

EDUCATION

- 09/2017-present Ph.D. in Music Composition [ABD]
University of California San Diego (CA)
- 09/2013-05/2016 Master of Arts in Music Composition
Rutgers University (NJ)
- 09/2009-05/2013 Bachelor of Arts in Music Performance & Bachelor of Law (double degree)
Xiamen University (China)

PROFESSIONAL EXPERIENCES

- 06/2022- present University of California San Diego (CA)
Funded by the Prebys grant, teaching children (middle school and high school) from local communities musical technology at the Media Arts Center San Diego
Courses taught as an Instructor:
- Music Technology (beat making) (high/middle school level)
 - Podcasting (high/middle school level and adults)
- 09/2017-present University of California San Diego (CA)
Courses taught as an Associate Instructor/Lecturer:
- Sound Art and Its Nuanced Perspectives (with 20 enrollments/undergraduate level/new course created and designed by me)
 - Composition (with 5 enrollments undergraduate level/new syllabus designed by me)
 - Musicianship, core Theory course (with 22 enrollments/undergraduate level/new syllabus designed by me)
 - Music Technologies and Media (with 44 enrollments/undergraduate level/new syllabus designed by me)
 - Music of the Twentieth Century (with 66 enrollments/undergraduate level/new syllabus designed by me)
 - Introduction of Western Music (with 250 enrollments/undergraduate level)
- Courses taught as a Teaching Assistant:
- Music History (undergraduate level)
 - Popular Music (undergraduate level)
 - Film Score (undergraduate level)
 - Music Theory (undergraduate level, non-majors)
 - Sound and Time (undergraduate level)
 - Contemporary Music History (undergraduate level)
 - Musicianship, core Theory course (undergraduate level)
- 08/2016- 05/2017 University of Missouri Kansas City (MO)
Courses taught as an Instructor:
- Music Theory (high/middle school level)
 - Music History (high school level)
 - Band Training (high/middle school level)
 - Composition (high/middle school level)

PUBLICATIONS

Liu, Anqi. "The Career Path of Chinese Young Composers." *The Song of the Yellow River*, CN14-1039/J, 4 (2012): 83.

Liu, Anqi. "The Inheritance of Traditional Culture—Viewing through the Present Situation of Gagaku Music in China." *Northern Music*, CN23-1062/J, 8 (2012): 131.

Liu, Anqi. "My Compositional Evolution through a Perspective of Dialectical Concept." *Northern Music*, CN23-1062/J, 7 (2012): 46.

Liu, Anqi. "The Musical Dream in the Eyes of Young Children." *Northern Music*, CN23-1062/J, 6 (2012): 109.

SELECTED AWARDS, HONORS AND COMMISSIONS

2023 title TBD, commissioned by The Reiefestival/cellist Nina Vanhoenacker (Bruges, Belgium).

2022 *While Snow...*, commissioned by Bludenzer Tage zeitgemäßer Musik 2022/Schallfeild Ensemble (Bludenz, Austria).

2022 title TBD, commissioned by **ANALYSIS, CREATION, and TEACHING of ORCHESTRATION (ACTOR)**/research project *Space As Timbre* in 2022/ACTOR Strategic-Research-Creation Project Funding (Montreal, Canada)

2022 Anqi Liu Dissertation concert- a multimedia experience with five original compositions by Anqi Liu involved with photography, video, sounds as well as lights. Staging and production created and designed by Anqi Liu. (San Diego, US)

2021 Selected composer, Darmstädter Ferienkurse (Darmstadt, Germany).

2021 Selected composer, Ensemble Dal Niente Summer Residency/DePaul University (Chicago, IL).

2021 Featured composer, International Society of Bassists Convention/University of Nebraska — Lincoln School of Music (Lincoln, NE).

2021 Featured composer, Oh My Ears Festival/New Music USA (Phoenix, AZ).

2021 Selected presenter, **ANALYSIS, CREATION, and TEACHING of ORCHESTRATION (ACTOR)** Y3 Workshop (online).

2021 *Nocturne*, commissioned by DECODA (New York, NY).

2020 Selected composer, IRCAM Manifeste composition workshop/Neue Vocalsolisten Stuttgart/Théâtre de Gennevilliers (Paris, France).

2020 *How Light Arrives...* , commissioned by Ensemble Palimpsest (San Diego, CA).

- 2019 Selected composer, Bushwick Open Studios/MISE-EN_PLACE Bushwick (Brooklyn, NY).
- 2019 *in That Void, You See a Beam through a Mist*, commissioned by Air Contemporary Collective/Central Conservatory of Beijing (Beijing, China).
- 2018 Selected composer, Kalv Academy Festival 2018/Norrbottn NEO (Gothenburg, Sweden).
- 2018 Featured sound installation artist, Sensorium/City of San Diego (San Diego, CA).
- 2018 Featured composer, CEMEC/CCRMAR/Stanford University (Stanford, CA).
- 2017 Selected presenter, the 43rd International Computer Music Conference ICMA(International Computer Music Association) grant (Shanghai, China).
- 2017 Winner of 2017 Marion Tournon-Branly Prize/Ecoles d'Art Américaines de Fontainebleau (Paris, France).
- 2017 Featured composer, Connecticut Summerfest Contemporary Music Festival/Meraki Chamber Players/Berkman Recital Hall, University of Hartford (West Hartford, CT).
- 2016 Finalist of the International Composition Competition "Maurice Ravel" 2016 (Bergamo, Italy).
- 2016 *Composition for Kandinsky composition vii*, commissioned by the Meraki Chamber Players and Kandinsky Foundation (New York, NY).
- 2015 Winner of the “Donne in Musica” International Competition (Fiuggi, Italy & Kragujevac, Serbia).
- 2015 *Pastoral*, commissioned by New Brunswick Chamber Orchestra (New Brunswick, NJ).

SELECTED PRESS

Featured interview: <https://canvasrebel.com/meet-anqi-liu/>
Emily Lopez, Canvas Rebel Magazine Aug. 08, 2022

“Motl is capable of iridescent delicacy as well as abrasive force, as he demonstrates on Anqi Liu’s Lightbeams.”
The Wire May. 2022 (Issue 459)

“Liu’s Light Beams Through Dusts, Through a Mist of Moistures views the bass through a post-spectral lens where hazy clouds of barely audible harmonics give way to grinding multiphonic textures.”
Republic of Jazz a la dirección Feb. 1, 2022

“Anqi Liu hails from Inner Mongolia. Her ‘How light arrives ...’ began with winds and brass blowing through their instruments like the wind on Mongolian steppes. In addition to evoking sounds from nature, she is also influenced by traditional long song, reflected in held notes that drift in and out of tune, colored with noise and grit. On an otherwise boisterous program, ‘How light arrives ...’ was a welcome moment of inner reflection.”
Christian Hertzog, San Diego Union-Tribune Jan. 31, 2020

“Anqi Liu’s remix serves as a perfect example. King Britt’s calm, thoughtful disjointedness is exacerbated to a more manic state at the start through a layering of warbling samples. From there, the artist allows the samples to run themselves ragged, bringing dead sound to the fore. A swell of sounds finds the piano emerging from the murky depths once again.”

Listencorp Oct. 2, 2020

"Anqi Liu dissolves it in a vat of acid"

The Wire Mar. 2021 (Issue 445)

"Kandinsky's Composition VII by Anqi Liu brought back shades of the electroacoustic opening of the concert. Natasha Loomis (flute), Alexander Knox (clarinet) and Bri Tagz (cello) deftly played the exotically colored work. I began wondering whether I had been hearing electronic sounds coming subtly through the house speakers during the piece, and for how long (I later learned that here was indeed electronic playback, cleverly uncredited in the program). And then I discovered that Ms. Liu had positioned herself high on the firehouse's spiral staircase behind us. There she played a small handmade set of wind chimes, adding to the intrigue. The vertical dimension of sound is rarely represented in the things we listen to. Here, by this ingeniously simple device, a high-register canopy of sound clung to the ceiling. The canopy was at times altered or completely removed to great effect."

David Mecionis, Sound Word Sight May. 30, 2016

Featured interview: <https://shoutoutsocal.com/meet-anqi-liu-composer/>

Mary Young, Shoutout SoCal Apr. 27, 2021

Featured interview: <http://sdvoyager.com/interview/meet-anqi-liu-la-jolla/>

Stephanie Hernandez, Voyage Group of Magazines Oct. 26, 2020.

Featured interview: <https://www.jocolibrary.org/we-recommend/local-music/anqi-liu>

Bryan Voell, Johnson County Library Feb. 14, 2017

SELECTED WORKS

2021 *Etude for Friends - 17'43"*

for alto flute, violin, cello and trumpet

2021 *Nocturne - 3'*

for piano solo

2021 *for cello solo - 8'*

for cello solo

2021 *Etude for friends - 13'*

for violin, alto flute, trumpet and cello

2021 *Etude for chaine - 9'30"*

for viola, alto flute, guitar and percussion

2020 *Etude for echoes - 8'30"*

for violin, bass clarinet, trombone and percussion

2020 *How Light Arrives... - 11'51"*

for 15 instruments

2020 *a train coming underneath the seabed; they sing - 75'22"*

for modular synthesizers and free improvisation

2020 *for vocal trio - 5'*

for soprano, mezzosoprano, and baritone

- 2020 *for bass flute solo and spatialization* - 15'
for bass flute solo and spatialization
- 2019 *Light Beams through Dusts, through a Mist of Moistures* - 13'01"
for contrabass solo
- 2019 *Impossible Balance* - 8'11"
for string quartet and electroacoustic
- 2019 *in That Void, You See a Beam through a Mist* - 11'11"
for Chinese guqin, shakuhachi, sheng and two percussions
- 2019 *All Partials* - 15'01"
for fixed media and spatialization
- 2018 *I Hear Light Beams, You?* - 30' loop
for installation
- 2018 *Wave Coming...* - 12'13"
for flute, trumpet, baritone, partially prepared piano and percussion
- 2018 *i* - 8'11"
for flute, violin, viola, cello, piano and percussion
- 2018 *Reliquary* - 15' loop
for installation
- 2018 *Water Flow* - 16'
for field recording, spatialization and solo percussionist
- 2018 *From Stillness* - 11'27"
for trumpet, double bass and partially prepared piano
- 2017 *Kings* - 17'
site specific (Palace of Fontainebleau) installation
- 2017 *Spallation* - 8'13"
for piano quintet
- 2017 *Composition for Kandinsky composition vii* - 11'11"
for flute, clarinet, cello, percussions
- 2017 *Ocean Pearl Teardrops* - 11'35"
for field recording and spatialization
- 2017 *Metamorphosis* - 7'17"
for fixed media and contemporary dancers
- 2016 *Pastoral* - 13'21"
for string quartet and electroacoustic

- 2016 *Landscape* - 17'43"
for full orchestra
- 2016 *Variations for Chamber Orchestra* - 9'17"
for 16 instruments
- 2016 *Whale Song & Ocean Dream* - 75'
for electroacoustic soundscape
- 2015 *O* - 13'11"
for flute quartet
- 2015 *Attimo* - 7'51"
for flute, clarinet, violin, viola, cello and piano
- 2014 *The Five Trigrams of I-Ching* - 15'13"
for large percussion ensemble (six percussionists)
- 2014 *Falling* - 7'
for prepared piano, improvisation, electroacoustic and contemporary dancers
- 2014 *Isolation* - 7'13"
for pierrot ensemble
- 2013 *Burning Snow* - 7'01"
for electroacoustic and contemporary dancers

COMMUNITY LEADERSHIP

01/2022-04/2022 Graduate Representative on the Search Committee at UC San Diego
Served as the search committee member for the new professor hiring. Duties include selecting candidates to interview, coming up with and asking questions and answering questions in the interviews, conducting and facilitating the candidates' campus visits, have discussions with faculty members in the search committee to help with the final decisions of the hiring, conducting Ph.D. students meetings and gathering their opinions to the search committee.

08/2020-07/2021 Graduate Composition Committee at UC San Diego
Host and moderate every week academic focus discussions. Successfully invite guest speakers such as Liza Lim, Rebecca Saunders, Pamela Z, Ashley Fure, Tyshawn Sorey, Du Yun, Clara Iannotta, Chaya Czernowin and others. Build health, productive, equal, diverse and inclusive discussion environments for the community under the pandemic challenges.

03/2014-05/2016 Graduate Composers' Vice President at Rutgers University
Raise fundings to invite outside school groups to perform Rutgers composers' works. Successfully invite New York based Ensemble Nouveau Classical Project (NCP) to premiere six students pieces.

SKILLS

Computer Softwares: Ableton, Logic, Max/MSP, Pure Data, Protools, Adobe Illustrator, Photoshop, Final Cut Pro, Adobe After Effects, Sonar, Wavelab, Sibelius.

Gears: modular synthesizers.

Instruments: piano, ocarina, guitar, organ.

Five years of college classroom teaching experience (UC San Diego).

One year of middle/high school teaching experience.

Nine years of self-promotion on social media, self management on performing arts, as well as collaboration/networking in the avant-garde and contemporary art scene.

Five years of production, staging and multimedia live performance.

LANGUAGES

Chinese (native), English (proficient), German (basic reading comprehension).