

SECTION IV: PUBLIC PERFORMANCE

INTRODUCTION

Consort playing is a shared social experience. Some consorts find meeting periodically to play beautiful music rewarding in itself. They have no interest in performing. Others derive additional pleasure from sharing their love of the recorder and its music with an audience. This section of the handbook is intended for performing groups and for other groups that might consider performing in the future.

When performing for others, who have taken time from their busy schedules and have perhaps paid an admission fee to hear you, you will naturally want to do your best playing. You will need to be well prepared. Chapter 17 presents helpful guidelines on preparing a concert program.

During a concert, the audience reacts to the way you look as well as the way you sound. In addition to playing your best, you will want to make a pleasing appearance. Chapter 18 shows how to develop good stage presence.

In order to attract a good-sized audience, you will have to publicize your concerts. Chapter 19 explains how to do this effectively. You will also find that public performance is habit-forming. Once you have given a successful concert, you will want to do more performing, which means finding new venues and expanding your repertoire. Chapter 20 tells you how to get gigs and choose appropriate music.

Recorder consorts usually deal in their performances with editions of music that are under copyright protection. The U.S. Copyright Law, which is considerably more restrictive than most people realize, applies to such editions. Except in limited situations, reproducing, arranging, performing, and recording copyrighted music without prior consent of the copyright owner is a violation of the Copyright Law and, if discovered, could result in high penalties for the infringer. Chapter 21 explains in a good deal of detail how the Copyright Law applies to consort members.

Performance anxiety can seriously interfere with a musician's performances by producing deleterious, involuntary physical symptoms such as tremor and sweating. In Chapter 22, a neurologist tells about medication that can effectively control those symptoms.