

**Navay-e Khane (نواى خانه) (sounds of home)**  
**in^set**

(David Aguila, Teresa Díaz de Cossio, Ilana Waniuk)

Works by:

**MOAASER**

**Masoud Khordad, Sahar Helmi, Farshad Arshadi, Arghavan Niroumand, Nasim Nabavi, Sohrab Motabar**

Friday, October 6th, 2023 - 5:00 p.m.  
Conrad Prebys Music Center, Experimental Theater  
University of California San Diego



The UC San Diego community holds great respect for the land and the original people of the area where our campus is located.

The university was built on the unceded territory of the Kumeyaay Nation. Today, the Kumeyaay people continue to maintain their political sovereignty and cultural traditions as vital members of the San Diego Community.

We acknowledge their tremendous contributions to our region and thank them for their stewardship.



The opening (2023)

Masoud Khordad

Harsh (2023)

Farshad Arshadi

It is not fair (2023)

*Performed by Sahar Helmi and Masoud Khordad*

Sahar Helmi

Thirst (2023)

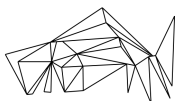
Nasim Nabavi

The Journey of Sounds (2023)

Arghavan Niroumand

For Marbles (2023)

Sohrab Motabar



## About the concert and MOAASER

**Navay-e Khane (نواى خانه) (sounds of home)** is a collaboration between [in^set](#) (David Aguila, Teresa Díaz de Cossio, Ilana Waniuk) and [MOAASER](#). Formerly known as MMCiran (founded by [Nasim Khorassani](#)), MOAASER is a tuition-free online music academy co-founded by [Nasim Khorassani](#), [Pedram Diba](#), and [Sohrab Motabar](#), focusing on contemporary experimental music. The academy provides free annual courses on contemporary music theory, analytical thinking, research discussion, active listening, and performative collaboration for students living in Iran. It embraces freedom of speech, equality, individual voices, non-grading formative assessments, productive conversation, and collaboration. MOAASER's long-term goal is to achieve a free, non-hierarchical, equitable, and collaborative music society, and its activities have been supported by generous grants from the University of California San Diego Music Department and Chehre-Azad Endowed Funds. The teaching team at MOAASER includes all three co-founding members and [Bahar Royaei](#).

## VISION

MOAASER envisions a collaborative performer-composer community where every individual's voice is heard and valued, and equality and freedom of speech are celebrated. Our program rejects traditional grading in favor of formative assessments that nurture confidence and engagement through questioning. We strive to empower and support our students, and our collective efforts lead to positive change and a better future for them.

## MISSION

At MOAASER, our mission is to reshape the landscape of music education in Iran and beyond, guided by a commitment to inclusivity, creativity, and accessibility. We stand firm in our rejection of traditional exam-based entry and instead embrace a non-exam approach. Every fall, we welcome a new cohort of learners through our annual admission process, setting the stage for a transformative educational journey.

Our annual courses, spanning Winter, Spring, Summer, and Fall, are meticulously designed to nurture analytical thinking, theoretical depth, critical listening, and the essentials of contemporary music. Our students collaborate to bring these compositions to life, fostering a deep understanding of sonic materials and expanding their creative horizons.

In addressing the challenges faced by music students in Iran, including the isolation of the COVID era, limited access to performers, technical and performative skill gaps, and a stifling lack of artistic freedom, MOAASER stands as a beacon of hope. We provide a space where confidence is nurtured, compositions are performed collaboratively, and support and promotion are readily available.

Furthermore, our commitment extends beyond our students' time with us. Graduates of each year undergo teaching training and join our dedicated team, contributing to the growth and sustainability of our mission. MOAASER envisions a future where music education is characterized by boundless creativity, inclusivity, and empowerment, and we are dedicated to realizing this vision year after year.



### ***The Opening (2023)***

*The core concept of this piece revolves around the mundane yet essential act of opening and closing the lid of a container. This simple, daily, repetitive action serves as the foundation for integrating the entire formal structure of the composition. Through this approach, the piece aims to illuminate the acoustical relationships between everyday sounds produced by the containers, as well as unveil the potential symbolic aspects that emerge from their interactions.*

#### **-Masoud Khordad**

Masoud Khordad (born 1986), is an Iranian composer of acoustic, electroacoustic, and film and theater music. Additionally, he has a background as a former Flamenco guitar performer. He received his composition education at the Tehran University of Art, studying under the guidance of Hamid Reza Dibazar, Hooshyar Khayyam, Mohammad Reza Tafazzoli, Amin Honarmand, and Ahmad Pejman.

In his Master's degree thesis, Khordad explored the incorporation of melodic elements from Iranian Traditional music into a symphonic piece. Employing Elliot Carter's harmonic approach, he skillfully organized pitch material through the use of pitch sets and independent music streams. Following the completion of his M.M. in composition, Khordad turned his attention to composing film scores while also studying Debussy's preludes as a successful example of creating imagery through music. During this time, he composed a collection of four solo piano pieces titled "Iranian Garden". This work successfully blended elements from Iranian Traditional music within a modern harmonic structure, combining Debussy's approach with the free use of serial methods.

In 2020, Khordad's composition for solo flute titled "Pressure and Imbalance" was selected in the first round of the Petrarch Composition Competition. As part of his prize, he had the opportunity to attend several seminars and master classes, including private sessions with acclaimed composers Chaya Czernowin, Don Freund, and Reza Vali. This piece had its premiere performance by Teresa Diaz de Cossio, at the Persian Cultural Center in San Diego in December 2022. Since 2020, he has actively participated in MOAASER Music Courses, where he has focused on the timbral aspect of composition and explored electronic music using MAX.

His electroacoustic piece titled "Tabassom" for two prepared dulcimers and fixed media, received the third prize at the Contemporary Music Magazine (CMM) festival in 2022. The premiere of this piece took place in May 2022, performed by Soheil Reihani at the Tehran University of Art.

### ***Harsh (2023)***



*In this piece, the "Stand-Soldering iron" has been used as an instrument. When experimenting with sounds that could be produced using this instrument, I concluded that it would be fascinating to process these sounds in "DAW". By using Ableton Live software, I intended to create dark and ominous sounds that reflect the state of individuals whose desires have been suppressed by dictatorial governments.*

**-Farshad Arshadi**

Farshad Arshadi was born in April 1995 in one of the southern cities of Iran. He graduated with a bachelor's degree in software engineering. It was in 2019 that he became acquainted with DAW and Ableton Live. For him, this was a starting point to learn the fundamentals of electronic music. He then delved into studying techno music, DJing, and sound design.

***It is Not Fair (2023)***

"It is Not Fair" is a musical piece that strives to shed light on the importance of providing women with fair financial resources, equitable distribution of household chores, and non-discriminatory laws in order to foster the blossoming of their abilities and talents. The composition serves as a powerful reminder of the challenges faced by women in their pursuit of self-empowerment. The music captures the struggles, resilience, and determination of women, conveying a sense of hope and optimism for a more equitable future.

**-Sahar Helmi**

Sahar Helmi (b. 1992) is an Iranian composer, Pianist, and music teacher. She earned her B.M. and M.M. in composition from Tehran University of Art. She studied composition with Mehran Rouhani, Karen Keyhani, and Madjid Tahriri. She has participated in Moaaser's classes since 2020. She has sought to incorporate Persian traditional music while blending it with other musical elements in her works. Through her compositions, she aims to use music as a means to express her social and political concerns. Her String Quartet No.1 was performed by Nuska String Quartet in 2019 at the Tehran University of Art. Her Third String Quartet, "Khale Kaniz" was recorded in 2022. "Panic Attack" is a composition for flute, cello, and electronics that was among the selected works at the 5th Tehran International Electronic Music Festival. "Restlessness" is a solo flute piece that premiered at the Persian Cultural Center, Voices from Iran, World premieres Moaaser students in 2022, performed by Teresa Diaz de Cossio. "Raha" is a solo piano piece that premiered at the Opus Novum series at Gratchtenfestival 2023, Migration of Violets, performed by Sepehr Keyhani.



### ***Thirst (2023)***

*"Not only the thirsty seek the water, the water as well seeks the thirsty." by Rumi*

**-Nasim Nabavi**

Nasim Nabavi was born in 1982 in Tehran. Her musical path began at the age of 10 when she started learning the piano. She initially took piano lessons from instructors such as Saman Ehteshami and Shahnnavaz Sehatzadeh until she turned 20. After that, her musical education continued under the guidance of Delbar Hakimova, who played a pivotal role in her development as a musician and in her understanding of music.

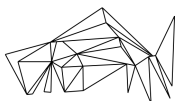
Nasim studied music theory with Parvin Partovi, ear training (solfeggio) with Yalda Bozorg and Amir Eslami, and harmony with Tengiz Shavlokhshvili. She also participated in music analysis classes taught by Hooshyar Khayam. Her journey into composition began with courses led by Kiawash Sahebnaasagh. In addition to her musical pursuits, she earned a B.A. in computer engineering and later pursued an M.A. in music composition at Soureh University. To deepen her understanding of Iranian music, she began learning the Setar with Ali Samadpour, Iranian singing with Maliheh Moradi briefly and continued her studies with Mahour Pourmoghadam. Throughout the years, Nasim has been teaching piano at the Art University of Karaj, the University of Applied Science, and various institutes. She was a founder of "Aun" Music Institute from 2015 – 2020.

In 2022, she participated in MMC (Moaaser) courses and started composing after 10 years which is going to be continued. In addition, in 2023, she became a member of IFCA, an organization that provides valuable information on composition opportunities. Through IFCA, she had the chance to participate in an online trumpet workshop with Rike Huy and a double bass workshop with John Eckhart, all under the guidance of Yalda Zamani at the Music University of Hamburg. The outcome of this workshop was the creation of "Breakdown the Fence," a duet for trumpet and double bass, which was performed on July 11th at the Jazz Hall of the University of Music in Hamburg. Her piece for piano and soprano was performed in 2023 in Melbourne.

### ***The Journey of Sounds (2023)***

*Once upon a time in the small kitchen of the house, the Copper Pot, who is the hero of our story, sits alone. Tired of everyday work, the Pot thinks about its long-standing desire for freedom and liberation. It wants to share the voice of this desire with the world. One day, as the earth revolves around the sun and a new day dawns, a Fork accidentally falls into the Pot and creates a loud noise. When the Copper Pot hears its own voice, it is surprised by such a sound and greatly enjoys it. Its musical soul awakens.*

*The Symphony of Freedom, which narrates the story of the fight against oppression and tyranny, begins. At first, a cacophony of eerie, terrifying, stress-laden, and anxious sounds is heard. Voices accompanied by anger, which signify hardships, injustices, and challenges, are present. The metallic and mournful sound of the Pot, symbolizing oppression, tyranny, and discomfort, and representing pain and eagerness*



*to reach freedom, can be heard. As the symphony progresses, the rhythms become lively and dynamic. The powerful sounds that are produced are indicative of the determination and hard work of those who strive for liberation and freedom. At the peak of composition, a symphony reaches its zenith. A pot, with the help of its friends - Fork, Wooden Spatula, Marbles, Hairbrush, Key, Screw, Hard Kitchen Scrubber, Disposal Bag, and Foam and also with the help of Both Hands, recognizes its own voice and abilities. It sings a powerful song against oppression and injustice. The journey has begun.*

**-Arghavan Niroumand**

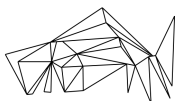
Arghavan Niroumand (b.1981, Tehran) is an Iranian composer, artist, tambour player, tar player, and vocalist. She is a music teacher at the Iranian Cultural Center and Herat School. She has earned a bachelor's degree in Music Composition from the Art & Cultural University of Applied Science (2021) and an associate degree in Performance (2015). She has sung in different choir ensembles, such as the Arasbaran Chamber Orchestra and Choir, the Austrian-Iranian Choir (AIC), and the Tehran City Orchestra. Arghavan's music engages mixed media and Iranian traditional music. Besides music, she also has a bachelor's degree in Software Engineering from Payame Noor University of Tehran (2006) and has worked as a creator for websites, software, and smartphone applications for over seven years. However, due to her passion for music, she left engineering and studied music academically. Being an expert in both fields, Arghavan combines the worlds of software and music together to create a new experience. She has participated in Moaaser's classes since 2022. The Journey of Sounds is her latest work, composed and released in 2023.

***For Marbles (2023)***

*This piece is written specifically for the in^set trio. As a result, what we have here are three players. The sound of the two instruments is processed, and one is not. Therefore, we have the numbers one, two and three. Using Fibonacci, we will have five and eight also. I wrote the entire score using the permutations of these numbers. The whole process of the composition was like a game to me, the same as marbles are. Then, the challenge was to bring the plot to a performance. Therefore, the aim is to hear the sweeping and flicking movements of sounds between the lines.*

**-Sohrab Motabar**

Sohrab Motabar (1984) is a composer from Tehran. With regards to states of suspension and dazzled motion, his music resonates like a maze for the listener. He composes with algorithms, chaotic functions, and non-standard synthesized sounds as a way to give rise to obscured dimensions and experimental modes of perceiving and listening. In 2018 he graduated from the Institute of Sonology. Since then, he is teaching, giving workshops, and keeps developing his research further. In addition, he also actively collaborates in selected projects with artists and other musicians.



### Acknowledgments

Special thanks to Production Manager, Jessica C. Flores, for so generously supporting this concert and providing us with the opportunity to share MOAASER student works in such a great space on such short notice. A huge thanks to Jeremy Olson for patiently facilitating the unique technical demands needed for this evening's production with the assistance of Ella Markus. We are immensely grateful to Amy Cimini, Anthony Burr and the UC San Diego Conrad Prebys Community Engagement fund, Shahrokh Yadegari, Chehre-Azad Endowed Funds, along with Ali Sadr and the Persian Cultural Center for generously supporting MOAASER students, and this project in particular, at various stages of development. Thank you to all participating MOAASER students; Masoud Khordad, Sahar Helmi, Farshad Arshadi, Arghavan Niroumand, Nasim Nabavi, and Faculty Sohrab Motabar for your ingenuity, artistry and generosity and for trusting us with your wonderful new works. Last but not least, a huge thank you to MOAASER faculty Nasim Khorassani, Pedram Diba, Sohrab Motabar, and Bahar Royae for your kindness, dedication, creativity and expertise.

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### Department of Music, Production:

**Jessica C. Flores** - Production Manager

**Jeremy Olson**- Production Coordinator

**Ella Markus**- Production Technician

