

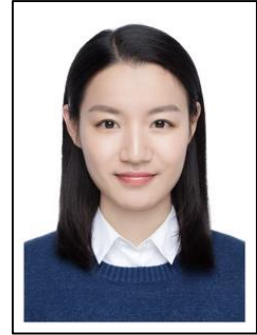
Wang Mengqi

11 Presqu'île André Malraux, Strasbourg, France

Maison Universitaire International, 67100

07 66 39 87 60

wangmengqi0124@gmail.com



EDUCATION

Ph.D., Musicologie

Université de Strasbourg

Registered: Oct 2019

Strasbourg, France

PhD., Musicology

Shanghai Conservatory of Music

Registered: Sept 2018

Shanghai, China

Master of Arts., Musicology

Shanghai Conservatory of Music

June 2018

Shanghai, China

Dissertation Title: *A Study of the evolution of compositional thoughts in Saariaho's chamber music — Exemplified by Cendres, Terrestre and Cloud Trio*

Bachelor of Arts., Musicology

Zhejiang Normal University

June 2015

JinHua, China

Dissertation Title: *Analysis on the first movement of Symphony No.4 by Brahms*

Visiting student, Musicology

East China Normal University

Feb 2014 – June 2014

Shanghai, China

WORK EXPERIENCE

- Writer of Music Review for the twelfth Shanghai New Music Week, Sept 2019.
- Lecturer at the University for the Elderly in Shanghai, 2018-2019.
- Lecturer at Huzhou Grand Theatre, Season 2018.
- Writer of Music Review for the eleventh Shanghai New Music Week, Sept 2018.

· Working with America criticizer Steve Smith and Prof. Philippe Albèra during eleventh Shanghai New Music Week, Sept 2018.

· Commissioning editor of *HISAISHI JOE ONGAKU SURU NICHUJO (Chinese edition)*, Dec 2017.

· Working with French criticizer Pierre Rigaudière during tenth Shanghai New Music Week, Sept 2017.

AWARDS & HONORS

- Scholarship from Chinese Scholarship Council, 2019.
- The First Prize Scholarship, SHCM, 2018.
- Merit Student, SHCM, 2018.
- The Third Prize Scholarship, SHCM, 2016.
- The Third Prize Scholarship, SHCM, 2015.
- The Second Prize Scholarship, ZJNU, 2014.
- Merit Student, ZJNU, 2012.
- The First Prize Scholarship, ZJNU, 2012.

PUBLICATIONS/CONFERENCES

· *Coming from NATURE: Images and Metaphors in Kaija Saariaho's Music*, presentation at Women, Feminists, and Music: Transforming Tomorrow Today the Joint IAWM and FT&M15 Conference, Boston, June 2019.

· *Analysis on the first movement of Symphony No.4 by Brahms*, Mar 2018, North Music.

· *Natural and poetic—Understanding the music language of Saariaho*, Oct 2017, presentation at the second Graduate Roundtable Forum “Time, Space and Beauty”.

· *Musical rhetoric in two perspectives*, June 2017, Anthology of the seminar on musical rhetoric and analysis.

· *Illustrating the rising of Finland School by Saariaho*, Oct 2016, Anthology of the fifth Seminar of Western musicology society.

Reviews on Lectures/Concerts

· “Rebecca Saunders: Focusing on the SOUND as a physical existence”, commissioned by Shanghai New Music Week, July 2019.

· Review on *The View of Drama and Aesthetics in Western Operas since 1990s*, lecture by Corinne Schinerder, Apr 2019.

· Review on *Projected Resonance: Tonal Dimensions of Microtonal Composition in*

Music by Georg Friedrich Haas, lecture by Simone Heigendolf, Nov 2018.

· “Natural and poetic: the world of Finnish composer Kaija Saariaho”, commissioned by Shanghai New Music Week, Aug 2018.

· Review on *From the slums of Kolkata to the London Concert Hall: The life of the of the Indian composer John Mayer and his introduction*, lecture by John Robison, May 2018.

· Review on *Rewriting, recreating, transplanting, and changing—take the twentieth century to the present (and my composing experiment) as an example (8). Form and splitting - taking the recent string quartet Exordium as an example*, lecture by Erik Ulman, June 2017.

· Review on *Le Jazz et les musiques contemporaines: quelles interactions? Autour des oeuvres de B.A.Zimmermann, K.Penderecki, Philippe Hurel, Mark-Anthony Turnage et quelques autres*, lecture by Pierre Michel, April 2017.

· Review on *Discussion on questions about analyzing western music*, lecture by Qingru Zhou, Mar 2017.

· Review on *Un concept dynamique de structure musicale: matrice, texture, signal et nouvelle polyphonie, avec l'exemple de l'analyse du "Concerto de chambre" de Ligeti*, lecture by Pierre Michel, Dec 2016.

· Review on *Deux pistes d'analyse contrastées - Analyse de Berio pour le hautbois et "Sequenza VII" et pour le saxophone soprano "Sequenza VIIb"*, lecture by Pierre Michel, Dec 2016.

· Review on *Pensée structurelle des dispositions répétitives, périodiques et verticales: étude de cas de la rotation et du piano de Donatoni*, lecture by Pierre Michel, Dec 2016.

· Review on *Collision in Paris - Take Debussy and Gamelan music as examples to analyze the revelation of intercultural music style*, lecture by Nicolas Cook, Dec 2016.

· Review on *La musique post-sérielle et ses effets entre 1950 et 1960*, lecture by Pierre Michel, Oct 2016.