

CHEONG WAI-LING (Music Department, The Chinese University of Hong Kong)

Academic Qualification

Cambridge University (Ph.D. 1991; M.Phil. 1988)

The Chinese University of HK (B.A. 1984)

The Chinese University of HK, Professor II (2004)

Research Project (Principal Investigator)

General Research Grant

- ‘The Musician, Theologian and Synaesthete in Olivier Messiaen’ (2011–13)
- ‘Birdsong in Messiaen’s Music and Prose’ (2007–10)
- ‘The Interaction and Evolution of the Music and Treatises of Olivier Messiaen’ (2003–06)

Sumitomoto Foundation

- ‘Japanese Influence on Western European Art Music—A case study of Olivier Messiaen’s *Sept haïkai*’ (2010–2011)

Research Project (Co-investigator)

Eurasia-Pacific Uninet Project Grant

- ‘Circuitous Route: Transmission of compositional theory from Central Europe to China’; with Univ.-Prof. Dr. Gesine Schröder, Universität für Musik und darstellende Kunst Wien, as Principal Investigator
- ‘The Cultural Transfer of Central European Music Theory to China’ (2013–14); with Univ.-Prof. Dr. Gesine Schröder, Universität für Musik und darstellende Kunst Wien, as Principal Investigator

Publication (single-authored)

- “‘Miroir fluide’: Messiaen, Debussy and Cyrano’s “Synaesthetic” Bird’, *Music and Letter* (Oxford University Press) 95/4 (2014), 603–647.
- ‘Toward a Theory of Synaesthetic Composition: A Case Study of Messiaen’s Sound-colour and Bedazzlement’, *Rivista di Analisi e Teoria Musicale* 19/1 (2013), 65–88.
- ‘Culture as Reference in the “Gagaku” of Messiaen’s *Sept Haïkai*’, in Matjaz Barbo and Thomas Hochradner ed., *Music and its Referential Systems* (Wien: Hollitzer, 2011), 177–200.
- ‘Plainchants as Coloured Time in Messiaen’s *Couleurs de la cité céleste*’, *Tempo* 64/254 (2010), 20–37.
- ‘Buddhist Temple, Shinto Shrine and the Invisible God of *Sept haïkai*’, in Andrew Shenton ed., *Messiaen the Theologian* (Hants: Ashgate, 2010), 241–61.

- ‘Neumes and Greek rhythms: The breakthrough in Messiaen’s Birdsong’, *Acta Musicologica*, Vol. 80, No. 1 (2008), 1–32.
- ‘Symmetrical permutation, the twelve tones and Messiaen’s *Catalogue d’oiseaux*’, *Perspective of New Music* 45/1 (2007), 110–36.
- ‘Composing with Pre-composed Chords in the Finale of *Et exspecto resurrectionem mortuorum*’, *Revue de musicology* 90/1 (2004), 115–132.
- ‘Rediscovering Messiaen’s Invented Chords’, *Acta Musicologica* 75/1 (2003), 85–105.
- ‘Messiaen’s Triadic Colouration: Modes as Interversion’, *Music Analysis* 21/1 (2002), 53–84.

Award

- Supervising two Hong Kong PhD Fellows (2013–2019)
- Research Excellence Award (2008 & 2015)
- Vice-Chancellor’s Exemplary Teaching Award, nominee (2003, 2007 and 2009)
- Innovative Teaching Award (2000)