

Biographies

Claire Carolan has been a professional scenographer (lighting & set design, scenic art, properties) since 1992 and is an interdisciplinary doctoral candidate in Education and Theatre at the University of Victoria. Her research resides in the intersection of Performance Studies and Scenography. She maintains her professional practice as a scenographer in addition to teaching at universities throughout the lower mainland of British Columbia. Claire is also the founder of the Tri-University Colloquium for Theatre and Performance Research.

Dr. Michelle Fillion is Professor Emerita of Musicology at the University of Victoria. She is editor of *Cybersonic Arts: Adventures in American New Music* and author of *Difficult Rhythm: Music and the Word in E.M Forster*, both published by the University of Illinois Press. Throughout her career she has published on the music of Haydn and Beethoven. In 2011 she received the Excellence in Teaching Award of the Faculty of Fine Arts.

Dave Riedstra is a composer and performer based in Victoria, BC. Riedstra wants to create a chance to encounter collective understandings, trained spontaneities, embodied abstractions, cohesions, concatenations, and disruptions. By working toward these experiences, Riedstra hopes to open up new sensitivities to human, environmental, material, and other milieus.

Rena Roussin is a Master's student in musicology at the University of Victoria, where she served for two years as the School of Music's

Teaching Assistant Consultant. Her research interests include the music of the First Viennese School and constructions of gender and sexuality in Classical and Romantic opera and Lieder. Before arriving at the University of Victoria, Rena completed a BA Honours in Music at Acadia University. Her in-progress Master's thesis focuses on Haydn's and van Swieten's use of sentimental musical language and narrative in *Die Jahreszeiten*.

Janet Sit recently completed her M.Mus. in Composition at the University of Victoria. She holds a B.Mus. in Composition and a B.Sc. in Zoology from the University of Toronto. Under the guidance of Christopher Butterfield, her thesis composition derived its musical materials and inspiration from the scientific literature on anthropogenic underwater noise and its impact on the behaviours of selected cetacean species. Janet holds a Performer's ARCT from the Royal Conservatory of Music in piano studies and is a member of the Victoria Composers Collective. She discovered her musicology research interest through a graduate seminar course on 20th century American music.

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The faculty includes performers of international reputation, along with composers, musicologists, and theorists who are actively engaged in the scholarly and creative concerns of their disciplines. Enrollment is limited to approximately 200 undergraduate and 35 graduate students, in order to ensure close contact with the faculty. The emphasis is on professional studies in all areas of specialization.

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