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

Upcoming Important Dates:

AND CORRECTED ADDRESSES
 Add Them to your Calendars

Dinner CONCERT Opernball 2023

Saturday March 18ᵗʰ, 2023
Dress: 10:00am – 12:30pm (arrive at 9:30am)
Doors and bar open 5:30pm – Dinner 6:30pm
Concert only guests enter 7:30pm
Concert 8:00pm
Bar closes and Auction closes at end of intermission
Items must be picked up and paid for at concert's end
St. George Hall; 665 King St N, Waterloo
Help Needed: Rick Bond would like the help of a few (4) to setup on Friday 17ᵗʰ from 3:30 to 6:00. We also need a volunteer to take the lights (3 bins) after Tuesday's rehearsal and deliver them to setup on Friday. Also, volunteers (6) are needed for auction setup – see Emily Cullen.
We need help to make this event a success. It is the largest revenue generation event we hold.
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=PLw3aNyCNut9wahMzZC8eQH9czmqJ87M8I

Kiwanis Spring Concert 2023

Saturday June 3ʳᵈ, 2023 (7:30 Start Time)
Knox Presbyterian Church; 50 Erb St W, 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.

Ongoing Miscellaneous Notes:

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.

Welcome To Our New Principal 'Cellist

Michelle Kyle is our new principal 'cellist. At age 11, she started cello, and began playing piano professionally for Ukrainian dance groups in Ottawa. At 16, she was assistant principal cellist of the Saskatoon Symphony. Michelle studied cello with Malcolm Tait at Brandon University and Gisela Depkat at Wilfrid Laurier University. She completed a Fellowship diploma from Trinity College of Music and a Master of Music degree at McGill University, both in piano performance, a law degree at Osgoode Hall, and an adult education degree at Brock University.

Michelle has been music director for professional musical theatre productions in Montreal and Port Dalhousie; co-founder and artistic director of the Heliconian Choir and Orchestra in Toronto and Joyful Voices choir in Listowel; church organist/pianist/choir director in Halifax, Kitchener, Atwood, and Molesworth; and undergraduate music instructor at McGill University.

She has also been a lawyer, web developer at a major bank, and certified rock climbing instructor. She studied German at Uni Wien in Vienna, climbed in the Shawangunks and Adirondacks, rode a CB450T Hawk motorcycle, raced keelboats, and rode her bicycle throughout the Netherlands and over 7,200 km across Canada.

Michelle has been principal cellist of the Kitchener-Waterloo Chamber Orchestra, Saskatoon Chamber Orchestra, North York Concert Orchestra, Timmins Symphony Orchestra, and Greater Toronto Philharmonic Orchestra. She has performed as a cello and piano soloist and chamber musician for weddings and special events throughout Ontario for decades. She currently lives in rural Princeton with her husband and many cats and chickens, teaches adult literacy in Woodstock, plays piano with the trio, Tre Gatte, and plays cello with the Waterloo Chamber Players.

Musical Trivia – Why Do We Start on 'C' instead of 'A'?

Have you ever wondered why our "natural" scale starts on the note *C* instead of an *A*? I certainly did – and the short answer is that *it does*. Read on for the longer answer: from https://www.reddit.com/r/musictheory

The note "**A**" was given to the *lowest* note in the two-octave range used in the medieval modal system. That was the bottom of Hypodorian mode, because Aeolian (minor) didn't exist them. I.e., in the range **A-A**, **D** was the central note, or "finalis". "**A**" had no significance beyond being the lowest note - as it still is on modern piano keyboards. There was no mode on **C** either.

It was only as harmony began to develop in the early Renaissance, and **Ionian** (major) and **Aeolian** (minor) were added to the list, that it was realised that Ionian - the mode on **C** - had a valuable property.

When harmonised in 3rds (a new idea! Only 4ths and 5ths were permitted before), the problem of the tritone was solved: it resolved to the root and 3rd of Ionian. Previously, the tritone had been altered to a perfect 4th or 5th whenever it arose - using the invented **Bb** and then **F#** - which (more or less) made Lydian and Mixolydian begin to resemble Ionian anyway.

It was as if Ionian emerged as the solution to the dissonance of the tritone - it didn't have to be altered; it could be *used*, as a *functional* sound, because the (re)solution was the **Ionian** root triad.

Naturally, nobody considered that maybe the notes should all be renamed to make **A** the Ionian root! That would be just silly... They all knew the letter names had no significance anyway. (By that time, in fact, the scale had been extended lower, to **G** or gamma.)

Confused by all the weird Greek names for the modes? Here's a handy chart. (Warning: there are lots more modes which are variations on these basic ones – remember harmonic-minor and melodic-minor?)

Mode	Tonic relative to major scale	Interval sequence	Example (white keys only)
Ionian	I	W–W–H–W–W–W–H	C–D–E–F–G–A–B–C
Dorian	ii	W–H–W–W–W–H–W	D–E–F–G–A–B–C–D
Phrygian	iii	H–W–W–W–H–W–W	E–F–G–A–B–C–D–E
Lydian	IV	W–W–W–H–W–W–H	F–G–A–B–C–D–E–F
Mixolydian	V	W–W–H–W–W–H–W	G–A–B–C–D–E–F–G
Aeolian	vi	W–H–W–W–H–W–W	A–B–C–D–E–F–G–A
Locrian	vii	H–W–W–H–W–W–W	B–C–D–E–F–G–A–B

https://en.wikipedia.org/wiki/Mode_(music) for an even longer explanation.

If you have any announcements or ideas you would like to see in the newsletter, please let me know. (DRawlings18@rogers.com)

And finally, this issue's terminal humour

*(Oftentimes it's **I-vi-IV-V** – so that's 4 chords.*
https://www.youtube.com/watch?v=93NzXwqAW-0)