



Fall 2024 Newsletter

Happy Fall/Winter Orchestra Season!

We have six rehearsals before our concert, for which we'll have two special treats: Hummel's Trumpet Concerto with soloist, member Jacob Culver, and the performance of the winning piece of our *2024 Laszlo and Fran Veres Young Composer's Competition, Accordionist's Fantasy*, by Ryoto Brumitt.

Other pieces include Rossini's *Barber of Seville*, Schubert's *8th Unfinished Symphony*, *Pirates of the Caribbean*, and some holiday favorites.

We hope to see our regular attendees and some new faces this season!

Concert: Sunday, 12/15/24, 2pm, Catalina High Magnet School, 3645 E. Pima Street.

Our orchestra continues to evolve and fine-tune our projects toward our mission in providing a supportive safe environment for a diverse membership who may face barriers to opportunities elsewhere. We also have moved forward with planned projects and have more ideas for the future!

Recently we polled our membership on changing our name to help support our direction and mission. The name change committee is working on whittling the suggestions down to a few for the membership to choose from, to unveil in

January. We'll still be found at our current website for a while, to help everyone adapt.

Advertisers, Donors, Volunteers

We rely heavily on advertisers, donors, volunteers, to continue operating and providing enriching experiences to the community. The public can support us financially or contact us for volunteer opportunities via our website, which will be updated periodically, and will list our immediate and future needs. We also accept donations in the lobby at our concerts, via Zeffy, check, and cash. If you'd like to become a volunteer, advertiser, or donor, please contact us!

Thank you

Thank you to our ongoing donors, for helping us keep this community orchestra running, and supporting musicians who otherwise may not have other opportunities.

And to the orchestra for joining our current 11 committees. It's been so helpful!

In this issue you'll find committee reports, interviews with our YCC winner Ryoto Brumitt, and member Glen Daw. In addition, we were able to include a technical article written by Caleb Hathway, on vibrato.

~ Charlotte Raby, Executive Director





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Committee Reports

Jim Click Fundraiser

Shari Hoffstadter

Fellow musicians and supporters of the arts! We're about to wrap up our work with the Jim Click Millions For Tucson Raffle to support our wonderful orchestra, and we need YOU!!

Last year, we raised over \$1k for our organization, and received a \$600 bonus. This year so far we have sold 65 tickets for \$1,350. We have 35 tickets available and can obtain more if these sell.

Members can still sign out groups of tickets.. Tickets are also for sale on our website and at rehearsals.

The tickets are \$25 each or 5 for \$100. Our orchestra keeps every dollar we earn from selling these tickets.

The prizes this year:

Grand prize: New 2024 Jeep Wrangler Rubicon 4xe Plug-In Hybrid.

2nd Prize: Two Round Trip, First Class Airline Tickets to Anywhere in the World.

3rd Prize: \$5,000 Cash

100% of the money raised supports Southern Arizona nonprofits. The drawing for prizes will be held on December 12, 2024. This year, since our concert is on December 15th, we won't have a chance to sell in the lobby, but we still have plenty of time to sell lots of tickets!! BUY:

<https://foothillsphiltucson.com/jim-click-millions-for-tucson-affle/>

Young Composer's Competition

The 2024 Laszlo and Fran Veres Young Composer's Competition (our very first) was a success! We had 6 composers submit their work for critique. Digital recordings of second and third-place winners are uploaded to the website, and the live recording of our first-place winner will be uploaded after our concert, which is when the orchestra will play Ryoto Brumitt's, *Accordionist's Fantasy*.

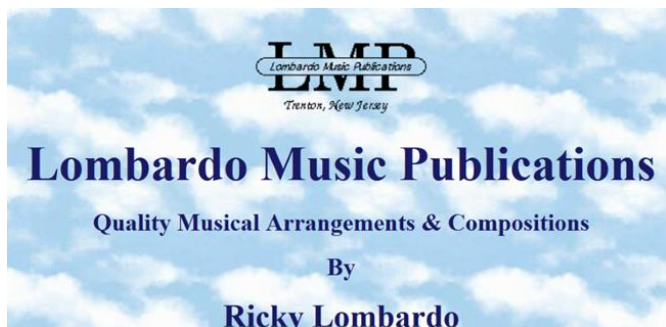
Ryoto will work with the orchestra to finalize his piece for our performance on December 15th at 2pm. We hope to have a full house in the auditorium, to hear this young person's beautiful composition!

We appreciate the efforts of our committee and judges: Dr. Joshua Nichols, Dr. YuanYuan (Kay) HE, Jason Makansi, Korreen Johannessen, Charlotte Raby, Toru Tagawa, and Rafael Reyes-Worman.



(Left) Ryoto Brumitt with Fran and Laszlo Veres, and Toru Tagawa.

(Right) Ryoto with YCC committee member Jason Makansi



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Small Ensembles

Our small ensemble committee is now formed and at work gathering pieces to provide opportunities to our members and to bring music to others. This is part of our community outreach program to those who may not be able to attend concerts and would benefit from having music and joy brought to them.



Interview with Ryoto Brumitt: Mountain Climber by Glen Daw



It was 1pm on a typically cool Tucson summer afternoon (it was only 100F), as I pulled into the parking lot of the Starbucks at Ina and Oracle. I put on my hat and went in,

searching for an 'older gray-haired fellow, similar to Beethoven,' in other words, a composer. Instead, I met a pleasant, quiet young man with black hair and a mischievous smile. He did not look like Beethoven, but then again, he is only 15.

Ryoto Brumitt was there with his mother, and we had a grand conversation about what Ryoto likes, dislikes, and how he composes. He has been playing the violin, beginning with the Suzuki method, since he was 7. He came to Tucson from Abiko City in Japan where he was born, which is just north and east of Tokyo. One of the first questions I asked was whether he knew any viola jokes. He replied no, but later he told me a Tuba joke (maybe he'll share it with the orchestra). He also said one of his summer workshop camp teachers told him not to tell viola jokes (my viola instructor told me the same thing). His violin instructor is Maestro Tagawa's wife, Laura. He found her via his network of friends - networking works!

As we looked for commonality in our music experience, I learned that he used to play the fiddle, we both know "Boil 'em Cabbage Down". [Before you ask, I do not play the violin, I play the fiddle!] And we both began learning to play our instruments using the Suzuki method. But I discovered his music experience is much broader and deeper than mine. Often during our interview, after I would ask a question or make a comment he would turn to his mother with the expression of 'who is this guy, is he crazy?' We had fun.

Ryoto likes all kinds of classical music, except modern, contemporary orchestral music - can you say 'Atonal and Dissonant?' His Mother says sometimes this kind of music makes him sick. He 'doesn't mind' listening to all types of popular music, but he is not a 'Swiftie'. Ryoto's own writing is influenced more by classical music. I asked about his mentors, and he said, "I have many music teachers and musicians who help me in my music development."

We talked about his practicing technique and philosophy, those are big words for a violist (whew), I asked if he concentrates on the hard parts, or just plays the piece through. Ryoto is definitely not a violist. He said, "There are no hard parts!" I asked how he marks his music, he said that he doesn't, he just remembers (aah, to be young). He has participated in several 100-day practice challenges, and won. In the challenges, one practices for 100 days and competes against others, his record is over 1000 days! (These challenges are sponsored by the Arizona Suzuki Association.) He follows the rule of Doctor Suzuki: "practice only on the days you eat." I thought at the time that doing such a challenge might be fun for the Foothills Phil.

Ryoto plays in the Quest Advanced Orchestra, with the Quest for Education and Arts organization, a faith based, non-profit enrichment center. For the past four years, he has participated in the Tucson Symphony Orchestra's Young Composer's Project. Each year, students enrolled in the project have their pieces played by the Symphony or members of the Symphony, much like a 'recital'. This summer, he entered the 2024 Foothills Philharmonic's *Laszlo and Fran Veres Young Composer's Competition* and won first place! The orchestra will perform his piece, *Accordionist's Fantasy*, at our concert on December 15th, 2:00pm

When we talked about his piece, Ryoto said it's about an accordionist who owns a café straight across from a world-famous ballroom. While he is busy providing local cuisine, and playing folk music on his accordion for his customers, he always enjoys the music coming from the ballroom, and dreams of someday playing his accordion with the ballroom orchestra. I asked if he had envisioned a particular restaurant or ballroom while composing, and he said, "No it was all in my imagination." Does he play the accordion I asked? "No but I have a toy one."

The Tucson Symphony concert notes stated: "this piece ... was originally written for

accordion and orchestra. Unfortunately, the accordion was not available, so he adapted it for winds."

In describing how he composes, Ryoto said when he starts thinking about what music he wants to write, notes for a specific instrument and color appear on his mental stave and the background also has a color, but is static. Sometimes audio comes with it, sometimes not.

"I see notes and colors," he said. "For example, I composed a tango for a string quartet this summer. I started seeing the notes for the viola and the colors."

Sometimes, notes appear when he is not thinking about music at all, so then he starts writing, or stores them in his head for later use. He has lots of stock, but it's all in his head so no one gets a sneak peak of his new idea for his next composition. His mother, Masayo, shared one of his secret techniques in composing - he whistles the parts!

I told Ryoto I didn't think violas had the melody in *Accordionist's Fantasy*, but he assured me the violas have one of the melodies (I think for a violist this is the point in the story when we start to play a fearful tremolo). Since the interview, the orchestra has read through the piece, and I have heard a recording of it as well. It is wonderful.

Ryoto is an avid reader, is home-schooled by his mother, and reads widely. He is not a fan of mathematics, but loves music. In his free time, Ryoto likes to watch movies, read books, and play games. The most recent movie he saw was 'The Hobbit', and he has read 'The Stranger in the Lifeboat' by Mitch Albom. He also likes to play Legend of Zelda (I'm old enough to remember when that first came out!). Ryoto, however, is not a big sports fan, so you University of Arizona fans - encourage him!

In Japanese, Ryoto has several meanings, but his Mother said that 'Ryo' means "ridge lines

of high mountains" and 'to' means "to climb." Overall, it implies a sunshiny and genuine personality, which he certainly has. But to me, it also means Mountain Climber, one who seeks for the top. That is the young man I interviewed.

viola since the 7th grade. He played throughout high school and then college at New Mexico State. During his college years, he played in the NMSU orchestra and chamber orchestra, and was the stage manager for the orchestra for a time.



Press release for an NMSU Chamber Orchestra concert

Member Spotlight: Glen Daw

By Linda Zello



Glen with wife, Kayrene and daughter, Emily. Wisconsin, Oct 2024

Meet Glen Daw, he has been violist with the Foothills Phil for 26 years. Glen grew up in Las Cruces, NM and has been playing the

While in college Glen was called as a missionary to serve in Germany for the Church of Jesus Christ of Latter-day Saints. He also spent a year as a Co-Op student, working in Los Angeles on the B-1 bomber program.

Glen has a PhD in physics from the University of New Mexico, doing his research at the Air Force Weapons Lab at Kirtland AFB. He is a genuine rocket scientist, having worked on a laser pointing and tracking system that would fly on the space shuttle. Moving from Colorado Springs he worked at the Tucson office of Kaman Aerospace, a sister company to that in Colorado, on a program named Magic Lantern which was a helicopter-based ocean mine detection system using lasers. During this time, Glen had to do all the water survival training and actually got to fly in the helicopter! After 11 years at Kaman, he moved to Raytheon.

At Raytheon, Glen worked on another 'Star Wars' program - space-based kinetic energy weapons, in various technical and management roles and was one of the Chief

Engineers on the program. After 19 years at Raytheon, he retired!

While at Raytheon, Glen overheard a co-worker talking about vintage baseball. Years before, Glen and his wife Kayrene had attended an old-style exhibition before a Tucson Toro's game. Through the co-worker Glen and his wife began playing vintage baseball in the Arizona Territories Vintage Base Ball League. (This is baseball according to the 1860's rules: no gloves, and a ball caught on the bounce is an out.) Although Kayrene has since retired, Glen continues to play as a catcher.



Glen Daw back row, third from left. The Arizona 9, tournament for Ohio Cup.

Glen's curiosity made him wonder how the vintage baseballs were made. He searched the internet and found a presentation by 'Corky Gaskill.' After studying the presentation many times, Glen got some leather and tools and started making baseballs. One summer, Kayrene and Glen stopped at Gaskill's home in Rochester, MN and spent 3 hours making baseballs.

A couple of years ago the captain of one of the teams that plays in the league went to a tournament back East and took one of the balls Glen had made. Gaskill was there and after seeing the ball asked, "Did Glen make that?" The balls are regulation per the 1860's rules. They 9-10" in circumference, 5.75-6.0 oz., rubber core, wound in yarn and covered in leather.



Replica 1860s baseballs made by Glen and donated to the Friends of Ballpark in Bisbee, AZ.

The Friends of Warren Ballpark, an organization in Bisbee, AZ, helps maintain the Warren Ballpark. Warren Field is the oldest continuously used ballpark in the US. The local lore says that 'Shoeless' Joe Jackson played there as part of the Bandit leagues after he was banished from baseball. Glen makes baseballs for them to sell to raise money. The League plays a tournament there every April. There are about 9 teams in the state that play 1860 rules baseball. The local team is the Tucson Saguaros. Glen makes trophy balls for each team in the league at the start of the season, and he intends to make a trophy ball for the Foothills Philharmonic.

Glen and Kayrene have four children (A son in the Air Force, a son in Space Force, a daughter who is an author, and the youngest daughter a food scientist - can you say Ice Cream?) and 8 grandchildren. They are both active in the Church and after retiring they were called as service missionaries at the Bishops' Storehouse, part of the Welfare system of the Church, which is like the Community Food Bank, only smaller. Glen got to drive the fork-lift. They still volunteer there now, and Glen drives the delivery truck about every 6 weeks.

In 1998, Glen joined the Foothills Phil after seeing an advertisement in the newspaper

calling for auditions. He had not played in many years. He took a 'leap of faith' and called Judy Botwin, the coordinator, and asked if he really had to audition. She asked what instrument he played and when he said viola, she instantly said 'No!'. They needed violas. [At the first rehearsal, after he tuned, everything sounded awful. At home he discovered that he did have an A, D and two G's, but not in that order.]

Glen likes to have fun, particularly when playing the viola. Many years ago, one of the violists in the orchestra was Norm Beneke. He and Glen were a menace. Once, in a chamber music recital, they wore 19th century military hats and Hawaiian shirts, and marched in place when it was their turn to solo. Thus, the Santa hats at our winter concerts are pretty normal.

Glen's favorite musical joke is "It was the bottom of the ninth, and the bases were loaded" and favorite viola joke "Where were you!"

In Glen's own words, "Let me conclude by saying how much I enjoy playing with the Foothills Phil. Laszlo and Fran Veres have always been kind and now Maestro Tagawa and Maestro Reyes-Worman continue the wonderful Foothills Phil tradition."



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Caleb Hathaway on Vibrato

By Debra Jacobson

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Caleb is a professional flutist, flute teacher, and Sound Manager of the Arizona Opera

Debra: Caleb, please tell me your thoughts on vibrato.

Caleb: When I think about vibrato, I think a lot about style in music. The kind of vibrato you use, like anything in the style of music, changes depending on what you're doing.

There are two primary schools of thought about it. One is that vibrato is a core part of the sound, and the other school of thought is that it's an additive, decorative sort of thing, something you're sprinkling on it. You can hear that in different recordings of flute players. Sir James Galway is definitely more of the mind that vibrato is a core part of the sound, not some extra thing. It's always there, if you listen to his tone. Being a core part of the sound doesn't mean that it's the same all the time, so it might be faster or slower.

Also, when I think about vibrato regardless of those two schools of thought, I think primarily

of two variables within the vibrato. One is the speed-- how fast the vibrato is moving. The other is its amplitude-- the depths, how wide the vibrato is-- which is to say that you can have a vibrato that is not very deep; it's more subtle. Maybe if you think of water, that would be an interesting way to visualize it. If you think of a little ripple on the top of the pond you would see just a gentle movement, a gentle excitement in the water. If you saw a bigger splash it's like a wave, larger pulses coming out of the water. The air that we're vibrating is not too different from water in that sense. So there can be more gentle undulations within the thing we're vibrating or more profound ones.

Also, I think about what it's adding expressively, because when we're making music, a fundamental thing that we're doing is trying to express something and vibrato adds a lot of drama. As something is becoming more dramatic, you'll sometimes hear a flute player adding more vibrato. Also, using no vibrato can do the same thing. You're doing something as an effect.

Debra: Do you have a sense of how many vibrato pulses are good per second? Do you think about that, or is it just so variable that it could be different amounts?

Caleb: I don't think about that when I'm actually playing in performance mode. However, sometimes I'll do that just to practice. I'll start slowly and use a metronome to get just one pulse. This is to get the muscles moving, essentially to start crafting the physiological side of what I'm doing. Then I increase that to two pulses, three, four, five; you can go up quite high. You're using muscles when you're doing that. When you

practice it, you're training your body to move a variety of muscles in a unique sort of way.

Doing this depends on the style of vibrato and everyone's anatomy is a little bit different. My teacher Robert Dick talks about this quite a bit. If you listen to older flutists like recordings from the '40s, '50s, '60s, there's a fast, shallow vibrato and the musculature for that is actually muscles in the back of the throat which is interesting. Nowadays, lots of people discourage that. When I think about the muscles we are using, I think about it as a kind of spectrum. The lowest part is your abdomen and the highest point is the musculature of your larynx, the back part of your throat. I find that the slower my vibrato is, the lower in my physiology it is, because they're bigger muscles and bigger muscles are harder to move fast. The other interesting thing about that is that those bigger muscles will give you a deeper amplitude to the vibrato, a wider vibrato, like if you were going hah hah hah. Using my abdominal muscles, larger muscles to go haaaa haaaa. (he demonstrates) and if you're going faster (he demonstrates) it moves up in the body and feels like it's in my throat. And even if you're moving quickly you don't want any tension. When we're using the muscles in our bodies we tend to overtense things and we start to have little breaks in the sound. Another tricky thing about vibrato is the muscles we're using are responsible for other things like the airstream.

Sometimes, the sound can crack a little bit. We're basically gently using muscles that support the sound that we're making, negotiating with our body how we're doing that. We can overdo it. When I'm practicing, sometimes I'll use a vibrato that's too intense and I'll break my sound for a moment. In the right moment that can feel sincere and expressive, in the same way like when you hear the expression in a singer's voice break. Also, if you're talking with someone and hear their voice falter a little, it can be expressive, it can be beautiful.

For me there are no hard and fast rules, no sort of laws that are carved in stone about how we're doing what we're doing. The first goal that we have to work through is



clarifying what our vision is, to know what we want, and then from there we can figure out how to do that thing. There's not just one perfect way that fits everyone.

How you use vibrato also depends on what style of music you're playing. If you're playing Baroque music, it's much different than if you're playing other styles. In Baroque music, one of the early techniques they had for vibrato was more of the decoration school of thought. They would gently vibrato some notes using the finger, not the air. The technique was called flattement. They'd use some holes on the flute that wouldn't change the pitch substantially. They would undulate the pitch a little bit and they would add on a long note to sweeten the sound.

In Theodore Boehm's book on flute playing, he says to emulate singers. I think it's a fascinating point, if you look at the development of singing technique over the course of time. Working for the opera right now, I hear opera singers all the time, which is really wonderful. If you think about why opera singing is the way it is, why do they use the techniques that they do, why do they use so much vibrato? The technique of classical singing was our first form of amplification. The reason why people study opera vocal techniques in the way that they do, is so they can project over an orchestra without a microphone. They're looking for maximum resonance-- they're trying to project their voice to be as big as possible and vibrato is a big part of that. It allows them to cut through other sounds.

But with the development of the microphone and other means of amplification now, technique changed in such a way that you don't have to use vibrato in that way to project. Now you can whisper over an ensemble. So there's a shift that happened in the technique of what people do now in singing that's paired with the development of technology. It's also changed how people use vibrato; like if you look at jazz singing, not all singers use a lot of vibrato; rock singers don't use a lot of vibrato, but they're amplified so they don't have to cut through the ensemble in the same way.

So how do you get a good vibrato? First, you have to decide what you want. A part of that is listening. You just have to listen to as many flutists as you can, as many singers as you can, and the different styles of music and follow your heart. If something sticks out to you, pay attention to it and ask yourself why you like it, which will give you insight on how you can build your technique to do the things you want to do.

The only things I can say to avoid are things that cause tension, things that cause pain and things that interrupt what you want for your own personal vision of your playing. If you have a vision in your mind of what you want and you're doing something with your body that doesn't allow you to do that, then you should evaluate whether or not it's a technique that's right for you. A technique that's right for one person might not be right for someone else. It goes back to the differences in our bodies



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Debra: When you're practicing a piece for performance will you get very specific—I want this kind of vibrato here-- or does it just sort of flow with the playing?

Caleb: Like I said, there are different stages, so in practice, we have to keep those "seasons" in mind. I think there's a good analogy with gardening or farming. There's a certain season when we're planting seeds and another season when we're watering the field. There's a season before planting-- the previous harvest and preparing the soil for the next season. But within practicing, sometimes we want to rush all the way

towards performance mode-- which is like having a garden and instantly wanting tomatoes. Keeping in mind what stage we're in, in the practicing process is important.

So when I'm in the early stages of playing a piece of music, a lot of it is listening both inwardly and outwardly. This means that if I'm reading through the music, I kind of sing it to myself in my head, trying to use my intuition for vibrato (because I think that's where intuition is best used-- at the beginning of the process. So we make notes for ourselves-- we want to follow that. And when I have a sense of what I want to do, that's when I can get really meticulous. In the analogy with gardening, after you plant your seeds and you're watering, there's some patience. You have to wait a little, you put your time into it consistently, you have to tend to it and nurture it in a loving, consistent way.

But as soon as you have some foliage start to sprout out of the ground, then you have to pay attention to it-- are there weeds? Is it getting enough sunlight? Do I have to prune anything while it's coming up? And that's where you start getting really detail oriented about that process.



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So as the plants are sprouting, as the piece gets to a closer stage to performance, I go into really, really tiny detail mode. That might include things like how much vibrato I'm using for a certain note. But I only do that for certain parts of the process. It's not something I think about for performance-- it's only in this preparatory space where I'm trying to

sort out, "does this match what I want it to be?"

When I'm just playing music (and I love that we get to use that word, "playing", when we're talking about what we do), it's not just, 7 pulses here and 5 pulses there. I think of vibrato more in a general sense, like should the vibrato be getting faster, or is the phrase getting more intense? Or is it slowing

down, becoming more placid, serene? I try to think about the overall effect of the music.

The numerical approach to vibrato is most valuable when we're mapping out details, like blueprint-making mode where you want to follow the guidelines and create a really clear plan for yourself. But when you're in performance mode, you have to just let the practice that you've done speak for itself.

If we start evaluating ourselves obsessively about if we did 5 vibrations or 7 vibrations on a given note, then we stop thinking about what the vibrato should be doing. Instead, we're thinking about it on a very concrete level, not what it's doing emotionally. Whether there are 5 or 7 vibrato pulses on a note should have the purpose of being expressive-- like are we singing joyously in the music? Are we mourning something? Are we wailing? Vibrato can be lots of things. Sometimes I think of my vibrato as being piercing, like I want it to sound like a laser beam or a bolt of lightning, as brilliant as I can possibly make it.

I was playing this piece called Requiem by Fukushima. It's beautiful and so sad and has that wailing, mourning quality to it. The amount of vibrato in it, you could think, is it doing what I want? I want this mourning, piercing quality. What am I doing to make that happen? Vibrato is there for that reason.

You could count the amount of vibrato, but never lose sight of what the purpose is. When you're gardening, maybe you're growing things to eat, maybe you're trying to add beauty to your environment. The reason why we have flowers so often is because they're beautiful. The reason why we have tomatoes

is because they're delicious and we're going to make some fantastic salsa with them.

But if you lose track of why you're doing that thing, then you're just going outside and pouring water on the ground. That doesn't feel like the same sort of mindset. When I go to my aunt's garden she names every plant, and when I housesit for her and water she tells me all these wonderful things about them. She's loving them in this nuanced way. She has this giant vine in the back that I've known since I was a little kid. That sense of cultivation is really deep. There's more there than putting water on the ground several times a day. The same is true of how we cultivate our vibrato.



HAPPY HOLIDAYS

The Foothills Philharmonic will continue to advance its mission and values to increase awareness of, bring equity to, and maintain a place for musicians who otherwise would not have opportunities to play in orchestral and other ensembles.

Mission

Our community orchestra creates musical opportunities for players often overlooked by traditional ensembles, especially those facing barriers to participation elsewhere. We provide a safe, supportive environment for players across generations, with special consideration for those with diverse needs.