours and he said, “One Chopin *étude*!” There was more laughter in the room. Then, Reyes corrected himself and said that it was the Chopin *Étude in A flat, Opus 10 No. 10* and the entire *Italian Concerto* of Bach. The then eighty-three-year-old Marguerite Long made him play each hand and told him at every phrase that it was wrong and that he did not listen; she made him sing the notes in *solfeggio* and made him practice per voice, and so on. Reyes continued, “It was like, *bang*! I was with a divine presence! It was like taking lessons with her for five years. To my standards, I never played anything perfectly, except for the two pieces I learned with her. I nailed it!” (Reyes, 4 January 2016, 15.00). After that, Reyes entered the Busoni International Competition and won third prize. He claimed that, in contrast to the intellectual approach of the young Leon Fleischer, Marguerite Long's purely aesthetic approach had a better impact on him.

Reyes also told us with glee how Marguerite Long referred to Debussy as “Claude,” Ravel as “Maurice,” and Fauré as “Gabriel.” She knew

the three composers personally; in fact, they were good friends. Reyes always applauded the aesthetic approach of the countess. Aside from being star-struck with the personality of the dame, he would use her approach as his model for pedagogy.

### **Reyes's Benchmark for Pedagogy: Carl Munz**

After a few moments of silence, Reyes continued,

“As I said, one teacher is not necessarily better than the other; but the one who had the greatest impact on me was Carl Munz. He is from Poland and studied in Berlin with Ferruccio Busoni. Munz taught at Peabody, but he was never my professor in Piano. It was several years after I finished my master’s when I decided to seek his help, and he was there at the time when I most needed it.” (Reyes, January 4, 2016, 15.00)

Reyes then made a bit of a sidetrack and told me the story of Busoni.

“Busoni is Italian, but he taught in Germany for twenty years, in Berlin. His scientific and aesthetic methods were so good that the best German and Russian pianists studied under him, so in effect they were all Busonized! But when the Russians went back to Russia, they claimed his technique as their own, that they were instead Russianized (with peals of laughter and coughing)! (Reyes, 4 January 2016, 15.00)

Reyes claimed that Munz was his benchmark such that he, the former, never taught with so many verbal explanations. When something was wrong with one’s sound, Munz knew right away that there was something wrong with what one was doing physically. It did not matter what composer one was playing; when it sounded good to Munz’s ears, then one’s interpretation was right. If it sounded bad, Munz would examine what one was doing physically and tell him/her what to do with either one’s hand, finger, wrist, elbow, shoulder, or a combination of two or more of these. Munz would never stop until it sounded right! He was patient and always achieved results.

Then I blurted out, “But, Sir, that’s exactly how you teach!” He said, “Yes, that is from Munz. But it is also a combination of the good things I learned in this never-ending process.”

(Reyes, 4 January 2016, 15.00)

### **A Note on Pedagogical Genealogy**

It is interesting to note that Reynaldo Reyes and one of the most prominent Russian pedagogues, Heinrich Neuhaus, had a direct pedagogical lineage to

Carl Czerny who was a pupil of Ludwig van Beethoven. Czerny taught Franz Liszt, who taught Carl Reinecke. Reinecke had two famous pupils, Michalowsky and Busoni. Munz, who was a pupil of Busoni, was one of the most influential teachers of Reyes. Michalowsky’s most famous pupil was Neuhaus. Moreover, aside from Franz Liszt, Czerny had another very famous pupil (Theodore Leschetizky) whose methods were documented by his assistant, Malwine Brée. (*The Groundwork*) Leschetizky’s teaching methods are very much identical to that of Neuhaus and Reyes. His (Leschetizky’s) firm but quiet hand technique, his loose wrists, elbows and shoulders, and his sense of empowerment were all part and parcel of the methods of Reyes and Neuhaus. Lastly, Leschetizky’s pupil Arthur Schnabel taught Leon Fleischer, Reyes’s professor at Peabody.

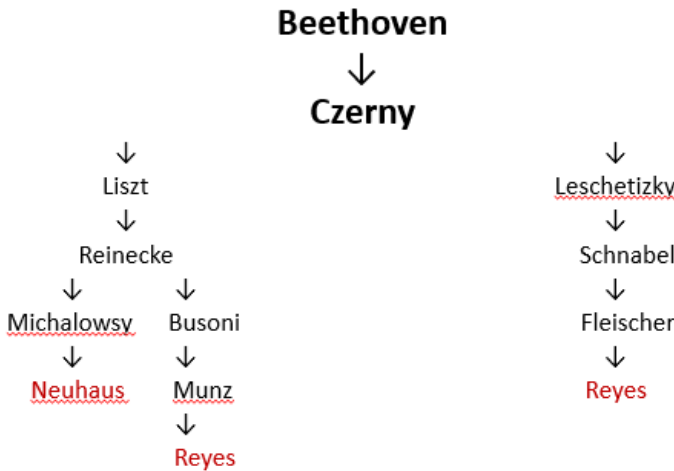


Fig. 2. Cosmopolitanism and Habitus of Reynaldo Reyes

Reyes believed that there was no such thing as a pure Russian, German, French, or Italian School of piano playing. Certain aspects of technique and movement are common in all these schools of thought; musical aims, like orchestral playing, are common to all the schools; and good teachers of all nationalities always tell students to listen and practice not just with one’s hands but with one’s ears. As pointed above, Busoni was an Italian national who taught Russians in Germany. The best Russian pedagogue Heinrich Neuhaus was German by blood; Reyes surmised that the Russians must have also “pirated” the best teachers in Germany so they could teach in Russian Conservatories.



Perhaps there are only two types of technique: good and bad. In the end, what matters is that the method really works or when it achieves the aim of systematically making a “healthy sound” which makes intelligent interpretation natural and effortless. In the context of music performance, a “healthy sound” does refer to the specific notes played, but rather to the overall quality of the sound produced. This means a sound that has been balanced across different frequencies. It avoids excessive emphasis on bass or treble and also is free from any unpleasant distortions, static, or background noise that might detract from the listening experience. The intellectual pursuits of all the schools are the same, for music is also an intellectual endeavor; it is a craft for an athlete, a historian, a mathematician, and a philosopher. All of these things are achievable if one has a highly evolved habitus. Bourdieu’s aforementioned definition of “habitus” as a system of acquired habits and dispositions shaped by one’s experience in a social setting (72) is similar to Arwin Tan’s description of Lucrecia Kasilag’s habitus (114–43).

Reyes’s must have been initially formed in his childhood; his parents were very ambitious and wanted their children to be true achievers in life. Life was hard growing up in the war-stricken province of Batangas, so he learned to walk every week without fail despite the great distance and time involved to get to his piano teacher in order for him to learn whatever piece he could get his hands on and make good music. When he entered the UST Conservatory of Music, he was a young teenage boy who did with ease musical tasks for full-grown adults; that is a sign of advanced intelligence.

When he was in Paris, he was exposed to a social setting where everybody had to learn standard repertoire by the bulk so he must have thought that this was normal. Every student in Paris was very good at sight-reading and *solfeggio* and was well-versed in music theory and history. To add to that, he was exposed to a culture of beauty where one was not only taught how to develop aesthetic taste, but was exposed to beauty itself, in the splendor of the city of Paris and all its museums, galleries, and rich musical life. He was also exposed to a cosmopolitan way of thought that respected individuality in diversity and one that saw the good in every individual.

Reyes was cosmopolitan also in the sense of being eclectic, being the product of the French, Russian, German, and Italian schools of thought. He was post-modern in the sense that he did not stick to one method and criticized another, nor did he insist that his method was the best and all other methods were wrong. He knew quite a number of teaching and practice methods, combined them into a coherent whole, and used them prudently. He often told me that methods had to be modified depending on the need of

the student; he kept reiterating that teaching was about the student and not about the teacher. The importance of the highly evolved habitus of Reyes is discussed next.

### Reynaldo Reyes's Habitus in Piano Performance

In order to understand the philosophy behind the teachings of Reyes, we need to go back to the beginning, i.e., to how his habitus was formed. The preceding section established that the loving parents of Reyes encouraged all their children to become real achievers in life. Reyes's childhood was not a sheltered one; the province of Batangas was ravaged by war. Survival was not an easy task, but Reyes was nevertheless determined to pursue his passion for music. Part of this formation was walking an extremely long distance to and from his teacher's home in Taal every week without fail. Reyes later entered the UST Conservatory of Music and despite being just a young boy of thirteen, already performed the musical tasks of full-grown adults with ease. Then, at age seventeen, he studied in Paris, where performing tasks of ex-child prodigies, performing music according to world standards, and living the disciplined life of a concert performer were normal. In Paris he was also exposed to a cosmopolitan life, where individuality in diversity was very much respected and where the appreciation for the beauty of art and life were always in the air.

I argue that the habitus of Reyes was formed through Martin Heidegger's concept of "Ways of Being," as a distinction between "presence-at-hand" and "readiness-to-hand" (74).<sup>4</sup> "Ways of Being" is man's way of filtering the essential from the non-essential: the essential being "the Heideggerian 'equipment' to achieve specific goals." (Heidegger, 272) In the case of Reyes, practice methods and the cosmopolitan life of Paris were "equipment" to making good music and positively influencing the "habitus" of his students.

Thomas Clifton, in his book *Music as Heard*, used Heidegger's "Ways of Being." Thomas Clifton says, "There is no empirical distinction between sound and music, the difference is decided by human acts" (272). To him, the existence of music depends on its listener, on his/her very act of "possession" of organized sounds. One does not have a choice but to hear music. But if it is just a random set of sound events for the listener ("presence-at-hand"), then it is not music. It takes the act of the will to see value in these sound events and to organize them cognitively into one's psyche; only when the audience uses these sound events as "equipment" can they be called music ("readiness to hand"). When we listen to a Beethoven sonata in a concert or from a sound box and decide that the sounds we listen

to are not random acoustical events but something of value, something that we have to organize in our brains, then it becomes music. Organizing these sounds in our brains can trigger emotional impulses. Clifton says,

The self enters the phenomenological world of the music by neutralizing all references to its purely Physical qualities. . . . The self-sphere extends its perimeter to include music. If I become tender and dignified, it is because the music is tender and dignified. . . . In the presence of music, I qualify my own ontology: I am tender and dignified. (281-82)

Reyes did recognize the need for external goods, but he fulfilled his task as a real pedagogue, i.e., to be first and foremost a champion of internal goods. This study includes methods to attain and develop these internal goods. Reyes was not only concerned with the competence of his students but also cared about their mental health. He cared about the health of his students' psyches, how they could attain good taste, and how they lived their lives. Most of all, he gave his students a purpose in life; he showed them that thorough preparation for musical performances is necessary because the act of making music is a complex but very noble profession. He knew that the greater the preparation, the better the performer could perform his role.

Goehr claims that Beethoven has emancipated the role of music after 1800; it has transcended its role as commissioned works for social and religious functions. Music must be appreciated aesthetically for its own sake, like a painting of Michelangelo in a museum or a novel of Goethe in a quiet public library. It was the time when the audience areas of concert halls were already dimmed and the proper concert decorum of silence was observed. Performers began championing composers on stage and drew much less attention to themselves; the performer became subservient to the work and the intentions of the composer (243). The science of Musicology became increasingly important so that both performer and audience would have a better perception of the composers' intentions and a better understanding of the proper contexts of musical works. The performer is not as important as the work and the genius of the composer.

Stan Godlovitch, on the other hand, believes that the performer is at least as important as the work. In his book, he argues:

Creative playing involves adding novelty and variety to performance. Tensions between the work's fixity and performance variety complicate the relation between works and performances. . . . Musicality depends upon the notated work and practice conventions, but extends beyond both to the player's creative contribution. (848)

Without the performer's creative contribution, the music remains a set of instructions on paper; the composer's encoded intentions only become perceivable through the creative contributions of the performer. Clifton's act of "possession" of the music can only happen when the performer competently executes these sets of instructions. In reality, the audience perceives both the composer's intentions and the performer's creative interpretation of them through the production of organized sound events on a musical instrument.

These two seemingly contrasting schools of thought on the role of the performer point to one fact: Performance is a daunting task, and it needs thorough preparation. Bridging the gap between musical score and the audience requires a conduit—the performer, and this performer has to be of good quality. Reyes has three modes of preparation for a musical performance: the technical, musical, and spiritual preparations; these are all discussed in detail in the next chapter. Reyes always told us to practice our pieces by parts and to practice slowly and in slow motion so that we can internalize movements and memorize how these movements feel. Only when these movements become part of habitus could we even think about performing them in public. Mastery of the essence of the music is covered in the technical and musical/intellectual preparations. The spiritual preparation is the conditioning of the psyche; it is the time when we remind ourselves of what we are here for. This is also the period for building self-esteem which is also a product of good technical and musical preparation. It is, in plain language, the process of arriving at a state where one actually knows thoroughly what one is doing and what the music is for. Reyes's concept of spiritual preparation goes beyond technical drills. It is a dedicated time for mental and emotional conditioning. This includes centering techniques like meditation or breathing exercises to achieve laser focus. Performers also probe into the music's emotional core, historical context, and the composer's intentions, bridging a deeper understanding for authentic expression. Building self-confidence, in addition, is also achieved through reflecting on past successes, visualizing flawless performances, and positive affirmations. Crucially, these aspects are interconnected. Technical practice leads to mastery, which boosts confidence. Similarly, understanding the music's emotional core (spiritual preparation) informs phrasing and interpretation (musical preparation). Ultimately, all three aspects work together to create a well-rounded performance.

Only then can one have the courage to go on stage and perform because the audience deserves to "possess," using the phenomenological concepts of Clifton and Heidegger, the true essence of the music. Hence, the

technical, musical, and spiritual preparations of Reyes, which were part and parcel of his highly evolved “habitus,” are of great value to pianists and musicians. His excellent methods, good nature, and childlike wonder at the beauty of life itself formed his “habitus” as a performer and as a teacher. One always felt Reyes’s undeniable joy in sharing his expertise, and he would not stop until the student completely understood and performed his instructions. He also wanted his students to think big in terms of repertoire building, “Aim to study them all so you can play them and teach them!” he would always say. He strongly encouraged his students to be ambitious in conquering big performance spaces. Before he passed on, he wanted to book me to play my third doctoral recital in Jakarta so I could experience playing a professional solo recital in a foreign country. The rigor of his discipline, tempered with his positive attitude, is his legacy. His joy in teaching is infectious; and the great influence of his habitus is what we need to pass on to future generations of pianists.

### The Teaching Methods of Reynaldo Reyes

The empirical materials gathered from my lessons with Reyes, along with numerous clarifications through interviews with him and his students detail the habitus of Reyes in his preparation for a musical performance. To achieve this presentation, I frame this according to Russian pedagogue Heinrich Neuhaus’ three modes of preparation: the technical, musical, and spiritual preparations (169).

#### Technical Preparation: Motion and Sound

Reyes always said that if music be the art of decorating time and space or the art of tone painting on canvas that is the air, then technique in music was not how fast or how clean one played but was precisely the art of tone production. It is the art of physically knowing what to do to produce the desired tone at the right time. In effect, every musical problem (e.g., beginning and ending a phrase, sorting sounds on a piano score to make it sound like two or more orchestral instruments, making a *crescendo* and *diminuendo*, etc.) is a technical problem.

#### Russian Technique

Reyes looked up to the old Russian school for the “how” of piano playing; in a nutshell, the Russian school employs the quiet hand technique (better known as the closed finger position), optimum flexibility of the wrists, elbows, and arms for quick tension release and for sound cushion, and the

use of natural weight to minimize the use of force. To explain in detail, we shall examine the parts of the pianist's physical equipment.

### The Five Fingers

Reyes believed in the value of finger strength obtained through five-finger exercises, but the control of finger strength with the minimum amount of energy was for him the most important thing to master. For one, the use of pure finger movement in actual playing will do more harm than good. To maintain the natural position of the hand (its rest position when one lets the arms hang loosely on one's side, all knuckles out) while playing scales, *arpeggios*, and intricate passage-work, one needs minimal aid of the soft cartilage of the wrist to put the hand and fingers into position. For passages of wide stretches (see Notations 1 and 2), one needs the aid of the elbow which could only be activated if the shoulder muscles are relaxed. He believed that the soft cartilage of the wrist should minimally aid in the contouring of a passage, especially if it is a melodic line (see Notation 3). If the wrist muscles are not enough then the elbow comes in to help, but one must think "how little and not how much" one needs of the wrist and elbow for optimum sound. The most important thing in passage playing is to sing the melody of the passage and to have optimal tone in every note.



Notation 1: Rachmaninoff, *Moderato from Piano Concerto No.2*, mm. 91–4 (*Arpeggios*, especially with wide extensions of the left hand with bass notes, are to be played with the rotation of the wrist and elbow following the contour of the passagework.)



Notation 2: Liszt, *Étude No. 4* from *Six Grand Études after Paganini*, mm. 41–1 (The high notes that require wide extensions of more than an octave are never to be reached by pure finger action but rather with the sideways movement of the wrist.)



Notation 3: Rachmaninoff, *Adagio sostenuto* from *Piano Concerto No. 2*, mm. 313–6 (Even melodies in stepwise motion for both hands should be played with a little sideways movement of the wrist following the contour of each melody so that a seamless sound is produced while making a *crescendo* and *decrescendo*.)

### The Wrist

The wrist should be able to move sideways, up and down, and in a circular motion in both directions. For instance, in playing scales, the wrist naturally goes slightly up and sideways to give way to the smooth passage of the thumb under the third and fourth fingers; for playing arpeggios, the wrist should go a little higher. This prevents the thumb from doing jerky movements that result in playing false accents. After the smooth landing of the thumb, the wrist moves again sideways to prepare the smooth landing of the second finger.

In playing two- to four-note slurs, like in this example taken from Mozart's K.576 (see Notation 4), the wrist goes down on the first note and gradually goes up to follow the contour of the slur group, playing the last note of the slur with just the residue of energy from the relaxation process of the wrist smoothly going from low to high. The wrist is also crucial in releasing tension when one plays chords; it is like a spring that instantaneously releases the weight of the arm and shoulder so that the hand and arm can be slightly lifted to free fall to the next note or chord.



Notation 4: Mozart, *Allegro from Piano Sonata K.576*, mm. 36– (Play the beginning of each slur for both hands with a low wrist, and continue by raising the wrist using only the residue of released energy from the first note. Every end of the slur will then be effortlessly played soft.)

Wrist octaves are done with a quiet arm: the hand alone bounces up and down, with the wrist as a hinge. Wrist octaves are used only in playing *leggiero* or in *piano*. For octaves in *forte* and *fortissimo*, the forearm must be used, with the elbow as hinge; the wrists remain loose and the fingers firm, with the second, third, and fourth fingers slightly raised so as not to accidentally hit the black keys. The elbow will be discussed in the next section.

### The Elbow

The elbow, aside from being used as a hinge for the forearm in up-and-down motion, is used for rotation of the forearm in, for example, figurations like *arpeggios* and *alberti bass*. One must remember to use minimum rotation so as not to disrupt the firmness of the fingers. The elbow must be loose at all times so as to keep the entire arm always light and flexible. It is advisable to play away from the piano and to use the torso only in *fortississimo* passages; this gives the elbow more room to move with the contour of any passagework



and keeps the wrists always loose. Playing away from the piano also prevents one from raising the shoulders, a common cause of unnecessary tension.

The elbow is also essential for leaps, e.g., the opening of Liszt's *La Campanella* (see Notation 5). For this technical difficulty, Reyes taught me to play with a level wrist and a quiet forearm. The wrist then moves sideways with the help of a little rotation from the forearm and elbow, approaching each leap with an arch. It is this arch that makes the movement free and relaxed. Heinrich Neuhaus once quoted, "Piano playing defies Euclidian Geometry in that the shortest distance between two points is a curve!" (132).

The image shows three systems of musical notation for Liszt's Étude No. 3 "La Campanella". The first system is marked "Allegretto" and "p" (piano). It features a treble and bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The right hand has a series of leaps, and the left hand has a steady accompaniment. The second system continues the right-hand leaps, with a marking "p ma sempre ben marcato il tema". The third system shows further leaps, with a marking "sempre staccato e piano".

Notation 5: Liszt, *Étude No. 3 "La Campanella"* from *Six Grand Études after Paganini*, mm 1–14 (Leaps on the right hand are played with a quiet arm so that the elbow can rotate and the player can approach each leap with an arch with the help of controlled sideways movements of the wrist.)

## The Shoulder

The shoulder is the hinge to the upper arm and therefore, together with the chest muscles, controls the weight of the entire arm. It is very important to keep the shoulder relaxed at all times, never raising it in actual playing. The lightness and flexibility of the entire arm determines one's ability to control natural weight, thereby discerning when to play *forte* or *piano*, with a faster attack on *forte* and a slower attack on *piano*. The speed of the attack on the keyboard determines the speed of the felt hammers striking the piano strings on the sounding board; the faster the speed, the louder the sound and vice versa. Remember to use the torso very sparingly: when one leans toward the

piano all the time, it inhibits the movements of the shoulders, wrists, and elbows.

György Sandor mentions in his book that if, according to Isaac Newton, force is equal to mass times acceleration, to have more force, and we can either increase the acceleration as we discussed above, or we can increase the mass (373–8). I mentioned above that wrist octaves are used for playing *piano* or *leggiero* (see Notation 6); this is logical because the hand is a small mass. To play forte, one can add the forearm for more mass (see Notation 7), and to play fortissimo one uses the entire arm whose hinge is the shoulder (see Notation 8). One should always remember that when using the entire arm, the elbow and the wrist remain loose and the fingers firm. Reyes said to us, “Hang your two arms in the air and move your forearms keeping your wrists limp but your fingers firm. That’s how it should feel when you play octaves.”



Notation 6: Bach-Busoni, *Chaconne in D minor*, mm. 414–3 (The left hand is played with a high wrist loosely hanging from the forearm for as long as the dynamic marking is in piano. The hand quickly goes up and down with the relaxed wrist as hinge. Pure wrist movement is only effective with soft octaves; the entire arm should be kept light at all times.)



Notation 7: Liszt, *Étude No. 2* from *Six Grand Études after Paganini*, mm. 364–2 (For octaves from *forte* to *fortissimo*, more mass is needed so the player uses the forearm, with the elbow as hinge. The wrists should be kept loose, the upper arm light, and the fingers moderately firm. Release of tension in every beat is necessary.)



Notation 8: Saint-Saëns, *Piano Concerto in C minor No. 4*, Op.44, mm. 3973–99 (Octaves from *fortissimo* to *fortississimo* are to be played with the entire arm, with loose wrists, elbow, and shoulders. Remember to release tension on every beat.)

## The Chest Muscles - Thrust versus Free Fall

Free fall is used for playing bass notes in full tone, the height of the hand around 15 centimeters from the keyboard; one simply lets the fifth finger fall freely with the entire arm on the note, landing either sideways (in a chopping motion) or on the fingertip, with the fingernail almost perpendicular to the key for basses in octaves. Again, the volume of the sound is determined by the speed of attack. For full chords, however, free fall may not guarantee accuracy, so it is best to prepare them on the keyboard with zero distance, thus avoiding free fall. As György Sandor puts it, we play them with “thrust,” i.e., with the contraction of the chest and shoulder muscles but with quick release of tension using the same muscles (1081–09). To illustrate the use of free fall and thrust, see Notation 9 below.

The image shows a musical score for two staves. The top staff is marked 'largamente' and 'breit'. The bottom staff is marked 'f marcattissimo' and 'fs'. The notation includes various musical symbols such as accents, slurs, and dynamic markings.

Notation 9: Bach-Busoni, *Chaconne in D minor*, mm. 575–8 (All chords in this passage are played with thrust and all accented octaves with free fall.)

### Important Notes on Technique

The controlling idea for the discussion above is that the body should find its most natural art of movement; there should be no pain, and nothing should be forced. After all, a relaxed movement on the keyboard will result in optimal tone, whether soft or loud, big or small. Movements that are natural will bring out the natural sound of the instrument. That is why facial contortions and frenzied movements of the shoulders and torso will only result in either false notes, a banging tone, or both.

Since hand structures are unique, the amount of movement of finger, wrist, elbow, or shoulder will vary from pupil to pupil. The teacher should be aware of the hand structure of the student and should assess her finger strength and level of flexibility of wrists, elbows, and shoulders. Five-finger exercises would help, but Reyes always pushed for the tens of thousands of études in piano literature. He always said, “Do not settle for two or three

études, study the whole volume!” He was brought up that way, so aside from the études of the formative years (Czerny, Cramer, Moscheles, Moskowski, etc.) he studied and performed all the études of Chopin, Liszt, Debussy, Rachmaninoff, etc. How he did it would be the subject of the section on musical and intellectual preparation. But first, here are a number of discussion points regarding other aspects of technique.

### On Rhythm and Technique

Technique in music is not just a thing of the body or the physical equipment, it is also dependent on the inner world of the mind. In fact, musicians have to be trained like gymnasts and mathematicians: without that mental discipline, even the most optimal of physical equipment will not be able to coordinate itself. This mental discipline in music is governed by the ear, the most important organ of a musician. It is the ear that sorts out the different sounds one can produce from the *pianoforte* and tells the brain to encode these sounds in small amounts, like building blocks to an imposing edifice.

In eight out of ten lessons, Reynaldo Reyes would say, “The most basic element of music is not pitch but rhythm! It is so because the existence of music is very much dependent on the element of time!” (Reyes, July 25, 2015, 11.00) Without that pulse and that driving force for motion, there is no music. It is precisely the ear that creates that mental image of sound that the pianist produces even before he plays on the keyboard, and there is no music if the ear does not systematically organize these sounds in time. A good sense of rhythm is indicative of a good ear for music. Reyes once said that even in sight-reading, one reads the rhythm first and lets the pitch fit in the rhythmic patterns that are fixed and immutable.

Rhythm also solves a lot of physical problems in technique, e.g., when the pianist learns something new and forces himself to play in tempo while the piece has just been learned, or when he loses the pace of the music and goes faster than he should, making the muscles contract erratically, thus making them stiff. The problem of focus is also a rhythmic problem; when one loses rhythmic integrity in performance, one fails to keep that structured thinking that is the most important element of mental discipline necessary for music, and even for sports.

### On Pedaling

Reyes often quoted his teachers on the evils of pedaling. He said that one should strive to play *legato* with the fingers and not with the foot! The pedal should be used only when necessary, i.e., when *legato* is impossible in a passage with so many voices or notes. One can use the pedal only at the point

where it is impossible to connect one note or chord to the next. The pedal can also be used to color and to produce a warmer tone especially in sections where the hall is dry. One has to examine the instrument and the hall where one performs.

Again, like rhythm, pedaling is a matter of actively listening to one's playing, and at times a question of having another set of ears to listen to one's playing in the hall where one has to perform. Listening is everything in the process of music-making; most of our practice hours have to be spent on listening to what we are doing and experimenting on different touches and strategies on pedaling until everything becomes organized in our brain. Reyes agreed with Marina Escano when she said that the best pedaling is one that is hardly noticeable; everything is simply connected in the right places, and there is no blurring of chords sounded together, creating murky sounds.

Reyes said that we only use the pedal when needed, or not at all, and most of the time only partially. Full pedal is used only in *fortissimo* passages. For running passages that are mostly scale-wise, there should be no pedal at all except for rare circumstances when the hall is extra dry.

### On Fingering

Fingering depends on hand structure and size. Reyes always made his students experiment on several fingerings especially on difficult passages until ease and comfort were achieved. Like Chopin, he was not against putting the thumb under the fifth finger on rare occasions but only if it was the best option for fluid execution. Reyes was also fond of playing some notes on the right hand with the left and vice versa; he often made use of the “free hand” or the “free finger” for difficult passages so that the student would not spend too much time practicing a passage that could be rearranged accordingly (see Notation 10).



Notation 10: Liszt, *La Campanella*, mm. 22 (The notes marked in red are to be played with the thumb of the left hand.)

### On Breathing and Singing

We often hear from our piano teachers that we have to make the piano sing; we have to play our melodies the way we sing them. A good singing line begins soft, makes a *crescendo*, and towards the end of the phrase ends soft, in resolution to a tonic chord. Lines are shaped this way and this makes our playing interesting like sentences ending with punctuation marks in a coherent essay. Reyes added another dimension to this: “You do not only play like a singer, you also do diaphragmatic support like a singer! Hold the tension in your diaphragm until the end of the phrase, then breathe normally to start the next phrase.”

This does not only add spacing in one’s playing, it also makes it more intense. Also, technically, when one concentrates the tension in the diaphragm, one relieves the tension in the arms and the hands. This is especially crucial in highly virtuosic passages. As an example, Reyes instructed me to play the final bars of the Second Concerto of Rachmaninoff in one single breath, holding the tension in my diaphragm (see Notation 11). He literally pulled my diaphragm as I played it.

Notation 11: Rachmaninoff, *Piano Concerto No. 2*, final bars (To play this passage loud and fast, one needs loose wrists, elbows and shoulders. Keep the arm light and play the whole passage in one breath.)

### The Rachmaninoff Style of Practicing

When I was learning the Second Concerto of Rachmaninoff for my first doctoral recital, Reyes taught me one of his tricks for learning pieces quickly: separate hands, note per note, with a free-fall landing with a low wrist on the note or chord; stay on that note for four counts, then quickly release the note or chord and let your whole arm loosely stay in the air for another four counts. Land in free fall on the next note, and so on. Do this for each hand on the first two pages of the score and then play the entire two pages as written in medium tempo. The results: even the most difficult of passages were so easy to play, and they sounded really good! We called it the “tension-and-release practice.”

Then, I told him, “But I was taught to release tension as often as I can and as quickly as I can!” To which he said, “Good! This is the slow-



motion practice of that!” He learned it from his Russian teacher Postelnikov, the one who prepared him for his auditions at the *Conservatoire National Supérieur de Musique de Paris*. Postelnikov claimed to have learned it from a colleague who peeped into the keyhole of Rachmaninoff’s New York apartment to watch how he practiced. Reyes told me that if I practice that way even once through a piece, it was like it practicing for two months in one sitting. One actually encodes the score, note per note, into one’s brain.

Then Reyes would say, “This method of practicing is for you to have a good sound that is full but relaxed. If you want to practice speed, you have to do something else—I call it rhythmic practice. This is also Russian, so I think Rachmaninoff did it, too.” Since I refused to do this at home, he made me do it in class with the fifth variation of Bach’s *Goldberg Variations* (see Notation 12). One has to divide each group of four sixteenth notes into two. Play the first two sixteenth notes twice in sixteenth notes and the last two once in eighth notes for the entire variation. Then do the opposite: the first two sixteenth notes in eighth notes once and the last two sixteenth notes twice in sixteenth notes. Play the whole thing again, stopping at the first sixteenth note of every four-note group; play the whole thing again stopping on the second note in the group of four; then the whole thing stopping on the third note; then the whole thing stopping on the fourth.

Variatio 5. a 1 ovvero 2 Clav.

Notation 12: Bach, *Variation 5 from Goldberg Variations*, mm. 18– (Note that throughout this entire process, the notes on the left hand should be played together with the corresponding sixteenth notes on the right. Then, play the entire piece or movement in tempo. Now I was aware of everything that was happening in *Variation 5*, and there was a marked increase in speed and a marked increase in the ease of execution.)

## Gesture and Sound

All the technical aspects discussed so far have to do with gesture. Reyes claimed that it was the gesture that created a *crescendo* or *diminuendo*; the increase and decrease of sound volume were created by the gesture of the entire playing apparatus. It is the motion of the finger, wrist, arm, elbow, and shoulder that influences the behavior of the felt hammers, thus producing more than a hundred shades of sound even on one note. To play a *crescendo*, one needs the gesture of the elbow going outward; when a bigger *crescendo* is required, use a little of the torso to lean forward for more weight (see Notation 8). Only then should one use the torso. When I was playing highly virtuosic pieces like the Saint-Saëns *Fourth Concerto* and the *Second Concerto* of Rachmaninoff for my first doctoral recital, he demanded that I exaggerate these gestures a bit. For one thing, one needs a big sound to compete with an orchestra. More importantly, technically demanding pieces are physically taxing. One has to exaggerate the gestures of releasing tension especially with the elbows. At one point, he actually told me to fly!

All of these gestures are merely a means to an ultimate end: to make physical sense of what is written on the score, to translate into sound the intentions of the composer. This requires not only intelligence but also commitment, and that is the subject of the two other modes of preparation for a musical performance.

## Musical and Intellectual Preparation

Aspects of mental discipline and sophistication in Reyes's art of playing the piano involve the musical ear, the art of nuance that leads to orchestral playing, the *solfeggio*, the elements of style, and the notion of technique as a means and not as an end.

### The Musical Ear

Reyes often spoke metaphorically of the outer ear and the inner ear of medical science.<sup>4</sup> The inner ear acts like a superego, being the all-knowing organizer of the plethora of sounds required by the score; it creates a mental picture of the sound the performer wants to produce even before execution. The outer ear then encodes the task at hand, checks the sound made by the performing apparatus and the instrument, and sends a report to the inner ear for evaluation. All of these happen in a split second on every note or chord the performer plays.

“You can’t get it because you don’t listen!” Reyes would often exclaim. All things being equal, i.e., the performer’s technique is secure and he has done sufficient work in the assimilation of the score, one only needs to actively listen and the body would know what to do (e.g., playing with the finger, releasing tension with the wrist, rotating the forearm, etc.). That is why one cannot survive with mechanical practice alone; it is necessary to practice with the ears at all times.

### The Art of Nuance: Orchestral Playing

Russian pedagogue Heinrich Neuhaus wrote in his book that in order to produce something beautiful out of the piano, one has to think of the impossible (136). Reyes and my German piano professor Walter Olbertz practically said the same thing in the same words, although they claimed never to have read the book of Neuhaus. The piano can sound incredibly boring because it cannot sustain a note like the violin and the human voice; it cannot create a *vibrato*, and the sound dies right after the felt hammer strikes the string. Hence, a pianist must strive never to make the piano sound like the piano. It should always sound like something else: an instrumental ensemble, a choir, and eventually an orchestra.

This lies on one’s technical skill in manipulating overtones through touch. Even for one note, a performer can produce at least sixty shades of tone on the piano; plucking with the finger, playing with the wrist, elbow and arm, and striking the keys with different speeds will produce so many different colors on the air canvas. We can therefore talk about sound layers when we begin to learn a score. For instance, the melodic line of a classical sonata could be played by the flute with a bright tone so one should sink more into the keys. The *alberti* bass figures could be played by two instruments: the bassoon plays the bass with a heavier sound so more arm weight can be applied on the bass; the clarinet plays the remaining figures in *piano* so a lighter touch on the other notes after the bass is in order. Reyes would give a note on releasing tension through the wrist right after playing the bass notes.

Reyes gave me some useful advice on how to practice fugues.<sup>5</sup> Play the notes on the G clef with both hands sounding like two separate instruments of different tone colors, then imitate the sound using one hand. Do the same for the notes on the F clef. Now one has three or four instruments sounding together, and all the voices are clear. This is the only way one can make a piano work sound interesting, and this is what makes one pianist sound different from another. The degrees to which a pianist does technical practice and the amount of his intention in doing so are unique; they are

dependent on talent, level of technical security, and mental conditions on the day of the performance.

### *Solfeggio*

When Reyes mentioned during our first group lesson that one of his tasks was to resolve whatever performance issues we have, I immediately told him that I had issues on memory lapses. One of my few excuses was that I have not played a solo recital in years because I was busy teaching full time at the UST and part time at the Ateneo de Manila University. Memory lapses in performance bothered me quite a bit. First, he said that it was psychological, that I should not anticipate it. Then, he asked me, “Do you sing your pieces in *solfeggio*?” When I said no, he said that it was time that I did.

He went on saying that in France, *solfeggio* was an essential part in all musical training. He remembered Marguerite Long telling him to sing the entire Italian Concerto of Bach in *solfeggio*. I tried it with the second theme of the third movement of the Rachmaninoff Second Concerto but had difficulties doing so because there were so many notes. Because I was not used to it, I asked him if I could just sing quietly the bass notes in *solfeggio* to aid my memory of the harmony. He said yes and that I should just do what I could to remember what was going on. Reading the score away from the piano, for instance, also gives us a visual aspect of memory.

#### Elements of Style

The German School comes to the fore through the necessary discussion at this point of form analysis, a working knowledge of music and art history, and readings on the lives of composers that highlight the style of every era.

### The Baroque Period

Reyes, our professor in the coursework on 16th to 18th century music, in one trimester of less than three months, made us learn the *Sonata in D major, L. 465* of Scarlatti, the Rameau *Gavotte* and *Variations*, and the entire *Goldberg Variations* of J.S. Bach. With the Rameau *Variations*, we learned the early beginnings of the variation form, and he chose a Scarlatti sonata with huge leaps that we were to practice with an arch for maximum ease of execution (see Notation 12). It was a prototype of the intention of the composer that these sonatas be *essercizi* or exercises; but we had to remember to play it with a singing tone and to even sing the runs. That was going to be our model for interpreting the sonatas of Haydn, Mozart, and Beethoven.

The bulk of the semester was spent learning Bach’s *Goldberg Variations*, a very daunting task. But he said, “It is not as difficult as you think! If you are committed to learning and memorizing five of the thirty

variations per week, then you would have finished all thirty variations in six weeks!” That made sense, but we were teaching full time and were doctoral students with nine trimester units. “Excuses, excuses,” he would say. I was able to study and read through only half of the thirty *Goldberg Variations*, but I learned so much from them.

Reyes stressed the importance of polyphony in the education of a musician, and a pianist for that matter, for only the piano can sound like an orchestra and simulate different instruments sounding together. Polyphonic music, especially the works of Bach (with special emphasis on the *Goldberg Variations* and the forty-eight preludes and fugues of the *Well-Tempered Clavier*), is the vitamin supplement of every pianist.<sup>6</sup> It purifies the mind because it makes one intentionally think linear, that is, in sound layers. Add to that the different modes of articulation (*legato*, *staccato*, *portato*, etc.) and the exploration of the wonders of ornamentation. With the *Goldberg Variations*, we learned practically all the different types of ornamentation of the Baroque Period, e.g., trills in different forms, the mordent, the *praller*, turns, etc.

This art of ornamentation coupled with Bach’s virtuosic writing that he inherited from Antonio Vivaldi reminds us of the dramatic gestures of art in the Baroque Period, an era borne out of Italy’s desire to rebuild Rome on a grand scale after it was sacked by the French. Thus, the word “Baroque” was coined by 20th-century musicologists from the Portuguese “*barocco*”: a beautiful deformed pearl with bubbles as ornaments.

The image shows three systems of musical notation for Scarlatti's Sonata in D major, measures 465-470. Each system consists of a treble clef staff and a bass clef staff. The music is in D major and 3/4 time. The right hand (treble clef) features a continuous eighth-note pattern with various ornaments (trills, mordents, and grace notes) above it. The left hand (bass clef) plays a simple accompaniment of quarter notes and half notes. The notation includes dynamic markings like 'f' and 'p', and articulation marks like slurs and accents.

Notation 13: Scarlatti, *Sonata in D major*, L. 465, mm. 768–4 (Leaps in the left hand between the 4<sup>th</sup> to 5<sup>th</sup> measures are to be made with an arch. The same applies between the 6<sup>th</sup> and 7<sup>th</sup> measures, etc.)

## The Classical Period

The Classical Period was born out of the dramatic and ornamental excesses of the Baroque Period; the French Enlightenment of 1740 favored the Classical ideals of naturalness, balance, symmetry in form, and simplicity of expression. The Classical *Sonata-Allegro*, for instance, is a form that strictly adheres to symmetry in phraseology and thematic development. It is a highly cerebral form of composition that is compact with its contrasting themes and how they are fragmented, manipulated, and synthesized in the end as in classical rhetoric.

With Reyes, I had four lessons with the Mozart *Piano Sonata, K. 576*; we discussed all these matters of form (see Table 1) regarding the work. Furthermore, Reyes reiterated that Mozart’s music is all about singing. We discussed that before one attempts to play Mozart’s piano works, watching a decent performance of a Mozart opera is imperative. Only then can a pianist learn how to sing with the piano. The slow, languishing arias and ensembles are perfect examples of the *Empfindsamer Stil* or sensitive style which is expressive but simple and dignified, never vulgar or overly sentimental. The singing runs of the fast arias are perfect models for the instrumental runs of Mozart or any composer for that matter; runs are fast melodic lines and should be played according to their contours. They are phrased and should have a beginning and a resolution that usually ends soft, as one would end a sentence. They are to be played with punctuation marks like the ones in natural speech; regular phrasing is an essential aspect of the Classical ideals of balance and symmetry.

Reyes was also very particular with articulation and with the intentional resolution of phrases. He told me to listen to the Alban Berg String Quartet and notice how satisfying they end their phrases, like actors breathing normally after every sentence. He said, “Without these resolutions and clear articulation (*legato, staccato, portato*, etc.), your Mozart sonata is nothing.”

Table 1.

Mozart, Allegro from *Sonata in D major, K. 576*

(Partial Analysis Using the “Growth” Aspect of the Larue Method)

Large Dimension	Middle Dimension	Small Dimension
<i>Sonata-Allegro form</i> Tempo: <i>Allegro</i>		

<b>Meter: 6/8</b>		
<b>Texture: semi-polyphonic</b>		
<b>Exposition</b>	<i>(D major)</i> Measures 1–9: Statement of the Principal Theme	<ul style="list-style-type: none"> <li>• in leaps of eighth notes,</li> <li>• sprightly, subtitled “The Hunt” for its chasing quality</li> </ul>
	Measures 10–16: Transition	<ul style="list-style-type: none"> <li>• uses fragments of the principal theme on the left hand with counterpoint in running sixteenth notes on the right hand</li> </ul>
	Measures 17–20: Statement of the Secondary Theme	<ul style="list-style-type: none"> <li>• melody in sixteenth notes accompanied by broken chords in eighth notes</li> </ul>
	Measures 21–42: Transition	<ul style="list-style-type: none"> <li>• variations of the secondary theme</li> <li>• variations of the principal theme</li> <li>• ends in a cadence leading to A major</li> </ul>
	<i>(A major)</i> Measures 43–46: Statement of the Closing theme	<ul style="list-style-type: none"> <li>• melody in eighth and sixteenth note figures</li> <li>• same tempo but more relaxed in character</li> </ul>
	Measures 47–53: Transition	<ul style="list-style-type: none"> <li>• uses a variation of the closing theme in running sixteenth notes</li> </ul>
	Measures 54–59: Coda	<ul style="list-style-type: none"> <li>• melody in running sixteenth notes</li> </ul>

		<ul style="list-style-type: none"> <li>• cadence confirms new key of A major</li> </ul>
<b>Development</b>		
	Measures 60–63: Tail fragment of the Coda in two keys	<ul style="list-style-type: none"> <li>• fragment in A minor</li> <li>• fragment in F, the dominant of B flat</li> </ul>
	<i>(B flat major)</i> Measures 64–81: Fragments of the principal theme	<ul style="list-style-type: none"> <li>• contrapuntal writing with fragments of the principal theme jumping from one hand to another with counterpoint of running sixteenth notes</li> <li>• transition to F# major</li> </ul>
	<i>(F# major)</i> Measures 82–97: Tail fragment of coda in different keys	<ul style="list-style-type: none"> <li>• transition from F# major to A major: F# major, F# minor, B minor, B major (V), E minor, E major (V), A major</li> </ul>
	<i>(A major)</i> Measures 98–99: Dominant preparation	<ul style="list-style-type: none"> <li>• in running sixteenth notes leading to the restatement of the principal theme in the recapitulation (D major)</li> </ul>
<b>Recapitulation</b>		
	<i>(D major)</i> Measures 100–107 Statement of the Principal Theme	



## The Romantic Period

The transcendental techniques of Liszt and the Russians come to the fore in 19th century music. Mozart's piano had a range of 5 octaves, Beethoven's was with six octaves and Liszt's (the forerunner of the modern piano) with seven octaves. Quicker action and the expansion of the sounding board from seven to nine feet resulted in a more sonorous sound and in more technical possibilities like fast repeated notes, sweeping *arpeggios*, thundering octaves, and extended chords for huge orchestral sounds. Aside from being a period of excessive virtuosity, it is also an era of breaking away from the musical forms of the Classical Period including its rules for decorum in expression. In all forms of art there is a breaking away from all these rules, and artists as well as composers favored individual paths over conformity. They found inspiration in dark medieval tales, the big dramas of ordinary lives, and the supernatural.

Reyes also talked about the individuality of 19th century composers, beginning with Beethoven who was the first to think out of the box with his sudden or *subito* changes in dynamics, his flair for the heroic in his middle period, and his contemplative style in the late period. This late period also saw forward-looking harmonies that actually predicted the writing of 20th-century composers. This individual style would be emulated by all composers up to this date. Reyes explained to us that the function of music in the 19th century was no longer to fulfill social and/or religious functions but that it was existing for itself like a sonnet of Shakespeare or a novel by Goethe. The composer was now the focal point and the performer was only a conduit. Lydia Goehr talks about this at length in her book *The Museum of Musical Works* (231). The year 1800 saw the establishment of proper concert decorum: lights off in the audience, no noise, no talking, no smoking, and no eating in the hall. The performer emulated the composer more than himself: he became the conduit and therefore the loyal subject and advocate of the master.

I remember playing Liszt's Mephisto Waltz No. 1 in a master class with Reyes in 1989; after going through all the technical details of the work, he said, "After all that technical practice, the most important thing is to play like the devil!" The imaginations of Romantic composers have gone wild, and the performer should do the same. Again, the need for transcendental technique is required because these wild imaginations of composers plus the modern innovations in instrument building have brought us piano works of outrageous technical difficulty. That is why Reyes always recommended the study of the complete études of Chopin and Liszt. No one could ever go

wrong with these; after playing the pieces, the pianist can play anything. When asked how he learned all of them, he suggested that we start with the most difficult ones so the rest would be easier. One has to be determined to learn all of them and to find time to practice, even in the Rachmaninoff style of practicing for quicker absorption. He added that if one would give himself a deadline for memorizing every étude or movement and stick to that deadline no matter what, then learning works by the bulk would be much easier than usual. He advised us to always give in to that obsession, but first we needed to create that obsession in our minds.

I managed to play the six *Paganini* Liszt études along with the Bach-Busoni *Chaconne* and the Mozart *Sonata*, K.576 for my third doctoral recital with only nine months preparation, and I must say, at least for the *Paganini* Liszt études, the Rachmaninoff style of practicing really worked. There was a part in the sixth étude where I had to play difficult octaves and chords in contrary motion, and Reyes advised me to make an *agogic* accent at the beginning of each passage to ensure release of tension (see Notation 14). According to him, this *agogic* accent was peculiar to 19th Century music and was expressive in function, plus, it made the execution easier because one had more time to release tension through the wrists, shoulders, and elbows. Of course, he also advised me to use it sparingly as it may ruin my rhythmic integrity, and it could sound too romanticized.



Notation 14: Liszt, *Var. 6 of Étude No. 6* from the *Six Grand Études after Paganini*, mm. 131–6 (The chords at the beginning of every measure are to be played with *agogic* accents, i.e., with a slight pause. This enables the player to release tension through the wrist, elbow, and shoulders.)

Another technical note for 19th Century works is the exaggeration of gesture. Big sounds need more weight, hence, more gesture in playing with thrust, free fall, and in the quick release of tension is required. I was made to release more with the elbow and shoulders especially for big chords and fast octaves to regulate the blood flow in my entire playing apparatus. Wide stretches and dangerous leaps, like in Liszt's *La Campanella* (see

Notation 5), also required more rotation of the elbows. “It is also visual,” Reyes remarked.

The audience has to see the motion that produces the sound, but it is not for acrobatic effect; it serves a technical and a musical purpose. Finally, Reyes warned us not to use too much pedal in romantic works so as not to compromise clarity; for most of the runs of Saint-Saëns’s *Concerto No. 4*, he made me remove the pedal entirely (see Notation 15).

Notation 15: Saint-Saëns, *Allegro vivace* from *Piano Concerto No. 4*, Op. 44, mm. 478–85 (All runs are to be played without pedal in a hall with good acoustics.)

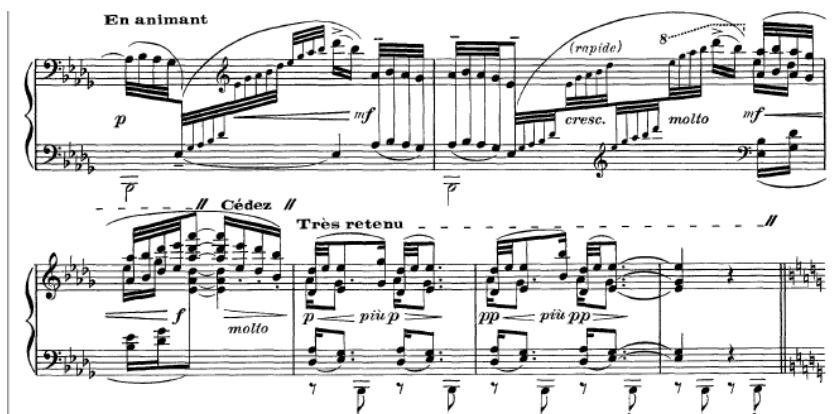
### The 20th Century and Beyond

For my second doctoral recital, I played the complete (twenty-four) Debussy Preludes, and this forms an integral part of my reason for studying with him. “I want to be a colorist like you,” I told him in one of our lessons, and this recital became my favorite. Reyes told me that with 20th-century music beginning with Debussy, we did not attempt to interpret: we just followed what was written on the score very strictly and to the letter. With the Mozart sonatas and the works of Chopin, we make *crescendos* and *decrescendos*

with slow melodic lines and fast runs even if they are not written. It is tradition to sing everything in Mozart and Chopin. But with Debussy, we need to have a microscopic view of the score, i.e., make a *crescendo* and *decrescendo* only if it is written; all the dynamic markings and minute articulations have to be followed.

I have learned in school that Debussy was probably the first composer to write music for the sake of sound. His music has vague philosophical or rhetorical leanings; they are designed to let the performer and the listener live for the moment. Like Impressionistic paintings and Symbolist Poetry, they create images not to describe but to evoke feelings for these images. Reyes said that every chord and every phrase in Debussy's works is an image. Many pianists avoid playing Debussy because they do not understand Debussy's intention; they adhere strictly to the mode of tonality of all homophonic music before Debussy. The composer broke all the rules of classical harmony and counterpoint, using Asian scales, quartal harmony, whole-tone scales, and clusters for the sake of tone color and nuance (see Notation 16). For the composer, there would probably be a loose tonal center, but it is not as important as the feelings the set of images of the work evokes. When Reyes played the 24 Debussy *Preludes* in 1979, he said that they were all amazed at how he did all the coloring especially in soft passages. Then he said, "We both know that it is easy; just help with your wrists and your elbows for a cushioned sound. It is so easy to control tone color that way."

Before he died, he gave us all an assignment to study Carl Vine's *Sonata No. 2*, a 21st-century work. He said that once one was comfortable with Debussy, all things being equal, then one could play any modern work. One would know how to count every single note and rest and follow all the markings of the score to the letter. One could think out of the box of traditional tonal music and learn to think in images instead of in formal structures. Anyway, these images are structured in themselves. Post-tonal and atonal music have patterns too, if one knows how to look for them. These may be difficult to read, but once you have systematically memorized them, these are yours. Reynaldo Reyes said, "It's magic!"



Notation 16: Debussy, “Voiles“ from *Preludes Book 1*, mm. 424–7 (an example of the use of the whole-tone scale)

### Technique as a Means and Not as an End

Classical music is an intellectual endeavor, and much of the work towards its performance is on intellectual sophistication. It is also a complex language, and technique is its grammar. Ideally, good piano technique should be learned before one learns his/her alphabet. The performing apparatus has to be taught natural movement, or if I may rephrase, the child’s mind has to be taught never to go against the natural movement of his/her hands, wrists, arms, and shoulders. His/her mind has to be taught to synchronize movement with the rhythm that his/her ear perceives. He/she has to learn that music, dancing, walking, and even the sounds of nature and the environment are one. All of these are essential parts of technique.

If one did not have the good fortune of a sound music education as a child, one simply has to embrace it and say, “I am going to learn the grammar again from the most basic elements like learning the grammar of a new language in school.” These are the verities of life, and most Filipino musicians who took graduate school in the West had to undergo the same overhaul of technique and learning skills. Reyes said that to learn new things fast, one needed ten percent of talent and ninety percent of patience tempered with open-mindedness and the joy of learning. It is very possible, but one had to learn to forget everything that he/she knew and become a *tabula rasa* (blank slate).

But learning technique as an end in itself defeats the purpose of making music. Technique is necessary, but it is only a means. Like grammar to a professional writer, technique for a musician is a tool to execute with ease whatever one’s creative mind fancies; eventually, it is the physical

means to deliver to the audience the intentions of the composer. To reiterate, in a musical performance the composer is the most important element: the performer is just a conduit, but this conduit has to be of excellent quality. Reyes said that the discipline of classical music required the entire being of the performer. Hence, the preparations of a musician for a performance still requires a third facet: the spiritual.

### **Spiritual Preparation**

I firmly believe that empathy should be on top of the list of qualities of a musical interpreter. Empathy does not only mean that one cares about how the other feels but how the other thinks; one gets into the shoes of the other and embraces his entire being. Heinrich Neuhaus specifically wrote in his book that in music making, one has the score (the written image of the composer's intentions), which translates into sound, which translates into emotion (7). Indeed, much of the musical training discussed above is geared towards keen sensitivity that leads to empathy with the composer's intentions and with the audience that perceives these intentions.

### **The Musician as Mathematician and Philosopher**

I already mentioned above that Reyes believed that musicians should be trained like athletes, mathematicians, and philosophers. The athletic training has already been discussed above; the training as mathematician is also quite obvious with regard to precision in rhythm and execution, and the scientific concepts of free fall and the control of weight. Having earned a Bachelor of Science degree in Mathematics, I may add a few insights into the mathematical aspect.

The study of a branch of mathematics (e.g., college algebra, calculus, or linear algebra) is cumulative, i.e., it requires comprehension of every single concept in the order that it is given to you by the textbook. For instance, before one can reduce algebraic fractions, one has to first learn to factor algebraic expressions. At the end of the course (especially in higher mathematics, i.e., advanced calculus and abstract algebra) one is required to integrate all the concepts and figure out how interdependent they are with each other. Same as in music, when one reads the score for the first time, one is forced to first master the individual sections (that indeed contain mathematical patterns) before one can play it through and realize that the entire work is an integration of its individual parts. Music is probably the most abstract of all the arts in that it is encoded in abstract patterns and can only survive through the element of time. With literature, one has the physical evidence, the text that is editable. Painting and sculpture can be

changed at any time. Theater, film, and dance have the visual aspect, although they also survive through the element of time. But with music, one is completely dependent on the moment; a musical performer is only as good as that one hour he is given to play his concert. And the integration of sounds that one produces in that one hour disappears after the last note of the performance. What he/she leaves behind is just the emotion or the memory of the emotion that the audience felt in that moment. The emotional response to the music varies from individual to individual. That is why a musical performer has to thoroughly prepare for his/her concert; it is a preparation that requires his/her entire being.

The concept of “Being” is an essential issue in philosophy. Martin Heidegger portrays man as “*Dasein*,” i.e., Being in the world, in his opus on phenomenology *Being and Time*; “*Dasein*” strives to make sense of the world around him, which includes himself, and finds meaning and value in the essence of objects and events that are significant in his life (414–4). Thomas Clifton believes that phenomenology is important to musicians because phenomenological descriptions concentrate not on facts but on essences (81–2). The assimilation of the essence of a musical score is the initial role of the performer; his/her technical, musical, and intellectual preparations are precisely geared towards the systematic execution of this task. Only upon successful assimilation can the performer actually bring the musical score to performance; the music is then brought to life, and the sounds that are brought forth into Being become the new object that the audience can choose to assimilate phenomenologically. The audience’s phenomenological process of listening can only begin when they find value in the music that they are listening to. Reyes constantly reminded us to prepare with our heart and soul so that the audience might truly find value in the music that we played, and that it was our duty to show the audience how beautiful the music was. That is why it was always important to him that we talked about the true essence of the music, its historical context, the tradition of playing the work, and its technical and compositional structures. Philosophy enables us to talk to ourselves and to each other on a conceptual plane so that we may know what music is for and what we musicians are here for (Clifton 67–).

### **When the Pianist Becomes a Musician**

After enjoying such erudite discussions with Reyes, we often went back to the question of technique and talked about performances that were note-perfect. He said that if they were note perfect but cold and unfeeling, or when these performances did not touch on in any way, then they were not

technically perfect because technique was the art of sound production. It is the art of physically sorting sounds in a way that they translate into emotion.

We study music in the university to have intellectual sophistication. We study theory and ear training to understand the written language of music. We study music and art history to understand the sociopolitical, psychological, philosophical, and cultural context of the works we are playing. We study technique to master how the language of music translates into physical movements that translate into sound. We study music literature to have in-depth understanding of style periods including how they evolve as byproducts of schools of thought expressed in art in a historical context.

The integration of all of these things, in addition to our natural intelligence, willingness to learn, and the impact of our life experiences, affects the way we play our music. Reyes said that note-perfect performances in the West were not that rare anymore, but at least half of them were cold and lacking in sophistication. There were many performers who made some mistakes but one heard the sophistication in their music; there was complete understanding of the work, its context, and the composer's intentions. Reyes would rather listen to such performers.

Of course, there are performances that are truly wanting due to lack of thorough preparation, lack of talent, lack of sophistication, a desire to show off, neglecting the intentions of the composer, or a combination of two or more of the above. Also, there is such a thing as listening to a good pianist playing badly; if the intentions are sincere, then the performance somehow touches the listener. The worst thing is to listen to a bad pianist playing badly; thankfully, these are rare, for the career of a musical performer is probably the most daunting that not many have the nerve for it. A pianist becomes a musician when optimal technique and optimal intellectual sophistication enables him/her to deliver the intentions of the composer resulting in a touching performance.

### Music and the Other Arts

Reyes and I used to compare notes on what transpired in my studies in Berlin and in his studies in Paris. The French and the German schools are pretty much similar especially in the sense that one has to take comprehensive exams in Theory, Ear Training, Instrument Science, History of Music, and Forms and Analysis before one prepares for the graduation recitals in chamber music and the memorized solo recitals for the major instrument. The only difference was that Germany's ear training was more concentrated on dictation than in *solfeggio*, and there were two solo recitals (thirteen days apart) for the major instrument in the master's program in Berlin.



European colleges of music expect one to master all these courses before they even hear one play; failure in these theoretical examinations will result in expulsion even if one's playing is at international competition level. In addition (e.g., for the oral comprehensive exams in History of Music) they expect one to have a working knowledge of the music literature even of instruments other than one's own and a working knowledge of European History and Art History. It is expected that instrumentalists should go to the opera and singers to concerts of instrumental or symphonic music. My German piano professor, Walter Olbertz, often reminded me of the first Sunday of the month, when all museums in Germany were free of charge; he stressed that the appreciation of the visual arts was part of my education. He also encouraged me to go not only to the concerts of my favorite pianists but also to symphonic and chamber music concerts and to the opera. Literature was something I had to do on my own, reading German novels that improved my language proficiency. After all, everything in European educational institutions is taught exclusively in the native tongue.

Reyes and I also talked about the unity of all forms of art. There are lines in poetry and musical phrases in music; there is texture in sculpture and texture in music; there is color in painting and tone color in music; there is exposition, conflict, and denouement in fiction and there is exposition, development and recapitulation in the sonata-*allegro* form of absolute music (see Table 1 on page 55), etc. It is perfectly natural for a musician to hear music when he views a painting, for a painter to imagine a plethora of colors when he hears music, and for a playwright to imagine a plot when he hears music. Imagine a film, a dance recital, or even a wedding without music! All the other arts are connected to music, and all the other arts are connected to each other.

### Education as Empowerment

In one of our lunchtime conversations, Reyes mentioned that teaching is a multi-tasking job: one is also a parent, a friend, and a psychoanalyst. In fact, as I have mentioned above, he already said in our first lesson that he was there not just to teach but to address our performance issues. These issues are discussed in this section. Many of Reyes's students in PWU had issues on memory lapses in performance. Memory lapses are a performer's greatest fear; it is usually the reason why public recitals are always postponed and the main reason for stage fright. In our case, it was mainly the lack of preparation due to our full working hours as professors, or so we thought. The first thing he said about the matter is that we should not anticipate memory lapses. "Do not be afraid to make mistakes; the only thing to fear is fear itself!" True, but

then again, he said that to ensure memory and minimize false notes, it would not hurt to do other things like learn our pieces in *solfeggio* and securing our technique so the body reacted naturally and systematically to commands of the brain. All of these have been discussed above in his technical preparation. Our memory issues were resolved to a good extent through all these processes, but there was one other factor that struck me during our lessons—Reyes drove the student to slavery of practice but at the same time made the student feel that he (Reyes) did this because he truly believed in the student.

In one of our sessions with the Rachmaninoff *Second Concerto*, we started talking about my traumatic experiences with one of my past teachers, one who told me to give up hope for graduate studies in Europe because I was too old. He was furious at that teacher and told me never to let anybody do that to me, and that I should never do that to any of my students! He even told me never to tell any student that he/she was stupid even if it was true because he/she would believe it and amount to nothing. We are here to motivate all students, to tell them about the beauty of our craft, not to assert our superiority so we can feed our egos. This was the time when I was doing an old (but already corrected) habit of playing with raised shoulders. This was also the day he taught me the Rachmaninoff style of practicing and that cured the nasty habit. Then one would always hear him say “You see, you can do it!” I never thought that a middle-aged man like me would enjoy hearing those words.

After that session, we had *merienda*. Over coffee, he told me that he was glad to hear my story and wondered about the traumatic experiences of my colleagues. He said, “I wish they would tell me their own stories as you did about yours today. Now I am worried that all of you may have self-esteem problems.” He truly cared. In our next class in 16th and 17th Century Music Literature, he addressed the issue of self-esteem. He even said that learning all the études of Chopin and Liszt was a matter of self-esteem:

You have to tell yourself that you can do it! Do not let anyone tell you that you cannot, and this question of age is nonsense! Never tell yourself that you are too old to do it! I am eighty years old and I still dare to learn new things! If I can do it, then so can you! I know that you are all working full time. I am telling you to please find time to practice your repertoire and find a little time to learn new things. After practicing your doctoral repertoire, if you can read a new étude or a new prelude and fugue by Bach for half an hour, then you have won. . . .” (Reyes, July 25, 2015, 11.00)

Reyes never talked down to us: he was always encouraging and motivating. My colleague Naomi Sison told me that one time, during her darkest hours of preparation for her first recital, Reyes told her, “Naomi, you don’t know how good you are. I wish you could be exposed to an international competition so you would reach your maximum potential!” (Reyes, July 25, 2015, 11.00). I thought to myself, if I fail in my task after this empowerment from a very generous and accomplished man, then it will be entirely my fault. Reyes reminded us of the daunting task of a performer: to bring beautiful music to the audience and make them “possess” the true essence of the composer’s intentions. Of course, this comes in varying degrees depending on the level of talent of the performer and the sufficiency of her preparation on a given time frame. Nevertheless, what was important for Reyes was the determination to compete with oneself in doing the task. To us, his students, what was important was Reyes’s belief that we could do it. In fact, he actually believed in us more than we believed in ourselves.

### **The Concert Stage as a Venue for Spiritual Exchange—The Need for Sincerity**

Reyes made me reassess and confirm my answers to the question “What am I here for? Or what is the real task of a musician?” Musical Performance and Medical Surgery have always been on top of the list of the most stressful professions. Performers would agree with this without batting an eyelash because most of them work really hard for a performance but only very rarely does everything work when one is onstage playing in a concert. The fear of failure is always looming. Reyes would often say,

Conquer your fear! Believe in yourself and dare to perform more often! And spend more time on quality practice—with your ears! You have to believe that you are doing something worthwhile. It is a spiritual exchange with your audience! They have to know that you are present and that you know what you are doing. Believe in yourself and remember that everything that you do should be clear and intentional!” (Reyes, July 25, 2015, 11.00)

With “intentional” he most probably also meant the active delivery of the intentions

of the composer because a musical performance is not just about the performer. We should probably learn to say, “This is not about me, it’s about the music! I am just a conduit, and a good one at that.” Reyes always said,

When you are on stage, always think that all the hard work has been done. Just think that you are the best, believe in yourself! But you are not there to show them how good you are; you are there to show them how beautiful the music is!” (Reyes, July 25, 2015, 11.00)

Reyes believed that this was what intelligent playing is all about. It is based on hard work on the details of the music with the intention of competently delivering its essence to the audience. That would work for any level of competence in music if the willingness is there. If the performer truly knows what he/she can do and is willing to forget herself in favor of empathy for the essence of the music, then his/her playing will be truly sincere.

### Reflections: A Paradigm Shift for Filipino Musicians

The contrasting views on the importance between the musical work and the performer as expressed in the views of Lydia Goehr and Stan Godlovich discussed in the third section of this study find resolution in the philosophy of Reyes’s pedagogical process. Goehr’s thesis on “*Werktreue*,” referring to the faithfulness to the work, is the focal point of Reyes’s technical and musical preparations whereby the student is made to realize that preparation for a musical performance entails the engagement of the entire being of the performer because he/she is championing the work of a composer.

The performer’s temptation to show off and be self-indulgent is hereby controlled, highlighting the value of internal goods as expressed by Jane O’Dea. Reyes’s spiritual preparation, on the other hand, concentrated on the well-being of the performer’s psyche; it is a constant reminder of the importance of the technical and intellectual preparations because music is a spiritual exchange among composer, performer, and audience. But beyond all that, the spiritual preparation also reminds the performer that competence coupled with a positive attitude and a child-like willingness to learn is essential to self-esteem. As expressed by Godlovich, the performer is at least as important as the work in that, without the performer, the work does not come to life and remains an abstract set of instructions. Reyes believed in both the importance of the work and the performer; his unique teaching methods are geared towards building a healthy attitude to making music, where one gives due reverence to the musical work through a disciplined psyche that trusts one’s competence in performing as well as the performer’s important role as conduit between composer and audience.

In Heidegger’s *Being and Time* there is a discussion on “*Dasein*’s” “potentiality of Being,” which is recognized and explored only when

“*Dasein*” listens to “conscience” that brings restlessness until “*Dasein*” arrives at the core of its Being (296). Reyes affirmed the “conscience” in his students and brought them (students) to the core of who they really are, and to the almost endless possibilities of what they could do. The more the student treats the methods of Reyes as equipment in the “readiness-to-hand” mode of Being, the more they become embedded in their habitus and the better they can impart these methods to future students of piano performance.

Reyes epitomized the cosmopolitan musician. He embodied the Filipino performer and pedagogue with numerous international experiences. He systematically and prudently used eclectic knowledge, complemented with a generosity of spirit and love for the beauty of life itself, to teach and make good music. Students learned from him the importance of discipline that is a product of one’s love for music and art. They (his students) saw him as the benchmark of a healthy ego that put the essence of the music first before anything else. As a pedagogue, he also put the student first because of his philosophy that teaching is all about the empowerment of the learner. He had a vision of nurturing Filipino pianists who would become worthy of conquering the international classical music scene, and he knew that a lot work had to be done to achieve this goal. Reyes often referred to Nick Joaquin’s article, “The Heritage of Smallness,” which delved on how the Filipino is brought up to think small; Joaquin reiterated that the Filipino character is clannish and is often drawn to thinking at the *barangay* level (Joaquin, p. 1). The Filipino mentality of focusing on small businesses where everything sold in retail (*tingi*) is typified by the selling of cigarettes by the stick and garlic by the clove. According to Reyes, the Filipino was brought up with a self-effacing attitude of “This is all I have and all that I am, so I can only do so much and should therefore not want more. . .” (Joaquin, p. 4). In other words, the Filipino is brought up with accepting his smallness and that social status is everything; that the poor should not aim for white collar jobs because they belong to the working class and have no right to a college education.

In metaphor, Reyes observed that many piano teachers in the country stuck to outdated methods whereby their pupils only did one thing at a time, such as one *étude* per lesson, and then the same thing for the next lesson, and the next until mastery was achieved. Likewise, the same *étude* was played in the third lesson, if necessary. This is what many piano pupils do, but those who can do much more are often subjected to the same method which greatly stifles talent. Heidegger warned against “*Dasein*’s” tendency to listen to the chatter of the “they” because this greatly curtails one’s quest to realize one’s well-deserved “potentiality of Being” (268). Reyes believed

that teaching methods should vary from pupil to pupil. The teacher should explore and maximize the pupil's capacity like learning three études in one week and another three or more in the next, if possible.

World standards in piano performance are very high. Reyes saw and experienced this all over the world. For example, in the West and in our Asian neighbors, such as Japan, Korea, Hong Kong, and mainland China, a student at grade school piano level is required to finish all the inventions of Bach and entire volumes of Czerny études. Moreover, teenagers who pursue piano as a major instrument finish twenty preludes and fugues of Bach's *Well-Tempered Clavier*, half of the thirty-two Beethoven sonatas, and all the twenty-four Chopin études even before they are accepted in the Bachelor of Music program. The standards in piano playing increase every year because pianists are learning from the misgivings of their teachers and are combining the best practices of all schools of thought.<sup>7</sup> The piano world is now more eclectic.

Reyes believed that arriving at such standards in the Filipino music scene was possible only if we made an effort to change our mentality. He posed the question:

Why learn two Chopin preludes when one can learn all twenty-four of them? Every pianist should play that, and the twenty-four Debussy preludes, and the twenty-four Chopin études and so forth. That was how we were brought up in Paris! Of course, you cannot expect all your students to do that, not everybody can, but you will be surprised to know that there are many who can. I come to the Philippines every year to give lessons and I know that there are many here who really can do it! How do you find out? Let them all do it. . . .<sup>8</sup>(Reyes, July 25, 2015, 11.00)

Contentment is the key to how much one wants to compete with oneself. Bourdieu's socio-political discussion on the nature of social classes comes to mind in connection with Nick Joaquin's idea of thinking small. It raises the question whether the working class is happy with thinking small. In the case of piano students, are they satisfied with doing just the minimum requirements (e.g., four Chopin études, one Classical concerto, three Classical sonatas, four Romantic pieces, and three 20th-century pieces) for the entire bachelor's program in piano performance of five or six years?<sup>9</sup> It was the hope of Reyes that no professor would be content with minimum requirements. The teacher factor is of utmost importance. Even if the task of a student is ninety percent and the teacher only ten percent, it is still the teacher who provides the impetus, inspiration, and great influence on the

mindset of the student. Thus, it is the task of the teacher to open the mind of the student to all possibilities, to teach the student to explore the vast repertoire of music that will make him/her explore his/her abilities in the process. With the exploration of abilities comes the recognition of weakness, and with the recognition of weakness one begins the process of transcendence. The teacher should encourage and aid the student in this process because it is the only way for the student to reach that goal of an authentic musical performance. The teacher also needs to develop empathy that would make the student deliver the musical goods in their authentic form, so that the process of “possession” in Thomas Clifton’s terms would be satisfying. I believe that empathy is the subject of all art; it is the power to put ourselves in the shoes of the other, thus fully understanding human condition in all forms. It is this human condition, even in a state of ugliness, that the artist systematically portrays in his/her art echoing Clifton’s “possession” as key.

Competition among students, aside from negative feelings of envy and desire for failure of others, is a reality in music schools at some occasion. Reyes, who has taught students with varying degrees of talent, gave each one the same dedication and the weaker ones even more attention. He expressed the same idealism to explore as many repertoires as they could while they still could. He constantly instilled in them the value of internal goods as discussed by Jane O’Dea so that each student knew exactly why they were in the piano department. The advice to young pianists to compete with oneself often works. Many psychologists warn against parents comparing their children; the same goes for students. Heidegger’s concept of potentiality of Being can only be realized when “*Dasein*” retreats into itself to identify exactly which areas of its existence need transcendence (287).

This monograph documents the vision of Reynaldo Reyes, the epitome of a cosmopolitan musician. His wisdom has made me confirm my belief that I should strive to teach in the best way I can so that I can produce students who will be better than I am. World standards of piano performance evolved through the vision of a few performers and pedagogues. Hence, I document the wisdom of a Filipino visionary, Reynaldo Reyes. Now I can tell piano students with conviction that their generation should be better than ours. We all have to take part in the evolution of the Filipino pianist.

## End notes:

<sup>1</sup> Marina Escano was Reynaldo Reyes' classmate in UST who admired Reyes, whom she labeled as "the best pianist in the country" during his time. I had lessons with Escano in UST for two months in 1989 when my piano professor, Fr. Manuel Maramba OSB, was on a trip to Europe. She was the one who first exposed me to the Russian technique which she learned from her former teacher, Dr. Francisco Santiago.

<sup>2</sup> Reyes used to tell this story to his students in the USA who cancelled lessons because of car trouble, especially if they only had to walk a few blocks to school.

<sup>3</sup> Recalling my lessons with Ms. Marina Escano

<sup>4</sup> To explain, Heidegger specifically used the example of the hammer as "equipment." When we see a hammer and recognize its appearance as, e.g., something with a brown wooden handle and with a stainless-steel head, then its way of being is at "presence at hand." Then we realize that the hammer is more than its appearance; we know that it has value and is "equipment" used to build furniture and even houses, but its way of being remains at "presence at hand" if we remain in the act of just looking at it. The moment we actually clutch the hammer and use it as "equipment" in order to build, then its way of being becomes "readiness to hand."

<sup>5</sup> I recall the exact same method was taught to me by Walter Olbertz and Leonor Kilayko

<sup>6</sup> I recall, these are the exact words of both Reynaldo Reyes and Leonor Kilayko.

<sup>7</sup> I recall, both Reyes and Olbertz (my German piano professor), have confirmed this fact.

<sup>8</sup> Then he added, "*How about you, Peter, why don't you do it? I know you can do it!*" These were the words of Reyes in one of our lessons; this is one of the reasons why I decided to play all the twenty-four Debussy Preludes in my second doctoral recital and all the six Paganini Liszt études for the second half of my third.

<sup>9</sup> The Bachelor of Music in Piano Performance in UST has a five-year curriculum which only 10 percent of enrollees finish on time. Some even



finish the study program in nine years because the required proficiency level in piano takes a long time to attain.

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