

## Chia-Ying Lin

Chia-Ying Lin, born in 1990, is a Taiwanese composer. Her works have been performed in Taiwan, Italy, Finland and the UK by the National Taiwan Symphony Orchestra and various ensembles and soloists, including Psappha, Quartetto Maurice and Vaganza; at festivals such as the *PlayIt!* Festival (Florence) and Mänttä Music Festival (Finland); and at venues such as National Concert Hall (Taiwan), Teatro Verdi Firenze (Italy), Hämeenlinna Town Hall (Finland), Serlachius-museo Gösta (Finland), Cosmo Rodewald Concert Hall (UK), Senate House London (UK) and others. Her music has been broadcast on Yleisradio Oy (Finland) and on Rai Radio 3 (Italy). Lin's *String Quartet* is published by Casa Ricordi and a recording of her orchestral work *Occultra* has been released by the National Taiwan Symphony Orchestra.

In 2015, she was awarded third prize at the First International Jean Sibelius Composition Competition for her piano work *The Gaze*. The same year she also won first prize at the International Composition Competition Piero Farulli for her *String Quartet*. In 2016, she was awarded second prize at the International Composition Competition for her chamber ensemble work *Etna*.

Currently based in Rome with a two-year scholarship from the Taiwanese government, Lin has also received a project grant from the Taiwan Music Institute, which enables her to take part in a 6-month programme at the Peter Eötvös Contemporary Music Foundation in Budapest for 2017. Notable recent engagements include a commission from the Goethe-Institut Korea for its "Asian Composers Showcase", to be premiered at the Tongyeong International Music Festival 2017, South Korea.

## *Chanson Perpétuelle* for piano solo

This piece seeks to describe the kind of love which is everlasting and constantly renewed over time. Structurally speaking, the rhythmic motif of this piece was set to expand from a small scale to its augmented form, which is harmoniously elaborated through the course of music, and to a certain point the seemingly perpetual rhythm becomes undetectable—as if it were freed. The piece ultimately evaporates into a space of openness, leaving the air of sweetness, freedom and love.