



The Association of Canadian Women Composers (ACWC),
L'association des femmes compositeurs canadiennes (AFCC)

Letter from the Chair

It is with great pleasure that I write for the first time in the ACWC newsletter! I hope that the start of 2009 has proved to be a happy, healthy and productive time for everyone.

I would like to extend a HUGE thank you to Elma Miller for all her hard work as the president and archivist for the ACWC. We enjoyed her cheerful presence as the ACWC president, and are happy to know that she will still be around helping out behind the scenes. We greatly appreciate all that she has done and continues to do for the ACWC. I would also like to extend a thank you to everyone on the board who continues to volunteer their time and efforts.

There are still spaces on the board that need to be filled. I encourage you to consider volunteering some of your time to our organization. We would certainly welcome your assistance in whatever way, and amount of time you can give to our organization.

As we look forward as an organization, I would welcome your comments and feedback about the ACWC. I would like to know how well we are servicing our members needs, how we could better services your needs, and what directions you think the organization should be looking at taking. Even if you don't have any specific feedback, I would love to hear from you so that I can get to know all our members. I look forward to talking to you all in the coming months.

Best Wishes,

Emilie LeBel

Chair, ACWC

eclabel@gmail.com

Member News

Jean Anderson - Last June, 2008, I had four cello & piano pieces premiered at the Blue Bridge Festival in Sutton, Ontario by Brenda Muller, cello and Catherine Maguire, piano. It was a commission from Brenda Muller.

The titles were:-

1. Vignettes of Country Life
2. Dialogue
3. The Gentle Sea
4. My Cat, Portia

Last April, 2008 I had the premiere of "Hymn" (poem by John Addison) for SATB at a Concert for the 175th Anniversary of First St. Andrew's United Church, London, Ontario. It was commissioned by the church.

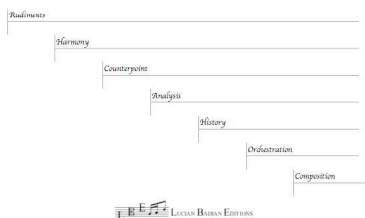
Just Released! "*Musical Glossary – Terms and Definitions*" by **Maya Badian**

- This Glossary includes over 1,400 terms and definitions in Rudiments, Harmony, Counterpoint, Analysis, History, Orchestration and Composition
- 76 pages (8.5 x 11), spiral binding
- ISBN – 978-2-921944-50-2

Maya Badian

Musical Glossary

- **Terms and Definitions** -



To order, please contact LUCIAN BADIAN EDITIONS or Maya Badian at badian@sympatico.ca \$25 (tax included)



ACWC Members and Kingston composers, **Martha Hill Duncan** and **Beverly Porter** have joined forces with composers, Susan Griesdale of Toronto and Rebekah Maxner of Nova Scotia to form **Red Leaf Pianoworks**, a living composer's collective that provides a web source for teachers and performers to quickly access exciting new piano repertoire. Visitors to the website can browse through all of the piano works via score and sound samples with easy online purchasing. There is a fantastic variety of styles and levels ranging from early beginner to advanced with solos and ensemble works available. The composers launched **Red Leaf** in July 2008 at the Kingston Summer Musicfest and have been spreading the word ever since. As both composers and Ied piano teachers, their presentations introduce the **Red Leaf** repertoire while exposing compositional techniques and highlighting the pedagogical benefits contained within the music. Although these are early days for **Red Leaf**, they are hoping to slowly increase their composer base over time and from coast to coast.

www.redleafpianoworks.com

Joanna Estelle - will be completing her undergraduate studies in music at University of Ottawa in April 2009. She plans to attend York University (Toronto) to do an MA in Music Composition starting in September 2009. Joanna's latest choral piece *La chanson de ton coeur* (The Song of Your Heart) will be premiered by 400 children and youth at the National Arts Centre (Ottawa) on Canada Day 2009 as part of the annual UNISONG Festival.

Five selections from **Jean Ethridge's** and Stephen Scobie's opera, *The Ballad of Isabel Gunn* were recorded on May 15, 2007 by soprano, Alexandra Babbel, conductor Pierre Simard, and members of the Okanagan Symphony. Ethridge's commissioned *Piece for Clarinet* was premiered by Stanis Smith, clarinet, and William Bruneau, piano, on April 22, 2007 at West Point Grey United Church, Vancouver, BC, at a benefit concert in aid of the Mayan Education Project.

Elements for piano duet was performed on August 30, 2008 at the Yodobashi Church chapel in Shinjuku, Tokyo, Japan, by pianists Toshiko Tampo, and Yuki Tampo-Hinton. They have performed *Elements* several times in Victoria, BC, the most recent being January 24, 2009 at First Baptist Church. *Elements* is included on a CD performed by Toshiko and Yuki, entitled *A Celebration of Canadian Music*, which is available for sale at the CMC.

Diana McIntosh - On March 3rd, percussionist Ben Reimer gave my *Just Add Water*, for solo percussion, a dazzling premiere at Brandon University's New Music Festival, in Lorne Watson Hall, to a large and very enthusiastic audience who gave his performance a sustained ovation. I couldn't have been more pleased with his artistic performance of the piece. Ben commissioned the work last year through the Manitoba Arts Council (MAC), and I'd like to express here my appreciation for MAC, who do a truly exemplary job of assisting Manitoba artists of all disciplines. Wouldst that all provinces had such a fine Arts Council supporting their artists. On March 13th I will give a noon-hour concert of two of my works - *From Wapta Ice*, for piano, tape and spoken voice, and *Aunt Kate*, for the same media, for the University of Manitoba Faculty of Music, in Eva Clare Hall. As I'm devoting most of this year to compositions, my performances will be fewer than in some seasons, but on Friday, May 22nd, will give a concert in the Heliconian Hall in Toronto. Details TBA.

Emilie LeBel, ACWC Chair - will be starting her Doctorate in composition this coming September 2009.

Tawnie Olson's *The Seven Last Words* from the Cross for chorus, soloists and orchestra will be performed by the Yale Camerata on April 5, 2009 in Woolsey Hall, New Haven, Connecticut. On May 1, 2009 "Child's Play," a new work commissioned by the Vancouver Chamber Choir, will be premièred by them in Vancouver. In June "La Folia," a new composition for harpsichord commissioned by Katelyn Clark with assistance from the Canada Council for the Arts, will receive its American première at the Boston Early Music Festival.

Manitoba composer, **Maryanne N. Rumancik's** composition *Wish Upon a Star* has been selected for the Canadian National Conservatory of Music Northern Lights Level 5B Musical Discoveries collection. *Wish Upon a Star* combines the composer's fondness for 20th Century compositional techniques with Ukrainian folk songs. Level 5 will be officially launched at a Summer Sizzle Gala July 12th, 2009 in Palmerston, Ontario. Several of her pieces have been published for learners in the previous grades of the series as well as in *Making Tracks - Small Town Canada*.

With a focus on both educational and performance material, all CNCM programs use Canadian content. Conservatory publications, such as the Northern Lights and *Making Tracks* series, help place Canadian composers and their music into festivals around the world.

Northern Lights and *Making Tracks* are CNCM flagship series. Both offer various levels of unique works of Canadian music. Composers from across the country continue to submit their work for consideration of inclusion in these publications, ensuring students across the country and abroad an excellent source of Canadian content. www.cncm.ca

Also, Maryanne Rumancik's piano solos will be included in *Youth for Justice & Peace* for the fourth year in a row. Beginner category includes *Sand Castles*, *Throwing Sand* and for IV category *Don't Gimme thuh Blooz*, as a test piece. The competition will held from May 23, 2009 in Kragujevac and also in Zvečan (Kosovo and Metohija), southern Serbian province.

Composers' Corner

ACWC E-bulletin's newest section, dedicated to letters from composers, personal thoughts, advice, tips, insights, etc. This is an area to express your views, share your own experiences, inspirations with your fellow women composers.

This issue's submission comes with permission, from Jean Ethridge, written originally for the APTA (Alberta Piano Teachers' Association).

Musical Taste by Jean Ethridge

How would you like a lamb chop with whipped cream? Or how would you like a hot fudge sundae with a sardine on the top? Eeeewww! Some things just don't go together! Let's visit Bistro 1451. "I am sorry, we only have three things on the menu", the waiter reports, "A peanut butter and jelly sandwich, a glass of milk, and an apple." This is a balanced meal my grandchildren would probably love. One of my favorite restaurants is Bistro 326 (in Kamloops, BC). My favorite thing to order there is a spinach salad with duck breast, blue cheese, dried cherries and candied pecans. Ooh, that is unusual, isn't it. But it is delicious! (This is an expensive restaurant, and the waiter doesn't ask if you want a side of fries with that!) Recently I had a sandwich for lunch. It was grilled green apple, brie, and basil pesto on Al's specialty baguette. I loved it! The chef obviously thought carefully about what flavours, colours, and textures would be appetizing.

Being a composer of music is a bit like being a chef. There is a whole range of possibilities. Being creative means finding unusual combinations that work, and that don't give the diner indigestion. The composer is faced with a similar challenge. There is such a thing as musical taste.

What is musical taste, and, as composers, when and how do we engage it?

There are four different stages of the creative process.

The first stage is the gathering of information and developing the craft to write the piece.

The second is the incubation period in which the ideas mull around in the unconscious mind for an unpredictable amount of time.

The third stage is the free flow of musical ideas, which needs to be a right brain, or intuitive process. I think that a lot of inexperienced composers get into difficulty because they try to impose their rational preconceived ideas on their composition. I definitely feel my brain is in another state when I am at this stage. It is similar to the state one feels upon first waking in the morning - a state of openness before the brain starts to think.

We are a left-brain culture which makes it hard to keep the rational brain from interfering when the musical ideas are freely flowing. Any judgmental thought immediately stops the creative flow. Be open and listen to what comes into your aural imagination. Who knows where it comes

from! It is a gift. If nothing comes, don't be discouraged. Try again later, or tomorrow - or next week. One of the qualities of a successful composer is tenacity!

The fourth stage is the polishing and selection process. The rational brain is invited to participate. Here is where musical taste comes into it. You are the judge now, but you also listen to your intuition. There is a dialogue going on, something like this:

Left Brain - "What do you think of the sonorities?"

Right Brain - "They are too sweet"

Left Brain - "Is this what you had in mind?"

Right Brain - "No"

Left Brain - "Is there anything worth keeping?"

Right Brain - "Mmm, I rather like this part at bar 21."

Left Brain - "Let's cut out the first part, then and start here with bar 21."

Right Brain - (*Whine*) - "All my composition time yesterday has been wasted!!"

Left Brain - "No, because if you hadn't written the first part you wouldn't have discovered that wonderful idea at bar 21.

This is the way composing goes. **You don't always get to keep everything you write.** A composer sometimes writes a lot of "music in bad taste" until finally writing something "in good musical taste", even in the same composition. A good composer, though, knows what to keep and what to throw away.

How does one develop good musical taste? I think it is by listening to only good music, and lots of it. Analyze music. See how it is put together. The knowledgeable listener gains an extra dimension of joy by appreciating the construction of a composition. Develop your ear. When I first heard a symphony orchestra live (at the age of 18), it all sounded like pea soup to me. As my ear developed, I began to be able to distinguish between the different instrumental lines and timbres. Being able to hear everything has certainly contributed to my enjoyment of music.

Music is so much more than merely a wash of sound. To really appreciate music you have to listen to it. Listen with an active brain. Good musical taste requires education and attention! As a composer, ask yourself, "Does this musical idea belong here?" Choose wisely. That way, you can compose a "delicious" composition!

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Upcoming Opportunities

2009 IAWM Search for New Music Competition

The International Alliance for Women in Music is proud to announce the 28th Search for New Music Competition (2009). This international competition includes ten different prize categories ranging from chamber and orchestral works to electro-acoustic media, improvisation, and sound installation. Each prize has its own monetary award. We are especially excited to include the new Ruth Anderson Prize, the first IAWM commission for a new work for a sound installation with electro-acoustic music. Membership in IAWM is required to enter, but contestants may join at the time of entry. Please visit http://www.iawm.org/snm_2009.htm for complete guidelines.

Deadline: March 15, 2009 - Receipt of Material deadline (this is NOT a POSTMARK Deadline)

Questions should be directed to:
[Violeta Dinescu \(via email\)](mailto:violeta.dinescu@uni-oldenburg.de)
violeta.dinescu@uni-oldenburg.de

Array's Young Composers' Workshop Call For Scores

Array is now accepting submissions for it's 2008/2009 YOUNG COMPOSERS' WORKSHOP + CONCERT Competition.

DEADLINE FOR SUBMISSIONS
-Now Extended to March 30, 2009.

Here is How to Apply:
Send submissions by mail anytime after January 15/ 09 (with a \$25 processing fee) to:

Arraymusic – Young Composers' Workshop
60 Atlantic Ave, Suite 218, Toronto, Ontario
Canada M6K 1X9

Now in its 24th year, this unique workshop is designed to benefit composers who have completed their basic studies in composition and who welcome the opportunity to work directly with a professional ensemble in the development of a new work. There is no age restriction as 'young' refers to the 'emerging' composer.

The Young Composers' Workshop jury is made up of professionals who select participants to create a work for a small chamber ensemble over a four (4) week period commencing in May, 2009. Each composer is given one (1) session of two (2) hours weekly throughout the month to work directly with The Array Ensemble musicians, artistic director and workshop leader. Through weekly readings (by the Array Ensemble) and consultations (with the workshop leader / artistic director Bob Stevenson), participants have the opportunity to share their ideas and experiment in the creation of their work.

Completed pieces of music, or works-in-progress, will be performed by The Array Ensemble in a public concert at The Array Studio in Toronto, Ontario, Canada, on May 23, 2009 at 3 PM. Array's Young Composers' Workshop is held at The Array Studio throughout the month of May, 2009. Check Array's website soon for complete workshop date details. Participants must be willing to be in Toronto during their workshop sessions (and to pay costs of associated travel and accommodation; Array may be able to provide billet lodging for some participants). Array will supply a letter of recommendation to successful candidates to use in applying for travel grants. The selected composers receive an honorarium from Array as compensation for participation. There is no application form. Interested composers should apply by submitting by (snail) mail:

- 1). A letter of introduction
- 2). A curriculum vitae
- 3). 2 to 3 scores of previous works and, if available, corresponding recordings on CD or cassette tape to demonstrate the applicant's ability to compose for chamber ensemble.
- 4). Applications must include a processing fee of \$25.00.

GOOD LUCK!

This program is supported by the Canada Council for the Arts, the Ontario Arts Council, the Toronto Arts Council, the SOCAN Foundation, and the Bickell Foundation.

**Canadian Federation of Music Teachers'
Associations**

**CALL FOR PIANO and VOCAL
COMPOSITIONS**

For performance across Canada
November 15 – 21, 2009

In celebration of
CANADA MUSIC WEEK(R) 2009

One Piano Solo: Grades 3 – 4
One Vocal Solo: Grades 2 – 3

Deadline Date: March 31, 2009

Entry fee: None

The competition is open to any Canadian resident. A Canadian topic or theme is suggested. The composition will be chosen by a selection committee from across Canada.

An honorarium will be awarded to each successful composer. The copyright for the composition will be retained by the composer.

The chosen composition will be published and available to be downloaded for public use, from the CFMTA web-site until Nov. 30, 2009.

Compositions should be submitted as a PDF file, camera ready. Please include a short composer biography.

Composers of the chosen compositions will be interviewed in the CFMTA newsletter, the Canadian Music Teacher, as well as receive recognition in all Provincial Registered Music Teachers newsletters.

Please direct submissions and questions to:

Po Yeh
Box 74028 Strathcona P.O.
Calgary, AB T3H 3B6

403-246-3269, yehp@shaw.ca

CONTEMPORARY MUSIC WORKSHOP

**Improvisation and Interpretation
Orford Arts Centre**

August 2-15, 2009

- *Are you a musician involved with the creation and performance of contemporary music?*
- *Are you a performer who has a passion for working with composers and improvisers?*
 - *As an instrumentalist, composer, or composer/performer are you curious about experimentation with digital technology (real time processing)?*

If you have answered yes to any or all of the above questions then you are the perfect candidate to participate in the Contemporary Music Workshop: improvisation and interpretation.

This two-week intensive course offers daily sessions in creating new music through a challenging and demanding interactive process between composers and performers. The focus will be on the practical development of creative and improvisational skills, as well as developing creative approaches to the interpretation of composed music. Participants will have many opportunities to

perform in and attend regularly scheduled concerts. Closely linked with the Sound Creation Workshop, this course offers an environment for sound exploration, including an abundant

technological facility (interactive computer software, special effects and recording equipment).

Classes will be held both for individuals and for ensembles formed for specific projects, all directed and instructed by Lori Freedman (Clarinets: interpreter, improviser) and Véronique Lacroix (orchestra conductor and artistic director of the 'Ensemble contemporain de Montréal')

You will also have the opportunity to meet and work with professors/composers Yves Daoust, Alex Burton, Hans Tutschku, Gilles Gobeil.

Application Deadlines:

April 3, 2009 : for general admission

Applications are available online at
<http://www.arts-orford.org>

*SPECIAL BLACKBURN COMPOSITION
COMPETITION*

The Pittsburgh Alumnae Chapter of Sigma Alpha Iota announces the 2009 dates for the;

**Biennial Margaret Blackburn Memorial
Composition Competition.**

A \$1000 prize will be awarded to the female student composer who submits the winning musical composition in the 2009 Blackburn Memorial Composition Competition. All applicants must be enrolled in accredited undergraduate or post-graduate college programs. Compositions should be for a small ensemble of no less than two instruments, which may include voice, and no more than twelve instruments, including voice.

The deadline for submission is May 20, 2009 the winner will be announced June 30, 2009. An entry fee of \$20 is required, paid to Treasurer, Pittsburgh Alumnae Chapter, SAI, and should be included with the submitted composition. Membership in SAI is not required. To enter, please fill out the attached application and submit it along with the full score of the composition to:

Virginia Schatz
410 Buckingham Road
Pittsburgh, PA 15215-1555

Requests for applications or questions regarding specifics of the competition may be directed to [Virginia Schatz](mailto:vschatz@andrew.cmu.edu) at the above address or by telephone: 412-963-7749 or email: vschatz@andrew.cmu.edu (Please include "Blackburn" in the subject.)

It is highly recommended but not required that a cassette tape or CD of a performance also be included. Return postage and envelope must be included if applicants wish to have their compositions returned. No published scores will be accepted and previous winners are not eligible to enter. An effort will be made to secure public performance of the winning composition.

*JTTP 2009 -- Jeu de temps / Times Play
A CEC-DEGEM Collaboration
Communauté électroacoustique
canadienne (CEC) Canadian
Electroacoustic Community
+ Deutsche Gesellschaft für
elektroakustische Musik (DEGEM)*

<http://cec.concordia.ca/jttp>

Call for New Works from Young and / or Emerging Sound Artists / Composers from or living in Canada

The deadline for submission to the annual JTTP competition is **June 1, 2009***. More information on how to submit your work and eligibility is found at the following web addresses.

*) Exceptionally for the JTTP 2009 CEC-DEGEM collaboration. In 2010 the deadline will return to May 1 as is usual.

**JTTP 2009 -- Appel d'oeuvres / Call for Works /
Ausschreibung**

<http://cec.concordia.ca/jttp/call.html>

**Information détaillé sur le projet / Detailed
information about the project / Weitere
Informationen**

<http://cec.concordia.ca/jttp/info.html>

<http://cec.concordia.ca>
<http://degem.de>

**ACCC ASSOCIATED PUBLISHERS
AWARD
FOR CHORAL COMPOSITION**

The Association of Canadian Choral Communities is pleased to announce the sixth edition of its choral composition competition to be held in collaboration with Cypress Choral Music.

Entry deadline: June 1, 2009 **Entry fee:** \$10

Duration of the work: Not to exceed 7 minutes.

ACCC (cont'd)

- \$1,500 prize
- Publication of the winning work
- Winning work to be performed at Podium 2010, May 20-23, 2010 in Saskatoon, SK by the National Youth Choir. Open to Canadian citizens and landed immigrants.

Type of work: For 2010, arrangements for mixed (SATB) voices will be accepted. Entries may be a cappella or have piano accompaniment. They may have been performed but not published or commissioned for a fee.

Entry form and complete regulations

are available on the ACCC website: <http://www.choralcanada.ca>; or you may contact: Patricia Abbott, ACCC, 2550 Baldwin, Montréal, QC H1L 5B2 • Tel: (514) 351-3541 • FAX: (514) 351-2702 • e-mail: accc@ca.inter.net

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HALIFAX CAMERATA SINGERS ANNOUNCE: 2009 YOUNG COMPOSERS' CHORAL COMPETITION.

The Halifax Camerata Singers is offering a young Canadian composer a chance to win \$1000 and premier their original work with Nova Scotia's leading chamber choir. The original composition is to be on an advent theme and the winning work will be premiered by the Halifax Camerata Singers at a concert in December, 2009.

This competition is open to all Canadians aged 16-30.

Competition Deadline: June 30, 2009.

For more information and to download a complete application package go to:

<http://www.halifaxcamerata.org/>

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National Association of Teachers of Singing Calgary Chapter 2009 Canadian Art Song Composition Awards

For more information about NATS Calgary please visit

<http://nats.calgary.googlepages.com/>

Awards: Four (4) Equal Prizes of \$500.00 will be awarded during Contemporary Showcase Calgary, November 2009, where the premiere performance of the winning compositions will be given. Winning selections will be published in a collection by Alberta Keys.

Requirements:

Submissions of new, unpublished songs must be:

- for solo voice and piano accompaniment
- 1 – 3 minutes in length
- set to English or French text for which the composer has secured written, signed permission and copyright clearance or the text is found in public domain
- composed on or after Jan 1, 2004
- suitable for the Junior Vocal Category of Contemporary Showcase (RCM Grades 1-5)

Entry Fee: \$25.00 for each entry (payable to NATS Calgary) **Eligibility:** The competition is open to all citizens of Canada or landed immigrants. **Procedure:** Mail the following items to the NATS Calgary CASCA coordinator:

- Three (3) copies of the vocal-piano score. The composer's name should not appear on the score. Copies must be legible and clearly edited on bound or stapled manuscript pages. Copies must include the composition title, poet's name, person or agency granting text setting permission, length and date of composition.
- A CD recording of the composition. Recordings may be of performance or working quality, but must be performed with voice and piano. Only the titles of compositions must be on recordings.
- separate cover letter which contains the composer's name, mailing address, e-mail address, and telephone number.

FOR RETURN OF APPLICATION MATERIAL
PLEASE INCLUDE A SELF-ADDRESSED,
STAMPED ENVELOPE.

Mail Entries to:

NATS Calgary 2009 Canadian Art Song
Composition Awards
c/o 102 Cougarstone Terrace SW, Calgary, AB
T3H 5A1 <cje64@shaw.ca>

ENTRIES MUST BE RECEIVED BY SEPT 1, 2009

This competition is sponsored by **Alberta
Keys Music Publishing Contemporary
Showcase Calgary The Canadian Music
Center N.A.T.S. Calgary**

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International Composition Prize Luxembourg 2009

The Luxembourg Society for Contemporary
Music announces its 8th International
Composition Prize for the year 2009.
Composers from all over the world – without
age limitation - are invited to present new
works for the ensemble Luxembourg
Sinfonietta.

- Composers may submit a piece for the whole
ensemble:

1 flute
1 clarinet in Bb
1 bass clarinet in Bb
1 alto saxophone
1 horn in F
1 tuba
1 piano
1 accordion
1 percussion player (vibraphone, glockenspiel,
3 tom-toms, 2 suspended
cymbals, bass drum)

- Only one entry per person will be accepted.
- Compositions must have been written
especially for this competition; they must not
have been performed previously nor awarded a
prize.

- The duration of the work must be stated on
the score and be from 8 to 10 minutes.

- There is no entry fee.
- Three copies of the score must be sent by
registered mail. They will only be considered if
they are anonymous and identified by a
code word.
- A sealed envelope, also marked with the
code word only, must accompany the score and
contain the composer's name, address, photo,
curriculum vitae and a copy of the passport.
- All documents should be sent to:

Luxembourg Sinfonietta
3, route d'Arlon
L-8009 Strassen
Luxembourg

- Deadline for entries: before 1 July 2009

- The compositions will be judged by an
international Jury consisting of the following
members:

- André Laporte (Belgium)
- Gerhard Müller-Hornbach (Germany)
- Roger Tessier (France)
- Richard Tsang (Hong Kong)
- Marcel Wengler (Luxembourg)

- The judges will select four works in a
preliminary round; these works will be performed
at the Final Concert to be given by the
Luxembourg Sinfonietta on October 18, 2009. The
finalists must be present at this concert. The
judges will announce the prize winners following
the performance.

- The material for the performance of the
selected compositions must be sent to
Luxembourg Sinfonietta by Sept 1, 2009 and must
be available for the ensemble free of charge.

Prizes will be awarded as follows:

1st	prize: 3.000 €
2nd	prize: 2.000 €
3rd	prize: 1.000 €
4th	prize: 500 €

- The prize-winning works will be issued on CD
by Luxembourg Sinfonietta. For more information

www.luxembourg-sinfonietta.lu

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Contacts

Board of Directors (as of Oct. 2008)
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Carolyn Lomax , Founder
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POSITIONS TO BE FILLED (upcoming)
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Upcoming Treasurer,
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Representative - East Coast
Representative - Ontario

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The opinions expressed in the ACWC e-Bulletin are those of the contributors. They do not necessarily reflect official policy of either the ACWC Bulletin or The Association of Canadian Women Composers / *L'association des femmes compositeurs canadiennes*.

To contact the ACWC/AFCC write to:

20 St. Joseph Street

Toronto, Ontario M4Y 1J9 CANADA

www.acwc.ca

Reminder:

for Membership dues please mail directly to
Joanna Estelle, Treasurer

Joanna Estelle, ACWC Treasurer
505 - 100 Boteler Street
Ottawa, ON K1N 8Y1

email: vivestarmusic@yahoo.com

(see our [Members](#) page for more information)

*A friendly reminder - Many hands make light work -
Think about volunteering as an ACWC board member today!*

Note: the **ACWC e-Bulletin** will be published quarterly
(Spring/ Summer/ Fall / Winter)

Deadline for submissions:
March 15th, May 15th, Aug 15th & Nov 15th, 2009
(unless otherwise notified)

Information should be sent electronically to:
webmaster@acwc.ca

Patricia Dirks, Web Administrator & e-Bulletin Editor