Night Walk: A Musical Meander
Program Notes and Texts/Translations

on the imagined relations of night sounds (and silent darkness) (2015)
Paula Matthusen (1978)

I have long been intrigued by the double nature of parks, particularly in New York City, as places of play and exploration by day and sites to be avoided at night. The Great Lawn in Central Park proved doubly interesting, as it was once a reservoir for the Old Croton Aqueduct (which I recorded from 2011 – 2014). Its vastness is now perceivable through the wide open field – a host to numerous baseball games, picnics near Turtle Pond, joggers, and a range of birds and insects.

Drawing from the imagined soundscape of the park at night "before the combustion engine and radio monopolized the earth and air" conjured by Ives in Central Park in the Dark, the source material for on the imagined relations of night sounds (and silent darkness), for trumpet and fixed media, is drawn from field recordings conducted overnight at the Great Lawn, beginning at the start of summer in June, and ending in early September. Each overnight recording session began with Andy Kozar, who commissioned the piece, intoning the recording on his trumpet, performing musical lines derived from Ives' original work. As such, the piece is interested in the present soundscape of the city that never sleeps, and listens in on the various states of activity as they transition gradually from sunset to sunrise, as well as early to late summer.

on the imagined relation of night sounds (and silent darkness) was premiered by Andy Kozar in spring 2014. The piece was released on his album A Few Kites.

Program note by Paula Matthusen

Lonely Grave (2020)
Li Qi (1990)

"Jiang Cheng Zi", Su Shi (1036-1101)
A dream on the 12th day of the First Month of Year 1075:

Ten Long Years of Separation
Between the living and the dead
Shrouds us in distance…
Not trying to remember,
But how could I forget?
Your lonely grave,
A thousand miles away,
To whom can I confess my grief?
Even if we meet,
You may not recognize me.
Age has covered my face with dust,
And colored my hair with frost.

In a night came a distant dream,
I suddenly found myself back at home.
By a small window,
You were combing your hair.
We gazed, without words,
Only thousands rows of tears.

江城子
乙卯正月二十夜记梦
苏轼

十年生死两茫茫，不思量，自难忘。
千里孤坟，无处话凄凉。
纵使相逢应不识，尘满面，鬓如霜。

夜来幽梦忽还乡，小轩窗，正梳妆。
相顾无言，唯有泪千行。
料得年年肠断处，明月夜，短松冈。

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Year after year,
Came memories of broken hearts,
Beneath the moonlit nights,
Where stands the mountain pines.
Translation by Li Qi

Duality (2025) (World Premiere)

Mikayla Frank Martin (2000)

The fixed media of this piece consists of sound samples I took during my trip this past summer to Tokyo, Japan. Tokyo alternates from crowded city chaos to tranquility of nature around its many temples. I wanted to enforce the duality of opposites between peaceful nature and chaotic city life, electronics and live instruments, and trumpet and trombone.

Program note by Mikayla Frank-Martin