

Con Gusto

KWCO Newsletter

February 2023

www.kwco.org

Welcome to the KWCO's 40th (or 42nd) Anniversary!

Upcoming Important Dates:

Add Them to your Calendars

Dinner CONCERT Opernball 2023

Saturday March 18th, 2023

St. George Hall; 65 King St N, Waterloo

PLEASE SAVE THE DATE AND MARK YOUR CALENDARS.

(This is the last weekend of Spring Break)

We need help to make this event a success.

It is our largest revenue generation event we produce.

We need items for the silent auction.

Please see Emily Cullen in 2nd violins...

The playlist can be found at

<https://youtube.com/playlist?list=PLw3aNyCNut9wahMzZC8eQH9czmqj87M8l>

Kiwanis Spring Concert 2023

Saturday June 3rd, 2023 (7:30 Start Time)

Knox Presbyterian Church; 665 King St N, Waterloo

The soloists will be chosen from the piano finalists from the Kiwanis Music Competition. In previous years we have presented three students who will each play one movement of an agreed-upon (by Dan and the soloist) concerto.

Other Musical Offerings

Waterloo Chamber Players

Saturday February 25th (7:30 Start time)

Knox Presbyterian Church; 665 King St N, Waterloo

Tickets at the door. Pay what you can.

Elizabeth Raum: *Sherwood Legend*;

Soloist **Tony Snyder**, French Horn

Franz Schubert: *Symphony #8, "Unfinished"*

Georges Bizet: *L'Arlésienne Suite No.1*

Long-time members will remember Tony's performance of "In The Valley" ("ImTal") during our European trip.

<https://waterlochamberplayers.com>

Please let me know if you are playing in any other groups which you would like mentioned here.

Ongoing Miscellaneous Notes:

Starting Tuesday February 7th, our rehearsal time will be changing to 7:00pm to 9:30pm.

Many positions are still vacant for all the work that gets done behind the scenes that makes our organization run smoothly. See Heather Sundin's December 8th and 12th emails for further details.

If you have any announcements or ideas you would like to see in the newsletter, please let me know.

[\(DRawlings18@rogers.com\)](mailto:DRawlings18@rogers.com)

From the Chamber of Commerce

The Female Founder for January is **Chloe Hamilton**

(violin), founder of **Warm Embrace Elder Care**

[\(https://warmembrace.ca/\)](https://warmembrace.ca/). Congratulations Chloe. To learn more about Chloe and her journey as a Female Founder, watch the full interview here.

<https://greaterkwchamber.com/blog/female-founder-january-chloe-hamilton/>

Welcome To Our New Concertmaster

Bruce Skelton is our new concertmaster. Bruce began his orchestra career at the age of 9 with the Georgian Bay Symphony, and later became Concertmaster of the group under the baton of KWCO founder Erna Van Daele.

While attending the University of Michigan to obtain a Bachelor of Music degree, he studied with Jacob Krachmalnick, former Concertmaster of the Philadelphia, Concertgebouw, and San Francisco Symphony orchestras.

Currently, in addition to his work leading the KWCO and managing the Leith Quartet, he regularly freelances in Kitchener-Waterloo, Guelph, and Stratford, and maintains a very active teaching studio with more than 40 students.

As a teenager, he also had a job as a piano tuner. See the following item.

Musical Trivia – Tuning

So, the first thing we do after we set up for rehearsals, practice, or a concert is to tune our instrument. Some use an electronic device to get a visual feedback for tuning the instrument but string players often use the fact that the distance (frequency) between two strings is a so-called “perfect fifth” – called perfect because the relationship between the two notes is in an exact 3:2 ratio. (Bass players use a slightly altered version of this technique since the bass strings are tuned to “perfect fourths” which is the inverse to the fifth.) This method of tuning is based on “Pythagorean” tuning – yes named after that famous Greek who showed us how to work with right-angled triangles. The 2nd harmonic on the upper string should be equal to the 3rd harmonic on the next lower string. Continuing this process 12 times can generate all the notes of a 12-tone chromatic scale ... but not really. Continuing thru 12 steps generates the familiar circle-of-fifths sequence: E, A, D, G, C, F, B \flat , E \flat , A \flat , D \flat , G \flat , B, E. The problem is that by using the 3:2 ratio (and making factor-of-two adjustments to bump up an octave as needed) the ending frequency is far removed from the starting point. This is not too objectionable for music with a narrow pitch range or music that does not modulate through different keys, but for more complex music, the difference in the sound of intervals which should be identical – i.e. major thirds C-E and F-A and G-B becomes very noticeable.

For a deeper dive into tuning, chromatic scales and the history behind it, see https://en.wikipedia.org/wiki/Musical_tuning#Tuning_systems

To hear examples of music played with different tuning systems, (and with lots of math) see <https://www.youtube.com/watch?v=nK2jYk37Rlg>

And finally, this issue’s terminal humour

