



## Chi-En Wong, Percussion

DMA Recital II: Daily Dailies

**Jonathan Huard, Yi-Hsuan Lo, Bevis Ng, Chieh-Hsun Wang; percussion**  
**Fish Yu, concert production**  
**Thomas Li, video design**

This recital is in partial fulfillment of the Doctor of Musical Arts in Performance.  
Chi-En Wong is a student of Aiyun Huang.

Friday, March 13, 2026 at 7:30 PM | Walter Hall, 80 Queen's Park

### PROGRAM

#### *Movements\**

- I. *Mirror*
- II. *Outfit*

Hsiu-Ping Patrick Wu (b. 1996)  
\*world premiere

#### *Same for Tomorrow\**

- I. *8:00 A.M.*

An-Ni Wei (b. 1997)  
\*world premiere

#### *Love Letter I*

Liza Lim (b. 1966)

#### *Arabesco Infinito*

Alejandro Viñao (b. 1951)  
Jonathan Huard, *vibraphone*

#### *Movements*

- III. *Waking*
- IV. *Mirror02*
- V. *Outfit02*

Hsiu-Ping Patrick Wu (b. 1996)

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*We wish to acknowledge this land on which the University of Toronto operates. For thousands of years, it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.*

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit [indigenous.utoronto.ca](http://indigenous.utoronto.ca) to learn more.

*Same for Tomorrow*

II. *Between Tasks*

An-Ni Wei (b. 1997)

*Love Letter II*

Liza Lim (b. 1966)

*Miracle Ear*

David Lang (b. 1957)

*Movements*

VI. *Wake*

Hsiu-Ping Patrick Wu (b. 1996)

*Living Room Music*

John Cage (1912–1992)

Yi-Hsuan Lo, Bevis Ng, Chieh-Hsun Wang; *percussion*

*Shimmer*

Vivian Fung (b. 1975)

## Daily Dailies

This recital is inspired by the idea of documentary filmmaking. When I first envisioned this project, I wanted to depict the specific life I am living at this moment—making the performance deeply personal while remaining relatable to others. To achieve this, I have staged a “live” mockumentary in the recital setting, documenting a music student’s journey from Wednesday night through Saturday night.

Rather than beginning with a brand-new morning, I chose to start with a reflective night. In this program, Liza Lim’s *Love Letter* serves as a recurring marker of the end of the day—a “love letter” to myself. The work contains a set of instructions in which all sounds are constructed from a letter written by the performer. Each time the piece returns in this recital, it appears differently, as no one truly lives the same day twice. It functions as a personal journal, reflecting how my day unfolds and documenting the feelings evoked by the events I experience or observe.

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### The Dream Cycle

For me, dreams are inseparable from nighttime. The possibilities within a dream are endless, and the emotions they carry are infinite: tranquil, horrifying, exciting, frustrating, or fascinating. Following each *Love Letter* are the works that represent dreams in this program: *Shimmer*, *Arabesco Infinito*, and *Miracle Ear*. It is rare that we remember every detail of our dreams, but if I could choose what to dream about, these works would form that journey.

Vivian Fung’s *Shimmer* is, to me, a peaceful dream world. Tranquility emerges from the stability of a low drone, while the high, shimmering gestures—almost improvised—add delicate color above it. As the first dream of the recital, it offers suspension and light before the mechanical rituals of morning begin. It sets a tone of calm introspection that contrasts with the absurd repetitions found elsewhere in my week.

Alejandro Viñao’s *Arabesco Infinito* represents the infinite expansion of a dream state. Built on the concept of an arabesque—a simple rhythmic or melodic figure that evolves into complex, unpredictable patterns—the piece transforms repetition into imagination. As a music student, I often encounter repetition through daily technical practice; within this dream, however, repetition becomes a creative force. The music moves toward grooves or rhythmic attractors, mirroring how the mind settles into familiar yet ever-shifting landscapes during sleep.

David Lang’s *Miracle Ear* signifies the final dream of the recital and carries the greatest emotional weight. David Lang wrote this piece in honor of his father, inspired by the way hearing aids—ironically branded “Miracle Ear” in late-night advertisements—can make listening

to music more difficult by amplifying background noise and sharp attacks. In my dream, this becomes the struggle to hold onto a melody amid interference: an attempt to hear music through the noise of responsibilities. It is a meditation on time—not morbid, but honest about the friction between intention and reality.

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## The Daily Rituals

Wanting a piece tailored to my reality, I collaborated with my dear friend Hsiu-Ping Patrick Wu to create one of the program’s centerpieces, *Movements*. In our collaboration, we discussed how our days begin, the routines we share, and the subtle variations that differentiate one day from another.

Originally conceived as a reflection on the repetitive structures that shape daily life, *Movements* examines the habitual rituals embedded in our everyday morning routines. The piece distills these experiences into three ordinary, yet symbolically charged actions: waking up, morning rites, and selecting an outfit. By framing these tasks through amplification, the work invites the audience to reconsider the quiet choreography of our existence. It suggests that meaning—and often absurdity—resides within the smallest, and most routine gestures that structure our days.

An-Ni Wei’s *Same for Tomorrow*, commissioned for this recital, is dedicated to the “everyday.” The composer writes:

“For a music student, life is rarely about grand moments under the spotlight. Instead, it is built from the rhythmic clicking of a computer keyboard, repetitive strikes in a practice room, cardboard boxes from online shopping, and a bowl of instant noodles late at night. The piece is divided into two movements. The first, ‘8:00 am,’ captures the mechanical nature of regulated life, where a fast tempo carries irritability and monotony. The second, ‘Between Tasks,’ moves into the depths of night, where time becomes blurred and fluid. Through the lingering vibrations of everyday objects, it reveals a flat, unremarkable reality. There is no arrival. It is simply mine—or yours—just another ordinary day.”

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## Resolution: The Weekend

After the long stretch from Wednesday to Saturday, the weekend finally arrives. *Living Room Music* by John Cage represents a Saturday night hangout with friends—the moment when professional demands fall away and are replaced by casual, domestic reality. There is nothing extravagant about this scene; we gather, we chat, and we make music from the objects around us.

In this piece, Cage transforms a living space into a percussion ensemble. Using only household objects, we move from rhythmic patterns to spoken text by Gertrude Stein that mimics the flow of shared conversation. The work captures the unpretentious energy of a night off. It is the final ritual of the week—not one of labor or practice, but of being home, together, and off the clock.

## Biography

Chi-En Wong is a versatile Taiwanese percussionist currently pursuing her Doctor of Musical Arts degree at the University of Toronto. With a Master of Music from the University of Oregon and a Bachelor of Music from Missouri State University, Chi-En's formal training has provided her with a solid foundation in percussion performance. Her passion for music transcends borders and genres, fueling a career dedicated to both technical mastery and creative innovation.

Chi-En's journey as a percussionist has taken her from winning competitions in Taiwan as a youth to performing on prestigious stages across the United States and beyond. Her unwavering commitment to musical excellence has been recognized through numerous awards and accolades. Notable highlights include participating in the IPEA International Percussion Competition in 2025, winning Second Place in the Great Plains International Marimba Competition in 2022, and being named the winner of the Missouri State University Concerto/Aria Competition in 2020.

Currently, Chi-En's interests as a solo percussionist focus on exploring narrative integration with concert curation. With a dedication to her craft, she continues to captivate audiences worldwide with performances that seamlessly blend technical precision and profound artistic expression.