

New Graduate Student Collaborations

Featuring 1st Year Graduate Students in Performance and Composition

Four World Premiere Performances!

Thursday, January 25, 2024 at 7:00 p.m.

Conrad Prebys Concert Hall | Experimental Theater

the spiral and the sun-selves

Adam Zuckerman

Amir Norouz Nasser, violin
Adam Zuckerman, guitar

Surplus

Amir Nasser

Adam Zuckerman & Amir Nasser

Marginalia

Myles Ortiz-Green

Carlos Rosas, English horn
Myles Ortiz-Green, electronics

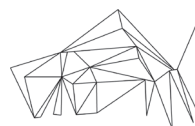
pause

For K'ahal, audience members are requested to change seats, as directed

K'ahal

J.E. Hernández

J.E. Hernández, Teponaztli, sound design, ritual design
Carlos Rosas, oboe, ritual design
Amir Norouz Nasser, violin, ritual design



UC San Diego

SCHOOL OF ARTS AND HUMANITIES
Department of Music

Amir Nasser: *Surplus for Guitar, Surface transducer, and E-bow*

“The specific activities of the tribesmen are not the outcome of “natural” characteristics of men who perform them, the way the production of honey is an outcome of the “nature” of a bee.”
(Fredy Perlman)

Surplus is a predicament. One with no immediate hints of deterioration that it embodies, yet placing the sense of absurdity of its procedures at the front. It is not a metaphor but rather an analogy to the moments which together generate the circumstances of an unnoticeable predicament; moments spent on sets of reiterated activities that are designed for reproducing over and over again.

J.E. Hernández: *K'ahal*

This piece is a kind of “memory ritual.” In the various periods of development of pre-columbian Mesoamerica, various systems of thought were developed. “Fields” of thought, as we call them today (philosophy, ontology, linguistics, cognitive semantics etc.), were as much a part of daily life for these people prior to the arrival of Columbus and Cortes as they are to us. Human expression, among other parts of objective reality, are forever available to us in the various formats that managed to survive into present day – people alive today, codices, instruments, etc. People evolved, and so did their humanity. Among them, concepts of various things within what we call reality, emerged. Among them, memory.

Memory, and to some extent time, was something that could inhabit you, and the place around you. It was something that could also be inhabited. It was also reiterative. Let me exemplify: in the ancient archeological record of the world, the Maya peoples of the classic period (~200 A.D. – ~900 A.D.) left us magnificent stelae with extraordinarily accurate accounts of history. Within them, we find statements like “in X year, such and such happened. And 50 years from now, it will be so again.”

Did this mean they believed the same person would be alive then, or be reborn? No. It was a reiteration of a memory that will inhabit the world. In this way, what is happening today is not a “performance,” but rather, an inhabitation of memories. I personally have always believed something to this effect about memory, and I think that perhaps this is something that was meant to reiterate too. This piece then requires no “audience” in that what is happening is an invitation for memory to inhabit all of us, and for a memory of something – perhaps we can call it “music” – to inhabit this space.



J.E. HERNÁNDEZ

Composer and cinematographer J.E. Hernández (b.1993) is a Mexican-born, Houston-based composer focusing on elevating personal and cultural narrative through his work. J.E.'s music has been featured by distinguished ensembles and organizations such as the Kennedy Center for the Arts, the Lincoln Center for the Performing Arts, Houston Grand Opera, American Opera Project, Performing Arts Houston, Apollo Chamber Players, Foundation for Modern Music, Museum of Fine Arts Houston, Contemporary Arts Museum Houston, American Composers Forum, the Brazil National Orchestra, and in a wide variety of films. He holds a degree from the University of Houston. Past teachers include Marcus Maroney, Gregory Spears, and Gabriel Pareyón. He is currently pursuing a PhD in Music Composition at the University of California San Diego.



AMIR NASSERI

Amir Nasser is a violinist and composer active in fields such as historical performance, film score composition, and experimental music. He received his Bachelor's in Music Performance from Tehran University and Master's in Music Performance from the University of Maryland. Amir has collaborated with orchestras such as Annapolis Symphony, Avanti, and Parsian Chamber Orchestra, and ensembles such as Balance Campaign and Tehran Baroque Music Atelier. He is currently a member of ensembles Yasnaa and En Route. His film compositions were awarded twice by the Nahal Short Film Festival and he was awarded the first prize at the National Festival of Youth Music in Tehran in 2015. During 2022-2023, Amir was a fellow at the Roshan Institute of Persian Studies where he researched on Khorasani Maqam music and composed *Wo-Li-Free* for solo violin which was premiered by him at the Clarice Smith Performing Arts Center. He is currently pursuing a DMA at the University of California San Diego under Erik Carlson.



MYLES ORTIZ-GREEN

Myles Ortiz-Green is a multidisciplinary artist and composer based in San Diego, California, who has collaborated on a variety of films, multimedia projects, and installations. A graduate of Tulane University with a BA in Music and an alumnus of the prestigious POSSE scholarship program, he commenced UC San Diego's Computer Music PhD program in Fall 2023. Here, he explores composition, digital signal processing, and interactivity within audiovisual projects.



CARLOS ROSAS

Born and raised in Ensenada, Mexico, Carlos is an experienced oboist currently serving as Principal Assistant in Mexico's National Symphony Orchestra and pursuing a doctoral degree at UC San Diego. He holds a Cum Laude master's degree, specializing in contemporary oboe, from the Amsterdam Conservatory in the Netherlands. In addition to his focus on contemporary music, chamber music, and solo performance, Carlos has also pursued studies in baroque oboe. His performances have graced prestigious concert halls across the Americas and Europe, including the Concertgebouw and Musikverein. Beyond music, Carlos enjoys photography and embarking on long hikes.



ADAM ZUCKERMAN

Adam is a musician engaged in the creation of scores, recordings, performances, and installations. He is interested in music's capacity to shape experiences of time and memory, condition the perceptual limits of change and difference, shift the intangible atmosphere of a space, and reframe the incidental sounds and experiences of everyday life. His music attempts to explore these capacities as it also holds open an immersive space for listening, reflection, and imagination.

photo credit: Bailey Kobelin

Production Credits:

Theatrical Production Specialist: Jeremy Olson
Production Technician: David Abel

Stage Crew:

Reynelle Leila Aricheta, Tara Dukes, Maximiliano Hernandez, and Lauren Sauder

Research Assistant: Audrey Freund

Recording and Video Assistants:

Pranav Kurup, Nicholas Abaunza, and Dan Bakir



Audience members are reminded to please silence all phones and noise-generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

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<http://music.ucsd.edu/concerts>

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